

## M1~Le~N1ε~L : an English Phonetic Alphabet

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Update on 2020-05-09: “phonetic alphabet” here is as in *International Phonetic Alphabet* (spelling words æz ðeɪ sɑʊnd), not as in *NATO Phonetic Alphabet* (Alfa, Bravo, Charlie, etc.).

COVID-19 has meant that I’m unexpectedly home-schooling my young child to read and write. In doing so, it’s pretty obvious that English spelling has much room for improvement. Wikipedia’s [English-language spelling reform](#) page opens with:

For centuries, there has been a movement to reform the spelling of English. It seeks to change English spelling so that it is more consistent, matches pronunciation better, and follows the alphabetic principle. Common motives for spelling reform include quicker, cheaper learning, thus making English more useful for international communication.

My motivation was less worldwide reform (it ain’t going to happen) and more an intellectual exercise to keep my wandering mind engaged whilst reading children’s literature out loud. I’ve designed an English phonetic alphabet called M1~Le~N1ε~L (or, in ordinary English, “Millennial”). An alternative Romanization (see below) is `miileenio1`.

Trying to capture both American and British pronunciations (e.g. [rhoticity](#)), let alone a menagerie of regional dialects, with a single phonetic spelling is a lost cause. This document uses [Received Pronunciation](#) (RP), generally associated with the south of England.

## Design

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Many others have tried this before. To sample just a few, the *International Phonetic Alphabet* (IPA) is the most famous system, but by being universal (not just English) and precise (able to discriminate American and British English), it’s also complicated, with over 100 letters and 50 diacritics. [Deseret](#) and [Shavian](#) are more focused, but to somebody who already and only knows English spelling, they look *alien*. You need to explicitly learn the system before being able to even guess how to read [this](#) or [that](#). There are many other designs, each with their own trade-offs.

M1~Le~N1ε~L re-uses most of the English alphabet, borrowing a little more from the Greek and Cyrillic alphabets to complete a set of 30 letters (24 [consonants](#) and 6 base [vowels](#)) and 2 diacritics (used only for vowels). Every English consonant and vowel has a unique M1~Le~N1ε~L letter (or letter and diacritic). Only [diphthongs](#) are [digraphs](#).

Today, billions of people already read English and millions of people already read Greek and Cyrillic, so M1~Le~N1ε~L uses Γ and Ж for the “ng” and “zh” sounds instead of IPA’s “ŋ” and “ʒ”. Using a Greek delta “Δ” or theta “Θ” may not be as faithful as using the Old English eth “ð” or thorn “þ”, but the trade-off is greater familiarity for many. The M1~Le~N1ε~L vowel ε̃, a schwa, is more like the IPA “ə” than the IPA “ɛ”, but “ə” is not part of the Latin, Greek or Cyrillic alphabets.

**A key design goal is that many people who already know English should be able to read M1~Le~N1ε~L (perhaps slowly, with a bit of guesswork) without having to study beforehand.**

That’s partly because consonants are always tall (cap height) and vowels are always short (x height), so it’s possible to focus only on the consonants, most of which are the same as in English. Ppl cn ftn still rd nglsh txt whn th vwls r rmvd. See also: [Abjads](#).

Here are a couple of sample M1~Le~N1ε~L texts. There are more further below. Those of you who enjoy word puzzles might like to cover up the right hand side (the red English text) and try to read the left hand side (the equivalent blue M1~Le~N1ε~L text). Remember that pronunciation is (non-rhotic, southern) “British”, where some “r” sounds are dropped (from an “American” perspective).

TWĪTKĒL, TWĪTKĒL, LĪTEL STĀ	Twinkle, twinkle, little star
HĀU āI WĒNDE WŌT YŪ ā	How I wonder what you are
ĒP ĒBĒV ΔĒ WĒLD SĒU HĀI	Up above the world so high
LĀTK Ē DĀTĒMEND ĪN ΔĒ SKĀI	Like a diamond in the sky
WĒN ΔĒ BLĒTZIT SĒN ĪZ GŌN	When the blazing sun is gone
WĒN HĪ NĒΘIT XĀINZ ĒPŌN	When he nothing shines upon
ΔĒN YŪ XĒU YŌ LĪTEL LĀIT	Then you show your little light
TWĪTKĒL, TWĪTKĒL, ŌL ΔĒ NĀIT	Twinkle, twinkle, all the night
ΔĒN ΔĒ TRĀVELĒ ĪN ΔĒ DĀK	Then the traveler in the dark
ΘĀTKS YŪ FŌ YŌ TĀINi SPĀK	Thanks you for your tiny spark
HĪ KŪD NŌT SĪ WĪY WĒI TŪ GĒU	He could not see which way to go
ĪF YŪ DĪD NŌT TWĪTKĒL SĒU	If you did not twinkle so
ĪN ΔĒ DĀK BLŪ SKĀI YŪ KĪP	In the dark blue sky you keep
ĀND ŌFĒN ŌRŪ MĀI KĒTENZ PĪP	And often through my curtains peep
FŌ YŪ NĒVĒ XĒT YŌ āI	For you never shut your eye
TĪL ΔĒ SĒN ĪZ ĪN ΔĒ SKĀI	Till the sun is in the sky
ĀZ YŌ BRĀIT ĀND TĀINi SPĀK	As your bright and tiny spark
LĀTIS ΔĒ TRĀVELĒ ĪN ΔĒ DĀK	Lights the traveler in the dark
ΔĒU āI NĒU NŌT WŌT YŪ ā	Though I know not what you are
TWĪTKĒL, TWĪTKĒL, LĪTEL STĀ	Twinkle, twinkle, little star
TWĪTKĒL, TWĪTKĒL, LĪTEL STĀ	Twinkle, twinkle, little star
HĀU āI WĒNDE WŌT YŪ ā	How I wonder what you are
ĒP ĒBĒV ΔĒ WĒLD SĒU HĀI	Up above the world so high
LĀTK Ē DĀTĒMEND ĪN ΔĒ SKĀI	Like a diamond in the sky

<p>FŌ SKŌ ʌND SĒVEN YĪEZ EGĒU ʌŪE FʌʌEZ BRŌT FŌŌ ỌN ʌĪS KŌNTINENT, Ǝ NYŪ NĒTXEN, KĒNSĪVD ƆN LĪBETĪ, ʌND DĒDIKĒTĪD TŪ ʌƎ PRŌPEZĪXEN ʌʌT ỌL MĒN ʌ KRĪĒTĪD ƆKWĒL.</p> <p>NʌU WĪ ʌ ƆNGĒJD ƆN Ǝ GRĒTĪ SĪVEL WŌ, TĒSTĪG WĒʌE ʌʌT NĒTXEN, Ọ ƎNI NĒTXEN SĒU KĒNSĪVD ʌND SĒU DĒDIKĒTĪD, KʌN LŌG ƆNDYŪ. WĪ ʌ MĒT ỌN Ǝ GRĒTĪ BʌTELFILD ỌV ʌʌT WŌ. WĪ HʌV KĒM TŪ DĒDIKĒTĪ Ǝ PŌXEN ỌV ʌʌT FĪLD, ʌZ Ǝ FʌTNEL RĒSTĪG PLĒS FŌ ʌƎU HŪ HĪƎ GĒV ʌƎE LʌTVZ ʌʌT ʌʌT NĒTXEN MʌTĪ LĪV. ƆT ƆZ ỌLTEGĒE FĪTĪT ʌND PRŌPE ʌʌT WĪ XŪD DŪ ʌĪS.</p> <p>BĒT, ƆN Ǝ LʌJE SĒNS, WĪ KʌN NŌT DĒDIKĒTĪ – WĪ KʌN NŌT KĒNSĒKRĒTĪ – WĪ KʌN NŌT HʌLEU – ʌĪS GRʌUND. ʌƎ BRĒTV MĒN, LĪVĪG ʌND DĒD, HŪ STRĒGELD HĪƎ, HʌV KĒNSĒKRĒTĪD ƆT, Fʌ EBĒV ʌŪE PŌ PʌŪE TŪ ʌD Ọ DĪTRʌKT. ʌƎ WĒLD WĪL LĪTEL NĒU, NŌ LŌG RĪMĒMBE WŌT WĪ SĒƆ HĪƎ, BĒT ƆT KʌN NĒVE FEGĒT WŌT ʌƎI DĪD HĪƎ. ƆT ƆZ FŌ ƎS ʌƎ LĪVĪT, RʌʌE, TŪ BĪ DĒDIKĒTĪD HĪƎ TŪ ʌƎ ƎNFĪNĪXT WĒK WĪV ʌƎT HŪ FŌT HĪƎ HʌV ʌƎS Fʌ SĒU NĒUBLĪ ƎDVʌNST. ƆT ƆZ RʌʌE FŌ ƎS TŪ BĪ HĪƎ DĒDIKĒTĪD TŪ ʌƎ GRĒTĪ TʌSK RĪMĒNĪG BĪFŌ ƎS – ʌʌT FRŌM ʌĪZ ỌNĒD DĒD WĪ TĒTK ƆNKRĪST DĪVĒUXEN TŪ ʌʌT KŌZ FŌ WĪV ʌƎT GĒV ʌƎ LʌST FŪL MĒXE ỌV DĪVĒUXEN – ʌʌT WĪ HĪƎ HʌLĪ RĪZŌLV ʌʌT ʌĪZ DĒD XʌL NŌT HʌV DʌĪD ƆN VĒT – ʌʌT ʌĪS NĒTXEN, ƎNDE GŌD, XʌL HʌV Ǝ NYŪ BĒŌ ỌV FRĪDEM – ʌND ʌʌT GĒVENMENT ỌV ʌƎ PĪPEL, BʌT ʌƎ PĪPEL, FŌ ʌƎ PĪPEL, XʌL NŌT PĒRĪX FRŌM ʌƎ ƎŌ.</p>	<p>Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.</p> <p>Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.</p> <p>But, in a larger sense, we can not dedicate – we can not consecrate – we can not hallow – this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us – that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion – that we here highly resolve that these dead shall not have died in vain – that this nation, under God, shall have a new birth of freedom – and that government of the people, by the people, for the people, shall not perish from the earth.</p>
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## 44 Phonemes

There are 24 consonants. There are 12 vowels, combining a base vowel (there are 6) and a **diacritic** mark (a dot or vertical stroke ' or a horizontal line ~) over the base. There are 8 diphthongs, which always combine two overlined vowels and the line literally joins the two letters as a **ligature**. An implication is that two adjacent vowels that don't share an overline form separate syllables. For an example, see “created” in the Lincoln text (the second example above). An optional underdot denotes a stressed syllable.

In the following tables:

- The first column (“M1~”) is the canonical M1~Le~N1E~L spelling. The diacritics look better above the vowels (as in the sample images) than alongside the vowels (as in this document’s text), but for technical reasons, the textual form can’t assume that appropriate fonts are available.
- The second column (“Rom”) shows a secondary transliteration system that’s restricted to the 26 letters of the English alphabet. Digraphs are used for some consonants, every vowel and every diphthong. For example, M1~Le~N1E~L can be Romanized as “miileeniol”.
- The third column (“IPA”) is the International Phonetic Alphabet equivalent.
- The fourth column gives examples of complete words.

## 24 Consonants

M1~	Rom	IPA	Examples (M1~Le~N1ε~L = English)			
P	p	p	Pa'D	= pad	Ha'P1'	= happy
B	b	b	Ba'D	= bad	Be1~B1'	= baby
T	t	t	Ta1~T	= tight	Mεu~T	= moat
D	d	d	Da1~D	= died	Mεu~D	= mode
K	k	k	Ba'K	= back	No'KT	= knocked
G	g	g	Ba'G	= bag	Ga'Γ	= gang
Ч	tx	tʃ	B1'Ч	= beach	Чe'Ч	= church
J	j	dʒ	Ba'J	= badge	Jo1~	= joy
F	f	f	Fa'T	= fat	Rε'F	= rough
V	v	v	Va'T	= vat	He~V1'	= heavy
θ	th	θ	θ1'M	= theme	T1'θ	= teeth
Δ	dh	ð	Δe~M	= them	T1'Δ	= teethe
S	s	s	Be'S	= bus	Sa1~Ze'Z	= sizes
Z	z	z	Be'Z	= buzz	Z1~PS	= zips
X	x	ʃ	Ba'X	= bash	M1~Xε~N	= mission
Ж	zh	ʒ	PLe~Жε~	= pleasure	V1~Жε~N	= vision
M	m	m	Be'M	= bum	Ma'Mε~L	= mammal
N	n	n	Be'N	= bun	Na'N1'	= nanny
Γ	ng	ŋ	Ba'ΓK	= bank	D1~Γ1'	= dinghy
H	h	h	Ho'T	= hot	M1~SHa'P	= mishap
L	l	l	Lo'T	= lot	Fo'L1'	= folly
R	r	ɹ	Ro'T	= rot	So'R1'	= sorry
Y	y	j	Ye~S	= yes	BYu'T1'	= beauty
W	w	w	We~B	= web	SKWeε~	= square

## 12 Vowels

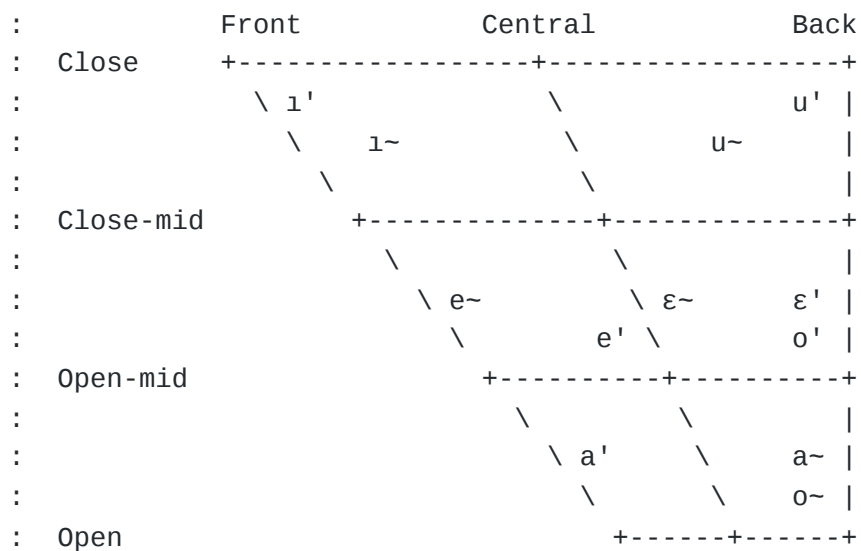
M1~	Rom	IPA	Examples (M1~Le~N1ε~L = English)			
1'	ia	i, i:	B1'T	= beat	S1'D	= seed
1~	ii	ɪ	B1~T	= bit	K1~T	= kit
u'	ue	u, u:	Bu'T	= boot	Lu'P	= loop
u~	uu	ʊ	Bu~K	= book	Pu~T	= put
e'	ea	ɜ:	Be'N	= burn	STe'	= stir
e~	ee	e, ε	Be~T	= bet	Me~S	= mess
ε'	ua	e, ʌ	Be'T	= but	Mε'D	= mud
ε~	oo	ə, ə̃	B1'Ve~	= beaver	ε~Lau~	= allow
a'	ae	æ	Ba'T	= bat	Ta'P	= tap
a~	aa	ɑ:	Ba~N	= barn	Ta~T	= tart
o'	oe	ɒ	Bo'T	= bot	Fo'G	= fog
o~	oa	ɔ:	Bo~L	= ball	No~θ	= north

## 8 Diphthongs

M1~	Rom	IPA	Examples (M1~Le~N1ε~L = English)			
ɪε~	io	ɪə	Bɪε~	= beer	Nɪε~	= near
uε~	uo	ʊə	KY <u>u</u> ε~	= cure	T <u>u</u> ε~	= tour
eɪ~	ei	eɪ	B <u>e</u> ɪ~T	= bait	F <u>e</u> ɪ~S	= face
eε~	eo	eə, εə	B <u>e</u> ε~	= bear	eε~	= air
εu~	ou	əʊ, oʊ	B <u>ε</u> u~T	= boat	X <u>ε</u> u~	= show
aɪ~	ai	aɪ	B <u>a</u> ɪ~T	= bite	H <u>a</u> ɪ~	= high
au~	au	aʊ	B <u>a</u> u~T	= bout	N <u>a</u> u~	= now
oɪ~	oi	ɔɪ	B <u>o</u> ɪ~	= boy	S <u>o</u> ɪ~L	= soil

## Vowel Diphthong Grids

Vowels can be arranged like the [IPA vowel chart](#).



Vowels and diphthongs can alternatively be arranged by their 2-letter Romanization.

	?a	?e	?i	?o	?u
a?	a~ Ba~N	a' Ba'T	aɪ~ Haɪ~		au~ Nau~
	barn	bat	high		now
	a: bɑ:n	æ bæt	aɪ haɪ		aʊ naʊ
e?	e' Be'n	e~ Be~T	eɪ~ Feɪ~S	eε~ eε~	
	burn	bet	face	air	
	ɜ: bɜ:n	ε bɛt	eɪ feɪs	eə εə(ɹ)	
i?	ɪ' Bɪ'T		ɪ~ Bɪ~T	ɪε~ Nɪε~	
	beat		bit	near	
	i: bi:t		ɪ bɪt	ɪə nɪə(ɹ)	

	o~ Bo~L   o' Bo'T   oɪ~ Soɪ~L   ε~ Bɪ'Ve~   εu~ Xe~u~
o?	ball   bot   soil   beaver   show
	ɔ: bɔ:l   ɒ bɒt   ɔɪ sɔɪl   ə bi:və(ɹ)   əʊ ʃəʊ
	ε' Bε'T   u' Bu'T     uε~ Tuε~   u~ Bu~K
u?	but   boot     tour   book
	ʌ bʌt   u: bu:t     tʊə tʊə(ɹ)   ʊ bʊk

## More Examples

<p>             ẠND TƏTK Mɪ DɪSɛPɪƏRɪT              ӨRʊ Δɛ SMɛʊK RɪŋZ ɔV Mɑɪ MɑɪND              DɑwN Δɛ FɔGɪ RʊɪNZ ɔV TɑɪM              Fɑ PɑST Δɛ FRɛʊZɛN lɪvZ              Δɛ HɔNTɪD FRɑɪTɛND TRɪZ              ɑʊT Tʊ Δɛ WɪNDɪ Bɪʧ              Fɑ FRɔM Δɛ TWɪSTɪD Rɪʧ ɔV KRɛɪZɪ SɔRɛʊ.              YɛS, Tʊ DɑNS BɪNɪθ Δɛ DɑɪEMɛND SKɑɪ              WɪΔ WɛN HɑND Wɛɪvɪŋ FRɪ              SɪLʊwɛɪD Bɑɪ Δɛ Sɪ              SɛKɛLD Bɑɪ Δɛ SɛKɛS SɑNDZ              WɪΔ ɔL MɛMɛRɪ ʌND FɛɪT              DRɪvɛN DɪP BɪNɪθ Δɛ WɛɪvZ              lɛT Mɪ FɛGɛT ɛBɑʊT TɛDɛɪ ɛNTɪl TɛMɔRɛʊ.         </p>	<p>             And take me disappearing              Through the smoke rings of my mind              Down the foggy ruins of time              Far past the frozen leaves              The haunted frightened trees              Out to the windy beach              Far from the twisted reach of crazy sorrow.              Yes, to dance beneath the diamond sky              With one hand waving free              Silhouetted by the sea              Circled by the circus sands              With all memory and fate              Driven deep beneath the waves              Let me forget about today until tomorrow.         </p>
<p>             ɑɪ MɛST Nɔɪ Fɪɛ. Fɪɛ ɪZ Δɛ MɑɪND Kɪlɛ. Fɪɛ ɪZ Δɛ lɪTɛL              Dɛθ ΔɑT BRɪŋZ TɛʊTɛL ɛBlɪTɛRɛɪXɛN. ɑɪ WɪL FɛɪS Mɑɪ Fɪɛ.              ɑɪ WɪL PɛMɪT ɪT Tʊ PɑS ɛʊvɛ Mɪ ʌND ӨRʊ Mɪ. ʌND WɛN ɪT              HɑZ GɔN PɑST ɑɪ WɪL TɛN Δɛ ɪNɛ ɑɪ Tʊ Sɪ ɪTS Pɑθ. Wɛɛ Δɛ              Fɪɛ HɑZ GɔN Δɛɛ WɪL Bɪ Nɛθɪŋ. ɛʊNlɪ ɑɪ WɪL RɪMɛɪN.         </p>	<p>             I must not fear. Fear is the mind killer. Fear is the little              death that brings total obliteration. I will face my fear.              I will permit it to pass over me and through me. And when it              has gone past I will turn the inner eye to see its path. Where the              fear has gone there will be nothing. Only I will remain.         </p>
<p>TɑɪM FlɑɪZ lɑɪK ʌN ɑRɛʊ. FRʊT FlɑɪZ lɑɪK ɛ BɛNɑNɛ.</p>	<p>Time flies like an arrow. Fruit flies like a banana.</p>
<p>KɛMPYʊTɛZ ɑ YʊSLɪS. Δɛɪ KɑN ɛʊNlɪ Gɪv Yʊ ɑNSɛZ.</p>	<p>Computers are useless. They can only give you answers.</p>

ĀI HĀV Ǝ FRĒND HŪZ ĀN ĀTIST ĀND HĀZ SĒMTĀIMZ TĒTKĒN Ǝ  
VYŪ WŪY ĀI DĒUNT ƎGRĪ WĪΔ VĒRĪ WĒL. HĪL HƎULD ƎP Ǝ FLĀŪƎ  
ĀND SĒI "LŪK HĀŪ BYŪTIFĒL ĪT ĪZ." ĀND ĀIL ƎGRĪ. ΔƎN HĪ  
SĒZ "ĀI ĀZ ĀN ĀTIST KĀN SĪ HĀŪ BYŪTIFĒL ΔĪS ĪZ BĒT YŪ ĀZ  
Ǝ SĀTĒNTIST TĒTK ΔĪS ŌL ƎPĀT ĀND ĪT BĪKĒMZ Ǝ DĒL ΘĪΓ,"  
ĀND ĀI ΘĪTK ΔĀT HĪZ KĀTND ŌV NĒTi. FĒST ŌV ŌL, ΔƎ BYŪTi  
ΔĀT HĪ SĪZ ĪZ ƎVĒILĒBEL TŪ ƎΔƎ PĪPĒL ĀND TŪ MĪ TŪ, ĀI  
BĪLĪV. ŌΔƎŪ ĀI MĒT NŌT BĪ KWĀT ĀZ RĪFĀTND ƎSŌƎTĪKĒLi  
ĀZ HĪ ĪZ, ĀI KĀN ƎPRĪXIƎT ΔƎ BYŪTi ŌV Ǝ FLĀŪƎ. ĀT ΔƎ  
SĒM TĀIM, ĀI SĪ MĒY MŌ ƎBĀŪT ΔƎ FLĀŪƎ ΔĀN HĪ SĪZ. ĀI  
KŪD ĪMĀJĪN ΔƎ SĒLZ ĪN ΔƎƎ, ΔƎ KŌMPLĪKĒTĪD ĀKXĒNZ  
ĪNSĀTID, WŪY ŌLSĒŪ HĀV Ǝ BYŪTi. ĀI MĪN ĪTS NŌT JĒST BYŪTi  
ĀT ΔĪS DĀIMĒNXĒN, ĀT WĒN SĒNTĪMĪTƎ; ΔƎƎZ ŌLSĒŪ BYŪTi ĀT  
SMŌLƎ DĀIMĒNXĒNZ, ΔƎ ĪNƎ STRĒKƎ, ŌLSĒŪ ΔƎ PRĒŪSĒSĪZ. ΔƎ  
FĀKT ΔĀT ΔƎ KĒLƎZ ĪN ΔƎ FLĀŪƎ ĪVŌLVD ĪN ŌDƎ TŪ ƎTRĀKT  
ĪNSĒKTS TŪ PŌLĒNĒT ĪT ĪZ ĪNTRĪSTĪT; ĪT MĪNZ ΔĀT ĪNSĒKTS  
KĀN SĪ ΔƎ KĒLƎ. ĪT ĀDZ Ǝ KWĒSƎN; DĒZ ΔĪS ƎSŌƎTĪK SĒNS  
ŌLSĒŪ ĪGZĪST ĪN ΔƎ LƎŪƎ FŌMZ? WĀI ĪZ ĪT ƎSŌƎTĪK? ŌL  
KĀTNDZ ŌV ĪNTRĪSTĪT KWĒSƎNZ WŪY ΔƎ SĀTĒNS NŌLĪJ ƎŪNLĪ  
ĀDZ TŪ ΔƎ ĪKSĀTĪMENT, ΔƎ MĪSTĒRĪ ĀND ΔƎ Ō ŌV Ǝ FLĀŪƎ. ĪT  
ƎŪNLĪ ĀDZ. ĀI DĒUNT ƎNΔƎSTĀND HĀŪ ĪT SĒBTRĀKTS.

I have a friend who's an artist and has sometimes taken a  
view which I don't agree with very well. He'll hold up a flower  
and say "look how beautiful it is," and I'll agree. Then he  
says "I as an artist can see how beautiful this is but you as  
a scientist take this all apart and it becomes a dull thing,"  
and I think that he's kind of nutty. First of all, the beauty  
that he sees is available to other people and to me too, I  
believe. Although I may not be quite as refined aesthetically  
as he is, I can appreciate the beauty of a flower. At the  
same time, I see much more about the flower than he sees. I  
could imagine the cells in there, the complicated actions  
inside, which also have a beauty. I mean it's not just beauty  
at this dimension, at one centimeter; there's also beauty at  
smaller dimensions, the inner structure, also the processes. The  
fact that the colors in the flower evolved in order to attract  
insects to pollinate it is interesting; it means that insects  
can see the color. It adds a question: does this aesthetic sense  
also exist in the lower forms? Why is it aesthetic? All  
kinds of interesting questions which the science knowledge only  
adds to the excitement, the mystery and the awe of a flower. It  
only adds. I don't understand how it subtracts.

ĪT ĪZ NŌT FRŌM ΔƎ BĀNĒVĒLĒNS ŌV ΔƎ BŪƎ, ΔƎ BRŪƎ, Ō ΔƎ  
BĒTKƎ ΔĀT WĪ ĪKSPĒKT ĀŪƎ DĪNƎ, BĒT FRŌM ΔƎƎ RĪGĀD TŪ ΔƎƎ  
ƎŪNLĪ ĪNTRĪST.

It is not from the benevolence of the butcher, the brewer, or the  
baker that we expect our dinner, but from their regard to their  
own interest.

<p>             āī RĪTĒND, āND Sŏ ẼNDĒ ΔĒ SẼN, ΔĀT ΔĒ RĒĪS ĪZ NŌT Tŭ ΔĒ              SWĪFT, NŌ ΔĒ BĀTĒL Tŭ ΔĒ STRŌG, NĀTΔĒ YĒT BRĒD Tŭ ΔĒ              WĀTZ, NŌ YĒT RĪCHIZ Tŭ MĒN ōV ẼNDESTĀNDĪT, NŌ YĒT FĒTVĒ              Tŭ MĒN ōV SKĪL; BĒT TĀTM āND ČĀNS HĀPENĒΘ Tŭ ΔĒM ŌL.         </p>	<p>             I returned, and saw under the sun, that the race is not to the              swift, nor the battle to the strong, neither yet bread to the              wise, nor yet riches to men of understanding, nor yet favor              to men of skill; but time and chance happeneth to them all.         </p>
<p>             TĒNĪT āND TĒNĪT ĪN ΔĒ WĀTDĒNĪT JĀTĒ              ΔĒ FĀLKĒN KĀNŌT HĪĒ ΔĒ FĀLKĒNĒ;              ΘĪTZ FŌL ẼPĀT; ΔĒ SĒNTĒ KĀNŌT HẼULD;              MĪĒ āNĀKĪ ĪZ LŪST ẼPŌN ΔĒ WĒLD,              ΔĒ BLĒD DĪMD TĀTD ĪZ LŪST, āND ẼVRĪWĒĒ              ΔĒ SĒRĪMĒNĪ ōV ĪNĒSĒNS ĪZ DRĀUND;              ΔĒ BĒST LĀK ŌL KĒNVĪKXĒN, WĀTL ΔĒ WĒST              ā FŪL ōV PĀXĒNĪT ĪNTĒNSĪTĪ.         </p>	<p>             Turning and turning in the widening gyre              The falcon cannot hear the falconer;              Things fall apart; the center cannot hold;              Mere anarchy is loosed upon the world,              The blood dimmed tide is loosed, and everywhere              The ceremony of innocence is drowned;              The best lack all conviction, while the worst              Are full of passionate intensity.         </p>
<p>             (ĪNTĒNĒT MĪΘ) ẼKŌDĪT Tŭ Ẽ RĪSĒTĒ āT KĒTMBRĪJ YŪNĪVĒSĪTĪ,              ĪT DĒZĒNT MĀTĒ ĪN WŌT ōDĒ ΔĒ LĒTĒZ ĪN Ẽ WĒD ā, ΔĒ ẼŪNLĪ              ĪMPŌTĒNT ΘĪT ĪZ ΔĀT ΔĒ FĒST āND LĀST LĒTĒ BĪ āT ΔĒ RĀT              PLĒĪS. ΔĒ RĒST KĀN BĪ Ẽ TẼŪTĒL MĒS āND Yŭ KĀN STĪL RĪD              ĪT WĪΔĀŪT PRŌBLĒM. ΔĪS ĪZ BĪKŌZ ΔĒ HYŪMĒN MĀTND DĒZ NŌT              RĪD ẼVRĪ LĒTĒ BĀT ĪTSĒLF, BĒT ΔĒ WĒD āZ Ẽ HẼŪL.         </p>	<p>             (Internet myth) According to a researcher at Cambridge University,              it doesn't matter in what order the letters in a word are, the only              important thing is that the first and last letter be at the right              place. The rest can be a total mess and you can still read              it without problem. This is because the human mind does not              read every letter by itself, but the word as a whole.         </p>
<p>             Hŭ WŪD NĒŪ ōT ōV āT MĒST LĒN, āKT, āND ΔĒN TĒTK HĪZ ĪZ.         </p>	<p>             Who would know aught of art must learn, act, and then take his ease.         </p>
<p>             ā ΔẼŪZ XĀĪ YŪĒRĒĪKĒN FŪTWĒĒ, KĀŪBŌĪ ČĀPS, ō JŌLĪ ẼΘMŪVĪT              HĒDGĪĒ?         </p>	<p>             Are those shy Eurasian footwear, cowboy chaps, or jolly earthmoving              headgear?         </p>



Nāu īZ Δē WīNTē ōV āuē DISKENTĒNT	Now is the winter of our discontent
MĒTD GLŌRTIES SĒME BĀI ΔIS SĒN ōV YŌK;	Made glorious summer by this sun of York;
āND ŌL Δē KLāUDZ ΔĀT LŌD EPŌN āuē HāUS	And all the clouds that lour'd upon our house
īN Δē DīP BūZEM ōV Δē ēUXEN BĒRID.	In the deep bosom of the ocean buried.
Nāu ā āuē BRāUz BāUND WīΔ VIKTŌRTIES RīŌS;	Now are our brows bound with victorious wreaths;
āuē BRūZD āMZ HĒΓ ēP FŌ MŌNYŪMENTS;	Our bruised arms hung up for monuments;
āuē STĒN ēLārēMZ ČĒTNJD Tū MĒRi MīTITZ,	Our stern alarums changed to merry meetings,
āuē DRĒDFĒL MāČTZ Tū DīLāTIFĒL MēXĒZ.	Our dreadful marches to delightful measures.
GRīM VīZāJD WŌ HāŌ SMŪΔD HīZ RīTKĒLD FRĒNT;	Grim visaged war hath smooth'd his wrinkled front;
āND Nāu, īNSTĒD ōV MāUNTīΓ BāBD STīDZ	And now, instead of mounting barbed steeds
Tū FRāIT Δē SĒULZ ōV FīĒFĒL āDVESĒRīZ,	To fright the souls of fearful adversaries,
Hī KĒTPEZ NīMBLi īN ē LĒTDīZ ČĒIMBĒ	He capers nimbly in a lady's chamber
Tū Δē LESīVīēs PLīZīΓ ōV ē LŪT.	To the lascivious pleasing of a lute.
BĒT āī, ΔĀT āM NŌT XĒPT FŌ SPŌTīV TRīKS,	But I, that am not shaped for sportive tricks,
NŌ MĒTD Tū KŌT āN āMERES LŪKīΓ GLāS;	Nor made to court an amorous looking glass;
āī, ΔĀT āM RŪDLī STāMPT, āND WŌNT LĒVZ MāJĒSTī	I, that am rudely stamp'd, and want love's majesty
Tū STRĒT BīFŌ ē WŌNTĒN āMBLīΓ NīMF;	To strut before a wanton ambling nymph;
āī, ΔĀT āM KĒTĒILD ōV ΔIS FĒē PREPŌXEN,	I, that am curtail'd of this fair proportion,
ČīTīD ōV FīČē Bāī DīSĒMBLīΓ NĒTČē,	Cheated of feature by dissembling nature,
DīFŌMD, ēNFīNīXT, SĒNT BīFŌ Māī TāTM	Deformed, unfinish'd, sent before my time
īNTŪ ΔIS BRīΔIT WĒLD, SKĒēs HāF MĒTD ēP,	Into this breathing world, scarce half made up,
āND ΔĀT SĒū LĒTMLī āND ēNFāXĒNĒBEL	And that so lamely and unfashionable
ΔĀT DŌGZ BāK āT Mī āZ āī HŌLT Bāī ΔĒM;	That dogs bark at me as I halt by them;
Wāī, āī, īN ΔIS WīK PāTPIIT TāTM ōV PīS,	Why, I, in this weak piping time of peace,
...	...

DĪĒRĪST KRĪČĒ ĪN KRĪĒTXĒN	Dearest creature in creation
STĒDĪIĪ ĪŅGLĪX PRĒNĒNSĪĒTXĒN,	Studying English pronunciation,
ĀĪ WĪL TĪČ YŪ ĪN MĀĪ VĒS	I will teach you in my verse
SĀUNDZ LĀTK KŌPS, KŌ, HŌS ĀND WĒS.	Sounds like corpse, corps, horse and worse.
ĀĪ WĪL KĪP YŪ. SŪZĪ, BĪZĪ,	I will keep you, Susy, busy,
MĒTK YŌ HĒD WĪΔ HĪT GRĒŪ DĪZĪ:	Make your head with heat grow dizzy;
TĪĒ ĪN ĀĪ, YŌ DRĒS YŪL TĒĒ:	Tear in eye, your dress you'll tear;
KWĪĒ, FĒĒ SĪĒ, HĪĒ MĀĪ PRĒĒ.	Queer, fair seer, hear my prayer.
PRĒĪ, KĒNSĒUL YŌ LĒVĪT PĒŪĪT,	Pray, console your loving poet,
MĒTK MĀĪ KĒŪT LŪK NYŪ, DĪĒ, SĒŪ ĪT!	Make my coat look new, dear, sew it!
JĒST KĒMPĒĒ HĀT, HĪĒ ĀND HĒD,	Just compare heart, hear and heard,
DĀTZ ĀND DĀĪĒT, LŌD ĀND WĒD.	Dies and diet, lord and word.
SŌD ĀND SWŌD, RĪTĒTN ĀND BRĪTEN	Sword and sward, retain and Britain
(MĀIND ΔĒ LĀTĒ HĀŪ ĪTS RĪTEN).	(Mind the latter how it's written).
MĒTD HĀZ NŌT ΔĒ SĀUND ŌV BĒTD,	Made has not the sound of bade,
SĒĪ – SĒD, PĒĪ – PĒĪD, LĒTD BĒT PLĒTD.	Say – said, pay – paid, laid but plaid.
NĀŪ ĀĪ XŌLĪ WĪL NŌT PLĒTG YŪ	Now I surely will not plague you
WĪΔ SĒČ WĒDZ ĀZ VĒTG ĀND ĒĪGYŪ,	With such words as vague and ague,
BĒT BĪ KĒĒFĒL HĀŪ YŪ SPĪK,	But be careful how you speak,
SĒĪ: GĒX, BŪX, STĒTK, STRĪK, BRĒTK, BLĪK,	Say: gush, bush, steak, streak, break, bleak,
PRĪVĪĒS, PRĒXĒS, FYŪXE, VĪĒ	Previous, precious, fuchsia, via
RĒSĪPĪ, PĀĪP, STĒNSEL, KWĀĪĒ:	Recipe, pipe, studding–sail, choir;
WĒŪVEN, ĒVEN, HĀŪ ĀND LĒŪ,	Woven, oven, how and low,
SKRĪPT, RĪSĪT, XŪ, PĒŪIM, TĒŪ.	Script, receipt, shoe, poem, toe.
...	...

HĪ SĀTD ẪND ẼUPEND ΔẼ BLĀK BŌKS ẪND TŪK ẪUT HĪZ RĪTZ  
ẪND SLĪPT ΔẼM ỌN. ẼNẼΔẼ BŌKS HẼLD Ẽ SẼT ỌV NẪTVZ ẪND  
KLĀCHĪEN STĪL, ΔẼẼ BLẼDZ DĀKEND WĪΔ LĀMP BLĀK. VẼẼRTẼS  
KẼNĪT ẪND ĪNTRIKẼT DIVĀSĪZ WẼ TẼTKEN FRŌM VẼLVĪT BĀGZ  
ẪND DRŌPT ĪNTŪ PŌKĪTS. Ẽ KẼPEL ỌV LŌG BLẼDDED ӨRẼŪT  
TLĪGGEZ WẼ SLĪPT ĪNTŪ ΔẼẼ XĪΘS ĪNSĀTD HĪZ BŪTS. Ẽ ӨTĪN  
SĪLK LĀTN ẪND FẼŪLDĪT GRĀPNEL WẼ WĀUND ẼRĀUND HĪZ WẼTST,  
ẼŪVE ΔẼ ẼẼNMẼTL XẼT. Ẽ BLẼŪPĀTP WŌZ ẼTĀYT TŪ ĪTS LẼΔẼ  
ӨG ẪND DRŌPT DĀTN ΔẼ BĀK ỌV HĪZ KLẼŪK; TẼPIK PĪKT Ẽ  
SLĪM TĪN KENTẼTNE WĪΔ ẪN ẼSŌTMENT ỌV DĀTS, ΔẼẼ TĪPS KŌKD  
ẪND ΔẼẼ STẼMZ BRẼTL KẼŪDID FŌ ĪZ ỌV SILẼKXEN ĪN ΔẼ DĀK.

HĪ WĪNST, ẼẼKT ΔẼ BLẼTD ỌV HĪZ RẼTPIẼ ẪND SLẼT ΔẼ  
BŌLDRĪK ẼŪVE HĪZ RĀT XẼŪLDE, TŪ BĀLENS ΔẼ BĀG ỌV LẼD  
SLĪTXŌT ẪMYŪNĪXEN. ẪZ ẪN ẼFTẼӨT HĪ ẼUPEND HĪZ SŌK DRŌẼ  
ẪND TŪK Ẽ PĪSTEL KRŌSBẼŪ, Ẽ FLĀSK ỌV ӨTL, Ẽ RẼŪL ỌV  
LŌKPIKS ẪND, ẼFTẼ SẼM KẼNSĪDERẼTXEN, Ẽ PẼNY DĀGE, Ẽ BĀG  
ỌV ẼSŌTID KĀLTRẼPS ẪND Ẽ SẼT ỌV BRĀS NẼKELZ.

TẼPIK PĪKT ẼP HĪZ HĀT ẪND ẼẼKT ĪTS LĀTNĪT FŌ ΔẼ KŌTL  
ỌV ẼZWAĪẼ. HĪ PLẼTST ĪT ỌN HĪZ HẼD ẪT Ẽ JŌNTĪ ẪTGEL,  
TŪK Ẽ LĀST SĀTĪSFĀTD LŪK ẪT HĪMSẼLF ĪN ΔẼ MĪRE, TẼND ỌN  
HĪZ HĪL ẪND, VẼRĪ SLẼŪLi, FẼL ẼŪVE.

ẪĪ ẪM SẼŪ KLẼVE ΔĀT SẼMTĀTMZ ẪĪ DẼŪNT ẼNDESTĀND Ẽ SĪGEL  
WẼD ỌV WŌT ẪĪ ẪM SẼTĪI.

He sighed and opened the black box and took out his rings  
and slipped them on. Another box held a set of knives and  
Klatchian steel, their blades darkened with lamp black. Various  
cunning and intricate devices were taken from velvet bags  
and dropped into pockets. A couple of long bladed throwing  
tlingas were slipped into their sheaths inside his boots. A thin  
silk line and folding grapnel were wound around his waist,  
over the chainmail shirt. A blowpipe was attached to its leather  
thong and dropped down the back of his cloak; Teppic picked a  
slim tin container with an assortment of darts, their tips corked  
and their stems braille coded for ease of selection in the dark.

He winced, checked the blade of his rapier and slung the  
baldric over his right shoulder, to balance the bag of lead  
slingshot ammunition. As an afterthought he opened his sock drawer  
and took a pistol crossbow, a flask of oil, a roll of  
lockpicks and, after some consideration, a punch dagger, a bag  
of assorted caltrops and a set of brass knuckles.

Teppic picked up his hat and checked its lining for the coil  
of cheesewire. He placed it on his head at a jaunty angle,  
took a last satisfied look at himself in the mirror, turned on  
his heel and, very slowly, fell over.

I am so clever that sometimes I don't understand a single  
word of what I am saying.

WĒNS ĒPŌN Ǝ MĪDNĀIT DRĪĒRĪ, WĀTL ĀI PŌNDED, WĪK ĀND WĪĒRĪ, ĒŪVE MĒNĪ Ǝ KWĒINT ĀND KYŪĒRĪES VŌLYŪM ŌV FĒGŌTEN LŌ – WĀTL ĀI NŌDĪD, NĪĒLĪ NĀPĪT, SĒDENLĪ ΔĒĒ KĒTM Ǝ TĀPĪT, ĀZ ŌV SĒM WĒN JĒNTLĪ RĀPĪT, RĀPĪT ĀT MĀI ČĒMBĒ DŌ. "TĪZ SĒM VĪZĪTĒ," ĀI MĒTĒD, "TĀPĪT ĀT MĀI ČĒMBĒ DŌ – ĒŪNLĪ ΔĪS ĀND NĒŌIĪ MŌ." Ā, DĪSTĪTKLĪ ĀI RĪMĒMBĒ ĪT WŌZ ĪN ΔĒ BLĪK DĪSĒMBĒ; ĀND ĪČ SĒPRĪT DĀĪĪ ĒMBĒ RŌT ĪTS GĒŪST ĒPŌN ΔĒ FLŌ. ĪGĒLĪ ĀI WĪXT ΔĒ MŌRĒŪ; – VĒNLĪ ĀI HĀD SŌT TŪ BŌRĒŪ FRŌM MĀI BŪKS SĒSĪS ŌV SŌRĒŪ – SŌRĒŪ FŌ ΔĒ LŌST LĒNŌ – FŌ ΔĒ RĒĒ ĀND RĒDĪĒNT MĒDĒN HŪM ΔĒ ĒĪNJĒLZ NĒTM LĒNŌ – NĒMLĪS HĪĒ FŌ ĒVĒMŌ. ĀND ΔĒ SĪLKĒN, SĀD, ĒNSĒTEN RĒSLĪT ŌV ĪČ PĒPĒL KĒTEN ŌRĪLD MĪ – FĪLD MĪ WĪA FĀNTĀSTĪK TĒRĒZ NĒVE FĒLT BĪFŌ; SĒŪ ΔĀT NĀŪ, TŪ STĪL ΔĒ BĪTĪT ŌV MĀI HĀT, ĀI STŪD RĪPĪTĪT "TĪZ SĒM VĪZĪTĒ ĒNTRĪTĪT ĒNTRĒNS ĀT MĀI ČĒMBĒ DŌ – SĒM LĒTĪ VĪZĪTĒ ĒNTRĪTĪT ĒNTRĒNS ĀT MĀI ČĒMBĒ DŌ; – ΔĪS ĪT ĪZ ĀND NĒŌIĪ MŌ." ...	Once upon a midnight dreary, while I pondered, weak and weary, Over many a quaint and curious volume of forgotten lore — While I nodded, nearly napping, suddenly there came a tapping, As of some one gently rapping, rapping at my chamber door. "Tis some visitor," I muttered, "tapping at my chamber door — Only this and nothing more." Ah, distinctly I remember it was in the bleak December; And each separate dying ember wrought its ghost upon the floor. Eagerly I wished the morrow; — vainly I had sought to borrow From my books surcease of sorrow — sorrow for the lost Lenore — For the rare and radiant maiden whom the angels name Lenore — Nameless here for evermore. And the silken, sad, uncertain rustling of each purple curtain Thrilled me — filled me with fantastic terrors never felt before; So that now, to still the beating of my heart, I stood repeating "Tis some visitor entreating entrance at my chamber door — Some late visitor entreating entrance at my chamber door; — This it is and nothing more." ...
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## Romanization Examples

twiingkool twiingkool liitool staa  
hau ai wuandoo woet yue aa  
uap oobuav dhoo weald seu hai  
laik oo daioomoond iin dhoo skai

foa skoa aend seevoon yiez oogeu auoo faadhooz broat foath oen dhiis  
koentiinoont oo nyue neixoon koonsiavd iin liibootia aend  
deediikeitiid tue dhoo proepooziixoon dhaet oal meen aa kriaeitiid iakwool

Admittedly, this is reminiscent of [iorz feixfuli](#), which isn't flattering.

## Software

There's not really a software product associated with all of this, but I've uploaded to Github the [small program](#) used to mash the [Go Mono font](#) with the [Britfone](#) pronouncing dictionary to generate the images above.

## Further Reading

If you found this interesting, you might also enjoy these Wikipedia pages:

- [ARPABET](#)
- [Canadian Aboriginal syllabics](#)
- [Cot-caught merger](#)
- [Dakuten and handakuten](#)
- [English orthography](#)
- [English phonology](#)
- [English-language spelling reform](#)
- [Māori language](#)
- [Hangul](#)
- [Initial Teaching Alphabet](#)
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- [Pronunciation respelling for English](#)
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- [Vowel shift](#)

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