

WORD-REGISTER.

[A dash (—) means, same as the preceding.]
[. means, infer from the preceding.]

OLD SPELLING REVIZED	NEW SPELLING	COSMOPOLITAN ORTHOGRAFY	ORTHOEPY
ensure†	ensur	
enure‡	eniur*	
inquire§	inkwair	
insure†	insiur	
inure‡	iniur*	
khaki	—	χɑ'ki, χɑ'ki.¶	
Latin	—	læt ⁱⁿ , not læt'n:	
Shakspear	?	?	¶
toe	to	..	
to	tu	..	
too	tū	..	
two**	"	"	

* Enyūr, inyūr, may be beter, but y begins weak syllabls as a rule.

† "Insure" might be confined to the commercial use and "ensure" ritn genraly.—Athenæum, 26th Dec., 1900, p. 850, in notice of a new part (in I) of Murray's dictionary.

‡ "Inure" might wel be left to lawyers and "enure" adopted as the only speling in the sens "habituate."—IBID. Cf. Standard et al.

§ The articl on "inquire" makes it clear to all that the speling "enquire" halts between two opinions. Those whose feelings incline toard "enquire" wil see at a glance that consistence demands either "inquire" or "enquere."—IBID. We take this as suficient warant that "enquire" shud be dropt altogether, as does THE HERALD.

¶ *Khak* (= χɑk) is Persian for dust. *Khaki* is dusty, dust-color'd. Sometimes, *kharki* is the way it is speld, such spellers mistakenly suposing that all readers wil make r silent at a syllab-end as themselvs do. This is to sho that a sounds a and not æ. Ther is danger that r may stay and lead to permanent mispronunciation, as has ocurd with the word Tartar, wherin first r shud be silent. Wer h inserted (*khakhi*, *Tah-tar*), readers wud be led aright. Such h is nearly needles, and wud be quite so wer readers taut to sound a as a in oriental words; its æ-sound is occidental, the farther west the more of it. Kh is the oriental voiceles gutural (χ in our notation).

¶¶ The first syllabl of *Shakspear* was speld *Shak*, *Shax*, *Shag*, in his own time. Its prevailing orthoepy was fæk probably. The e foloing k was slurd (ə) or silent. Meter requires silence in This Figure, that thou here feeft put,

It vv as for gentle Shakepeare cut;
composed by "B. I." (Ben Jonson) to face title-page of 1623 folio. This silent e has had mischivous efect, to change sound of a preceding k from that in mat to that in mate. So, while selecting "Shakspear" from among many ways of speling the name for use in these pages, we leav readers to chuse conjoind orthoepy and new word-form.

**Two and twō ar comon pronuncia'ns in northern English. Now, the current speling (two) favors this and appears to spring from one of them, yet neither is accepted as standard—both ar considered dialectic, or non-standard. It seems that former printers chose a word-form (two) justified by northern speech so that it shud not conflict to the eye with another word-form (too) which again was distinct from another (to) and yet another (toe)—all of which but goes to sho that Old Speling is conventional as well as New Speling (Platform, plank 10), tho just when or where such conventions met cannot be pointed to as specificaly or definitely as Presbyterianism points to Westminster and Geneva.

QUESTION AND ANSWER.

Q. 1.—If dh be uzed for the sound ð (as in *radher*, *anudher*, for *rather*, *another*) how wil *adhere*, *madhouse*, be spelt?

Ans. 1.—*Adhir*, *madhaus* or *mad-haus*. The same imaginary dificulty arises with any other digraf, as ch, sh, th, ng. Compare *tachamer*, *mishap*, *pothook*, *engraver*. Dh for ð is les likely than the others to conflict with d+h.

VOWEL OR DIFTHONG?

Modern dictionaries reveal strong tendency to put ū after palatals: *chew*, *Jew*, *issue*, *uzual*, *rude*, *blue*, etc., (in older dict's with iū foloing palatals tʃ, j, tʃ, j, r, l) hav ū uniformly in the Century and Standard. This tendency apears in Webster, wherin ū folos r, tho genraly adhering to older practis. Even in newer dict's the rule is not workt out fully after l, for ū folos l only when l is part of a dubl consonant, as in *plural*, *blue*, *clew*, *glue*, etc. Where l is simpl, as in *lure*, *Luke*, *illumine*, etc., the difthong is stil ritn. Murray seems not clear on this: *clew* has iū, but *blew* is corct either way, ū preferd; *glue* is the revers, both givn, iū preferd; *chew* has iū, but *chufa* has ū; *adjure*, *adjudicate*, *adjutant*, hav iū, but *assure*, *assurance*, etc., hav ū folod by a vanish [ə]; *assure* rimes exactly with *poor*; *brute*, *garrulity* hav ū.

Not improbably in cours of a generation or two *lure*, *Luke*, *illumine*, etc., wil be pronounced lūr, lūk, ilūm, etc. The groing tendency to substitute ū for iū may reach even dentals, and *Tuesday* become *Toosday*, and *duty*, *dooty* [tūzde, dūti] as they ar now "in mouths of the vulgar." Beyond this the change shud not extend: *beauty* shud not become *booty*, nor *pure*, *poor*.—*Phonografic Magazine*.

[Murray's statement (in Genral Explanations, p. xiv) shud be rememberd: "After r, simpl ū, u take the place of iū, iu; also the uzage of many after l, as in *lieu*, *lure*, *lunar*, where others make, or try to make, a difthong. This doutful difthong we rite iū, iu, as l'ū, l'ū^a. i, u ar also uzed to expres the imperfect or doutful difthong in *fate*, *note* (fæ't, nō't), which many treat only as a. ð; ° is similarly uzed to expres the non-recognized vowel-element developt between i, a, ð, ū, and r or r in *pier*, *pare*, *pore*, *poor*, *weary* (pi^a, wi^ari)."]

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