

SCHOOLMASTER'S ORTHOEPEY.—As to pronouncing *ask*, *fast*, *grass*, etc., as *ask fast gras*, etc., insted of saying *ask fast, gras*, etc., Phyfe says, p. 64: "It is the first shade vowel. A: regards its modification it is midway between *a** and *a* being the slightest modification by the tongue and palat that is practically possibl † It is said to hav come into use in the U.S. comparatively recently.‡ It is seldom correctly givn § and most persons ar not even aware of its existence.§ The ear requires some training to distinguish it || and vocal organs some practice to produce it.§ A proper use of this sound indicates a relatively high degree of culture¶ in the art of pronunciation.** Beginners find it difficult to employ it with ease.§ After having once lerned to produce it it requires practice to giv it redily †† and one shud acquaint himself with the list of words in which it occurs. †† In America ther is a tendenc, towards a nasality in speech in part counteracted by inclining in direction of Italian *a*.'§§

[*As in *arm*. †So very slight that we cannot tel it from *a* ‡Exotic then, or not indigenus when such a hot hous proces becomes necessary—els wud grow naturally. §Indeed! ||Another exampl of our neglected education. ¶Boston *culchaw*? **How ar the million Tom, Dick and Harry, to acquire it?— Is it wel to cultivate this artificial and so unnatural *shibboleth* as a caste barrier between *culchawed* upper-tendom and the masses who wil *never* acquire it? — ††Is not such strained pronunciation unnatural? In trying to giv it *o* in *ox* is apt to be givn ††This means keep a dictionary at hand and practs away at it until yur *affertation* is not noticeabl. From all uch schoolmaster's pedantry and general thraldom Good Lord, deliver us. §§As in *urn* or *father*. In other words, if we shade away from the broad open sound in *father* in attempts to giv this difficult modulation we ar liabl to nasality. Is it not wiser to keep clear of the shade vowel, not following them who use it, lest, in pronounciation, evil communications corrupt what is nevertheles very good manners?— Ed.]

WHY do we spel *speak* with *e* and *a* when its cognate *speech* has dubl *e*?



MR THEODORE TURNER.—*Grip*, published at Toronto, always trenchant and pointed, is the *Punch* of Canada. The above cut appeared in its Holiday no., lately out. It represents Mr T. Turner in the act of presenting his card which reads *Phthiaudorps Phtholonolo*, and in an extravagantly humorous colloquy, explaining and insisting that he has a right to spel his name as he pleases, if justified by analogy, as thus: *phth* for *Th*, as in *phthisis*; *i* for *e*, *machin*; *au* for *o*, *faut*; *orps* for *ore*, *corps*; *phth* for *T*, *phthisic*; *olon* for *urn*, *colonel*; and if *o on* spels *urn*, then *olo* spels *ur* or *e*. The caricaturist's art is a help in exposing the absurdities and incongruities of current orthograpy.

HOW SHOULD I PRONOUNCE? OR THE ART OF CORRECT PRONUNCIATION. A MANUAL for Schools, Colleges, and Private Use, by W. H. P. Phyfe, N. Y., Putnam's Sons, 1885, p. 305 small f2mo. \$1.25

It is true that Etymology arose within 50 years, as Cox has said, p. 24: It is quite as true that accurat Orthoepey wil be considered as having arisen in the last quarter of the present century. The book before us is part of the literature of progresiv Orthoepey. Phyfe, whose preface is dated from N. Y. City, while writing a manual, has contributed to that progres. The sounds of the language, their composition, formation