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The Herald

DEVOTED TO PRONUNCIATION AND AMENDED SPELLING.

2ND YEAR. TORONTO, CANADA, DEC., 1886. NR. 20.

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CURFU.

I.

Solemli, mornfuli,
Deling its dol,
The Curfu, Bel
Iz begining tu tol.

Cover the emberz,
And put out the lit:
Toil cumz with the morning,
And rest with the nit.

Dark gro the windoz
And kwensht iz the fbr;
Sound fadz intu silens,
Ol futsteps retr.

No vois in the chamberz,
No sound in the hel!
Slep and oblivium
Ran over ol.

II.

The buk iz completed;
And clozd, lik the de;
And the hand that haz ritn it
Lez it awa.

Dim gro its fansiz,
Fogotn the lb;
Lik colz in the ashez,
The darkn and db.

Song sinks intu silens,
The stori iz told,
The windoz ar darknd,
The harth-ston iz cold.

Darker and darker
The blak shadoz fol;
Slep and oblivium
Ran over ol.

—The Popular stej ov Amended Speling iz ilustrated in the paragrafs in smoler print. Even a les degre ov amendment wil hardli be accepted in serten bigotedli conservativ kworterz.

—The fdu-cashunl stej iz ilustrated in Longfelo's Curfu. With a shap (a) fer the vouel in art (art) and yus ov acsent mark, we hav a redi yet acyurat wa fer denoting pronunsiashun ov vouelz, an esenshal in fdu-cashun. It aperz tu us that the sheps o, e, i ar capabl ov farther impruvment in sum respects.

—Fer Sientific [filolojic, fonolojic, dicshuneri, colokwial, and uther] objects, rather closer discriminashun ov spech-soundz iz neded in speshal casez.

—Removal tu Teronto cozd dele in our publicashun. Regulariti iz hopt fer.

A Cross here indicates that your subscription is in arrears. Please remit.

REVISED SPELLING: 1. OMIT every useless letter.
2. CHANGE *d* to *t*, *ph* to *f*, *gh* to *f*, if sounded so. These rules are justified by Revision of Spelling (now in progress). Such spelling is to be preferred, just as Revised Translation of Bible is preferred to that of 1611.

VOWEL PAIRS.

An exact specification of vowels is a necessity in all study of speech-sounds. This has been made by writers on Fonography, and done so well that an experience of half a century serves to show that the twelve vowels of the Fonographic System are practically all-sufficient, altho theoretically some ones only maintain the recognition of one or more shade vowels. When Walker, in 1791, first published his Pronouncing Dictionary he recognized thirteen, the thirteenth being that in *my*, now generally conceded to be diffringal. Except in this respect, Walker, in subsequent editions in his lifetime, and even in those of recent issue, never departed from his twelve vowel system. Other orthoëpists, notably Smart in 1836, attempted improvements on Walker. They had little practical value.

A recent analysis of our vowels is that used by the Bureau of Ethnology at Washington, and made by Major Powell. It may be found in the second edition of his *Introduction to the Study of Indian Languages*. The Indian races of America are rapidly dying out and their language becoming extinct. The Bureau desire to have all such languages run down for Ethnologic and general scientific use; in doing which, it is evident no time should be lost. Accordingly all competent observers are earnestly urged to make their records of Indian speech; and, that uniformity of result be secured for comparison, it is indispensable that a common system of orthographic notation be employed. For this purpose, the sounds heard are referred to and compared with the sounds of the chief modern languages, especially English, so generally spoken throughout America. Not only are the right vowels given by Powell, but they are paired properly. Fonographers do not do this. They attempt to force the twelve into six pairs. The truth is, eight of them compose four pairs well enough, while the remaining four do not pair at all. A dash, light or heavy, and a dot, light or heavy, each in three different positions, give a brief and simple method of marking the twelve. In shorthand, *brevity* takes precedence over everything else, even to the sacrifice of fonologic truth. Hence *brevity* made it expedient that the twelve be forced into six pairs. Three of these pairs are natural enough: viz., those in *ill* and *eel*, *ell* and *ale*, *pull* and *pool*. Two others are wholly unnatural, and should be divorced: viz., those in *up* and *no*, and those in *at* and *art*. Those in

not and *naught* constitute the sixth pair. But the vowel in *not* pairs much better with that in *art*, leaving those in *at* and *naught* unpaired as they should be. So excellent is Powell's division that we prefer to let him speak for himself:

"The vowel sounds found most widely among human languages are the five occurring in these English words: *far, they, pique, note, rule*. Each of these sounds is represented in English by two or more letters or combinations of letters. Often in English, still more often in French, and usually in German and Italian, these sounds are represented by the vowel letters by which they are written in the words above given, namely:

a e i o u
far, they, pique, note, rule.

"They are generally called the continental signs, as being so used in all Europe, except the British Isles.

"Any given vowel sound is apt to be found in the same language having two different quantities, one long and one short. Often there is also a slight difference of quality or tone added to that of quantity. The difference of tone between the long and short values of what is nearly the same sound is greater in English than in almost any other language."

This is what makes it so difficult to accept paired signs for sounds that seem perfectly distinct, even to the most ignorant among us. An ignoramus can readily distinguish between *ill* and *eel*, *ell* and *e*, *pull* and *pool*. This being the case, it is a positive mistake in the learned to insist too rigidly that they shall be represented by paired signs. Powell proceeds:

"The shorter sound corresponding to the long *e* of *they* is the sound of *then* or *head*; the short sound to *pique* is that in *pick*; the short sound to *rule* is that in *pull*. But English has no real short *o*, except in the 'Yankee' pronunciation of a few words like *home, whole, none*. Nor has it a real short sound corresponding to the *a* in *far* and *father*; the so-called 'short *o*' of *not* and *what* and their like is our nearest approach to it, and is near enough to bear being called short *a*.

"The usual way to distinguish the short value of the vowel is to write a curved mark (the brev) over it. These five signs, then, should be written in this manner:

ä ẽ ı̄ ö ù
what, then, pick, [whole,] pull.

"It should be distinctly remembered that the sounds represented by these letters marked with the brev are not exactly the short sounds corresponding to the long vowels represented by the unmodified letters. There is in each case a slight difference of tone in addition to the difference in quantity.

"In English we have a vowel sound heard in *awe, aught, all, Lord* and many other words. Then there is the sound of *a* in *cat, man*, and other words. Finally there is the vowel sound heard in *but, son, blood*. It is often called a neutral vowel because in its utterance the organs of speech are nearly in the indefinite position of simple breathing."

To sum up, we have four pairs and four not paired, viz., those in *no, all, cat, but*.

—With emphasis we repeat that former advocates of Orthographic Revision—

1. Had bad alphabets.
2. Began at the wrong end.
3. Went too far.

SPELING SCHOOLS.

The folowing lines, after "Hiawatha," ar from the Richmond *Independent*. They apeard a few years ago when ther was such a rage for speling contests:

Hav yu herd the mighty spelers,
Spelers from the dictionary,
Spelers from the new edition
Of the unabridged pictorial;
From the pages of old "Wooster,"
From the modern high school speler,
From all books that deal in language,
From all teical conclusion,
'To all absolute confusions?

Hav yu herd them spel together?
Spel in ranks like fighting soldiers,
Doctors side by side with preachers,
Pupils side by side with teachers?
Hav yu seen the mighty umpiro,
With his open dictionaris,
With his glases on his optics,
And his ears erect for erors?

Hav yu seen the brave ones falling,
By the fault of the miscalling,
Herd them call the word "insition"
As they wud pronounce "abscision"?
Hav yu seen the ranks of heros,
Not to call them nobl martyrs,
Standing up and speling "fuchsia,"
And "ipeacuanha,"
An "carobro-meningitis,"
"Assafotida" and "syphid,"
"Youghthony" and "minotaur,"
And a host of other puzlers?

Hav yu seen the burning blushes
On the cheeks of vanquish spelers?
Hav yu noticed how the ladies
Hato to look torls the telors?
O, the shame of dropping "is" out
And the grief of putting "e's" in,
When the thing is just as easy
As coughing is or sneezing!

O, the red-hot indignation
Of defeat, so near to glory!
O, the blasted English speling,
With its always changing story;
O, the prizes that we don't get
When we cud hav speld each word
(Except the one we didn't spel)
Of all that we had herd!

—The *Phrenological Journal* givs the folowing Lesn in Pronunciation and advises its readers to look up the words in a dictionary, fix right the sounds and accents, and rite them on the blackboard. How many of our readers can get thru them without triping? We wager not one. Can yu, gentl reader?

Usually, zoology, yolk, virago, interesting; turbine, tour, trow, tiara, thyme, telegraphy, tassel, suit, strata, soot, sonnet, soiree, salmon, romance, robust, repartee, radish, raspberry, route, rapine, pristine, pianist, prairie, polonaise, plateau, piano-forte, orang-outang, Orion, orchestra, naivette, nausea, mogul, libertine, leisure, jaguar, genuine, heinous, height, giraffe, ghoul, encore, European, ducat, dishabille, Marmora, Mount Cenis, Milan, Moscow. Port Said, Ivry, Pompeii, Messina, Cairo, Bombay, Torquay.

MODERN LANGUAGE STUDY.

The formation of a Modern Language Association for Ontario took place in Toronto on 29th and 30th Dec. It received greeting from its elder sister U. S. Association, then in session in Baltimore. We cud hav wisht for les of a pedagogic tone and flavor than pervaded the Toronto meeting. Much improvement in teaching Modern Languages has ocured within our day. Ther is room for very great further improvement. Hitherto they hav been taut too much from books while the living voice has been comparatively suprest. We believ future advance is likely to be along the lines denoted by the theses belo—all of which wer discust and most of which was agreed to by the quinquennial Northern Filologic Congres, which met at Stockholm last Sumer, and which may be stated briefly as 1. Elementary training in Speech Sounds. 2 In the begiming, exclusiv use of a notation giving accurat pronunciation. 3. Use of easy, coected texts and dialogs. 4. Gramar studi'd inductively. 5. Reduction of Translations to a minimum.

—Rev. James H. Kidder rites from Owego, N. Y., that we hav a vowel which is likely *e* (as in *ell*) nor *u* (as in *up*.) The exampls givn ar *mercy*, *mirth*, *bird*, *clerk*, *her*, *Hur*, *cur*, *Burr*, *hurt*, *clergy*. We notice that evry one of these words has either a final *r* or els is folod by *r* and imediately by a consonant. No one claims to hear this so-called shade sound when the *r* is folod imediately by a vowel as in, *merry*, *heresy*, *clerical*. We believ that those who hold this view drop their *rs*, and, as is customary with such speakers, *prolong the vowel just preceding the dropt r*, and that this prolongation or increase of *quantity* constitutes the difference they hear. That ther is such a difference we cannot deny as Mr. K. and others like him ar too acute to be thus mistaken in a matr of fact. We offer then the theoretic explanation that the difference is a prolongation of the vowel, and a dropping of the *r*, *with no difference in the quality of the vowel*. We ar of cours aware that in this clas of words one speaker wil giv the vowel in *up* while another wil giv that in *ell*, but we do not clearly hear a vowel which is neither one nor the other but a third vowel.

—The late William Barns, the "Dorsetshire poet," used to tel of a litl boy whom he found one day in a vilage school, and who had rith the word "Psalm" in his copy book and then accidentally blotted out the initial "p" with his cleev. His litl sister at his side was in tears at the disaster, but the natural-born speling-reformer defiantly exclaimed: "What if I did scoope of en out? He didn't spel naught, and what was the good of en?"

AMERICAN PRONUNCIATION.

A very erroneous impression prevails generally in this country [Britain] as to the manner in which English is spoken in United States. This has arisen in some degree from the circumstance that travelers have dwelt upon and exaggerated such peculiarities of language as have come under observation in various parts of the Union, but also in great measure from the fact that in English novels and dramas in which an American figure—no matter whether the character depicted be represented as a man of good social position and, presumably, fair education, or not—he is made to express himself in a dialect happily combining the peculiarities of speech of every section of the country from Maine to Texas. With the exception of the late Mr. Anthony Trollope's *American Senator*, I cannot recall to mind a single work of fiction in which this is not the case. Take, for instance, those portions of *Martin Chuzzlewit*, the scenes of which are laid in the United States; Richard Fairfield, in Bulwer's *My Novel*; the Colonel, in Sever's *One of Them*; Fullalove, in Chas. Read's *Very Hard Cash*; the younger Fenton in Yates' *Black Sheep*; or the American traveler, in *Mugby Junction*—in each and every instance the result is to convey a most erroneous idea as to the manner in which our common tongue is ordinarily spoken in U. S.

It is the same on the stage. The dialect in which Americans are usually made to express themselves in English Dramas is as incorrect and absurd as was the language put in the mouths of their Irish characters by the playwrights of the 18th century.

As a matter of fact, the speech of educated Americans differs but little from that of the same class in Great Britain; whilst, as regards the great bulk of people in U. S. there can be no question but that they speak purer and more idiomatic English than do the masses here [in Britain.] In every State of the Union the language of the inhabitants can be understood without the slightest difficulty. This is more than can be said of the dialects of the peasantry in various parts of England, these being in many instances unintelligible to a stranger. Again, the fluency of language possessed by Americans, even in the humblest ranks of life, forms a marked contrast to the poverty of speech of the same class in this country, where, as an eminent philologist has declared, a very considerable proportion of the agricultural population habitually make use of a vocabulary not exceeding 300 words.—*Chambers' Journal*.

FRANCE has a S. R. A. formed; Treasurer, M. Coudat, 30 rue de Grenelle, Paris. Like the rest of those devoted to a Simplification of Spelling it will move on three lines as we do, viz., 1st. Scientific Study of Speech

Sounds; 2d. Application of a part of the results so obtained for school purposes; 3d. A very slight amelioration of current orthography, or so fast only as it will be accepted. These lines may be called the Scientific, Educational and Popular lines. The following Five Rules are already promulgated as a first instalment for popular use in France:

- 1° Supprimer l'h muette: *onneur, théâtre.*
- 2° Ecrire *f* pour *ph*: *philosophe, févix.*
- 3° Ecrire *i* pour *y* employé pour un seul *i*: *analyser oxigène.*
- 4° Dans le corps des mots, remplacer *ç*, *c* doux et *t* doux par *s* ou *ss*, *g* doux par *j*, *s* doux par *z*: *masson, action, venjance, maizon.*
- 5° Remplacer *x* par *s* comme marque du pluriel: *chevaus, bestiaux.*

STUMBLING BLOKS.

The following list of words was "given out" to the applicants for admission into the New York City Normal School, and although apparently not difficult, they proved very "bl" stumbling bloks:

Aberration,	Embarrass,	Oscillation,
Aquiesce,	Feltn,	Parish,
Applaud,	Fresco,	Palace,
Afghanistan,	Gauge,	Panama,
Bosphorus,	Hyacinth,	Pusillanimous,
Balance,	Humilal,	Quincy,
Ballast,	Invisible,	Rarefy,
Belligerent,	Jocular,	Recollect,
Benjamin,	Lattice,	Reuben,
Cerements,	Lettuce,	Seize,
Correlation,	Militia,	Siege,
Coralline,	Negotiate,	Tyranny,
Defamation,	Omniscient,	Vaccination,
Delegation,		Vacillation.

—There are less than twenty monosyllables in our language, and about 400 words of two or more syllables, some of them of frequent occurrence, that contain a short vowel and yet end in a final silent *e*—the sign of a long vowel. Who would be injured if the final *e* were dropped and these words were thus reduced to order? The monosyllables are "have, are, bade (did bid), sparse, twelve, were, give, live, niche, serve, nerve, terse, verse, gone, shone, solve, bronze." The disyllables, etc., are such words as "active, motive," about 400 ending in *ive*, and a few with other terminations, as "doctrine, hypocrite, opposite," etc. Let these words be printed *hav, ar, giv, liv, activ, doctrin, oposit*, etc., as a small instalment towards a true orthography, and readers will ask for another instalment.—*Pitman*.

—The word *no* might be spelled in the following twenty ways, according to the examples given below:

Noh, nowe, hau, naut, new, nol, non, nough, Oh! owe, hauteur, hautboy, sew, folk, mould, dough, nôt, noô, noe, nock, noa, nos, depôt, brooch, foc, Cockburn, coat, Grosvenor, now, naoh, nwo, neo, neau, nog, know, Pharaoh, sword, yeoman, beau, oglio.

—Why do we omit the *e* from *wholly* (*whole-ly*) and yet retain it in *solely*, a word similarly formed?