

11th differs not in quality from the 3rd, nor the 12th from the 4th, the 14th from the 6th, nor the 15th from the 7th. The *quantity* of a vowel depends mainly on the accent, surrounding letters and emphasis. *R* following a vowel gives it increased length or rather increased volume, for quantity means volume instead of length simply. *R* is the most noticeable letter in this respect. Quality is inherent, essential, abstract. Quantity is variable having all degrees (with no fixed boundary between long and short) from the lightest whisper to the loudest blaring speaking-trumpet, varying with the speaker, the word, the place, and the time; even in the same speaker when under different emotions.

Tu sum up and specify, the following sounds, given in order from high to low, need alphabetic distinction:—

- i pique peak eat seize fiend deer eve machine fetus Caesar fatigue Peter
- ii pick it in women busy hymn history guinea forfeit cringing
- iii they veil ail weigh way campaign pray gauge fading aching
- iv them ell head heifer jeopardy friend any said many says bread
- v cap at Isaac have Africa assassination angry fancy fanatic
- vi are far ah father papa ma.na harm heart Haerlem guard
- vii not what odd yacht bottle consider knowledge comparative God
- viii nor for awe George bought reform reformation broad taught
- ix but up won burn urge word companion enough cupboard flood
- x wholly obey holy owe harmony harmonious potato tobacco floor four
- xi pull wool good stood signature put sugar push nature bushel
- xii rule pool ooze bruise through do shoe woo move soup two

It shud be observed that long *i* as in *fight* is considered a diphthong composed of the sounds number vi and ii. This will be explained in due time.

A few fail to distinguish a difference between sounds vi and vii. They are the closest together in quality of the dozen sounds specified above. Besides their distinguishable difference in quality, hard to convey except *viva voce*, the lower jaw is depressed more in vi (and the mouth opened wider) than in vii.

These are the sounds commonly believed to need alphabetic representation. Pitman, Graham, Vickroy, E. Longley, Larison, Pickard and others agree that these specified sounds, no more and no less, need separate signs.

A writer in the N. Y. *Independent* has truly said (what shud be borne well in mind) that 'every sound, especially every vowel sound, is capable of an indefinite number of variations without loss of its identity. A trained ear can discern a dozen shades of *O* for instans; but one letter will do for the whole group. An alphabet for practical use must not take note of minute distinctions. We have only to find a letter for each group and we shall have a practical phonetic alphabet.'

Mr Wm H. Orr writes from Toronto: I much prefer your paper retaining its present size so that it can be enclosed in letters. Issue it as often as you can afford it. . . . The Five Rules are excellent; insert them often in the expectation that some newspapers may practise them and so popularize them.

THE FIVE RULES.

1. Omit *a* from the digraph *ea* when pronounced as *e*-short, as head, health, spread.
2. Omit silent *e* after a short vowel, as in have, give, live, definite, hostile, genuine.
3. Write *f* for *ph* in such words as alphabet, phantom, comfort, philosophy, telegraph.
4. When a word ends with a double consonant, omit the last, as in shall, cliff, eg.
5. Change *ed* final to *t* where it has the sound of *t*, as in last, impress, fixt.