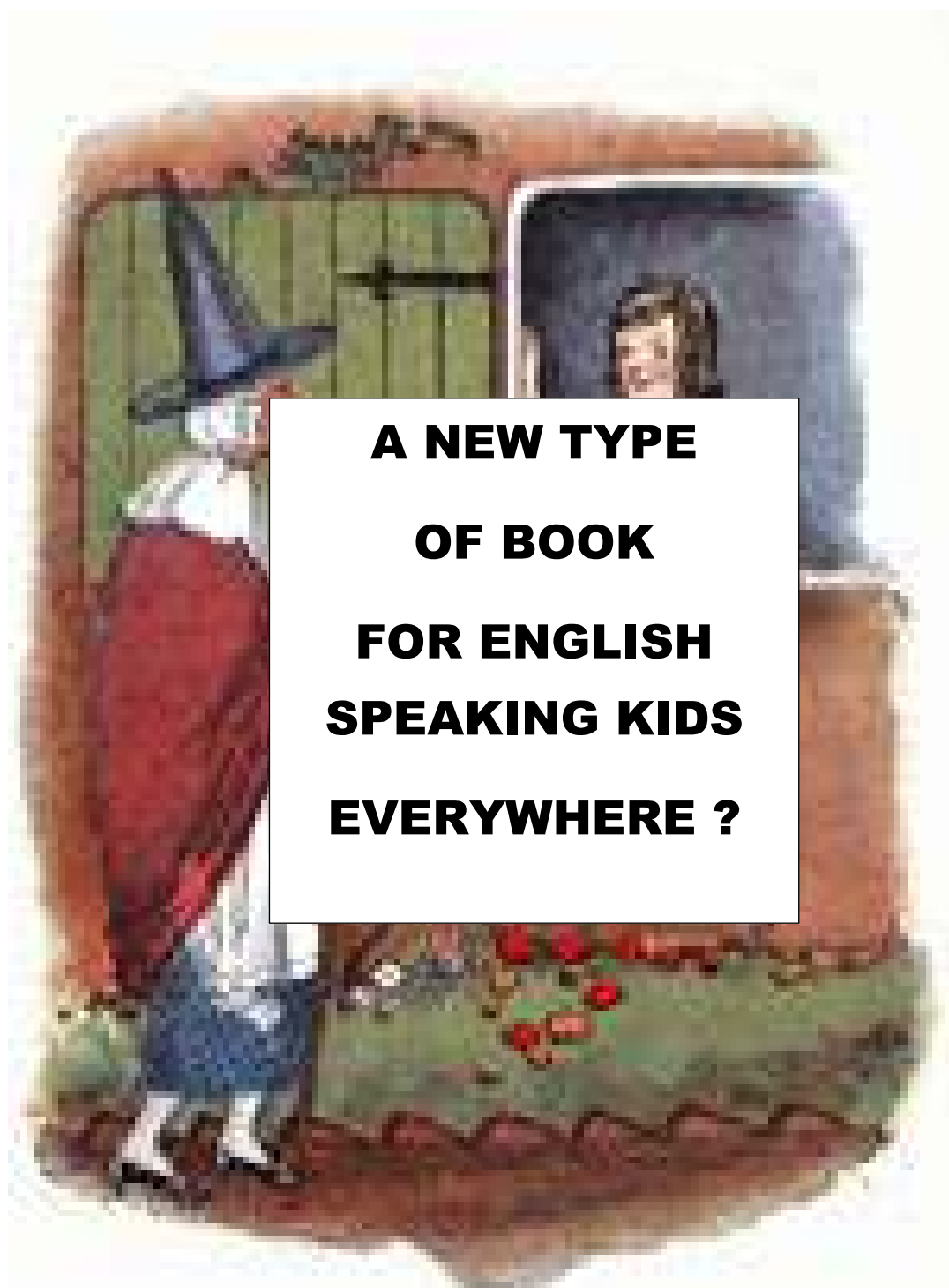


# **SALE**

## **THE PHONETIC ENGLISH FONT**



**A NEW TYPE  
OF BOOK  
FOR ENGLISH  
SPEAKING KIDS  
EVERYWHERE ?**

# **THE PHONETIC ENGLISH FONT IS FOR SALE**

**Publishing Companies who are interested in  
acquiring the global publication rights to  
the PHONETIC ENGLISH FONT**

**are invited to contact me at  
[virtualphonetics@gmail.com](mailto:virtualphonetics@gmail.com)**

**Chris Nugent : September 2023**

## **THE PHONETIC ENGLISH FONT ... A GLOBAL PROSPECT**

The invention of the PHONETIC ENGLISH FONT for English literacy teaching paves the way for teachers of English to **RADICALLY IMPROVE** the efficiency of a large volume of early reading publications, as well as of **thousands** of children's story books.

It presents an **unprecedented** opportunity for schools to give new hope to many of those students ... young and old ... who have problems with basic English writing and reading skills.

Full details on THE PHONETIC ENGLISH FONT ... originally named as the **Virtual Phonetics™** script ... for basic literacy teaching are provided on.

[www.phoneticenglishbooks.com](http://www.phoneticenglishbooks.com) and [www.phoneticenglishbible.com](http://www.phoneticenglishbible.com)

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**THIS PROMOTION INCLUDES  
JUST THREE OLD TIME BED-TIME SAMPLES  
FROM THE 1000s within the**

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**Christopher Nugent : September 2023**

# WHY

## THE PHONETIC ENGLISH FONT

### ?

**THE PURPOSE OF THE PHONETIC ENGLISH FONT** is to help students of English to cope more easily with the problems of our unique English ‘rules’ for **PRONUNCIATION AND SPELLING**

The amount of **PRONUNCIATION RULES** within written English have amounted to little better than an unpredictable catastrophe for centuries. There have always been far too many “crazily written” words whose “spelling bits” have just not added up to basic common sense.

Since especially the **14<sup>th</sup> century**, many notable writers have made sensible suggestions for improvements for changes to English spelling ... but their suggestions have never been taken up : around the world, there were just too many English speaking people who saw no good reason to change their writing habits.

But the **PHONETIC ENGLISH FONT** that is used throughout the **PHONETIC ENGLISH BOOKS AND BIBLE SERIES** is very different and it stands a reasonable chance of becoming accepted.

The thinking here is simple : this new font for **PHONETICALLY REGULAR ENGLISH** can be read by all readers of English **WITHOUT ANY PRIOR STUDY.**

The font is only a simple but computer based “ diacritical marking ” system that has been adapted to our existing English spelling conventions. For *centuries*, the marks within *all* such systems have only shown readers how to pronounce the words that any given language community has chosen to communicate with.

And the **PHONETIC ENGLISH FONT THAT IS USED IN THE PHONETIC ENGLISH BOOKS AND BIBLE SERIES** is no exception.

# HOW IT WORKS

## A 'PHONETICALLY REGULAR' AND PRACTICAL FONT FOR WRITTEN ENGLISH

### This is not an impossibility

*“As a truly ignorant young teacher of English in the early 1960s, I got the idea ... at the beginning of the May school vacation ... that if I worked flat out on this project I'd actually finish it before school recommenced.*

*Nearly 60 years later I'm still working on it. ”*

**Chris Nugent : Australia : September : 2023**

An uncountable number of writers have been frustrated by the unpredictable 'sounding out' or 'writing' rules that underpin our English spelling system. But until the development of this computer based app by *Virtual Phonetics Pty Ltd* no-one in the world seems to have done anything that is **practical** toward a simple solution.

**Without** changing the spellings of any English words, this **new font** by *Virtual Phonetics Pty Ltd* reduces the number of essential English **sounding out** or **pronunciation** 'rules' by

**80%**

... **and** less than **1%** of all English words remain "out of reach" for this font.

## THIS IS HOW THE APP WORKS ON **HIGHLIGHTED** TEXTS

The **10** märks of the app's "**phonetic English**" font reduce the complexity of our English 'sounding out' rule system down from near **360** rules to **60** and **this without changing** the spelling of the words.

The app is based upon a (diacritical marking) method for the teaching of basic reading that, at its very basics ... **almost certainly** ... first originated with the teaching of Hebrew some 3000 years ago.

**MINIMAL TECHNICAL DETAILS FOLLOW**

# THE UNIQUE PHONETIC ENGLISH FONT

## THE 10 MARKS OF THE PHONETIC ENGLISH FONT

Only **10 MARKS** on and around English letters enable the PHONETIC ENGLISH FONT to work. Minimum details are provided in the next few pages but a fully elaborated MANUAL is available on

[www.phoneticenglishbooks.com](http://www.phoneticenglishbooks.com)

and

[www.phoneticenglishbible.com](http://www.phoneticenglishbible.com)

### SUMMARY FEATURES

Below are the **59** letter designs used by the phonetically regular written English font in the program. These **59** new and old “*letters*”, when combined with the silent (*smaller and slanted*) letters, make up the **60** sounding out ‘*rules*’ that are taught by the **Virtual Phonetics™** font. This new font of **60** sounding out ‘*rules*’ replaces an estimated **360** (and even more) sounding out ‘*rules*’ that all children have to learn on their way to normal adult reading skill.

The resulting text does not change the **spelling** of any words yet it goes **99%** of the way toward converting normal English words into ‘**phònetically regular**’ ones.

The app contains over 15,500 different words in its coded word bank.

a	<b>a</b>	<b>á</b>	<b>ä</b>	<b>â</b>	b	c	<b>ç</b>	<b>ch</b>		
d	<b>d</b>	e	<b>e</b>	<b>ê</b>	<b>ë</b>	f	g	<b>g</b>	<b>gh</b>	
h	i	<b>i</b>	<b>î</b>	j	k	l	m	n	o	<b>o</b>
<b>ô</b>	<b>õ</b>	<b>ó</b>	<b>ò</b>	<b>ø</b>	<b>œ</b>	p	<b>ph</b>			
q	<b>qu</b>	r	r	s	<b>ş</b>	<b>sh</b>	t	<b>th</b>	<b>th</b>	
u	<b>u</b>	<b>û</b>	<b>ù</b>	v	w	x	y	y <sup>2</sup>	<b>y</b>	z

# THE UNIQUE PHONETIC ENGLISH FONT

## KEY TO PRONUNCIATIONS

### 10 MARKS AROUND THE LETTERS HOW THEY WORK

- SIGN 1.** Faint and smaller letters are not to be sounded out. They are silent:  
knob writ wrestle trouble debt
- SIGN 2.** **BOLDED** pairs of consonant letters make one common English sound unit:  
**gh** as in rough **ph** as in philosophy  
**ch** as in chin **sh** as in shut **qu** as in quit
- SIGN 3.** **BOLDED** single vowels **a e i o u** changes their sounds from short to long:  
apron even icon oval unit  
stra**igh**t **thou**gh **throu**gh gh**ost**
- SIGN 4.** A vertical line under the letters **ç g ş đ** changes their sounds to s j z and t respectively:  
çell gem rubş jumped cru**i**şe
- SIGN 5.** A vertical line over the letters **a** and **o** changes their sounds to short **o** and **u** sounds respectively:  
w**a**ş w**a**tch **qu**a**đ**ş **qu**a**l**ity y**a**cht  
c**o**me fr**o**nt am**o**ng w**o**nder m**o**ther
- SIGN 6.** A dot over the letters **o** and **u** changes their sounds to *hard u* sound :  
p**u**ll b**u**tcher b**o**ş**o**m w**o**man t**o**ok
- SIGN 7.** Two dots over a letter tells you that there is an **ah** sound below:  
he**ä**rt st**ä**r lä**ü**gh sp**ä**rse s**ë**rg**e**ant
- SIGN 8.** A horizontal curved line over a letter tells you that there is **er** sound below:  
b**î**rd t**ê**rm b**û**rn w**ô**rthy l**ê**arn
- SIGN 9.** A vertical <sup>c</sup> shape over a letter tells you that there is an **or** sound below:  
ch**â**lk b**ô**ught b**â**ld b**ô**rn d**â**ughter
- SIGN 10.** A slanted line through a letter tells you about the sound of **ow** as in 'now' sound:  
b**o**un**ç**e allow**o**ing scr**o**un**ç**e pl**o**ugh

# THE UNIQUE PHONETIC ENGLISH FONT

## KEY TO PRONUNCIATIONS

### VOWELS

a apple ant rabbit  
**a** ac**o**rn gre**a**tly vac**a**nt  
**á** w**a**nt sw**á**t qu**á**rrel y**á**cht  
**ä** ä**ä**rt pä**m** c**ä**rnag**e**  
**â** â**ll** rá**w** há**u**l

e egg empty entic**e**  
**e** even **e**vil secret  
**ê** h**ê**r v**ê**rg**e** **ê**arly  
**ë** cl**ë**rk s**ë**rg**e**ant

i ink igl**ee** it**ch**y  
 y yet yonder yellow

**i** id**l**e del**i**ght **i**c**o**n  
**y** m**y**self pig**st**y den**y**  
**î** î**r**k g**î**rder b**î**r**th**

o orang**e** oct**o**p**u**s odd

**o** **o**mit **o**ver eskimo  
 s**o**n m**o**ther **o**n**o**n

**ó** w**ó**lf h**ó**od w**ó**man

**ô** w**ô**rd w**ô**rse w**ô**rk

**õ** **õ**rder s**õ**rt transp**õ**rt

**ö** **ö**ut sc**ö**wl l**ö**udly

**ë** m**ë**ve t**ë**e int**ë** t**wë**

u ugly umbrella cut  
**u** **u**n**o**n **u**nity r**u**de  
**û** p**û**t p**û**ll b**û**tcher  
**û** **û**rg**e** n**û**rse p**û**rple

### CONSONANTS

c cat cut cot cabbage

**ç** **ç**ent **ç**ity **ç**ycle

g get got gun give

**g** **g**em **g**entle **g**ing**er**

d dig dug dog

**d** lik**d** lick**d** kiss**d**

s sit sat set

**ş** dig**ş** dog**ş** pres**ş**ent

**ch** **ch**at **ch**in **rich** **much**

**sh** **sh**ed **sh**ut **rush** **rash**

**th** **th**at **th**en **this** **thos**e

**th** **th**in **th**ick **th**ink **th**ing

**ph** **ph**one **ph** graph **ph** nephew

**gh** **gh**ough **gh**ough **gh**ough

**qu** **qu**ickly **qu**een **qu**it

r

The **TOP** 'r' is spoken **before** vowels and

r

the **BOTTOM** 'r' is not usually spoken **after** vowels.



# THE UNIQUE PHONETIC ENGLISH FONT

## KEY TO PRONUNCIATIONS

a	apple ant rabbit
e	egg empty entic <sub>e</sub>
i	ink igl <sub>ee</sub> itchy
y	typical happy
o	orang <sub>e</sub> octop <sub>us</sub> oggle
á	want swat quárrel ya <sub>cht</sub>
u	ugly umbrella cut
ó	son móther óni <sub>on</sub>
ô	wólf hóod wóman
ù	pùt pùll bùtcher

---

a	acórn greátly vacant
e	even evil secret
i	ivy ir <sub>on</sub> ic <sub>on</sub>
y	myself pigsty deny
o	omit over eskimo
u	union unity rude
e	move tee into twe

o out scowl loudly

---

ä ärt pä/m cärnag<sub>e</sub>

ë clèrk sèrg<sub>e</sub>ant

---

ê hêr vèrg<sub>e</sub> êarly

î îrk gîrder bîr<sub>th</sub>

ô wôrd wôrs<sub>e</sub> wôr<sub>th</sub>

ù ûrg<sub>e</sub> nûrs<sub>e</sub> pûrple

---

á áll ráw hául

ó órder sórt transpórt

### SHORT VOWEL SOUNDS IN ENGLISH

In the teachers' manual, SHORT VOWEL word lists are found on pages 10 through to 21.

### LONG VOWEL SOUNDS IN ENGLISH

In the teachers' manual, LONG VOWEL word lists are found on pages 22 through to 32.

### ENGLISH VOWEL SOUNDS THAT ARE USUALLY INFLUENCED BY THE LETTER 'R'

In the teachers' manual, words whose VOWELS ARE INFLUENCED by the letter 'r' are found on pages 33 to 38.

The final word lists on pages 39 to 44 of the teachers' manual are taken up by words that can best be classified as polysyllabic and phonetically complex.

## THREE SAMPLES FROM OLD TIME BED-TIME STORIES

### NOTE : 20 HIGH FREQUENCY 'CONNECTOR' WORDS

A **TOTAL** of **20** very *high frequency* 'connector' words occupy a disproportionate volume of the word count on any page. To avoid an unnecessary amount of visual clutter throughout ... the phonetic English font in **THE FOLLOWING THREE TRADITIONAL BEDTIME STORIES** has chosen **NOT** to encode the following 20 words :

he she me be so no as or for you her his to into of  
the is are was were

## 1. LITTLE RED RIDING HOOD



1922

**There** was on**ce** a sw**ee**t little ma**id** wh**o** lived with her f**ä**th**er** and m**o**th**er** in a pretty little cottag**e** at the edg**e** of the villag**e**. At the f**ü**rth**er** end of the w**oo**d was an**o**th**er** pretty cottag**e** and in it lived her grandm**o**th**er**.

Everybody l**o**ved th**is** little g**ir**l, her grandm**o**th**er** p**ê**rhaps l**o**ved her m**o**st of **ä**ll and gav**e** her a gre**a**t many pretty th**ing**s. On**ce** she

gave her a red cloak with a hood which she always wore, so people called her Little Red Riding Hood.

One morning Little Red Riding Hood's mother said, "Put on your things and go to see your grandmother. She has been ill; take along this basket for her. I have put in it eggs, butter and cake, and other dainties."

It was a bright and sunny morning. Red Riding Hood was so happy that at first she wanted to dance through the wood. All around her grew pretty wild flowers which she loved so well and she stopped to pick a bunch for her grandmother.



Little Red Riding Hood wandered from her path and was stopping to pick a flower when from behind her a gruff voice said, "Good morning, Little Red Riding Hood." Little Red Riding Hood turned around and saw a great big wolf, but Little Red Riding Hood did not know what a wicked beast the wolf was, so she was not afraid.

"What have you in that basket, Little Red Riding Hood?"

"Eggs and butter and cake, Mr. Wolf."

"Where are you going with them, Little Red Riding Hood?"

"I am **going** to my **grandmother**, **who** is ill, Mr. **Wolf**."

"*Where* **does** **your** **grandmother** live, Little Red Riding **Hood**?"

"Along **that** **path**, **past** the **wild** **rose** **bushes**, **then** **through** the **gate** at the end of the **wood**, Mr. **Wolf**."

**Then** Mr. **Wolf** again said "G**ood** m**orning**" and set off, and Little Red Riding **Hood** again went in **search** of wild **flowers**.

At **last** he **reached** the **porch** covered with **flowers** and **knocked** at the **door** of the **cottage**.

"**Who** is **there**?" **called** the **grandmother**.

"Little Red Riding **Hood**," said the wicked **wolf**.

"Press the **latch**, **open** the **door**, and **walk** in," said the **grandmother**.

The **wolf** **pressed** the **latch**, and **walked** in *where* the **grandmother** **lay** in bed. **He** **made** one jump at her, but she **jumped** **out** of bed into a **closet**. **Then** the **wolf** **put** on the cap **which** she had **dropped** and crept under the **bedclothes**.



In a **short** *while* Little Red Riding **Hood** **knocked** at the **door**, and **walked** in, **saying**, "G**ood** m**orning**, **Grandmother**, I have **brought** you **eggs**, **butter** and **cake**, and **here** is a **bunch** of **flowers** I

gathered in the wóod." As she came nearer the bed she said,  
 "Whát big earş you have, Grandmóther."

"áall the better to hear you with, my dear."

"Whát big eyes you have, Grandmóther."

"áall the better to see you with, my dear."

"But, Grandmóther, whát a big nosę you have."

"áall the better to smell with, my dear."

"But, Grandmóther, whát a big mouth you have."

"áall the better to eat you up with, my dear," he said as he sprang  
 at Little Red Riding Hóod.



Just at **that** moment Little Red Riding Hood's fáther was pássing  
 the cottagę and héard her screám. He **rushed** in and **with** his axe  
**chopped** off Mr. Wólf's head.

Everybody was happy **that** Little Red Riding Hóod had escapęd  
 the wólf. **Then** Little Red Riding Hóod's fáther carried her home  
 and **they** lived happily ever áfter.

## 2. THE GOOSE-GIRL

There was once an old Queen, who had a very beautiful daughter. The time came when the maiden was to go into a distant country to be married. The old Queen, packaged up everything suitable to a royal outfit.

She also sent a Waiting-woman with her. When the hour of departure came they bade each other a sorrowful farewell and set out for the bridegroom's country.



When they had ridden for a time the Princess became very thirsty, and said to the Waiting-woman, "Go down and fetch me some water in my cup from the stream. I must have something to drink."

"If you are thirsty," said the Waiting-woman, "dismount yourself, lie down by the water and drink. I don't choose to be your servant."

Being very thirsty, the Princess dismounted, and knelt by the flowing water.

Now, when she was about to mount her horse again, the Waiting-woman said, "By rights your horse belongs to me; this jade will do for you!"



The p<sup>o</sup>or little Prin<sup>ç</sup>ess was oblig<sup>e</sup>d to give way. **T**hen the Wait<sup>i</sup>ng-w<sup>o</sup>man, in a hä<sup>r</sup>sh voic<sup>e</sup>, ö<sup>r</sup>dered her to ta<sup>k</sup>e off her royal ro<sup>b</sup>e<sup>s</sup>, and to pu<sup>t</sup> on her o<sup>w</sup>n me<sup>a</sup>n g<sup>a</sup>rments. Finally she fö<sup>r</sup>çed her to swear **t**hat she wo<sup>u</sup>ld not tell a p<sup>e</sup>rson at the Cö<sup>u</sup>rt wh<sup>a</sup>t had ta<sup>k</sup>en pl<sup>a</sup>çe. Had she not ta<sup>k</sup>en the o<sup>a</sup>th she wo<sup>u</sup>ld have be<sup>e</sup>en killed on the spot.

**T**here was gre<sup>a</sup>t rejoic<sup>i</sup>ng when **t**hey arriv<sup>e</sup>d at the c<sup>a</sup>stle. The Prin<sup>ç</sup>e hurri<sup>e</sup>d tow<sup>a</sup>rds **t**hem, and lifted the Wait<sup>i</sup>ng-w<sup>o</sup>man from her h<sup>o</sup>rse, **t**hinking she was his brid<sup>e</sup>. She was led upstair<sup>s</sup>, but the real Prin<sup>ç</sup>ess had to stay below.



The o<sup>l</sup>d King lö<sup>o</sup>ked ö<sup>u</sup>t of the wind<sup>o</sup>w and sä<sup>w</sup> the delicate, pretty little creat<sup>u</sup>re standing in the cö<sup>u</sup>rt<sup>y</sup>ä<sup>r</sup>d; so he ä<sup>s</sup>ked the brid<sup>e</sup> about her cö<sup>m</sup>paniö<sup>n</sup>.

"I pick<sup>e</sup>d her up on the way, and brö<sup>u</sup>ght her with me for cö<sup>m</sup>pany. Give the gir<sup>l</sup> som<sup>e</sup>th<sup>i</sup>ng to d<sup>e</sup> to ke<sup>e</sup>p her from idling."

The o<sup>l</sup>d King said, "I have a little lad wh<sup>o</sup>e lö<sup>o</sup>ks ä<sup>f</sup>ter the ge<sup>e</sup>se; she may help him."

The boy was c<sup>a</sup>ll<sup>e</sup>d little Conrad, and the real brid<sup>e</sup> was sent with him to lö<sup>o</sup>k ä<sup>f</sup>ter the ge<sup>e</sup>se. When **t**hey re<sup>a</sup>ch<sup>e</sup>d the meadow, the Prin<sup>ç</sup>ess sat d<sup>o</sup>wn on the gr<sup>a</sup>ss and let d<sup>o</sup>wn her hair, and when

Conrad **s**aw it he was so deli**gh**ted **th**at he wa**nt**ed to pluck **so**me **o**ut; but she said—

"Blow, blow, little bree**z**e, And Conrad's hat **se**ize.

Let him join in the **ch**ase

Whi**l**e awa**y** it is whi**rl**ed, Till **m**y tresse**s** are cu**rl**ed

And I rest in **m**y pla**ç**e."

**T**hen a strong wind sprang up, whi**ch** blew awa**y** Conrad's hat **ri**ght **o**ver the **fi**eld**s**, and he had to run **a**fter it. *When* he **ca**me back her **h**air was **a**ll pu**t** up again.



*When* **th**ey got **h**ome Conrad went to the King and said, "I **w**on't tend the **g**eese **w**ith **th**at **m**aiden again."

"**W**hy not?" **a**ske**d** the King.

**T**hen Conrad went on to tell the King **a**ll **th**at had happened in the **fi**eld. The King **o**rdere**d** Conrad to **g**o next **da**y as **u**sual and he **f**ollowe**d** into the **fi**eld and hid behind a **b**ush. **H**e **s**aw it happen just as Conrad had **t**old him. **T**hereupon he went awa**y** un**n**oti**c**e**d**; and in the **e**vening, *when* the **G**eese-gi**r**l **ca**me **h**ome, he **a**ske**d** her **w**hy she did **a**ll **th**ese **th**ings.



"**That** I may not tell you," she answered.

**Then** he said, "If you won't tell me, **then** tell the **iron stove** **there**;" and he went **away**.

She crept up to the **stove** and unburdened her heart to it. The King stood **outside** by the **pipes** of the **stove** and heard **all** she said. **Then** he came back, and **caused** royal **robes** to be **put** upon her, and her **beauty** was a **marvel**. **Then** he called his **son** and **told** him **that** he had a **false** **bride**, but **that** the **true** **bride** was **here**.

The **Prince** was **charmed** with her **beauty** and a **great** **banquet** was prepared. The **bridegroom** sat at the head of the **table**, with the **Princess** on one **side** and the **Waiting-woman** at the **other**; but she did not recognize the **Princess**.

When **they** had **eaten**, the King **put** a **riddle** to the **Waiting-woman**. "**What** does a **person** deserve **that** **deceives** his **master**?" telling the **whole** **story**.

The **false** **bride** answered, "**He** must be **put** into a barrel and dragged along by **two** **white** **horses** till he is dead."

"**That** is **your** **deem**," said the King, "and the **judgment** **shall** be carried **out**."

When the **sentence** was fulfilled, the young **Prince** married his **true** **bride**, and **they** lived together in **peace** and happiness.

### 3..THE SLEEPING BEAUTY



Once upon a time there was a king and queen who for a very long time had no children, and when at length a little daughter was born to them they were so pleased that they gave a christening feast to which they invited a number of fairies. But, unfortunately, they left out one rather cross old fairy, and she was so angry that she said the princess should die when she reached the age of sixteen, by pricking her hand with a spindle.

All the other fairies present, except one, had already given the princess their beautiful gifts, and this last one said she could not prevent part of the wicked wish coming true; but her gift should be that the princess should not really die, but only fall into a deep sleep, which should last for a hundred years, and at the end of that time she should be awakened by a king's son.

It all happened as the fairies had predicted. When the princess was sixteen years old she saw an old woman spinning and took the spindle from her to try this strange new work. Instantly she

pricked her hand and fell into a deep sleep, as did everyone else in the palace.

There she lay in a bower of roses, year after year, and the hedge around the palace garden grew so tall and thick that at last you could not have told that there was a castle at all.



At the end of the hundred years a king's son heard of the castle and the enchanted princess who lay asleep there and determined to rescue her. So he cut his way through the thick prickly hedge and at length he came to the princess. When he saw how lovely and how sweet she looked he fell in love with her and, stooping, kissed her lips.

At once she awoke and with her the king and queen and all the courtiers, who had fallen asleep at the same time.

As the princess was as much taken with the prince's appearance as he was with hers, they decided to be married. And so the wedding was celebrated the same day with great pomp and ceremony.

