

Beside this old London speech Cokny and coster lingo hav sprung up, much as the Bowery dialect develops and spreads thru Greater New York. With poor success Belgravia tries tu draw a line between Cokny and what they call *their* "standard English." Special pleaders asert Belgravian or West-End speech tu be "standard English," bles yu! Skeat, on the contrary, in a book just from the pres, says:—

The East Midland dialect surely but gradually rose tu pre-eminence, and has now become the speech of the empire.—*Dialects of English* from the Eighth Century, page vi.

the East Midland finally prevaild over the rest and was at last accepted as a standard, thus rising from the position of a dialect tu be the language of the Empire.—*Ibid.*, page 66.

Tu lose four prime vowels wud cripl a language (no ɪ! no e! no o! no ū!) becaus divorced therby from the great family of modern tungs that retain them, German, French, Italian, etc. Hip dislocation not reduced is a calamity. The special pleaders call *their* speech "suthern English," conveniently forgetting that from western Hampshir tu Lands End, with Somerset and north of it, that is a misnomer! Again, they shud not claim the speech down the eastern coast from Norfolk tu Kent and Ile of Wight.

Of late some do not insist on ɪ, ū, being dithongs. Thanks for this haf-way bak-down. Lately a cartoonist had Asquith pointing a rifle at Lansdown up a tree, hu crying "Don't shoot! I'll come down!" (haf way, or all if he must!)

Thruout the English-speaking world eⁱ or ey, o^u or ow, ar comon before a paus or in drawling speech; ei, ou, ar almost unherd in nativs of America, and imported uzers of them soon drop them here. Skeat in Cambridge uzes eⁱ, o^u. Sweet admits (*Sounds of Eng.*, pp. 71, 72, 73) that ɪ, e, ū, "do not sound dialectic but rather refined in contrast with the bro'der vulgar pron. which makes *lady* intu *lydy*;" tho think-ing "ō distinctly dialectal or foren."

Ellis (*Pron. for Singers*, pp. 113-4) says that e and o hav no i- or u-vanish. Each "must continue tu be the same sound from begining tu end." Ellis givs a specimen of colloquial London speech in Chambers' Encyclopedia (Phonetics), and of a real (not "suthern") Standard English in his *English Dialects—their Sounds and Homes*.

L I T E R A T U R E

THE TECHNIQUE OF SPEECH, a Guide to the Study of Diction according to the Principles of Resonance, by Dora Duty Jones. 331 pages 12mo, cloth. Harpers, \$1.25 net.

This book by a trainer of vocalists treats the voice from the singer's stand-point at first, as tu pronunciation secondarily. It recalls Madam Seiler's *Singing Voice*, El-

lis' *Pron. for Singers* and *Speech in Song* and Mills' (prof. of fysiology in McGill Col., Montreal) *Voice Production* (Lipincot, 1906, \$2). Singers, Jones says, need clear enunciation, for

In certa Italian operas, where the music is merely "emotional speech" supplemented by dramatic action, imperfect diction may pas; but no singer hu mumbles or garbls words in real music drama, as Wagner's operas, in oratorio, church music, or concert singing, can rank as an artist, however faultles in tone or finisht in vocal technique.—Page 24.

Ellis, as great a master in theory as Garcia in didactic practice, is barely named by Jones, not by Mills. A folder at p. 157 givs a comparativ vowel table of the four principal languages, very interesting for comparison with Ellis hu goes over the same ground far more fully. The doctrin, right we think, is taut that one may sing a foren tung thru dril, tho barely understanding the words without speaking the language. Dithongs ar calld "mixt;" labialized vowels ar "coverd"—a departure from customary terms that is questionably better. e is ei (ei aparently): ther is no e pure; o is pure in open sylabls, as *no*, but folod by an u-vanish in closed one (*sole* is sō^ul, not Sweet's "soul" either, as his ei is not Jones' singer's ei). The pronunciations "tejus, edjucate, immejitly, Chewsday," for *tedious, educate, immediately, Tuesday*, ar tabo'd on p. 257. Reriting the book after ten years farther observation digestion and comparison with works of the masters wud improve it greatly.

NEWS-NOTES AND COMENTS

—A girl aged eight in Oberlin, Ohio, is trubld how tu spel *ilac*. "I'm not sure whether it is lieluck or lylock. Isn't ther a gh in it?"

—"A Survival of Elizabethan Speech" (7 pages by Dr J. J. Walsh in *Harper's Magazine*, July, 1911) tels that Shakspearian speech was bro't tu Ireland by setld policy in the 'setlments' by Elizabeth and James and, litl changed in main characteristics, survives as Irish brogue. Til then Erse (Ersh or Irish, a variety of Keltic) prevaild there, even desendants of speakers of English adopting it. "This change of speech, resented and resisted, was nevertheles acomplisht all over the iland, except in the west, in the haf century before 1626."

In provisional New Spelling.]

SCOTISH DEVOSIONAL BUKS

De Baibl bulks so larj in Scottish analz dat de tersentenari ov de Othorazid Version coz'd waid-spreid interest. Meni lernd wið serpraiz dat no transleter cem from north ov de Twid. Strenj tu se, English influens predomineted in ader devosional manyualz long considerd Scottish. Ov 125 divainz hu dru ɪp de Confession ov Feth and de Shorter Catecizm onli 4 wer Scots. De metric version ov de samz adopted bai de Jeneral Asembli in 1650, and stil de standard version, woz