

latr. Stil, as the vowels in unaccented syllables is a vexing question, the teachings of this master in the science of speech-sounds shud hav close attention. He has herein givn *his* solution of this vexing question. Taking it altogether, we stil prefer to adhere to the three foloing planks in our platform:

1. Take the Roman alphabet as a basis.
2. Indicate *quality* by shape.
3. Indicate *quantity* by accent mark, etc.

On pages 50 and 51, eight English characteristics ar specified. By these we understand eight differences between English and American usage. A few misprints shud be corrected in next edition.

MUSIC IN SPEECH.

This was the title of a lecture recently delivered in Richmond Hall, Toronto, by Mr. M. L. Rous. Mr. W. H. Vander-Smissen, M.A., Librarian at University College and tutor in German there, occupied the chair. Mr. R. finds that 8 pairs of vowels and 5 diphthongs represent all the vowel sounds in English, French, German and Italian. He has published it in pamphlet form. The pamphlet treats his pairing of vowels only. It was fully noticed in *Herald* for Feb. '86. He considered that the vowels in *keen, age, burn, arm, dawn, note* and *boom* form a descending scale; thus, *e, a, u, a, o, o, u*. He showed that *th, sh, and zh*, wer formd by blending *t, s* and *z* respectively with aspiration, so that the compounds *th, sh, and zh* wer tru, fonologically as well as orthographically. Also as *t*: *d*: *th*: *dh*, where *dh* represented the aspirated *d* or the first sound in *theu*. *y* is composed of *dzh*, and *ch* is *tsh*. The continental *r* is our *r* aspirated, and Irish *l* is our *l* aspirated. Irish *l* is herd when a nativ of Ireland uters the words *milk, hill, &c.* He then compar'd the consonants with the varius musical instruments. The analogy is striking in many respects. His analysis of the consonants tends to make the subject more ful, yet tends to simplification. The interested reader wil find a synopsis of his analysis of consonants and analogy with musical instruments givn in the curent Vol., p. 92, of *Proceedings of Canadian Institute*.

The chairman objected to the German word *sold* being pronounst with *o* as in *no*, it had aproximately the same sound as our word *doll* which shud not be pronounst *dawl* like *drawl*, altho difference of vowels in *doll* and *shawl* or *fall* was quantitativ only, and not qualitativ. The German motto *Gott mit uns*, he wud pronounce *Get mit unz*. German *sold* was 'sold,' not 'söld.' [This agrees exactly with doctrin taut in *Herald* for '86, p. 67.] He had observd that *Punch* had recently call'd attention to some of the faults of London pronunciation, especially sounding *tape* like *type*, and *I* like *oi*. He believed "the best" English was not that of

London. To his ear the speech of Prof. Goldwin Smith was model. He speaks Oxford English—not the Oxford of to-day, but that of 25 or 30 years ago. The present Oxford speech has degenerated, altho not to the same degree as Londonese.

Dr. Hamilton agreed with the last speaker. He too had ...ist that *Punch*, who was comonly RIGHT, had turnd its wepns against certain degenerativ changes going on in our language as spoken in Eng. (chiefly about London, altho Sweet says "Suthern England.") The change of cosmopolitan *o* as in *no*, to diphthongal *ow*, objected to by *Punch*, and also its change to *aw* before a dropt *r*, as well as dropping *rs* generally, wer exampls of degeneration. Such speakers pronounst Port Hope as if ritn Pawt Howp. His own studis had been somewhat in the same line as the lecturer's but he cud find but 12 vowels and 3 diphthongs in English. The vowels if arranged as to their natural pitch wud correspond to the sevn white and five blak keys in the octave of an organ. The twelv, in order from high to lo, wer thoz in *eel, ill, ale, ell, at, art, ox, or, up, no, put, do*. Of these, *eel, ale, at, art, or, no, do*, wer represented by the white keys. The rest wer minor vowels, corresponding to blak keys, and wer *ill, ell, ox, up, put*. The order of the scale is *e, i, a, e, a, o, o, e, u, o, u, u*. Taking major vowels only, we liad *e, a, a, a, e, o, u*. The Key *E* corresponds to *e*.

THE LONDON DIALECT, but mostly in its Cokney aspects, has certain peculiaritits hapily and forciby exemplified in *Punch* for 1st Jan. '87. These peculiaritits ar: 1st, the pronunciation of *a*, as in *ale*, like *i* in *isle*; 2d, *i* in *isle* is mispronounst as tho it wer *oi* in *oil*. *Punch* givs a cut representing a customer conversing with a shopman across the latr's counter. It is heded "Poor Letr A." "Do you sell Type?"—"Type, sir? No, sir, this is an ironmonger's. You'll find Type at the Linendryper's over the w'y." "I don't mean Tape, man; Type, for printing." "Oh, Toype, yer mean. I beg your pardon, sir. You'll find Toype at the Toype-founder's."

— How great then must be the difculty for a beginner in reading! For, with him, taking in the tho't thru word-recognition must be the predominant proces; while the aim of giving out the tho't is but feebly present in his proces of taking in the tho't? He has to connect (in the alphabet method) the form of the lettr with its name, *its name with its proper sound*, the printed word with the spoken word, the spoken word with the idea, the idea with other ideas similarly aquired. Is it any wonder that these complex relations tax his mental capabilitis to the utmost, and leav but litl power for the reproduction of tho't so laboriously aquired?—
DR. McLELLAN in *Canada Educational Monthly*.