

# The Herald.

DEVOTED TO PRONUNCIATION AND AMENDED SPELLING.

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## THE NEW FROM THE OLD

Evry society is the legatee ov all that went before. It inherits all that is good, much that is evil. Ther must be therfore in evry helthy community much that is worn out and shud be extruded.

While love ov novelty is unwise, and changes made for mere fashon ov change ar tu be avoided, it is on the other hand sheer foly tu refuse needful changes.—Conserv what is sound and good, prune out all that no longer bears fruit, cut down and burn what is ded and mildewd.

Absolute conservatism is absolute dotage. No change? then no growth. At evry generation the state shud enter on house-cleaning. Worn-out furniture shud giv place tu new and better. Evry crack and cranny shud be sercht for vermin; rubbish shud go tu the garret, broken crockery tu the dust-heap.

The attempt tu wear the clothes ov our childhood wud not be more absurd than for society tu preserv its old institutions unmodified. Violent and sudn changes ar tu be avoided. *The new shud gro out ov the old.* Thus, as in Nature evolution goes on from loer tu higher, without break or casm, and from les good tu greater good, so shud it be in the state.

Reformation is the surest preventiv ov Revolution.—HENRY WARD BEECHER

## PRONUNCIATION AND POETIC MELODY

A reviewer in the *Toronto Globe* notes that John Masefield, the new poet, makes (but when it suits him only) two sylabls ov words like *fire, hour*, pronouncing them *faɪər, auər* tu help out his meter. This

EXPLANATION: OMIT useles letters; CHANGE (if sounded so) *d* tu *t*, *ph* or *gh* tu *f*; *o* tu *u* in *to, do, who, prove, move, behove, shoe, canoe.*

For fuller explanation and Platform see cover of *Annual of New Speling* (postpaid, 10 c.)

is "the author's personal peculiarity" not coverd by poetic license or hardly so, for

Over the fire with his magic ring  
must be scand: *ō vēr | ðə faɪ | ər wið | hɪz mæd | ɹɪc rɪŋ.* *Rs* ar not dropt, as Masefield, aged 42, was born in Shropshir, and western England has vigoros *rs*. He went tu sea at 14, tramp and workt thru America til, stranded, he became a bar-tender's asistant in New York. Shropshir men with like record du not drop *rs*. Poets hav long taken liberty tu count words like *power* as monosylabls. Then such shud be printed "pow'r," tu help readers tu the rythm, a rule with older poets, a tradition kept by poets laureat thru Tennyson and Austin tu Bridges inclusiv. We ar told:

The tru busines ov a poet is tu enshrine fine tho'ts in exquisit melodies. Now Browning too often left the melodies tu take care ov themselves. . . . has our age altogether lost all ear for melody in verse, as I now observ poems extravagantly lauded, despite being cast intu barbaros, tiresom and dissonant form. We hav men ov fine intellect, men ov genius and vivid imagination haled as poets becaus they hav thrown some ov their fancies intu lines printed as verses, which ocasionaly scan, but otherwise ar awkward prose ov sounds realy excruciating. Du these enthusiasts realy feel the music ov Shakspear, Milton, Shelley—can they hear it? or ar they def tu this witchery ov words? No force ov intellect can save poetry that laks this. In the later Victorian era we had but three poets of prime mark—Browning, with sutl tho't but no music; Swinburn, with luscios music but no deep or original tho't; and Tennyson, hu put ideas truly poetic intu varied, exquisit, harmonios cadence.—FREDRIC HARRISON

Shakspear makes Richard II say

"Muficke do I heare?  
Ha, ha! keepe time: How four sweet muficke is  
When Time is broke, and no Proportion kept?  
So is it in the Muficke of mens liues:  
And heere haue I the daintinesse of eare,  
To heere time broke in a disorder'd ttring:"

(Act v, sene 4, Folio ov 1623.)

## NEWS-NOTES AND COMMENTS

—It seems establisht that when poets wish *over, never, ever, heaven, etc.*, tu count as one sylabl in scansion a letter is dropt but an apos-