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# The Herald.

DEVOTED TO PRONUNCIATION AND AMENDED SPELLING.

VOL. II, 16.

TORONTO, CANADA, October, 1900.

N<sup>R</sup>. 66.

## WHAT REFORMERS SHUD DO.

No one ever thinks of subsisting on air. It is important, but not the only essential of life. A spelling reformer cannot; never has, and never will live on air; nor is he helped by mere criticism and inactivity. It is necessary that he be encouraged and supported by active, personal and financial interest in his work. He works not for himself, but for the multitude. His own enthusiasm counts for much; but it never fills his coffers; often empties them. Sir Isaac Pitman's experience was a striking instance of this. Tho he had the proceeds of his shorthand books to help him, he actually had to mortgage his copyright to obtain financial aid; and only twenty years before death was the last advance cleared off. Some loans, thru the kindness and liberality of Sir Walter Trevelyan, were allowed to lapse. What Sir Walter did all can and should do according to their several ability. To erect a monument, as did the Scots, to Burns, *after* he was dead, was a poor discharge of their responsibility for neglecting him *alive*. "So crucified they the profets" will ever be adjustable to the three tenses, past, present, future. It should, *can* be, otherwise. Unfortunately

"'T is true, 't is pity, and pity 't is 't is true."

Is this reproach applicable to spelling reformers? They can remove it.

Men of brains who will both think (and give ripe counsel) as well as work and give money are wanted to bear the burden of this movement. Can any one say that Dr Larison of Ringos and Dr Hamilton of Toronto receive adequate support? Neither of these gentlemen are professional agitators. They have their own living to make. Yet as a labor of love (due to strong convictions) they devote much time and money to the movement; and for lack of funds are hampered in their work. If the readers of *The Journal of Orthoepy and Or-*

*thography* and of *THE HERALD* would think for five minutes of the labors of the editors of these periodicals, to say nothing of their sacrifices, a more generous response would result. Some withhold support because certain letters, pronunciations or methods are adopted. Is such reason valid? Absolute agreement cannot be obtained just yet, especially in a work involving fonetic propaganda. That is coming in time—it is making perceptible advance by and thru *THE HERALD*. We must bear and forbear diversity till approximately accord grows. The best way of bearing is to bear part of the expenses incurred in carrying on the work of this reform. Both journals are worthy of wider constituencies. Readers can help to increase their circulations, or assist their editors to place them before educationists.

Certain friends imagine considerable support will be forthcoming when fonography becomes universal. It is a charitable delusion. Isolated fonographers will assist; the bulk of them, tho they become as numerous as the sands on the sea-shore, will not contribute one cent in furtherance of orthographic reform. Fonography is acquired for gain. No selfish man is ever troubled about the advance of any reform. What reason is there to anticipate better things from future fonographers when the present ones so utterly fail to support the application of the fonetic principle to orthography? Let fonography spread, and let fonographers increase. I shall rejoice and be glad, but the burden of fonetic reform will fall on other shoulders. Let there be no delusion about that. Spelling reformers and educationists must fight the battle. Meanwhile Dr Larison and Dr Hamilton deserve practical sympathy and support. Give it.

Hetton-le-Hole, Eng..

H. DRUMMOND.

"A SHAME."—When *THE HERALD* suspended publication a few years ago, *Le Maître Phonétique* (Feb., 1890) said:

"*THE HERALD* was a bright little paper, very large [broad, liberal] in its views (everyone that had anything to say being welcome to use its pages), and wonderfully cheap. It is a shame that it could not find supporters. The good seed it has been sowing will still grow in the end."

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## EXTENDING A PLATFORM.—II.

In these pages (Jan., '98) we called attention to what certain linguists have said on Cosmopolitan or Standard Speech. From them we quote what appears important and true enough to become a platform plank:

"I would call him the best speaker who most effectually baffles all efforts to discover from what town or district he comes."—Prof. VIERON in Introduction to German Pronunciation.

This accords well with what our readers (April, '98) learned from a different source:

"The time has gone by when any geographic standard of good English was possible. The best English is that which avoids vulgarities of every class and gives FEWEST SIGNS OF LOCALITY. Careful speakers naturally strive to divest themselves of vulgarisms and localisms. Hence there is a continual assimilating tendency in the pronunciation of careful speakers,—a tendency which never quite fulfills itself, but which nevertheless is now the actual, if imperfect standard."—Dr LLOYD in *Neuere Sprachen*, July, 1895

When a new edition of Sweet's *Elementarbuch* appeared in 1890 a reviewer of it said a good deal which only went to show that even his own countrymen did not endorse that author's slurred and slovenly colloquial as model. For example:

"as the end of language is to be understood, the intrinsically best pronunciation is that which has the greatest degree of clearness short of what general educated usage agrees in condemning as pedantic."—*Athenæum*, 23d Aug., 1890.

Ten years before that, Murray had said in his forcible way words of like import, part of which we quote under plank 9. What he has said of "the slurred or imperfect utterance of the average Londoner (which seems to be the cynosure to attract some authors of proposed systems)" must be held to have direct application.

From the above European opinions let us turn to some American ones. *Webster's International* dictionary in its Guide to Pronunciation (on p. 56) has this to say:

"The ultimate standard of pronunciation for English is the usage that prevails among the best educated portions of the people to whom the language is vernacular; or, at least, the usage most generally approved by them. The pronunciation of this class of persons, all over the world, is, for the greater part of the words of the language, substantially uniform, and distinguished by only comparatively unimportant shades of difference."

The *Standard* dictionary (p. 2104) says:

"A large proportion of unaccented vowels have two pronunciations, equally good each in its own time, and freely used by the same person — one formal, distinct, pedagogic, the other colloquial."

The *Century* dictionary (Pref., p. 10) says:

"One of the most peculiar characteristics of English pronunciation is the way it slights vowels of most unaccented syllables, not merely lightening them in point of quantity and stress, but changing their quality. To rite (as systems of re-spelling for pronunciation, and even systems of fonetic spelling generally do) the vowels of unaccented syllables as if accented, is distortion, to pronounce them as so rite, caricature. There are two degrees of this transformation. (1) The general vowel quality of a long vowel remains, but is modified toward or to the corresponding (natural) short. . . . This first degree of change is marked by a single dot under the vowel. . . . (2) The vowel

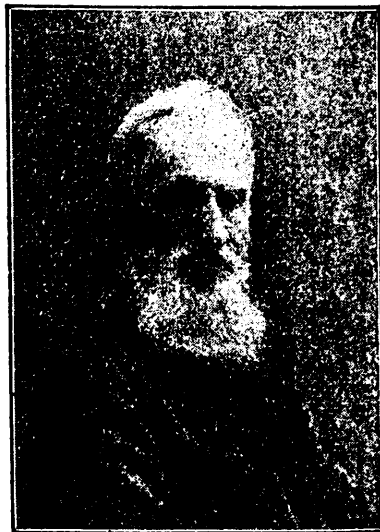
loses its specific quality altogether, reduced to a neutral, slightly uttered *u* in *hut*, *hurt*. . . This second degree of alteration is marked by a double dot under the vowel. . .

"Accordingly, the dots show that while in very elaborate utterance the vowel is marked as sounded without them . . . it is intended that the dots shall mark, not a careless and slovenly, but only an ordinary and idiomatic utterance—not that of hasty conversation, but that of plain speaking, or of reading aloud with distinctness."

The main support of Orthography is pronunciation (plank 7). It is then necessary at least to say definitely what is meant by that term. We do this (as we have done in so many like cases) by bringing forth the opinions of others rather than ours. The reader is at liberty to state or quote still others. The question is how to state concisely what is meant by "pronunciation" as used in plank 7—such statement forming a new plank.

## LITERATURE.

THE POETICAL WORKS OF ALEXANDER MC LACHLAN Selected and Edited with Introduction, Biography, Notes and Glossary. Briggs, Toronto, 424 pp., 8vo: cloth, \$1.25, half-cloth, \$2.50



McLACHLAN the Scoto-Canadian poet (1818–1896) has put himself on record (in *HERALD*, i, p. 12) as an advocate of amended spelling. Besides, in his first publication in 1846 he used such forms as *flū'd*, *bemoan'd*, commoner in the poets of the first half of this century than since—more 's the pity, tho' Tennyson is a marked exception. Even in his volumes preceding this one such forms as *prest*, *blest*, *tho'*, so common with older poets, occur frequently. Accordingly, when the riter with four others was asked to select and edit his poetry, particularly to see it thru the press, there was opportunity to perpetuate older word-forms, especially when an improvement. Besides selection of better word-forms it appeared well to see that the print should give

a tru indication of rhythm, without halt or ruf jar to the reader. Much poetry of the day does this; which wil not be so if authors insist on printers bringing out by literary form what musical rhythm is in the vers. Much of Homer's charm lies in musical rhythm, the verses being polisht and perfected in rhythm thru oral repetition by generation after generation of reciters before Pisistratus had them put in riting and so prompted Anakreon to sing

"Giv me the harp of epic song  
Which Homer's fingers thrill'd along."

McLachlan uzed the foloing feet chiefly: trochee, iambus, anapest, dactyl. His use of anapests and dactyls shows much power. We hold it to be the printer's duty to cause this to shine out as in this volume. If the printer become a tyrant and insists that the music of poesy shal be mard by the castiron wordforms of fixt speling he caries a good thing to harmful lengths. Modern versifiers shud resist this and all readers shud bak them up. At presnt the printer holds sway almost absolute. Tru, such forms as *o'er*, *e'er*, *ne'er* ar stil comon in vers. They shud be not only retaind but hav their number increast if music in poetry is to stay and not be murderd by ruthles printers with invariabl wordforms in which ar stereotyped meter-marring silent leters. In some remarks made in these pages (April, '98) on "Revizing a Hymnal" we gave illustrations of betering of lines for choir purpos. A set tune is a guide over a ruf place for the singer, but readers lak this. Spelings like these ar comon in the volume:

ax, plow, tho', altho', mold, wisht, enwrapt, wrapt, woful, ay (yes), aye (ever), O (vocativ), Oh (interjection), sovran (poetic form of sovereign, like corse for corpse), rime, tow'rs, flow'r, etc., (where rime or meter requires one syllabl).

NEWS-NOTES AND COMENTS.

—This invites *yu* to subscribe.

—*The Annual of New Speling* for 1900 is redy—postpaid, 10 cents; per dozen, 60 cents.

—A belated survival of use of I for J is worth recording: A flat stone 25 feet north of the northern end of the cathedral (so-cald) at corner of Church and King st's, Toronto, is put there in memory of "JOHN BIRD, who departed this life September 1, 1830." The stone is broken thru the word September, but name and year ar perfectly legibl. Introduction of j as a consonant began about 1625 and soon came into regular use. Tru, j was in use before that as a taild or flurisht i, and uzed as a vowel. Ii performd the functions that Jj does now. The stone now mentiond shows that ocasional use of I for J lasted two centuries later.

—The Leipzig *Neueste Nachrichten* of 14th July givs some facts that sho how genral in Germany is that considerabl degree of amended spelingcald Puttkamer's Speling (Puttkamerische Schreibung) compulsorily introduced in Prussian scools in 1880. Puttkamer was Minister of Education in the Bismarck regime. A Book-

selers' Board of Trade (Boersenverein) adrest a circular to German publishing firms asking how far they uzed the "new," amended speling and how far the "old." Of 613 firms that replied, 406 uzed the new only; 58, the old only; 141, both; 8 uzed Austrian amended speling. Of the 141 uzing both, 59 uzed the new mainly; 30, the old mainly; 52 uzed both equally. 340 of the 613 giv statistical estimats of their output for 1899. They print 247 periodicals and 4623 books in new style; 189 periodicals and 864 books in the old. Among them is a number of firms who especially print legal and state papers, editions of the statutes, that retain the old style only becaus the authorities do, and becaus statutes ar printed exactly in acord with ofical compilations. So, OVER FIVE-SIXTHS OF THE BOOKS, an overwhelming majority, and NEARLY THREE-FIFTHS OF THE PERIODICALS FOR 1899 AR IN NEW STYLE! Ther is stil requisit only accesion of imperial and other state authorities (who yet persist in conservatism difficult to explain) to bring about almost complete uniformity of German orthograpy in book and periodic literature. Then the daily pres wil folo in greater number than heretofore.

—Replies to the Leipzig circular referd to above bring out this fact (acording to *Neueste Nachrichten*, quoted in *Reform*): A singl firm estimates cost of replacing its stereotype plates (dictionaries), reseting included, at 700,000 marks! For sake of insignificant changes, such sacrifices wil not be demanded of the publishing trade. The time is yet distant for real reform. For that, careful preparation must be made. It must rest on a sound scientific basis, and must be asured beforehand of genral acceptance not only in scools, but also by the authorities and the pres.

—Revized Speling in France (for optional use): The Superior Council of Public Instruction hav just made a decision that wil caus great stir: remod'ing French gramar, widespred in direction of simplifying syntax and speling. Comencing with substantivs: aigle, amour, orgue, hynne, automne, enfant, œuvre, orge, period, paques, gens, til now of doubtful gender, ar made plain. Proper names and foren words, whose plurals wer ful of pitfalls, ar included. Before a proper name the artciel is no longer obligatory. Yu may rite *de bons fruits* or *des bons fruits*; *le plus*, *le moins*, or *les plus*, *les moins*. Retched compound words, with doubtful conection, uncertn hyfens and apostrofes, plurals without rule (the nightmare of children), now can be combined as singl words, with final s in plural. Hyfens and apostrofes ar deliberately condemd in compound words: *nu*, *demi*, *feu*, *joint*, *excepte*, *franc*, *plein*, *haut*, *nouveau-ne*, *court-vetu*, *ote*, *passee*, *inclus*, *attendu*, *compris*, etc., no longer conceal a trap. So with *vingt*, *cent*, *mille*; with expresions for shades of color; and with these very misleading litl words: *tout*, *meme*, *aucun*, *chacun*, *ce*, etc. Rules for *plus d'un*, *un peu de*, *c'est*, etc., ar now clear and easy. Ne is necessary no longer after verbs of fearing, douting, denying, prohibiting. Insted of the trublsome imperfect subjunctiv after a conditional frase, the presnt is alowd. Particips (headache causers) now become milder: *yu may rite* "les livres que j'ai lu" and "elles se sont tue," if yu like—evrywhere simplification. Professers and examiners wil hav to re-lern gramar so as not to count as a mistake what is such no more.—Abstract from *Le Petit Journal*.

[TRIAL LINES: "Try all, adopt the good."—PAUL.]

Tu bi, or not tu bi,—ðat iz ðe kwestion:  
..... Tu dai,—tu slip,—  
Tu slip! perchans tu drim: ai, ðær'z ðe rub;  
For in ðat slip ov deth hwot drimz me cum  
Hwen wi hav shufld of ðis mortal coil.

## CORRESPONDENCE ON NEW SPELING.

[By request, copy is folod. For key see p. 56.]

SUR: (li onli intended tu sho, en p. 60, hwai B-II speling en p. 56 difurz, and dhat B-speling iz cōrrect. H-speling haz merit az niu speling tu brēc daun cūrent speling and pēv dhi wē fər fonetic sp., i.e.,

"Speling that adheres strictly to pronucia'ān and rejects the so-cald historical or etymologic method."—Standard dictionary.

"Speling in fonetic caracters, each representing one sound only."—Webster's Int'l dict'y.

"Speling according to sound, the speling of words as they ar pronounced."—Century dict'y.

B-speling iz fonetic [!!!?] Dh reprizents its on sound onli. Plangc 19 and yur cōmments en p. 60 sustēn Band mci critisizm ev H. Əv cors DHI HERALD shud bi uptudēt, and wil bi if H iz. Jēin "dhi Chicēgo foc" and get "in dhi swim." Yur "heagl heye" wil enēbl yu tu si dhi merit ev fonetic speling. Yu wil laic it and wi wud gladli welcum yu tu our rangcs. Sē tu "Proa": Fonetic speling duz net purmit bigami; e can reprizent but wun cweliti ev saund. i and i reprizent brif and ful saundz ev dhi sēm eliment. Hwen i iz mēd fər a fent it iz mor lejibl dhan iz i er e ev dhi sēm fent. . . . .

Qi wez bern in and livd in N. Y. Stēt 30 yīrz but nevur hurd er in *her, jerk, verb*, pronqunst az silabic r (r in *air, ore, roar*). In *merit, merry, ferry*, etc., er haz its *regyular* saund, viz., e ev *met* fēlod bai dhi saund ev r az indicēted bai unmarct er in rī-speling in Stand. dic. Si *perish, merit*, and fər marct er (ur) si *permit, mercer*. In fonetic speling dhar ar no supprest vauel saundz. Si plangc 19. Speling in hwich saundz ar supprest iz stenografic speling. Agrī on leturz fər an alfabet; dhen, en pronunsiēshun. Fonetic speling duz net reflect etimoloji, tru er fēls, haz absolutli nuthing tu du widh it.

Chicago, Ill.

JOHN M. MOTT.

\* \* \* \*

SIR: Lowel condems (in *Biglow Papers*) orthoepy indicated by "venchur, nēchur" in DEVELOPMENT (B) on p. 56:

"The Yankee always shortens u in -ture making ventur, natur, pictur and so on . . . comon among the educated of the last generation. I am inclined to think it may have been once universal, and I certnly think it more elegant than the vile vencher, naycher, pickcher, that hav taken its place, sounding like the invention of a lexicografer with his mouth ful of hot pudding."—Introduction to Second Series.

Yur distinction between ful and weak vowels is wel exemplified by Lowel:

"Emfasis modifies [ofn alters] habitual sound. E. g. for [in New England] is comonly fer [fər] (a shorter sound than fur [fər, orthografic fur for far], but when emfatic it always becomes for, as 'wut for!' [wət for, what for!]"—Ibid.

Yu need not go so far as north Britan (which yu do on p. 60) to find exampls of e folod immediatly by r in the same syllab

and pronounced as "formal" e in *merry*:

"The New England ferce for fierce, and perce for pierce (sometimes herd as fairce and pairce), ar also Norman. For its antiquity I cite the rime of verse and pierce in Chapman and Donne and in some comandatory verses by a Mr Berkenhead before the poems of Francis Beaumont. Our pairious for perilous is of the same kind and is nearer Shakspear's parlious."—Ibid.

Considering fers and pars for *fierce* and *perce*, it is plain that the Green Ile, tho a preserv of old orthoepy, must share that with New England. The colēges teach that in Chaucer er shud be givn as er, not er. Thus, in first lines of *Prolog. to C.T.*:  
Whan that Aprille with his shoures s(wo)ote  
The droghte of Marche hath perced to the roote  
we ar taut that *perced* is (not pərs'əd, nor pərs'əd, nor pəsd, but) pərsəd. Milton has

Married to immortal verse,

Such as the meeting soul may pierce,  
in *L'Allegro*, 137-8, and the same rime in *To a Solemn Music*. Spenser has *persant*. Shakspear plays on *perce* and *person* in *Love's L. Lost*, iv, 2, 86, and on *perce* and *Percy* in *1 Hen. IV*, v, 3, 59, and rimes it with *reheurse* in *Rich. II*, v, 3, 127, and in *G. of Wyo.*, part III, st. iv, Campbell rimes it with *universe*. To hav such a speling as "rivurs" on p. 56 is at once to ignore its derivation unnecessarily and to fly in the face of the language's literary history at least from the Norman period to now.

Toronto.

A. E. H.

\* \* \* \* \*

SIR: As to the *Standard's* rule for dubl consonants (p. 56), its exampl (*accord*) in which *a* is calld "a distinct short" is givn over 1100 times in this same dictionary with *a* markt obscure. Its "rule" looks suspiciously like an attempt to preserv old Latin speling. First consonants in *accord, attempt, appear*, etc., ar no more dubl in sound than those in *among, above, along*. *The Century* is more uptodate here: it rites a-kōrd, a-tēpt, a-pēr, with *a* colloquial ə.

On p. 60 yu remark the I.F.A.'s distinction of *ʌ* and *ə*. For Londōnese this is tru; *ʌ* is similar to *a* of *father, hurd, calm*. In U.S. accented vowel in *fungus, other, under* is not apreciable difrent from the unaccented ones, all being *ə*. The same is tru of England's northern shires according to Lloyd who uses *ʌ* difrently from I.F.A.

New Haven, Conn.

E. H. TUTTLE.

[fəŋgʷs, əðər, əndər, (= fəŋgəs, əðər, əndər.) is HERALD-notation. ə is a ful vowel; ʷ is squeezezd, lo-strest ə, vocal breth thru a mouth scarcely more open than for continuants, *not* = ə. Voiced continuants (z, ð, ʃ, y, v, l, m, n, ɟ, r, ʒ, ɣ) hav partial obstruction; complete stopage in b, d, g; complete oral stopage in m, n, ŋ, with vent by nose. Distinguishing ful vowels from weak, squeezezd, muft, mumbld ones is a useful, necessary merit in our speech-notation. The alternativ plan (as in ən'dər.) is uzed in absence of superior letters, and when more convenient.—EDMÉR.]