Introductory Science Text-Books

PHONETICS
Miss Soames's book will, I believe, supply a want much felt by teachers of English and foreign languages. There are learned works on comparative phonology, but I know of none which are sufficiently clear and simple to put into the hands of the average learner.

The main purpose of the book is to give shortly and clearly an idea of the mode of formation of the articulate sounds of the three modern languages most studied in our schools. When the teaching is systematised, we may hope both that English will be pronounced with a purer accent, and that a good pronunciation of foreign tongues will be acquired in a comparatively short time.

The task has almost necessarily involved an exposé of the extraordinary anomalies of English spelling. As an educator, I am earnestly desirous for reform, and I trust that this book may shorten the time of waiting. Our spelling is one of the greatest hindrances to the intelligent study of phonology, without which that of philology is almost impossible to the young, since the same sounds are ever masquerading in a new dress.

The phonetic alphabet made use of is so simple that any one can read it after half an hour's study, and the author has judiciously chosen well-known pieces to help the inexperienced in acquiring facility.

DOROTHEA BEALE,
Principal of the Cheltenham Ladies' College.
EDITOR'S PREFACE TO THE SECOND EDITION.

Complying with the desire of the late Miss Soames's literary trustees I have revised the present edition of her Introduction to the Study of Phonetics and seen it through the press. Miss Soames has left an annotated copy which has been at my disposal. As, however, most of this new matter had meanwhile been utilised, in accordance with the late author's directions, for her newer work, The Teacher's Manual, edited by me in 1897, I have confined my task to introducing Miss Soames's revised phonetic alphabet (whence the rather different aspect of the reading book, especially the specimens of German), breaking the text into numbered sections, and adding a few editorial notes.

WILHELM VIETOR.

Marburg, Germany,
July, 1899.
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**Specimens of German.**

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**Specimen of English, showing variable words.**

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ALPHABETS, TABLES

AND

DIAGRAMS
ALPHABETS.

THE ENGLISH ALPHABET.

The Consonants.

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<td>wh</td>
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<td>b</td>
<td></td>
<td>w</td>
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<tr>
<td>t</td>
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<td>d</td>
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<td>k</td>
<td>as in get, egg</td>
<td>th—as in thistle, Arthur</td>
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<td>y</td>
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Composite \( ch = t + sh \), as in chest, batch
\( j = d + zh \), " jest, badge

\( m', n', l' \), are used for syllabic \( m, n, l \), as in sizm', ritn', botl' (schism, written, bottle).

\( n-g, w-h, t-h, d-h, s-h, z-h \) are used for the sounds in engage, blow-hole, out-house, blood-hound, mishap and hogshead.

Names of the Consonants.

They are called \( p a, b a, t a, d a, k a, g a, m a, n a, n g a, l a, r a \), and so on, as in \( p a \)-rental, ba-zaar, ta-boo, Da-rius, ca-lamity, ga-zette, ma-ture, na-tivity, si-nge(r), la-ment, ra-vine.

\( c, q \) and \( x \).

These symbols are not used in this scheme, except \( c \) in the combination \( ch \). In ordinary spelling \( c \) is used for \( k \) or \( s \), as in cat, cell; \( q \) is used for \( k \), as in quick; and \( x \) is used for \( k s \) or \( g z \), and \( xi \) for \( k s h \), as in box, exist, noxious.
The Vowels.

The Vowels.

Long.                              Short.
â— as in bâ                        a— as in attend (attend)
œ " " boen (burn)                œ " " pøti (putty)
è " " fèri (fairy)               æ " " pæt (pat)
êy " " feyt (fate)                e " " pet
í " " fit (feet)                  i " " pit
ô " " Pôl (Paul)                 o " " pot
ow " " powl (pole)               o' " " pilo' (pillow)
û " " pûl (pool)                 u " " put

Diphthongs.

ai— as in taim (time)             ëa— as in bêar
au " " laud (loud)                ïa " " bîar (bier)
oi " " noiz (noise)              ôa " " bôar
yù " " tyûn (tune)               ùa " " bûar (boor)
yu " " regyular (regular)

Names of the Short Vowels.

They are called a, ðet, ðet, et, it, ot, short o, ut, as in the key-words attend, putty, pat, pet, pit, pot, pillow, put.

Script Forms.

The script forms of æ and ðæ can be written without lifting the pen, thus:—

æ         ðæ

Stress.

Stressed or accented syllables may generally be known by rule; but when it is necessary to indicate them they are marked thus: inténd, invést, infó'mal, impô'tant.
THE FRENCH ALPHABET.

THE CONSONANTS.

Stops

\[
\begin{align*}
\text{p} & \text{-- as in } \text{prisme} \\
\text{b} & \\
\text{t} & \\
\text{d} & \\
\text{k} & \\
\text{g} & \\
\text{m} & \\
\text{n} & \\
\end{align*}
\]

Liquids

\[
\begin{align*}
\text{ñ} & \text{-- as in règne (rèn)} \\
\text{l} & \\
\text{r} & \\
\end{align*}
\]

Liquids

\[
\begin{align*}
\text{m} & \text{-- as in } \text{prisme} \\
\text{l} & \text{-- peuple} \\
\text{r} & \text{-- autre} \\
\text{u} & \text{-- buis} \\
\text{w} & \text{-- moi (mwa)} \\
\text{f} & \\
\text{v} & \\
\text{s} & \\
\text{z} & \\
\text{ch} & \text{-- chat = Eng. sh} \\
\text{j} & \text{-- je = Eng. zh} \\
\text{y} & \text{-- bien (byèn)} \\
\end{align*}
\]

Continuants

The Vowels.

\[
\begin{align*}
\text{à} & \text{-- as in pâte \textit{an}} \\
\text{a} & \text{-- patte} \\
\text{e} & \text{-- je} \\
\text{è} & \text{-- près \textit{èn}} \\
\text{é} & \text{-- été} \\
\text{i} & \text{-- fini} \\
\text{an} & \text{-- as in pan} \\
\text{èn} & \text{-- pin, bien} \\
\end{align*}
\]

\[
\begin{align*}
\text{o} & \text{-- as in homme \textit{on}} \\
\text{ö} & \text{-- drôle} \\
\text{ou} & \text{-- tout} \\
\text{eu} & \text{-- peur \textit{eun}} \\
\text{eù} & \text{-- peu} \\
\text{u} & \text{-- pu} \\
\text{on} & \text{-- as in pont} \\
\text{eun} & \text{-- un, jeun} \\
\end{align*}
\]

All the vowels may be long or short, except \textit{é} and \textit{e}, which are always short.

Long vowels are written thus: \textit{a:},

\[\text{xvi} \quad \text{Alphabets.}\]
### THE GERMAN ALPHABET.

#### The Consonants.

<table>
<thead>
<tr>
<th>Stops</th>
<th></th>
<th>Continuants</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>w—lip-lip, as often in zwei</td>
<td>f</td>
</tr>
<tr>
<td>b</td>
<td></td>
<td>v</td>
</tr>
<tr>
<td>t</td>
<td></td>
<td>s</td>
</tr>
<tr>
<td>d</td>
<td></td>
<td>z</td>
</tr>
<tr>
<td>k</td>
<td></td>
<td>sh</td>
</tr>
<tr>
<td>g</td>
<td></td>
<td>zh</td>
</tr>
<tr>
<td>′—the glottal stop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m</td>
<td>c</td>
<td>j</td>
</tr>
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<td>n</td>
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<td>j</td>
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<tr>
<td>ng</td>
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<td>x</td>
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<td>l</td>
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<td>g</td>
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<tr>
<td>r</td>
<td></td>
<td>h</td>
</tr>
<tr>
<td>r²—guttural r</td>
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<td></td>
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</table>

#### The Vowels.

<table>
<thead>
<tr>
<th>Long.</th>
<th>Short.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a:—as in lahm</td>
<td>a—as in Lamm</td>
</tr>
<tr>
<td>ä: “ mähen</td>
<td>e “ Gabe</td>
</tr>
<tr>
<td>e: “ geh</td>
<td>Front { ä “ Männer</td>
</tr>
<tr>
<td>i: “ ihn</td>
<td>Front { i “ Sinn</td>
</tr>
<tr>
<td>o: “ Sohn</td>
<td>Back- { o “ Sonne</td>
</tr>
<tr>
<td>u: “ Kuh</td>
<td>Back- { u “ dumm</td>
</tr>
<tr>
<td>ö: “ Söhne</td>
<td>Front- { ö “ können</td>
</tr>
<tr>
<td>ü: “ kühn</td>
<td>Front- { ü “ dünn</td>
</tr>
</tbody>
</table>

#### Diphthongs.

ai, au, oi, as in Ei, Haus, Heu.

b
### Scheme of English Consonants

<table>
<thead>
<tr>
<th>Liquids</th>
<th>Lips</th>
<th>Lip-Teeth</th>
<th>Point-Teeth</th>
<th>Point</th>
<th>Front</th>
<th>Back</th>
<th>Throat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stops</td>
<td>p</td>
<td>b</td>
<td></td>
<td>t</td>
<td>d</td>
<td>k</td>
<td>g</td>
</tr>
<tr>
<td>Nasal</td>
<td>m</td>
<td></td>
<td></td>
<td>n</td>
<td></td>
<td>ng</td>
<td></td>
</tr>
<tr>
<td>Side</td>
<td></td>
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<td>l</td>
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<tr>
<td>Trill</td>
<td></td>
<td></td>
<td></td>
<td>r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Open Consonants</td>
<td>wh w f v th dh s z sh zh</td>
<td></td>
<td></td>
<td>y</td>
<td></td>
<td></td>
<td>h</td>
</tr>
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</table>
### Scheme of French Consonants

<table>
<thead>
<tr>
<th></th>
<th>Lips</th>
<th>Lip-Teeth</th>
<th>Point-Teeth</th>
<th>Point</th>
<th>Front</th>
<th>Back</th>
<th>Throat</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nasal</strong></td>
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<td></td>
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<tr>
<td></td>
<td><em>p</em></td>
<td><em>b</em></td>
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<tr>
<td><strong>Trill</strong></td>
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<td><strong>Side</strong></td>
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<tr>
<td><strong>Open Consonants</strong></td>
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<tr>
<td>Scheme of German Consonants.</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>THROAT.</strong></td>
<td><strong>Back.</strong></td>
<td><strong>Front.</strong></td>
<td><strong>Point.</strong></td>
<td><strong>Point-Teeth.</strong></td>
<td><strong>Lips.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>k</td>
<td>g</td>
<td>ng</td>
<td>r</td>
<td>t</td>
<td>d</td>
<td>n</td>
<td>l</td>
</tr>
<tr>
<td>h</td>
<td>x</td>
<td>g</td>
<td></td>
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<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Stops</th>
<th>Nasal</th>
<th>Liquids</th>
<th>Side</th>
<th>Trill</th>
<th>Open</th>
<th>Consonants</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>b</td>
<td>m</td>
<td>w</td>
<td></td>
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<tr>
<td>--------------------------</td>
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<td>---------------</td>
<td>---------------</td>
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<td></td>
</tr>
<tr>
<td>Voiced</td>
<td>t</td>
<td>d</td>
<td>n</td>
<td>t</td>
<td>t</td>
<td></td>
</tr>
<tr>
<td>Breath</td>
<td>l</td>
<td>l</td>
<td>l</td>
<td>l</td>
<td>l</td>
<td></td>
</tr>
<tr>
<td>Voiced</td>
<td>r</td>
<td>r</td>
<td>r</td>
<td>r</td>
<td>r</td>
<td></td>
</tr>
<tr>
<td>Breath</td>
<td>f</td>
<td>f</td>
<td>f</td>
<td>f</td>
<td>f</td>
<td></td>
</tr>
<tr>
<td>Voiced</td>
<td>s</td>
<td>s</td>
<td>s</td>
<td>s</td>
<td>s</td>
<td></td>
</tr>
<tr>
<td>Breath</td>
<td>z</td>
<td>z</td>
<td>z</td>
<td>z</td>
<td>z</td>
<td></td>
</tr>
<tr>
<td>Voiced</td>
<td>h</td>
<td>h</td>
<td>h</td>
<td>h</td>
<td>h</td>
<td></td>
</tr>
<tr>
<td>Breath</td>
<td>w</td>
<td>w</td>
<td>w</td>
<td>w</td>
<td>w</td>
<td></td>
</tr>
<tr>
<td>Voiced</td>
<td>m</td>
<td>m</td>
<td>m</td>
<td>m</td>
<td>m</td>
<td></td>
</tr>
<tr>
<td>Breath</td>
<td>(w)</td>
<td>(w)</td>
<td>(w)</td>
<td>(w)</td>
<td>(w)</td>
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</tr>
</tbody>
</table>

Combined Scheme of English, French and German Consonants.
<table>
<thead>
<tr>
<th>FRONT</th>
<th>ROUND</th>
<th>FRONT</th>
<th>ROUND</th>
<th>ROUND</th>
<th>ROUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>i (feet)</td>
<td>i (pit)</td>
<td>ey (fate)</td>
<td>e (pet)</td>
<td>ed (fiary)</td>
<td>æ (pat)</td>
</tr>
<tr>
<td>MIXED</td>
<td>ROUND</td>
<td>ROUND</td>
<td>ROUND</td>
<td>ROUND</td>
<td>ROUND</td>
</tr>
<tr>
<td>a (villa)</td>
<td>œ (burn)</td>
<td>œ (but)</td>
<td>a (father)</td>
<td>o (Paul)</td>
<td>o (pot)</td>
</tr>
</tbody>
</table>

**Scheme of Vowels, English.**

- **Close:** u (pool)
- **Half-closed:** ow (pole, o' (pillow)
- **Half-open:** o (Paul)
- **Open:** o (pot)
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Close</td>
<td><strong>ou</strong> (tout)</td>
<td><strong>u</strong> (pu)</td>
<td><strong>i</strong> (fini)</td>
</tr>
<tr>
<td>Half-closed</td>
<td><strong>ô</strong> (drôle)</td>
<td><strong>eû</strong> (peu)</td>
<td><strong>é</strong> (été)</td>
</tr>
<tr>
<td>Half-open</td>
<td><strong>o</strong> (homme)  <strong>on</strong> (pont)</td>
<td><strong>eu</strong> (peur)  <strong>eun</strong> (un)</td>
<td><strong>è</strong> (près)  <strong>èn</strong> (pin)</td>
</tr>
<tr>
<td>Open</td>
<td></td>
<td><strong>a</strong> (patte)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>à</strong> (pâte)  <strong>an</strong> (pan)</td>
<td></td>
</tr>
</tbody>
</table>
## Scheme of Vowels, German.

<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Round.</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Close</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>u: (Kuh)</td>
<td>u:</td>
<td>ü:</td>
<td>i:</td>
</tr>
<tr>
<td>u (dumm)</td>
<td>ü:</td>
<td>ü:</td>
<td>i:</td>
</tr>
<tr>
<td>Half-closed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o: (Sohn)</td>
<td>o:</td>
<td>ö:</td>
<td>e:</td>
</tr>
<tr>
<td>Half-open</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o (Sonne)</td>
<td>e (Gabe)</td>
<td>ö (können)</td>
<td>ä (Männer), ä: (mähen)</td>
</tr>
<tr>
<td>Open</td>
<td>a:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a: (lamm), a (Lamm)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>------------</td>
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<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Round.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasal.</td>
<td>F. u</td>
<td>G. ü</td>
<td>F. i</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Round.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasal.</td>
<td>F. u</td>
<td>G. ü</td>
<td>F. i</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Round.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasal.</td>
<td>F. e</td>
<td>G. ö</td>
<td>F. ü</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Round.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasal.</td>
<td>F. o</td>
<td>F. ou</td>
<td>F. a</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Round.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasal.</td>
<td>F. a</td>
<td>F. an</td>
<td></td>
</tr>
</tbody>
</table>

C. C. H. M. E. N. G. A. M. E. N. T.
I.

a Nose.  b Hard Palate.  c Soft Palate.  d Mouth.  e Tongue.  f Pharynx.  g Hyoid Bone.  h Epiglottis.  i Glottis.  k Vocal Chord.  l Thyroid Cartilage.  m Larynx.  n n Cricoid Cartilage.  o Windpipe.  p Gullet.
Diagrams.

Laryngoscopic view of the Female Glottis in the delivery of a Headnote (ordinary appearance).

Laryngoscopic view of the Male Glottis in the delivery of a Low Note.

Diagram illustrating the formation of the Ten Principal Vowels. Rounded Vowels are enclosed in brackets.
INTRODUCTION.

§ 1. The object and plan of this book are indicated in its title and table of contents, but they need to be explained somewhat more fully.

It is not written for the purpose of bringing about a reform in the spelling of the English language, although, in the opinion of all philologists, and of many of the most thoughtful teachers, this is greatly to be desired. A study of the sounds of English will, it is to be hoped, prepare the way for that reform, which still seems to be in the far distance; but in the meantime English people need to know the sounds of their mother tongue for three reasons: (1) that they may speak it correctly; (2) that they may learn successfully the pronunciation of other languages, to which a knowledge of their own is the best introduction; and (3) that those who wish to study philology may have a key to that science. And the sounds of our language cannot be studied or explained without some system of phonetic spelling.

§ 2. Importance of the Subject. In the present day the importance of good English elocution is beginning to be duly recognised, and it is felt that modern languages ought to be more widely and efficiently taught than they have been hitherto. Philologists also tell us very plainly that an acquaintance with the written symbols of a language is not an adequate knowledge of the language itself, of which these symbols are but a more or less imperfect representation.

§ 3. A Better System needed. But we are not making much progress in this direction. Even amongst well-educated people, a clear and beautiful pronunciation of the English
language, without slovenliness or affectation, is exceedingly rare, and it is still more unusual to hear Englishmen speak French or German clearly and intelligibly, whilst lecturers on etymology find the students' ignorance of the sounds of language a serious barrier to their progress. Nor is this to be wondered at. For whilst we aim at teaching all other subjects on some well-planned method, the sounds of language are left to be picked up anyhow, by mere imitation and sheer force of memory, so that, setting aside students of shorthand, it is probable that not one person in a thousand could enumerate the principal sounds of our language, or of any other, or has any clear conception of the principles on which they should be classified.

And any teacher wishing to prepare himself to instruct a class in the first elements of phonetics is met by this serious difficulty, that there is no easy manual of phonetics to be had in which the sounds of English, French and German are simply explained. So this work is an attempt to supply the deficiency.

§ 4. Prominence given to English Phonetics. The greater part of the book is devoted to English sounds: (1) because we ought to proceed from the known to the unknown, and any confusion in our minds concerning English sounds will lead us to mix them up unawares with the sounds of other languages; (2) because when the principles of phonetics have once been taught and illustrated in our own language, this need not be repeated; and (3) because the sounds of English are more difficult than those of French and German.

§ 5. A New Alphabet necessary. The alphabets used in this book need a few words of explanation, as the need for a new alphabet is not obvious at first sight. The prevailing notion seems to be that nothing is easier than to spell phonetically with our present alphabet. But in point of fact the Roman alphabet, originally planned for a language with a simpler sound system, has not nearly symbols enough for the
very numerous sounds of our language. For instance, we have no symbols by which we can distinguish u in but and in put, th in this and in thistle, or s in lesser and leisure. So the deficiency must be remedied and the alphabet supplemented, either (1) by new letters, or (2) by using diacritic signs, or (3) by combining the old letters to form digraphs, as we are accustomed to do, for example, when we use th, sh, ng, ee, oo, to represent simple sounds.

§ 6. Characteristics of Alphabets used here. The objects aimed at in planning the alphabets used in this book are, to make the phonetic writing easy to read, to write and to print, by keeping as close to the received usage as possible. So no new or turned letters are used, and very few diacritic signs. The alphabet is supplemented chiefly by means of digraphs.

There would have been some obvious advantages in using the international alphabet of the Maître Phonétique, which can be adapted to any language, and where there is a single symbol for each sound. But this would necessitate the introduction of a good many new characters, as well as many departures from the usage of each particular nation, making the system much more difficult to read, to write and to print. The question is so often asked, by persons to whom the subject is new, "Could I read your phonetic writing at first sight?" that it is well to reduce this initial difficulty as much as possible; and the labour of teaching children to write new characters, and the trouble of getting them printed, are considerations of some importance.

The English alphabet used here is based upon Mr. Sweet's Broad Romic and the late Mr. W. R. Evan's Union. The French and German alphabets are original.

§ 7. The Subject carefully graduated. Great pains have been taken to graduate the subject, so as to make it intelligible to beginners. For instance, the consonants are treated before the vowels, as being easier to distinguish from one another, and to classify, according to the manner in which they are
formed. Some experience in teaching young children has been very valuable as showing in what order it is expedient to deal with the various parts of the subject, and special instructions for teachers will be found in Chap. VI.

§ 8. Selection of Passages for Reading. The passages for reading have been selected with a view to the requirements of children of ten years of age and upwards. It would be by far the best plan to teach children the sounds of the English language systematically from the very beginning, and to let them learn phonetic spelling before they attempt to spell in any other way. They would then articulate much better, and the irregularities of our ordinary spelling would be more accurately observed and more easily remembered, when the pupils had some fixed standard with which they could compare them. But teachers in elementary schools are not free to begin with phonetic spelling, and in secondary schools, where the need for phonetics will be more easily recognised, on account of the necessity for teaching French and German, and where there is more liberty of action, most of the children have learnt to read and begun to spell before admission. It will therefore be necessary, as a rule, to postpone the teaching of phonetics until they are at least ten years of age, so that they may have a fair knowledge of the ordinary spelling before they attempt any fresh system. And meantime the teacher, who has himself acquired a knowledge of phonetics, will have his perceptions of sound so sharpened that he will be able to do much, without any systematic lessons in phonetics, to correct defects of pronunciation and to train his pupils to pronounce English clearly and well.

§ 9. Oral Teaching necessary. It is not pretended that the use of this, or of any other book on phonetics, can supersede oral teaching, but it is hoped that this popular exposition of the sounds of English, French and German may enable teachers to acquire for themselves the first principles of phonetics, and make their oral teaching systematic and effectual.
§ 10. In conclusion, I may say that this work has not been undertaken without careful preparation. It is now more than thirty years since I first began to study the sounds of English, French and German, so that the book is the result of personal observation as well as of reading, and I hope it will prove reliable. The soundness of the French and German sections is, I think, sufficiently guaranteed by M. Paul Passy and Prof. W. Vietor, for this part of the book is based upon their writings, and has been thoroughly revised by them. They assure me also that I have succeeded in acquiring a good pronunciation of French and German.

As regards the sounds of English, I have not found myself able to follow any one phonetician in particular, nor to use the vowel system of Mr. Bell, which is adopted, with some modifications, by Messrs. Ellis and Sweet. But in this I am not singular, for the Bell system is not generally accepted by foreign phoneticians. I have however learnt much from the writings of Dr. Sweet, and especially from his Elementarbuch.

The writers from whom I have derived most assistance in preparing this volume are Sweet, Vietor, Passy, Murray (in the New English Dictionary), Ellis, and the late Mr. W. R. Evans. I have also profited from the works of Beyer, Trautmann, Techmer, Jespersen, and others, and have learnt something from the dictionaries of Walker and Stormonth, though the phonetic systems of these dictionaries are very imperfect, especially as regards unaccented vowels.

I am also indebted to the kindness of many fellow-workers for help and criticisms of various kinds; to the late Frau Flohr, for first giving me an interest in phonetics, by her excellent lessons in German pronunciation; to the late Mr. W. R. Evans, Dr. Sweet, and Prof. Skeat for various useful criticisms; and most of all to Prof. Vietor, M. Passy, Dr. Ellis, and Prof. A. Schröer, for oral instruction and for reading and revising my book.

I have also to thank Prof. Vietor, Dr. Techmer and Sir
Morell Mackenzie, for permission to use diagrams; and Mr. Murray for allowing me to borrow twelve of James’s Æsop’s Fables.

It may be useful to append here a list of some of the most necessary books on phonetics, originally prepared for the Conference of the Teachers’ Guild in April, 1890.

§ 11. LIST OF BOOKS RECOMMENDED TO STUDENTS.

**English, French and German.**


2. *Primer of Phonetics.* Henry Sweet. (Clarendon Press, 1890.) 3s. 6d.

3. *Elemente der Phonetik und Orthoepie des Deutschen, Englischen und Französischen,* von Wilhelm Vietor. 4. durchgesehene Auflage. (O. R. Reisland, Leipzig, 1898.) 7 marks; half-bound, 8 m.


7. *Die Neueren Sprachen.* Zeitschrift für den neusprachlichen Unterricht. Zugleich Fortsetzung der *Phone-
Books Recommended to Students.

§ 11.]


**ENGLISH.**

1. *Elementarbuch des Gesprochenen Englisch.* Henry Sweet. 3rd ed. (Clarendon Press, 1891.) 2s. 6d.
2. *Primer of Spoken English.* Henry Sweet. 2nd ed. (Clarendon Press, 1898.) 3s. 6d.

**FRENCH.**

4. 25 *Cantiques Populaires:* also, *L'Évangile de Luc; Actes des Apôtres; Lettre aux Philosophes; L'Évangile de Jean; La Légende du 4e Mage; Lectures Variées,* en transcription phonétique. Paul Passy. (Librairie Populaire, Paris, 1893 ff.) 25 c. to 2 fr. 50 c.

(6) Phrases de tous les jours. Felix Franke. 7e éd. (O. R. Reisland, Leipzig, 1896.) Marks 0·80.

(7) Ergänzungsheft (to 6). Felix Franke. 4e éd. (O. R. Reisland, Leipzig, 1894.)

(8) Fransk Begynderbog. Otto Jespersen. 2. udg. (Carl Larsen, Copenhagen, 1897.) 3 kr.

(9) Französische Phonetik, für Lehrer und Studierende. Franz Beyer. 2. Aufl. (Otto Schulze, Cöthen, 1897.) Marks 4·80.


(11) Ergänzungsheft (to 10). F. Beyer. (Otto Schulze, Cöthen, 1893.)

(12) Französische Aussprache und Sprachfertigkeit. Phonetik sowie mündliche und schriftliche Übungen im Klassenunterrichte. 3rd ed. Karl Quiehl. (N. G. Elwert, Marburg in Hessen, 1898.) Marks 3·20, half-bound, m. 3·80.

**German.**

(1) German Pronunciation: Practice and Theory. By Wilhelm Vietor, Ph.D., M.A. (Marburg). 2nd ed. (Henninger Brothers, Heilbronn, 1890.) Marks 1·50; cloth, m. 2.


The most necessary for beginners of the books above mentioned are Sweet's *Primer of Spoken English*, Passy's *Sons du Français*, Vietor's *German Pronunciation*, and the *Maître Phonétique*.

Professor Vietor's *Elemente der Phonetik* will also be found extremely useful as giving a comparative view of English, French and German sounds, and *Neuere Sprachen* is essential to those who wish to keep abreast of the rapidly advancing science of Phonetics.
I.

THE VOCAL ORGANS DESCRIBED.

§ 12. It is impossible to explain and classify the sounds of any language without first describing the apparatus by which human speech is formed. The organs of speech are the lungs, with the bronchial tubes, the windpipe, the upper portion of which is called the larynx, the pharynx, or passage immediately above the windpipe and gullet, the mouth and the nose.

A general view of the organs of speech, excepting the lungs and the bronchial tubes, is given in diagram I., whilst II. and III. give views of the larynx as seen in the laryngoscope, and IV. shows the glottis, or slit in the larynx through which the breath passes, opened more or less widely according to the manner in which it is used.

§ 13. The Lungs. The function of the lungs in speech is simply to act as bellows, and to propel the air through the windpipe to the larynx, where the voice is formed. The notion that some voice sounds are formed in the chest, whilst others proceed from the head, and so on, is very widely prevalent, but it is a delusion to suppose that the voice can be formed anywhere except in the larynx.

§ 14. The Larynx is the upper part of the windpipe. It may be seen in men to form the projection in the throat familiarly called Adam’s apple. In the larynx are two horizontal membranes called the vocal chords, which appear in diagrams II. and III. as two parallel white bands in the centre of the larynx. They are connected by membranes called ventricular
bands with the walls of the larynx, so that the air from the lungs is obliged to pass between them. The opening between the vocal chords is called the glottis.

§ 15. **The Glottis.** The vocal chords are attached at the back to two movable cartilages, called the arytenoid cartilages, fig. IV. cc, and the diagram shows how the glottis may be opened to leave a passage for the breath, or entirely closed so as to stop it, or how the cartilages at the back may be open and the vocal chords closed, or the reverse. When the stream of breath, passing through the larynx, causes the vocal chords, or lips of the glottis, to vibrate, it produces the sound we call voice.

Fig. IV. 1 represents the glottis opened as wide as possible, both back and front, as it would be for blowing out a candle. IV. 2 shows it in the position for sounding the letter h, when the opening is reduced, but the vocal chords are not made to vibrate. They are only brought sufficiently near to one another to cause a slight friction of the breath against their edges. In IV. 3 we see an opening in the cartilaginous glottis alone, used for whispering. IV. 4 and 5, which should be compared with II. and III., show the glottis as it is during the emission of the voice, when the vocal chords are vibrating. It will be observed that, for the upper register (IV. 4), only a small portion of the vocal chords can vibrate, as they are partially closed, whilst the cartilaginous glottis is completely shut; and in this register the glottis is alternately open and shut, so that the air passes between the chords in a series of puffs. But for the lower register (IV. 5) the chords vibrate in their whole length, and the cartilaginous glottis is slightly opened. IV. 6 represents the glottis completely shut, so that the breath is quite stopped. In coughing, or clearing the throat, it is closed in this manner, and then suddenly opened with an explosion; and the same action, used in speaking, is called the glottal stop.

§ 16. **The Superglottal Passages,** through which the breath passes when it has left the larynx, form a resonance
chamber, modifying the quality of the voice. Sounds can be formed by the breath in these passages, without any vibration of the vocal chords, as for instance, s and sh, used in hissing and hushing, but not the sound we call voice.

The breath passes first into the pharynx, which is separated from the larynx by a movable lid called the epiglottis. This lid is closed in the act of swallowing, to prevent the food from passing into the windpipe and choking us. And from the pharynx it passes out through the mouth or the nose.

The passage through the nose can be opened or closed by the movements of the soft palate (I. c.). For although the front half of the palate is hard, the back part, to which is attached the little tongue called the uvula, is soft and movable. By lowering the soft palate we allow the air to pass behind it and escape by the nose, as it commonly does when we are at rest; but in speaking and singing the soft palate is raised, and the nose passage shut, so that the breath all passes through the mouth, except when we pronounce those vowels and consonants which are called nasal.

It is by the movements of the lips, tongue and soft palate that the various vowels and consonants are formed, as we shall see when considering them in detail.

§ 17. The vocal organs have been compared to various kinds of instruments, but Dr. Morell Mackenzie says, "The larynx is a musical instrument unique in construction, which cannot, strictly speaking, be classed with any other sound-producing apparatus. It bears a close resemblance, however, to the so-called reed instruments, though differing from them in several important points. Reeds are of different kinds, but the essential feature in all is that they break up a continuous current of air into a series of jets or puffs. The vocal reeds are elastic membranes which must be stretched between the fixed points of attachment before they can be made to vibrate. This is effected by the action of the various muscles acting on the chords, and the degree of tension can be altered and the
vibrating element lengthened or shortened at will, so that one chord serves the purpose of many reeds of different sizes, a triumph of economy of material combined with perfection of mechanism to which there is nothing comparable in any musical instrument made with hands."
II.

ENGLISH SOUNDS ILLUSTRATED.

§ 18. The very first step in the study of phonetics should be to learn to distinguish the sounds of the mother tongue; and as many of these are obscured by our ordinary spelling, it seems necessary to illustrate them very fully, as is done in the following examples.

It will be found that some sounds have been more fully illustrated than others. This is done to meet the requirements of teachers, who may be glad to find a large number of examples of the rarer and more difficult sounds, to serve as examples in class teaching.

Amongst the examples are some rare and very irregular words, which may perhaps seem superfluous. These are not meant for children; but just because they are so seldom heard, it may be convenient to show how they ought to be pronounced. Some of these rare words are taken from a list drawn up by Dr. Ellis, and now out of print.

The Consonants Illustrated.

§ 19. The symbols used to represent the consonants in ordinary spelling are as follows:

p. Symbols:—p, pp, ph, pe, ppe, gh; as in

<table>
<thead>
<tr>
<th>pen</th>
<th>Clapham</th>
<th>steppe</th>
</tr>
</thead>
<tbody>
<tr>
<td>happy</td>
<td>Grimthorpe</td>
<td>hiccough</td>
</tr>
</tbody>
</table>

b. Symbols:—b, bb, pb, be; as in

<table>
<thead>
<tr>
<th>bed</th>
<th>ebb</th>
<th>cupboard</th>
<th>Morecambe</th>
</tr>
</thead>
</table>

(14)
Front Matter

§§ 19, 20. The Consonants Illustrated.

t. Symbols: — t, tt, ed, th, tw, bt, ct, pt, cht, phth, z, te, tte; as in

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>ten</td>
<td>thyme</td>
</tr>
<tr>
<td>better</td>
<td>two</td>
</tr>
<tr>
<td>stopped</td>
<td>debt</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>phthisic</td>
<td>(tizik)</td>
</tr>
<tr>
<td>receipt</td>
<td>mezzotint</td>
</tr>
<tr>
<td>yacht</td>
<td>caste</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>gazette</td>
<td></td>
</tr>
</tbody>
</table>


d. Symbols: — d, dd, ed, de, ld, dh, ddh, bd; as in

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>den</td>
<td>begged</td>
</tr>
<tr>
<td>add</td>
<td>horde</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>would</td>
<td>Buddhist</td>
</tr>
<tr>
<td>Wyndham</td>
<td>bdellium</td>
</tr>
</tbody>
</table>


k. Symbols: — k, c, q, ck, ch, cc, cq, qu, que, lk, gh, sc, x, tch, ke, lke, quh, cch; as in

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>kill</td>
<td>quell</td>
</tr>
<tr>
<td>call</td>
<td>back</td>
</tr>
<tr>
<td>havoc</td>
<td>ache</td>
</tr>
<tr>
<td>sceptic</td>
<td>account</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>acquaintance</td>
<td>hough</td>
</tr>
<tr>
<td>liquor</td>
<td>viscount</td>
</tr>
<tr>
<td>barque</td>
<td>except</td>
</tr>
<tr>
<td>walk</td>
<td>hatchel</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bacchanal</td>
<td></td>
</tr>
</tbody>
</table>


g. Symbols: — g, gg, gh, gue, ckg, gge; as in

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>go</td>
<td>egg</td>
</tr>
<tr>
<td>ghost</td>
<td>league</td>
</tr>
<tr>
<td>league</td>
<td>blackguard</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bainbridge</td>
<td></td>
</tr>
</tbody>
</table>


§ 20. m. Symbols: — m, mm, gm, lm, mb, mn, mp, me, mme, chm, n, nte, lmonde; as in

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>man</td>
<td>lamb</td>
</tr>
<tr>
<td>hammer</td>
<td>hymn</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>holme</td>
<td>programme</td>
</tr>
<tr>
<td>Hampden</td>
<td>drachm</td>
</tr>
<tr>
<td>psalm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banff</td>
<td></td>
</tr>
<tr>
<td>Pontefract (Pomfrit)</td>
<td></td>
</tr>
<tr>
<td>Cholmondeley (Chomli)</td>
<td></td>
</tr>
</tbody>
</table>


n. Symbols: — n, nn, en, on, gn, hn, kn, mn, pn, sn, ln, dn, nd, nh, nw, mp, ne, nne, gne, dding; as in

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>net</td>
<td>gnaw</td>
</tr>
<tr>
<td>dinner</td>
<td>John</td>
</tr>
<tr>
<td>opening</td>
<td>know</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>pneumatics</td>
<td>riband</td>
</tr>
<tr>
<td>house</td>
<td>viscount</td>
</tr>
<tr>
<td>Lincoln</td>
<td>gunwale</td>
</tr>
<tr>
<td>mnemonics</td>
<td>Wednesday</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>born</td>
<td></td>
</tr>
<tr>
<td>Anne</td>
<td></td>
</tr>
<tr>
<td>coigne</td>
<td></td>
</tr>
<tr>
<td>compter</td>
<td></td>
</tr>
<tr>
<td>studding-sail</td>
<td></td>
</tr>
</tbody>
</table>


ng. Symbols: — ng, n, nd, ngue, ngh, nz; as in

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>thing</td>
<td>handkerchief</td>
</tr>
<tr>
<td>think</td>
<td>tongue</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birmingham</td>
<td></td>
</tr>
<tr>
<td>Menzies</td>
<td></td>
</tr>
</tbody>
</table>
Additional examples of **ng** written *n* before *g*, *k*, *c*, *q*, *ch* and *x*; *i.e.*, before the sounds *g* and *k*:

- finger
- anger
- angry
- hunger
- hungry
- sink
- thank
- donkey
- banquet
- ankle
- uncle
- conquer
- lynx

§ 21. **i. Symbols:** — *l, ll, sl, gl, ld, lw, le, lle, sle, ln, al, uall*; as in

- let
- well
- island
- seraglio
- Guildford
- Woolwich
- carle
- gazelle
- aisle
- kiln
- Magdalen

**r. Symbols:** — *r, rr, rh, wr, rw, rwh, re, rre, rrh, rps*; as in

- red
- merry
- r
- write
- island
- rhetoric
- Norwich
- Steere
- myrrh
- write
- victual

§ 22. **wh. Symbol:** — *wh*; as in

- where
- whistle
- why

**w. Symbols:** — *w, u, o, nothing at all*; as in

- wear
- square
- choir
- one

**f. Symbols:** — *f, ff, ph, gh, lf, ft, pph, u, fe, ffe*; as in

- fill
- stiff
- fill
- physic
- half
- rough
- often
- sapphire
- lieuten
- Shorncliffe

**v. Symbols:** — *v, ve, lve, f, ph, lv, sv, zv*; as in

- vest
- twelve
- vest
- halve
- of
- nephew
- Belvoir
- Grosvener
- rendezvous

**th. Symbols:** — *th, t, h, tth, gh, phth*; as in

- thin
- Southampton
- eighth
- Matthew
- Keighley
- phthisis

**dh. Symbols:** — *th, the*; as in

- this
- soothe
The Consonants Illustrated.

th and dh compared:—

<table>
<thead>
<tr>
<th>Initial</th>
<th>Final</th>
<th>Medial</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>th</strong></td>
<td><strong>dh</strong></td>
<td><strong>th</strong></td>
</tr>
<tr>
<td>thief</td>
<td>the</td>
<td>pith</td>
</tr>
<tr>
<td>thing</td>
<td>this</td>
<td>path</td>
</tr>
<tr>
<td>thatch</td>
<td>that</td>
<td>truth</td>
</tr>
<tr>
<td>thin</td>
<td>they</td>
<td>oath</td>
</tr>
<tr>
<td>thick</td>
<td>then</td>
<td>mouth</td>
</tr>
<tr>
<td>thorn</td>
<td>than</td>
<td>breath</td>
</tr>
<tr>
<td>three</td>
<td>thus</td>
<td>sheath</td>
</tr>
<tr>
<td>through</td>
<td>there</td>
<td>sooth</td>
</tr>
<tr>
<td>throw</td>
<td>though</td>
<td>loath</td>
</tr>
</tbody>
</table>

s. Symbols:—s, ss, se, c, ce, sc, sce, sch, sw, st, sth, ps, z, str, tsw, sse, tzs, ces, renc, rces, sh; as in

seal scene listen mistress (Mrs.) Gloucester

hiss coalesce isthmus boatswain Cirencester

pulse schism psalm crevasse Worcester

cell sword quartz britzka Masham
dance

z. Symbols:—z, zz, ze, s, ss, se, es, c, sc, cz, sh, si, is, x, ds, sw; as in

zeal scissors discern venison

puzzle cleanse czar beaux

furze Wednesday dishonour Windsor

his sacrificing business Keswick

sh. Symbols:—sh, s, ch, ss, c, t, shi, si, ssi, ci, ce, sci, ti, sch, che, chsi, psh, sshe; as in

she assure fashion social motion fuchsia

sugar officiate Asia ocean schedule pshaw

chaise vitiate mission conscious moustache Ashleton

zh. Symbols:—z, s, zi, si, ssi, ti, g, ge; as in

azure glazier abscission rouging

pleasure division transition rouge
Additional examples:—

seizure  treasure  brasier  derision  confusion
leisure  osier  vision  occasion  delusion
measure  hosier  decision  intrusion  usual

y. Symbols:—y, i, e, j, l; as in

yet  onion  hideous  hallelujah  cotillon

Also g in the combination gn, pronounced ny; as in

vignette (vinyét)

h. Symbols:—h, wh, gh, lquh; as in

he  who  Callaghan  Colquhoun

§ 23. ch. Symbols:—ch, tch, che, t, ti, te, c, jori; as in

chest  ditch  luncheon  question  violoncello
rich  niche  nature  righteous  Marjoribanks

j. Symbols:—j, g, ge, gi, dj, dg, dge, di, ch, gh; as in

jest  hinge  dungeon  adjourn  hedge  Greenwich

gentle  barge  collegian  judgment  soldier  Bellingham

Syllabic Consonants.

§ 24. m'. Symbols:—m; as in

baptism  criticism  rhythm  chasm  spasm

n'. Symbols:—en, on, in, ain, enn; as in

seven  strengthening  button  prisoner  cousin
written  lengthening  bacon  reasoning  Britain
open  heathenish  person  seasonable  halfpenny

l'. Symbols:—le, el, al, ul, ael, wale, ual, ell, tile; as in

bottle  troubled  vessel  sepulchre  victuals
apple  settled  musical  Michael  levelling
riddle  flannel  difficult  gunwale  bristle
Symbols for âː—a, au, ah, aa, ai, a-e, ar, ear, uar, er, aar, arre.

spa  aft  rather  task  repast  branch
papa  waft  ass  cask  chant  blanch
mamma  shaft  pass  flask  grant  command
palm  raft  brass  rascal  plant  demand
balm  draft  grass  past  slant  laugh
calm  draught  class  mast  dance  aunt
psalm  craft  glass  cast  lance  daunt
alms  graft  gasp  caste  chance  jaunt
almond  after  rasp  fast  prance  launch
sample  rafter  hasp  vast  trance  ah
example  salve  grasp  last  answer  hurrah
half  path  ask  master  askance  kraal
chaff  bath  bask  pastor  stanch  plaister
staff  lath  mask  aghast  staunch  are
quaff  father

Observe that in the following examples r is silent. The symbol most commonly used to represent â is ar.

hard  parse  barb  marsh  guard
card  farm  park  marl  clerk
cart  darn  large  starve  bazaars
part  harp  march  heart  marred

â in unaccented syllables.

transgress  transform  sarcastic
transcend  artizan  narcotic
transcribe  artillery  contrast
translate  partake  placard
§ 26. oe.

Symbols for oe:—ur, er, ir, or, our, ear, yr,urre,erre, irre, eur, olo, rid.

Observe that in all these examples r is silent.

<table>
<thead>
<tr>
<th>turn</th>
<th>firm</th>
<th>journey</th>
<th>purred</th>
<th>stirred</th>
</tr>
</thead>
<tbody>
<tr>
<td>hurt</td>
<td>dirt</td>
<td>earth</td>
<td>concurred</td>
<td>amateurs</td>
</tr>
<tr>
<td>herd</td>
<td>word</td>
<td>learn</td>
<td>preferred</td>
<td>colonel</td>
</tr>
<tr>
<td>serve</td>
<td>work</td>
<td>myrtle</td>
<td>erred</td>
<td>Bridlington</td>
</tr>
</tbody>
</table>

oe in unaccented syllables.

<table>
<thead>
<tr>
<th>perverse</th>
<th>perturb</th>
<th>adverse</th>
</tr>
</thead>
<tbody>
<tr>
<td>pervert</td>
<td>fertility</td>
<td>pervert</td>
</tr>
</tbody>
</table>

§ 27. ē.

Symbols for ē:—a, ai, ea, aa, ae, ao, e-e.

<table>
<thead>
<tr>
<th>Mary</th>
<th>paring</th>
<th>scaring</th>
<th>dairy</th>
<th>wearer</th>
</tr>
</thead>
<tbody>
<tr>
<td>wary</td>
<td>baring</td>
<td>barbarian</td>
<td>fairy</td>
<td>wearing</td>
</tr>
<tr>
<td>vary</td>
<td>daring</td>
<td>vegetarian</td>
<td>airing</td>
<td>tearing</td>
</tr>
<tr>
<td>chary</td>
<td>caring</td>
<td>grammarian</td>
<td>pairing</td>
<td>Aaron</td>
</tr>
<tr>
<td>parent</td>
<td>sparing</td>
<td>gregarious</td>
<td>fairest</td>
<td>aerie</td>
</tr>
<tr>
<td>rarest</td>
<td>staring</td>
<td>airy</td>
<td>bearer</td>
<td>aorist</td>
</tr>
</tbody>
</table>

ē unaccented.

whereon therein

§ 28. ey.

Symbols for ey:—a-e, a, ai, ay, ah, ei, ey, ea, eh, ao, au, ag-e aig, aigh, eig, eigh, aye, eye, eighe, ait, alf.

<table>
<thead>
<tr>
<th>fate</th>
<th>pain</th>
<th>they</th>
<th>champagne</th>
<th>played</th>
</tr>
</thead>
<tbody>
<tr>
<td>gate</td>
<td>rain</td>
<td>obey</td>
<td>campaign</td>
<td>obeyed</td>
</tr>
<tr>
<td>gale</td>
<td>pay</td>
<td>great</td>
<td>straight</td>
<td>surveyed</td>
</tr>
<tr>
<td>dale</td>
<td>ray</td>
<td>break</td>
<td>feign</td>
<td>weighed</td>
</tr>
<tr>
<td>baker</td>
<td>dahlia</td>
<td>eh</td>
<td>weigh</td>
<td>neighed</td>
</tr>
<tr>
<td>lady</td>
<td>vein</td>
<td>gaol</td>
<td>eight</td>
<td>trait</td>
</tr>
<tr>
<td>bass</td>
<td>veil</td>
<td>gauge</td>
<td>aye (ever)</td>
<td>halfpenny</td>
</tr>
</tbody>
</table>
The Long Vowels Illustrated.

§ 29. ey unaccented.

chaotic namesake cognate railway survey (sbst.)
earthquake wholesale detail essay billetdoux

§ 29. i.

Symbols for i:—ee, ea, e-e, e, ei, ie, i, i-e, æ, ø, eo, ey, eye, ui, uay, e'e, eh, eig, eigh, egh, aiu, eau, e-y, is.

feel cedar chagrin key seignory
feet fever machine keyed LEIGH
heat chiling fatigue mosquito Leagh
heave niece Cæsar quay Cælius College
scene relief diarrhoea e'en Beauchamp
theme invalid people vehicle Wemyss

i unaccented.

eternal create reality concrete
equality react legality sortie
precede reunion siesta debris

§ 30. ough.

Symbols for ough:—aw, au, a, o, ou, augh, awe, ough, oa, oo, ah, at, ag, augha, or, ore, oar, our, ar, arre, oor, aor, oare, our, ore, oor, eor.

hawk walk toss trough broad
fawn stalk frost caught mahlstick
sausage la cost caught mahlstick
pause broth off awe batman
fall cloth soft thawed Magdalen Coll.
bull loss cough ought Vaughan

Observe that in the following examples r is silent. The commonest symbol for ough is or.

lord fort board course floors poured
cord gored hoard warn extraordinary floored
port stored court warred soared George
\[\hat{o}\] unaccented.

authority portrait downfall landau
already foretell import exhortation
portentous foresee export importation

§ 31. ow.

Symbols for ow:—o-e, o, oa, ow, ou, owe, oe, oo, ew, ewe, ough, oh, eau, eo, au, os, aut, ock.

bone road owe sew yeoman
vote bowl rowed sewed hauteur
most growth woe though apropos
folk soul foe oh hautboy
great mould brooch beau Cockburn

ow unaccented.

coincidence poetic impost inmost

§ 32. û.

Symbols for û:—oo, u, u-e, ou, ue, ew, ewe, o, o-e, ui, eu, ough, oe, ooe, out,oux, eugh, ougha.

root wound strewed fruit surtout
cool group brewed bruise billetdoux
truth true do rheumatism Buccleugh
prudent blue tomb through Brougham
rule brew move shoe
plume crew approve woed

û unaccented.

brutality prudential judicial Gertrude

For the combination yû, see § 44.
§§ 33, 34.] The Short Vowels Illustrated.

The Short Vowels Illustrated.

§ 33. a.

a is always unaccented.

Symbols for a:—a, ah, e, eh, o, o-e, u, ou, ough, gh, ia, aa, oi, ro, au, oa, ar, er, re, or, ur, our, yr, uor, uer, ure, are, ere, oure, yre, ure, oar, oir, uhar.

aloud    portable    tendency    Europe
aside    miracle    expediency    asylum
mature    mentally    Nineveh    vellum
balloon    verbally    waggon    syrup
moral    legacy    cannon    stirrup
mental    litany    wisdom    enormous
organ    ascendancy    phantom    glorious
grammariain    villa    idol    jealousy
canvas    Bella    carrot    thorough
carst    America    bullock    Edinburgh
servant    Sarah    develop    parliament
 distant    verandah    testimony    Isaac
guidance    barren    harmony    tortoise
balance    moment    geology    iron
ballast    payment    argosy    Augusta
breakfast    violence    welcome    meerschaum
ornament    experience    Gladstone    waistcoat

Observe that in the following examples r is silent.

sluggard    understand    martyrs    entered
standard    interview    liquors    rumoured
bulwark    centred    conquers    martyred
proverb    comfort    measured    conquered
modern    stubborn    ventured    cupboard
exercise    Saturday    beggared    avoirdupois
entertain    honours    collared    Urquhart

§ 34. œ.

œ almost always has an accent, primary or secondary.
Symbols for \( \ae \): — \( u, o, o-e, ou, oo, oe, ow \).

\begin{align*}
\text{nut} & \quad \text{son} & \text{dove} & \text{flood} \\
\text{duck} & \quad \text{money} & \text{touch} & \text{does} \\
\text{dust} & \quad \text{come} & \text{rough} & \text{rowlock}
\end{align*}

\( \ae \) with secondary accent.

\begin{align*}
\text{unjust} & \quad \text{uproot} & \text{teacup} & \text{humbug} \\
\text{hubbub} & \quad \text{punctuality} & \text{pugnacious} & \text{ductility} \quad \text{ulterior}
\end{align*}

\( \S 35. \ae \).

Symbols for \( \AE \): — \( a, a-e, ua, ai, e, ae \).

\begin{align*}
\text{man} & \quad \text{made} & \text{plaid} & \text{thresh} \\
\text{have} & \quad \text{guarantee} & \text{plait} & \text{Gaelic}
\end{align*}

\( \AE \) unaccented.

\begin{align*}
\text{alpaca} & \quad \text{ambassador} & \text{compact (sb.)} & \text{abstract (sb.)}
\end{align*}

\( \S 36. \ e \).

Symbols for \( e \): — \( e, ea, a, a-e, u, ai, ie, eo, ue, ay, ey, \ ae, \ ave \).

\begin{align*}
\text{get} & \quad \text{any} & \text{said} & \text{leopard} & \text{says} \\
\text{red} & \quad \text{many} & \text{leisure} & \text{Geoffrey} & \text{Reynard} \\
\text{head} & \quad \text{ate} & \text{heifer} & \text{guess} & \text{fætid} \\
\text{bread} & \quad \text{bury} & \text{friend} & \text{guest} & \text{Abergavenny}
\end{align*}

\( e \) unaccented.

\begin{align*}
\text{precept} & \quad \text{stipend} & \text{sensation} & \text{mendacity} \\
\text{insect} & \quad \text{index} & \text{ vexation} & \text{pestiferous}
\end{align*}

\( \S 37. \ i \).

Symbols for \( i \): — \( i, i-e, y, e, o, u, ie, ee, ui, ai, hi, oa, ive, eo, e-e, a-e, ia, ia-e, u-e, ei, ey, ea, eig, ('), ehea, ewi-e, ois, uy, oi, igh, ay, ieu \).

\begin{align*}
\text{fit} & \quad \text{hymn} & \text{women} & \text{build} & \text{groats} \\
\text{bid} & \quad \text{nymph} & \text{busy} & \text{guilt} & \text{fivepence} \\
\text{give} & \quad \text{pretty} & \text{sieve} & \text{Saint John} & \text{Theobald} \\
\text{live} & \quad \text{England} & \text{breeches} & \text{exhibit} & \text{Teignmouth}
\end{align*}
i unaccented.

disturb mischief Saint Paul lettuce forehead
plentiful Bessie college forfeit housewife
restive cherries courage pulley chamois
plenty coffee village donkey plaguy
remain circuit landscape guinea Denbigh
deceive biscuit miniature foreign Jervois
minded captain marriage sovereign Rothsay
churches fountain carriage James’s Beaulieu

§ 38. o.

Symbols for o:—o, a, au, ou, ow, ho, o-e, o-ue.

hot want fault hough honour
rod salt vault Gloucester shone
watch halter laurel knowledge pedagogue

o unaccented.

prosperity hostility ostensible prostration

§ 39. o’.

o’ is always unaccented.

Symbols for o’:—o, ow, oe, owe, ough, òt, aoh, olqu.

omit protect elocution following furlough
obey motto invocation follower dépôt
molest hero widow heroes Pharaoh
provide heroine follow followed Colquhoun

§ 40. u.

Symbols for u:—u, oo, ou, o, or, o-e.

put bulfinch book crook
puss foot nook could
push soot cook would
bush good shook should
pull wood rook wolf
bull wool look woman
full hood hook worsted
pulpit stood brook Bolingbroke
The Diphthongs Illustrated.

§ 41. ai.

Symbols for ai:—i, i-e, y, y-e, ie, ye, ig, igh, ighe, eigh, ui, uie, uy, ai, ey, eye.

kind try tie sigh guile
mind fly die sighed buy
fibre cycle dye height aisle
tile type sign slight eying
dine style tight guiding eye

ai unaccented.

idea migration vivacious itinerate organization
irate minute quiescent identical outline

§ 42. au.

Symbols for au:—ou, ow, owe, ough, oughe, hou, aou, o, eo.

house cowl vowed plough caoutchouc
doubt now bowed ploughed competer
howl how bowed hour Macleod

au unaccented.

however

§ 43. oi.

Symbols for oi:—oi, oy, oye, uoi, uoy, uoye, eoi.

boil boy annoyed quoit buoyed
coin toy destroyed buoy bourgeois

oi unaccented.

turmoil envoy
§ 44. **yû.**

Symbols for yû:—u-e, u, ue, wi, eu, œu, ew, yu, you, ieu, iew, yew, eau, ewe, iewe, hu, uh, ug, ugh, uge, eo, ueue, ua, eve.

<table>
<thead>
<tr>
<th>tune</th>
<th>due</th>
<th>few</th>
<th>yew</th>
<th>impugn</th>
</tr>
</thead>
<tbody>
<tr>
<td>duke</td>
<td>cue</td>
<td>pew</td>
<td>beauty</td>
<td>Hugh</td>
</tr>
<tr>
<td>muse</td>
<td>Tuesday</td>
<td>yule</td>
<td>ewe</td>
<td>Hughes</td>
</tr>
<tr>
<td>use</td>
<td>suit</td>
<td>you</td>
<td>bedew</td>
<td>Fed</td>
</tr>
<tr>
<td>unit</td>
<td>feud</td>
<td>youth</td>
<td>viewed</td>
<td>Queue</td>
</tr>
<tr>
<td>puny</td>
<td>eulogy</td>
<td>lieu</td>
<td>humour</td>
<td>mantuamaker</td>
</tr>
<tr>
<td>dual</td>
<td>manœuvre</td>
<td>view</td>
<td>buhl</td>
<td>Leveson-Gower</td>
</tr>
</tbody>
</table>

**yû** unaccented.

unite  
usurp  
regular  
educate
tune  
gradual  
absolute  
statue  
unite
usurp
regular
educate
tune
gradual
absolute
statue

$\$ 45. **r** after the Long Vowels and the Diphthongs ea, ia, ōa, ūa.

Examples of words in which r is silent, though written in our ordinary spelling, have been given above in the illustrations of the vowels â, oe, ô and a, but the sound of r may be heard in all the examples which follow. For illustrations showing how different forms of the same word may have r silent or sounded, see § 68.

§ 46. **âr.**

âr final, pronounced â when not followed by a vowel in the next word, but written full length.

<table>
<thead>
<tr>
<th>are (âr)</th>
<th>mar</th>
<th>far</th>
<th>spar</th>
</tr>
</thead>
<tbody>
<tr>
<td>par (pâr)</td>
<td>tar</td>
<td>czar</td>
<td>star</td>
</tr>
<tr>
<td>bar (bâr)</td>
<td>car</td>
<td>jar</td>
<td>scar</td>
</tr>
</tbody>
</table>
âr final and unaccented.

*memoir* (memwâr) *reservoir* (rezavwâr)

âr followed by a vowel.

*starry* (stâri) *marring* (mâring)

*jarring* (jâring) *debarring* (dibâring)

§ 47. oer.

oer final, pronounced oe when not followed by a vowel in the next word, but written full length.

*fur* (foer) *spur* *her* *sir* *purr*

*bur* (boer) *slur* *prefer* *fur* *err*

*cur* (koer) *blur* *deter* *stir* *were*

oer followed by a vowel.

*furry* (foeri) *stirring* (stoering)

*spurring* (spoering) *erring* (oering)

§ 48. ěr, ěar and ěa.

Ěr. Always followed by a vowel.

*Mary* (Mêri) *fairy* (fèri) *wearing* (wêring)

For other examples, see § 27.

Ěar final, pronounced ěa when not followed by a vowel in the next word, but written full length.

Symbols for ěar:—*are, air, ear, ere, eir, ayer, ayor, eyre, e'er.*

<table>
<thead>
<tr>
<th>bare</th>
<th>care</th>
<th>yare</th>
<th>snare</th>
<th>square</th>
<th>wear</th>
<th>spare</th>
<th>square</th>
</tr>
</thead>
<tbody>
<tr>
<td>bear</td>
<td>dare</td>
<td>rare</td>
<td>scare</td>
<td>flare</td>
<td>ware</td>
<td>hare</td>
<td>swear</td>
</tr>
<tr>
<td>pair</td>
<td>tear</td>
<td>fare</td>
<td>stare</td>
<td>glare</td>
<td>hair</td>
<td>(sware</td>
<td>(hare</td>
</tr>
<tr>
<td>pare</td>
<td>tare</td>
<td>fair</td>
<td>stare</td>
<td>blare</td>
<td>lair</td>
<td>blare</td>
<td>lair</td>
</tr>
</tbody>
</table>

Ěar final unaccented.

*welfare* *horsehair* *somewhere* *nowhere*
âe medial, the sound of r following it having disappeared.

Symbols for âe:—are, air, ear, ere, eir, ayer, ayor, ar, aire.

cares (kêaz) wherefore (whêafôr) mayors (mêaz)
stairs (stêaz) theirs (dhêaz) scarce (skêas)
pears (pêaz) prayers (prêaz) aired (êad)

§ 49. eyar and eya.

Very rare. Exx.:—

layer (leyar) layers (leyaz)
player (pleyar) players (pleyaz)

§ 50. iar.

The combination ir does not exist in our language, the long vowel i being always changed into the diphthong ia by r following.

 iar final, pronounced ia when not followed by a vowel in the next word, but written full length.

\[
\begin{align*}
\text{peer} & \quad \text{veer} & \quad \text{leer} & \quad \text{queer} & \quad \text{rear} & \quad \text{blear} \\
\text{pier} & \quad \text{sear} & \quad \text{cheer} & \quad \text{tear} & \quad \text{drear} & \quad \text{clear} \\
\text{beer} & \quad \text{seer} & \quad \text{jeer} & \quad \text{tier} & \quad \text{heear} & \quad \text{mere} \\
\text{bier} & \quad \text{seer} & \quad \text{freer} & \quad \text{near} & \quad \text{here} & \quad \text{osphere} \\
\text{deer} & \quad \text{sheer} & \quad \text{steer} & \quad \text{gear} & \quad \text{spear} & \quad \text{we're} \\
\text{drear} & \quad \text{sheer} & \quad \text{sneer} & \quad \text{fear} & \quad \text{smear} & \quad \text{weir}
\end{align*}
\]

 iar final unaccented.

compeer reindeer headgear

 iar followed by a vowel.

weary cheering hearing hearer dearest
steary steering clearing clearer merest

ia medial—no sound of r following. Note that in a few cases r is not written in our ordinary spelling.

Symbols for ia:—eer, ear, ere, ier, eir, eere, eare, ea, eu.

peers beard tiers veered real theatre
cheers spheres weird feared ideal museum
\( \text{ia} \) unaccented.

\begin{align*}
\text{compeers} & \quad \text{greybeard} \\
\text{ia} & \quad \text{final.} \\
\text{idea} & \quad \text{panacea}
\end{align*}

§ 51. \( \text{or, oar} \) and \( \text{oa} \).

\( \text{or} \) final. Rare. Pronounced \( \text{o} \) when not followed by a vowel in the next word, but written full length. Exx.:

\begin{align*}
or & \quad \text{nor} \quad \text{for} \quad \text{your}
\end{align*}

\( \text{or} \) final unaccented.

\begin{align*}
\text{therefore} & \quad \text{lessor} \quad \text{vendor} \quad \text{guarantor}
\end{align*}

\( \text{or} \) followed by a vowel.

\begin{align*}
\text{story} & \quad \text{chorus} \quad \text{boring} \quad \text{soaring} \quad \text{pouring} \\
\text{glory} & \quad \text{porous} \quad \text{storing} \quad \text{roaring} \quad \text{flooring}
\end{align*}

\( \text{oar} \) final, pronounced \( \text{oa} \) when not followed by a vowel in the next word, but written full length.

Symbols for \( \text{oar} \):

- ore, oar, our, oor, uor, or, oer, awer.

\begin{align*}
\text{ore} & \quad \text{core} \quad \text{shore} \quad \text{store} \quad \text{roar} \quad \text{floor} \\
\text{pore} & \quad \text{gore} \quad \text{lore} \quad \text{swore} \quad \text{hoar} \quad \text{fluor} \\
\text{bore} & \quad \text{wore} \quad \text{yore} \quad \text{oar} \quad \text{pour} \quad \text{corps} \\
\text{more} & \quad \text{fore} \quad \text{score} \quad \text{boar} \quad \text{four} \quad \text{o'er} \\
\text{tore} & \quad \text{sore} \quad \text{snore} \quad \text{soar} \quad \text{door} \quad \text{drawer}
\end{align*}

\( \text{oa} \) final occurs in

\begin{align*}
\text{Noah} & \quad \text{boa}
\end{align*}

\( \text{oar} \) medial does not occur in my pronunciation.

§ 52. \( \text{owar} \) and \( \text{owa} \).

Very rare. Exx.:

\begin{align*}
\text{lower} & \quad \text{lowar} \\
\text{rower} & \quad \text{rowar} \\
\text{mower} & \quad \text{mowar}
\end{align*}

\begin{align*}
\text{lowering} & \quad \text{lowaring} \\
\text{lowers} & \quad \text{lowaz} \\
\text{lowered} & \quad \text{lowad}
\end{align*}
§ 53. ûar and ûa.

The combination ûar never occurs in English, the long vowel û being always changed into the diphthong ua by r following.

ûar final, pronounced ûa when not followed by a vowel in the next word, but written full length.

<table>
<thead>
<tr>
<th>poor</th>
<th>sure</th>
<th>truer</th>
<th>doer</th>
</tr>
</thead>
<tbody>
<tr>
<td>moor</td>
<td>tour</td>
<td>brewer</td>
<td>wooer</td>
</tr>
</tbody>
</table>

ûar followed by a vowel.

<table>
<thead>
<tr>
<th>poorest</th>
<th>tourist</th>
<th>boorish</th>
<th>assuring</th>
</tr>
</thead>
<tbody>
<tr>
<td>surest</td>
<td>touring</td>
<td>mooring</td>
<td>pleurisy</td>
</tr>
</tbody>
</table>

ûa medial—no sound of r following. Notice that in a few cases r is not written in our ordinary spelling.

Symbols for ûa:—oor, ure, our, ewer, oer, over, oore, ue, ua.

<table>
<thead>
<tr>
<th>boors</th>
<th>assured</th>
<th>brewers</th>
<th>wooers</th>
<th>fluent</th>
</tr>
</thead>
<tbody>
<tr>
<td>moors</td>
<td>gourd</td>
<td>doers</td>
<td>moored</td>
<td>truant</td>
</tr>
</tbody>
</table>

r after the Short Vowels.

§ 54. ar.

ar is always unaccented.

ar final, pronounced a when not followed by a vowel in the next word, but written full length.

<table>
<thead>
<tr>
<th>beggar</th>
<th>seller</th>
<th>centre</th>
<th>leisure</th>
<th>martyr</th>
</tr>
</thead>
<tbody>
<tr>
<td>collar</td>
<td>baker</td>
<td>metre</td>
<td>measure</td>
<td>conquer</td>
</tr>
<tr>
<td>grammar</td>
<td>runner</td>
<td>sailor</td>
<td>honour</td>
<td>liquor</td>
</tr>
<tr>
<td>cellar</td>
<td>reader</td>
<td>tailor</td>
<td>labour</td>
<td>Cheshire</td>
</tr>
</tbody>
</table>

ar followed by a vowel.

<table>
<thead>
<tr>
<th>around</th>
<th>marine</th>
<th>mystery</th>
<th>inventory</th>
</tr>
</thead>
<tbody>
<tr>
<td>aright</td>
<td>narrate</td>
<td>gallery</td>
<td>surround</td>
</tr>
<tr>
<td>arrest</td>
<td>library</td>
<td>generous</td>
<td>surrender</td>
</tr>
<tr>
<td>baronial</td>
<td>contrary</td>
<td>interrupt</td>
<td>injury</td>
</tr>
<tr>
<td>parental</td>
<td>solitary</td>
<td>history</td>
<td>armoury</td>
</tr>
</tbody>
</table>
§ 55.

<table>
<thead>
<tr>
<th>ër.</th>
<th>ër.</th>
<th>ër.</th>
<th>ir.</th>
</tr>
</thead>
<tbody>
<tr>
<td>hurry</td>
<td>marry</td>
<td>merry</td>
<td>miracle</td>
</tr>
<tr>
<td>curry</td>
<td>tarry</td>
<td>error</td>
<td>irritate</td>
</tr>
<tr>
<td>currant</td>
<td>carry</td>
<td>peril</td>
<td>myriad</td>
</tr>
<tr>
<td>worry</td>
<td>carrot</td>
<td>unaccented</td>
<td>unaccented.</td>
</tr>
<tr>
<td>nourish</td>
<td></td>
<td>perennial</td>
<td>irascible</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>or.</th>
<th>o’r.</th>
<th>ur.</th>
</tr>
</thead>
<tbody>
<tr>
<td>sorry</td>
<td>unaccented.</td>
<td>courier</td>
</tr>
<tr>
<td>horrid</td>
<td>voracious</td>
<td>unaccented.</td>
</tr>
<tr>
<td>forehead</td>
<td>adoration</td>
<td>adjuration</td>
</tr>
<tr>
<td>majority</td>
<td>aborigines</td>
<td>hurrah</td>
</tr>
<tr>
<td>quarry</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

r final never occurs after any short vowel except a.

r after the Triphthongs aia, aua, oia, yúa, and the Diphthongs ai, yù.

§ 56. aiar, aia and air.

In all the following examples r final is silent unless followed by a vowel in the next word, but it is written in every case.

**aiar** final.

<table>
<thead>
<tr>
<th>fire</th>
<th>tire</th>
<th>pyre</th>
<th>buyer</th>
<th>briar</th>
</tr>
</thead>
<tbody>
<tr>
<td>mire</td>
<td>wire</td>
<td>higher</td>
<td>liar</td>
<td>prior</td>
</tr>
<tr>
<td>hire</td>
<td>lyre</td>
<td>crier</td>
<td>friar</td>
<td>choir</td>
</tr>
</tbody>
</table>

**aiar** followed by a vowel.

<table>
<thead>
<tr>
<th>miry</th>
<th>fiery</th>
<th>tiring</th>
<th>hiring</th>
</tr>
</thead>
</table>

**aia** followed by a consonant. No sound of r.

| tired | hired | fires | buyers | trial | denial |
air only in unaccented syllables. Rare.

irate ironical

§ 57. auar and aua.
auar final.

our { flour tower shower
sour { flower power plougher

auar followed by a vowel.

sourest flowering towering
floury showery overpowering

aua followed by a consonant. No sound of r.
hours towers soured flowered allowance

§ 58. oyar and oya.
These are very rare.

oyar final.

destroyer employer

oya before a consonant. No sound of r.
destroyers employers loyal

§ 59. yûar, yûa and yur.
yûar final.

pure lure cure ewer sewer fewer

yûar followed by a vowel.

purest luring curing enduring

yûa followed by a consonant. No sound of r.
lured cured cures sewers dual

yur only in unaccented syllables. Rare.
duration penury
III.

ENGLISH ANALYSIS.

The Consonants.

§ 60. It is convenient to begin with the study of the consonants, because they are more easily described and classified than the vowels.

Consonants are formed by stopping or squeezing the breath after it has left the larynx, except in the case of the sound h, and the glottal stop, used in German. These are formed by squeezing or stopping the breath in the larynx itself.

There is no sharp line of demarcation between consonants and vowels.

The English consonants are twenty-three in number, besides the two composite consonants ch and j. So as our alphabet does not furnish a symbol for each of them, we employ the six digraphs ng, wh, th, dh, sh and zh, each of which combinations represents a single sound, unless the letters are separated by a hyphen. The hyphen is used in such words as 

§ 61. Names of the Consonants. It is necessary in studying the consonants, to practise sounding them alone, without any vowel; but in class teaching, and whenever we speak of the consonants, we want some names that are distinctly audible. So they should be called pa, ba, and so on, as in the words parental, balloon, the following vowel being sounded as gently as possible.
One of the names will be found difficult, and will require a little practice, namely nga, for in English ng is never met with at the beginning of a word or syllable, though it occurs at the beginning of words in other languages, as for instance in the names of certain places in New Zealand.

Imitate -nger, the conclusion of the word singer, taking care not to pronounce the double sound ngg, as in finger, which is written phonetically finggar.

§ 62. The Consonants classified. Stops and Continuants. (Refer to the table on p. xiv.) It has been stated above that in forming consonants the breath is stopped or squeezed, and the difference between stopping and squeezing the breath is very obvious when we compare the six stops, p, b, t, d, k, g, with any of the continuants, for instance with s and sh. We can prolong s and sh as long as we please, for the passage through the mouth is not completely closed, and the breath issues from it all the while; but in forming the six stops it is entirely closed, and opened again with an explosion. So they are sometimes called shut or explosive consonants, whilst such consonants as s and sh are called continuants.

The Stops.

§ 63. Lip, Point and Back Consonants. The six stops may be classified according to the place where the breath is stopped. In the lip stops p and b it is stopped by closing the lips, in the point stops t and d, by the point of the tongue touching the upper gums, and in the back stops k and g, by the back of the tongue touching the soft palate. These three classes of consonants are sometimes called labial, dental and guttural.

§ 64. Breath and Voiced Consonants. The consonants p, t and k are called hard, whilst b, d and g are called soft, because in p, t and k there is a more forcible explosion of the breath. But this is not the most important point of difference between these two classes of consonants. The essential differ-
ence can be more easily appreciated if we study some of the open consonants or continuants. Take for instance s or z and prolong them. The sound of s, or hissing, is evidently formed by the breath in the mouth. But in the prolonged z, or buzzing, a faint sound of voice, formed in the larynx, is distinctly heard at the same time. And the same thing may be very well observed in prolonging f and v. Also if f be suddenly stopped there is silence, but on stopping v we clearly hear a vowel sound like the er in beaver or a in variety. Again, if we try to prolong b, a faint sound is heard; but if we attempt to prolong p, there is no sound whatever till the lips part with a sudden explosion.

But perhaps the most convincing experiment of all is to prolong z or v, or any one of the soft continuants, whilst the ears are stopped. The buzzing sound formed in the larynx will then be heard very clearly indeed, as a loud noise, whilst it is altogether absent in the corresponding hard consonants, s and f.

The essential difference between the hard and soft consonants is, therefore, that the hard consonants are simply formed by the breath, whilst in the soft consonants there is a faint sound of voice. They are midway between the consonants and the vowels. And although the names hard and soft sound best, and are most convenient for general use, the two classes are more accurately described as breathed or voiceless and voiced consonants.

It is of great importance to realise very distinctly the difference between voiced and voiceless consonants, for it at once furnishes a key to several sounds which do not exist in English, e.g., to the German ch in ich, which is a voiceless y, to the French voiceless l and r, and even to the terrible Welsh ll, which is only a voiceless l, and presents no difficulty to those who have learnt this secret.

To sum up, we may distinguish the six stops as follows:—

1. The hard lip stop, p.
2. The soft , , b.
The Liquids.

§ 65. The Nasal Consonants. We have in English three nasal consonants, the lip nasal m, the point nasal n, and the back nasal ng. They resemble the stops in having the mouth aperture completely closed, and correspond exactly with the lip, point, and back stops respectively as to the place of closure. Like the soft stops b, d and g, they are voiced.

There is only this difference between them and the soft stops, that the passage through the nose is left open, the soft palate being lowered so as to allow the breath to pass up behind it and escape through the nostrils. It is therefore possible to prolong them. A cold in the head, by stopping up the nose passage, makes it difficult to pronounce the nasals, so that we are apt to substitute for them the corresponding soft stops b, d and g.

§ 66. The Back Nasal ng and the Symbol ng in Ordinary Spelling. To prevent confusion between the back nasal ng in sing, singer, and the symbol ng, which in ordinary spelling has various uses, it will be well to refer to the exx. of n used for ng in § 20, and to observe that in ordinary spelling nk always has the value ngk, whilst ng has four different values, namely ng, ngg, n-g and nj. Examples:—

\[
\begin{array}{ccccccc}
\text{nk} & = & \text{ngk} & & \text{ng} & = & \text{ng} & & \text{ng} & = & \text{ngg} & & \text{ng} & = & \text{n-g} & & \text{ng} & = & \text{nj} \\
\text{ink} & & \text{sing} & & \text{finger} & & \text{engage} & & \text{strange} \\
\text{sink} & & \text{singer} & & \text{anger} & & \text{engrave} & & \text{hinge} \\
\text{think} & & \text{singing} & & \text{hunger} & & \text{ungraceful} & & \text{lounging} \\
\text{thank} & & \text{hang} & & \text{longest} & & \text{penguin} & & \text{danger} \\
\text{tinker} & & \text{hanging} & & \text{angry} & & \text{plunging} & & \text{plunging} \\
\text{monkey} & & \text{long} & & \text{anguish} & & \text{congestion} & & \text{congestion} \\
\text{donkey} & & \text{longing} & & \text{language} & & \text{ungenerous} & & \text{ungenerous} \\
\end{array}
\]
§ 67. **The Side Consonant** is generally formed by closing the breath passage in the centre with the point of the tongue against the upper gums, and letting the breath escape at the two sides, so that the stream of breath is divided, and it is often called a *divided consonant*. But some persons, myself among the number, let the breath escape on one side only, so it seems better to call it a *lateral* or *side* consonant.

The English 1 is voiced, but voiceless 1 occurs in French and in Welsh.

§ 68. **The Trilled Consonant**. The letter r will be discussed in connection with the vowels (see §§ 106-114), but two important points concerning it must be noticed here by anticipation.

(1) In many words, which in our ordinary spelling are written with r, we hear a vowel sound, like the a in *attend*, *villa*, which must not be mistaken for the consonant r. This is clearly heard in *boor*, *near*, *fire*, *our*, which may be compared with *boot*, *neat*, *fight*, *out*.

(2) The consonant r is never heard unless a vowel follows in the same or in the next word. So r is sounded in *rat*, *tree*, *merry*, *sorry*, *poor old man*, *dear Annie*, *never ending*, *far off*, but silent in *poor child*, *dear me*, *never mind*, *far distant*.

English r, like the point continuants, is formed with the point of the tongue against the roots of the teeth. The action of the tongue in forming it may be understood by observing how it is possible, by blowing on the lips, as babies sometimes do, to make them vibrate, so that the breath passage is alternately open and shut. This is a trill on the lips. The point of the tongue can be made to vibrate in like manner, which produces a prolonged r, and the uvula also can be trilled, this being the way in which r is pronounced by the Parisians, and in many parts of France and Germany.

It has been asserted that English r is not a trill, but a simple continuant. Certainly in pronouncing it we do not repeatedly open and close the breath passage, but I think it
may safely be affirmed that it is blown open just once, there being the same sort of flapping movement as in a prolonged trill, but not repeated. For English children who find it difficult to pronounce r can learn to do so by practising first a prolonged trill with the point of the tongue; so the name trill does not seem unsuitable.

English r is voiced, but voiceless r occurs in French.

§ 69. The Liquids. The nasals m, n and ng, with l and r, are commonly called liquids, and it is convenient to retain this name and to regard them as one group, intermediate between the stops on the one hand, and the continuants on the other, for they have two characteristics in common. (1) They partially obstruct the breath passage, not closing it entirely like the stops, nor leaving a free channel for it through the mouth, like the continuants. And (2) they combine very readily with other consonants.

The Continuants.

§ 70. We have observed that, in the English stops and liquids, the place of closure in the mouth is either the lips, the point of the tongue against the upper gums or the back of the tongue against the soft palate. But the English continuants are formed in six different places. Beginning, as before, with those which are formed by the lips, and arranging them in order according to the place of formation, we have six classes of continuants, namely, lip, lip-teeth, point-teeth, point, front and throat continuants.

We have no back continuants in English, but they exist in German, the hard back continuant being heard in achen and the corresponding soft sound in Wagen.

§ 71. The Lip Continuants wh and w. These sounds differ from one another simply in that wh is hard or breathed, whilst w is soft or voiced. The sound wh occurs only at the beginning of words, and many persons—most Southerners indeed—never use this sound, but substitute for it the voiced
consonant w. They pronounce when like wen, whale like wail, and so on. But those who generally omit this sound may sometimes be heard to utter it in an emphatic "where?"

wh and w are not simple lip continuants. We meet with these in German Quelle and south German Wesen. In the English wh and w the lips and tongue take the same position as in the back-round vowel ū (oo in pool), that is to say, the lips are rounded, not opened as a slit, but with the corners drawn together, and the back of the tongue is raised towards the soft palate. So they may be called back-round continuants. See §§ 86, 87.

In ordinary spelling it is the rule to use u for the sound w after q and g. Exx. of u pronounced as w:—quench, quick, queen, anguish, language, persuade.

The reason why qu stands for kw is that it is borrowed from Latin, and u is the Latin symbol for w. So Lat. vinum became Eng. wine.

§ 72. The Lip-Teeth Continuants f and v. These form a pair of hard and soft consonants. Both are produced by pressing the lower lip against the upper teeth, so that the stream of breath passes between the teeth.

§ 73. The Point-Teeth Continuants th and dh. Refer to the examples given in § 22. These sounds are formed by placing the point of the tongue against the edges of the upper teeth, so that the breath passes between the teeth, as it does in f and v. The difficulty which foreigners and young children often find in producing these sounds may be overcome by observing their mechanism, which is really very simple. It is, however, generally very difficult for the ear to distinguish sounds which have not been acquired in infancy or childhood, so that these sounds are liable to be mistaken for f and v, or s and z, by foreigners who have not been carefully taught, even after a long residence in England; and the same mistakes are often made by young English children.

The distinction between the hard or breathed th in thistle, ether, sheath, and the soft or voiced dh in this, either, sheathe,
is just the same as the difference between $f$ and $v$ or any other pair of hard and soft consonants, though the fact may be overlooked, as we use the same symbol $th$ for them both.

There are many instances in which we end a noun with $th$, and the corresponding verb with $dh$, whilst the plural noun ends in $dhz$, just as $f$ is changed into $v$ in similar cases. Examples:—

<table>
<thead>
<tr>
<th>$f$</th>
<th>$v$</th>
<th>$yz$</th>
</tr>
</thead>
<tbody>
<tr>
<td>thief</td>
<td>thieve</td>
<td>thieves</td>
</tr>
<tr>
<td>shelf</td>
<td>shelve</td>
<td>shelves</td>
</tr>
<tr>
<td>th</td>
<td>dh</td>
<td>dhz</td>
</tr>
<tr>
<td>wreath</td>
<td>wreathe</td>
<td>wreaths</td>
</tr>
<tr>
<td>bath</td>
<td>bathe</td>
<td>baths</td>
</tr>
</tbody>
</table>

§ 74. The Point Continuants $s$ and $z$. These are formed by placing the point of the tongue close to the upper gums; but they differ from $t$ and $d$, in that the tongue does not quite touch the gums. A little channel is left for the breath. $s$ is the most clearly audible of all the consonants, and can be distinctly heard without any vowel, as in hissing, or in the French and German $pst$.

The only difference between $s$ and $z$ is that $z$ is voiced and $s$ is not. Our frequent use of the symbol $s$ for the sound $z$ is confusing, and obscures the fact that we have two different plural terminations where to the eye there is but one, $e.g.$, in cats, $s$, and in dogs, $z$. See further in § 118.

§ 75. The Point-Blade Continuants $sh$ and $zh$. The formation of $sh$, and of the corresponding voiced consonant $zh$, is very differently explained by different writers. If I had regard to English only, I should venture to call them Blade Continuants, as being formed not only with the point of the tongue, but with the blade as well, but they seem to be differently formed in different languages.\footnote{They are called Point-Blade Continuants in the present edition. Miss Soames called them Point Continuants, just as $s$ and $z$.—Ed.} The blade is the
part of the tongue immediately behind the point. In forming them I myself, and I believe English people generally, raise the blade as well as the point, and draw the tongue a little further back than for s and z.

s, z, sh and zh are commonly called sibilants, on account of their hissing sound. Observe that zh is the same as French j in je.

It seems pretty clear that English people in general form sh and zh as I do, with the blade of the tongue, so that they are further back than s or z, because when the point-sounds s or z are followed by the sounds i or y, formed with the middle of the tongue, the s or z is transformed into sh or zh, and the i or y frequently disappears. In such cases there is evidently a compromise, and the tongue has unconsciously taken an intermediate position, between that for s or z on the one hand and i and y on the other.

We have examples of this change in common endings -sion and -cial, for the endings of such words as mission, vision, social are pronounced -shan, -shan and -shal.

The sound zh was noticed in English as far back as the year 1688 (Sweet, Hist. of English Sounds, p. 267), and Prof. Skeat says that in pleasure and leisure it is still older.

§76. The Voiced Front Continuant y. We form y by raising the middle, technically called the front, of the tongue, and bringing it near the hard palate. The tongue is in fact for a moment in the same position as for the vowel i. In some words the distinction between y and the short vowel i is not very clearly marked.

There are many common endings, such as -ion, -ious, in which i is sometimes silent, or it may be pronounced as y or as i. After r, it is generally pronounced as i. Exx.:—

Silent i  
ˈɡræsiəs  
ˈdʒudɪʃəl  

i = y  
ˈbɪliəs  
ˈləbɪəl  

i = i  
ˈvɪktəriəs  
ˈkriːtəriən  

gracious  
bilious  
judicial  

motion  
onion  

onion  

victorious  
criterion  
material

The corresponding hard or breathed consonant, which is similar to the German "ich" sound, is said to be heard occasionally in such English words as hue, human and pure (hyú, hyúman, pyúar).
§ 77. The Throat Continuant h. Some persons do not reckon h, or the glottal stop ('), as consonants, because they are not formed in the superglottal passages, but in the glottis itself, that is, in the opening between the vocal chords. But they do not seem to differ essentially from the other consonants, h being formed by squeezing the breath in the glottis, and (') by stopping it there, just as the other consonants are formed by squeezing or stopping it after it has left the larynx.

The opening of the glottis for the formation of h is shown in diagram IV. 2 on p. xxvii.

§ 78. The Composite Consonants ch and j. It is not difficult to hear that each of these is composed of two sounds—that ch = t + sh and j = d + zh. Dr. Murray calls them consonantal diphthongs. In the phonograph the succession of sounds can be reversed, so that ch is heard as sh + t.

In ordinary spelling we sometimes symbolise the first part of these composite consonants correctly, using tch for ch and dg or dge for j, as in fetch, judgment, edge, and we never use j at the end of a word, either ge or dge being put for it, as in change, hinge, ridge, lodge.

It sometimes happens that t and sh come together in places where each sound belongs to a separate syllable, as in nutshell. In such cases we write tsh—not nøchel but nøtshel.

It is interesting to observe that the period when words spelt with ch were derived from the French may be determined by their pronunciation. Those borrowed at an early period are pronounced ch, as chine (spine), rich, but the later ones retain the French pronunciation sh, like machine.

§ 79. Syllabic Consonants. The consonants m, n and l are often so prolonged as to form a distinct syllable, as in schism, open, bottle (sizm', owpn', botl'), and they may then be called vocal or syllabic. m, n and l are always syllabic when they occur at the end of a word, preceded by a consonant, as in the exx. given above, or between two consonants, as in

1 Called Glottal Continuant in the former edition.—Ed.
owpn’d, botl’d. They are seldom syllabic in any other case, but in a few instances syllabic n is followed by a vowel, as in strengthening, prisoner (strengthn’ing, prizn’ar).

The Vowels.

§ 80. Vowels are voice-sounds modified by giving some definite shape to the passages above the glottis, but without audible friction. The breath is not stopped or squeezed as in forming a consonant, but the line of demarcation between vowels and consonants is not very clearly marked.

The vowels will be found to present much more serious difficulties than the consonants, for several reasons. First, because the English vowels are not always easy to distinguish, but shade off imperceptibly into one another in many cases. Secondly, because our alphabet, originally intended for a language with a much simpler vowel system, is quite inadequate to represent the numerous vowel-sounds of the English language. And lastly, because the five characters we have, and the digraphs formed by combining them, are used in such a haphazard manner that hardly any of them can be recognised as certainly intended to represent any particular sound.

We may observe, for instance, that a is used for nine different sounds, as in father, fat, fate, fare, fall, want, any, villa, village, and that there are no less than twenty-one different symbols for the sound ey in fate, namely, a-e, a, ai, ay, aye, ah, ag-e, aig, aigh, ait, alf, ao, au, ei, ey, ea, eh, eye, eig, eigh, eigh, as in fate, lady, fail, may, played, dahlia, champagne, campaign, straight, trait, halfpenny, gaol, gauge, vein, they, break, eh, obeyed, reign, weigh, weighed, and nearly as many for û in pool; see § 32.

The number of vowels and diphthongs for which Dr. Murray has provided symbols in the Oxford Dictionary, exclusive of those borrowed from French and German and not yet naturalised, is fifty-two; but for an elementary course of lessons on phonetics it seems sufficient to use twenty-four. The English
vowels are peculiarly difficult to master, the French and German vowel systems being much more simple; but students who proceed at once to these without first learning to distinguish accurately the sounds of their mother tongue, will in all probability introduce the English vowels unawares into their French and German, and are not likely to acquire a correct pronunciation of these or of any other foreign languages.

§ 81. **New Symbols for the Vowels.** It is obvious, from what has been already stated, that to represent twenty-four vowels and diphthongs a number of new symbols must be employed, and that students must be careful to observe the value of these symbols, and to remember that the same symbol always stands for the same sound.

Before attempting to classify the vowels, or to study them in detail, the keywords on p. xv. should be learnt by heart, and then the names of the vowels themselves, as this is the easiest way of committing them to memory. The vowels are copiously illustrated in §§ 25-44.

§ 82. **Pronunciation of â.** One name, that of â in fairy (féri), will be found difficult to pronounce, for we are always accustomed to follow it with the sound r, as in fairy, or a as in fair, air, where the last sound is like a in villa. Try to pronounce air without this final a, and to keep the â pure and unchanged. This is a useful exercise, because the sound required is practically the same as the French é or è in même, zèle, etc.

**The Five Principal Vowels.**

§ 83. The best key to the classification of the vowels is the mastery of the five principal ones, namely, â, ey, i, ow, û, as in father, fate, feet, pole, pool (fâdhar, feyt, fit, powl, pûl). These are approximately the sounds given to a, e, i, o, u in German, Italian, and most continental languages, so that it seems appropriate to use digraphs beginning with a, e, i, o, u, to represent them.
We may observe also that these five sounds are represented in the continental fashion in some English words, e.g., in father, obey, machine, pole, rule, and that we meet with ey in they, grey, obey, and ow in a great many words, such as bowl, flow, grow.

It may be useful to remember that the symbols used for â, ey, ī, ow, ŭ, by the Indian Government and the Church Missionary Society, in geographical names and native names in general, are â, é, ī, ĵ, ŭ.

This diagram shows the position of the tongue in forming the five principal vowels.

§ 84. â in father. When we sound â in father the tongue is lowered, and the mouth passage is wide open, so it is called an open vowel; and it is reckoned one of the back vowels, although the back of the tongue is not raised in forming it. Dr. Jespersen, in his Articulations of Speech Sounds, observes that it is rightly called a back vowel, because, although the back of the tongue is not absolutely as high as the middle, it is at the back that the tongue is nearest to the palate, so that this is the place of greatest friction, and the vowel should be named accordingly. It is sometimes called the Italian a, and it is a favourite sound with singers. The symbol most commonly used for it in English is ar, as in hard, cart, etc. See § 25.

§ 85. ey in fate and ī in feet. It is very obvious that
when we pass from å to ï we raise the lower jaw considerably. But the sound can be produced without thus closing the jaws; and if by an effort we keep down the lower jaw, we can see that the tongue rises and approaches very near to the hard palate. It is the so-called front of the tongue which rises most, that is, the part just in front of the centre, so ï is called a front vowel. And in forming ey the jaw and the same part of the tongue are raised, but not quite to the same extent; so ey likewise is called a front vowel, and distinguished from ï as being half-closed, whilst ï is said to be closed.

ey and ï are sometimes called palatal vowels, and this name may serve to remind us of their relation to the palatal consonant y, which is formed by placing the tongue in the same position as for the vowel ï.

§ 86. ow in pole and û in pool. The most obvious fact when we pass from å to û is that the lips are contracted and the corners of the mouth drawn towards one another, so that it approaches the form of a circle, and that at the same time the lower jaw is raised. This movement of the lips is called rounding, and û is said to be a round vowel. ow is formed in the same way, but the lips are not so much contracted, and the jaw not so much raised. It is intermediate between å and û, and is called half-closed, whilst û is said to be closed.

But another movement takes place in forming ow and û, which is not so obvious as the process of rounding. Ventriloquists can produce ow and û tolerably well without moving their lips at all, and there are some few lazy people who always pronounce them in this fashion; but whether the lips are rounded or not, the back part of the tongue is always raised in forming these vowels and brought near the soft palate for û, and not quite so near for ow, as shown in the diagram. They are therefore called back-round vowels.

The consonants wh and w are related to û, as y is to ï, being formed by placing the lips and tongue in the same position as for û.
Observe how the five principal vowels, â, ey, i, ow and ū, are placed and named in the scheme on p. xxii. That scheme does not pretend to scientific accuracy, but it seems to be the most convenient way of exhibiting the vowels in a tabular form.

§ 87. ey and ow are not Pure Vowels. ey and ow are so far from being pure vowels that they might be classed with the diphthongs. But they are the best representatives we have of the close e and o of French, German and Italian, and it is convenient to find a place for them amongst the vowels.

The best way to convince oneself that ey in fate becomes gradually closer, and ends in a sound approaching to ī, whilst ow closes up and ends in a sound which is almost ū, is to observe how they are pronounced in singing by untrained singers. Such persons will be heard to pass rapidly to the close ī or ū sound, and to prolong it, producing a very disagreeable effect. But a well-taught singer will hold the first and more open sound as long as possible, changing it just at the end of the note, and will be careful, in singing French, German or Italian, to keep the vowel quite pure and unaltered throughout.

It is important for all students of French and German to recognise the diphthongal character of ey and ow, for if they fail to do so, they will not succeed in pronouncing the close e and o of those languages, which must be kept pure to the end.

It is said that â, ī and ū are diphthongal also, and that the only long vowel in English which is kept unaltered to the end is oe in burn. But it seems to me that in the best southern English â is not a diphthong, and that the change at the end of ī and ū is not obvious unless they are followed by a vowel, as in seeing, doing (siying, duwing), when they certainly become closer at the end, and conclude with the sounds y and w respectively.

§ 88. ê in fairy and ô in Paul. In our ordinary spelling ê is always represented by some vowel or vowels followed by r, most frequently by a or ai, as in Mary, fairy, and the commonest symbol for ô is or, as in port, corn, horse, lord. See
exx. of ê and ô in §§ 27, 30. As already observed, we must, in studying ê, learn to pronounce it without adding that sound of a in villa which is heard after it in care, pair, wear, and, indeed, wherever the r is not followed by a vowel and trilled, as it is in Mary.

ê and ô differ from ey and ow respectively in being more open. In both cases the jaw and tongue are lowered, and in the case of ô the lips are less contracted. ê may be called a half-open vowel. It is practically the same as the French open ê in près, zèle, etc. ô, on the other hand, is an abnormal vowel, having nothing corresponding to it in French or German, though it is often supposed to be the same as French o in homme. It is, in fact, not only more open than o in homme, but has the tongue even lower than for â in father, so it must undoubtedly be reckoned as an open vowel.

We may regard the front vowels ê, ey, î, and the back-round vowels ô, ow, ū, as forming two corresponding series of sounds, but with this irregularity, that ô is much more open than ê. Observe the position of ê, ey, î, and ô, ow, ū, in the scheme on p. xxii., and compare with the French vowels on p. xxiii.

It would appear that one reason why the Bell-Ellis-Sweet vowel scheme differs so much from those adopted by foreign phoneticians, is that in English the abnormally open vowel ô in Paul is more open than â in father. For in the Bell scheme â is placed half-way between the open and the shut vowels, instead of being reckoned an open vowel, as it is by phoneticians in general. And it is not surprising that no one starting from a French or German basis has placed â so high, seeing that in those languages there is no back-round vowel which has the tongue lower than â.

§ 89. oe in burn. This vowel, like ê, is always represented by some vowel followed by r. It has no particular symbol belonging to it, but is written er, ir, or, ur, as in herd, bird, word, turn, and in various other ways. See the exx. in § 26. As the tongue is in a position intermediate between that for a front or a back vowel, it is called a mixed vowel, and it is
accordingly placed between the front and back vowels in the scheme on p. xxii. Like ē it is half open. We do not meet with it in French or German.

**The Short Vowels.**

§ 90. **Six Short Accented Vowels.** It will be convenient to begin with the consideration of the short vowels in accented syllables, because there is great uncertainty about unaccented vowels, whilst the accented ones are clear and well defined.

We meet with six short vowels in unaccented syllables, namely œ, æ, e, i, o, u, as in putty, pat, pet, pit, pot, put. These six accented vowels are always close or stopped, i.e., followed by a consonant in the same syllable, and as it is not easy to pronounce them alone, it is convenient to give them the names æt, æt, et, it, ot, ut.

It is noticeable that we do not meet with any one of these short vowels in the French language, and that three of them, namely œ, æ, o, do not occur in German either. Observe also that each of the vowels æ and o is more open than any sound of its own class, either in French or German.

§ 91. **Long and Short Vowels Compared.** It is instructive to compare each of these short vowels with the long vowel most nearly corresponding to it, as in the following exx.:

- oe and œ in boen and bœn.
- ê ,, æ ,, Méri ,, mæri.
- ey ,, e ,, geyt ,, get.
- î ,, i ,, fit ,, fit.
- ô ,, o ,, Pôl ,, Poli.
- Ż ,, u ,, pûl ,, pul.

If each of these six short vowels is prolonged, care being taken not to alter its character in any way, it will be found that every one of them differs more or less in formation and sound from the corresponding long vowel. This is not the case in French, where precisely the same sound may be long
or short, and nearly all the vowels may be lengthened or shortened without altering their quality, as is shown in the table of French vowels on p. xxiii. In German there is usually a difference between long and short vowels, as in English, but it is not necessary to make any difference except that of length between the long vowels in *lahm* and *mähen* and the short ones in *Lamm* and *Männer* respectively. The nature of the difference between the long and short vowels can be more conveniently discussed after we have examined each short vowel separately.

§ 92. The Short Front Vowels—æ in *pat*. Note that the symbol for this vowel can easily be written without lifting the pen, and made quite distinct from ø, if the first part is made like a reversed e.

It is a common mistake to suppose that æ is the short vowel corresponding to á in *father*. In point of fact it is a front vowel, like è in *fairy*, but more open. It is not found in French or German. The German a in *Mann* and French a in *patte* differ from it and from one another. The short vowel which corresponds with â in *father* is German a in *Mann*.

e in *net* may be called a half-open vowel, being decidedly more open than ey. It is intermediate between ey in *fate* and è in *fairy*.

i in *pit* is the short vowel corresponding to î, but it is by no means identical with it, as may easily be perceived if we prolong it, taking care not to alter the sound at all. *Fill* and *feel*, *fit* and *feet*, differ in the quality of the vowel, as well as in its length; and it is sufficiently obvious that in the short vowel i the tongue is lowered, making it more open than î.

The importance of distinguishing between the sounds î and i is seen in the study of French, where the long and short i differ only in length. The short i in *fini*, for instance, is just as close as long i in *livre*, and *fini* must not be pronounced with the open i of English *finny*, nor with the long vowel heard in *fee* and *knee*. 
§ 93. The Short Back-round Vowels—o in pot. The vowel o in pot is unknown in French and German. It is the short vowel corresponding with the long ū in Paul, and is pronounced with the tongue in the lowest position possible.

u in put is not a very common sound in English. It bears the same relation to ū as i does to i, being decidedly more open than its corresponding long vowel ū. The u of pull or full when prolonged is quite distinct from the long ū in pool, fool.

§ 94. The Short Vowel—œ in but. The symbol most frequently used for œ is u, but it is often represented by o, as in son, dove, among, mother. It is not found in French or German, and may be regarded as an abnormal vowel. Though a back vowel, it is not rounded.

On the distinction between œ and a, which sound much alike, e.g., in another (ancedhar), see § 100.

The use of o in those words where it is pronounced as œ was introduced by the French, who substituted it for u from a desire for clearness in writing. v was then written u, and ou or on was clearer than uu or un; and we find accordingly that o is rarely used for œ except where it was introduced for the sake of clearness, e.g., before v or n or m, or after m. Sovereign was written for suvereign, but the visible o has affected the pronunciation. For these remarks I am indebted to Prof. Skeat.

In some of the northern counties the vowels œ and u in but and put are very frequently interchanged; and as we have no distinctive symbols for these two sounds, but use u for them both, it is difficult to correct this provincialism.

§ 95. Relations of Long and Short Vowels. Refer to the tables of vowels on pp. xxii.-xxv. In the coupling of long and short vowels there are some pairs which call for remark. It is sufficiently obvious that the vowels i and i, ō and o, ū and u, as in feet, fit, Paul, Polly, pool, pull, must be reckoned as pairs; but the relationships of e, æ and œ are not so clear. The position of e is between ey and ê, but somewhat nearer to ê. Compare the sounds ey and e in gate and get, and ê and e in fairy and ferry. But as in all the cases where we unquestionably have a pair of long and short vowels, the short
vowel is more open than the long one, it seems right to pair e with the closer ey, and to regard æ in marry as the short vowel corresponding to ē in Mary.

Again, oe in burn is not formed in the same place as oe in bun. It is, however, so difficult, for English people at least, to pronounce a short accented vowel in a mixed position, that the attempt to shorten oe apparently results in the short back vowel œ, a little more open than oe, and decidedly further back.

§ 96. Narrow and Wide Vowels. There seems also to be another difference between the long and short vowels in English and German. In the Bell-Ellis-Sweet system, i, o, u are called wide vowels, because in them the tongue is said to be relaxed and widened, whilst in the corresponding long vowels, Dr. Sweet says it is “bunched up,” and these vowels are called narrow. In the Bell system great importance is attached to this distinction, and all the vowels are classified as narrow or wide, and arranged in separate tables accordingly. But Dr. Sweet acknowledges that in some cases it is difficult to distinguish between narrow and wide vowels, and we find not only the three great advocates of this system differing among themselves as to which vowels are narrow or wide, but Dr. Sweet himself has changed his mind as to the classification of a good many vowels since he wrote his Handbook, and the vowels in French père and peur, with many others, have been transferred from the narrow table of vowels to the wide, in his more recent Primer of Phonetics. Moreover, many phoneticians altogether refuse to recognise this distinction, and I have not thought it necessary, in my scheme of vowels, to separate the narrow and the wide.

For my own part, I agree with Dr. Sweet that the distinction is a real one, and I think he observes truly in the Primer of Phonetics that if we take a low-wide (i.e., an open-wide) vowel such as æ in man, we can raise it through e in men to the high (close) position of i in it, without its ever running into the narrow vowel ē in Fr. été. But in classifying narrow and wide
vowels I should, like Prof. Jespersen, reckon all the English short accented vowels as wide, together with the German short accented vowels in *Sonne, können, dünn*, and all the long vowels in English and German as narrow, though Dr. Sweet considers œ to be narrow and â to be wide.

This at least seems quite clear, that there is a difference of some sort between the long and short vowels in English and in German; for it cannot be accidental (1) that the short accented vowels are slightly more open than the corresponding long ones; (2) that it is very difficult to lengthen the short ones without altering their quality; and (3) that it is also difficult to pronounce them in open syllables. We always find them *stopped*, that is, followed by a consonant in the same syllable.

In an elementary work of this kind, not much can be done towards the settlement of a question which has so long caused perplexity and divisions among phoneticians; but the subject is interesting in itself, and has so much importance attached to it in the works of our three great English phoneticians, that it seems impossible to pass it over in silence. It is a question which still awaits solution.

**Unaccented Vowels.**

§ 97. The unaccented vowels must be discussed separately. They constitute a great difficulty in our language, for they are not easy to distinguish from one another, and persons whose ear is not trained by the study of phonetics imagine that in most cases they pronounce, or ought to pronounce, unaccented vowels according to the spelling, when in reality, whatever the spelling may be, we very seldom hear any vowel in unaccented syllables except these two: (1) a as heard in *attend, portable, villa*, and (2) i as in *immense, plentiful, horrid*.

In this matter nothing can be learnt from the generality of pronouncing dictionaries, which are all quite misleading, except the large unfinished *New English Dictionary*, where they are
very carefully distinguished. Prof. Trautmann has made a very careful study of English unaccented vowels in his *Sprachlaute*, pp. 169-182.

A comparison of the frequency with which the different unaccented vowels occur shows that a is extremely frequent, i frequent, o' somewhat rare, and all the rest extremely rare.

§ 98. Examples of the very rare unaccented vowels will be found in §§ 25-59, and the student will do well to read them through before proceeding to consider a, i and o'. It will then be seen that—

1) A large proportion of these examples are compound words, where there is a slight stress on the weaker syllable, as, for instance, in

<table>
<thead>
<tr>
<th>dhërin</th>
<th>fôtel</th>
<th>impowst</th>
<th>ønjæst</th>
</tr>
</thead>
<tbody>
<tr>
<td>oethkweyk</td>
<td>daunfôl</td>
<td>inmowst</td>
<td>tîkëp</td>
</tr>
</tbody>
</table>

2) Long vowels, and also diphthongs, appear occasionally in initial syllables without any accent whatever, as in

<table>
<thead>
<tr>
<th>sâkæstik</th>
<th>ïkwoliti</th>
<th>pôtentas</th>
<th>powetik</th>
</tr>
</thead>
<tbody>
<tr>
<td>pôteyk</td>
<td>křëyshan</td>
<td>jâdishal</td>
<td>aidia</td>
</tr>
<tr>
<td>foëtiliti</td>
<td>ëthoriti</td>
<td>kowinsidans</td>
<td>yûnait</td>
</tr>
</tbody>
</table>

3) The retention of a rare vowel in an unaccented syllable is sometimes due to assimilation, the vowel being the same as that of the accented syllable adjoining, as in

| poëvoes | hœbæb | ælpëka |

There are also some extremely rare cases which do not fall under any of the above rules, e.g.:

<table>
<thead>
<tr>
<th>plækâd</th>
<th>kon-krit</th>
<th>kompækt</th>
<th>insekt</th>
</tr>
</thead>
<tbody>
<tr>
<td>ædvoes</td>
<td>impôteyshan</td>
<td>priysept</td>
<td>staipend</td>
</tr>
</tbody>
</table>

We may now turn to the commoner unaccented vowels, a, i and o'.
§ 99. The Obscure Vowel a in attend, portable, villa, sometimes called the natural or the neutral vowel, is fully illustrated in §§ 33, 54. It would seem that English people in general fail to notice the existence of this vowel and confuse it with æ in cat, man, etc., for most dictionary makers use the same symbol for æ and a, and yet the two vowels are quite different in formation and sound. It would be less surprising if it were mistaken for æ in putty, which in sound, though not in formation, resembles it very closely.

a is called the natural vowel because it is formed when the vocal organs are in the position most easy and natural to them, and no effort is made to pronounce any vowel in particular. Speakers who hesitate use it to fill up gaps in their sentences. The tongue is in that intermediate position, with neither back nor front especially raised, which produces a mixed vowel, and about as high as for e in pet, so that it may be called half-open.

It is a curious fact that the natural vowels used in different languages to fill up gaps in speaking are not identical. The French use the vowel in le, and the Germans that in Sonne, which differ somewhat from the English a and from one another, whilst Scotchmen use a prolonged close e, as in German gesch. The French natural vowel is slightly rounded.

§ 100. The Distinction between æ and a. Although æ, the so-called "but" vowel, and the obscure vowel a, sound very much alike, they can almost invariably be distinguished by following the rule that a has no accent whatever, whilst æ has some sort of accent, primary or secondary. Some exceptions to this rule are given in § 34. Æbæb is a case of assimilation. Compound words which are felt to be compounds, such as teacup, unfit, unkind, and all words beginning with un-, have a slight stress on the weaker syllable, and should be written with æ—tikæp, ænsit, ænkænd, and so on; but compounds like welcome, which are not felt to be such, and where the weaker syllable consequently has no stress whatever, should be spelt with a—welkam.
§ 101. Unaccented i and i'. There are two varieties of unaccented i. The i in rabbit, frolic, is practically the same as accented i in bit, lick; but a more open sound, intermediate between i and e, is often used, e.g., in the terminations -iz, -id, -nis, -lis, and the prefixes in-, igz-, iks-, and wherever i is final, or followed by a vowel.

For purposes of discussion, this open i may be written i'.

Exx. of i', intermediate between i and e.

| fishiz | fulnis | intéyl | foli |
| wishiz | gudnis | ingéyj | meri |
| weytid | restlís | igzíst | meriar |
| wontid | fruwtlís | iksíyd | glórias |

All the cases where i' is used instead of i seem to be accounted for either by position or by spelling. By position when the vowel is final, as in foli, or followed by a vowel, as in meriar, and by spelling in all other cases, such as fishiz, fulnis, where e is written, and in aiming at e we produce a sound intermediate between e and i, but nearer to i.

Care must be taken in weak syllables to distinguish between i and a. It is a bad fault, but a very common one, to pronounce a instead of i, and one may often hear yûnati, abilati, and the like. Irish people also introduce a into the terminations -iz, -id, -nis and -lis, pronouncing them -az, -ad, -nas, -las.

§ 102. Short o’ in pillow. This vowel differs slightly from the long ow in pole, low, being more open and mixed than the first part of ow, whilst the second part of ow is hardly heard. It is most usually found at the end of words, or in the last syllable followed by a consonant, as in follow, hero, followed, heroes (folo’, hiaro’, folo’d, hiaro’z). When it occurs in initial
or medial syllables, as in pro'sid, elo'kyûshan, the syllables are always open, that is, they do not end in a consonant.

Unaccented ow may be distinguished from o' by observing that this rare sound occurs only in compounds such as inmowst, impowst, where there is a slight stress upon it, or in initial syllables, with a vowel following, as in kowóes, kowópareyt.

o' in final syllables should never be allowed to degenerate into a. Careless speakers often pronounce fela, winda, and so on, and even add on a r, saying "dha windar iz owpn'." Walker says that in his time belas and gælas for bellow and gallows were universal, but we have now returned to the forms belo'z, gælo'z.

§ 103. e' and u' in survey and value. Besides i', which has already been discussed, there are two other vowels in unaccented syllables for which no distinctive symbols need be used. For purposes of discussion they may be represented as e' and u'. They are generally represented by ey and u.

e' is extremely rare. It is found in survey (sb.) and essay (soeve', ese'), and bears the same relation to long ey in fate as o' does to ow.

u' is more frequent, and occurs, like o', in final syllables, open or close, and in initial and medial syllables which are open. It most frequently appears as part of the diphthong yû. It differs from u in put, and from unaccented u in fulfil, wilful, manhood (mænhud), etc., in being somewhat mixed.

Exx. of u':—

intu  vælyud  prejudis  influenshal
vælyu  voetyuz  dyuréyshan  influans
voetyu  instrumant  myunifisant  inkónggruas

Diphthongs.

§ 104. Diphthongs are not formed by simply pronouncing two vowels in succession. They begin with one vowel and end with another, but the change from one to the other is gradual.
The vocal organs pass through all the intermediate positions, so that the sound is changing all the time, and it is therefore difficult, in some cases, to analyse them accurately.

The diphthongs ëa, ía, óa, ûa, occurring in bear, bier, boar, boor, are seldom met with except where r follows, so they will be discussed in connexion with that consonant, and ey and ow, which may be reckoned as diphthongs, have been explained already; so we have to consider here—

§ 105. The Diphthongs ai, au, oi, yû, as in time, loud, noise, tune. There is some diversity of opinion as to the elements of which these diphthongs are composed. The fact is that it is difficult to dwell upon the separate elements without altering their character. I should say that the result of a rough analysis, the only analysis of which children would be capable, is as follows:—

ai in taim = â + î.
oi in noiz = ô + î.
au , laud = â + û.
yû , tyân = y + û.

But on analysing ai more carefully, we find that it lies between â and î, without quite reaching either extremity. The first sound in ai is the French a in patte, midway between â and æ, for which we may use the symbol a, and the last is i’, the vowel between e and i.

There are, however, three English words containing a diphthong which resembles ai, and yet is not quite identical with it, having the full sound of â for its first element. It may be represented by âi, and is heard in Isaiah, aye and ayah (Aizâia, âi, âia).

au is composed of â and the mixed vowel u’, as in prejudice, influence, and oi of ô and i’.

yû in accented syllables is composed of y and û, but yu in unaccented syllables, e.g., in regular (reýular), consists of y and u’. The sound of u, as in put, fulfil, is never heard in this diphthong, nor do we ever meet with the short form of yu in monosyllables or accented syllables.
So this is the more accurate analysis of these four diphthongs:

\[
\begin{align*}
ai &= \ddot{a} + i'. \\
au &= \ddot{a} + u'. \\
oi &= \ddot{e} + i'. \\
y\dot{u} &= y + \ddot{u}. \\
yu &= y + u'.
\end{align*}
\]

In words where unaccented \textit{yu} is followed by a, as in \textit{annual, conspicuous (\ae nyual, kanspi kyua s)}, \textit{yu} is often reduced to \textit{yw} and ceases to form a separate syllable. When such words have another syllable added to them, as in \textit{annually, conspicuously (\ae nywali, kanspi kywas li)}, \textit{yu} is, I think, always reduced to \textit{yw}.

Many phoneticians omit \textit{y\dot{u}}, \textit{yu}, \textit{yw} from among the diphthongs, and regard it simply as a combination of a consonant with a vowel, but it seems convenient to follow the example of Dr. Murray, who reckons it as a diphthong.
### IV.

**ENGLISH SYNTHESIS.**

§ 106. *Combinations of r with Vowels, Diphthongs and Triphthongs.*

<table>
<thead>
<tr>
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<td></td>
<td>lure</td>
<td>lyûa(r)</td>
<td>lyûaring</td>
<td>lyûad</td>
</tr>
<tr>
<td>ê, êa</td>
<td>bear</td>
<td>bêa(r)</td>
<td>bêring</td>
<td>bêaz</td>
</tr>
<tr>
<td></td>
<td>stare</td>
<td>stêa(r)</td>
<td>stêring</td>
<td>stêad</td>
</tr>
<tr>
<td>ô, ôa</td>
<td>roar</td>
<td>rôa(r)</td>
<td>rôring</td>
<td>rôz</td>
</tr>
<tr>
<td></td>
<td>store</td>
<td>stôa(r)</td>
<td>stôring</td>
<td>stôd</td>
</tr>
</tbody>
</table>
The following combinations are very rare:—

<table>
<thead>
<tr>
<th>eya</th>
<th>player</th>
<th>pleyaz</th>
</tr>
</thead>
<tbody>
<tr>
<td>owa</td>
<td>lower</td>
<td>lowad</td>
</tr>
<tr>
<td>oia</td>
<td>employer</td>
<td>emploiaz</td>
</tr>
</tbody>
</table>

r in Combination with the Vowels.

§ 107. The consonant r is the most perplexing element in our language. Dr. Ellis wrote in 1875 that after more than thirty years' study he was not certain whether he had yet mastered its protean intricacies; so it will need special attention on the part of the student.

The manner in which r is formed has been explained in § 68, and a large number of examples showing it in combination with the vowels will be found in §§ 45-59. The chief facts concerning it will, however, be more easily grasped by referring to the table at the head of this chapter, which shows the changes that take place in the inflections of words ending in r.

There is so much diversity of practice in the pronunciation of words written with r, that it may be well to repeat that the pronunciation given here is my own, i.e., that of an educated Southerner. The same alphabet can, however, be used to represent other pronunciations, as is shown in § 145.

§ 108. The chief points to be noticed are these:—

1. r is never heard unless a vowel follows it. Accordingly, it will be seen on inspecting the table that r is written before a vowel in jarring, starry (jâring, stâri), etc., but omitted when, in other forms of the same words, a consonant is added, as in jarred, stars (jâd, stâz).

There is an apparent exception to this rule in such words as barrel, barren, quarrel, sorrel, which are often pronounced (bârl', bêrn', kwôrl', sorl'), but in these cases the l' and n', being syllabic, are equivalent to vowels.

2. All words ending in r have at least two forms. r final is
never heard unless a vowel follows in the next word. So r final is sounded in *stir up, render an account, fear of punishment*, but silent in *stir the fire, render thanks, fear nothing*.

In this book the longer forms, *stoer, rendar, f iar*, and so on, are always employed, but in the table at the head of this chapter r final is enclosed in brackets, to indicate that it is sometimes silent.

We have an analogous case in the article *a* or *an*, where the *n* disappears before a consonant in the next word. And the same thing occurs frequently in French, where many final consonants are silent unless there is a liaison with a vowel in the word which follows.

3. *r sometimes lengthens the vowels which precede it.*

Compare for instance:—

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>bad and bar</td>
<td>(bæd, bår)</td>
</tr>
<tr>
<td>bed ,, her</td>
<td>(bed, hoer)</td>
</tr>
<tr>
<td>bid ,, stir</td>
<td>(bid, stoer)</td>
</tr>
<tr>
<td>nod ,, nor</td>
<td>(nod, nôr)</td>
</tr>
<tr>
<td>bud ,, fur</td>
<td>(bœd, foer)</td>
</tr>
</tbody>
</table>

It is only in unaccented syllables that we meet with a short vowel before final *r*, and that vowel is always the same, namely *a*, whatever may be written in our ordinary spelling, *e.g.*, in *pillar, centre, silver, sailor, honour, pleasure, martyr*.

4. *r produces diphthongs and triphthongs.* On referring to the table in § 106, it will be seen that *r* produces the four diphthongs *êa, îa, ôa, ûa*, besides *eya* and *owa*, which are very rare, and three triphthongs, *aia, au a, yûa*, besides the rare triphthong *oia*, all ending with the vowel *a*, as in *villa*.

5. *These diphthongs and triphthongs remain when r disappears*, as may be seen by the exx. in the table. The *a* which preceded the *r* is even more distinctly heard in *fears, moors, fires* (*fiaz, mûaz, faiaz*), where the *r* is silent, than in *fearing, mooring, firing.*

6. *The a is often a separate syllable*, though not commonly
reckoned as such. Sere is as truly a dissylable as seer. Compare also the following exx.:

- rear and freer
- poor ,, doer
- hire ,, higher
- lyre ,, liar
- hour and shower
- flour ,, flower
- pure ,, ever
- cure ,, skewer

7. ë and ô are not always changed into ëa, ôa by r following them, so they are put last in the table as requiring more explanation. But the four vowels ey, î, ow, û, and the four diphthongs ai, au, oi, yû, never have r immediately after them. The sound a, as in villa, is always inserted before r.

This rule is never broken in accented syllables, but in unaccented syllables there are some rare exceptions. See air and yûr in §§ 56, 59. In these cases the r belongs to the syllable which follows, and so is disconnected from the preceding ai or yû.

8. English people often think they hear r when it is silent. Many fancy that they hear it in such words as fierce, fears, moors (fîas, fîaz, mûaz), when what they really hear is the sound a as in villa. And, as Prof. Skeat has remarked, some even think that they hear it in barn, pronounced like the German Bahn (bân), and in arms and lord, when they sound exactly like alms and laud (âmz, lôd). But in such cases the r only serves to indicate that we pronounce the long vowels â and ô instead of the short vowels æ and o, as in am and odd (æm, od).

9. This occasions many mistakes in French and German. For (1) Englishmen often fancy that they pronounce r when they really neglect to do so, and (2) they have a bad habit of inserting a, either before it or as a substitute for it, pronouncing French dire and pour just like English dear and poor, and so on.

These are the principal points to be observed, but it may be useful to note some further details.

§ 109. ïa, ûa. The diphthongs ïa and ûa, as in peer, poor,
are not longer than the vowels ï and û, from which they are derived, the first element being shorter than ï or û. But in sound these first elements resemble the long vowels ï and û in peel and pool rather than the short ï and u in pit and put, being much closer than these. The length of the last element is variable, being shorter when followed by the sound of r, as in peerage, poorest, than when the r is silent. When the r is heard, this a can hardly be reckoned as a separate syllable.

In some words ia has a tendency to change into yoe, that is, the stress is transferred to the second element, which is lengthened, whilst the first is so shortened as to become a consonant. Ear is often, and year almost always, pronounced exactly like year in yearn (yoen), except that the final r is liable to be trilled when a vowel follows, and it is only by a special effort that any one can pronounce year as yîar. And in like manner here, near, dear are often pronounced hyoer, nyoer, dyoer.

There is also in ûa a tendency to become ð, as in your, generally pronounced yôr, and rhyming with för. Compare also Bournemouth and Eastbourne, pronounced by some Bûan-mauth and Ístbuan, and by others Bônmath and Ístbôn. And it is not unusual to hear shôr and shôli for sure and surely, though this pronunciation is not to be recommended.

§ 110. aia, aua, yûa. In these also the final a is decidedly shortened when r follows, as in fiery, flowering, purest (fäiari, flauring, pyûarist).

§ 111. êa, ôa. In these the first sounds are ë and Ô as in fairy and Paul, but shortened. In êa and ôa the second element, a, is short and less distinct than at the close of ìa, ûa, aia, aua, yûar, so that it cannot be reckoned as a separate syllable.

The use of these diphthongs varies very much in the speech of different people; and also in the mouth of the same person the diphthongs êa, ôa are liable to be reduced to ë and Ô respectively when the word in which they occur is inflected, or
even when its position in the sentence is changed, so that they are very perplexing. The following rules apply to my pronunciation, but are not of universal application.

\( \varepsilon a \) is distinctly heard when no \( r \) is sounded after it, but it is reduced to \( \varepsilon \) when the \( r \) is sounded on account of a vowel following in the same or in the next word, or at least the second part of the diphthong so nearly disappears as to be practically unnoticeable. So if we did not aim at a fixed spelling for each word we ought for \( \textit{bear}, \textit{stare} \), etc., to write \( \textit{bea}, \textit{stêa} \), and so on, when such words are at the end of a sentence, or followed by a consonant in the next word, \( e.g. \), in a \( \textit{black bear}, \textit{to stare wildly} \), and \( \textit{bêr}, \textit{stêr} \) when the next word begins with a vowel, as in \( \textit{bear it}, \textit{do not stare at him} \). But it seems most convenient to write \( \textit{bêar}, \textit{stêar} \), etc., in every case.

When these words ending in \( -\varepsilon r \), or, to speak more exactly, in \( -\varepsilon a \) or \( -\varepsilon r \), are inflected, they follow the same rule, and we have \( \varepsilon r \) before a vowel and \( \varepsilon a \) before a consonant; so we pronounce and write \( \varepsilon r \) in \( \textit{bearing}, \textit{staring} \) (\( \textit{bêring}, \textit{stêring} \)), and \( \varepsilon a \) in \( \textit{bears}, \textit{stares} \) (\( \textit{beaz}, \textit{stêaz} \)).

It is a curious fact that in the word \( \textit{girl} \) a sound is often heard intermediate between \( \varepsilon a \) and \( \textit{oe} \). The dictionaries give \( \textit{oe} \), making it rhyme with \( \textit{pearl} \), and that is the pronunciation I myself aim at, but my friends tell me I really pronounce it differently, something like \( \varepsilon a \) in \( \textit{pear} \). And certainly this intermediate sound is the prevailing one amongst cultivated people, whilst some of them definitely pronounce it \( \varepsilon a \), as if it were spelt \( \textit{gairl} \).

\( \varepsilon a \) is not so often heard as \( \varepsilon a \), being noticeable only when such a word as \( \textit{roar}, \textit{store} \) is at the end of a sentence, in which case the \( r \) of course disappears. So in \( \textit{I heard the lion roar}, \textit{Give me some more, Shut the door} \), we hear \( \textit{rôa, môa, dôa} \). But if such words are followed by another word, or inflected, the \( a \) disappears; and if it is a vowel that follows, we hear \( \varepsilon r \), as in \( \textit{Give me some more ink} \) (\( \textit{môr} \)), \( \textit{roaring}, \textit{storing} \) (\( \textit{rôring}, \textit{stôring} \)), or if a consonant, simply \( \varepsilon \), as in \( \textit{Give me some more pens} \) (\( \textit{mô}, \textit{roared}, \textit{stored} \) (\( \textit{rôd}, \textit{stôd} \)).
All such words as roar, store, door, pour have therefore in reality three different forms, according to position, ending in ôa when final, in òr when followed by a vowel, and in ô when followed by a consonant, though it is convenient to use for them the fixed spellings rôar, stôar, dôar, pôar.

As the different forms of the words we write with the endings ëar and òar are difficult to remember, it may be convenient to arrange some of them in a tabular form, to show more clearly how the pronunciation is affected by their position in the sentence.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>bear</td>
<td>bêr</td>
<td>bêa</td>
<td>bêa</td>
</tr>
<tr>
<td>pear</td>
<td>pêr</td>
<td>pêa</td>
<td>pêa</td>
</tr>
<tr>
<td>wear</td>
<td>wêr</td>
<td>wêa</td>
<td>wêa</td>
</tr>
<tr>
<td>boar</td>
<td>bôr</td>
<td>bô</td>
<td>bôa</td>
</tr>
<tr>
<td>hoar</td>
<td>hôr</td>
<td>hô</td>
<td>hôa</td>
</tr>
<tr>
<td>soar</td>
<td>sôr</td>
<td>sô</td>
<td>sôa</td>
</tr>
</tbody>
</table>

Examples:—Bear up (bêr). Bear no malice (bêa). More than I can bear (bêa). The wild boar is fierce (bôr). The boar was killed (bôa). He caught a wild boar (bôa).

§ 112. òr in Weak Words and Syllables. In the weak words or, nor, for, your, and in the unaccented final syllables of therefore, wherefore, lessor, vendor, guarantor, we have the ending òr before a vowel and ô in other cases, but ôa is seldom or never heard, and we spell them all with òr, thus: òr, nôr, fôr, yôr, dhearfrôr, and so on.

§ 113. eya, owa, oia. Although ey and ow are among the commonest vowels in our language, all these combinations are extremely rare. For before r it is much easier to pronounce the corresponding open vowels ê and ô. And the combinations eyr, owr are unknown in English, it being still more difficult to pass from ey or ow to r without inserting a. Great care must therefore be taken in pronouncing such German words as schwer, Ohr, (1) to avoid the open vowels heard in bear and
boar, and (2) not to insert a after e(y) and o(w). It used to distress my excellent German mistress, *Frau Flohr*, very much, that her pupils would persist in pronouncing her name just like the English word *floor*.¹

§ 114. **Varieties of Pronunciation** in words spelt with r. It may be well to show how the alphabet used here can be employed to represent some varieties of pronunciation in words spelt with r. To represent correctly some pronunciations which are frequently heard, it would be necessary to use:—

1. åå instead of å in such words as *jarred*, *stars*, *barn*, *far* (jåad, ståaz, båan, fåar), to indicate that the sound heard is a diphthong ending with the å in *villa*. To write r before a consonant would be misleading, as the consonant r is not heard, but only a vowel glide.

2. ëar instead of ër wherever I write ër, i.e., in such words as *fairy*, *bearing*, *staring* (fëari, bëaring, stëaring), where a vowel follows the r, to indicate that a diphthong is heard and not a simple vowel.

3. òa instead of ò in words spelt with or followed by a consonant, such as *cord*, *north* (kòad, nòath), etc., to show that the simple vowel is changed into a diphthong.

4. òwar instead of òar in *more*, *door* (mowar, dowar), etc., to indicate that in such words there is the half-closed vowel of *pole*, and not the open vowel of *Paul*.

**Doubled Sounds.**

§ 115. These are not very frequent, though doubled letters are very common in our ordinary spelling, but several consonants and the short vowel i are sometimes doubled.

Examples of:—

<table>
<thead>
<tr>
<th>tt, dd, kk.</th>
<th>mm, nn.</th>
<th>ll, ss, ii.</th>
</tr>
</thead>
<tbody>
<tr>
<td>kowtteyl</td>
<td>immyû'ar</td>
<td>sowlli</td>
</tr>
<tr>
<td>heddres</td>
<td>unnésisari</td>
<td>howlli</td>
</tr>
<tr>
<td>buckeys</td>
<td>unnówn</td>
<td>misstéytmant</td>
</tr>
<tr>
<td>bukkïping</td>
<td>innéyt</td>
<td>pitiiing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>kæriing</td>
</tr>
</tbody>
</table>

¹ åå and òa (ê and ô less open than in English), in German words such as *schwer*, *Ohr*, are common, especially in large towns, but are still considered slovenly.—*Ed.*
In the case of doubled i, what is done is to give a sudden increase of force to the vowel, which marks the beginning of a new syllable. But when explosive consonants are doubled it should be noticed that the first consonant differs from the second. The organs of speech take the right position for the formation of the consonant, whatever it may be, and the reopening of the passage through the mouth is delayed a little, but the opening or explosion is not made twice over. The first consonant is heard in the act of closing and the second in the act of opening.

When a liquid or a continuant is doubled, the sound is prolonged, and an increase of force is given to indicate the beginning of a new syllable. In the case of continuants it is not easy to make the increase of force heard, and this proves somewhat inconvenient for ladies whose names happen to begin with S, unless they have a well-known name like Smith. Servants attempting to announce such a name as Miss Soames or Miss Sprigg generally call it Mis Owzmz or Mis Prig, and the only safeguard against this is to make a pause after Miss when giving them the name.

Consonants Combined.

§ 116. Combinations of Consonants. Implosive and Explosive Consonants. It is not only doubled consonants which are liable to be modified in the manner just described, for whenever two consonants which are ordinarily explosive come together, there is only one explosion, the first consonant being heard only in the act of shutting the breath passage, whilst the second is heard in the act of opening. In such cases, though both consonants may be called stops, or shut consonants, it is only the second that is explosive. The first is said to be implosive. Observe how the consonants are formed in such words as akt, lopt, ræbd, begd, for instance. There is no explosion for the k, p, b and g in these cases.

Shut consonants followed by a liquid are modified in a
similar way, the vocal organs being placed in the right position for the liquid before the explosion takes place.

Examples: — Briitt', beykn', botl', æpl', owpn', fikl'.

Inflections.

§ 117. The real character of English inflections is often disguised by our spelling. For instance, the termination t in looked is written ed, though it is really the same as the t in slept. And there are also vowel changes which do not appear in written English. We find, for example, that the present and past tenses of the verb to read are written alike, although pronounced respectively rid and red. It may therefore be convenient, without giving a complete view of the inflections of English, to show those which are not clear in our ordinary spelling.

§ 118. The Terminations t, d, id, s, z, iz. These endings to verbs and nouns are written in our ordinary spelling as t, d, ed, s, ce, es, as in the following examples: —

<table>
<thead>
<tr>
<th>verb</th>
<th>ending</th>
<th>pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>felt</td>
<td>t</td>
<td>t</td>
</tr>
<tr>
<td>hoped</td>
<td>d</td>
<td>t</td>
</tr>
<tr>
<td>moved</td>
<td>d</td>
<td>d</td>
</tr>
<tr>
<td>added</td>
<td>ed</td>
<td>id</td>
</tr>
<tr>
<td>hopes</td>
<td>s</td>
<td>s</td>
</tr>
<tr>
<td>pence</td>
<td>ce</td>
<td>s</td>
</tr>
<tr>
<td>pens</td>
<td>s</td>
<td>z</td>
</tr>
<tr>
<td>dresses</td>
<td>es</td>
<td>iz</td>
</tr>
</tbody>
</table>

The rules governing the use of these terminations are that: —

(1) After a hard consonant we use a hard consonant, either t or s, as the case may be.

(2) After a soft consonant or a vowel we use a soft consonant, either d or z.

And the exceptions are these: —

(1) After a liquid we sometimes use t, and in the word pence we use s after the liquid n, although all our liquids are soft.

(2) After consonants which cannot conveniently be com-
combined with d or z because of their similarity to them, we retain
the vowel i, making the terminations id and iz.

The consonants which cannot be combined with d are the
point stops t and d, and those which cannot be combined with
z are the point (and point blade) continuants or sibilants s, z, sh, zh, and the composite consonants, ending in sibilants,
ch = t + sh and j = d + zh.

Examples of endings t, d, id, s, z, iz:—

<table>
<thead>
<tr>
<th>After hard consonants</th>
<th>After soft consonants</th>
<th>After vowels</th>
<th>After liquids</th>
<th>After t, d, and siblants</th>
</tr>
</thead>
<tbody>
<tr>
<td>dropt</td>
<td>robd</td>
<td>pleyd</td>
<td>dremt</td>
<td>spotid</td>
</tr>
<tr>
<td>nokt</td>
<td>begd</td>
<td>frid</td>
<td>sind</td>
<td>dredid</td>
</tr>
<tr>
<td>pæft</td>
<td>livd</td>
<td>flowd</td>
<td>loent</td>
<td>dresiz</td>
</tr>
<tr>
<td>goethft</td>
<td>beydhdt</td>
<td>vyûd</td>
<td>boent</td>
<td>myûziz</td>
</tr>
<tr>
<td>drest</td>
<td>myûzdt</td>
<td>fænsid</td>
<td>longd</td>
<td>pushiz</td>
</tr>
<tr>
<td>pusht</td>
<td>rûzhd</td>
<td>folo’d</td>
<td>sweld</td>
<td>rûzhiz</td>
</tr>
<tr>
<td>fecht</td>
<td>ejd</td>
<td>pleyz</td>
<td>dwelt</td>
<td>fechiz</td>
</tr>
<tr>
<td>drops</td>
<td>robz</td>
<td>frîz</td>
<td>drîmz</td>
<td>ejiz</td>
</tr>
<tr>
<td>spots</td>
<td>dredz</td>
<td>flowz</td>
<td>penz</td>
<td></td>
</tr>
<tr>
<td>noks</td>
<td>begz</td>
<td>vyûz</td>
<td>pens</td>
<td></td>
</tr>
<tr>
<td>pæfs</td>
<td>livz</td>
<td>fænsiz</td>
<td>singz</td>
<td></td>
</tr>
<tr>
<td>goeths</td>
<td>beydhz</td>
<td>folo’z</td>
<td>telz</td>
<td></td>
</tr>
</tbody>
</table>

The word haus makes the plural hauziz, changing s into z
before the termination iz.

Note particularly that after the liquids m, n, l in the follow-
ing words we should pronounce t, though they are often written
with ed:—

boent, loent, dremt, dwelt, spilt, spelt, spoilt. But in
the Biblical phrase they spoiled the Egyptians, where the
meaning is they took spoils from, we pronounce spoild.

§ 119. Change of th to dh. The plural of substantives
and the third person of verbs ending in th are very frequently
formed by changing th to dh and adding z, just as f is often
changed to v in similar cases, e.g., in loaf, loaves, thief, thieves
(lowf, lowyz, th if, thîvz). After a short vowel or a consonant the th is retained, as in breaths, deaths, months, tenths, healths, but after a long vowel the change generally takes place, as in these examples:—

bâth bâdhz owth owdhz mauth maudhz
shîth shîdhz pâth pâdhz yûth yûdhz
rîth rîdhz klôth klôdhz trûth trûdhz

§ 120. Changes of Vowels. The following changes of vowels are not apparent in ordinary spelling:—

<table>
<thead>
<tr>
<th>Child</th>
<th>children</th>
<th>Chaild</th>
<th>childrenan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woman</td>
<td>women</td>
<td>Wuman</td>
<td>Wimin</td>
</tr>
<tr>
<td>Pence</td>
<td>sixpence</td>
<td>Pens</td>
<td>sikspans</td>
</tr>
<tr>
<td>Say</td>
<td>says, said</td>
<td>Sey</td>
<td>sez, sed</td>
</tr>
<tr>
<td>Do</td>
<td>does</td>
<td>Dû</td>
<td>dœz</td>
</tr>
<tr>
<td>Read</td>
<td>read</td>
<td>Rid</td>
<td>past tense and part. red</td>
</tr>
<tr>
<td>Eat</td>
<td>eat, ate</td>
<td>It</td>
<td>et</td>
</tr>
<tr>
<td>Dream</td>
<td>dreamed</td>
<td>Drimon</td>
<td>dremt</td>
</tr>
<tr>
<td>Lean</td>
<td>leaned</td>
<td>Lin</td>
<td>lent</td>
</tr>
<tr>
<td>Leap</td>
<td>leaped</td>
<td>Lip</td>
<td>lept</td>
</tr>
<tr>
<td>Mean</td>
<td>meant</td>
<td>Min</td>
<td>ment</td>
</tr>
<tr>
<td>Hear</td>
<td>heard</td>
<td>Hiar</td>
<td>hoed</td>
</tr>
<tr>
<td>Can</td>
<td>can't</td>
<td>Kæn</td>
<td>kânt</td>
</tr>
<tr>
<td>Shall</td>
<td>shan't</td>
<td>Shæl</td>
<td>shânt</td>
</tr>
<tr>
<td>Do</td>
<td>don't</td>
<td>Dû</td>
<td>downt</td>
</tr>
</tbody>
</table>

There is no change of vowel in the plural gentlemen, nor in plurals formed from names of nations ending in a sibilant, such as Englishmen, Frenchmen, Welshmen, which are pronounced just like the singular.

§ 121. The past tense of ask (âsk) is pronounced âst, the k being dropped.

Note that there is a distinction in sound, though not in spelling, between the following verbs and the corresponding adjectives:—
§ 122. In English the accented syllables are strongly emphasised, whilst the unaccented ones are pronounced indistinctly, so that students of French, where every syllable, unless elided, is heard quite clearly, and the accent or stress is nearly equal throughout the sentence, have to pay special attention to the difference between the two languages in this respect.

In many words we have principal and secondary accents, e.g., in ventilation, characteristic, where the first syllable has a secondary accent. But in this scheme secondary accents are not marked.

Accented syllables are marked thus:—infést. When printers have a difficulty in supplying the type, or the vowel has already a diacritic mark over it, the accent can be put after the vowel, thus:—infe'st, impô'tant.

It would be superfluous to mark the accent under ordinary circumstances, except in the case of foreign or unfamiliar words, but in lessons for children it must be inserted, unless its place can be easily determined by rule. In phonetic spelling it would be easy to distinguish nearly all those pairs of words which we
are in the habit of spelling alike and accenting differently, without marking the accent, as may be seen in the following examples:—

\[
\begin{align*}
\text{reb}l & = \text{rebl'} \quad \text{or} \quad \text{rib}l \\
\text{a}eks\text{ant} & = \text{Æksant} \quad , \quad \text{æksent} \\
\text{pr}ez\text{ant} & = \text{Prizant} \quad , \quad \text{prizent} \\
\text{æ}bs\text{ant} & = \text{Æbsant} \quad , \quad \text{æbsent} \\
\text{rekôd} & = \text{Rekôd} \quad , \quad \text{rikôd} \\
\text{pr}ow\text{test} & = \text{Pro’test} \quad , \quad \text{pro’test} \\
\text{refyûs} & = \text{Rifyûz}
\end{align*}
\]

§ 123. In our language the accent generally falls upon the first syllable, and in a good many words it has been shifted accordingly. The following words, for instance, used to be accented on the second syllable, but now have the accent on the first:

- balcony, barrier, effort, essay, record (subst.). And two other facts should be noted:—
  
  (1) a and o’ are never accented, and—
  
  (2) Certain terminations, the commonest of which are -shan, -zhan, -shal, and -iti, always cause the accent to be on the preceding syllable.

So in this book words which have no accent marked are accented according to the following—

§ 124. Accent Rules.

1. Words ending in -shan, -zhan, -shal, or -iti, have the accent on the preceding syllable. Examples:—ditéminéy-shan, divizhán, benifishal, impyûniti.

2. Other words are accented on the first syllable, unless the vowel of that syllable is a or o’, in which cases the accent is on the second syllable. Examples:—amæng, parental, pro’test, o’bey.

§ 125. Accentuation of Compound Words. In words which are not compounds, we do not accent two consecutive syllables, but one or more unaccented syllables occur between
the principal (') and secondary (•) accents, as in *kæraktarístik*, *ditéoményshan*. In fact, the secondary accents are introduced merely because it is difficult to pronounce many unaccented syllables in succession. But in compound words, or rather in such words as are felt to be compounds, each part of the word has its own proper accent, so that the accents may happen to fall upon two consecutive syllables, as in *méydsóévant*.

In compound words one of the accents is subordinated to the other, and may be called a secondary accent. In *pitfôl*, *autbreyk*, *wochwoed*, for instance, the chief stress is on the first syllable, and in *œnnówn*, *distéystful*, it is on the second.

The prefix *œn* is always felt to be separable, and has a slight stress upon it. On the other hand, some familiar words, such as *brekfast*, *kæbard*, are no longer felt to be compounds, and in these only one syllable is accented.

§ 126. **Level Stress.** The word *amen* and the interjections *halloo! bravo!* are said to have level stress, as in them both syllables are equally accented, but such instances are rare.

§ 127. **Shifting Accent.** There are a few dissyllables which have the principal accent on the first or second syllable, according to circumstances. We say, for instance, *His age is fifteen. I have fifteen shillings. Some fell by the wayside. A wayside inn. They sat outside. An outside passenger. He went downstairs. A downstairs room. Among the Chinése. A Chinese lantern. I saw the princess. I saw Princess Alice.*

§ 128. **Contrasted Words.** The accent is also shifted when we want to contrast two words, the principal stress being laid on the syllable which serves to distinguish them. So we say, *agrééable and disagreeable, decided and undecided, ópen and ré-ópen, áscend and dǽscend*, though the principal accents generally fall as follows:—*disagrééable, undécided, ré-ópen, áscénd, dǽscénd.*

§ 129. **Sentence Stress or Emphasis.** This subject will not be fully treated here, and in the reading-book sentence stress has not been marked in any way. All that has been
done is to indicate the strongest syllable in each word, and it is left to the reader to distinguish how the words must be more or less strongly stressed according to their places in the sentence. But it seems necessary to indicate the principles which govern the use of stress in sentences. These appear to be two:

(1) **Logical Stress.** In English the most important words in the sentence are stressed, e.g., in *Give me some bread*, the stress falls upon *give* and *bread*, at least under ordinary circumstances. But just as, in exceptional cases, we have seen that the stress in words may for special purposes be shifted from one syllable to another for the sake of contrast, so under special circumstances we might say, *Give me some bread*, implying that the speaker is afraid of being overlooked, or *Give me some bread* to intimate that he does not ask to have it all. But as M. Passy has observed, in such cases the stressed words or syllables are those which are the most important under the circumstances, so that they are not real, but only apparent exceptions to the rule.

(2) **Rhythmical Stress.** The stress is also much affected by the rhythm of the sentence. We have noticed how in words of many syllables there is generally a well-marked secondary stress, just because it is not convenient to pronounce many weak syllables in succession. Words which are an exception to this rule, such as *temporarily, laboratory*, where we have four weak syllables coming together, are difficult to pronounce on that account. And so in sentences there is a tendency to introduce stress at regular intervals, it being convenient to find a series of syllables to lean upon at intervals which are tolerably regular. It is true that the logical accent falling upon the chief words in the sentence is of the first importance, and cannot be altogether set aside; and yet if a set discourse, or any long sentence, be listened to with a view to noticing the stress, it will be found that the accents seem to occur very regularly. And closer observation will show that, as a general rule, we
unconsciously select amongst the accented syllables some which shall bear the chief stress, and contrive to let these occur at regular intervals of time, hurrying over the intermediate syllables if they are many, and taking them slowly if they are but few.

This principle of rhythm in prose was first expounded by Mr. Joshua Steele in his *Essay towards Establishing the Melody and Measure of Speech*, A.D. 1775, and his *Prosodia Rationalis*, 1779, and succeeding teachers of elocution have approved of this view, e.g., Dr. Rush, *Philosophy of the Voice*, p. 364; Dr. Barber, and Chapman in his *Rhythmical Grammar*. The theory was first brought to my notice many years ago in Curwen's *Grammar of Vocal Music*, p. 108, and since then I have often listened to speaking with a view to testing it, and have never failed to observe that the strongly-accented syllables occur with great regularity. Even when there is a pause in speaking, the interval then found between the two nearest strong syllables is a multiple of the time which usually elapses. I observe however a tendency to shorten the interval between the last two strong syllables before a pause.

It is right to mention that neither Dr. Ellis nor Dr. Sweet believe in this law of rhythm; but the evidence of my own ear so strongly confirms Steele's rule that I cannot refuse to accept it, and I am said to have a good ear for time in music. I think however that a first-rate reader or speaker does not adhere so strictly to the rule as ordinary people, and that if you would find examples where it absolutely governs the accentuation, you must listen to the reading of passages which have been read over and over again till they are nearly known by heart, e.g., the liturgy of the Church of England.

If the ear did not expect the strong syllables to occur regularly, the variety produced by the skilful speaker who occasionally departs from the rule would not be appreciated as it now is, and the rule does not cease to be a rule because it is subject to some exceptions.
§ 130. Although the English vowels naturally fall into two classes, long and short, their length is not always fixed and invariable. It depends upon two things, (1) whether they are accented or unaccented, and (2) whether they are followed by a hard consonant.

It is obvious, for instance, that unaccented ő in őthoriti is shorter than accented ő in őthar, that kâd is longer than kât, and mæn longer than kæt.

Dividing the vowels into long, half-long, and short, they may be classified thus:

**Long.** All so-called long vowels and diphthongs, when they are accented and either final or followed by a soft consonant. Examples:

- fâ(r)  feyl  blow  taim
- foe(r)  fil  blû  laud

**Half-long.** (1) All so-called long vowels and diphthongs, when followed by a hard consonant. Examples:

- kât  feyt  bowt  lait
- hoet  fit  bût  aut

(2) All so-called short vowels, when followed by a soft consonant. Examples:

- sœn  hœd  fed  hil  rod
- mœd  kœb  hen  pig  dol

**Short.** All so-called short vowels, when followed by a hard consonant. Examples:

- kœt  pœt  pet  pit  pot
- kœp  mœp  pek  stif  dros

For further details, see the chapter on quantity in Dr. Sweet’s Primer of Spoken English.

§ 131. It is important to notice the influence of hard and soft consonants on the quantity of the vowels which precede
them, because English people are apt to introduce this habit of altering the length of the vowels into the German language, where their length is not affected by the consonant which follows. Prof. Vietor frequently calls attention to this mistake in his book on *German Pronunciation*.

The following arrangement may be a help in remembering the rules for quantity:

<table>
<thead>
<tr>
<th>Long</th>
<th>Half-long</th>
<th>Short</th>
</tr>
</thead>
<tbody>
<tr>
<td>kâ(r)</td>
<td>kât</td>
<td>kæt</td>
</tr>
<tr>
<td>kâd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pley</td>
<td>pleyt</td>
<td></td>
</tr>
<tr>
<td>pleyd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>flow</td>
<td>flowt</td>
<td></td>
</tr>
<tr>
<td>flowd</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>led</td>
<td>let</td>
</tr>
<tr>
<td></td>
<td>rod</td>
<td>rot</td>
</tr>
</tbody>
</table>

**SYLLABLE DIVISION.**

§ 132. Speech is not, as some persons imagine, divided into words by means of pauses, or in any such way as will enable the ear to perceive the division. Common phrases, such as *at all events*, are often mistaken by children for single words, until they have been seen in writing. Indeed it is now generally recognised that the true unit of speech is the sentence, and not the word, whether we regard speech phonetically, or as the expression of thought, or go back to the history of its origin. This theory was first propounded by Waitz, and there is a very interesting exposition of it in Sayce's *Science of Language*, vol. i. 85-87, 110-132.

§ 133. **Breath Groups.** Regarded phonetically, speech consists of breath groups, and these again are composed of syllables. The breath group, which is usually a whole sentence, and occasionally only a part of one, is easily recognised, as it
consists of all the sounds uttered without pausing to take breath; but the limits of the syllable are not always very clearly defined.

§ 134. **Intensity of Sound.** The grouping of sounds in syllables depends upon the relative intensity of the sounds, that is, on their being more or less easily heard. And their intensity depends partly on the fact that some sounds are naturally more sonorous than others, and partly on the force of expiration used in uttering them.

§ 135. **Intensity due to Particular Sounds.** In such a word as **solid,** the division into syllables is due to the difference in the qualities of the sounds employed. The two vowels are more sonorous than either of the three consonants, and each vowel forms the nucleus of a syllable, the intermediate consonant **l** belonging to neither syllable in particular.

§ 136. **Intensity due to Effort of Speaker.** But if we study the syllable division of such words and phrases as **pitiing,** **misstéytmant,** **kopi it,** **Mis Smith,** we find that a new syllable may be begun, without any change of sound, by merely giving a fresh impulse of force to the sounds **i** and **s.**

§ 137. **Syllable Division.** These then are the two facts upon which syllable division depends; and wherever there is a marked increase of intensity, due either to the character of the sound uttered, or to the force of utterance, we have a new syllable.

§ 138. **Syllables without Vowels.** Syllables can be formed without any vowel, for some consonants are much more sonorous than others. We can hear such sounds as **sh** and the combination **pst** very distinctly; and in English, as we have already observed, a prolonged **m, n** or **l** can form a syllable without the aid of any vowel, as in **schism, reasons, troubled** (**sizm'**, **rizn'z, træbl'd**).

§ 139. **Word Division.** The division of syllables is generally, but not always, made to correspond with the word division. Dr. Sweet observes that we distinguish a **name** and a **try** from an **aim** and at **Rye** by the syllable division, that is, by making
§ 140. Syllable Division.

the stress begin on the first sound of the second word. Otherwise the phrases would sound exactly alike. He shows also how in some cases the word and syllable division do not correspond, e.g., in not at òl, where the syllable division is a-tòl, a new stress beginning on the t of at.

§ 140. Rules for Syllable Division. In English these are as follows:—

I. When a single consonant occurs between two vowels.

(1) If the preceding vowel is accented, as in solid, ripar, weyting, the consonant belongs equally to the syllables before and after, so that we may divide the word as best suits our convenience. And it seems most convenient to join the consonant to the preceding vowel for two reasons; first, because all the short accented vowels are difficult to pronounce without a vowel following them, so that the easiest division is fœn-i, ræb-it, med-o’, vil-a, sol-id, wul-in, and so on; and secondly, because by this means we can often separate a termination from the word to which it has been appended, as in fûl-ing, stown-i, pleys-iz.

(2) But if the preceding vowel is unaccented, the consonant belongs to the syllable which follows, thus:—ri-lént, pro’-sîd, a-tend, læb-a-ra-ta-ri.

Between two weak vowels, however, a feeling of derivation sometimes overrides this rule, and in such a word as punisher the sh may be joined to the preceding syllable, or connected with it and the syllable that follows, but it is impossible to say pœni-shar; so we divide thus:—pœn-ish-ar.

II. When two or more consonants occur between two vowels.

(1) If the preceding vowel is short and accented, one or more consonants must close the syllable, for the short accented vowels never occur in open syllables. So we divide thus:—troeb-ling, mæt-ras, ves-paz, sik-li, prog-ris, although the combinations bl, tr, sp, kl, gr, are often met with at the beginning of words.

(2) But if the preceding vowel is unaccented, we put as
many consonants as possible with the following syllable; that is, as many as can be combined together at the beginning of a word. So we divide thus:—a-trækt, a-krős, di-práiv, di-kléym, o'-blík, pro'-gresív, in-téns, in-hérít, in-trû'd, ig-zækt, kan-síl, kam-praiz.

(3) And if the preceding vowel is long and accented, we do the same, dividing thus:—stey-blíng, vey-grant, zi-bra, lân-dri, sim-stres.

Exceptions to the above rules.

When a group of consonants begins with s, the s belongs to the preceding syllable. So we divide dis-kæríj, dis-paiz, mis-teyk, beys-mant, mās-tar, klās-ping, although sk, sp, st, sm, sp are combinations which occur at the beginning of words.

The compounds ch = t + sh and j = d + zh are not divided in syllable division, but must be reckoned as one consonant, so we divide fëch-ing, lej-ar = fetsh-ing, ledzh-ar. It is only in compound words, such as nœt-shel, that the two elements of ch are separated, and j is never divided in this manner.

tl and dl can be combined at the beginning of a syllable, though not at the beginning of a word. We divide thus:—disan-tli, prezan-tli, di-sái-d-i-dli, faun-dling.

The above rules do not apply to compound words, which are divided according to their component parts.

INTONATION.

§ 141. The chief distinction between the use of the voice in speaking and in singing is, that whilst in singing it is sustained for a time at the same pitch, in speaking it is continually rising and falling. And not only do single syllables rise and fall, but we frequently hear a rise succeeded by a fall on the same syllable, or the opposite, that is, a syllable falling and then rising again.

The intervals through which the voice rises and falls in
speaking are however very difficult to ascertain accurately, nor has any sort of notation been invented which can adequately express them, so that the acquisition of good intonation, which is of high importance in reading and speaking, must depend more on the feeling and taste of the speaker, and on his opportunities of observing and imitating good models, than on any systematic instruction. It may suffice now to state two rules which govern English musical intonation, and which demand our attention the more because they do not prevail in French.

(1) Syllables which are accented rise in pitch.
(2) In interrogative sentences the voice rises at the end, but all other sentences have a fall at the close.

§ 142. Key. The key in which speakers pitch their utterances depends partly on their vocal organs, men naturally using a lower key than women and children, and great differences being observable between individuals of the same age and sex. Something also depends on the speaker's frame of mind. Joy, or any great excitement, naturally leads to the use of a higher key than usual.

§ 143. Pitch of the Vowels. Each of the vowels has a pitch natural to itself, and the relative pitch of the vowels has been carefully examined by Dr. Trautmann. I regret that I am not able to verify his conclusions, but it seems worth while to quote them.

His system is best exemplified by the French vowels, as in tout, drôle, homme, pâte, patte, près, été, fini, peur, peu (peù), pu, and is as follows:—

$$\text{ou ë o à a è é i}$$

It will be seen that the vowels thus form the chord of the dominant seventh.
Three other vowels in Dr. Trautmann's scheme are not of any practical importance. One of them is often heard in Hanover, but the other two are not known in any language.

**Variable Words.**

§ 144. In the attempt to spell the English language phonetically, we are met by a serious difficulty arising from the fact that a large number of words are pronounced in different ways. We have (1) those which are pronounced differently by different well-educated people, and (2) those which are pronounced differently by the same persons under different circumstances.

The first class of words need not trouble us much. At present we have, it is true, no standard pronunciation, but when a considerable number of well-educated people have given some attention to phonetics and are able to put down their pronunciation on paper, it may be hoped that we shall arrive at a consensus of opinion in the matter, and find out what pronunciation is most general among cultivated English people, and fix our standard accordingly.

The following examples of words of this class are taken from a paper drawn up for the English Spelling Reform Association by the late Mr. Evans. They are given first in ordinary spelling, and then according to my own pronunciation.

§ 145. **Accented Vowel Sounds.**

(1) â or æ. Path, pass, past, cask, grafting, command, advance, stanching, answer, half, laugh, staff, after, laughter.

Pâth, pâs, pâst, and with â in every case.

(2) â or ô. Daunt, haunt, haunch, launch, gauntlet, laundress.

Dônt, hônt, hânch, lânch, gântlit, lândris.

(3) ô or o. Often, costing, soften, malt, salt, falter, paltry.

Ôfn', kôsting, sôfn', molt, solt, foltar, poltri.

(4) âa or â. Parse, arms, carves. (Cp. pass, alms, calves, and for the diphthong âa, see § 114.)

Pâz, âmz, kâyz.

(5) ôa or ô. Lord, sort, stork. (Cp. laud, sought, stalk.)
Lôd, sôt, stôk.

(6) owa, ôa or ô. Wore, pour, worn, poured, boarder.
Wôar, pôar, wôn, pôd, bôdar. See §§ 111-114.

(7) yû or û. Lute, lucent, luminous, salute.
Lyût, lyûsant, lyûminas, salyût.

§ 146. Unaccented Vowel Sounds.

(8) ò or o. Austerity, auxiliary, already.
Osteriti, ogzîlyari, Ôlrédi.

(9) i or a. Satirize, heresy.
Sætîraiz, herîsi.

(10) ai or i. Civilization, authorization, equalization.
Sivilaîzeysshan, ôtharaîzeysshan, îkwalaîzeysshan.

§ 147. Consonants.

(11) ty or ch. Nature, fortune, question, furniture, forfeiture, investiture, fustian, celestial.
Neychar, fôchan, kweschân, foenichar, fôfîchar, invêstîchar, fôstyan, silêstyal.

(12) dy or j. Cordial, guardian, educate.
Kôdyal, gâdyan, edyukeyt.

(13) sy or sh. Issue, sensual.
Isyû, senshwal.

(14) zy or zh. Casual, visual.
Kæzhwal, vizywal.

(15) ch or sh. Bench, milch, venture.
Bench, milsh, venchar.

(16) j or zh. Fringe, bulge.
Frînî, bêlî.

§ 148. We come next to the second class of variable words, namely, those which vary in the speech of the same person, (1) according to their connexion in the sentence, or (2) on different occasions, i.e., as he may be (a) speaking rapidly and familiarly, or (b) speaking slowly and distinctly in addressing a large number of people, or (c) singing. The pronunciation of singers will
not be discussed here, but the words which vary in speaking are so numerous and occur so frequently that they require to be considered in detail.

Nearly all these variable words may be arranged in four groups, thus:

(1) Words ending in r.
(2) Weak words, i.e., those which may occupy a subordinate place in the sentence and so have no accent.
(3) Words where the weak syllables vary.
(4) Words which may have a syllable more or less.

A few words such as again (ageyn, agen) do not fall under any of the preceding groups.

§ 149. Words ending in r. We have already seen that all words ending in r have two forms, the r not being heard unless a vowel follows in the next word, and that in words which have the diphthongs êa and oâ the a sometimes disappears, §§ 45-59, 68.

§ 150. Weak Words. A variation in one of these weak words, namely, an, is recognised in our ordinary spelling, for we write a or an according as a consonant or a vowel follows in the next word; but the variations which we do not thus indicate are very numerous indeed. For where words occupy a subordinate place in a sentence and consequently have no accent, clear vowels generally become obscure, or they disappear altogether, and consonants are very often dropped. And, as a rule, this is not due to slovenly speaking, but is a necessity of the case. To pronounce such words always in their emphatic forms would be very strange and unnatural, and quite contrary to the genius of our language. In fact no Englishman could do it, however carefully he might aim at correctness and precision in his speech.

For example, the word and has four forms, used by everybody, and all recognised in the Oxford Dictionary. When we make a pause after it, we pronounce it (1) ænd, to rhyme with band (bænd), but the two forms most frequently used are (2)
and, like and in husband (hæzband), (3) an, like an in organ (ogæn); as in pen and ink (and), go and see (an), whilst in some familiar phrases, as in bread and butter, it is invariably weakened to (4) n'.

The d need not disappear before every consonant, but only before those with which it could not combine at the beginning of a word. We can use the form and in strong and well, cp. dwell, cold and raw, cp. draw, and so on, but in familiar speech no one adheres to this rule, and even in public reading and speaking one may often hear the d dropped before a vowel.

And again, the has two forms, recognised by singers, though not distinguished in ordinary spelling. Before a vowel it is dhi, and before a consonant dha. We say dhi æpl', dhi orinj, dha melæn, dha pær.

The following list, based upon, but not quite identical with, the list in Dr. Sweet's Elementarbuch, contains nearly all those words which have weak forms. The emphatic forms of a, an, the (ey, æn, dhi), are never heard unless we purposely isolate them, as these words always occupy a subordinate place and are closely connected with the noun which follows.

<table>
<thead>
<tr>
<th>a or an</th>
<th>Emphatic.</th>
<th>Weak.</th>
<th>from</th>
<th>Emphatic.</th>
<th>Weak.</th>
</tr>
</thead>
<tbody>
<tr>
<td>am</td>
<td>æm</td>
<td>am, m</td>
<td>had</td>
<td>hæd</td>
<td>had, ad, d</td>
</tr>
<tr>
<td>and</td>
<td>ænd</td>
<td>and, an, n'</td>
<td>has</td>
<td>hæz</td>
<td>haz, az, z</td>
</tr>
<tr>
<td>are</td>
<td>är, å</td>
<td>ar, a</td>
<td>have</td>
<td>hæv</td>
<td>hav, av, v</td>
</tr>
<tr>
<td>as</td>
<td>æz, ä</td>
<td>az, z</td>
<td>he</td>
<td>hî</td>
<td>hi, i, i</td>
</tr>
<tr>
<td>at</td>
<td>æt</td>
<td>at</td>
<td>her</td>
<td>hoer</td>
<td>har, ar, a</td>
</tr>
<tr>
<td>be</td>
<td>bî</td>
<td>bi</td>
<td>him</td>
<td>him</td>
<td>im</td>
</tr>
<tr>
<td>been</td>
<td>bîn</td>
<td>bin</td>
<td>his</td>
<td>hiz</td>
<td>iz</td>
</tr>
<tr>
<td>can</td>
<td>kæn</td>
<td>kan, kn'</td>
<td>is</td>
<td>iz</td>
<td>z, s</td>
</tr>
<tr>
<td>could</td>
<td>kud</td>
<td>kad</td>
<td>madam</td>
<td>mædam, mam, m'</td>
<td></td>
</tr>
<tr>
<td>do</td>
<td>dû</td>
<td>du, da, d</td>
<td>me</td>
<td>mî</td>
<td>mi</td>
</tr>
<tr>
<td>does</td>
<td>døez</td>
<td>daz</td>
<td>must</td>
<td>moest</td>
<td>mast, mas</td>
</tr>
<tr>
<td>for</td>
<td>fôr, fô</td>
<td>for, far, fa</td>
<td>my</td>
<td>mai</td>
<td>mai, mi</td>
</tr>
<tr>
<td></td>
<td>(rarely fôa)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
§ 151. Words where the Weak Syllables vary. The principal variations which take place in weak syllables are these:—

1. The vowels æ, o, o', oe, ó are liable to be reduced to a.
2. e is reduced to i, and ey becomes e or i.
3. a before n or l, and u before l, disappear, and the n or l becomes syllabic, so that the syllable is not lost.

§ 152. Vowels reduced to a. Exx.:—

<table>
<thead>
<tr>
<th>Emphatic.</th>
<th>Weak.</th>
</tr>
</thead>
<tbody>
<tr>
<td>of</td>
<td>ov</td>
</tr>
<tr>
<td>or</td>
<td>òr, ô</td>
</tr>
<tr>
<td>nor</td>
<td>nòr, nò</td>
</tr>
<tr>
<td>not</td>
<td>not</td>
</tr>
<tr>
<td>saint</td>
<td>seynt</td>
</tr>
<tr>
<td>shall</td>
<td>shæl</td>
</tr>
<tr>
<td>she</td>
<td>shî</td>
</tr>
<tr>
<td>should</td>
<td>shud</td>
</tr>
<tr>
<td>sir</td>
<td>soer, soe</td>
</tr>
<tr>
<td>some</td>
<td>søm</td>
</tr>
<tr>
<td>such</td>
<td>søch</td>
</tr>
<tr>
<td>than</td>
<td>dhæn</td>
</tr>
<tr>
<td>that</td>
<td>dhæt</td>
</tr>
<tr>
<td>the</td>
<td>dhî</td>
</tr>
<tr>
<td>their</td>
<td>dhêa, dhêr</td>
</tr>
<tr>
<td>there</td>
<td>(rarely yûar, yor</td>
</tr>
</tbody>
</table>

Exx.:—

- ascend
- assent
- admit
- abstain
- confirm
- confound

o' polite po'laït or palait
provision pro'vizhan ,, pravizhan
oe perform poefô'm ,, pafôm
surprise soepraiz ,, sapraiz
eastern ïstoen ,, ïstan
withered widhoed ,, widhad
ô forgive fôgîv ,, fagîv
forget fôgêt ,, faget

§ 153. Vowels reduced to i or e. Exx. :—

excess eksés or iksés
eexcept eksépt ,, iksépt
essential esénshal ,, isenhal
kindness kaindnes ,, kaindnis
countless kauntles ,, kauntlis
separate (adj.) separat ,, separit
violet vaialet ,, vaialit

ey yesterday yestadey ,, yestadi
holiday holidey ,, holidi
candidate kændideyt ,, kændidet or kændidit
advocate ædvo'keyt ,, ædvo'ket ,, ædvo'kit
always ölweyz ,, ölwez ,, ölwiz

§ 154. Syllabic n or l. Exx. :—

an pardon pâdan or pâdn'
fallen fôlan ,, fôln'
al marshal mâshal ,, mâshl'
practical præktikal ,, præktikl'
ul useful yûsful ,, yûsfl'
playful pleyful ,, pleyfl'
beautiful byûtiful ,, byûtîfl'
wonderfully wœndafuli ,, wœndafl'i

§ 155. In most of these words, and in others which resemble them, the clear pronunciation of the unaccented vowels is very rare, and is hardly ever heard except in slow public reading or
speaking. The doubtful vowels in initial syllables are scarcely ever pronounced clearly except when the words in which they occur stand at the beginning of a sentence, after a pause.

As regards the exx. of e, it should be remembered that unaccented i is often intermediate between e and i, and the attempt to pronounce e in unaccented syllables generally results in this intermediate sound, clear unaccented e, as in insect, being very rare.

It is noticeable that when we compare dissyllables whose first syllable is unaccented and variable with corresponding forms having more than two syllables, we generally find that, in these longer forms, the vowel of the first syllable is always obscure. We sometimes, though very rarely, pronounce Ædmít, konföem, poefóm, fôgét, eksés, but we always say admishan, kanfoeming, pafômans, iksésiv, fagetful, and so on.

§ 156. Words which may have a Syllable more or less. It is surprising how numerous these words are. In estimating the number of syllables in a word, the spelling rather than the sound is generally taken for a guide, but in speaking the real number of syllables is often more or less than the conventional reckoning. It frequently depends on the position of the word or the rhythm of the sentence.

In poetry we find a few of these variations indicated by the spelling, e.g., 't and 's for it and is, when they are not to be pronounced as separate syllables, and ev'n, falln', know'st, sëëst, for even, fallen, knowest, seest.

In writing verse, some confusion arises from the artificial reckoning of syllables according to spelling rather than according to sound. For instance, hour and fire have as much claim to be called dissyllables as power and higher, and it is quite according to rule to make hour rhyme with power, and fire with higher, and so on. But when such words are not at the end of a line, a distinction is made between them, and hour and fire are invariably treated as monosyllables. So too chasm may not
be reckoned as two syllables, though it is really pronounced so, just as distinctly as *heaven*.

§ 157. Variable words having a syllable more or less may be classed as follows:—

(1) Weak words, which may be reduced to consonants and cease to be syllables. See above, §§ 150, 151.

(2) Words ending in *far, ûar, aiar, auar* or *yûar*, as:—

\[
\begin{align*}
\text{serer} & \quad \text{siar} & \quad \text{hire} & \quad \text{haiar} & \quad \text{flour} & \quad \text{flauar} \\
\text{seer} & \quad \text{siar} & \quad \text{hire} & \quad \text{haiar} & \quad \text{flour} & \quad \text{flauar} \\
\text{poor} & \quad \text{pûar} & \quad \text{dyer} & \quad \text{daiar} & \quad \text{pure} & \quad \text{pyûar} \\
\text{brewer} & \quad \text{brûar} & \quad \text{dire} & \quad \text{daiar} & \quad \text{newer} & \quad \text{nyûar}
\end{align*}
\]

The rule for these is that they are pronounced as two syllables, unless they happen to be followed by a vowel in the next word, causing the *r* to be trilled; in which case the *a* often ceases to be a syllable, and is reduced to a mere vowel-glide. In the *hour of trial*, the *power of steam*, *hour* and *power* can be pronounced as monosyllables, but in *this very hour*, *power to resist*, or in the plural forms *hours, powers*, they must be pronounced as dissyllables.

(3) Words in which *n’, l’* or *ar* is followed by an unaccented vowel, such as:—

\[
\begin{align*}
n’ & \quad \text{lessening} & \quad \text{lesn’ing} & \quad \text{or lesning} \\
\text{prisoner} & \quad \text{prizn’ar} & \quad ,, & \quad \text{priznar} \\
l’ & \quad \text{traveller} & \quad \text{trævl’ar} & \quad ,, & \quad \text{trævlar} \\
ar & \quad \text{memory} & \quad \text{memari} & \quad ,, & \quad \text{memri} \\
\text{wandering} & \quad \text{wondaring} & \quad ,, & \quad \text{wondring} \\
\text{reverence} & \quad \text{revarans} & \quad ,, & \quad \text{revrans}
\end{align*}
\]

It will be seen by these examples that *n’* may be reduced to *n*, *l’* to *l* and *ar* to *r*.

This uncertainty as to the use of *ar* or *r* gives rise to the common mistakes *laibarari, Henari, cembaréla*, for *laibrari, Henri, cembréla*.

(4) Words where in like manner *i, u, o’* or *yu* is followed
by an unaccented vowel, and may be reduced thus:—i to y, u to w, o' to w, and yu to yw. Exx.:

- **i** suppliant, sœpliant or sœplyant
- **u** influence, influans
- **o'** following, folowing
- **yu** individual, individyal, individyal
- **tempestuous** tempéstyus, tempéstywas
- **casuistry** kæzyuistri, kæzywistri

It must, however, be acknowledged, as regards this last class of words, that some readers of poetry would retain the full number of syllables in spite of the metre. It is an open question whether we are to consider that a syllable is elided, or that the poet has chosen to vary his metre by occasionally introducing a superfluous syllable. It is unquestionable that the best poets do at times deliberately introduce extra syllables, so the reader is free to follow his own taste in this matter.

We often find in poetry that words ending in syllabic n' are written thus:—giv'n, ev'n; and the is written th' as if to indicate that a syllable is to be elided. But in prose we should never drop these syllables, nor does it seem possible to do so in poetry, except in those instances where n' happens to be followed by a vowel in the next word, where we could reduce it to n.

**Spelling of Variable Words.**

§ 158. The rules followed in this work as to the spelling of variable words are these:—

1. Words variously pronounced by different people are spelt in accordance with my own pronunciation.

2. Words pronounced differently by the same persons under different circumstances have a fixed spelling.

   (a) Words ending in r have the r always written.

   (b) Weak words are written in their emphatic forms.

   (c) Words in which the weak syllables vary, or where there
may be a syllable more or less, are written to represent the colloquial usage of a careful speaker.

(3) In the selections of poetry, the rule of having a fixed spelling for variable words has been set aside where it was requisite to do so, in order to indicate the number of syllables required by the rhythm.

In these cases, and in a few instances when the pronunciation seems doubtful, alternative forms are given at the foot of the page.

§ 159. Exceptions to the above rules:—

(1) Words beginning with wh and those ending with óar are not spelt as I usually pronounce them. My pronunciation of such words is variable, and I seldom pronounce wh and óar, generally substituting w and ór, so that when is = wen and óar is = ór, except where the words containing them are specially emphasised. But the forms in wh and óar have been used throughout.

(2) The following words are written in their weak forms:—

- a is written a
- an ,, an
- and ,, and
- the ,, dhi or dha
- that (rel. or conj.) ,, dhat
- to (unstressed) ,, tu

The demonstrative that is written dhaet. It is convenient to be able to distinguish dhat and dhaet in such sentences as I believe that that (dhat dhaet) is true.

And to, when stressed, as in to and fro, is written tû, like the words too and two.

These spellings should also be noted:—

- or is written ór oar, ore are written óar
- nor ,, nôr the Nore ,, Nôar
- for ,, för four, fore ,, fôar
- your ,, yôr yore ,, yôar
The longer forms of *or*, *nor* and *for* (*ôa*, *nôa*, *fôa*) are occasionally heard when speakers pause upon these words, but this is quite exceptional, as *for* seldom, and *or* and *nor* never, are found at the end of a sentence. These long forms never occur in my own pronunciation.
V.

LOAN WORDS USED IN ENGLISH.

§ 160. The right pronunciation of loan words from French and other languages is a very perplexing question. Many of them are pronounced in various ways, and it is by no means easy to decide what pronunciation should be recommended, and whether those who are able to pronounce the language from which they are borrowed should use a foreign or an anglicized pronunciation. On the whole, it seems best to anglicize them, as far as custom will permit, for many foreign words, especially French ones, require a great effort to pronounce them in the foreign fashion when they occur in the middle of an English sentence, even on the part of those who know them well, and they must be miserably mispronounced by the average Englishman. Moreover the French pronunciation of a French word, in such a position, far from being appreciated by Frenchmen, is particularly offensive to them.

There are, however, a few foreign sounds which all should try to learn, and which can be very easily acquired in childhood. For instance, the use of English *ong* as in *song*, in the Fr. *bonbon*, *baton*, etc., is not tolerated amongst well educated people, who are expected to know the French nasal vowel *ôn*.

Special Symbols Required.

§ 161. The minimum number of foreign sounds for which fresh symbols are required seems to be nine, as follows:—

(95)
Loan Words used in English.

Fr. Germ. Fr. Germ.
à as in patte Mann ân as in pan x as in ach
ö ,, peuk schön ân ,, pin ñ ,, ïch
ü ,, pu Kühn ân ,, pont œn ,, un

à serves for two sounds which are not identical, short Fr. a in patte, and short German a in Mann.

â is used to represent (1) the Fr. â in pate, (2) the long Fr. a in ménage, and (3) the long Germ. a in lahm.

a is used for the short vowels (1) e in Fr. le, and (2) e in Germ. Gabâ.

oe represents French eu in peur.

ny is used for French ñ in vignette.

Generally speaking, the length of the Fr. vowel in not indicated. When we have in English pairs of narrow and wide vowels, such as those in gate, get (ey, e), feet, fit (i, i), fool, full (û, u), the symbol for the long narrow vowel is more suitable for the corresponding short narrow vowel in French than the symbols e, i, u would be, because these would mislead the English people by suggesting that the vowels ought to be wide, and more open than they really are. So ey, ï and û are used for the vowels in été, finu, tout.

Many English people fail to pronounce the French nasal vowel ân, and use ôn instead, as in encore, carte blanche, pronounced by them ônkôr, kartblôvsh.

It is not necessary to provide symbols for the German glottal stop, nor for the French voiceless liquids.

In the following list, final r is put in brackets in words which are thoroughly anglicized, to show that it is silent unless a vowel follows in the next word. When r is not bracketed, it should be trilled, though it requires some effort to do so when it is final, or followed by a consonant, as in

abattoir, àbâtwar aperçu, âpêrsû
belles lettres, bel letr arpeggio, ârpéjyo‘
The Most Necessary Foreign Sounds.

§ 162. Hints for Learning the Most Necessary Foreign Sounds. The formation of the sounds represented by these nine symbols is explained in the French and German sections of this book. But as it is a considerable undertaking to learn all these foreign sounds, it may be worth while to note that some occur much more frequently, and are much more necessary than others. There are only three foreign sounds which occur very frequently, namely à, an, and on, and one tolerably often, namely ü, making four in all. And, as already observed, most English people pronounce an and on alike, making them both equal on. This seems the more excusable, as I am informed, on the authority of M. Passy, that young children in Paris are doing the same, and it seems likely that the next generation of Parisians will drop an altogether. This leaves then practically a minimum of three foreign sounds to be learnt—à, on and ü.

Concerning à I may observe that, although we have many more French than German loan words, the German a in Mann is decidedly easier than the French a in patte, which is intermediate between the English sounds in father and man, and this German sound also serves to represent a in Italian much better than the French patte vowel. So it is best for those who cannot hope to master both vowels to content themselves with the German short a. It is not at all difficult to acquire this sound. All that is necessary is to shorten the vowel in father.

It is a curious fact that this short German a may be heard in two genuine English words in the mouths of children in the middle and lower classes, namely in Mamma and Papa, where they introduce it into both syllables, wrongly accenting the first of them. They ought to pronounce Mamâ, Papâ, but they actually do pronounce Mamà, Papà.

The three most necessary foreign sounds are explained further on in this volume as follows:—à, Fr. patte, § 204; Germ. Mann, § 251; on, Fr. on, § 215; ü, Fr. pu, §§ 213 f.
Loan Words used in English. [§ 163.

For the remaining foreign sounds the references are:—ö, Fr. peu, §§ 213 f.; ån, Fr. pan; æn, Fr. pin; and oen, Fr. un, § 215; x, Germ. ach, and ç, Germ. ich, §§ 242 f.

§ 163. List of Loan Words.

abandon, abâ'ndôn.
abatis, abâ'åti.
abattoir, abâ'twâr.
abbé, âbey.
ab initio, âb iníshio'.
accelerando, âkselirâ'ndo'.
acciacatura, âchâkatû'ra.
accolaâ, âko'léyd, âko'lâ'd.
accoucheur, âkushôer.
accoucheuse, âkushóez.
adagio, adájyo'.
ad hominem, âd hominem.
adieu, adyû.
ad infinitum, âd infínâîtam.
ad interim, âd intarim.
ad libitum, âd libitam.
ad nauseam, âd nôsîæm.
ad valorem, âd valôrem.
ægis, ijîs.
ægrotat, igrôwtæt.
Æneid, Inî'îd, Î'niid.
afortiori, ey fôshîô'rai.
agape, ægapi.
ajio, æjîo', eyjîo'.
Agnus Dei, ægnas dîai, âgnûs deyî.
aide-de-camp, eydakân.
aiguille, eygwil.
à la carte, à lâ kàrt.
à la mode, ælamowd, âlà-mówd.
alcalde, âlkå'ldey.
al fresco, âlfré'sko'.
algæ, pl. algæ, ælgæ, ælji.
alguazîl, ælgwazîl.
alibi, ælibaî.
allegretto, âleygréto'.
allegro, âléygro'.
al segno, âl seynyo'.
alto, âlto', ælto'.
alto-rilievo, âlto' or ælto' rîlîvo'.
amateur, æmatyû'a(r), sometimes âmâtoer, æmatóer or æmatyûa(r).
Ameer, amia(r).
amende honorable, âmâ'nd on-orâ'bl.
amour, amûa(r).
amour-propre, âmûr prôpr.
amphora, æmfâra.
anâbasis, anæbasis.
anacoluthon, ænakof'lyû'than.
ancien régime, ânsyæn rey-zhîm.
andante, ândâ'ntey, ândæ'nti.
<table>
<thead>
<tr>
<th>English</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>anglice, ænglisi.</td>
<td>auberge, owbézh.</td>
</tr>
<tr>
<td>Anno Domini, æno' Dominai.</td>
<td>au courant, ow kurân.</td>
</tr>
<tr>
<td>ante meridiem, ænti mirídyem.</td>
<td>au fait, ow fey.</td>
</tr>
<tr>
<td>à outrance, à ûtrâns.</td>
<td>au fond, ow fôn.</td>
</tr>
<tr>
<td>aperçu, àpâ'resü.</td>
<td>au naturel, ow nátürel.</td>
</tr>
<tr>
<td>aphasia, afeýzya.</td>
<td>au revoir, ow rayrvår.</td>
</tr>
<tr>
<td>Aphrodite, Âfro'dáiti.</td>
<td>auto-da-fé, ôto'daféy.</td>
</tr>
<tr>
<td>a piacere, à pîachê'rey.</td>
<td>avalanche, aevalânsh.</td>
</tr>
<tr>
<td>aplomb, áplô'n.</td>
<td>avant-courier, avâ'nt or aavæ'n-kuri'a(r).</td>
</tr>
<tr>
<td>aposiopesis, æpo'sai'o'pî'sis.</td>
<td>ave, eyvi.</td>
</tr>
<tr>
<td>a posteriori, ey postiari'o'rai, -ri.</td>
<td>ayah, âya.</td>
</tr>
<tr>
<td>appliqué, âplî'key.</td>
<td>Baal, Beyal.</td>
</tr>
<tr>
<td>appogiatura, âpojatû'ra.</td>
<td>baboo, bâbu.</td>
</tr>
<tr>
<td>appui, apwi.</td>
<td>Bacchas, Bækas.</td>
</tr>
<tr>
<td>a priori, ey praiö'rai.</td>
<td>bacillus, basilas.</td>
</tr>
<tr>
<td>apropos, âpropów.</td>
<td>bacterium, bæktiari'am.</td>
</tr>
<tr>
<td>arc-boutant, ârbût'ân.</td>
<td>badinage, bâdinâzh, bædinej.</td>
</tr>
<tr>
<td>Areopagus, Æriópagas.</td>
<td>bagatelle, bægatél.</td>
</tr>
<tr>
<td>arête, ârê't.</td>
<td>bakshish, bækshîsh.</td>
</tr>
<tr>
<td>argot, ârgo'.</td>
<td>ballade, bâlâd.</td>
</tr>
<tr>
<td>Aries, Ériûž.</td>
<td>ballet, bâley.</td>
</tr>
<tr>
<td>armada, âmêyda.</td>
<td>bambino, båmbîno'.</td>
</tr>
<tr>
<td>arpeggio, ârpéjyo'.</td>
<td>banquette, bânkêt.</td>
</tr>
<tr>
<td>arras, æras.</td>
<td>barege, bârêyzh.</td>
</tr>
<tr>
<td>arrière-pensée, âryê'r pânsey.</td>
<td>bas bleu, bâ blö.</td>
</tr>
<tr>
<td>arrondissement, ârô'ndismân.</td>
<td>bashi-bazouk, bæshibazû'k.</td>
</tr>
<tr>
<td>artiste, ârtist.</td>
<td>basso-riëuvo, bâso-riî'vo'.</td>
</tr>
<tr>
<td>asafetida, ësafétida.</td>
<td>basta, bâsta.</td>
</tr>
<tr>
<td>Æte, eyti.</td>
<td>Bastille, Bâstî'l.</td>
</tr>
<tr>
<td>atelier, âtelyey.</td>
<td>bateau, bâto'.</td>
</tr>
<tr>
<td>atoll, atól, ëtol.</td>
<td>baton, bâtôn, bætan.</td>
</tr>
<tr>
<td>attaché, atâshey.</td>
<td>battue, bâtü.</td>
</tr>
</tbody>
</table>
Loan Words used in English. [§ 163.

bavardage, bàvárdâžh.
delium, delyam.
beau garçon, bow gàrsòn.
beau-ideal, bowaidi'al.
beau-monde, bo'mô'nd.
bel-esprit, bel espri.
belles-lettres, bel letr.
benedicite, benidáisiti.
ben trovato, ben tro'vâto'.
bergfall, berkfal, boegfôl.
bête noire, beyt nwâr.
bêtise, beytiz.
bézique, beyzi'k.
bienséance, byænseyâns.
bienveillance, byænvélyâns.
biga, baiga.
bijou, bizhu.
bijouterie, bizhû'tarı.
billet-doux, bileydû'.
bizarre, bizâ'r.
bizarriére, bizâ'rârî.
bise, biz.
blague, blâg.
blancmange, blamâ'ñzh, blamónzh.
blasé, blâzey.
blonde, blond.
Boanerges, Bowanóejîz.
bodega, bo'diga.
Boer, Bûa(r).
bolus, bowlas.
bolero, bo'lero'.
boná fide, bowna faidi.
bon-bon, bôn bôn.
bonbonnière, bôn'bonye'a(r).
bon chrétien, bôn-krétyâen.
bonhomie, bonomî.
bon mot, bôn mow, pl. mowz.
bonne, bon.
bonne bouche, bon bûsh.
bon-ton, bôn tôn.
bon vivant, bôn vîvàn.
bon voyage, bôn vwa'yâ'zh, bôn voîâ'zh.
Boötes, Bo'owtiz.
boudoir, bûdwâr.
bougie, bûzhî.
boulevard, bulvâr.
bouleversement, bulvérsmân, bulvôesmant.
bouquet, bukey.
bourgeois, burzhwa (but when meaning a size of printing type, pronounced boejois).
bourgeoisie, burzhwâzi.
Bourse, Burs, Bûas.
bouts-rimes, bû rîmey.
bravura, brâvû'ra.
bric-à-brac, brikabræk.
brochure, broshûr.
Brumaire, Brûmêr.
brunette, brunêt, brûnêt.
brusque, brûsk.
brusquely, brûskli.
brusqueness, brûsknis.
brusquerie, brûskarî.

à, patte, Mann. ö, peu, schön. ü, pu, kühn. ân, pan.
buffet, büfey, a refreshment bar.

buffet, bœfit, a sideboard or a cupboard.

bureau, byûaro', byûrōw, and when an office is meant, sometimes bürōw.

caballero, kâbâlyê'ro'.
cabaret, kâbârey.
cabbala, kæbala.
cabriolet, kâbrio'léy.
cache, kâsh.
cachet, kâshey.
cachucha, kachûcha.
cacique, kasîk.
cacoethes, kæko'î'thiz.
cadenza, kadentsa.
cadi, kâdî, keydi.
cadre, kâdr.
café, kâfey.
cafтан, kâftâ'n, kæftan.
caisson, keysan.
camera obscura, kæmera ob-
skyû'ara.
camaraderie, kâmârâ'darî. Campagna (the), Kâmpâ'nyâ.
campanile, kâmpânî'ley.
Canaan, Keynan.
canaille, kânâ'y.
canard, kânâr, kanâd.
canon, kænyan.
cantabile, kântâ'bîley.
cantata, kântâ'ta.
cantatrice, kântâ'trî'chey.
cap-à-pie, kæpapî'.
capriccio, kâprîcho'.
capriccioso, kâprîchôwzo'.
carea, karâf.
carbonari, kârbo'nâ'rî.
carillon, kârilyôn.
carmagnole, kârmányôl.
carte-blanche, kârt blângsh.
carte-de-visit, kârt de vîzî't.
caryatid, pl. -ïdes, kærië'tid, -ïdz.
casino, kâsîno'.
catalogue raisonné, kâtâlog reyzoney.
catena, katînà.
cathedra, kathîdra, kæ'thidra cause célèbre, kowz seléybr.
causeuse, kowzoez.
cavass, kavaës.
cavatina, kâvatî'nà, kæva-
tî'na.
centime, sântî'm.

cerise, serî'z.
chaise-longue, sheyz lôn'd.
chalet, shâley.
chamois, shâmwa; when lea-
ther is meant, shâemi.
chaperon, shâparrown, -on.
char-à-banc, shârâbân.
charged d'affaires, shârzhey dâfê'r.
charivari, shârivâ'ri.
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<tr>
<th>English</th>
<th>French</th>
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<tr>
<td>chassé, shàsey.</td>
<td>cognoscenti, kono’shénti.</td>
</tr>
<tr>
<td>chasseur, shàsoer.</td>
<td>collaborateur, kolà’bo’ratoer, or spelt collaborator, kalæ’bareyta(r).</td>
</tr>
<tr>
<td>château, shàto’.</td>
<td>colporteur, kolportoeer.</td>
</tr>
<tr>
<td>chatelaine, shàtaleyn.</td>
<td>comme il faut, kom ï fow.</td>
</tr>
<tr>
<td>chef, shef.</td>
<td>commodo, kamowd.</td>
</tr>
<tr>
<td>chef d’œuvre, sheydóévr.</td>
<td>communiqué, komü’nìkey.</td>
</tr>
<tr>
<td>chemise, shimi’z.</td>
<td>complaisant, komplezá’nt.</td>
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<tr>
<td>chemisette, shemizet.</td>
<td>compte rendu, kônt rândü.</td>
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<tr>
<td>chenille, shiníl.</td>
<td>con amore, kon ämô’rey.</td>
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<td>cheval-glass, shavàl glàs.</td>
<td>concierge, kônsyèrzh.</td>
</tr>
<tr>
<td>chevaux de frise, shevo’ da friz.</td>
<td>concordat, kankôdât.</td>
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<td>chevrette, shevret.</td>
<td>condottieri, kondotye’rî.</td>
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<tr>
<td>chiascuno, kyáro’skù’ro’.</td>
<td>confrère, kônfrèr.</td>
</tr>
<tr>
<td>chiffon, shifôn.</td>
<td>congé d’élire, kônzhey ð eyli’r.</td>
</tr>
<tr>
<td>chiffonier, shifanì’a(r).</td>
<td>connoisseur, konesyöer.</td>
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<td>chignon, shyinyôn.</td>
<td>contre-temps, kôntratâné.</td>
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<td>cicala, sikâ’la.</td>
<td>conversazione, konvasatsiów-ni.</td>
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<td>cicerone, chîcheyrówney, sisa-równi.</td>
<td>coquette, kokét.</td>
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<td>cicisbeyism, chichisbî’izm’.</td>
<td>cordon, kordôn.</td>
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<td>cicisbeo, chichisbéyo’.</td>
<td>corps diplomatique, kôr diplowmâ’tik.</td>
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<td>ci-devant, sidâyân.</td>
<td>corsage, kôrsâzh.</td>
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<tr>
<td>cinquecento, chingkwichénto’.</td>
<td>cortége, kôrteyzh.</td>
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<tr>
<td>clairvoyance, klèrvwa’yâns, klèavóians.</td>
<td>corvée, kôrvey.</td>
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<tr>
<td>claque, klâk.</td>
<td>costumier, kóstyu’mya(r).</td>
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<td>claquer, klæka(r).</td>
<td>coterie, kowtari.</td>
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<td>clientèle, kliántêl, klaiantêl.</td>
<td>cotillon, ko’tilyan.</td>
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<td>clôture, klowtûr.</td>
<td>couchant, kauchant.</td>
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<tr>
<td>cobra de capello, kowbra da kapélo’.</td>
<td>couleur de rose, kuloer da rowz.</td>
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<td>cognac, konyëk.</td>
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</table>
coup de grace, kû da grâs.
coup de main, kû da mæn.
coup de soleil, kû da soléy.
coup d'état, kû d eytâ'.
coup d'œil, kû d oey.
coupé, kûpey.
coupon, kûpón.
coutte que coutte, kût ka kût.
crayon, kreyan.
crèche, kreysh.
crescendo, kreshéndo'.
crutin, kritin.
crevasse, krivâ's.
crochet, krowshey.
croquet, krowkey.
cui bono, kai bowno'.
cuisine, kwizî'n.
cuisse, kwîs.
cul-de-sac, kül da sâk.
Culturkampf, kul'tûrkampf.
curé, kürey.
Czar, Zâ(r).
Czarina, Zârî'na.
Czarewitch, -owitz, Zârâvîch,
-vîts.
Czech, Chek.
dais, deyis.
danseuse, dánsoez.
Dauphin, dôfin.
débonair, debanâ'ru(r).
débris, debri.
début, deybü.
débutant, -ante, débutân, -ânt.
déjeuner à la fourchette, dey-zhoeney a là förshêt.
démenti, deymâ'nti.
dénoûment, deynû'mân.
de novo, da nowvo'.
dépôt, depo'.
de rigueur, da riguer.
deshabille, desâbî'l.
detour, deyta(r).
de trop, da trow.
devoir, deyvâr.
dies non, daiiz non.
Dieu et mon droit, Dyö ey mûn
drwâ.
dilettante, dîlitâ'nti.
distrait, distréy.
divat, divâ'nt.
Dives, Dâvîz.
doctinaire, doktrîh'â(r).
dolce far niente, dolchey fâr
niéntey.
donna, dona.
douane, dau'â'nt.
double entendre, dûbl' ân-
tâ'ndr.
douceur, dûsoer.
eau de Cologne, ow da Ka-
lown.
eau-de-vie, ow da vi.
écarté, eykâ'ritey.
écâircissement, eyklâ'rsi'mân.
écât, eyklâ'.
edelweiss, eydâlvais.

æn, pin. òn, pont. oen, un. x, ach. ç, ich.
édition de luxe, eydi'syon da lüks.
Effendi, Efendî.
Eiffel, aifl'.
Eisteddfodd, aistéfod.
élan, eylā'n.
élite, eylî't.
éloge, eylîwzh.
embarras de richesse, ambâ'râ da rîshes.
embonpoint, ânbônptwâen.
embouchure, ânbû'shûr.
émeute, eymôet, imyû't.
employé, ânpîlwâ'ye'y, em-plôиеy.
emprcssement, ânpřésmâн.
en bloc, ân blok.
encænia, ensî'nya.
enceinte, ânsâ'nt.
encore, ânkô'r.
en famille, ân fâmîl.
enfant perdu, ânfân pêrdû.
enfant terrible, ânfân terîbl.
en masse, ân màs.
ennuï, ânnwî'.
en règle, ân reygl.
en route, ân rût.
ensemble, ânsâ'mbl.
etendue cordiale, ântânt kor-dâyl.
etourage, ântû'râzh.
en tout cas, ân tû kâ.
entrée, ântrey.

entremets, ântramey.
etre nous, ântra nú.
envelope, ânvilowp, envilowp.
epergne, epôen.
esclandre, esklâänder.
escrittoire, eskritwår.
espiéglere, espyéglari.
espionage, espyonâzh.
esprit de corps, esprî da kôr.
etablissement, eytâ'blîsmâн.
etagère, etâzhê'r.
etiquette, etîkêt.
exigent, -te, egzîzhâ'n, -â'nt.
ex-officio, eks ofishyo'.
ex parte, eks pâti.
exposé, ekspos'zey.
extempore, ekstémpari.
façade, fâsâ'd.
facile princeps, fæsili prin-seps.
façon de parler, fâsôn da pârley.
faience, faiâns.
fainéant, feyeneyân.
fait accompli, feyt âkô'nmplî.
fakir, fækîa(r).
fantasia, fæntîyzha.
fantoccini, fænto'chi'nî.
farcieur, fârsoer.
faubourg, fowbûr.
faute de mieux, fowt da myô.
fauteuil, fowtoel.
faux pas, fow pâ.
List of Loan Words.

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<th>Pronunciation</th>
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</thead>
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<td>felo de se, felo' di sí.</td>
<td>glaci, glási.</td>
</tr>
<tr>
<td>femme de chambre, fâm da shânbr.</td>
<td>glissade, glísâ'd.</td>
</tr>
<tr>
<td>fête, feyt.</td>
<td>goitre, goita(r).</td>
</tr>
<tr>
<td>feu de joie, fö da zhwá.</td>
<td>gramme, gràm, græm.</td>
</tr>
<tr>
<td>fiacre, fiâkr.</td>
<td>grande vitesse, grand vîtés.</td>
</tr>
<tr>
<td>fiancé, -ée, fiânsey.</td>
<td>groschen, groshan.</td>
</tr>
<tr>
<td>fiasco, fiâ'sko'.</td>
<td>guillotine, gilyo'ti'n.</td>
</tr>
<tr>
<td>fichu, fishù.</td>
<td>guipure, gîpû'r.</td>
</tr>
<tr>
<td>finale, fîná'li.</td>
<td>habitué, âbî'twey.</td>
</tr>
<tr>
<td>finesse, fînés.</td>
<td>harem, hèrem.</td>
</tr>
<tr>
<td>firn, fîrn.</td>
<td>hauteur, howtoer.</td>
</tr>
<tr>
<td>flambeau, flæmbo'.</td>
<td>haut ton, how tô'n.</td>
</tr>
<tr>
<td>flamboyant, flæmbóiyant.</td>
<td>Hebe, Hîbi.</td>
</tr>
<tr>
<td>flèche, flysh.</td>
<td>Herr, Hêr.</td>
</tr>
<tr>
<td>fleur de lis, floer da lî.</td>
<td>hiatus, haiéytas.</td>
</tr>
<tr>
<td>forte, fortèy.</td>
<td>Hinterland, Hintarlânt.</td>
</tr>
<tr>
<td>fortissimo, fortî'sîmo'.</td>
<td>honi soït qui mal y pense, honî swà kî mál î pâns.</td>
</tr>
<tr>
<td>fracas, frâkà.</td>
<td>hors de combat, hô da komba.</td>
</tr>
<tr>
<td>franc, fraengk.</td>
<td>hôtel de ville, owtel da vil.</td>
</tr>
<tr>
<td>Frau, Frau.</td>
<td>Huguenots, Hyûganots.</td>
</tr>
<tr>
<td>Fräulein, Froilain.</td>
<td>hyperbole, haipóebali.</td>
</tr>
<tr>
<td>gala, gâla.</td>
<td>ich dien, ic din.</td>
</tr>
<tr>
<td>garçon, gârsôん.</td>
<td>imbroglio, imbrówlyo'.</td>
</tr>
<tr>
<td>gasconade, gæskanéyd.</td>
<td>impasse, ânpâs.</td>
</tr>
<tr>
<td>gauche, gowsh.</td>
<td>impromptu, imprómlpyu.</td>
</tr>
<tr>
<td>gaucherie, gowshari.</td>
<td>incognito, inkógnito'.</td>
</tr>
<tr>
<td>Gemini, Jeminai.</td>
<td>insouciance, ânsû'siâns.</td>
</tr>
<tr>
<td>gendarme, zhândâ'rm.</td>
<td>jäger, yeýgar.</td>
</tr>
<tr>
<td>genre, zhân'r.</td>
<td>jalousie, zhâlûzî.</td>
</tr>
<tr>
<td>giaour, jaua(r).</td>
<td>jardinière, zhârdînyêr.</td>
</tr>
<tr>
<td>glacé, glâsey.</td>
<td>je ne ne sais quoi, zha na sey kwà.</td>
</tr>
<tr>
<td>glacier, glæsyar(r).</td>
<td>æn, pin. òn, pont. oen, un. x, ach. ç, ich.</td>
</tr>
</tbody>
</table>
jet d’eau, zhey d’ow.
jeu d’esprit, zhö d’esprî.
journal, zhûrmnal.
jujube, zhûzhûb.
Kaiser, Kaiza(r).
khan, kân.
Khedive, Keydi’v.
kindergarten, kindagâtn’.
kiosk, kîósk.
kirschwasser, kîrshvâsar.
kraal, krâl.
kreutzer, kroitsar.
kyrie, kirii.
Koran, Kôrâ’n, Kôrë’n, Kô-rân.
laissez faire, lesey fêr.
Lama, Làma.
landsturm, lândshtûrm.
landwehr, lândYer.
Laocoon, Leyoko’on.
lapis lazuli, leypis lâzyulai.
lapsus lingua, lâepsas linggwi.
lares, lériz.
Lateran, Lëtaran.
latrine, latrîn.
lazzaroni, lâtsarównî.
legerdemain, lejadameyn.
levée, levi.
lingua franca, linggwa fræng-ka.
ligueur, lîkóer.
littérature, liteyrâtoer.
litre, lîta(r).
locale, lo’kâl.
locum tenens, lowkam tînenn.
Louvre (the), Lûvr.
louvre (a), lûva(r).
Madame, Màdâm.
Mademoiselle, Màdmwâzél.
Madonna, Madona.
Magna Charta, Mægna Kâta.
maison de santé, meyzôn da sântey.
maître d’hôtel, meythr d owtél.
mal à propos, mál à propow.
marguerite, mûrgari’t.
marionette, mûr’i anêt.
mark (Germ. coin), mák.
Marseillaise, Mûselyéyz.
massage, màsâzha.
matériel, màtríchel.
matinée musicale, màtiney múzikâl.
mauvaise honte, moveyz ônt.
mediocre, mediówka(r).
meerschaum, miasham.
mélée, meley.
ménage, menâzh.
ménagerie, menâ’zharî.
menu, menû, menyu.
mesalliance, meyzâliâns.
messieurs, meshaz.
métayer, meteyey.
metempsychosis, metempsi-kówzis.
mètre, mita(r).

à, patte, Mann. ö, peu, schön. ü, pu, kühn. án, pan.
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<td>metronome, metronom</td>
<td>obbligato, obligâ’to’</td>
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<td>mirabile dictu, mirêybi diktyû</td>
<td>octroi, oktrwá</td>
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<td>mirage, mîyrâ’zh</td>
<td>ãësophagus, ësófagas</td>
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<td>mitrailleuse, mîtrâyôez</td>
<td>olla podrîda, ola podrî’dà</td>
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<td>modus vivendi, mowdas vai-vêndai</td>
<td>on dit, ôn dî</td>
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<td>moiré, mwârey</td>
<td>oubliette, ûblîét</td>
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<td>Monseigneur, Mônsonyøeroer</td>
<td>outrê, ûtrêy</td>
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<td>Monsieur, Mûsyû</td>
<td>pace, peysi</td>
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<td>morceau, morsow</td>
<td>paillasse, pælysas</td>
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<td>mot, mow</td>
<td>paletot, pælto’</td>
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<td>motif, mo’tif</td>
<td>panacea, pænasî’ã</td>
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<td>muezzin, mûédzin</td>
<td>papier-machê, pàpyey màshey</td>
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<td>mufti, mœfti</td>
<td>par excellence, pàr ekselâns</td>
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<td>munshi, mûnshi</td>
<td>parterre, pàrtê’r, pâtê’a(r)</td>
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<td>naïve, nàîv</td>
<td>parvenu, pàrvenû</td>
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<td>naiveté, nàîvetey</td>
<td>Pasha, Pâshà, Pashá</td>
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<td>née, ney</td>
<td>passé, pàsey</td>
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<td>nèv, neyvey</td>
<td>passe-partout, pàs-pàrtû’</td>
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<td>nirvana, noevâ’na</td>
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<td>nisi, naisai</td>
<td>patois, pâtwa</td>
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<td>noblesse oblige, nobles obli’zh</td>
<td>penchant, pàñshân</td>
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<td>nom de plume, nôn da plûm</td>
<td>pension, pàrsyôn</td>
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<td>nom de guerre, nôn da gêr</td>
<td>perdû, pêrdû</td>
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<td>nonchalant, nônshâlâ’n</td>
<td>persiflage, pêrsîflâzh</td>
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<td>nonchalance, nônshâlâ’ns</td>
<td>persona grata, poesónwa greyta</td>
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<td>nonpareil, nonparel</td>
<td>personnel, pêrsonel</td>
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<td>nous, naus</td>
<td>petite, patît</td>
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<td>nous verrons, nû vêrôñ</td>
<td>petite culture, patît kültü’r</td>
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<td>nouveaux riches, núvo’ rish</td>
<td>pfennig, pfenîç</td>
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<td>nuance, nûâns</td>
<td>phthisis, thaisis</td>
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<td>oasis, owéysis</td>
<td>piano (subst.), piâ’no’, piaë’no’</td>
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<td></td>
<td>piano (adv.), piâ’no’</td>
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</table>
pianoforte, pià'no'fôti.
piastrê, piæ'sta(r).
piazzê, pià'tsə, piæ'tsə.
pie Ô de résistance, pyeys da reyzi'stâns.
pince-nez, pâns ney.
piquant, pikant.
piquê, pikey.
pis allêr, pîz âley.
plébiscite, plebisît.
Pleiades, Plaiadîz.
poco curante, powko' kûr-àntey.
poignard, ponyad, sometimes spelt poniard.
point d'appui, puæn d àpwi'.
pongee, ponji.
porte cochère, pôrt koshêr.
portemonnaie, pôrtmoney.
portière, pôrtïêr.
poste restante, post restânt.
post meridiem, powst miri-
âyem.
pour encourager les autres, pûr ânkûràzhey leyz owtr.
pour parler, pûr ërâley.
pour prendre congé, pûr prândr kônzhey.
pîcîs, preysi.
pîfêt, prefey.
pîstige, prestî'zh.
pîux chevalier, prû sheva-
li'a(r).
priédu, prîdyô.
pîma donna, prîmâ donà.
pîma facie, praima feyshî.
pôcès verbal, prosey vêrîl.
promenade, promnâ'd.
pronunciamento, pro'nœn-
shi'amênto'.
pro rata, prow reytêy.
programme, prowgræm.
protégê, proteyzhey.
pugaree, pœgari.
quantité négligeable, kântît ey
neglîzhabl.
quartette, kwôtêt.
quasi, kweysai.
quatrefoil, kætrofoil.
queue, kö.
quî vive, ki vív.
quondam, kwondæm.
raconteur, râkô'ntoer.
râgout, ragû.
raison d'être, reyzôn d eytr.
Rajah, Râja.
rallentando, râlenta'ndo'.
ranchê, rânshe.
rapprochement, râprôshmân.
rationale, ræshanéyli.
rechauffê, reshôwfey.
râzza, râtsyâ.
recherchê, reshè'rshey.
reconnaissance, rikônísans.
reconnoiître, rekanóîta(r).
refrain, rifréyn.

à, patte, Mann. ö, peu, schö'n. ü, pu, kühn. ân, pan.
**List of Loan Words.**

<table>
<thead>
<tr>
<th>English</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>régime, reyzhîm.</td>
<td>sans-façon, sán fásón.</td>
</tr>
<tr>
<td>Reichsrath, Raiçsrât.</td>
<td>sans-souci, sán súsí'.</td>
</tr>
<tr>
<td>Reichstag, Raiçståg.</td>
<td>Sassenach, Sásinæk.</td>
</tr>
<tr>
<td>Renaissance, Rinéysâns.</td>
<td>sauerkraut, sauakraut.</td>
</tr>
<tr>
<td>rendezvous, rândeyvû'.</td>
<td>sauve qui peut, sowy kî pó.</td>
</tr>
<tr>
<td>rentes, rânt.</td>
<td>savant, sàván.</td>
</tr>
<tr>
<td>repertoire, repértwâr.</td>
<td>savoir-faire, sàvwâr fèr.</td>
</tr>
<tr>
<td>repoussé, rapûsey.</td>
<td>savoir-vivre, sàvwâr vivr.</td>
</tr>
<tr>
<td>requiem, rekwiem.</td>
<td>scrutin de liste, skrûtâen da list.</td>
</tr>
<tr>
<td>restaurant, restorân.</td>
<td>scherzo, skèrtso'.</td>
</tr>
<tr>
<td>résumé, reyzü'mey.</td>
<td>séance, seyâns.</td>
</tr>
<tr>
<td>reveillé, revéyey.</td>
<td>seigneur, seynyoer.</td>
</tr>
<tr>
<td>reverie, revari.</td>
<td>seigneury, sînyari.</td>
</tr>
<tr>
<td>riant, riân.</td>
<td>serviette, sèrvyet.</td>
</tr>
<tr>
<td>ricochet, riko'shéy.</td>
<td>Sèvres, Seyvr.</td>
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<tr>
<td>rôle, rowl.</td>
<td>sgraftito, greafito'.</td>
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<tr>
<td>rondeau, róndo'.</td>
<td>sheikh, shik.</td>
</tr>
<tr>
<td>rondelet, róndel.</td>
<td>siesta, siésta.</td>
</tr>
<tr>
<td>roturier, ro'türiey.</td>
<td>Signor, Sîyôr.</td>
</tr>
<tr>
<td>roué, rûey.</td>
<td>Signora, Sînyô'rà.</td>
</tr>
<tr>
<td>rouge, rûzh.</td>
<td>Signorina, Sînyôrî'na.</td>
</tr>
<tr>
<td>rouge et noir, rûzh ey nwûr.</td>
<td>silhouette, siluét.</td>
</tr>
<tr>
<td>roulade, rûlâd.</td>
<td>sine qua non, saini kwey non.</td>
</tr>
<tr>
<td>ruche, rûsh.</td>
<td>sobriquet, sobrikéy.</td>
</tr>
<tr>
<td>ruse, rûz, rûz.</td>
<td>soi-disant, swâ dizan.</td>
</tr>
<tr>
<td>sabot, sàbo'.</td>
<td>soirée, swârey.</td>
</tr>
<tr>
<td>sachet, sáshey.</td>
<td>solidaire, solidèa(r).</td>
</tr>
<tr>
<td>saga, seyga.</td>
<td>sortie, sôrti.</td>
</tr>
<tr>
<td>sahib, sâïb.</td>
<td>sotto voce, soto' vowchey.</td>
</tr>
<tr>
<td>salâm, salaam, salâm.</td>
<td>sou, sû.</td>
</tr>
<tr>
<td>salon, sàlôn.</td>
<td>souvenir, sûvanîr.</td>
</tr>
<tr>
<td>sangfroid, sànfwrwà.</td>
<td>staccato, stâkâ'to'.</td>
</tr>
<tr>
<td>sans-culottes, sán kûlôt.</td>
<td>aën, pin. òn, pont. oën, un. x, ach. ç, ich.</td>
</tr>
</tbody>
</table>
suave, süâ’v.
sub judice, søeb judisi.
suite, swît.
surveillance, soevélyans.
tableau vivant, táblo’ vivân.
table d’hôte, tâbl’ d owl.
tapis, tâpi.
tazza, tætsa.
technique, teknî’k.
terra incognita, tera inkóg-nita.
tête-à-tête, teyt à teyt.
thaler, táler.
tic douloureux, tik dúlurû’.
timbre, tænbr.
tirade, tiréy’d.
toilette, twâlet.
tour de force, tûr da fors.
tournure, túrnûr.
tout ensemble, tût ânsâ’nbl.
train de luxe, træn da lüks.
trait, trey.
tremolo, tremo’lo.
trio, trîo’.
trisagion, trisæ’gion.
troupe, trûp.
tulle, tûl.
tu quoque, tyû kwokwki.
turquoise, türkwâz, toekóiz.
uhlâni, ûlan.

ukase, yûkéys.
Vallauris (ware), Vàlarî.
valenciennes, vàlánsyén.
valet, vælit.
valet de chambre, vàley da shânbr.
valise, valîz.
vaudeville, vowdvîl.
edette, vidét.
vertu, vârtû.
verve, vêrv.
vignette, vînyé.t.
vinaigrette, vînygré.t.
violoncello, vaialanchélo’.
virtuoso, voetyûówzo’.
vis à vis, vîz à vî.
visé, vîzey.
viséed, vîzeyd.
vivandiâre, vívándyê’r.
vivat, vívâ’.
viva voce, vaiva vowsi.
volt face, volt ûâs.
Wâlhallà, Vælhæ’la.
zeitgeist, tsaitgaist.
zeitung, tsaitung.
zêna, zinâ’na.
zither, zîthar.
Zollverein, Tsôlfarâin.
zouave, zûâ’v.

à, patte, Mann. ò, pew, schöhn. ü, pu, kühn. ân, pan.
æn, pin. òn, pont. oen, un. x, ach. ç, ich.
VI.

HINTS FOR TEACHERS.

Method Recommended.

§ 164. The subject of phonetics having as yet been very little taught in English schools, the outline of a method which has been found practically useful may not be unacceptable.

The imitative faculties are so strong in early childhood that it is desirable to try to give young children a practical mastery of the sounds from the very beginning, before they can be expected to learn much as to the manner of their formation. They ought to have some drill in pronouncing the sounds of English and French in the Kindergarten. Experience shows that little children of six years of age are quite capable of observing some of the most important distinctions in phonetics, e.g., between lip, point and back consonants, between stops and continuants, and between consonants which are voiced and unvoiced. But it is impossible to teach phonetics systematically without some phonetic notation; and as, in secondary schools, most children come having already learnt the ordinary spelling at home, it seems difficult to attempt a course of lessons in phonetics before they are tolerably familiar with the ordinary spelling, say at about ten years of age. And meantime the teacher who is acquainted with the subject may do much in teaching them to pronounce clearly and well, and may lay a good foundation for the more systematic teaching which is to follow.

In the following suggestions on the teaching of phonetics I (111)
assume then that the children are about ten years of age, but it is hoped that they may be useful for older pupils also, as it is not proposed to sketch out a course of lessons in detail, but only to give some broad outlines and general instructions which each teacher can adapt to his own class.

§ 165. The first and most important matter will be to teach the English sounds as thoroughly as possible, for when this is done, the formation and classification of French and German sounds will easily be understood. But as it may be taken for granted that the pupils already know a little French, at least as it appears in books, and in any case a few foreign sounds are wanted for the pronunciation of loan words from French and other languages, it will be desirable to teach a few of the most prominent sounds of French and German, in connexion with English phonetics, before beginning a systematic study of the sounds of these languages; to do so will vary the lessons agreeably and make them more interesting.

§ 166. The chief things we have to teach are these:—
(1) English sounds and the ordinary alphabet do not correspond.
(2) A phonetic English alphabet.
(3) A few sounds from French and German.
(4) The structure of the vocal organs.
(5) Formation and classification of sounds.
(6) To read English aloud from phonetic spelling.
(7) To analyze English words into their component sounds.

It will be convenient to discuss separately the teaching of each of these divisions of the subject, although instruction in several of them may be going on simultaneously.

§ 167. I. Sounds and Symbols do not Agree. First show that the sounds of English do not correspond with the twenty-six letters of our alphabet, and that—
(1) For some sounds we must use digraphs, e.g., sh, th, ee, oo, as in she, the, peel, pool.
(2) For some we have no symbols at all. We cannot dis-
§ 168. Method Recommended. 113

Distinguish the sounds in *hut* and *put*, *this* and *thistle*, *sir* and *leisure.*

(3) We often use different symbols for the same sound, as in *kill*, *cat*, *queen*, *echo*.

§ 168. II. *The Phonetic Alphabet.* It is best to learn this by degrees, taking a few new sounds in each lesson, and carrying on simultaneously the teaching as to formation and classification of letters, and the combination of the easier sounds in words.

Point out the difference between the sounds and their names, showing that the names are generally distinct from the sounds. Be careful to have the names of *ng* and *ê* well pronounced. See §§ 61, 82.

When teaching the vowels and diphthongs, let the list of key-words be learnt first, and then the names of the sounds.

The children should finish learning the alphabet before learning the formation and classification of all the sounds, and it will be convenient to teach the names of the short vowels before attempting the long ones. The reasons for this are that (1) whole sentences can be constructed with short vowels only, and (2) that we use no new symbols for the vowels in *pet*, *pit*, *pot*, *put*. So it is a good plan to teach words having these four vowels as soon as the six stops and three nasals have been learnt. The first spelling lesson contains no sounds besides these, and it might be read in the second lesson of the course.

The order suggested is as follows:—

1. Stops and Nasals with *e*, *i*, *o*, *u*  Spelling Lesson    I.
2. Consonants as far as *dh*    "    II.
3. All the Consonants    "    III.
4. The Short Vowels *œ, æ*    "    IV.
5. The Short Unaccented Vowels *a, i, o'*    "    V., VI.
6. The Long Vowels    "    VII., VIII.
7. The Diphthongs    "    IX., X.

The diphthongs might be learnt after the reading lessons have been begun.
The teacher will find all the rarer sounds fully illustrated on p. xv.

When the children have learnt to analyse ch, j, and the diphthongs into the sounds which compose them, they should, in repeating the alphabet, say:

\[
\begin{align*}
\text{ch} &= t + sh \quad \text{ai} = \hat{a} + \hat{i} \quad \text{oi} = \hat{o} + \hat{i} \\
\text{j} &= \hat{d} + zh \quad \text{au} = \hat{a} + \hat{u} \quad \text{yû} = y + \hat{u}
\end{align*}
\]

§ 169. III. The Most Necessary Sounds in French and German. These are the vowels in patte, peu, pu, the four nasal vowels, and the consonants in ach and ich. Diagram V., on p. xxvii., will be a help in teaching some of the new vowels.

French sounds should also be compared with English when teaching the English diphthongs ia, au in peer and poor. Compare these diphthongs with the sounds ı and ū as they occur both in English words without r and in French words with r following, thus:

\[
\begin{align*}
\text{peel} & \quad \text{peer} & \quad \text{Fr. pire} \\
\text{pool} & \quad \text{poor} & \quad \text{Fr. pour} \\
\text{pîl} & \quad \text{pîa(r)} & \quad \text{pîr} \\
\text{pûl} & \quad \text{pûa(r)} & \quad \text{pûr}
\end{align*}
\]

Pronounced.

§ 170. IV. Structure of the Vocal Organs. This cannot be explained much more simply than by referring to the diagrams on pp. xxvi., xxvii., and using the explanations in §§ 12-17.

§ 171. V. Formation and Classification of the Sounds. This must be taught in such a way as to lead the children to discover as much as possible by their own observation. Many details which have been mentioned in the previous chapters should be omitted, being intended for the teacher only, who will want to know much more than he is able to impart; but the order in which the chief facts are there explained has been carefully arranged to assist students in passing from the more obvious distinctions to those which are less noticeable, and
more difficult to grasp, and this order might be followed in teaching children.

It will certainly be found expedient in teaching to explain consonants before vowels, and the stops first of all. Again, amongst the stops, \( p \) and \( b \), in which the action of the lips can so easily be seen, naturally come first. Then the distinction as to place, between lips, point of the tongue and back of the tongue, is easier to make out than that between voiced and unvoiced consonants, so it should be the first distinction noted. Two children of six have been found quite well able, in one lesson of a few minutes, to pronounce the name of \( ng \), and to classify the stops and nasals as lip, point and back consonants, observing the difference for themselves. The difference between stops and continuants is also very easy to observe, and it might come next in order.

Again, though we have observed that it is convenient to teach the names and sounds of the short vowels at a very early stage, we shall find, when the formation and classification of the vowels are to be taught, that it is easier to begin by studying the long vowels, and not those which are short and fleeting.

It is a useful exercise to let the children write the consonants down the middle of a sheet of paper, gradually filling in the names which describe them, thus:

**English Consonants.**

\[
\begin{align*}
\text{Stops} & \quad \{ \begin{array}{l}
\text{p} \quad \text{Lips.} \\
\text{b} \quad \text{Lips.} \\
\text{t} \quad \text{Point.} \\
\text{d} \quad \text{Point.} \\
\text{k} \quad \text{Back.} \\
\text{g} \quad \text{Back.} \\
\end{array} \}
\end{align*}
\]

\[
\begin{align*}
\text{Nasal} & \quad \{ \begin{array}{l}
\text{m} \quad \text{Lips.} \\
\text{n} \quad \text{Point.} \\
\text{ng} \quad \text{Back.} \\
\end{array} \}
\end{align*}
\]

\[
\begin{align*}
\text{Side} & \quad \{ \begin{array}{l}
\text{l} \quad \text{Point.} \\
\end{array} \}
\end{align*}
\]

\[
\begin{align*}
\text{Trill} & \quad \{ \begin{array}{l}
\text{r} \quad \text{Point.} \\
\end{array} \}
\end{align*}
\]
Continuants

\[
\begin{align*}
\text{wh} & \quad \text{B} \quad \text{Lips.} \\
\text{w} & \quad \text{V} \\
\text{f} & \quad \text{B} \quad \text{Lip-teeth.} \\
\text{v} & \quad \text{V} \\
\text{th} & \quad \text{B} \quad \text{Point-teeth.} \\
\text{dh} & \quad \text{V} \\
\text{s} & \quad \text{B} \quad \text{Point.} \\
\text{z} & \quad \text{V} \\
\text{sh} & \quad \text{B} \quad \text{Point-blade.} \\
\text{zh} & \quad \text{V} \\
\text{y} & \quad \text{V} \quad \text{Front.} \\
\text{h} & \quad \text{B} \quad \text{Throat.}
\end{align*}
\]

Composite

\[
\begin{align*}
\text{ch} & = \text{t} + \text{sh}. \\
\text{j} & = \text{d} + \text{zh}.
\end{align*}
\]

The German consonants in *ach* and *ich* might be taught in connexion with the English continuants, the French vowels in *patte, pea, pu*, immediately after the classification of the five principal vowels, *ā, ey, ī, ow, ū*, and the nasal vowels when all the long English vowels have been studied.

§ 172. VI. Reading aloud from Phonetic Spelling. This exercise is a very necessary one, and will afford an excellent opportunity for training the children to pronounce clearly and well. But it will be found necessary to recognise some differences between the pronunciation represented in this book and that of the teacher, seeing that no two people pronounce exactly alike, and to tolerate some varieties of pronunciation among the children themselves. We cannot fix upon any standard pronunciation which will be universally accepted. There are several pronunciations of English tolerated amongst educated people, besides those which are condemned as vulgar. The teacher should study the varieties of pronunciation pointed out in §§ 144-157, as well as the common mistakes to be guarded against in §§ 177-179.

Though it has been thought desirable to use fixed forms of spelling for the weak and variable words, it must be remem-
bered that this does not accurately show their pronunciation when combined in sentences, and the teacher must not encourage an unnatural use of the emphatic forms. He should study the list of weak words in § 150, and make the children notice some of the weak forms in the course of the reading lessons.

It would not be difficult to begin reading a narrative in the very first lesson, deciphering it by the help of an occasional reference to the phonetic alphabet; but this course is not recommended. The children would not see what was aimed at, or why they should be troubled with an unaccustomed spelling, unless they had first received a little instruction in phonetics. Before they attempt to read a narrative they should (1) commit to memory all the consonants and vowels (the diphthongs might be learnt afterwards); (2) learn some of the more obvious distinctions between different classes of sounds; and (3) read some of the spelling lessons—at least the first five—learning to spell the words aloud. They might begin to read the first spelling lesson as early as the second lesson of the course.

§ 173. VII. Analysis of Words. This is a matter of no little difficulty, because in English we pronounce unaccented words and syllables so indistinctly, and some of the sounds are so short and fleeting that it is difficult to ascertain their real character. Moreover our minds are much confused by our irregular spelling, and it is as difficult to learn to trust the ear in phonetics as to trust the eye in drawing. Just as the beginner in drawing thinks he sees foreshortened lines and spaces nearly as large as those which face him, because he knows what their size really is, and imagines that a distant hill looks green when it really looks blue or purple, because he knows if it were near he would see it to be covered with green grass and trees, so that he cannot, without long training, learn to trust his sight and draw things as they appear; so beginners in phonetics, thinking they know words to be pronounced
according to the spelling, seem unable to trust their ears and to write down what they hear. And even after some training, we are still liable, when we repeat words to see how we pronounce them, to depart from the pronunciation which we use when we are speaking unconsciously.

For instance, Dr. Ellis tells of an old lady who stoutly asserted that she always pronounced *lecture* as *lektyuar*, and the very next minute unawares said *lekchar*, with the same ending as *teacher*, just like other people. Dr. Sweet too observes that few people realise that they pronounce *farther* and *save her* exactly like *father* and *savour*. It is a good experiment, if we can find a friend upon whom we may venture to try such experiments without endangering our friendship, to ask some one who says *this year*, changing the *s* into *sh*, or adds *r* to *idea* in *the idea of it*, whether he ever pronounces in this fashion, for the reply will undoubtedly be an indignant denial, although most cultivated men and a large proportion of cultivated women pronounce in this manner, and we shall probably soon catch him in the very act he so vehemently repudiated.

As therefore the analysis of words is difficult, and that of sentences far more so, it will be sufficient to ask children to analyse single words. For this purpose they should have much practice in—

1. Spelling aloud words pronounced by the teacher.
2. Spelling aloud words seen in phonetic spelling.
3. Writing phonetically from dictation; and lastly,
4. Transcribing into phonetic spelling words and passages spelt in the ordinary way.

This last is difficult, and should be reserved to the end of the course. A series of graduated exercises in it is given at II., pp. 69-77. For the Key, see I., §§ 180, 181.

§ 174. How to Spell Aloud. The only difficulties here are (1) Syllable division, and (2) How to name the short vowels. Rules for syllable division are given in § 140; but the teacher will not go far wrong if he follows these two simple
Method Recommended.

§ 175. Miscellaneous Exercises. The teacher will have no difficulty in inventing a variety of exercises to test the children's knowledge and cultivate their powers of observation. It will interest them, for instance, and be useful also, to give directions. (1) Aim at a natural division of syllables, according to sound and not according to spelling. *Hour, fire, and chasm* are dissyllables in reality, just like *power, higher, and season*, and should be divided accordingly. (2) When several consonants occur between two vowels they may be divided at pleasure in the way which seems most natural.

Short accented vowels, when isolated, are to be called *œt, æt, et, it, ot, ut*, because it is difficult to pronounce them alone, but the introduction of the *t* sound would make a confusion in spelling, so the children should take them with the consonant which follows, not breaking up at all such monosyllables as *if, on*, and dividing such words as *bed, nod* into two parts only, thus:—*b, ed; n, od*.

Short unaccented vowels require to be treated differently, except *i* in close syllables, that is in syllables ending with a consonant. *i* may be taken with the consonant following it in such words as *in-tend, dis-tress*; but in open syllables, where no consonant follows in the same syllable, it must be pronounced alone, *e.g.*, in *ni-sés-i-ti, di-póz-i-ta-ri*.

The unaccented vowels *a* and *o'* are to be called by their names—*a* and *short o'*2. Otherwise, if *a* were taken with a consonant following, the children would identify it with *œ*, making the *an* in *organ* (*ógan*) just like *œn* in *hunter* (*höentar*), and if they tried to pronounce an isolated *o'* or *o'* with a consonant following, they would really pronounce *ow*, making *o'z* in *folo'z* like *owz* in *flowz*.

The short open unaccented vowels *u* as in *intu, influans*, and *ey* as in *essay* (*esey*), *survey* (*soevey*), subst., are so rare, except when *u* occurs as part of the diphthong *yu* (see §§ 103, 105), that it is hardly worth while to make the children call them *short u* and *short ey*. It may suffice to call them *û* and *ey*.

§ 175. Miscellaneous Exercises. The teacher will have no difficulty in inventing a variety of exercises to test the children's knowledge and cultivate their powers of observation. It will interest them, for instance, and be useful also, to give
them a list of words in ordinary spelling illustrating the nine values of the letter a (§ 80), or the four values of the digraph *ng* (§ 66), and to ask them to write after each word the proper phonetic symbol for *a* or *ng*. But it would be a waste of time to attempt to show them all the intricacies of ordinary spelling, as exhibited in the exx. in §§ 19-59.

§ 176. How to Teach the Sounds of French and German. It is so easy to explain the sounds of French and German when once a good foundation of English phonetics has been laid, that the teacher will probably find no difficulty in simplifying the French and German sections of this book and adapting them to his class. The cultivation of the ear and the vocal organs to enable the children to distinguish and reproduce correctly the new sounds and combinations of sounds, will no doubt require a good deal of patience, but the work will be wonderfully facilitated by a sound elementary knowledge of phonetics, and what is learnt will be so clearly grasped that it will not easily be forgotten.

The other important requirement is that, in the children's first course of lessons in a foreign language, some sort of phonetic spelling should be used. The particular alphabets used in this work are commended to the teacher's notice as being peculiarly easy to read, to write, and to print; but it is probable that some may prefer to use the international alphabet of the *Maitre Phonétique*, or the French alphabet of Franke's *Phrases de tous les jours*, as that little book contains such good material for conversation.

Teachers who have tried the experiment of using phonetic spelling in this way are unanimous in pronouncing it a far more effectual plan than to begin with ordinary spelling. The child sees how each word should be pronounced, and is saved from those perpetual corrections and fault-findings which are so wearisome and discouraging to beginners. To those who observe that this involves the trouble of learning two things instead of one, M. Passy's reply is that when a man is told to
§ 176. ] Principes Pédagogiques de l'Association, etc. 121

convey a load from one place to another, he does not complain because he has to take a wheelbarrow as well.

It may perhaps be useful and instructive to print here the rules which have been adopted by the International Phonetic Association.

PRINCIPES PÉDAGOGIQUES DE L'ASSOCIATION PHONÉTIQUE INTERNATIONALE.

Secrétaire, M. Paul Passy, 11, route de Fontenay,
Bourg-la-Reine.

1. — Ce qu'il faut étudier d'abord dans une langue étrangère, ce n'est pas le langage plus ou moins archaïque de la littérature, mais le langage parlé de tous les jours.

2. — Le premier soin du maître doit être de rendre parfaitement familiers aux élèves les sons de la langue étrangère. Dans ce but il se servira d'une transcription phonétique, qui sera employée à l'exclusion de l'orthographe traditionnelle pendant la première partie du cours.

3. — En second lieu, le maître fera étudier les phrases et les tournures idiomatiques les plus usuelles de la langue étrangère. Pour cela il fera étudier des textes suivis, dialogues, descriptions et récits, aussi faciles, aussi naturels et aussi intéressants que possible.

4. — Il enseignera d'abord la grammaire inductivement, comme corollaire et généralisation des faits observés pendant la lecture; une étude plus systématique sera réservée pour la fin.

5. — Autant que possible, il rattachera les expressions de la langue étrangère directement aux idées, ou à d'autres expressions de la même langue, non à celles de la langue maternelle. Toutes les fois qu'il le pourra, il remplacera donc la traduction par des leçons de choses, des leçons sur des images et des explications données dans la langue étrangère.

6. — Quand plus tard il donnera aux élèves des devoirs écrits à faire, ce seront d'abord des reproductions de textes déjà lus
et expliqués, puis de récits faits par lui-même de vive voix ; ensuite viendront les rédactions libres ; les versions et les thèmes seront gardés pour la fin.

**Common Mistakes.**

§ 177. The varieties of pronunciation among educated English people are so numerous and so perplexing, that it is by no means easy to say what may be tolerated and what must be reckoned as a mistake. In the following list I mention some pronunciations which occur in the most instructive book which has been written on English pronunciation—Dr. Sweet's *Elementarbuch*. But I wish it to be understood that I do not deny that some of these so-called mistakes, e.g., dhi aidi'ar ay it, are extremely common amongst educated Englishmen. I do not presume to lay down any authoritative rule of pronunciation, but it may perhaps be useful to point out what I myself should aim at in teaching children to pronounce the English language. Teachers of children are compelled to be dictators.

The following list is not meant to include provincialisms or vulgarisms of any sort, but only some slip-shod habits into which well-educated people may easily fall unawares.

I. Do not introduce final *r* because the next word begins with a vowel. Avoid:—

1. -a changed to -ar, as in Viktô’ri’ar auar kwîn, dhi aidi’ar oy it, dha sowfar iz kœvald, etc.
2. -ô changed to -or, as in dha lôr ay dha Lôd.
3. -â changed to -ár, as in papâr iz gôn aut.
4. -o’ changed to -ar, as in dha windar iz owpn’, dha felar iz leyzi.

II. Do not alter final point consonants because the next word begins with *y*. Avoid:—

1. *s* changed to *sh*, as in dhish yoer, siksh yoez. This practice is extremely common, even amongst highly educated people. A lady of the name of Alice Young told me that a
large proportion of her friends called her Ælish Yæng, and
many dignitaries of the Church are caught in this pitfall.

(2) z changed to zh, as in æzh yûzhwal, æzh yet, øl
dhîzh yoez, preyzh yí dha Lôd. The change of z to zh,
or to sh, before sh, in such phrases as is she, pronounced izh
or ish shi, seems, however, to be unavoidable in rapid speech.

(3) t, with y following, changed to ch, as in hi wil mî
chû (mit yû), lâs chîar (låst yîar), ey chîaz agow (eyt
yîaz), down chû (or cha) now (downt yû). In låst yîar
avoid also dropping the t and reducing it to lâsh yîar.

(4) d, with y following, changed to j, as in it woz pey
jestadi (peyd yestadi), it mey jû heziteyt (meyd yû).

III. Pronounce clearly the endings n, ing, o', ô, iti. Avoid:—
(1) n changed to m, after a lip consonant, as in ilévm' a
klok, givm' òep, a kæp m' sôsar.
(2) ing changed to in, as in telin, givin, etc.
(3) o' changed to a, as in winda, pila, for windo', pilo'.
(4) ô changed to ôa, as in ritn' in dha lôa, as if lore were
written instead of law. So raw, daw, flaw must have a pure
unaltered vowel, and not end with a vowel glide as roar, door,
floor often do.

(5) iti changed to ati, as in yûnati, abilati.

IV. Keep ty and dy clear in accented syllables. Avoid:—
(1) ty changed to ch, as in opachûniti (opatyûniti).
(2) dy changed to j, as in jùaring (dyûaring). Observe
that in unaccented syllables the change of ty to ch is often
allowed, as in nature, venture, question, and the change of dy
to j occasionally, as in soldier.

V. Pronounce r carefully in unaccented syllables. Avoid:—
(1) Introducing a before it when it follows a consonant, as
in Henari, òembarâela.
(2) Dropping an r or otherwise mispronouncing a word in
which r occurs twice, as in laibrari, Februari, tempurarìli,
sekritari, ditì'ariareyt, litarari, læbaratari, mispronounced
laibri, Febyuari, temparali, and so on.
VI. Keep a and i distinct from one another in unaccented syllables, as far as can be done without pedantry. Avoid:—

(1) i changed to a, as in Apral, vizabl', herasi, as well as in the ending -iti, already mentioned.

(2) a changed to i, as in mirikl'.

§ 178. Avoid also these miscellaneous mistakes, which are all heard in the speech of educated people:—

<table>
<thead>
<tr>
<th>Mispronounced.</th>
<th>Properly.</th>
</tr>
</thead>
<tbody>
<tr>
<td>antarctic</td>
<td>āntâ'tík</td>
</tr>
<tr>
<td>arctic</td>
<td>ãtik</td>
</tr>
<tr>
<td>aye (yes)</td>
<td>ey</td>
</tr>
<tr>
<td>biography</td>
<td>biografi</td>
</tr>
<tr>
<td>calisthenic</td>
<td>kælisténik</td>
</tr>
<tr>
<td>catch</td>
<td>kech</td>
</tr>
<tr>
<td>christian</td>
<td>krishtyan</td>
</tr>
<tr>
<td>drama</td>
<td>dræma</td>
</tr>
<tr>
<td>economic</td>
<td>eko'ñómik</td>
</tr>
<tr>
<td>God</td>
<td>Gðd</td>
</tr>
<tr>
<td>heterogeneous</td>
<td>hetaro'gényaś</td>
</tr>
<tr>
<td>homogeneous</td>
<td>howmo'gényaś</td>
</tr>
<tr>
<td>I dare say</td>
<td>ai desey</td>
</tr>
<tr>
<td>idyll</td>
<td>idil</td>
</tr>
<tr>
<td>Isaiah</td>
<td>Aîzaia</td>
</tr>
<tr>
<td>just</td>
<td>jest</td>
</tr>
<tr>
<td>neighbourhood</td>
<td>neybarud</td>
</tr>
<tr>
<td>nomenclature</td>
<td>nowménklachar</td>
</tr>
<tr>
<td>panorama</td>
<td>pænaræ'ma</td>
</tr>
<tr>
<td>philanthropic</td>
<td>filantrópik</td>
</tr>
<tr>
<td>philosopher</td>
<td>filósifar</td>
</tr>
<tr>
<td>presumptuous</td>
<td>prizœ'mshas</td>
</tr>
<tr>
<td>primer</td>
<td>praimar</td>
</tr>
<tr>
<td>question</td>
<td>kwesshan</td>
</tr>
</tbody>
</table>

¹ On the diphthong āi, see § 105.
§ 179. And, above all, avoid:—

**Faults Characteristic of Teachers,** that is to say, pedantic efforts to pronounce as we spell. The derivation of the word "pedantic" might in itself serve as a warning against this fault, but it will be useful to give some illustrations of what is meant. A well-known teacher of elocution tells me that she thinks she shall be compelled to leave off teaching in girls' schools, because the mistresses require, amongst other things, that she should make the girls pronounce *mountain* and *fountain,* with the ending *-teyn,* like *obtain,* and several of the mistakes given below are such as none but teachers could, I think, be guilty of, though others are more widely spread.

<table>
<thead>
<tr>
<th>Mispronounced</th>
<th>Properly</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>mountain</em></td>
<td><em>maunteyn</em></td>
</tr>
<tr>
<td><em>fountain</em></td>
<td><em>faunteyn</em></td>
</tr>
<tr>
<td><em>often</em></td>
<td><em>oftan</em> or <em>oftan</em></td>
</tr>
<tr>
<td><em>soften</em></td>
<td><em>asowsyit</em></td>
</tr>
<tr>
<td><em>associate (sb.)</em></td>
<td><em>asowshyeit</em></td>
</tr>
<tr>
<td><em>associate (vb.)</em></td>
<td><em>asowshyeit</em></td>
</tr>
<tr>
<td><em>often</em></td>
<td><em>asowsyte</em></td>
</tr>
<tr>
<td><em>soften</em></td>
<td><em>asowshyeit</em></td>
</tr>
<tr>
<td><em>musician</em></td>
<td><em>sowshal</em></td>
</tr>
<tr>
<td><em>officiate</em></td>
<td><em>pro'pisieyshan</em></td>
</tr>
<tr>
<td><em>propitiation</em></td>
<td><em>pro'pisieyshan</em></td>
</tr>
<tr>
<td><em>conquer</em></td>
<td><em>kongkwaw</em></td>
</tr>
</tbody>
</table>
Hints for Teachers.

§ 180. KEY TO THE SPELLING LESSONS.²

<table>
<thead>
<tr>
<th>I.</th>
<th>II.</th>
<th>III.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ate it on pot kid</td>
<td>ill rock wet</td>
<td>is was should</td>
</tr>
<tr>
<td>ebb in pet put</td>
<td>if rook thin</td>
<td>this wash</td>
</tr>
<tr>
<td>egg odd pit bed</td>
<td>of when then</td>
<td>puss dish</td>
</tr>
<tr>
<td></td>
<td>wreck wen them</td>
<td>says push</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>could cook Tom</th>
<th>yell chick</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>could cook</td>
<td>should</td>
</tr>
<tr>
<td></td>
<td>egg</td>
<td>etch rich</td>
</tr>
<tr>
<td></td>
<td>fit</td>
<td>his hook</td>
</tr>
<tr>
<td></td>
<td>fell</td>
<td>hiss John</td>
</tr>
<tr>
<td></td>
<td>give wood</td>
<td>yell</td>
</tr>
<tr>
<td></td>
<td>pull pull</td>
<td>rich</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ekšchékar likar</th>
<th>sowljar sowljar</th>
<th>enggland priti</th>
</tr>
</thead>
<tbody>
<tr>
<td>inspiration</td>
<td>soldyar</td>
<td>sez, seyd</td>
</tr>
<tr>
<td>recitation</td>
<td>inspirayshan</td>
<td>sez, sed</td>
</tr>
<tr>
<td>cp. admiration</td>
<td>resiteyshan</td>
<td></td>
</tr>
<tr>
<td>resigation</td>
<td>respireyshan</td>
<td></td>
</tr>
<tr>
<td>cp. exchequer liquor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 The only words with endings similar to that of soldier, are procedure, verdure, grandeur, and it is best to pronounce -jar in them all; but as they are not in such common use as soldier, the ending -dyar is allowable. Soldiers themselves cry out that they would rather be called sojaz than sowldyaz, when some young lady at a penny reading scrupulously pronounces the word according to the spelling.

² See Phonetic Reading Book, p. 5.
### Key to the Spelling Lessons.

#### IV.

<table>
<thead>
<tr>
<th>up</th>
<th>as</th>
<th>cup</th>
<th>rag</th>
<th>dove</th>
<th>rash</th>
<th>madge</th>
</tr>
</thead>
<tbody>
<tr>
<td>us</td>
<td>ash</td>
<td>cap</td>
<td>thumb</td>
<td>have</td>
<td>push</td>
<td>gush</td>
</tr>
<tr>
<td>at</td>
<td>buck</td>
<td>bud</td>
<td>than</td>
<td>thus</td>
<td>much</td>
<td>bush</td>
</tr>
<tr>
<td>add</td>
<td>back</td>
<td>bad</td>
<td>sung</td>
<td>puss</td>
<td>match</td>
<td>dull</td>
</tr>
<tr>
<td>am</td>
<td>book</td>
<td>rug</td>
<td>sang</td>
<td>rush</td>
<td>judge</td>
<td>pull</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>amid</th>
<th>abash</th>
<th>villa</th>
<th>dollar</th>
<th>colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>aback</td>
<td>attach</td>
<td>Bella</td>
<td>miller</td>
<td>manner</td>
</tr>
<tr>
<td>attack</td>
<td>amass</td>
<td>Anna</td>
<td>rudder</td>
<td>matter</td>
</tr>
<tr>
<td>among</td>
<td>amiss</td>
<td>Hannah</td>
<td>gunner</td>
<td>mother</td>
</tr>
<tr>
<td>above</td>
<td>ahead</td>
<td>collar</td>
<td>fuller</td>
<td>summer</td>
</tr>
</tbody>
</table>

#### V.

<table>
<thead>
<tr>
<th>a</th>
<th>that</th>
<th>demonstrative</th>
<th>the orange</th>
<th>pretend</th>
</tr>
</thead>
<tbody>
<tr>
<td>an</td>
<td>to</td>
<td></td>
<td>the nuts</td>
<td>select</td>
</tr>
<tr>
<td>and</td>
<td>two, too</td>
<td></td>
<td>putty</td>
<td>protect</td>
</tr>
<tr>
<td>the before vowel</td>
<td>a man</td>
<td></td>
<td>folly</td>
<td>window</td>
</tr>
<tr>
<td>the before consonant</td>
<td>an ox</td>
<td></td>
<td>fully</td>
<td>follow</td>
</tr>
<tr>
<td>that rel. or conj.</td>
<td>pen and ink</td>
<td></td>
<td>resist</td>
<td>following</td>
</tr>
</tbody>
</table>

#### VI.

<table>
<thead>
<tr>
<th>palm</th>
<th>they</th>
<th>he</th>
<th>pause</th>
<th>no</th>
<th>who</th>
</tr>
</thead>
<tbody>
<tr>
<td>calm</td>
<td>obey</td>
<td>me</td>
<td>port</td>
<td>go</td>
<td>do</td>
</tr>
<tr>
<td>barn</td>
<td>pale</td>
<td>see</td>
<td>law</td>
<td>so</td>
<td>shoe</td>
</tr>
<tr>
<td>cart</td>
<td>pace</td>
<td>feel</td>
<td>draw</td>
<td>bowl</td>
<td>rude</td>
</tr>
<tr>
<td>are</td>
<td>eight</td>
<td>piece</td>
<td>for</td>
<td>boat</td>
<td>rule</td>
</tr>
<tr>
<td>far</td>
<td>gate</td>
<td>machine</td>
<td>nor</td>
<td>coat</td>
<td>boot</td>
</tr>
</tbody>
</table>

#### VII.

<table>
<thead>
<tr>
<th>burn</th>
<th>fairy</th>
<th>father</th>
<th>repairing</th>
<th>recourse</th>
</tr>
</thead>
<tbody>
<tr>
<td>turn</td>
<td>hairy</td>
<td>martyr</td>
<td>despairing</td>
<td>portion</td>
</tr>
<tr>
<td>dirt</td>
<td>Mary</td>
<td>regard</td>
<td>daisy</td>
<td>mowing</td>
</tr>
<tr>
<td>hurt</td>
<td>daring</td>
<td>bazaar</td>
<td>station</td>
<td>motion</td>
</tr>
<tr>
<td>word</td>
<td>wearing</td>
<td>return</td>
<td>peaceful</td>
<td>ruler</td>
</tr>
<tr>
<td>Persian</td>
<td>tearing</td>
<td>deserve</td>
<td>deceive</td>
<td>truthful</td>
</tr>
</tbody>
</table>
IX.

<table>
<thead>
<tr>
<th>bide</th>
<th>prying</th>
<th>how</th>
<th>join</th>
<th>joying</th>
<th>new</th>
</tr>
</thead>
<tbody>
<tr>
<td>bite</td>
<td>flying</td>
<td>now</td>
<td>choice</td>
<td>cloying</td>
<td>few</td>
</tr>
<tr>
<td>cry</td>
<td>house</td>
<td>bowing</td>
<td>boy</td>
<td>duke</td>
<td>unique</td>
</tr>
<tr>
<td>fly</td>
<td>mouse</td>
<td>allowing</td>
<td>joy</td>
<td>duty</td>
<td>unite</td>
</tr>
</tbody>
</table>

X.

<table>
<thead>
<tr>
<th>wear</th>
<th>there</th>
<th>rear</th>
<th>door</th>
<th>hoar</th>
</tr>
</thead>
<tbody>
<tr>
<td>pear</td>
<td>hair</td>
<td>fears</td>
<td>more</td>
<td>poor</td>
</tr>
<tr>
<td>where</td>
<td>ear</td>
<td>seer</td>
<td>roars</td>
<td>tours</td>
</tr>
<tr>
<td>air</td>
<td>peer</td>
<td>hear</td>
<td>soars</td>
<td>doer</td>
</tr>
<tr>
<td>tares</td>
<td>tiers</td>
<td>oar, ore</td>
<td>wore</td>
<td>moor</td>
</tr>
<tr>
<td>dares</td>
<td>dear</td>
<td>or</td>
<td>four, fore</td>
<td>wooer</td>
</tr>
<tr>
<td>cares</td>
<td>mere</td>
<td>pour</td>
<td>for</td>
<td>sure</td>
</tr>
<tr>
<td>rare</td>
<td>near</td>
<td>tore</td>
<td>nor</td>
<td>breuer</td>
</tr>
</tbody>
</table>

§ 181. KEY TO THE EXERCISES.¹

Exercise I.

Bel, eg, in, stif, od, ful, digd, livd, led, ded, piti, meri, sori, Wili, redi, sens, stik, blok, horid, plenti, plentifuli.

Exercise II.


Exercise III.


Exercise IV.

Dha bel woz ringing. Æni woz thingking. Dha læm iz dringking. Mezhar dhis bit ov wud. A mosi bængk. A

¹ See Phonetic Reading Book, p. 69.
Key to the Exercises.


EXERCISE V.


EXERCISE VI.

Âmz är dha solt ov richiz. Trüth mey bî bleymd, bœt kânt bî sheymd. Hî dhat slîpith (or -eth) in hâvist iz a seen dhat kôzith sheym. A söft (or soft) ânsar toenith awey rôth. Ôl hoer pádhz är pis. Fówô’nd, fôrâ’md.

EXERCISE VII.


EXERCISE VIII.

Aut ov det, aut ov deynjar. A profit hæz now onar in hiz own kœntri. Fizishan, hîl dhaisélf. Dha ris’var z (or -vaz) æz bœd æz dha thîf. A rowling stown gædhaz now mos. Dhau shælt súnar dîékct an ænt (or ânt) múving in dha dák nait on dha blœk oeth, dhæn ôl dha mowshanz ov praid in dhain hât.

EXERCISE IX.

Mæn pro’powziz, God dispòwziz. Kowlz tu Nyûkâsl’. Misfòchanz nevar kœm singgl’. Hevn’ and oeth fait in veyn agenst (or ageynst) a dœns. Dha rivar pâst and God fôgótn’.
When dha teyl ov briks iz dœbl’d, Mowziz køemz. Iz Söl ólso’ amœng dha profits?

**Exercise X.**

Moær heyst, woes spîd. A sköldid dog fîaz kowld wôtar. Il dûaz âr il dimaz. Dhêar z (or dhêaz) meni a slip twikst dha kœp and dha lip. Dha fîar ov mën bringith (or -eth) a snîar. A piar mën iz betar dhæn a fûl. Bifôar onar iz hyûmîlîti.

**Exercise XI.**

Dha greyps âr sauar. Nolij iz pauar. A boent chaild drezd dha faiar. It iz nôt, it iz nôt, seth dha baiar, bœt when hi iz gôn (or gon) hiz wey, dhen hi bowstith. Dhey woer møaring and giving in mørij. Tu dha pyûar ôl thingz âr pyûar. Wi kaunt dhem blesid which indyûar (or endyûar).

**Exercise XII.**


**Exercise XIII.**

<table>
<thead>
<tr>
<th>Class 1</th>
<th>Class 2</th>
<th>Class 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>divîzhan</td>
<td>pro’tékt</td>
<td>kondisénd</td>
</tr>
<tr>
<td>sivériti</td>
<td>adváiz</td>
<td>rîtœen</td>
</tr>
<tr>
<td>obzavéyshan</td>
<td>paréntal</td>
<td>ditôœmin</td>
</tr>
<tr>
<td>ikspæ’nshan or eks-</td>
<td>o’bîdyant</td>
<td>igzìbit, or egzìbit</td>
</tr>
<tr>
<td>pæ’nshan</td>
<td>mo’lést</td>
<td>intêlijant</td>
</tr>
<tr>
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VII.

FRENCH ANALYSIS.

§ 182. The following pages are not an attempt to treat the sounds of the French language very fully, but only to give an easy introduction to the study of French pronunciation, in the hope that students will at least go on to read M. Paul Passy's Sons du Français and Le Français Parlé, if they have not leisure to attempt any larger treatises on the subject. The pronunciation of the French language presents special difficulties to English people, for French and English are strongly contrasted with one another, not only in their system of sounds, but in their accentuation and intonation. German pronunciation is comparatively easy.

THE CONSONANTS.

§ 183. This is the easiest part of our task. A comparison of the table of French consonants on p. xix. with the English table on p. xviii. does indeed show a formidable array of nine new consonants, five of which are included in the alphabet on p. xvi., but the difficulty is greater in appearance than in reality, as will be seen when these consonants are explained in detail.

No less than five of the symbols in the scheme of French consonants on p. xix., namely, r², r², w, w and y, can be dispensed with in writing, though they are wanted to make the scheme complete, and to enable us to explain the sounds of French.

It will be found that the points requiring most attention are the use of unvoiced l and r, as in table and autre (tabl, ôt'r), (131)
and what is really more difficult, the use of the familiar voiced r in unaccustomed positions.

The Stops.

§ 184. The French stops, p, b, t, d, k, g, correspond with the English stops. They are formed in the same way, and we use the same symbols to represent them. The usual symbols for k are c and qu, as in cou, qui (kou, ki).

There are, however, three points of difference in the formation and sound of the French and English stops, recognised by phoneticians, but not very important for beginners. First, the English hard stops, p, t, k, when they occur before an accented vowel, are pronounced with a forcible expulsion of the breath, so that they may be said to be aspirated, and this is not the case in French.

Secondly, according to M. Passy, the French soft stops, b, d, g, differ from English b, d, g in being fully voiced.

And thirdly, the French point stops t and d are formed by placing the point of the tongue against the upper teeth (some say the back and some the edge of the teeth), whilst in the English t and d the point of the tongue touches the upper gums. They are therefore decidedly further forward than our point stops.

The Liquids.

§ 185. The Nasals. The French nasals are three in number, m, n and ñ. The back nasal (English and German ng) does not exist in French, but we find a new palatal nasal ñ, which does not occur in English and German.

§ 186. The Lip-nasal m is, properly speaking, a voiced consonant, but under special circumstances it is liable to become voiceless. It is never syllabic as in English. At the end of a breath group, after a consonant—a position in which English m becomes syllabic—it is voiceless, and is written thus: ‘m, as in the words prisme, rhumatisme, pronounced
pris'm, rumatis'm. Compare English chasm, criticism (kæzm', kritisizm'). On the pronunciation of words like prism, when not at the end of a breath group, see § 234.

§ 187. The Point-nasal n is slightly different from the English n, in that the point of the tongue is placed against the teeth. In this respect it corresponds with the French point stops d and t.

§ 188. The Front-nasal ñ. This sound does not occur frequently, and like the English and German ng, it is never heard at the beginning of a word. It is formed in the same part of the mouth as y, that is, by the front of the tongue and the hard palate. But the tongue comes into contact with the palate, so that, as in the case of the other nasal consonants, the mouth passage is closed, and the breath is sent through the nose. The nearest approach to it in English is the ny in onion, pinion (œnyan, pinyan).

M. Passy says that French people have different ways of pronouncing this sound, and that many educated people sound it as ny, making the last syllable of régner like that of panier. But in panier, and wherever n is followed by y, n is not formed in the same place as t and d, but is more or less thrown back or palatalised.

§ 189. I in French, like t, d and n, is formed by placing the point of the tongue against the teeth; and as in English 1, the sides, or at least one side of the tongue, is left open as a passage for the breath. But the most important point to be observed is the same which has been already noticed in explaining French m.

§ 190. Voiceless 1. At the end of a breath group, after a consonant, French 1 is always voiceless, and we represent it by '1. This requires special attention, for in the same position English 1 is voiced and syllabic. Compare English table, noble, with French table, noble. Breathed 1 will present no difficulty

1 The back of the tongue is not raised as in English 1, which may be described as a point-back, instead of a point, consonant.—Ed.
to those who have mastered the distinction between breathed and voiced sounds. See § 64. On the variations of such words as table, peuple, under different circumstances, see § 234.

The Welsh breathed l, written ll in Llangollen, etc., differs from French l in having the breath expelled much more forcibly, so that it may be said to be aspirated, and also in occurring sometimes at the beginning of words.

§ 191. l mouillé. This sound is the same as the Italian gl, and is an l formed by contact of the tongue and palate, corresponding to the front-nasal n. It is still heard in the south of France, but has been superseded in the north by y, and may therefore be omitted from our alphabet.

§ 192. r and r². The symbol r² is used to denote the guttural r which is used in Paris and is now becoming general in all the large towns of France. It is very different from our English r, being formed further back in the mouth than k and g, by trilling the uvula. But in the country and the smaller towns r is formed as in English, with the point of the tongue, and this pronunciation is not considered faulty. And the Parisian guttural r² is not allowed to be used on the stage or in singing.

It is quite unnecessary for English people to learn to pronounce r², and indeed it is so difficult for us that the attempt would certainly result in failure.

Some forty years ago the Parisian guttural r was thought to be affected, and the servant-maids who were engaged to speak French with us in the nursery were chosen from the district round Orleans, so that we might learn the purer French of that province.

§ 193. Voiced r. French r, like the other French liquids, is usually voiced, and the French voiced r, when formed with the point of the tongue, is like the English r in rat, tree, etc., but more distinctly trilled. Yet it is perhaps the most troublesome of all the French consonants for English students. For
in English this sound never occurs before a consonant, nor is it ever heard at the end of a word, unless the next word begins with a vowel. Moreover, it usually converts the preceding vowel into a diphthong, by introducing the sound a, as in peer, poor (pia(r), pua(r)). See § 108 f. So English people find it very difficult (1) to pronounce r as a consonant when it is final or followed by another consonant, and (2) to keep long vowels followed by r pure to the end.

Although French r is short, and slightly trilled as compared with the r heard in Italian, the best way to learn to pronounce it properly is to begin by practising a long trill, and then to learn to hold the vowels which precede it steady and unchanged, passing suddenly from them to the r sound. It will be a useful exercise to learn to distinguish accurately between the English and French words given below, where the difference is only in the treatment of r.

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<td>leer</td>
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§ 194. Voiceless r. The sound r follows the same rule as m and l, becoming voiceless at the end of a breath group after a consonant, as in poudre, maître (poud' r, mèt'r). r is rather more difficult for English people than l, and needs some practice. It should be pronounced very softly. It is a good exercise to learn to make a long trill without any voice. The sound is very like the purring of a cat.

Compare with Fr. sânt'r, fib'r, Eng. centre, fibre (senta(r), faiba(r)), where we introduce the obscure vowel a, and do not pronounce the r unless a vowel follows in the next word.

On the pronunciation of the above words, when not at the end of a breath group, see § 234.
§ 195. The Front-round Lip-continuant u. This sound is heard in huile, huit, nuit, lui, etc., and is apt to be confounded by English people with w or ou (Eng. û). They do not distinguish as they ought between lui and Louis (lui, Lwi), but pronounce them both alike lwi or loui.

The consonant u is derived from the vowel u, bearing the same relation to it as the consonants w and y do to ou and i (Eng. û and i) respectively. See §§ 71, 76. So when the student can pronounce the French u in bu, lu, nu, etc., he need only try to pronounce this vowel very rapidly and pass quickly to the vowel which follows, and he will not fail to produce the consonant u in buis, lui, nuit, etc.

Observe that the action of the lips is the same for w and u, but a different part of the tongue is raised, namely, the back for w and the front for u.

§ 196. Voiceless u. The lip-continuant u generally ceases to be voiced when it follows a voiceless consonant, as in puis, fuis (p'uí, f'uí). But some Frenchmen pronounce u in puis like u in buis, so the distinction is not of much importance, and it is practically unnecessary to write 'u.

§ 197. The Back-round Lip-continuant w. This does not occur in French so frequently as in English, but it is heard in oui, Rouen, bois, voix (wi, Rwân, bwa, vwa), and many other words. After a voiceless consonant it generally becomes voiceless, as in poids, foi (p'wa, f'wa); but there is no necessity to use the symbol 'w. It is never so strongly aspirated as the English wh in where.

There is some difference between English and French w heard when we carefully compare them, as in French oui and English we. The distinction appears to be that French w is narrow, whilst English w is wide.

§ 198. The Lip-Teeth Continuants f and v. These are like English f and v, and need no special remark.

§ 199. The Point-Continuants or Sibilants s, z, ch, j.
All that we need notice here is that in French ch and j stand for the simple sounds which are represented in English by sh and zh,\(^1\) and not for the composite sounds tsh and dzh, for which we use the symbols ch and j. French chou is like English shoe, and not like chew, and French joue differs in like manner from English Jew. Many French words, such as je, joue, jeune, begin with \(j = \) English zh, a sound which we use only in the middle of words, as in leisure, treasure, measure (lezhar, trezhar, mezhar), etc.

\(\S\) 200. **The Front Continuant y.** This sound very seldom occurs at the beginnings of words, and is not often represented by y. The symbols for it are i, ï, y, ill and lï, as in bien, viens, mangions, aïeul, yeux, joyeux, paille, fille (byèn, vyèn, manjyon, ayeul, yeû, jwayneû, pà:y, fi:y). Though not so difficult as the l mouillé which it has superseded, it needs attention and practice, because in English we are not accustomed to pronounce it at the end of our words.

y after a hard consonant generally becomes voiceless, following the same rule as u and w. It is voiceless, for instance, in pied, chien (p'ye, ch'yen), but it is practically unnecessary to use the symbol 'y to represent this sound. 'y is nearly the same as the German ch in ich.

\(\S\) 201. **The Throat Continuant h.** This sound has ceased to be used in Paris and in most parts of France. The so-called aspirated h only denotes that there must be no liaison with the preceding word. But this produces an awkward hiatus, quite contrary to the genius of the French language, e.g., in en haut (an ò), and M. Passy recommends the retention of the h, as in the French of Normandy. I myself was taught to sound it in my childhood by bonnes who were supposed to pronounce better than the Parisians, but it is probable that most students will prefer to omit it, following the example of the Parisians and of the great majority of French people in this respect.

\(^1\) They may be called point-blade continuants.—Ed.
§ 202. The French vowel system is very different from ours, as may be seen by a comparison of the schemes on pp. xxii., xxiii.; and nothing is commoner than to hear English people, who can speak French quite fluently, make sad havoc of the vowels. For our short vowels are quite different from theirs, and we have a tendency to turn our long vowels into diphthongs, which is a great obstacle to us in trying to acquire the long vowels of either French or German.

In studying the French vowels it is best to begin with the eight normal vowels, â, a, è, é, i, o, ô, ou, as in pâte, patte, près, été, fini, homme, drôle, tout.

The Open Vowels.

§ 203. â in pâte is very like â in father, but deeper, the tongue being more depressed. It does not occur very frequently, and is represented by â or a, or when combined with w, by oi = wa, exx. :— mâle, passer, trois (mâl, pâsé, trwâ). It is easily recognised when written â, and it is heard in all those words which end in -ation or -assion (-asyon), and wherever oi is preceded by r, making the sound rwa, exx. :— preparation, passion, trois, froid (préparasyon, pâsyon, trwâ, frwâ).

French â is sometimes mistaken for English ô in Paul, as it resembles it in being more open than English â, and French pas is pronounced like English paw, but this is a bad fault. French â should not be rounded like English ô, and those who cannot imitate it precisely would do better to substitute for it the English â in father.

§ 204. a in patte is a mixed open vowel, differing from â in father in being mixed and not back, and from æ in fat in being more open. It is intermediate between the two, and pains should be taken to make it distinct from both of them. It is generally short, as in â, la, patte, madame (a, la, pat, madam), but it may also be long, as in rare, cage (ra:r, ka:j).
a is easiest for English people when it is short and followed
by a consonant; and if a difficulty is found in pronouncing final
a, as in la mer (la mè:r), it is best to practice it a few times
with the first consonant of the next word, thus:—lam, lam, la
mè:r.

As I have followed M. Paul Passy throughout the French section
of this book, it is right to mention that, in calling a in patte a mixed
vowel, I have ventured to differ from him. He says that it is a front vowel, and
observes, what is no doubt true, and is shown in diagram A (p. xxvii.), that
in low vowels the difference between front and back is not nearly so great
as in high vowels. But it appears to me that although his own a may
well be described as a front vowel, it is not quite the normal French
a, but exceptionally far forward. It seems to my ear to approximate very
closely to our English æ in pat, though it is generally acknowledged that
the normal French a is about midway between the â in father and the æ
in pat.

THE FRONT VOWELS.

§ 205. There are three front vowels in French which are
not rounded and may be considered normal sounds, namely,
the open è in près, the close é in étè, and i as in fini. They
correspond, roughly speaking, with English è, ey, i in fairy,
fate, feet.

The French, who use their lips in speaking much more than
we do, draw back the corners of the mouth and lengthen the
opening to form the sound i, and this they do in a less degree
for é and è.

§ 206. I in fini. The sound i in French may be long, as in
abîme, pîre, rive (abi:m, pi:r, ri:v), or short, as in fini, vie,
lime, gîte, vîf, triste (fini, vi, lim, jît, vîf, trîst). Special
attention must be paid to the short i, which does not exist in
English. For our short i in pit is very different, being a wide
vowel, and much more open than the long i. French fini is
not at all like English finny.

§ 207. Close é in étè never occurs in close syllables and is
never long. It is therefore shorter than English ey in fate,
they, and it does not end with an i sound like ey, which is almost a diphthong. The nearest approach to it in English is the shortened ey sometimes met with in unaccented syllables, as in survey (sb).

We meet with é in parler, nez, pied, blé, j'ai, donnai, gai (parlé, né, pyé, blé, jé, doné, gé).

§ 208. Open è in prés is nearly the same as é in English fairy (féri), but for all that it is difficult for English people to pronounce well. It is long in tête, rêve, fer, vert, terre, frère, chaise, neige, reine (tè:t, rè:v, fè:r, vè:r, tè:r, frè:r, chè:z, nè:j, rè:n), and short in tel, bref, herbe, net (tè:l, brè:f, hè:rb, nè:t).

It is more open than our e in pet, but slightly less open than our è in Mary, fairy. When it is long, there is a difficulty in pronouncing it arising from the English habit of always following it by r or a, generally by a, thus forming the diphthong éa, as in fairy (fèri or fèari), tearing (tè:ring or tè:arjing), fares, cares, wears, tears (fèaz, kèaz, wèaz, tèaz). We find it hard, therefore, to pronounce it in any other position. We have to aim at prolonging the first sound in air (éa(r)) without altering it in any way, as this will give us a vowel almost identical with the French long è.

The Back-round Vowels.

§ 209. There are in French three back-round vowels, corresponding with the three front vowels è, é, i, namely, open o in homme, close ô in drôle, and ou in tout. The open o is not nearly so open as our ô in Paul or o in pot, but, roughly speaking, French ô corresponds with ow in pole, and ou with û in pool.

Here again the French use their lips much more than we do, not only contracting and rounding them, but also projecting them forward considerably for ou, and in a less degree for o and ô.

§ 210. ou in tout. French ou may be long, as in rouge, jour, amour (rou:j, jou:r, amou:r), or short, as in loup, touss.
§§ 211-213. [The Front-round Vowels.]

**goût** (*lou, tous, gou*). When long, it is almost the same as English û in *food*, but it is equally close throughout, not getting gradually closer like our û. Short **ou** is just as close as long **ou**, and must not be made like our **u** in *put, pull*, etc., which is a wide vowel and much more open. The nearest approach we have to French short **ou** is our short **u** in open syllables, *e.g.*, in *influence, instrument, into* (**intu**).

§ 211. **Close ô in drôle.** English students must be careful not to let this sound become diphthongal, like the English **ow** in *pole*. They should also observe that French ô is not quite identical with the first element of English **ow**, though it is not easy to define the difference, which is easier to hear than to imitate. It requires very careful attention and imitation from those who aim at speaking French as well as possible. It is long in *rose, chose, trône, côte* (**rô:z, chô:z, trô:n, kô:t**), and short in *mot, saut, tôt, coté, aussi, rideau* (**mô, sô, tô, kôté, ôsi, ridô**).

§ 212. **Open o in homme.** This sound is not very easy. It is long in *corps, loge* (**ko:r, lo:j**), and short in *trop, sol, robe, album* (**tro, sol, rob, albom**). It differs from English ô in *Paul* and o in *pot* in two respects. In the first place it is not nearly so open as our open o's, which indeed are quite abnormal sounds. So far, it corresponds with the German o in *Sonne*. But it differs from the English and German sounds in being less clearly and distinctly a back vowel. It seems intermediate between o in *Sonne* and eu in *peur*, and some people regard it as a mixed vowel.

**The Front-round Vowels.**

§ 213. These vowels are found in German as well as in French, but we do not meet with them in English or in Italian. They may be regarded as abnormal vowels. They are formed, like the ordinary front vowels **è, é** and **i**, by the front of the tongue approaching the hard palate, but at the same time the lips are rounded as for the back-round vowels **o, ô, ou**.
§ 214. The French vowels belonging to this series are three in number, corresponding with the two sets of vowels just mentioned, viz., eu, eû and u, as in peur, peu, pu (peu:r, peû, pu). It is best to begin by learning to pronounce u, which is not difficult if we first sound i, and then, without stopping the voice or altering the position of the tongue, bring our lips into the position for ou.

In like manner a rounded é will form eû, and a rounded è will become eu, but the sound eû is certainly more difficult than u. The sound of eu is very like our English unrounded oe in burn (boen), though these two vowels differ considerably in their formation.

Examples of eu, eû and u:—

eu is long in heure, veuve, fleuve, cœur, œil, accueil (heu:r, veu:v, fleu:v, keu:r, eu:y, akeu:y), and short in seul, jeune, œuf, cueillir (seul, jeun, euf, keuyir).

eû is long in creuse, neutre, émeute, jeûne (kreû:z, neû:t:r, émeû:t, jeû:n), and short in peu, queue, veut, deux (peû, keû, veû, deû).

u is long in pur, ruse, sûr, eurent (pu:r, ru:z, su:r, u:r), and short in vue, lune, eu, eûmes, eûtes (vu, lun, u, um, ut).

The Four Nasal Vowels.

§ 215. In forming most vowel sounds, the passage of the breath through the nose is stopped by raising the soft palate, so that it issues through the mouth alone. But if, in pronouncing any vowel, the soft palate is lowered, allowing the breath to escape partly by the nose and partly by the mouth, the vowel becomes nasal. There are no nasal vowels in the best English, except in loan words borrowed from French; but in French the four vowels, â, è, o, eu, are liable to be nasalised, thus forming the four nasal vowels which occur in pan, pin, pont, un, and which in this scheme are represented by an, èn, on, eun.
One of these symbols, namely, èn for the sound in pin, will probably seem strange, but it should be remembered that in rien, bien, chien, Amiens, pensum, and many other words, the symbol for it is en.

Frenchmen, as well as students of other nations, are apt to fancy that a sound of n is heard in these nasal vowels. They are, however, simple vowel sounds, and it is only when there is a liaison with a following vowel that any consonant is heard.

When there is a liaison, add an n in ordinary type, thus:—mon enfant (monn anfan).

Examples of the Nasal Vowels:—

an:—an, champ, plante (an, shan, plan:t).
èn:—fin, mince, soin, grimper, plaindre, faim, plein, bien, rien, pensum (fèn, mèn:s, swèn, grènpè, plèn:d'r, fèn, plèn, byèn, ryèn, pènsom).
on:—rond, conte, nom (ron, kov:t, non).
eun:—un, parfum, jeun (eun, parfeun, jeun).

When there is a liaison, some speakers denasalise these vowels altogether, and they always lose more or less of their nasality.

It may be worth noting that some of the French nasal vowels differ from the oral vowels on which they are based in being more open. èn at least is unquestionably more open than è. My own observations led me to conclude that it was the English æ nasalised before I had studied any books on French phonetics, and it still seems to me nearer to this sound than to the French è. But on is hardly as open as o in homme. Perhaps, though pretty nearly on a level with this o, it may really be derived from the closer ø in drôle.

Vowels in Unaccented Syllables.

§ 216. There are three vowels which occur only in unaccented syllables and are always short. The most important of these is:—

The Natural Vowel e in le. e is called the French natural vowel, because when Frenchmen hesitate in speaking and simply let the voice go on without attempting to modify it,
this is the sound they utter. It is not quite the same as \textit{a} in \textit{villa} which Englishmen use in the same way, the French sound being a little closer and slightly rounded.\footnote{F. Beyer says that it is closer than \textit{eu} in \textit{peur}, but not so close as \textit{eft} in \textit{peu}, and this appears to me to be correct.}

There is not much difference in sound between French \textit{eu} and \textit{e}, but it is convenient to use different symbols for them, because there is this important distinction, that \textit{eu} may be long and accented, whilst \textit{e} is always unaccented and short, and is also very often elided.

**Examples of \textit{e}:**—\textit{je, me, le, de, ne, degré, faisant, faisons, faisais} (\textit{fezan, fezon, fezè}).

§ 217. **Two other Unaccented Vowels.** There are two other vowels occurring in unaccented syllables only, namely, one intermediate between \textit{è} and \textit{é}, \textit{e.g.}, in \textit{maison}, which is not precisely = \textit{mèzon} or \textit{mézon}, and another which is between \textit{o} and \textit{ô}, \textit{e.g.}, in \textit{comment} (\textit{koman} or \textit{kôman}). There is no need to use special symbols for these sounds. They can be represented by the characters \textit{è} and \textit{o} in a work which does not aim at making minute distinctions. These vowels are always short.
VIII.

FRENCH SYNTHESIS.

Accent.

§ 218. The French language differs so much from English in the use of accent, i.e., stress or emphasis, that English students who have only paid attention to the pronunciation of particular words, and not to the accentuation of whole sentences, can only speak a miserable sort of English-French, totally different from the French language in the mouth of a native. Who has not heard English people say Parlez-vous français? or Comment-vous portez-vous? with a strong accent on the first syllable of the principal words, bringing these out in sharp contrast to the remaining syllables, utterly regardless of French habits of accentuation?

The first point to be observed with regard to accent in French is that there is no such well-marked contrast between accented and unaccented syllables as we find in English and in German. Dr. Abbott, in his Hints on Home Teaching, goes so far as to say that there is equal stress on all the syllables; and although this is an exaggeration, it must be confessed that Frenchmen are not all agreed among themselves as to where the stress should fall. But happily there is not much difference of opinion among the leading phoneticians.

Beginners must then be frequently reminded that in French the syllables should be all perfectly clear and distinct, like a row of pearls on a string, not weak and confused, with a few syllables coming into prominence here and there. This remark,
which applies to the spoken language, must not, however, be understood to mean that everything which appears as a syllable in the ordinary spelling is to be clearly pronounced as such. In the spoken language the vowel e very frequently disappears, *petit* is pronounced *pti*, or if a vowel follows, *ptit*, and in *je ne sais pas* the vowel of *ne* is lost, and so on. And in all such cases the syllable is lost also, for French has no syllabic consonants like English, *l’, m’, n’* in *trouble, criticism, open*.

The French accent laws differ also from the English in these particulars:—

(a) The syllables which bear the accent or stress are not necessarily the same as those on which the voice is raised to a higher pitch. This has occasioned some difficulty in ascertaining where the accent really does fall.

(b) The accent, as a general rule, is not logical, that is, it does not serve to distinguish the principal words in the sentence.

The rule which governs French accentuation is a very simple one, and soon stated, but it requires great attention on the part of English people to carry it out in practice. It is as follows:—

§ 219. Rule for French Accentuation. The accent falls on the last syllable in each sentence or breath group; and if the breath group is a long one, it is broken up, at the discretion of the speaker, into several accent groups, each one of which ends with an accented syllable.

So in the two phrases given above—*Koman vous porté vou?* and *Parlé vou fransè?*—the last syllable of each phrase should have the stress, whilst the other syllables are made as equal as possible.

The following sentence, taken from M. Passy’s *Le Français Parlé*, shows how longer sentences are broken up into accent groups, the last syllable of each group bearing the accent:—

*S étét euen om | de hôte nèsans, | don l fon | n été pà movè, | mè ky été | koronpu | par la vanité | é par la molès.*
§ 220-222.]

Quantity.

The most important exception to this rule is that when the last syllable has the vowel e, the accent falls on the preceding syllable.

It should be observed also that a logical accent is occasionally used in French as in English, to mark an antithesis. F. Beyer gives as examples, "donner et pardonner"; "pagina n'est pas le, mais la page en français".

§ 220. *Secondary Accents* are met with in words where the final vowel which bears the principal accent is immediately preceded by a long vowel. This long vowel then becomes half long, and takes a secondary accent. Exx. — baron, bâton, château, passer, raison, and words ending in -asion, -ation, -assion and -ision.

§ 221. *The Accents in Poetry.* It is evident that French poetry cannot be scanned like English poetry. Theoretically, there is a fixed number of syllables in each line, but in point of fact these syllables are not all heard, many of the final syllables in e being omitted, though the readers sometimes fancy that they scrupulously pronounce them according to rule. There are different theories as to the principle of rhythm observed in French poetry. M. Passy’s theory is that although the number of syllables is variable, there is a fixed number of accent groups in each line, and the division of the lines into accent groups is shown in the specimens of poetry in M. Passy’s *Les Sons du Français* and *Le Français Parlé*.

Quantity.

§ 222. Here again we are met by the difficulty that phoneticians are not all agreed as to the laws of quantity in the French language. And certainly the differences of quantity or length, like those of accent, are not so clearly marked in the French language as they are in English and German. Moreover, the dialects of French differ as to the length of certain syllables, e.g., the first syllables of *beaucoup* and *comment*. It is in accented syllables that the difference between long and
short vowels is most apparent, and that there is a general
agreement in the uses of the various dialects.

As regards quantity, French vowels may be divided into
three classes.

Class I. Two vowels which are always short:—é and e.

Class II. Seven vowels:—â, ô, eû, an, èn, on, eun, which
are more frequently long than any others, and may be
called long by nature. Note that these consist of the three which, in
this scheme, are marked with a circumflex, and the four nasal
vowels.

Class III. The remaining seven vowels:—a, è, i, o, ou,
eu, u.

§ 223. As regards Class I., reasons can be given why é and
e are always short, namely, that e is always unaccented, and
that, although é may have an accent, it never occurs in a
position where, by rule, other vowels would be long, that is,
not before a final consonant.

Three rules concerning quantity apply equally to the vowels
in Classes II. and III.

First, all final vowels are short, as in tot, pas, joue, vie (tô,
pâ, jou, vi).

Secondly, vowels in accented syllables, followed by a single
final consonant, are long, if that consonant is r or one of the
soft continuants. Exx.:—cave, ruse, cage, travail, soleil, rare
(ka:v, ru:z, ka:j, trava:y, solè:y, ra:r or râ:r).

And thirdly, all vowels are generally long when they occur,
followed by a consonant, in the final syllables of words borrowed
from foreign languages. Exx.:—iris (iri:s), blocus (bloku:s),
Minos (Mino:s).

Liaison does not lengthen a vowel, apparently because the
consonant is pronounced as though it belonged to the following
word:—il n’est pas ici (inèpâ zisi).

§ 224. The vowels in Class II.—â, ô, eû, and the nasal
vowels—when accented and followed by any one or two con-
sonants, are long:—côte, passe, jeûne, fonte, pente, pâtre, apôtre
Intonation.

§§ 225, 226.


Here again vowels are not lengthened by liaison:—tant et plus (tan téplus).

§ 225. The vowels in Class III.—a, è, i, o, ou, eu, u—followed by any consonant other than a soft continuant or r, may be long or short, but they are most frequently short. One only, namely è, may be indifferently long or short in such a position. Exx.:—mètre (mètr), maître (mè:tr); sainé (sèn), Seine (sè:n); renne (rèn), reine (rè:n); tette (tè:t), tête (tè:t).

It is worth noting also that the vowels in tous (tou:s), boîte (bwa:t), serve to distinguish these words from tousse (tous), boîte (bwat).

In unaccented syllables, long vowels generally become half-long, and as a rule their length can then be left unmarked, but it is worth while to distinguish the half-long vowels in the participles tirant (ti:ran), couvant (kou:van), from the short ones in the substantives tyran (tiran), couvent (kouvan).

Intonation.

§ 226. We have seen that French syllables differ but slightly from one another in accent and quantity. And yet the effect of spoken French is not monotonous, owing to the well-marked modulations of the voice. English students, and those of other nations also, find the French intonation extremely difficult to imitate, so that it is often the one thing wanting to those who, in other respects, pronounce French almost like a native. And unfortunately but little can be done by means of symbols to show the rising and falling of the voice.

The chief points of contrast to be observed between the English and French systems of modulation are these:—

(1) In French the voice rises and falls through much larger intervals than in English, producing a greater contrast between the high and low syllables.
(2) Whereas in English, sentences which are not interrogative fall at the close, French sentences often, and indeed most frequently, rise at the end, even when they are not interrogative, in a manner which sounds very strange to English ears.

(3) The English rule that accented syllables rise in pitch does not prevail in French, where a syllable may rise without being accented, or be accented without rising. This fact is said to be the explanation of the difference of opinion concerning the accent in French, those syllables which are higher in pitch appearing to be accented when this really is not the case.

Syllables.

§ 227. We have seen that in English a consonant may sometimes form the nucleus of a syllable, as in troubled, opened (trœbl’z, owpn’d), where l and n are syllabic. But in French there are no syllabic consonants, and every syllable must have a vowel. And as there are no diphthongs in French, the rule is that there are as many syllables as there are vowels.

Such combinations as ui, wa, wan, ya, ye, etc., are indeed sometimes reckoned as diphthongs, but the first sound in each of them is generally pronounced as a consonant. M. Passy at least reckons them as such, and lays down the rule that the number of vowels and of syllables is the same.

§ 228. Syllable Division. In French, as many consonants as possible are joined with the vowel that follows, and this rule holds good when final consonants are followed by a vowel in the next word. The syllables are divided quite irrespectively of word division. Exx.:—tapis, cadeau, tableau, insensibilité, quel âge a-t-il? are divided thus:—ta-pi, ka-dô, ta-blô, èn-san-si-bi-li-té, ké-lâ-ja-til?

This French habit is very confusing to foreigners, for the words all run into one another, so that it is impossible for the ear to detect where one word ends and another begins. In English, on the other hand, a new word almost always begins a new syllable.
§ 229. Open Syllables. It follows from the rule for syllable division that French syllables are almost always open, that is, they end in a vowel. The vowel é never occurs in close syllables; so although it is heard in j’ai (jé), it is changed to è in ai-je (éj). The French Academy have recognised this law by altering collège, siège, in the last edition of their dictionary, to collège, siège.

Liaison.

§ 230. As in French open syllables are preferred, and combinations of consonants are avoided, many final consonants which were formerly pronounced, are now silent, unless a vowel follows in the next word. And when such final consonants are sounded, there is said to be a “liaison”. Cp. les chevaux (lé chvô), un grand chien (eun gran chyèn), with les hommes (léz om), un grand homme (eun grant om).

We have parallel cases in English, as the n of an is never used unless a vowel follows, and it is only before a vowel in the next word that final r is ever heard.

Observe the change of consonants in (léz om, eun grant om), neuf heures (neuv eu:r), un sang impur (eun sank ènpu:r), s and f being changed to z and v, and d and g to t and k respectively. The rule is that in liaison continuants become soft and stops become hard.

§ 231. Many more liaisons are made in careful reading than in ordinary speech. It is very difficult for foreigners to know when to make a liaison. The following rules are from Mr. Beuzemaker’s French and German Journal, very slightly modified by M. Passy. They apply to colloquial French.

The liaison should be used before vowels:—

(1) Between articles and their nouns:—Léz arb’r.
(2) Between nouns and preceding adjectives:—vôz anfan, se movèz ékolyé. But when the adjective follows the noun, it is not used in ordinary speech:—eun gou orib’l, in elevated style, eun gout orib’l.
(3) Between numerals and their nouns:—diz om, vent ardwaz.

(4) Between pronouns and verbs:—i(l) vous on done.

(5) Between verbs and pronouns:—partet i(l), dit el, prenez an.

(6) Between adverbs and adjectives or verbs:—trèz aktif, pluz okupé.

(7) Between prepositions and their complement:—chéz el, sanz é(k)skuːz.

(8) Between the words est, il, ils and a following vowel:—il et isi, iz on peur.

Observe that il and ils are sounded i before a consonant, and il, iz, before a vowel.

Monosyllables are oftener tied than longer words:—trèz ènportan, but asé, or aséz ènportan; and that when the first word already ends with a consonant, the liaison is generally omitted:—anvèr él.

Elision.

§ 232. There are some few cases in which elision is recognised in the ordinary French spelling, le and de being written ʃ and d' before vowels, as in l' enfant, un verre d'eau. But elisions are far more frequent than the spelling would lead us to suppose.

The only sound which is elided is e, and this usually disappears whenever it can be omitted without bringing too many consonants together. Examples of its disappearance in the middle of a word are:—petit (pti), second (zgon), mesure (mzuːr), demain (dmèn). In an elevated style it is not so often omitted as in colloquial French.

As a general rule, three consonants cannot come together in French without e intervening, but M. Passy observes that this rule has exceptions. He says: “When the third consonant is one of the following—I, r, w, u, y, which may be called vowel-like consonants—three consonants are quite
—

natural:

—Madam

Blaw, kat plawsh,

cases where the first consonant

same

:

—euwn

ark-fooutaw ;

opstine,

may
un

artificial

(popularly

sonants

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Hoiu Stops are Combined.

§§ 233, 234.]

pom

one

is

indeed,

In some

k^it.

of these five,

in

this

— sa

it is

the

way four conForms such as

marsh hjm.
nn graw:d statu, were originally
ostine, un foel estatu), but are now quite

be allowed

:

bel statu,

natural to educated people.

The use
is

of e to avoid

awkward combinations

not limited to those words in which

it is

consonants

of

written.

It

may

be

heard, for instance, after arc in the phrase Varc de triomphe,

and

after est in Vest de la France.

How
§

233. It

is

Stops are Combined.

important to observe the different

way

which
We have
followed by
in

the stops are combined in English and in French.
noticed in

§

116

how

in English,

when

a stop

is

another stop, or by a liquid, as in active, bacon (aektiv, foeykn'),
the first consonant is implosive and not explosive, that is, it is

But if the French actif
way, a Frenchman would fail

heard only in the act of shutting.
(aktif ) were pronounced in this

hear the k. In such cases there should be a slight explosion,
with a little escape of breath between the two consonants.

to

Variations of

Words ending

in Voiceless

m,

1

or

r.

We

have seen already (§§ 186, 190, 194) that some
French words end with voiceless m, 1 or p, when not followed
§

234.

by another word

same breath group.

But these words
have the provoking habit of going through a good many variations under different circumstances.
M. Passy writes to me
that

they are

commonly
consonant,

in the

" une

veritable

scie".

They

spelt with the endings -le, -re,

such as peuple,

table,

are the words
-me, preceded by a

spectacle,

souffle,

propre,

arbre, autre, tendre, livre, souffre, rhumatisme.

All such words have three different forms, and some have
four, according to their position in the sentence.
Speaking
generally, the terminations of these

words are

:


(1) 'l, 'r, 'm at the end of the breath group.
(2) l, r, m before a vowel.
(3) le, re, me before a consonant, or else
(4) l and r are altogether dropped before a consonant.

When English people are in doubt whether to use 3 or 4, it is safer to use 3, and pronounce le and re before a consonant.

The first set of endings hardly needs further illustration, as we meet with them whenever a word of this class is isolated, or at the end of a sentence, or of any breath group. But in familiar conversation l and r are often dropped altogether, and we hear peup, kat, for peup'1, kat'r, and M. Passy says that in dogme he pronounces a voiced m.

The rule for the second set appears to be invariable, final m, l and r being always voiced when followed by a vowel in the next word, as in la Bibl antyê:r, mon pô:vr ami.

The perplexing point is to know what ending should be used when a consonant follows in the next word. The general rule is to have voiced m, l or r followed by the obscure vowel e, so as to prevent three or more consonants coming together, as in rumatisme kronik, sa propre la:n:ã, table d ò:t, but there are many exceptions. In this position m is not liable to be dropped altogether by people who pronounce carefully, though pris, rumatis, etc., are often vulgarly used; but even those who pride themselves on speaking correctly often drop l, and still more frequently r, in familiar conversation, e.g., in kat pèrson, not tab'l, pôv garson/ pour pra:n:ã konjé. In compounds such as mèt d òtèl, eun kat plas, r is invariably dropped. There is also a third form in use before a consonant, voiceless m, l and r being sometimes used in this position.

M. Passy observes that some French people use syllabic l at the end of a breath group, or before a consonant, but he considers this abnormal. When we anglicise such an expression as table d'hôte, syllabic l is, of course, quite allowable, and it would be affectation to try to avoid it, but it ought not to be used in speaking French,
IX.

GERMAN ANALYSIS.

§ 235. The sounds of German are easier to master than those of French, partly because they are more like English sounds, and partly because the spelling is more regular, and consequently a better guide to the pronunciation. And if French has already been acquired, some of those sounds which do not occur in English will have been learnt already.

**Standard German.**

§ 236. The great differences in pronunciation between the natives of different parts of Germany must be obvious to everyone. It has been usual for English people to accept the pronunciation of Hanover as the best German, but the Germans themselves are of a different opinion, and ridicule the Hanoverians for their provincialisms. But although provincialisms are to be met with in all parts of Germany, there is happily a pretty general consensus of opinion as to what is the best German. It is the language of the stage, that is the pronunciation of north Germany, free from provincialisms, which may be accepted as standard German, and this it is which all foreigners should try to acquire.

There are, indeed, some few points which may be regarded as open questions, and Prof. Vietor, whose pronunciation I have followed throughout, accordingly gives some alternative forms, shown in the footnotes to the specimens of German. These
forms are what I myself use, and they will be found easier for English pupils than those given in the text.¹

§ 237. German Consonants Illustrated.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>Bahn (ba:n), “track,” “railway”.</td>
</tr>
<tr>
<td>d</td>
<td>du (du:), “thou”.</td>
</tr>
<tr>
<td>g</td>
<td>gut (gu:t), “good”; vergehen (fär-gé:en), “pass away”.</td>
</tr>
<tr>
<td>n</td>
<td>No symbol used</td>
</tr>
<tr>
<td>m, mm</td>
<td>mir (mi:r), “to me”; Lamm (lam), “lamb”.</td>
</tr>
<tr>
<td>n, nn</td>
<td>nie (ni:), “never”; Mann (man), “man”.</td>
</tr>
<tr>
<td>l, ll</td>
<td>lahm (la;m), “lame”; voll (fol), “full”.</td>
</tr>
</tbody>
</table>

¹As these alternative forms, with stopped instead of open consonants, for g medial and final, are used on the stage and have been gaining ground for some time among educated speakers, I myself have given them the preference in recent publications, such as Aussprache des Schriftdeutschen, 4th edition, and Lesebuch in Lautschrift.—Ed.
§ 237.]

German Consonants Illustrated. 157

Symbols.  Examples.

r or r²  r, rr  rauh (rau), “rough”; Narr (nar), “fool”.

w  (not = Eng. w) used by some Germans instead of v in
    w, u  schwer (shwe:r), “heavy”; quer (kwe:r), “crosswise”.

f  f, ff, v  Fall (fal), “fall”; Schiff (shif), “ship”; viel (fil), “much”.


s  s, ss, ss  List (list), “stratagem”; Kasse (kase), “cash”; Fuss (fu:s), “foot”.

s  (in the combinations ts and ks).

ts  z, tz, t, c, besides zu (tsu:), “to,” “too”; Satz (zats), “sentence”; Nation (natsi:ø:n), “nation”; cis (tsis), “C sharp”.

ks  x, besides ks, chs, Axt (’akst), “axe”.

z  s  so (zo:), “so”.


cç  ch, g  ich (’iç), “I”; solch (zolç), “such”; Sieg (zi:k or zi:ç), “victory”; Berg (bärk or bärg), “mountain”.

j (Eng. y)  j, i, g  ja (ja:), “yes”; Familie (fami:øje), “family”; Siege (zi:ge or zi:je), “victories”; Berge (bärge or börge), “mountains”; regnen (re:gnen or re:jnen), “rain”.


Symbols.

\begin{align*}
\textbf{x} & \quad \text{\textit{ch, g}} \\
\textbf{g} & \quad \text{\textit{g}} \\
\textbf{h} & \quad \text{\textit{h}}
\end{align*}

Examples.

\begin{align*}
\text{ach (\textit{\text{"a}x}), "ah";} & \quad \text{Buch (\textit{bu:x}), "book";} \\
\text{Tag (\textit{ta:k or ta:x}), "day";} & \quad \text{zog (\textit{tso:k or tso:x}), "drew" (sing.).} \\
\text{Tage (\textit{ta:ge or tag:e}), "days";} & \quad \text{zogen (\textit{tso:gen or tso:gen}), "drew" (plur.).} \\
\text{Hand (\textit{hant}), "hand".}
\end{align*}

This list gives only the symbols which occur in German words, and those used for the foreign sound \textit{zh}. Other symbols, used in loan words borrowed from French and other languages, are given in Dr. Vietor’s \textit{German Pronunciation}, but this simpler list may be useful in teaching children, who ought not, at first, to be troubled with exceptions.

\section*{Six New Consonants.}

§ 238. Most of the German consonants are identical with, or very similar to, those used in English, but there are six new consonants, namely, (\textit{\text{"a}}), \textit{r}, \textit{w}, \textit{\c}, \textit{x}, \textit{g}. We shall see, however, that of these, three are really superfluous, so that English students need only learn to pronounce the three following:— (\textit{\text{"a}}), \textit{\c}, \textit{x}.

§ 239. \textbf{The Glottal Stop}, for which we use the symbol (\textit{\text{"a}}), is formed by bringing the vocal chords together, so as to close the glottis, and then suddenly opening them with an explosion, as is done in coughing or clearing the throat. It is not a sound difficult to produce, but as it is not ordinarily written, Germans and others who have not studied phonetics, generally fail to observe it. A German master told me that when he repeated the vowels to classes of English children, they always laughed, and he was puzzled by this until it was pointed out to him that in so doing he sounded an emphatic glottal stop before each vowel, producing an effect very strange to English ears.

Students must be very careful not to forget to pronounce this consonant. It occurs before all initial vowels, as well as
Six New Consonants.

in the second part of compounds like überall, abirren. But in
compounds which are no longer felt to be such, like allein,
daraus, heraus, hinaus, it is omitted, as also in phrases where
little words are closely connected with the preceding word, and
consequently unaccented, e.g., in will ich, hat er, muss es.¹

§ 240. r². This guttural r, formed with the back of the
tongue and the uvula, is the same as the r generally used in
Paris, and has been discussed in § 192. Many Germans have
substituted it for the r formed with the point of the tongue, and
the use of it is spreading in Germany; but it is not as yet
heard in the best German, and there are some Germans who
omit final r altogether, substituting for it some sort of vowel
sound. This also is a practice to be avoided.

§ 241. The Simple Lip Continuant w. This again is a
sound which it is not necessary to use in German, as it is a
substitute for v, and though frequent, is by no means universal
amongst careful speakers. It is heard in the combinations
written schw, qu and zw, e.g., in schwer, quer and zwei, and pro-
ounced either (shw, kw, tsw) or (shv, kv, tsv). It is not a
difficult sound to pronounce, being formed by simply bringing
the lips together, without rounding them or raising the back
of the tongue, as is done in pronouncing English w. It differs
also from English w in being very often voiceless.

The reason for drawing attention to this sound is that it
may easily be mistaken for English w, which ought never to
be substituted for it. German Quell must be distinguished
from English quell. It is best to pronounce v (1) wherever w
is written, and (2) where u is found in the combination qu.

The corresponding voiced sound is used in South Germany,
e.g., in the word Wesen.

§ 242. The Palatal Continuant c, commonly called the ich
sound, is quite distinct from the back continuant x, called the
ach sound. It is sometimes heard in English hue, and we have

¹ In South Germany, the glottal stop is, as a rule, not used.—Ed.
met with it in French *pied*, where the sign used for it was 'y'. In some combinations it is difficult to pronounce, especially after r, as in the words *durch* and *Furcht*.

\( \varsigma \) always occurs after a front vowel or a consonant, except in a few foreign words, such as *Charon*.

There are some instances in which it may be questioned whether \( \varsigma \) or \( k \) should be used, namely, those in which \( g \) final is written after a front vowel or a consonant. Prof. Vietor says that two-thirds of German speakers use \( \varsigma \) in such cases, and that in the termination *-ig*, as in *König*, the \( \varsigma \) sound is almost universal.\(^1\)

Except the termination *-ig*, the case is quite analogous to that of medial \( g \); that is to say, either \( \varsigma \) or \( k \) may be used. But \( ik \) for *-ig* final is quite a provincialism.

§ 243. The Back Continuant \( x \). This consonant, the so-called *ach* sound, may be heard in the Scotch *loch*. Like \( û \), it is formed with the back of the tongue approaching the soft palate. It occurs only after back vowels.

§ 244. The Voiced Back Continuant \( g \). This differs from the last sound only in being voiced. It is somewhat difficult to pronounce, but is always allowable to use \( g \) in its place.\(^2\) It occurs only after back vowels, and is always medial, as in *Wagen*, *Bogen*.

**Familiar Consonants.**

§ 245. A few points concerning these demand our attention, for some of them differ in formation or in use from our English consonants.

**The Point Consonants** \( t, d, n, l, sh, r \), are somewhat different from the corresponding sounds in English. German \( t, d, n, l \) are formed with the point of the tongue only, whilst in English \( t, d, n \) the blade, or part immediately behind the point, seems to be raised also; and in forming English \( l \) the

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1 On the stage \( k \) is used, except in the termination *-ig*, which has \( \varsigma \) (but \( g \) in *-ige*, etc.). See footnote, p. 156.—*Ed.*

2 This is the stage pronunciation.—*Ed.*
back of the tongue is raised as well as the point. So students must endeavour to use the point only in forming all these consonants.

German sh is formed, Prof. Vietor says, by a broad stream of breath passing between the teeth, whilst the lips are somewhat protruded; but in English sh the lips are not protruded, and the blade of the tongue is made to approach the hard palate, leaving a central channel for the breath.  

It is usual in Hanover, and in some other parts of Germany, to substitute s for sh in words beginning with the written symbols sp and st, such as sprechen, stehen; but this is a mistaken attempt to follow the spelling, and ought not to be imitated.

r in German is more distinctly trilled than in English, and in the best German it does not lengthen, or modify in any way, the vowels which precede it. It is difficult for English people to pronounce it when final or followed by a consonant; and the worst mistakes of English students of German are generally due to their habits of omitting it, and allowing it to modify preceding vowels in their own language (see § 108).

h is always pronounced. Illiterate speakers do not drop it as they do in England.

§ 246. Final Consonants are Hard. The only exceptions to this rule are the liquids m, n, ng, l, r; for though many words are spelt with final b, d, g, v, the sounds heard in such cases are p, t, ç or x (or k instead of ç and x), and f, as in ab, Hand, Sieg, Berg, Tag, zog, Motiv.

§ 247. Final Consonants are Short. It is very necessary to draw the pupils' attention to this fact; for in English, after short vowels, final consonants are lengthened, and to do the same in German would be a bad mistake. It is particularly important to avoid lengthening final liquids. Pronounce the final consonants in such words as Lamm, Mann, lang, Narr, voll as abruptly as possible.

1 Also in German sh, the blade of the tongue may be raised.—Ed.
§ 248. **German Vowels Illustrated.**

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>a: a, aa, ah</td>
<td>da (da:) “there”; Aal (’a:l), “eel”; nah (na:) “near”</td>
</tr>
<tr>
<td>e: e, ee, eh</td>
<td>schwer (shve:r), “heavy,” “difficult”; Beet (be:t), “flower-bed”; Reh (re:), “roe”</td>
</tr>
<tr>
<td>i: i, ie, ih, ieh</td>
<td>mir (mi:r), “to me”; sie (zi:), “she”; ihn (i:n), “him”; Vieh (fi:), “cattle”</td>
</tr>
<tr>
<td>o: o, oo, oh</td>
<td>so (zo:), “so”; Boot (bo:t), “boat”; roh (ro:), “raw,” “rude”</td>
</tr>
<tr>
<td>u: u, uh</td>
<td>du (du:), “thou”; Kuh (ku:), “cow”</td>
</tr>
<tr>
<td>a</td>
<td>ab (’ap), “off”</td>
</tr>
<tr>
<td>e</td>
<td>Gßbote (gebo:te), “commandments”</td>
</tr>
<tr>
<td>i</td>
<td>mit (mit), “with”; vierzehn (firtse:n), “fourteen”</td>
</tr>
<tr>
<td>o</td>
<td>ob (’op), “if,” “whether”</td>
</tr>
<tr>
<td>u</td>
<td>Kunst (kunst), “art”</td>
</tr>
<tr>
<td>ö</td>
<td>Gespött (geshpöt), “mockery”</td>
</tr>
<tr>
<td>ü</td>
<td>Hütte (hüte), “hut”</td>
</tr>
<tr>
<td>ai</td>
<td>Ei (’ai), “egg”; Mai (mai), “may”</td>
</tr>
<tr>
<td>au</td>
<td>Au (’au), “mead,” “meadow”</td>
</tr>
<tr>
<td>oi</td>
<td>Heu (hōi), “hay”; glänbig (gloibīg), “believing”</td>
</tr>
</tbody>
</table>

The above list does not include symbols occurring only in loan words. It should be observed, however, that in French loan words we meet with four nasal vowels, an, èn, on, eun, the French symbols being retained in every case. Exx. :—
§§ 249, 250. ] Long and Short Vowels.

èn ,, Bassin (basèn:), “basin”; train (trèn:), “baggage” (of an army); plein (plèn:), “full”.
on ,, Ballon (balón:), “balloon”.
eun,, Trente-et-un (tran:t-e:-éun:), parfum (parféun:), “perfume”.

German Vowels Described.

§ 249. The German vowel scheme shown on p. xxiv. should be examined, and compared with the English and French schemes preceding it. We shall find that in some respects the German vowels are like the French, and that in others they resemble our own; so that, to those who know the sounds of English and French, the mastery of the German vowels will prove to be a matter of small difficulty. Several of the English habits of speech which mislead students of French must be guarded against in German also; therefore some of the warnings given in the chapters on French must be repeated here.

Long and Short Vowels.

§ 250. An inspection of the German scheme of vowels on p. xxiv. will show at once that here, as in English, the long and short vowels are distinct from one another, there being only two instances in which the corresponding long and short vowels are identical in sound. And the difference in each pair of corresponding long and short vowels is the same that we have noticed in English; that is, the short vowel is formed with a relaxed and widened tongue, so that it is called wide, and it is also decidedly more open than the corresponding long vowel.

The correspondence of the long and short vowels may be shown thus:—

<table>
<thead>
<tr>
<th>Long and Narrow.</th>
<th>Short, Wide and more Open.</th>
</tr>
</thead>
<tbody>
<tr>
<td>e: as in geh</td>
<td>ä as in Hände</td>
</tr>
<tr>
<td>i: ,, ihn</td>
<td>i ,, Sinn</td>
</tr>
</tbody>
</table>
Long and Narrow.  Short, Wide and more Open.
o: as in Sohn  o as in Sonne
u: ,, Kuh  u ,, dumm
ö: ,, Söhne  ö ,, können
ü: ,, kühn  ü ,, dünn

Long.
a: as in lahm  a as in Lamm
ä: ,, mähen  ä ,, Männer

The short vowel ä appears twice in the above pairs of vowels, because, whilst it is identical in sound with the long ä:, it bears the same relation to e: as the other short vowels do to the long ones most resembling them.

There is no long vowel corresponding with the short e in Gabe. This short vowel is always unaccented.

But whilst, in the distinction between long and short vowels, German is like English and unlike French, there are two points in which the vowels correspond with the French and differ from our own. For first, we have a series of front-round vowels, like the French in peur, peu, pu; and secondly, the German vowels do not, like the English, tend to become diphthongs.

Open Vowels.

§ 251. The Open Vowels a:, a, as in lahm, Lamm. There is no difficulty in pronouncing the long vowel a:, as it is identical with English â in father. But a in Lamm, Mann, etc., must on no account be made like English a = æ in lamb, man, for the sounds are quite different. It is, however, an easier vowel than French â in patte, because it is precisely like English â in father, only shorter, whilst the French â is, as we have seen, intermediate between â in father and æ in fat.

When German a is unaccented, great care is needed to avoid altering the vowel and making it like English a in villa, servant, etc. It must be pronounced quite clearly, as in Niemand (ni:mant), "nobody".
Front Vowels.

§ 252. The Front Vowels ä:, ä, e:. The easiest of these for English students is the short ä, in Fest, Hände, which is the same as our e in pet. The sound must not be altered before r, as English people are apt to do, making German Herr like English her.

German ä:, as in süren, mähen, corresponds with French è, though the French sound is more open, and German e:, as in geh, with French é. Here, as in French, our difficulty arises from the English tendency to turn long vowels into diphthongs. We can obtain a sound sufficiently near to the open ä: by omitting the final sound of English bear, and the close e:, by omitting the i sound at the end of obey. German Reh is not = English ray.

The close German e: in sehr schwer, will be found "sehr schwer," i.e., very difficult, because r follows, and this combination is contrary to our English habits.

§ 253. The Close Front Vowels i:, i. The short German i in Sinn, being = English i in pit, will be found very easy, except in the position where all German vowels are more or less difficult, i.e., before r, as in Hirt; and the difference between the long German i: in ihn and English ñ in feet, is not very great. It is that English ñ begins with a more open sound and gradually becomes closer, whilst German i: is equally close throughout.

Observe that though German i: is shortened in unaccented open syllables, its quality is not altered. So direkt differs from English direct, the i being pronounced like our short unaccented ñ in the first syllable of eternal.

The symbol ie for short ñ, as in vierzehn, is very rarely used.

Back-round Vowels.

§ 254. The Back-round Vowels o:, o, as in Sohn, Sonne. Both of these require attention. The long o: must not close with a sound of u, like English ow in bowl, but must be kept
unchanged to the end, and it is not quite like the first part of our English ow, but apparently identical with French ô in drôle. See § 211.

The short o is very decidedly more close than English o in pot; it is nearer to French o in homme, but a little closer than the French o, and it has not, like French o, a leaning towards the front-round eu in peur, but is clearer, and more distinctly a back vowel.

Both oː and o must be clearly pronounced before r, e.g., in Rohr, fort. The long oː is peculiarly difficult in this position. How distressed my excellent German mistress was, to be sure, at the ineffectual attempts of her pupils to pronounce her name, Frau Flohr! The pronunciations were many and various, but it was most frequently pronounced like English flaw.

The symbol oo for long oː is very rare.

§ 255. The Close Back-round Vowels uː, u, as in Kuh, dumm. These are not difficult, the short u being the same as English u in put, and the long uː like English ū in pool. But the long German ū is close and unaltered throughout, whilst English ū begins with a more open sound and is gradually closed.

Front-round Vowels.

§ 256. The Front-round Vowels öː, ö, as in Söhne, können. These have no equivalent in English, being quite distinct from English oe in burn, which comes nearest to them in sound. The long öː is the same as French eû in peu, except in the matter of length, for French eû may be short, as indeed it is in peu.

The short ö is more like French eu in peur, but it is somewhat closer, and is always short, whilst French eu may be long, as it is in peur.

The symbol ò for öː is rare.

§ 257. The Close Front-round Vowels üː, ü, as in kühn, dünn. These also are missing in English, but üː is = French
u in *pu*, except that it is always long, while French u may be short, and is so in the word *pu*.

The short ü is decidedly more open than the long ü; but this will not be difficult for English students, as we are accustomed to make our short vowels more open than the corresponding long ones.

Unaccented Vowels.

§ 258. Unaccented e. This mixed vowel is the natural vowel of German, that is to say, the vowel uttered by Germans when they simply emit the voice without any attempt to modify it. It is not identical either with the English natural vowel, unaccented a in *villa*, nor the French natural vowel e in *le*, but it approaches very nearly to our unaccented a. According to Dr. Sweet, the difference is that German unaccented e is narrow, whilst English a is wide. It appears to me that the German natural vowel is also somewhat closer than the English, as is generally the case with the narrow vowels when compared with the corresponding wide ones. It differs from French e in *le* in not being rounded.¹

Pronounce German unaccented e somewhat like a in *villa* or e in *silver*, not like y in *silly*; and take care not to add r when a vowel follows in the next word. English people are apt to do this, just as they often say in English, dhi aid'ar av it, but this is a very bad fault.

§ 259. Other Unaccented Vowels. The other German vowels are not liable to change their sound when unaccented; and as English unaccented vowels are usually reduced to the obscure sound of a in *villa*, special pains must be taken to pronounce them clearly in German.

Attend particularly to unaccented a, o and u, and do not make the last syllables of Anna, Jacob, Doktor, Fokus like those of English Anna, Jacob, doctor, focus.

¹ It is certainly neither narrow nor close in my pronunciation. It has more of the front e element (Eng. e in *bet*) than English a in *villa*, and differs from French e in *le* as stated in the text.—Ed.
Diphthongs.

§ 260. There are in German three diphthongs, in all of which the stress is upon the first element. They are as follows:—

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>ai, ai</td>
<td>Ei, &quot;egg&quot;; Mai, &quot;May&quot;.</td>
</tr>
<tr>
<td>au, au</td>
<td>Au, &quot;meadow&quot;.</td>
</tr>
<tr>
<td>oi, öu</td>
<td>Heu, &quot;hay&quot;; glänbig (gloibiç), &quot;believing&quot;.</td>
</tr>
</tbody>
</table>

These diphthongs are almost the same as the English ai, au, oi, in time, laud, noise. The points of difference to be observed are:—

1. In ai and au the first element is clearer. Make it like a in German Mann.

2. In oi the first element is closer, just as German o in Sonne is much closer than English o in pot. And the first element is never lengthened as it sometimes is in English, e.g., in oil.¹

Nasal Vowels.

§ 261. These are identical with the French nasal vowels, see § 215, and occur only in French loan words. We can use the symbols an, èn, on, eun to represent them.

Germans are careful to distinguish between an and on, whilst most English people pronounce them both alike, as on.

The nasal vowels are always long in German. In French they may be long or short.

In North Germany the nasal vowels are often omitted, and ong or ang may be heard instead of the French nasal on or an, etc. But this is not worthy of imitation.

¹ The second element is often ūi (stage pronunciation).—Ed.
X.

GERMAN SYNTHESIS.

Vowels followed by r.

§ 262. As already observed, all the German vowels are difficult to English students when they come before r, especially the long e: and o:, as in schwer, Ohr. Care must be taken not to alter the sound in any way, as we are apt to do in English, where we allow the preceding vowel to become a diphthong, as in pare, peer, pore, poor (cp. pale, peel, pole, pool), or to become a mixed, instead of a clear front or back, vowel, as in fern, fir, fur, word (cp. fell, fill, full, folly).

It will be found useful to practise all the vowels in succession, by pronouncing aloud the examples given below. The r must be slightly trilled in every case.

| a: paar | e: Pferd | ö: hören | i: irren |
| " Art | " Schwert | " hört | |
| " zart | " mir | ü: für | |
| ä: Bür | " dir | " spüren | |
| " Ähre | " ihr | " hart | |
| e: Ehre | o: Ohr | " warten | |
| " Erde | " Moor | ä: Herr | |
| " erst | u: Uhr | " Herz | |
| " werden | " nur | i: Hirt | |

§ 263. Diphthongs and Triphthongs followed by r. We have observed how, in English, diphthongs followed by r are converted into triphthongs, e.g., in ire, our, employer (aia(r), aua(r), imploia(r)), § 106, 108.4. In German also we observe (169)
the same triphthongs occurring before final r, e.g., Eier ('aier), "eggs"; Schleier (shlaier), "veil"; sauer (zauer), "sour"; Trauer (trauer), "mourning"; Feuer (foier), "fire"; teuer (toier), "dear". But in such cases the third element of the diphthong is always written as e.

We find, however, that when derivative or inflectional endings are added to words ending in auer or oier, the e disappears, and the r follows immediately after the diphthong, as in saures, "sour" (neut.); traurig, "mournful"; feurig, "fiery"; teures, "dear" (neut.). Cp. also eirund ('airunt), "oval". When this is the case, be careful to pass at once from the diphthong to the r.

**Quantity.**

§ 264. In German, as in English, the difference between long and short vowels is generally clearly marked, though long vowels are sometimes reduced to half-long. But in some respects the rules for quantity differ from ours, so that they need to be studied. The rules for the length of the vowels are as follow:—

1. Vowels are long at the end of words, whether they are accented or not. Exx. :—da, Emma, Athene ('ate:ne:), Salomo, Kakadu, the only exceptions being the final vowel e, and the words na, da, ja (interjections).

2. They are long (a) before a single consonant, i.e., before one which is written as single in the ordinary spelling, for when a double symbol follows, as in dünn, fett, Wolle, the vowel is short, or (b) before a combination which can begin a syllable. Exx. :—ihn, für, schwer, Mitra. Observe that in such cases the syllables become open if a vowel follows, as in ih-nen, schwe-re.

3. They are seldom long before combinations of consonants which cannot begin a syllable. In this case they remain closed when another syllable is added. Exx. of long vowels before such combinations are:—Mond, Magd, zart, Krebs, Pferd.
§ 265. Mistakes to be avoided. It may be useful to guard against those mistakes in the quantity of the vowels to which English people are especially liable.

(1) Do not make the long vowels half-long, when a hard consonant follows, because this is the rule in English. German vowels in such a case retain their full length. The vowels and diphthongs are half-long in English graced, note, goose, ice, out, but fully long in German gehst, Not, Gruss, Eis, laut.

(2) In compound words be careful to make the vowel with the secondary accent long. See exx. above.

(3) Make even unaccented vowels long if they happen to be final. See exx. above.

(4) Do not lengthen a short vowel because r follows, though it is difficult for English people to avoid this, when the r is followed by another consonant, or final, as in warten, Bart, zart, hart, Hirt, Herr, Herz, Erbe, Urne.

(5) When a long vowel is shortened to half-long, because it is not accented, do not on that account alter its quality and make it more open. The i in Militär should be pronounced like English i in eternal (itóenal) and e in Sekretär nearly like English ey in chaotic (keyótik), but without the slight sound of y heard in English.

§ 266. Length of Consonants. The consonants in German are never lengthened, except in compound words, such as mitteilen, Packkorb, Tauffeier, Still-leben, and even in such cases they are commonly short in conversational German.
English people must guard against lengthening the consonants after short vowels, as we habitually do in English. They should practice them in this position, pronouncing them as quickly and sharply as possible, e.g., in Sinn, Mann, Lamm, contrasted with English thin, man, lamb.

**Accent.**

§ 267. The accentuation of German words and sentences is almost identical with the accentuation of English, and does not present much difficulty. The principal rules are as follows:

1. The stem syllable, being the most significant, bears the principal accent. This rule is almost universal in words not borrowed from foreign languages. The chief exceptions are that the particles, in some compound words, take the principal accent. Exx.:—Antwort, unwohl, Ursache, ausgeben, in each of which the first syllable is accented.

2. The weaker syllables all have a slight stress, unless they have the vowel e. English people should note this, and pronounce the unaccented vowels clearly, not making them obscure, as we are apt to do in English.

3. In German, as in English, the accent may be shifted when two words are contrasted, as in zérgehen, nicht vérgehen.

The rules for accenting sentences are the same as in English, but these deviations should be noted:

(a) A great number of words receive the accent. Compare das Büch, welches er mir gab and the book which he gave me, where the German has three accents and the English only two.

(b) Verbal forms following the object must not be strongly accented in such clauses as the following: einen Brief schreiben, einen Brief geschrieben haben, wenn ich einen Brief schreibe.

As in English, the accent may be shifted so as to emphasize any word in the sentence to which the speaker wishes to draw special attention. In gib mir das Buch her, the stress might therefore be laid at pleasure (a) upon gib and Buch, which would be the regular accentuation, or (b) on das, or (c) on her.
§§ 268, 269]. Syllable Division.

Some words, when unaccented, have weak forms, but the cases are not nearly so numerous as in English. Exx. er, 'e:r, 'är, 'er, er; der, de:r, där, der. And in conversation er is sometimes weakened to r (syllabic), and der in like manner to dr with syllabic r.

Intonation.

§ 268. Little need be said concerning intonation in German, for it follows the same laws as in English. The chief point of difference seems to be one which is very noticeable in the exclamation so! It is amusing to English people to observe the variety of feelings which can be expressed in German by this one little monosyllable, by varying its intonation, and as it were singing a little tune upon it. Prof. Vietor observes that when monosyllables such as ja, so, wie, are used to represent a whole sentence, all the intonation of that sentence may be given in a single syllable.

Syllable Division.

§ 269. Germans divide their syllables in the same way as the English, as far as speech is concerned, but when a consonant belongs equally to the syllables before and after, as in leidend, and yet an artificial division must be made, they divide thus:—lei-dend, whilst in similar cases we divide as follows:—lead-ing.
XI.

SYMBOLIZATION OF GERMAN SOUNDS.

Symbols used for the Consonants.

§ 270. The use of some of the consonant symbols has been shown already (§ 237), but a few more explanations are needed: (1) to account for some variety in the symbols used for the same sounds; (2) to help students to determine what sound is expressed by a doubtful symbol; and (3) to guard against some common mistakes.

§ 271. **Doubled Letters**, and the combinations *ck*, *tz*, serve to indicate that the preceding vowel is short, as in *fett*, *Lamm*, *Mann*, *voll*, *Narr*, *Schiff*, *dick*, *Satz*.

The distinction between the doubled letter *ss* (ʃʃ) and the symbol *fs* (ʃ), which is not reckoned as a double letter, is not usually shown when German is printed in Roman characters, *ss* being used for both. We find long vowels before *fs* when that symbol is retained in the inflected forms of the word, *e.g.*, in *Fufs*, pl. *Füßse*. But as *fs* is regularly substituted for *ss* at the end of words, we meet with *fs* after short vowels also, *e.g.*, in *Nufs*, “a nut”. In these cases the inflected forms of the word are written with *ss*, thus :—pl. *Nüssse*.

§ 272. *b*, *d*, *g*, **used for Hard Sounds**. We have already observed that at the end of a word these are used for *p*, *t* and ʃ or ʃ.\(^1\) Note that *g* = ʃ\(^1\) after a front vowel or a consonant, as in *Sieg*, *Berg*, and ʃ\(^1\) after a back vowel, as in *Tag*, *zog*.

These letters are also reckoned final and pronounced as

\(^1\) Or ʃ (stage pronunciation) instead of ʃ and ʃ.—Ed.
§ 273. Symbols used for the Consonants.

Hard sounds whenever they are not initial, and are followed by
a liquid not belonging to the stem, or by any other consonant.

So $b$ is pronounced $p$ in liebt, "loves," üblich, "customary".
$d$ stands for $t$ in handlich, "handy," and $g$ for $q$ in regsam,
"active," and for $x$ in Wagnis, "perilous enterprise".

But in übler, "worse," as the $l$ belongs to the stem, $b$ is not
pronounced $p$, but $b$.

§ 273. The rest of the doubtful symbols, arranged alphabetically, are:—

c.
1. = $ts$ before front vowels, as in Officier.
2. = $k$ in other cases, as in Cognac.

cc.
1. = $kts$ before front vowels, as in Accent (‘aktsént),
"accent".
2. = $k$ before back vowels, as in Accord (‘akórt), "accord".

ch.
1. = $q$ after front vowels and consonants, as in ich, "I,"
solch, "such," and always in the ending chen, as in Mamen,  
"dear mamma".

Also initial in Chemie, "chemistry," China, "China," and
some other foreign words.
2. = $ch$ after back vowels, as in ach.
3. = $k$ when followed by radical $s$, as in Fuchs, "fox,"
sechs, "six," etc.

Also in Chor, "choir," Chronik, "chronicle," and a few other
foreign words.
4. = $sh$ in Chance, "chance," Chef, "principal," and some
other words borrowed from French.

$g$.
1. = $g$, initial, and when beginning the primarily accented
syllable in foreign words, as in gut, "good," regieren, "reign".

$^{1}$ Or $k$ (stage pronunciation) instead of $g$ and $x$.—Ed.
Symbolization of German Sounds.

2. = j,\(^1\) medial after front vowels and consonants, as in Siege, "victories," Berge, "mountains," regnen, "rain".

3. = g,\(^1\) medial, after back vowels, as in Tage, "days," zogen, "drew".

4. = zh, initial, and medial in some loan words, as in arran-gieren, "arrange," Genie, "genius," "ingenuity".

5. = ç,\(^2\) final, after front vowels and consonants, as in Sieg, Berg, regsam.

6 = x,\(^2\) final, after back vowels, as in Tag, zog, Wagnis.

h.

Pronounced h, or used as part of a digraph, such as ah, eh, ch, th, or of the trigraph sch.

i.

Often pronounced j, instead of i, in unaccented syllables in such words as Familie (fami:ljë), Spanien (shpa:njen).

j.

1. = j, as in ja.
2. = zh in some loan words, e.g., Jalousie, Journal (zhurná:l).

n.

1. = n, as in nie, an.
2. = ng before k, as in sinken, Dank.
3. In French loan words in an, on, etc., to show that the preceding vowel is nasal.

See also under ng.

ng.

Pronounced as a single sound, ng, as in singen, lang. Rarely ngg in foreign words, e.g., Kongo, "Congo".

s.

1. = z, initial before vowels, and medial, as in so, Rose, winsle.

\(^1\) Or g (stage pronunciation).—Ed.

\(^2\) Or k (stage pronunciation).—Ed.
§ 274. Symbols used for the Consonants.

2. = s, initial before consonants, and final, as in Skizze, Hals, ist.

3. = sh, initial in the combinations sp and st, and so also when preceded by German prefixes, as in sprechen, stehen, besprechen, verstehen.

\[ t \]

1. = t, as in Tau, warten, mit.

2. = ts in words originally Latin, before unaccented i followed by an accented vowel, as in Nation, Patient.

\[ th \]

Always pronounced t. In German words it occurs by transposition to show that the vowel next to it is long, as in Thal for "Tahl," cp. Zahl.

\[ v \]

After q pronounced v, or by many persons as a simple lip continuant.

Symbols used for the Vowels.

§ 274. The symbols commonly used to represent the German vowels are shown in § 248. It will be seen there that the symbols a, ä, e, i, o, u, ö, ü, ie, may be used to represent long or short vowels, and that e has three values, namely long e: in schwer, short ä in fest, and unaccented e in Gebote.

I propose to give here only the general rules for determining the value of these symbols. A full statement of the rules and exceptions will be found in Vietor's German Pronunciation.

The symbols a, ä, e, i, o, u, ö, ü, are used to represent long vowels when they occur (1) in open syllables, that is, when they are not followed by a consonant in the same syllable, and (2) when, in a final syllable, they are followed by one consonant only. In other cases they are short. Exx. :—

\[
\begin{array}{c|c|c|c}
\text{a} & \text{laden} (\text{a:}) & \text{war} (\text{a:}) & \text{warten} (\text{a}) \\
\text{ä} & \text{säen} (\text{ä:}) & \text{Bär} (\text{ä:}) & \text{Hände} (\text{ä})
\end{array}
\]

E has the same sound in der, dem, den, des, es, when they are unaccented.

i stands for short i in Viertel, vierzehn, vierzig. In other cases it represents long i; as in sie, Liebe.
PART II

READING LESSONS

AND

EXERCISES
A PHONETIC READING BOOK
(ENGLISH, FRENCH AND GERMAN)

with

Exercises

BY

LAURA SOAMES

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SPELING LESN’Z.¹

I.

Nine Consonants with e, i, o, u.

et it on pot kid gud big men
eb in pet put kod nuk bog king
eg od pit bed kud kuk Tom gong

II.

Consonants to dh.

il rok wet fil pith thik
if ruk thin ful widh lok
ov when dhen bul fit luk
rek wen dhem def fut pul
rik whet fel giv wud wul

III.

Remaining Consonants.

iz woz shud yel chik ech rich
dhis wosh shuk hiz huk ej hej
pus dish yes his Jon which loj
sez push yet chin Jim wich push

IV.

Remaining Short Accented Vowels—œ, æ.

Script Forms œ æ

œp æz kœp rœg dœv rœsh Mœj
œs æsh kœp thœm hœv push gœsh
æt bœk bœd dhœn dhœs mœch bush
æd bœk bœd sœng pus mœch dœl
æm buk rœg sœng rœsh jœj pul

¹ See Introduction to Phonetics, § 180.
Speling Lesn’z.

V.

Unaccented Vowels—\(a\), and ending \(ar\).

| amid | abæsh       | vila   | dolar’ | kœlar   |
|      | abæk       | atæch  | Bela   | milar   |
|      | atæk       | amæs   | Æna    | rœdar   |
|      | amœng      | amis   | Hæna   | gœnar   |
|      | abœv       | ahed   | kolar  | fular   |

VI.

Weak Words. Unaccented \(i\) and \(o’\).

| a    | dhæt       | dhi orinj | pri-ténd |
| an   | tu (to)    | dha nœts  | si-lékt  |
| and  | tuw (two, too) | poeti    | pro’tékt |
| dhi  | a mœn     | foli      | windo’   |
| dha  | an oks     | fuli      | folo’    |
| dhat | pen and ingk | ri-zíst   | folo’ing |

VII.

Long Vowels—\(â\), \(ey\), \(î\), \(ô\), \(ow\), û.

| pâm  | _dhey   | hî      | pôz    | now    | hû    |
| kâm  | o’bey   | mî      | pôt    | gow    | dû    |
| bân  | peyl    | sî      | lô     | sow    | shû   |
| kât  | peys    | fil     | drô    | bowl   | rûd   |
| âr   | eyt     | pis     | fôr    | bowt   | rûl   |
| fâr  | geyt    | mashûn  | nôr    | kowt   | bût   |

VIII.

Long Vowels—\(oe\), \(ê\).

| boen | fêri | fâdhar | ripê’ring | rikô’s |
| toen | hêri | mâtar  | dispê’ring | póshan |
| doet | Mêri | rigâ’d | deyzi     | mowing |
| hoet | dêring | bazâr | steyshan  | mowshan |
| woed | wêring | rîtoen | pîsful    | rûlar |
| Poeshan | téring | dîzóev | disî’v    | truthful |
IX.

**Diphthongs**—ai, au, oi, yû.

<table>
<thead>
<tr>
<th>baid</th>
<th>praing</th>
<th>hau</th>
<th>join</th>
<th>joing</th>
<th>nyû</th>
</tr>
</thead>
<tbody>
<tr>
<td>bait</td>
<td>flaiing</td>
<td>nau</td>
<td>chois</td>
<td>cloiing</td>
<td>fyû</td>
</tr>
<tr>
<td>krai</td>
<td>haus</td>
<td>bauing</td>
<td>boi</td>
<td>dyûk</td>
<td>yûnit'k</td>
</tr>
<tr>
<td>flai</td>
<td>maus</td>
<td>alauing</td>
<td>joi</td>
<td>dyûti</td>
<td>yûnait</td>
</tr>
</tbody>
</table>

X.

**Diphthongs**—êa, ìa, òa, ùa.

<table>
<thead>
<tr>
<th>wêar</th>
<th>dhëar</th>
<th>riar</th>
<th>dòar</th>
<th>hòar</th>
</tr>
</thead>
<tbody>
<tr>
<td>pêar</td>
<td>héar</td>
<td>fiaz</td>
<td>mòar</td>
<td>pùar</td>
</tr>
<tr>
<td>whêar</td>
<td>ìar</td>
<td>siar</td>
<td>ròaz</td>
<td>tûaz</td>
</tr>
<tr>
<td>êar</td>
<td>ùiar</td>
<td>hîar</td>
<td>sòaz</td>
<td>dúar</td>
</tr>
<tr>
<td>têaz</td>
<td>ùiaz</td>
<td>ôar (oar, ore)</td>
<td>wôar</td>
<td>mûar</td>
</tr>
<tr>
<td>dêaz</td>
<td>ðiar</td>
<td>ôr (or)</td>
<td>fôar (four, fore)</td>
<td>wûar</td>
</tr>
<tr>
<td>kêaz</td>
<td>miår</td>
<td>pòar</td>
<td>fôr (for)</td>
<td>shûar</td>
</tr>
<tr>
<td>rêar</td>
<td>niår</td>
<td>tôar</td>
<td>nôr (nor)</td>
<td>brûar</td>
</tr>
</tbody>
</table>
RİDING LESN’Z—PROWZ.

I.

DHA FOKS AND DHA GOWT.

A Foks hæd fōlan intu a wel, and hæd bīn kásting abaut för a long taim hau hī shud get aut agen; when æt length a Gowt keym tu dha pleys, and wonting tu dringk, āst Renad whedhar dha wōtar woz gud, and if dhēar woz plenti ov it. Dha Foks, disémling dha rīal deynjar ov hiz keys, riplāid, “Kōm daun, mai frend; dha wōtar iz sow gud dhat ai kānōt dringk anōf³ ov it, and sow abōndant dhat it kānōt bī igenous.” Apon dhīs dha Gowt, widhāut eni mōar adū, lept in; when dha Foks, teyking advāntij ov hiz frendz hōnz, āz nimblī lept aut; and kūlī rimā’kt tu dha pūar dilyā’dīd Gowt, “If yū hæd hāf āz mōch breynz āz yū hæv biad, yū wud hæv lukt bifō’ar yū lept.”

II.

DHA MAIZAR.

A Maizar, tu meyk shūar ov his propati, sowld āł dhat hī hæd and kanvoetid it intu a greyt lōmp ov gowld, which hī hid in a howl in dha grund, and went kantinyuali to vizit and inspēkt it. Dhis rauzd dha kyūariósiti ov wōn ov hiz woek-man, hū, saspekting dhat dhēar woz a trezhār, when hiz māstaz bæk woz toend, went tu dha spot, and stowl it awey. When dha Maizar ritōend, and faund dha pleys emti, hī wept, and tōar hiz hēar. Boēt a neybar hū sō him in dhis ikstræ’vagant grīf, and loent dha kōz ov it, sed, “Fret yōsēlf⁴ now longgar, boēt teyk a stown and put it in dha seym pleys, and thingk dhat it iz yōr lōmp ov gowld; för āz yū nevar ment tu yūz it, dha wōn wil dū yū āz mōch gud āz dhi cōdhar.”

Dha woeth ov mōni iz not in its po’zeshan,⁵ boēt in its yūs.

Alternative forms:—¹ fōln’. ² ageyn. ³ inōf. ⁴ yaself. ⁵ pazeshan.

(8)
Dha Milar, hiz Sœn, and dhèar Ås.

III.

DHA KOK AND DHA JÛIL.

Æz a Kok woz skræching òp dha strö in a fâm-yåd, in soech ov fûd för dha henz, hî hit apon a Jûil dhat bai søem châns hæd faund its wey dhèar. “How!” sed hî, “yû âr a veri fain thing, now daut, tu dhowz hû praiz yû; bøêt giv mî a bâli-kôn bifô’ar òl dha poelz in dha woeld.”

Dha Kok woz a sensibl’ Kok: bøêt dhèar âr meni sili pîpl’ hû dispáiz whot iz preshas ownli biköz dhey kænot ënda-stæ’nd it.

IV.

DHA KRÆB AND HOER MOEDHAR.

Sed an owld Kræb tu a yöeng wên, “Whai dù yû wök sow krukid, chaild? wök streyt!”

“Mœdhar,” sed dha yöeng kræb, “show mí dha wey, wil yû? and when ai si yû teyking a streyt kûs, ai wil trai and folo’.”

Igzâ’mpl’ iz betar dhæn prîsept.

V.

DHA MILAR, HIZ SŒN, AND DHÈAR ÅS.

A Milar and hiz Sœn woer draiving dhèar Ås tu a ney-baring fêar tu sel him. Dhey hæd not gôn 3 får when dhey met widh a trûp of goelz rîtoening from dha taun, tôking and lâsfing. “Luk dhèar!” kraid wên ov dhem; “did yû evar si soech fûlz, tu bî trojêing along dha rowd on fut, when dhey mait bî raiding!” Dhi owld mæn, hïaring dhis, kwaiatli bæd hiz Sœn get on dhi Ås, and wîkt along merili bai dha said ov him. Prezantli dhey keym òep tu a grûp ov owld men in oenist dibéyt. “Dhèar!” sed wên ov dhem, “it prûvz whot ai woz a-seying. Whot rispékt iz shown tu owld eyj in dhîz deyz? Dû yû si dhæt aidl’ yöeng rowg raiding, whail hiz owld fâdhar

*Alternative forms*:—1 biköz. 2 egzâ’mpl’ 3 gon.


VI.

DHA KŒNTRI MEYD AND HOER MILK-KŒN.

A Kœntri Meyd woz wôking along widh a kæn ov milk apou hoer hed, when shî fel intu dha folo’ing streyn ov riflekshanz: “Dha mœni fôr which ai shæl sel dhis milk wil inéybl’ mî tu inkri’s mai stok ov egz tu thri hœndrad. Dhiz egz, alauing fôr whot mey prûv ædl’, and whot mey bî dîstróid bai voemin,

Alternative forms :—¹ agen. ² in-dëvaring.
Dha Frogz Asking for a King.

In dha deyz ov owld, when dha Frogz woer ôl æt libati in dha leyks, and hæd grown kwiat wiari ov folo’ing evri woen hiz own diváisiz, dhey asembl’d woen dey tagedhar, and widh now litl’ klæmar pitishand Júpitar tu let dhem hæv a King tu kip dhem in betar òdar, and meyk dhem lid honistar laivz. Júpitar nowing dha væniti od hêvar hâts, smaild æt dhêar rikwést, and thrú daun a log intu dha leyk, which bai dha splæsh and kamowshan it meyd, sent dha howl komanwelth intu dha greytist terar and ameyzmant. Dhey roesht ænder dha wôtar and intu dha mœd, and dëad not koem widhin ten lips length ov dha spot whère it ley. Æt length woen Frog, bowldar dhæn dha rest, venchad tu pop hiz hed abœv dha wôtar, and teyk a soervey ov dhêar nyû King æt a rispéktful distans. Prezantli, when dhey poesi’vd dha log lai stok-stil, oedhaz bigæ’n tu swim up to it and araud it, til bai digrif’z, growing bowldar and bowldar, dhey æt lâst lept apon it, and tritid it widh dha greytist kantempt.

Disæ’tisfaid widh sow teyym a rûlar, dhey fôthwifth pitishand

Alternative forms: —

1 olweyz.  2 yiar.  3 ince’f.  4 tos.
5 fabéar.  6 pasiv’d.
Jupiter a sekand taim för anœðhar and mœar æktiv King. Apon which hi sent dhem a stök, hû now sûnar araivd amœng dhem dhæn hî bigœ'n leying howld ov dhem and diváuaring dhem wœn bai wœn æz fást æz hî kud, and it woz in veyn dhat dhey indévd tu iskéyp him. Dhen dhey sent Moekyuri widh a prævit mesij tu Jupiter, bisî'ching him dhat hî wud teyk pîti on dhem wœns mœar; bœt Jupiter ripláid dhat dhey woer ownli sœfaring dha pœnishmant dyû tu dhêar foli, and dhat anœðhar taim dhey wud loen tu let wel alown, and not bî disæ'tisfaid widh dhêar næcharal kandishan.

VIII.

DHA KŒNTRI MAUS AND DHA TAUN MAUS.

Wœns apon a taim a Kœntri Maus hû hæd a frend in taun inváitíd him, för owld akweyntans seyk, to pey him a vizit in dha kœntri. Dhi inviteyshan bîing ækséptid in dyû fûm, dha Kœntri Maus, dhow pleyn and reñ and sœmwhat frûgal in hiz neychar, owpn'd hiz hât and stœar in onar ov hospitalæti and an owld frend. Dhêar woz not a kêafuli stôd oëp mûsl' dhat hî did not bring fôtth aut ov hiz lâdar, pîz and bàli, chîzperingz and nœts, howping bai kwontiti tu meyk oëp whot hî fiad woz wonting in kwoliti, tu syût dha pælat ov hiz deynti gest.


Owvapâudad widh sœch fain wœdz and sow polisht a mœnar, dha Kœntri Maus æséntid; ² and dhey set aut tagedhar on

Alternative forms: —¹ wil. ² asentid.
dhēar joeni tu taun. It woz leyt in dhi īvning when dhey krept stelthili intu dha siti, and midnait ēar dhey rīcht dha greyt haus, whēar dha Taun Maus tuk ēp hiz kwōtaz. Hīar woer kauchiz ov krimzan velvit, kāvingz in aivari; evrithing in shōt dinōwtid welth and lēkshari. On dha teybl’ woer dha riménynz ov a splendid bængkwit, tu pro’kyūar which ēl dha choisist shops in dha taun hād bīn rænsækt dha dey bifō’ar.

It woz nau dha toen ov dha kōtyar tu pley dha howst; hī pleysiz hiz kœntri frend on poepl’, rœnz tū and frow tu saplai ēl hiz wonts, presiz dish apon dish and deynti apon deynti, and, æz dhow hī woer weyting apon a king, teysts evri kōs ēar hī vencnaz tu pleys it bifō’ar hiz rēstik kœzn’. Dha Kœntri Maus, fōr hiz pāt, afekts tu meyk himsēlf kwait ēt howm, and blesiz dha gud fōchan dhat hæz rōt sœch a cheynj in hiz wey ov laif; when, in dha midst ov hiz injōimant, æz hī iz thingking widh kantempt ov dha pūār fēar hī hæz fōsēykn’, 1 on a scēdn’ dha dōār flaiz owpn’, and a pāti ov revl’az rītōening from a leyt entatēmnant boests intu dha rūm.

Dhi afraitid frendz jœmp from dha teybl’ in dha greytist konstaneyshan and haid dhemsélvz 2 in dha foest kōnār dhey kæn rīch. Now sūnār dū dhey venchar tu krip aut ageyn 3 dhēn dha bāking ov dogz draivz dhēm bēk in stil greytar terar dhēn bifō’ar. Ēt length, when thingz sīmd kwaiat, dha Kœntri Mous stowl aut from hiz haiding-pleys, and biding hiz frend gud-bai, whispad in hiz ēar, 4 “Ow, mai gud soer, dhis fain mowd ov living mey dū för dhowz hū laik it; bōt giv mī mai bāli-bred in pis and sikyyāriti bifō’ar dha deyntiist fist whēar Fiār and Kēar ār in weyting.”

IX.

Dhi Âsiz Shædō’.

A yūth, wœn hot scemaz dey, haiad an Âs tu kāri him from Æthiniz tu Megara. Æt middey dha hīt ov dha sēn woz sow skōching, dhat hī dismāuntid, and wud hāv sēt daun tu

Alternative forms: — 1 faseykn’. 2 dhamselvz. 3 agen. 4 yoer.
Riding Lesn'z—Prowz.

ripôwz òendar dha shêdô' ov dhi Ās. Bôet dha draivar ov dhi Ās dispŷû'cid dha pleys widh him, diklê'ring dhat hî hâd an ikwal rait tu it widh dhi òedarh. “Whot!” sed dha yûth, “did ai not haiar dhi Ās för dha howl joeni?” “Yes,” sed dhi òedarh, “yu haiad dhi Ās, bôet not dhi Āsiz shêdô’.” Whail dhey woer dhôes rænggling and fating för dha pleys, dhi Ās tuk tu hiz hilz and ræn away.

X.

DHA MĖNGKI AND DHA DOLFIN.

It woz an owld koestam amôeng seylaz tu kæri abaut widh dhem litl' Moltiz lêp-dogz, ör mêngkiz, tu amyûz dhem on dha voiij; sow it hæpn'd wêns apon a taim dhat a mæn tuk widh him a Mêngki æz a kampænyan on bôd ship. Whail dhey woer ôf Sûnyam, dha feymas promantari ov Ætika, dha ship woz kôt in a vaialant stôm, and biing kæpsáizd, ôl on bôd woer thrown intu dha wôtar, and hæd tu swim för lænd æz best dhey kud. And amôeng dhem woz dha Mêngki. A Dolfin só him strægling, and teyking him för a mæn, went tu hiz asistans and bôar him on hiz bæk streyt för shôar. When dhey hæd jœst got opazit Pairi'as, dha hábar ov Æthinz, dha Dolfin ãst dha Mêngki if hî woer an Athînyan? “Yes,” ánsad dha Mêngki, “ashuâridli, and ov wœn ov dha foest fæmiliz in dha pleys.” “Dhen ov kôs yû now Pairi'as,” sed dha Dolfin. “Ow, yes,” sed dha Mêngki, hû thôt it woz dha neym ov sêm distînggwisht sitizn’; “hî iz wœn ov mai mowst intîmit frendz.” Indignant æt sow grows a disî't and folsud, dha Dolfin daïvd tu dha botam, and left dha laiing Mêngki tu hiz feyt.

XI.

DHA WIND AND DHA SŒN.

A dispŷû't wœns arowz bitwi'n dha Wind and dha Sœn, which woz dha stronggar ov dha tû, and dhey agríd tu put dha point apon dhis isyû, dhat whichêvar sùnist meyd a trævl'ar
Dha Foks widhàut a Teyl.

teyk of hiz klowk, shud bi akauntid dha mòar pauaful. Dha Wind bigæ’n, and blú widh òl hiz mait and meyn a blást, kowld and fias æz a Threyshan stôm; bœt dha stronggar hí blú dha klowsar dha trævl’ar ræpt hiz klowk aroud him, and dha taitar hí gràspt it widh hiz hændz. Dhen browk aut dha Sœn; widh hiz welkam bîmz hí dispöëst dha veypar and dha kowld; dha trævl’ar felt dha jînyal wómth, and æz dha Sœn shon braitar and braitar, hí sët daun, owvakœ’m widh dha hit, and kást hiz klowk on dha graund.

Dhnés dha Sœn woz diklé’ad dha kongkarar; and it hæz evar bìn dîmd dhat poesweyzhan \(1\) iz betar dhæn fòs; and dhat dha scënsñain ov a kaind and jëntl’ mënr wil sùnar ley owpn’ a pùar mënz hârt dhæn òl dha thretningz and fòs ov blëstarin \(2\) òþoriti.

XII.

DHA FOKS WİDHÄUT A TÆYL.

A Foks bìing kôt in a træp, woz gład tu kampaund för hiz nek bai livirg hiz teyl bihâind him; bœt apon kömìng abròd intu dha woeld, hí bigæ’n tu bî sòw sensibl’ ov dha disgréys sœch a diféktt wud bring apon him, dhat hí òlmowst wisht hî hæd daid râðhar dhæn köëm awey widhâut it. Hauvévar, rizôving tu meyk dha best ov a bæd mëtar, hí köld a mîting ov dha rest ov dha foksiz, and pro’powzd dhat òl shud folo’ hiz igzâ’mpl’. “Yu hæv now nowshan,” sed hí, “ov dhi ïz and köëmfat widh which ai nau mûv abaut; ai kud nevar hær bîll’vd it if I hæd not traid it maisël; \(3\) bœt, rïali, when wœn köemz tu rïzn’ apon it, a teyl iz sœch an òegli, inkànvi’nyant, cënnëüsari apendij, dhat dhi ownli wëndar iz dhat, æz foksiz, wî kud hæv put çep widh it sòw long. Ai pro’powz,\(4\) dhêarfôr, mai woedhi bëdrhin, dhat yû òl profit bai dhi ikspî’rians dhat ai ëm mîwst wiling tu afôrd yû, and dhat òl foksiz from dhis dey fôwäd kët of dhêar teylz.” Apon dhis wœn ov dhi owldist

Alternative forms :—\(1\) pasweyzhan. \(2\) blëstring. \(3\) misël. \(4\) prapowz.
stept fòwand and sed, "Ai radhar thingk, mai frend, dhat yù wud not hæv advaizd cës tu pät widh auar teylz if dhèar woer eni chåns ov rikœ'varing yôr own."

Râliz tu Plânts.

In dha reyn ov Kwîn Ilîzabath, tû plânts woer brôt tu Inggland, för dha foest taim, bai Soer Woltar Râli, bowth ov which âr nau veri mœch yûzd—dha tabæko'-plânt and dha pateyto'. Soer Woltar hæd seyld akrôs dha siz tu Amerika, in soech ov nyû lãndz, and hî brôt bæk bowth dhîz plânts widh him.

When hî woz in Amerika, hî hæd sin dhi Indyanz smowk, and bifô'ar long hî akwaiad dha hæbit himsêlf. Hî bikéym ikstâ'imli fond ov smowking, and frikwantli indceljd in dha præktis.

When hî ritóend tu Inggland, hî woz siting bai dha faiar wøn dey, and bigæ'n tu smowk. In dha midl' ov hiz smowking, dha dôar owpn'd, and in keym hiz mœn-soevant. Nau dhis mœn hæd nevar in hiz laif sin eni wøn smowk, and did not now dhat dhèar woz sœch a plânt æz tabæko'. Sow when hî só dha smowk köeming from hiz mástaz mauh, hî thôt dhat hî woz on faiar! Hî kraid aut in álâm, ræn tu fech a bœkit ov wótar tu put dha faiar aut: and Soer Woltar woz delyûjd bifô'ar hî hæd taim tu ikşpléyn whot hî woz riali dûing.

Bœt veri sún dhi owld soevant got ûst tu siing pîpl' widh smowk köeming aut ov dhèar maudhz; and òl dha yöng nowbl'z ov dha kôt bigæ'n tu smowk bikôz Soer Woltar did sow.

Æt foest pîpl' did not laik dha pateyto' æt òl; nowbadi wud it it. Yet Soer Woltar towld dhem hau yûsful it wud bi. Dha pateyto', hî sed, kud bi meyd tu grow in Inggland. Hî towld dhem dhat, when dha kôn-hâvist feyld—which it ôfn' yûst tu dû—pîpl' nîd not ståv if dhey hæd plenti ov pateyto'z.

Kwîn Ilîzabath, hû woz a veri klevar wuman, lisn'd tu whot Soer Woltar sed, and hæd pateyto'z soevd òep æt hoer own
Dhēar dha grænd pip' hû daind widh hoer mæjisti woer o’blaijd ¹ tu it dhem. Boet dhey spred a ripō’t dhat dha pateyto’ woz poizn’as, bikóz it bilóngz tu dha seym òdar æz dha dedli naitsheyd and meni cëdhar poizn’as plânts. Sow in spait ov òl dhat dha Kwin kud dù, now wœn wud it pateyto’z, and dhey woer left för dha pigz.

Dha pip’ did not faind aut dhēar mistéyk til meni yoez ² aftawadz. Dha püar pateyto’ woz dispáizd and fôrgôtn’ ³ til dha reyn ov dha French ⁴ King Lûis XVI., when dhēar livd a Frenchman hû hæd meyd a stoëdi ov growing plânts för fûd. Hi felt shuár dhat hi kud meyk dha pateyto’ a greyt blesing tu dha kœntri; and hi bige’n ët wœns tu trai.

Âftar a greyt dil ov troëbl’ hi sakstid. Pip’ låft ët him ët foest, and wud not teyk eni nowtis ov whot hi sed. Boet hi went on growing dha pateyto’ til hi brôt it tu poefekshan.⁵ Êvn’ dhen now wœn wud hæv ìtn’ it, if its pât hæd not bin teykn’ bai dha king. Hi hæd lâj pisiz ov graund plântid widh pateyto’z, and went abaut widh dha flauar ov dha pateyto in hiz boët’n’-howl.

Now wœn dëad tu låf ët dha king, and when hi sed dhat pateyto’z woer tu bì ìtn’, pip’ bige’n tu faind aut hau gud and howlsam dhey woer. Bai digri’z dha pateyto’ woz môar and môar laikt; and nau dhēar iz hådli eni vejital’ dhat iz môar haili ist’md.

A Boiz Advenchaz amöng dha St-Keyvz.

A Teyl of dha Kromati Kowst.

From Mai Skûlz and Skûlmaastaz, dhi òto’baiógrafi ov Hyû Milar, dha selibreytid jîtolajist, hû woz twelv yoez ⁶ owld when hû hæd dhis streynj advenchar.

It woz on a plezant spring mônig dhat, widh mai litl’ kyùarias frend bisáid mî, ai stud on dha bîch opazit dhi ìstan

* * *

Alternative forms: —¹ ablaijd. ² yfaz. ³ fagotn’. ⁴ French. ⁵ pafekshan. ⁶ yfaz.

2
promantari, dhat widh its stoen grænítik wól, báz ækses för ten déyz aut ov evri fotti'n 1 tu dha woëndaz ov dha Dûkot; and só it streching pro'vowkingli aut intu dha grin wótar. It woz hâd tu bi disapointid, and dha keyvz sow niar. Dha taid woz a low nip, and if wí wontid a pæsij drai-shod, it bihû'vð òes tu weyt för ât list a wik; bœt nîdhar 2 ov òes òendastûd dha filôsafí ov nip-taidz ât dhaet piari'ad. Ai woz kwâit shûar ai hâd got raund ât low wótar widh mai òengkl'z not a greyt meni déyz bifô'ar, and wí bowth infóed dhat if wí bœt saksîdid in geting raund nau, it wud bi kwâit a plezhar tu weyt amöeng dha keyvz insâid, òentil 3 sœch taim òz dha fól ov dha taid shud ley bêar a pæsij för aur rítöen.

A náéro' and browkn' shelf rœnz along dha promantari, on which, bai dhi assistans ov dha neykid fit, it iz jœst posibl' tu krîp. Wí saksîdid in skræmbling òep tu it, and dhen, krîling òepwadz on òl fôz—dha presipis, òz wí pro'сидid, bitling mûar and moár fômidabl' from abœv, and dha wótar bikœ'ming grînar and dîpar bilîw—wí richt dhi autar point ov dha promantari; and dhen, dœbling dha keyp on a stil náéro'ing mâjin—dha wótar, bai a rivóes proses, bikœ'ming shælo'ar and less grîn òez wí advánst inwads—wí faund dha lej toemineyting jœst whêar, âftar klîaring dha si, it owvahœ'ng dha grævl'i bich ât an elîveyshan ov nîali ten fit.

Adaun wí bowth dropt, praud ov aur saksès—òep splæsht dha rætling græv'l' òez wí fel, and för ât list dha howl köemíng wik, dhow wí woer òenawê'ar ov dhi ikstént ov auar gud-loek ât dha taim, dha mâvl'z ov dha Dûkot Keyv mait bi rigâ'did òez sowlli and iksklû'sivli auar own. För woen shot sev'n' déyz, tu boro' emphasis from dha freyziolaji ov Kâlâil, "dhey woer auar own and now òedhar mænz."

Dha foest ten auaz woer auaz ov shiär injôimant. Dha lájar keyv prûvd a main of mâvl'z; and wí faund a greyt dil adisha-nal tu woëndar ât on dha slowps bini'th dha presipisiz, and

Alternative forms:— 1 fotti.  2 naidhar.  3 òentil.
along dha pis ov roki si-bich in front. Wi saksidid in diskoe'vring for ausélvz bai kripping, dwôf-bushiz dhat towld ov dha blaiting influ'ansiz ov dha si-sprey, dha peyl yelo' hœnísœkl', dhat wi hæd nevar sin bifóar seyv in gadn'z and shröebariz, and on a dipli-sheydid slowp dhat lind agenst woen ov dha stipar presipisiz, wi ditéktid dha swit-sentid wudrœf ov dha flauar-plot and pâtê'ar widh its delikit whait flauaz and priti livz, dhat bikœ'm dha móar owdarîfaras dha móar dhey âr kresht. Dhêar tü, im'i'jitli in dhi owpning ov dha dipar keyv, whëar a smöl strim keym pëtaring in ditœ'cht drops from dhi owvar-bitling presipis abœv, laik dha foest drops ov a hevi thœndar-shauar, wi faund dha hot, bitar skoevi-grás, which dha greyt Kæptin Kuk yûzd in hiz voyijiz; abœv öl, dhêar woer dha keyvz, widh dhêar pijanz,3 whait, vêarigeytid, and blû, and dhêar mistî'ari'as and glûmi debitbs,4 in which plânts hâdn'd intu stown, and wôtar bikéym mâbl'.

In a shôt taim wi hæd browkn' of widh auar hàmaz howl pokit fulz ov stælaktaits and petrifaid mos. Dhêar woor litl' pûlz æt dha said ov dha keyv, whêar wi kud st dha woek ov konjileyshan gowing on, æz æt dha kamensmant ov an Októwbar fröst, when dha kowld nôth wind bœt bêali rœfl'z dha soëfsi ov scœ mauntin lokan or slœgish múland strim, and showz dha nyûli-fûmd nîld'z ov ais glisning from dha shôz intu dha wôtar. Sow rœpid woz dha kós ov depazishan, dhat dhêar woer keysiz in which dha saidz ov dha holô'z simd growing ôlmowst in prapôshan æz dha wôtar rowz in dhem; dha springz liping owvar, dipózitid dhêar mainyu't kristalz on dhi ejiz, and dha rezavwôz dipn'd and bikéym móar kapeyshas æz dhêar maundz woer bilt œp bai dhis kyütarias meysanri.

Dha long teliskôpic prospikt5 ov dha spâkling sî, æz vyûd from dhi inar ikstremiti ov dha kævan, whail öl arownd woz dâk æz midnait—dha sœdn' glûm ov dha si-goel, sin fôr a mowmant from dha risês, æz it flitid past in dha scœnshein—

Alternative forms:—1 diskoe'vring. 2 ayeynst. 3 pijinz. 4 depths. 5 prospikt.
Biding Lesn’z—Prowz.

Dha blæk hiving bølk ov dha græmpas, æz it thrú òep its slendar jets ov sprey, and dhen, toening daunwadz, displéyd its gloși bæk and væst ængyular fn; ívn’ dha pijanz, æz dhey shot whizing bai, wœn mowmant skëas vizibl’ in dha glüm, dha nekst reydyant in dha lait—ól akwaiad a nyû intarist from dha pikyûliäriti ov dha seting in which wí só dhem. Dhey fõmd a stariz ov scen-gilt vinyêts, freymd in jet; and it woz long ēar wí taiad ov sting and admaiaring in dhem mœch ov dha streynj and dha byûtiful.

It did sim rádhar ominas, hauévar, and pahæps sœmwhat syûpanæ’charal tu büt, dhat abaut an auar áftar nûn, dha taid, whail yet dhëar woz a ful fædhæm ov wôtâr bin’th dha brau ov dha promantari, sist tu fôl, and dhen, áftar a kwôtâr ov an auaz speys, bigæ’n ëkehwalî tu krip ðepwadz on dha bîch. Bøt jœst howping dhat dhëar mait bt sœm mistéyk in dha mætar, which dhi ûvning taid wud skëas feyl tu rektifai, wí kantinyud tu amyûz auasélvz, and tu howp on.

Auar áftar auar pást, length’ning æz dha shædo’z lengthhand, and yet dha taid stil rowz. Dha sœn hæd sœngk biháind dha presipisiz, and ðl woz glüm along dhëar beysiz, and dœbl’ glüm in dhëar keyvz; bøt dhëar rœgid brauz stil kôt dha red gléar ov ûvning. Dha flœsh rowz haiar and haiar, cheyst bai dha shædo’z: and dhen, áftar linggaring for a mowmant on dhëar krests ov hœnísœkl’ and jûnîpar, pást awey, and dha howl bikéym sombar and grey. Dha sî-gœl flæpt ðepwadz from whëar hí hæd frowtid on dha ripl’, and haid him slowli awey tu hiz loj in hiz ðip-sî stæk; dha dœski kõmarant flitid pást, widh hevi’ar and mœar frikwant strawk, tu hiz whatn’d shelf on dha presipis; dha pijanz keym whizing daunwadz from dhi œplandz and dhi opazit lænd, and disapt’ad amid dha glüm ov dhëar keyvz; evri ðrichar dhat hæd wingz meyd yûs ov dhem in spiding howmwadz, bøt nîdhar¹ mai kampænyan nór maisélf² hæd eni, and dhëar woz now posibili ov geting howm widháut dhem.

Alternative forms:—¹naídhar. ²misélf.
Wi meyd desparit efats tu skeyl dha presipisiz, and on tu sevaral a keyzhanz saksidid in riching midwey shelvz amæng dha krægz, whèar dha perigrin-folkan and dha reyvn’ bild; bët dhow wi hæd klaimd wel ançef tu rendar auar ritœen a mætar ov bëar posibiliti, dhèar woz now posibiliti whotévar ov geting fâdhar œp—dha klifs hæd nevarùn bin skeyyl, and dhey woer not destind tu bi skeyyl nau. And sow æz dha twailait dipn’d, and dha priké’ri’as futing bikéym evri mowmant mòar dautful and priké’ri’as, wi hæd joest tu giv œp in dispéar.

"Wudn’t këar för misélf,“ ³ sed dha pùar litl’ felo’, mai kampænyan, boesting intu tiæz, "if it woer not för mai moédhar; bët whot wil mai moédhar sey?" “Wudn’t kër moédhar," sed ai, widh a hevi hât; "bët it s joest bækwótar, and wi ⁵ get aut æt twelv." Wi riatri’tid tagedhar intu wœn ov dha shælo’ar and draiar keyvz, and kliaring a litl’ spot ov its roéf stownz, and dhen growping along dha roks för dha drai grås, dhat in dha spring sîzan hængz from dhem in widhad tœfts, wi ñomd för auasélvz a mowst cœnkœ’mfatabl’ bed, and ley daun in wœn amœdhaz âmz.

Für dha lâst fu’u auaz mauntinas pailz ov klaudz hæd bin raizing, dâk and stômi in dha sî-mauth, and dhey hæd flëad pôtëntasli in dha seting sœn, and hæd wôn, widh dha diklán ov ivning, òlmowst evri mîtiörik tint ov sænggar, from faiari red tu a sombar thëndaras braun, and from sombar braun tu dowful blæk, and wi kud nau, æt list, hïar whot dhey pô-tëndid, dhow wi kud now longgar st. Dha raizing wind bïgæ’n tu haul mûnfuli amid dha klifs, and dha sî, hidhatu sow sailant, tu bït hevili agenst ⁶ dha shør, and tu bûm, laik distrés gœnz, from dha risësz ov dha tû dip-sî keyvz. Wi kud hïar, tû, dha bïting reyn, nau hevi’ar, nau laitar, æz dha goëts sweld ôr sængk; and dhi intamîtant pëtetar ov dha strîmlit owvar dha dipar keyv, nau draiving agenst ⁶ dha presipisiz, nau disënding hevili on dha stownz.

Alternative forms: — ¹ sevaral. ² inçêf. ³ maisélf. ⁴ mi. ⁵ wil. ⁶ ageynst.
Tuwó’dz¹ midnait dha skai kliad, and dha wind fel, and dha mún in hoer lást kwótar rowz red æz a mas ov hitid aian aut ov dha st. Wi krept daun in dhi censóetin lait, owvař dha rečf slipari krægz, tu æsatéyn whedhar dha taid hæd not fóln’ safishantli für tu yild çes a pæsij, bœt wi faund dha weyvz cheyfing amœng dha roks, jœst whèar dha taid-lain hæd restid twelv auaz bifó’ar, and a ful fædham ov sî inklâ’sping dha beys ov dha promantari.

A glimaring aidi’a ov dha rïal neychar ov auar sityueyshan æt length kröst mai maiind. It woz not imprizamant för a taid tu which wi hæd kansaind auasélvz; it woz imprizanmant för a wik. Dhèar woz litl’ kêomfat in dha thôt, araizing, æz it did, amid dha chilz and teraz ov a driari midnait, and ai lukt wistfuli on dha sî æz auar ownli pâth ov iskéyp. Dhèar woz a vesl’ krösing dha weyk ov dha mún æt dha taim, skêas hâf a mail from dha shôar, and asistid bai mai kampaënyan, ai bigæ’n tu shaut æt dha top ov mai længz, in dha howp ov bing hoed bai dha seylaz. Wi só hoer dim bœlk fïling slowli athwot dha red glitaring belt ov lait dhat hæd rendad hoer vizibl’, and dhen disapî’aring in dha moeki blæknis; and jœst æz wi lóst sait ov hoer för evar, wi kud hïar an indistingkt saund mingling widh dha dæsh ov dha weyvz—dha shaut in riplái ov dha stâtl’d helmzman.

Dha vesl’, æz wi aafatawadz loent, woz a lâj stown-laitar, dipli leydn’, and ñenfôenisht widh a bowt; nôr woer hoer krû æt òl shûar dhat it wud hæv bín seyf tu atend tu dha midnait vois from amid dha roks, ìvn’ hæd dhey dha mînz ov kamyûnickeyshan widh dha shôar. Wi weytid on and on, hauévar, nau shauting bai toenz, and nau shauting tagedhar, bœt dhèar woz now sekand riplái; and æt length lûzing howp, wi growpt auar wey bæk tu auar kêomflatis bed, jœst æz dha taid hæd agen² toend on dha bich, and dha weyvz bigæ’n tu rowl ñepwadz, haiar and haiar æt evri dæsh.

Æz dha mûn rowz and braitn’d, ai hæd saksidid in droping

Alternative forms: —¹ têdz. ² ageyn.
æz saundli aslip æz mai kampænyan, when wi woer bowth arauzd bai a laud shaut. Wi stàtid ðœp, and agen krept daun-wadz amœng dha krægz tu dha shōar, and æz wi richt dha sì, dha shaut woz rip’tid. It woz thæt ov æt list a dœzn hâsh voisiz yûnàitíd. Dhèar woz a brif pôz, folo’d bai anœdhar shaut, and dhen tû bowts, strongli mænd, shot raund dha westan promantari, and shautid yet ageyn.

Dha howl taun hæd bìn alâmd bai dhi ântélîjans dhat tû lîtl’ boiz hæd strâegl’d awey in dha mînîng tu dha roks ov dha sœðhan Syütôr, and hæd not faund dhèar wey bæk. Dha presipisiz hæd bìn a sîn ov fraitful æksidants from taim immîrô’î’al, and it woz æt wœns infóed dhat wœn ñœðhar sœd æksidan hæd bìn ñœdïd tu dha nœmbar. Trû, dhèar woer keysiz rîmèmbad ov pîpl’ hæving bìn taid-baund in dha Dûkot keyvz, and not mœch wœes in konsikwans, bœt æz dha keyvz woer ñœaksëisbl’ ïvn’ dyûaring nîps, wi kud not, it woz sed, posibli bî in dhem; ñênd dha sowl rîmèynîng graund ov hówp woz, dhat æz hæd hæpn’d wœns bîfò’r, ownli wœn ov da tû hæd bìn kîld, and that dhi soëvâívar woz linggaring amœng dha roks, afreyd tu kœm howm. And in dhis bili’f, when dha mûn rowz, and dha soeß fel, dha tû bowts hæd bìn ñîtïd aut.

It woz leyt in dha mînîng êar wi richt Kromati, bœt a kraund on dha bîch âweytïd auar âraivl’; and dhèar woer angshas-lukîng laits glânsing in dha windo’z, thîk and mœnìfowld; ney, soëch woz dhi ântarist îlïsitïd, dhat sœm inô’masli bœd vœes, in which dha raitar diskràïbd dhi insidant a fyu dêyz âftar, bikéym pøpyular anœf¹ tu bî hœndid abaut in mœnyûskript, and red æt tî-pâtiz bai dhi eyli’t ov dha tun.

**Dha Diskantentid Pendyulam.**

An owld klok dhat hæd stud fôr ñifty ñoeß² in a fâmaz kîchin, widhátut giving its ownar eni kòz ov kampleynt, oeli wœn sœmaz mînîng, bîfò’ar dha fœmîli woz stoering, sœd’n’li stopt. Apon dhis dha daial-pleyt (if wi mey kredit dha feybl’) cheynjd

*Alternative forms:*—¹ inœ’f. ² yiaz.
kauntinans widh alám, dha hændz meyd an iniféktywal ¹ efat tu kantinyu dhéar kòs, dha whilz riméynd mowshanlis widh sapraiz, dha weyts hæng spichlis, ich membar felt dispózwzd tu ley dha blym on dhi ñødhas.

Æt length dha daial instityútid a fómál inkwáiari intu dha kòz ov dha stop, when hændz, whilz, weyts, widh ween vois, pro'testid dhéar inó'sans; ² boet nau a feynt tik woz hoed bilów from dha pendyulam, hû dhões spówk: "Ai kanfes maiself ³ tu bî dha sowl kòz ov dha prézant stopij, and ai æm wiling, för dha jenaral sætisfækshan, tu asain mai rizn'z. Dha trùth iz, dhat ai æm taiad ov tiking."

Apon hêring dhis, dhi owld bikéym sow inréyjd, dhat it woz on dha veri point ov sträiking. "Leyzi waiar!" iks-kléymd dha daial-pleyt. "Æz tu dhaet," ripláid dha pendyulam, "it iz vástli izi för yû, Mistris Daial, hû hæv òlwiz, æz evribodi nowz, set yósélf cøp abøev mí—it iz vástli izi för yû, ai sey, tu akyûz ñédhar pîpl' ov leyzinis—yû, hû hæv hæd nóething tu dú öl dha deyz ov yór laif boët tu stéar pîpl' in dha feys, and tu amyûz yósélf widh woching öl dhat gowz on in dha kichin! Thingk, ai bìst'ch yû, hau yû wud laik tu bî shøet cøp för laif in dhis dák klozit, and wæg bækwdaz and fòwadz, yoer ⁴ áftar yoer, ⁴ æz ai dú."

"Whai," sed dha daial, "iz dhéar not a windo' in yór haus on poepas för yû tu luk thrû?" "Für ól dhæt," rizyû'md dha pendyulam, "óldhów dhéar iz a windo', ai dèar not stop, ívn' för an instant, tu luk aut. Bisáidz, ai æm rialí taiad ov mai wey ov laif; and, if yû pliz, ai l⁵ tel yû hau ai tuk dhis disgoèst æt mai implóimant. Dhis móining, ai hæpn'd tu bî kælkyuleyting hau meni taimz ai shud hæv tu tik in dha kòs owñli ov dha nekst fôar-and-twenti auaz—pahæps sèm ov yû abøev dhéar kæn giv mí dhi igzæ'kt sèm." Dha mînit hænd, biing kwik æt figaz, instantli ripláid, "Eyti-siks thauzand fôar hændrad taimz."

*Alternative forms:*—¹ inifékchhwal. ² inasn's. ³ miself. ⁴ yiar.—Ed.) ⁵ wil.
"Igzæ'kli sow," ripláid dha pendyulam; "wel, ai apil tu yû ðl, if dha veri thôt ov dhis woz not anœf tu fatig wœn; and when ai bigæ'n tu múntiplaï dha strowks ov wœn dey bai dhowz ov mœnths and yoez, rïali it iz now wœndar if ai felt diskœ'rïjd æt dha prospekt: sôw âftar a greyt dîl ov rîzn'ing and heziteyshan, thingks ai tu maiself—ai l' stop!" 

Dha daial kud skëasli kîp its kauntinans dyûaring dhis haræng; bœt rizyû'ming its græviti, dhœs ripláid: "Diar Mistar Pendyulam, ai ðm rïali astonisht dhat sœch a yûsful indœ'stri'as poesn' æz yûsélf shud hæv bin owvakœ'm bai dhis sajeschan. It iz trû, yû hæv dœn a greyt dîl ov woek in yûr taim; sôw hæv wî ðl, and ðr laikli tu dû, and dhow dhis mey fatig œs tu thingk ov, dha kweschan iz, wil it fatig œs tu dû? Wud yû nau dû mî dha feyvar tu giv abaut hâf-a-dœzn' strowks tu ilastreyt mai âgyuman?" Dha pendyulam kam-pláid, and tikt siks taimz at its yûzhwal peys.

"Nau," rizyû'md dha daial, "woz dhæt igzoe'shan fatiging tu yû?" "Not in dha list," ripláid dha pendyulam, "it iz not ov siks strowks dhat ai kampleyn, nôr ov siksti, bœt ov milyanz." "Veri gud," ripláid dha daial; "bœt rekalékt, dhat ðldhôw yu mey thingk ov a milyan strowks in an instant, yû ñ rikwáïad tu eksikyût bœt wœn; and dhat hauévar ñfn' yû mey hîrar'ftar hæv tu swing, a mowmant wil ðlwiz bî givn' yû tu swing in."

"Dhaet kansidareyshan stægaz mî, ai kanfes," sed dha pendyulam.

"Dhen ai howp," ñedid dha daial-pleyt, "wi shæl ðl imi'jitli rîoën tu auar dyûti, fôr dha meydz wil lai in bed til nûn if wi stænd aidling dhœs."

Apon dhis, dha weyts, hû hæd nevar bîn akyûzd ov lait kondœekt, yûzd ðl dhéar influ'ans in oejing him tu pro'sid; when, æz widh wœn kansent, dha whilz bigæ'n tu toen, dha hændz bigæ'n tu múv, dha pendyulam bigæ'n tu swing, and tu its kredit, tikt æz laud æz evar; whail a bîm ov dha raizing

*Alternative forms:* 1. inœf. 2. yîaz. 3. prospekt. 4. wil.
Hiding Lesn'z—Prowz.

...soen, dhat strimd thrú a howl in dha kichin shøetar, shaining ful apon dha daial-pleyt, meyd it braitn' òep æz if nóething hæd bin dha møetar.

When dha fâmar keym daun tu brekfast, hî diklê'ad, apon lukiing æt dha klok, dhat hiz woch hæd geynd hâf an auar in dha nait.

—Jane Taylor.

DHA LITL’ DROEMAR-BOI.

Wœn kowld Disémbar môning, abaut dha bigîning ov dhis senchari, a French âmi woz krósing dhi Æîls. Dha men lukth thin and hevi-aid from wont ov fûd and slip; and dha pûar hôsz dhat woer dræging dha hevi gœnz stœmbl'd æt òlmowst evri step.

Bœt dhêar woz wœn in dhæt âmi hû sîmd tu injói dha rœf måching, and hû trempt along thrû dha dip snow and kowld grey mist, æz merlî æz if hî woer gowing tu a piknik. Hî woz a litl’ dœømar-boi, ten yœez owld, hûwz fresh, rowzi feys lukth peri brait and prîti amœng dha grim, skâd feysiz ov dhi owld sowljaz. When dha kœtting wind whoeld a shauar ov snow in hiz feys, hî dæsht it awey width a laaf, and awowk dhi eko’z widh dha laivy ræti’ ov hiz dœør, til it sîmd dhat dha hyûj blæk roks around woer öl ringing in kórâs.

“Brâvow, litl’ dœørmar!” kraid a tôl møen in a shaebi grey klowl. Dhis ofisar woz måching æt dha hed ov dha lain widh a long powl in hiz hœnd, which hî strœk intu dha snow evri nau and then, tu sî hau dip it woz. “Brâvow, Pyër, mai boi! Widh søch myûzik æz dhæt, wœn kud màcch öl dha wey tu Mosko’!”

Dha boi smaïld, and reyzd hiz hœnd tu hiz kæp in salyût; för dhis rœf-lukiing møen woz now cœdar dhaen dha jenaral him-sélf—“Faiting Mœkk’dónald,” æz hî woz kœld—wœn ov dha breyvist sowljaz in Frâns, ov hûm hiz men yûst tu sey dhat wœn saït ov hiz feys in bætl’ woz woeth a howl rejimant.

Joest dhen a streynj, œnøethli saund woz hoed fâr awey òep

Alternative forms:—¹ òlmowst. ² yiaz.
Dha Litl' Drøemar-Boi.


Bifô'ar hiz men hæd taim tu o'bey, dha rûïn woz on dhem. Daun thôndad dha triméndas mës ov snow, swîping laïk a wôtâfôl along dha nero' lej-pât; and, krâshing along widh it, keym hîps ov stownz and grævl' and lûs ëçth, and ëçprû'tid bushiz, and greyt bloks ov aîs. För a mowmant òl woz dâk æz nait; and when dhi ëvalâñsh hæd pâst meni ov dha breyv felo'z hû hæd bin stëndëng on dha pât hu wuer nowwhear tu bî sin. Dheyn hæd bin kæríd owvar dha presipis, and wuer ïdhar kîld ór berid alaiv in dha snow.

When dhëar woz a châns tu luk arouând, wën krai arowz from nïali evri mauth: "Whëar iz auar dröemar? Whëar iz auar litl' dröemar-boi?"

Òl ât wëns, fâr bilôw dhem, aut ov dha dâk, ënnôwn gøelf dhat ley bitwi'n dhowz frauning roks, arowz dha feynt rowl ov a drëm, biting dha châj! Dha soûljaz ñâtïd, and bent ìgali fôwad tu lïsn'. Dhën went òep a shaut dhat shuk thi êar! "Hî iz alaiv, kœmridz! Aur Pyèr iz alaiv, àftar òl! Hî iz biting hiz drëm stil, laïk a breyv lâed! Hî wontid tu hæv dhi owld myûzik tu dha veri lást! Bœt wî mœst seyv him, lâdz, ór hî 1² frïz tu ëth daun dhëar. Hî mœst bî seyvât!" "Hî shël bî!" brouk in a dip vois; and dha jenaral him-sël woz sin stëndëng on dha bringk ov dha presipis, throwing òf hiz klôwk.

"Now, now, jenaral!" kraid dha grenadi'az widh wën vois; "yû mœst not rœn scëch a risk æz dhët. Let wën ov ëes gow instîd; yôr laif iz woëth môar dhën òl ov auaz put tagedhar!"

"Mai soûljaz âr mai childran," ânsad Mækrôndal kwaiatli, "and now fâdhar gröjiz hiz own laif tu seyv hiz sën. Kwîk nau, boiz! Kâst lûs dha drëg-rowp ov dhët kënan, lûp it ëndar mai âmz, and let mi daun."

Alternative forms:—¹ aîdhar. ² wil.
Dha sowljaz o'beyd in sailans; and dha nekst mowmant dhēar breyv, tendar-hātid jenaral woz swinging in mid-ēar, daun, daun, til hī vænisht intu dha kowld, blēk debth¹ bilôw. Mækdónald lændid seyfli æt dha fut ov dha presipis, and lukt ængshasli arauund in søech ov Pyēr; bœt dha biting ov dha drōem hæd sist, and, in dhēt ōful sailans, dhēar woz nœthing tu gaid dha breyv jenaral.

“Pyēr!” hī shautid, æz laudli æz hī kud, “whēar âr yû, mai boi?”

“Hiar, jenaral!” ânsad a wîk vois.

And, shūar ancef,² dhēar woz dha litl’ felo’, háf berid in a hyūj maund ov sóft³ snow. Mækdónald went tuwôdz⁴ him at wôns, and őldhôw hī sængk weyst-dip æt evri step, æt læst richt dha spot.

“Ōl rait nau, mai breyv boi!” sed dha jenaral. Tēaring ōf hiz sæsh, and noting wœn end ov it tu dha rowp, hî baund Pyēr and himsêlf foemli tagedhar widh dhi cêdhar end, and dhen geyv dha signal tu drô cep.

When dha tu keym swinging ōp wôns môar intu dha deylait, and dha sowljaz só dhēar pet stil alaiv and œnhōët, chîar apon chîar ræng aut, rowling fâr bæk along dha lain, til dha veri mauntinz dhamselvz⁵ simd tu rijóis.

“Wi v⁶ bin òndern fair and òndern snow tagedhar,” sed Mækdónald, cheyfing dha boiz kowld hændz tendali, “and nœthing shæl pât œs âftar dhis, sow long æz wî bowth liv.”

And dha jenaral kept hiz wœd. Yoez⁷ leytar, when dha greyt wôz woer ōl owvar, dhēar mait hæv bin sîn, wôking in dha ġâdn’ ov a kwaiat kentri haus in dha south ov Frâns, a stupîng whait-hêad owld mæn, hû woz now cêdhar dhæn dha feymas Máshal Mækdónald; and dha têl, sowljar-laik felo’ apon hûz âm hî lind för sapôt hæd wœns bin litl’ Pyēr dha drōemar.

Alternative forms:—¹ depth. ² inœ'f. ³ soft. ⁴ tôdz. ⁵ dhemselvz. ⁶ hæv. ⁷ yïaz.
Dha Jauf.

DHA JAUFR.

From Pælgreyvz Areybya.

A brôd dip væli, disénding lej âftar lej til its inamowst debths¹ âr hîd'n' from sait amid fâr-riching shelvz ov redish rok, bilîw evriwhêar stœdid wîdh tœfts ov pûm growvz and klœstaring frût-triz in dâk-grin pæchiz daun tu dha fadhist end ov its waindingz; a lâj braun mæs ov irégyular meysanri krauning a sentral hil; biyônd a tôl and solitari tauar owva-lûking dhi opazit bængk ov dha holo', and fâdhar daun smôl raund tœrîts and flæt haus-tops hâf berid amid dha gâdn' fowlîjî, dha howl plœnjîd in a poepandikyu lar flœd ov lait and hit; sœch woz dha foest æspikt ov dha Jauf æz wî nau aprowecht it from dha west. It woz a lœvli sîn, and sîmd yet môar sow tu auar aiz, wîari ov dha long dezo'leyshan thrû which wî hæd, wîdh hâdlî an iksepshan, joenid dey âftar dey sins auar låst fêarwel glîmps ov Geyza and Pælistain òp tu dha foest entrans on inhæ'bitid Areybya. "Laik dha Pæradais ov òtoeniti, nœn kæn entar it til âftar hæving privyasli pást owvar hel-brij," sez an Ær̄ab powit, diskráibing sœm similar low-kæliti in Ælji'ari'an lændz.

Rîæ'nimeytid bai dha vyû, wî pusht on auar jeydid bistîs, and wœr òlrêdî disénding dha foest krægi slowps ov dha væli, when tû hîsman, wel drest and fulî âamd âftar dha fæshan ov dhiz pâts, keym òp tuwôd² òs from dha taun, and ât wœns salyûtîd òs widh a laud and hâtî "Mârhâbà,* ór "Welkam"; and wîdhâut fâdhar prefas dhey ædîd, "Alait and ît," giving dhemsélvz³ dhi iga'â'mpl, ov dha fômâr bai disénding brîskli from dêar lait limd hôsiz, and òntâiing a lâj ledhar bæg ful ov ekshalant deyts, and a wōtar-skin, fîld from dha rœnîng spring; dhen spredîng aut dhiz mowst opatyûn rîfrêshmants on dha rok, and ëdîng: "Wî wœr shûår dhat yû môest bî hœnggri and thœstî, sow wî hæv kœm redi pro'vaidid," dhey invâïtid òs wœns môar tu sit daun and bigîn.

* d represents a short vowel corresponding with ð; see § 162.

Alternative forms:—¹ depths. ² tôd. ³ dhamselvz.
Riding Lesn’z—Prowz.

DHA SO’SAITI OV BUKS.

Yu wil admit, dau’tlis, dhat aköding tu dha sinseriti ov auar dizáiar dhat auar frendz mey bi trú, and auar kampanyanz waiz, and in pro’póshan⁴ tu dhi oenistnis and diskreshan widh which wí chûz bowth, wil bi dha jenaral² chânsiz ov auar hæpinis and yûsl’nis.

Boët grânting dhat wí hæd bowth dha wil and dha sens tu chûz auar frendz wel, hau fyû ov cës hæv dha pauar! òr, æt list, hau limitid, för mowst, iz dha sfiar ov chois! Níali òl auar asowshieyshanz âr ditóemind bai châns ór nisesiti, and ristríktid widhín a næro’ soekl’. Wí kænot now hûm wí wud, and dhowz hûm wí now wí kænot hæv æt auar said when wí mowst nit ðhem. Òl dha haiar soekl’z ov hyûman intélijans âr, tu dhowz bini’th, ownli mowmantarili and páshali owpn’. Wí mey, bai gud fôchan, abteyn a glimps ov a greyt powit, and hiar dha saund ov hiz vois; òr put a kweschan tu a mæn ov saians, and bi ânsad gud-yûmadli.

Wí mey intrú’d ten minits tök on a kæbinit ministar, ânsad probablî widh woedz woes dhæn sailans, bling diséptiv; òr snaech, wœns òr twais in auar laivz, dha privilij ov throwing a bukey in dha páth ov a prinsés,³ òr aresting dha kaind glâns ov a kwîn. And yet dhîz mowmantari chânsiz wí kœvit, and spend auar yoez,⁴ and pæshanz, and pauaz in poesyû’t ov litl’ mòar dhæn dhîz, whail mìntaim dhêar iz a so’saiiti kantinywali owpn’ tu cës ov pipl hû wil tök tu cës æz long æz wí laik, whotévar auar rængk òr okyupeyshan—tök tu cës in dha best woedz dhey kæn chûz and ov dha things niarist dhêar hâts. And dhis so’saiiti, bikóz it iz sow nyûmaras and sow jentl’; and kæn bi kept weyting raund cës òl dey long—kingz and steyts-man linggaring peyshantli, not tu grânt òdyans, boët tu geyn it—in dhowz pleynli foenisht and næro’ ânti-rûmz, auar bukeys-shelvz, wí meyk now akaunt ov dhæt kœmpani, pahæps nevar lisn’ tu a woed dhey wud sey òl dey long.

—Ruskin: “Sesame and Lillies”.

Alternative forms:—¹ prapôshan. ² jenral. ³ prinses. ⁴ yîaz.
POWITRI.

DHA STRIT OV BAI-AND-BAI.

Ow shañ dha spot, mai yûthful frendz, ai oej yû tu biwê’ar!
Bigâiling iz dha plezn’t wey, and sôftli ¹ brîdhz dhi ēar;
Yet nœn hæv evar pâst tu sînz inôwbling, greyt and hai,
Hû wœns bigæ’n tu linggar in dha strît ov Bai-and-bai.

Hau vêrid âr dhi imijiz araizing tu mai saît,
Ov dhowz hû wisht tu shœn dha rong, hû lœvd and praizd dha rait,
Yet from dha silkn’ bondz ov slowth dhey veynli strowv tu flai,
Which held dhem jentli prizn’d in dha strît ov Bai-and-bai.

"Mai projikts thraiv," dha moechant sed; "when dœbl’d iz mai stôar,
Hau frîli shœl mai redi gowld bî shauad amœng dha pûar!"
Vâst grû hiz welth, yet strowv hî not dha mônaz tîar tu drai;
Hî nevar joenid onwad from dha strît ov Bai-and-bai!

"Fógiv² dhai oering brödhar; hî hæz wept and sœfad long!"
Ai sed tu wœn; hû ânsad—"Hî hæth dœn mi grîvas rong;
Yet wil ai sik mai brödhar, and fagiv him ēar ai dai."
Alâs! Deth shôtli faund him in dha strît ov Bai-and-bai!

Dha wiârid woeldling myûziz apon löst³ and weystid deyz,
Rizôlvd tu toen hiår’dfiar from dhi erar ov hiz weyz,
Tu lift hiz grovling⁴ thôts from oeth, and fiks dhem on dha skai;
Whai dœz hî linggar fondli in dha strît ov Bai-and-bai?

Alternative forms: —¹ softli. ² fagiv. ³ lost. ⁴ grovl’ing.

(31)
Dhen shœn dha spot, mai yûtiful frendz; woek on whail yet yû mey;
Let not owld eyj ôtéyk¹ yû âez yû slowthfl’ï diléy,
Lest yû shud geyz arround yû, and diskœ’var widh a sai,
Yu hæv richt dha haus ov “Nevar”—bai dha strit ov “Bai-
and-bai.”

—Abdy.

DHA JÆKDÔ OV RÎMZ.

Dha Jækdô² sæt on dha Kâdinalz chêar:
Bishop and æbat and praiar woer dhêar;
Meni a møengk, and meni a fraiar,
Meni a nait, and meni a skwaiar,
Widh a greyt meni môar ov lesar digri’,—
In sûtth a gudli kœmpani;
And dhey soevd dha Lôd Praidit on bendid nî.

Nevar, ai win, Woz a praudar sin,
Red ov in buks, ôr dremt ov in drîmz,
Dhæn dha Kâdinal Lôd Âchbishop ov Rîmz!

In and aut, Thrû dha motli raut,
Dhæt litl’ Jækdô’ kept hoping abaut;
Hîar and dhéar, Laik a dog in a fêar,
Owvar kœmfits and keyks, And dishiz and pleys,
Kaul and kowp, and rochit and pîl,
Maitar and krowzhâr! hî hopt apon ól!

Widh sôsi éar, Hî poecht on dha chêar
Whéar, in steyt, dha greyt Lôd Kâdinal sæt
In dha greyt Lôd Kâdinalz greyt red hæt;

And hî piad in dha feys Ov hiz Lôdships Greys,
Widh a sætisfaid luk, âez if hî wud sey,
“Wi tû âr dha greytist fowks hîar ta-dey!”

Alternative forms:—¹ owvatéyk. ²Jækdô’. The syllables are both
accented, and it depends on the position of the word which should have the
chief stress. It is on the second syllable when the word is followed by a
pause.
And dha prists widh ø, Æz sóech friks dhey só, 
Sed, "Dha Devl' mœst bi in dhæt litl' Jækdø'!"
Dha fist woz owvar, dha bòd woz kliad,
Dha flonz and dha kœstædz hœd õl disap'ad,
And siks litl’ singing-boiz,—diar litl’ sowlz!
In nais klûn feysz, and nais whait stowlz,

Keym in õdar dyû, Tû bai tû,
Mâching dhaet grænd riféktari thrû!
A nais litl’ boi held a gowlûn’ yûar,
Embôst 1 and fîld widh wôtar æz pyûar,
Æz eni dhat flowz bitwi’n Rîmz and Namûar;
Which a nais litl’ boi stud redi tu kæch
In a fain gowlûn’ hœnd-beysn’ meyd tu mæch.
Tû nais litl’ boi, râdhar môar grown,
Kærîd lëvn’dar wôtar, and ow da Kalown;
And a nais litl’ boi hœd a nais keyk ov sowp,
Woedhi ov woshing dha hœndz ov dha Powp.

Wœn litl’ boi A nœpkin bôar,
Ov dha best whait daiapar, frinjîd widh pingk,
And a kâdinalz hœt mâkt in "poemanant ingk."

Dha greyt Lôd Kâdinal toenz æt dha sait
Ov dhîz nais litl boiz drest õl in whait:

From hiz finggar hî drôz His kœstli 2 toekwô’z; 3
And, not thingking æt õl abaut litl’ Jækdø’z,
Dipôzîts it streyt Bai dha said ov hiz pleyt,
Whail dha nais litl’ boiz on hiz Eminans weyt;
Til, when nowbâdi 4 z drîming ov eni sóech thing,
Dhaet litl’ Jækdø’ hops õf widh dha ring!

Dhêar z a krai and a shaut, And a dyûs ov a raut
And nowbâdi símz tu now whot dhêar 5 abaut,
Bœt dha mœngks hœv dhêar pokits õl toend insaid aut;
Dha fraiaz âr nîling And hœnting, and fîling

Alternative forms:— 1 imbôst. 2 kœstli. 3 toekwâ’z.
4 nowbodi. 5 dhey år.
Dha käpit, dha flōar, and dha wölz, and dha siling.
Dha Kādinal drū Ōf ich plœm-kœlad shû,
And left his red stokings ikspōwzd tu dha vyû;
Hî pîps and hî fils In dha towz and dha hilz;
Dhey toen ëp dha 'dishiz,—dhey toen ëp dha pleys, ts,
Dhey teyk ëp dha powkar and powk aut dha greyts,
Dhey toen ëp dha rœgz, Dhey igzæ'min dha mœgz:
Boet now!—now sœch thing;—Dhey kânt faind dha ring!

Dha Kadinal rowz widh a dignifaid luk,
Hî kœld för hiz kéndl’, hiz bel, and hiz buk!
In howli ænggar and pæias grîf,
Hî solamli koest thât râskali thîf!
Hî koest him ët bôd, hî koest him in bed;
From dha sowl ov his fut tu dha kraun ov his ov hiz hed;
Hî koest him in sîping, dhat evari1 nait
Hî shud drîm ov dha devl’2 and weyk in a frat;
Hî koest him in iting, hî koest him in drîngking,
Hî koest him in kôfing,3 in snîzing, in wingking;
Hî koest him in sitting, in stænding, in laiing,
Hî koest him in wôking, in raiding, in flaiing,
Hî koest him in living, hî koest him in daiing!

Nevar woz hoed sœch a teribl’4 kœs!
Boet whot geyv raiz Tu now litl’ sapraiz,
Nowbadi5 simd wœn peni dha woes!

Dha dey woz gôn,6 Dha nait keym on,
Dha mœngks and dha fraiaz dhey sœecht til dôn;
When dha sækristn’ só, On kroempl’d klô,
Kœm limping a pûar litl’ leym Jæk’dô’;
Now longgar gey, Æz on yestadey7;
Hiz fedhaz õl simd tu bî toend dha rong wey,

*Alternative forms:* —1 evri. 2 devil. 3 kofing. 4 terabl’. 5 nowbodi. 6 gon. 7 yestadi.
Dha Jækdó ov Rimz.

Hiz pinyanz drupt—hi kud hådli stænd,—
Hiz hed woz æz bóld æz dha pâm ov yór hænd;
Hiz ai sow dim, Sow weystid ich lim,
Dhat, hîdli ov græmar, dhey òl kraid, “Dhat s him!—
Dhæt s dha skæmp dhat hæz døn dhis skændalas thing!
Dhæt s dha thif dhat hæz got mi Lød Kâdinalz Ring!”
Dha puar litl’ Jækdó’, When dha mœngks hi só,
Fibli geyv vent tu dha gowst ov a kô;
And toend hiz bóld hed, æz mœch æz tu sey,
“Prey bi sow gud æz tu wôk dhis wey!”
Slowar and slowar, Hî limpt on bifô’ar;
Til dhey keym tu dha bæk ov dha belfri dóar,
When dha foest thing dhey só,
Midst dha stiks and dha strô,
Woz dha ring in dha nest ov dhæt litl’ Jækdó’!

Dhen dha Lød Kâdinal kôld för hiz buk,
And òf dhæt teribl’ koes hî tuk;
Dha myût ikspreshan² Soevd in lyû ov kanfeshan,³
And, ëëng dhões kœpl’d widh ful restityûshan,
Dha Jækdó got plînari æbso’lyûshan!
When dhowz wœdž wœr hoed, Dhæt puar litl’ boed
Woz sow cheynjd in a mowmant, t woz rîali absoed.⁴
Hî grû slik, and fæt; In adishan tu dhæt,
A fresh krop ov fedhaz keym thik æz a mæt!
Hiz teyl wægl’d mðar Îvn’ dhaen bifô’ar;
Bøt now longgar it wægd widh an impydant⁵ ëar,
Now longgar hî poecht on dha Kâdinalz chèar.
Hî hopt nau abaut Widh a geyt divaut;
Æt Mætinz, æt Vespaz, hî nevar woz aut;
And sow fâr from eni mðar pilfaring dídž,
Hî ölweyz⁶ sîmd teling dha konfesaz⁷ bidz.

Alternative forms:—¹ mai. ² ekspreshan. ³ konfeshan. ⁴ æbsoed.
⁵ impidant. ⁶ ölweyz. ⁷ kanfesaz, when properly accented on the
second syllable, but the rhythm requires us here to shift the accent to the first
syllable (this being the usual pronunciation a century ago.—Ed.).
If eni woen laid, ör if eni woen swôar,  
Ôr sloembad in prêar-taim and hæpn’d tu snôar,  
Dhæt gud Jakdô’ Wud giv a greyt “Kô,”  
Æz mœch æz tu sey, “Downt dûw sow eni môar!”  
Whail meni rimâ’kt, æz hiz mœnar dhey sô,  
Dhat dhey “nevar hæd nown søch a paias Jakdô’!”  
Hi long liv’d dha praid  Ov dhæt kœntri said,  
And æt lâst in dhi owdar ov sængktiti daid;  
When, æz woedz woer tû feynt,  Hiz merîts tu peynt,  
Dha konkleyv ¹ ditóemind tu meyk him a seynt!  
And on nyûli-meyd seynts and powps, æz yû now,  
It s dha kœstam æt Rowm, nyû neymz tu bistôw,  
Sow dhey kænananaizd him bai dha neym ov Jim Krow!  
—Barham.

Ov dha Chaild widh dha Boed æt dha Bush.  
“Mai litl’ boed, hau kœnst dhau sit,  
And sing amidst sow meni thônz?  
Let mî bœt howld œpon dhi get;  
Mai lœv widh onar dhi adônz.  

“Dhau ât æt prezn’t litl’ woeth;  
Faiv fâdhistz nœn wil giv fôr dhi;  
Bœt pridhi, litl’ boed, kœm fôth;  
Dhau ov mœar vœlyu ârt tu mî.  

“T² iz trû, it iz sœnshain³ ta-dey,  
Ta-moro’ boedz wil hœv a stôm;  
Mai priti wœn, kœm dhau awey,  
Mai buzam dhen shœl kip dhi wôm.  

“Dhau sœbjikt ât tu kowld a⁴ naitz,  
When dâknis iz dhai kœvaring,⁵  
Æt dey z⁶ dhai deynjar greyt bai kaits,  
Hau kœnst dhau dhen sit dhêar and sing?

Alternative forms:—¹ kongkleyv. ² it. ³ sœnshain. ⁴ ov. ⁵ kœvring. ⁶ iz.
"Dhai fûd iz skêas and skænti tû,
T iz woemz and træsh which dhau doest it;
Dhai prezn’t steyt ai piti dû,
Kœm, ai l pro’vaid dhî betar mit.

"Ai l fëd dhî widh whait bred and milk,
And shugarplœmz, if dhem dhau kreyv;
Ai l kœvar dhî widh fainist silk
Dhat from dha kowld ai mey dhî seyv.

"Mai fâdhaz pælas shæl bî dhain,
Yey, in it dhau shælt sit and sing;
Mai litl’ boed, if dhau lî bî main,
Dha howl yoer 3 raund shæl bî dhai spring.

"Ai l tîch dhî Ôl dha nowts ât kôt;
Œnthô’t ov myûzik dhau shælt pley;
And Ôl dhat dhidhar dû rizô’t,
Shæl preyz dhî fôr it evri dey.

"Ai l kîp dhî seyf from kæst and koer,
Now mãnær a 4 hâm shæl kœm tu dhî;
Yey, ai wil bî dhai søkarar,
Mai buzam shæl dhai kæbin bî.”

Böet low, bihowld, dha boed iz gôn; 5
Dhîz châmingz wud not meyk hoer yîld;
Dha chaild z left ât dha Bush alown,
Dha boed flaiz yondar ôar 6 dha fild.

—John Bunyan.

DHA Distreækshan ov Senæ’karib. 7

Dhi Asiryan 8 keym daun laik a wulf on dha fowld,
And hiz kowhôts woer glîming in poepl’ and gowld;
And dha shîn ov dhêar spïaz woz laik stâz on dha st,
When dha blû weyv rowlz naitli on dîp Gælîlîi. 9

Alternative forms:— 1 wil.  2 wilt.  3 ylar.  4 ov.  5 gon.
6 owvar.  7 Senæ’kerib.  8 Äesiri’an, Asiri’an.  9 Gælîlî.
Laik dha livz ov dha forist when sæmar iz grín,
Dhæt howst widh dhéar bènaz æt sænset woer sin:
Laik dha livz ov dha forist when Œtam hæth blown,
Dhæt howst on dha moro' ley widhad and strown!

Fôr dhi Eynjal ¹ ov Deth spred hiz wingz on dha blåst,
And bridhd in dha feys ov dha fow æz hî pâst;
And dhi aiz ov dha slîpaz wækst dedli and chil,
And dhéar hâts bœt wœns hîvd, and fôr evar grû stil!

And dhéar ley dha stîd widh hiz nostril ól waid
Bœt thrû it dhéar rowld not dha breth ov hiz praid;
And dha fowm ov hiz gâsping ley whait on dha toef,
And kowld æz dha sprey ov dha rok-bîting soef.

And dhéar ley dha raidar distÔ'tid and peyl,
Widh dha dyû on hiz brau and dha rœst on hiz meyl;
And dha tents woer ól sailant, dha bènaz alown,
Dha lânsiz ñenlîftid, dha trœmpit ñenblown.

And dha wido'z ov Æshar âr laud in dhéar weyl,
And dhi aidalz ² âr browk ³ in dha templ' ov Beyl; ⁴
And dha mait ov dha Jentail, ñensmówt bai dha sód,
Hæth meltid laik snow in dha glâns ov dha Lôd!

—Byron.

**DHA MÆRINAZ OV INGGLAND.**

Yî Mærinaz ov Inggland
Dhat gàd auar neytiv siz!
Hûz flæg hæz breyvd, a thauzand yoez,
Dha bètl' and dha brîz!
Yôr glôryas ⁵ stœndad lânch agen ⁶
Tu mæch anœdhar fow;
And swip thrû dha dîp,
Whail dha stômi waindz ⁷ dù blow;

*Alternative forms:*—¹ eynjl'. ² aïdl'z. ³ browkn'. ⁴ Beyal. ⁵ glôri'as. ⁶ ageyn. ⁷ windz.
Whail dha bætl' reyjiz laud and long
And dha stômi waindz dû blow.

Dha spirits ov yôr fâdhaz
Shêl stât from evri weyv—
Fôr dha dek it woz dhêar fild ov feym,
And Owshan woz dhêar greyv:
Whêar Bleyk and maiti Nelsn’ fel
Yôr mênli háts shêl glow,
Æz yô swip thrû dha dip,
Whail dha stômi waindz dû blow;
Whail dha bætl' reyjiz laud and long
And dha stômi waindz dû blow.

Britæ’nya nîdz now bulwoeks,
Now tauaz along dha stip;
Hoer mâch iz ôar¹ dha mauntin weyvz,
Hoer howm iz on dha dip.
Widh thœndaz from hoer neytiv owk
Shê kwelz dha ûlêdz bilôw—
Æz dhey rôar on dha shôar,
When dha stômi waindz dû blow;
When dha bætl' reyjiz laud and long,
And dha stômi waindz dû blow.

Dha mîtyar flæg ov Ingglân’d
Shêl yet terîfik boen;
Til deynjaz trœbl’d nait dipâ’t
And dha står ov pîs ritöen.
Dhen, dhen, yô owshan-woryaz!²
Aur song and fist shêl flôw
Tu dha feym ov yôr neym,
When dha stôm hæz sîst tu blow;
When dha faiari fait iz hoed now môar,
And dha stôm hæz sîst tu blow.

—T. Campbell.

Alternative forms:—¹ owvar. ² wori’az.
Riding Lesn’z—Powitri.

ÁNSAR TU A CHAILDZ KWESCHAN.

Dô yû ñsk whot dha boedz sey? Dha spæro’, dha dœv, Dha limit, and throesh, sey “Ai lœv and ai lœv!”
In dha wintar dhêar¹ sailant, dha wind iz sow strong;
Whot it sez ai downt² now, bêt it singz a laud song.
Bêt grîn lîvz and blosamz and sceni wôm wedhar,
And singing and lœving, òl kœm bæk tagedhar.
Bêt dha lâk iz sow brimful ov glædnis and lœv,
Dha grîn fîldz bilôw him, dha blû skai abœv,
Dhat hî singz and hî singz, and fôr evar singz hî,
“Ai lœv mai lœv, and mai lœv lœvz mi.”

—Coleridge.

DHA PAINÆPL’ AND DHA BÎ.

Dha painæpl’z in tripl’ row
Woer bâsking hot, and òl in blow;
A bî ov mowst dizœnign teyst
Poesï’vd³ dha freygrans æz hî päst;
On ìgar wing dha spoilar keym,
And soeçt fôr kraeniz in dha freym,
Oejd hî ætemt on evari⁴ said,
Tu evri peyn hî trœngk aplaid:
Bêt stil in veyn—dha freym woz tait,
And ownli poeyyas tu dha lait:
Dhoes hæving weystid hâf hîz dey,
Hî trîmd hîz flait anœdhar wey.

Auar ðiar dilâits ñr ðfn’ sœch:
Ekspôwzd⁵ tu vyu, bêt not tu tœch,
Dha sait auar fûlish hât infleymz,
Wî long fôr painæpl’z in freymz:
With howplis wish wœn luks and linggaz,

Alternative forms:—¹ dhey âr. ² dû not. ³ pastïd.
⁴ evari. ⁵ ikspôwzd.
Wœn breyks dha glâs and kœts hiz finggaz,  
Boet dhowz hûm trûth and wizdam lid,  
Kœn gædhâr hœni from a wid.  

—Cowper.

Dha Ritâiad Kæt.

A powits kæt, sidéyt and greyv  
Æz powit wel kud wish tu hæv,  
Woz mœch adiktid tu inkwâiar,  
Fôr nuks tu which shî mait ritâiar,  
And whêar, sikyû’ar æz maus in chingk,  
Shî mait ripózw, òr sit and thingk.

Sœmtâimz ¹ æsëndëng ² debanë’ar,  
An æpl’ trî, òr lôftrî pèar,  
Lojd widh kanvînyans in dha fôk,  
Shî wocht dha gâdnar ñet hiz woek :  
Sœmtâimz hoer ìz and solas sût  
In an owld emti wôtring ³-pot ;  
Dhêar, wonting nöthing seyv a fæn  
Tu sim sœm nimf in hoer sidæ’n,  
Apâerald in igzæ’ktist söt,  
And redi tu bî bôn tu kôt.

Boet lœv ov cheynj it sîmz hæz pleys  
Not ownli in auar waizar reys ;  
Kœts òlsó’ fil, æz wel æz wi,  
Dhæt pæshanz fös, and sow ðid shî.  
Hoer klaiming, shî bigæ’n tu faind,  
Ekspôwzd ⁴ hoer tû mœch tu dha waind,  
And dhi owld yûtansil ⁶ ov tin  
Woz kowld and kœmfatlis widhîn :  
Shî dhêarfôr wisht, instêd ov dhowz,  
Sœm pleys ov mœr sîr’n ripówz,

Alternative forms :—¹ sœ’mtaimz.  ²æsëndëng.  ³wôtaring.  
⁴ikspôwzd.  ⁵wind.  ⁶yûtënsil.
Riding Lesn'z—Powitri.

Whéar nìdhàr¹ kowld mait kœm, nòr ëar
Tù rûdli wontan widh hoer hëar,
And sôt it in dha laiklyist² mowd,
Widhín hoer mástaz snoeg abowd.

A drôar, it chânst, æt botam laind
Widh linin ov dha sóftist³ kaind,
Widh sœech æz moechants intro’dyu’s
From Indya, för dha leydiz yûs—
A drôar impénding ôar⁴ dha rest,
Hâf owpn’, in dha topmovst chest,
Ov debth⁵ anœf,⁶ and nœn tu spêar,
Inváitid hoer tu slembar dhèar.

Pus, widh diláit biyónd ikspreshan,
Soevéyd dha sîn and tuk po’zeshan.
Rikœ’mbant æt hoer ìz, ëar long,
And lœld bai hoer own hœm-drœm song,
Shî left dha kêaz ov laîf bihãind
And slept æz shî wud slîp hoer lâst;
When in keym, hœzifli⁷ inkláînd,
Dha cheymbameyd, and shoët it fâst;
Bai now maligniti impéld,
Bœt Òl œnkónsahas hûm it held.

Aweykn’d bai dha shok, kraid Pus,
"Woz evar kæt atendid dhœs?
Dhi owpn’ drôar woz left, ai sî,
Mîali tu prûv a nest för mî;
Fôr sûn æz ai woz wel kampowzd,
Dhen keym dha meyd, and it woz klowzd.
Hau smûdh dhîz koechifs, and hau swît!
Ow! whot a delikit ritrî’ôt.
Ai wil rizáin misël tô tu rest,
Til Sol, dikláîning in dha west,

Alternative forms:—¹ naidhar. ² laikliist. ³ softist. ⁴ owvar.
⁵ depth. ⁶ inœ’f. ⁷ hauswaifli. ⁸ maisël. 
Shæl kól tu sœpar, when, now daut,
Sûzn' wil kœm and let mî aut.''

Dhi ivning keym, dha sœn disëndid,
And Pus rimëynd stil œnätëndid.
Dha nait rowld tâdili awey,
(Widh hoer, indî'd, t woz nevar dey),
Dha spraitli môn hoer kös rinyû'd,
Dhi ivning grey ageyn₁ insyû'd;
And Pus keym intu maind now môar
Dhaën if intû'md dha dey bifô'ar.
Widh hoënggar pincht, and pincht för rûm,
Shî nau prisëyjd aprowching dûm,
Nôr slept a singgl' wingk, ôr poed,
Konshas ov jpegdi inköed.

Dhaët nait, bai châns, dha powit woching
Hoed an inëksplïkabl' skräeching;
Hiz nowbl' hât went pit-a-pêt,
And tu himsélf hî sed, "Whot's dhæt?"
Hî drû dha koetin æt hiz said,
And fôth hî pîpt, bœt noëthing spaid;
Yet, bai hiz ïar² dirëktid,³ gest
Sœmthing imprïzn'd in dha chest,
And, dautful whot, widh prûdn't këar
Rizólvd it shud kantinyu dhëar.
Æt length a vois which wel hî nyû,
A long and melankali⁴ myû,
Salyûting hiz powëtik faz,⁵
Kansôwld⁶ him and dispëld hiz fíaz.
Hî left hiz bed, hî trod dha flôar,
And gæn⁷ in heyst dha drôz eksplôar;⁸
Dha lowist foest, and widhaut⁹ stop
Dha rest in ôdar, tu dha top;

*Alternative forms:* —¹ aeger. ² yoer. ³ dairéktid. ⁴ melangkali. ⁵ yuez. ⁶ konsôwld. ⁷ bigû'n. ⁸ iksplô'ar. ⁹ widhaut.
För t iz a tráth wel nown tu mowst,
Dhat whotsowever thing iz löst,
Wi sik it, ēar it køm tu lait,
In evri kræni bœt dha rait.
—Fóth skipt dha kæt, not nau riplít,
Æz oest, widh ēri self-kansit,
Nør in hoer own fond æprihenshan
A thîm för òl dha woeldz atenshan ;
Bœt modist, sowbar, kyûad ov òl
Hoer nowshanz haipábólikl’,
And wishing för a pleys ov rest
Enithing râdhar dhæn a chest.
Dhen stept dha powit intu bed
Widh dhis riflekshan in hiz hed :—

Moral.
Biwé’ar ov tû sablaim a sens
Ov yór own woeth and konsikwans !
Dha mæn hû drîmz himsélf sow greyt,
And hiz impô’tans ov søech weyt,
Dhat òl araund, in òl dhat s dœn,
Mœst múv and ækt för him alown,
Wil loen in skûl ov tribyuleyshan,
Dha foli ov hiz ekspekteyshan.

—W. Cowper.

Konstest bitwîn dha nowz and dhi aiz.

Bitwî’n Nowz and Aiz a streynj konstest arowz,
Dha spektakl’z set dhem œnha’s’pili rong ;
Dha point in dispyût woz, æz òl dha woeld nowz,
Tu which dha sed spektakl’z òt tu bilóng.

Sow Tøng woz dha löyar, and âgyud dha kôz
Widh a greyt dîl ov skil, and a wig ful ov loening ;
Whail Chîf-bærân ¹fâr ¹ sæt tu bælans dha lôz,
Sow feymd för hiz tælant in naisli dizôening.

Alternative forms :—¹ yoer.
"In bihâ'f ov dha Nowz, it wil kwikli apîar,
And yôr lôdship," hî sed, "wil òendáutidli faind
Dhat dha Nowz hæz hæd spektakl'z òlwiz in wêar,
Which amaunts tu pazeshan, taim aut ov maind."

Dhen howlding dha spektakl'z òep tu dha kôt—
"Yôr lôdship abzoevz dhey âr meyd widh a strædl'
Æz waid æz dha rij ov dha nowz iz ; in shôt,
Dizâind tu sit klows tu it, jœst laik a sædl'.

"Agen,¹ wud yôr lôdship a mowmant sapowz
(T iz a keys dhat hæz hæpn'd, and mey bî agen)
Dhat dha vizij ör kaustinans hæd not a nowz;
Prey, hû wud, ör hû kud, wêar spektakl'z dhen?

"On dha howl, it apîaz, and mai ágyumant showz,
Widh a rîzning² dha kôt wil nevar kandem,
Dhat dha spektakl'z pleynli woer meyd för dha Nowz,
And dha Nowz woz æz pleynli intëndid för dhém."

Dhen shifting hiz said, æz a lôyar nowz hau,
Hî plîdid ageyn on bihâ'f ov dhi Aiz;
Bœt whot woer hiz ágyumants fyû pîpl' now,
Für dha kôt did not thingk dhey woer ìkwali waiz.

Sow hiz lôdship dikri'd, in a greyv, solam town,
Disáisiv and klîar, widháut woen if ör bœt,
Dhat—"Whenëvar dha Nowz put hiz spektakl'z on,
Bai deylait ör kændl'-lait—Aiz shud bî shœt".

—W. Cowper.

Jon Gilpin.

Jon Gilpin woz a sitizn'
Ov kredit and rinâun,
A treyn-bænd kæptin ìk woz hî
Ov feymas Loendan Taun.

Alternative forms : —¹ ageyn. ² rîzn'ing.
Riding Lesn’z—Powitri.

John Gilpinz spauz sed tu hoer diar,
"Dhow wedid wi hæv bîn
Dhis twais ten tídyas yoez,¹ yet wi
Now holidey² hæv sîn.

"Ta-moro’ iz aur weding-dey,
And wi wil dhen ripê’ar
ŒEntu dha Bel ët Edmantn’,
Ôl in a sheyz and pêar.

"Mai sistar and mai sistaz chaild,
Maisélf,³ and children thri,
Wil fil dha sheyz; sow yu móst raid
On hôsbæk áftar wî."

Hi sún ripláid, "Ai dû admaiar
Ov wumankaind bœt wœn,
And yû àr shî, mai diarist diar,
Dhèafôr it shæl bî dœn.

"Ai æm a linindreypar bowld,
Æz ôl dha woeld dœth now,
And mai gud frend dha kælindar,
Wil lend hiz hûs tu gow."

Kwowth Mistris Gilpin, "Dhaet’s wel sed!
And, fôr dhat wain iz diar,
Wi wil bî foenisht widh auar own,
Which iz bowth brait and klîar."

Jon Gilpin kist hiz lœving waif,
Ôjôid woz hî tu faind
Dhat, dhow on plezhar shî woz bent,
Shî hæd a frûgl’ maind.

Dha môning keym, dha sheyz woz brît,
Bœt yet woz not alaud
Tu draiv œp tu dha dôar, lest ôl
Shud sey dhat shî woz praud.

Alternative forms:—¹ ylaz. ² holidi. ³ misélf.
Sow thri döz ôf dha sheyz woz steyd,
  Whèar dhey did õl get in,
Siks preshas sowlz, and õl agog
  Tu dæsh thrú thik and thin.

Smaek went dha whip, raund went dha whîlz,
  Woer nevar fowks sow glæd;
Dha stownz did rætl’ ðendan’th,
  Æz if Chîpsâid woer mãed.

Jon Gilpin, æt his hôsiz said,
  Sizd fâst dha flowing meyn,
And ðep hî got, in heyst tu raid,
  Bœt sûn keym daun ageyn;

Fôr sædl’-trî skëas richt hæd hî,
  His joeni tu bigín,
When, toening raund hiz hed, hî sô
  Thri kœstamaz koem in.

Sow daun hî keym; fôr lôs ov taim,
  Òldhôw it grîvd him sóar,
Yet lôs ov pens, ful wel hî nyû,
  Wud troebl’ him môch môar.

T 1 woz long bifô’ar dha kœstamaz
  Woer syûtíd tu dhéar maind,
When Beti, skrîming, keym da unstê’az,
  “Dha wain iz left bihâind!”

“Gud læk!” kwôth hî, “yet bring it mî,
  Mai ledhan belt lâikwáiz 2
In which ai bêar mai trœsti sôd
  When ai dû eksasaiz.”

Nau Mistris Gilpin (kêaful sowl!)
  Hæd tuw stown-botl’z faund,
Tu howld dha likar dhat shî lœvd,
  And kip it seyf and saund.

*Alternative forms:*—1 it.  2 lâikwaiz.
Riding Lesn'z—Powitri.

Ich botl' hëd a koeling ëar,\(^1\)
Thruw which ðha bëlt hì drü,
And hœng a botl' on ìch said,
Tu meyk hîz bëlans trû.

Dhen owvar òl, ðhat hì mait bì
Ikwípt from top tu tow,
Hîz long red klówk, wel-brøsht and ðìt,
Hì mænfuli did throw.

Nau si him mauntid wœns ageyn
Apon hîz nimbl' stìd,
Ful slowli peysing ðàr\(^2\) dha stownz,
Widh kôshan and gud hìd.

Boët faënding sùn a smûdhár rowd
Binì'th hîz wel-shod fit,
Dha snòting bìst bigæ'n tu trot,
Which góld hîm in hîz sìt.

Sow "Fëar and sôftli!"\(^3\) Jon hî kraid,
Boët Jon hî kraid in veyn;
Dhaët trot bikëym a gælap sùn,
In spait ov koeb and reyn.

Sow stûping daun, æz nîdz hî mœst
Huw kænot sit œprâit,
Hî gràspt dha meyn widh bowth hîz hëndz,
And ìk widh òl hîz mait.

Hîz hôs, hû nevar in dhæt sôt
Hëd hëndl'd bin bifo'ar,
Whot thing apon hîz bëk hëd got
Did wœndar mùar and mùar.

Awey went Gilpin, nek òr nôt;
Awey went hët and wig;
Hî litl' dremt, when hî set aut,
Ov rœning sœch a rig.

*Alternative forms:*—\(^1\) yoer. \(^2\) owvar. \(^3\) softli.
And nau, æz hí went bauing daun
Hiz riking hed ful low,
Dha botl’z tweyn biháind hiz bæk
Woer shætad æt a blow.

Daun ræn dha wain intu dha rowd,
Mowst pityas tu bì sín,
Which meyd hiz hôsiz flængks tu smowk
Æz dhey hæd beystid bín.

Bœt stil hí sîmd tu kæri weyt,
Widh ledhan goedl’ breyst!
Fôr òl mait sì dha botl’-neks
Stil dænggling æt hiz weyst.

Dhöes òl thrû meri Izlingtn’
Dhîz gæml’z hî did pley,
Œntîl ¹ hî keym Òentu dha Wosh
Ov Edmantn’ sow gey.

And dhêar hî thrû dha Wosh abaut
On bowth saidz ov dha wey,
Jœst laik Òentu a trendling mop,
Ôr a waild gûs æt pley.

Æt Edmantn, hiz lœving waif
From dha bælkówni ² spaid
Hoer tendar hœzband, wœndring³ moech
Tu sî hau hî did raid.

"Stop, stop, Jon Gilpin!—Hîar z dha haus"—
Dhey òl æt wøns did krai;
"Dha dinar weyts, and wî âr taiad";
Sed Gilpin—"Sow æm ai!"

Bœt yet hiz hôs woz not a whit
Inkláind tu tæri dhêar;
Fôr whai?—hiz ownar hæd a haus
Ful ten mailz òf, æt Wèar.

*Alternative forms:* —¹ œntîl. ² bælkani. ³ wœndaring.
Sow laik an aéro' swift hí flú,  
      Shot bai an âchar strong;  
Sow did hí flai—which bringz mî tu  
      Dha midl’ ov mai song.

Awey went Gilpin aut ov breth,  
      And sôar agenst hiz wil,  
Til âet hiz frendz dha kælindaz  
      Hiz hôs âet ëast stud stil.

Dha kælindar, ameyzd tu sî  
      Hiz neybar in sœch trim,  
Leyd daun hiz paip, flú tu dha geyt,  
      And dhøes akostid him:

“Whot nyûz? whot nyûz? yôr taidingz tel!  
      Tel mî yû mœst and shæl—  
Sey, whai bêar-hedid yû âr kœm,  
      Ōr whai yû kœm ëet ël?”

Nau Gilpin hæd a plezn’t wit,  
      And lœvd a taimli jowk;  
And dhøes œntu dha kælindar  
      In meri gaiz hî spowk:

“Ai keym bikôz¹ yôr hôs wud kœm;  
      And, if ai wel fôbôwd,²  
Mai hæt and wig wil sùn bî hîar,  
      Dhey ár apon dha rowd.”

Dha kælindar, rait glæd tu faind  
      Hiz frend in meri pin,  
Rîtöend him not a singgl’ woed  
      Bœt tu dha haus went in;

Whens streyt hî keym, widh hæt and wig,  
      A wig dhat flowd biháind;  
A hæt not mœch dha woes för wèar;  
      Ïch kœmli in its kaind.

*Alternative forms*:—¹ bikôz. ² fabowd.
Hi held dhem ɔep, and in hiz toen
Dhes showd hiz reði wit:
“Mai hed iz twais æz big æz yòz,
Dhey dhèafôr nîdz mœst fit.

Bœt let mí skreyp dha doet awey,
Dhat hængz apon yôr feys;
And stop and ît, fôr wel yû mey
Bî in a hœnggri keys.”

Sed Jon, “It is mai weding-dey,
And ôl dha woeld wud stëar,
If waif shud dain æt Edmantan,
And ai shud dain at Wèar.”

Sow, toening tu hiz hûs, hû sed,
“Ai æm in heyst tu dain;
T woz fôr yôr plezhar yû keym hìar,
Yû shæl gow bæk fôr main.”

Aa lœklis spîch, and bûtlis bowst!
Fôr which hî peyd ful diar;
Fôr, whail hî speyk, a breying âs
Did sing mowst laud and kliar:

Whâræ’t hiz hûs did snît, æz hî
Hæd hoed a laian rôar,
And gælapt ôf widh ôl hiz mait,
Æz hî hæd dœn bîfô’ar.

Awey went Gilpin, and awey
Went Gilpinz hæt and wig;
Hî lôst dhem sûnar dhaen æt foest,
Fôr whai?—dhey woer tú big.

Nau Mistris Gilpin, when shî sô
Hoer hœzband powsting daun
Intu dha kœntri fâr awey,
Sht puld aut hâf-a-kraun.
And dhões œntu dha yûth shî sed,
    Dhat drowv dhem tu dha Bel,
 "Dhis shæl bî yôz, when yû bring bæk
    Mai hœzband seyf and wel."

Dha yûth did raid, and sûn did mit
    Jon kœming bæk ameyn;
Hûm in a trais hî traid tu stop,
    Bai kæching æt hiz reyn;

Bœt not poefôming\(^1\) whot hî ment,
    And glældli wûd hæv dœn,
Dha fraithn’d stíd hî fraithn’d môar,
    And meyd him fâstar rœn.

Awey went Gilpin, and awey
    Went powst-boi æt hiz hilz,
Dha powst-boiz hûs rait glæd tu mis
    Dha lœembring\(^2\) ov dha whîlz.

Siks jentl’mân\(^3\) upon dha rowd
    Dhoes siïng Gilpin flai,
Widh powst-boi skæmpring\(^4\) in dha rîar,
    Dhey reyzd dha hyû and krai:—

"Stop thîf! stop thîf!—A haiweyman!"
    Not wœn ov ðhem woz myût;
And ôl and îch dhat pâst dhaet wey
    Did join in dha poesyût’t.\(^5\)

And nau dha toenpaik geyts ageyn
    Flû owpn’ in shût speys:
Dha towl-man thinking, âez bîfô’ar,
    Dhat Gilpin rowd a reys.

And sow hî did, and wœn it tû!
    For hî got foest tu taun;

Alternative forms: \(^1\) pafoëming. \(^2\) lœembaring. \(^3\) jentl’men.
\(^4\) skæmparing. \(^5\) pasyût.
Nor stopt, til wehear hí hæd got œp
Hí did ageyn get daun.

Nau let œs sing, Long liv dha king,
And Gilpin, long liv hí;
And, when hí nekst dœth raid abròd,
Mey ai bî dhéar tu sí!

—W. Cowper.

Æt Sî.

A wet shit and a flowing sí,
A waind dhat folo’z fâst
And filz dha whait and ræshing seyl
And bendz dha gælant màst;
And bendz dha gælant màst, mi¹ boiz,
Whail laik dhi ìgl’ frî
Awey dha gud ship flaiz, and lívz
Owld Inggland on dha lí.

Ow fôr a söft² and jentl’ waind!³
Ai hoed a fêar wœn krai;
Bøt giv tu mî dha snôring brîz
And whait weyyz hîving hai;
And whait weyyz hîving hai, mi lædz,
Dha gud ship tait and frî:—
Dha woeld ov wôtaz iz auar howm,
And meri men âr wî.

Dhear z tempist in yon hônîd⁴ mûn,
And laitinng in yon klaud;
Bøt hâk dha myûzik, mærinaz!
Dha waind iz paiping laud;
Dha waind iz paiping laud, mi boiz,
Dha laitinng flæshiz frî—
Whail dha holo’ owk auar pëlaz iz,
Auar heritij dha sí.

—A. Cunningham.

Alternative forms:—¹ mai.    ² soft.    ³ wind.    ⁴ hônîd.
WILYAM TEL.

Kœm, list tu mî, and yu shæl hîar,
A teyl ov whot bifél
A feyman mœn ov Switsaland,—
Hiz neym woz Wilyam Tel.

Nîar Roisiz bængk, from dey tu dey,
Hiz litl’ flök hî led,
Bai prûdant thrift and hâdi toil
Kantent tu oen hiz bred.

Nôr woz dha hœntaz krâft œnnówn :
In Ėarî nen woz sin
Tu træk dha rok-frikwënting hoed
Widh ai sow trú and kîn.

A litl’ sœn woz in hiz howm,
A lâfing, fœar-hêad boi ;
Sow strong ov lim, sow blaidh ov hât,
Hî meyd it ring widh joi.

Hiz fâd haz shîp woer ôl hiz freqnd ;
Dha lœmz hî kôld bai neym ;
And when dhey fròlk in dha fildz,
Dha chaîld wud shêar dha geym.

Sow pisfuli d’hœr auaz woer spent
Dhat laif hœd skëas a soro’ ;
Dhey tuk dha gud ov evri dey,
And howpt för môar ta-moro’ .

Boet ôft 1 sœm shaining Eypril môn
Iz dâkn’d in an auar ;
And blœkist grîfs ôar 2 joias howmz,
Alâs ! œnsi’n mey lauar.

Alternative forms :— 1 oft. 2 owvar.
Not yet on Switsaland hæd dönd
Hoer dey ov libati;
Dha streynjaz yowk woz on hoer sœnz,
And prest rait hevili.

Sow wœn woz sent in læklis auar,
Tu rûl in Ostryaz¹ neym;
A hôti mœn ov sævij müd,—
In pomp and pauar hî keym,

Wœn dey, in wontannis ov pauar,
Hî set hiz kæp on hai:—
"Bau daun, yî sleyvz," dhi ôdar rœn;
"Hû diso'bîyz shæl dai!"

It chânst dhat Wilyam Tel, dhaet mœn,
Hæd left hiz kotij howm,
And, widh hiz litl' sœn in hœnd,
Tu Aëltœf taun hæd køem.

För öft dha boi hæd aid dha spoil
Hiz fâdhar howmwad bôar,
And preyd tu join dha hœnting krû,
When dhey shud rowm för môar.

And ôfn on soem meri nait,
When wœndras fits woer towld,
Hî longd hiz fâdhaz bow tu teyk,
And bi a hœntar bowld.

Sow tôdz² dha shâmwoz hônts dhey went;
Wœn sæng hiz chaildish songz,
Dhi cœdhar brûdid mœnfuli
Ôar³ Ôarïz grïs and rongz.

Tel sô dha kraud, dha liftid kæp,
Dha tairants ænggri frau,—
Dha heraldz shautid in hiz fâr,⁴
"Bau daun, yî sleyvz, bau daun!"

Alternative forms:—¹ Ostri'az, Óstri'az. ² tuwôdz. ³ owvar. ⁴ yoer.
Stoen Gezlar makt dha pezants mín,  
And wocht tu sî him fôl;  
Bœt nevar pâm-trî streytar stud  
Dhæn Tel bifô'ar dhem ôl.

“Mai nî shâel bend,” hî kâmli sed,  
“Tu God, and God alown;  
Mai laif iz in dhi Ostryanz ¹ hâend,  
Mai konshans iz mai own.”

“Sîz him, yî gâdz,” dha rûlar kraid,  
Whail pæshan Chowkt hiz breth;  
“Hî moks mai pauar, hî breyvz mai lôd,  
Hî daiz dha treytaz deth;—

“Yet weyt. Dha Swis âr mâksman trû,  
Sow ôl dha woeld dœth sey:  
Dhæt fêar-hêad stripling hidhar bring;  
Wi l² trai dhêar skil ta-dey.”

Hâd bai a spreding laim trî stud,  
Tu dhis dha yûth woz baund;  
Dheyt pleyst an æpl’ on hiz hed—  
Hî lukt in wœndar raund.

“Dha folt iz main, if folt dhêar bî,”  
Kraid Tel in âksn’ts waild;  
“On mœnhud let yôr venjans fôl,  
Bœt spêar, ow spêar mai chaild!”

“Ai wil not hâm dha priti boi,”  
Sed Gezlar tôntingli;  
“If blœd ov hiz shâel steyn dha graund,  
Yôz wil dha moedar bî.

“Drô tait yôr bow, mai kœning mœn,  
Yôr streytist aro’ teyk;  
Fôr, now, yon æpl’ iz yôr mât,  
Yôr libati dha steyk.”

Alternative forms:—¹ Ostri’anz, Ôstri’anz. ² wil.
A minggl'd noiz ov rôth and grif
Woz hoed amœng dha kraud;
Dha men dhey mœtad koesiz dip,
Dha wimin wept alaud.

Ful fifti peysiz from hiz chaild,
Hiz krös-bow in hiz hœnd,
Widh lip kamprest, and flœshing ai,
Tel foemli tuk his stœnd.

Shûar, ful anœf ov peyn and wow
Dhis kraudid oeth hœz bîn;
Bœt nevar, sins dha koes bigœ'n,
A sœdar sait woz sîn.

Dhen speyk alaud dha gœlant boi,
Impœyshant ov dilœy,—
"Shût streyt and kwik, dhain eym iz shûar;
Dhau kœnst not mis ta-dey."

"Hevn' bles dhî nau," dha pœrânt sed,
"Dhai kœrij sheymz mai fiar;
Mœn trœmpl'z on hiz brœdhar mœn,
Bœt God iz evar nîar."

Dha bow woz bent; dhi œrœ' went,
Æz bai an eynj' gaïdïd;
In pisiz tû, binîth dha trî,
Dhi œpl' fel divâidïd.

"T woz breyvli dœn," dha rûlar sed,
"Mai plaitid woed ai kîp;
T woz breyvli dœn bai saïar and soen,—
Gow howm, and fïd yôr shîp."

"Now thængks ai giv dhî fôr dhai bûn,"
Dha pezn't kowldli sed;
"Tu God alown mai preyz iz dyû,
And dyûli shœl bï peyd.

Alternative forms:—\(^1\) inœf. \(^2\) it.
"Yet now, praud mæn, dhai feyt woz níar,
Hæd ai bøt mist mai eym;
Not cænavénjd mai chaild hæd daid,—
Dhai páting auar dha seym.

"För sì! a sekand shàft woz hìar,
If hâm mai boi bifél;
Nau gow and bles dha hevn’li pauar,
Mai foest hæz sped sow wel."

God helpt dha rait, God spèad dha sin;
Hi bringz dha praud tu sheym;
Hi gâdz dha wìk agenst¹ dha strong,—
Preyz tu Hîz howli Neym!

—Rev. J. H. Gurney.

**Mønkgiz Mænaz.**

Mønkgiz, when dhey sit òet teybl’,
Ít æz fàst æz dhey âr eybl’—
Gobl’ för dhèar veri laivz—
Skùp òep greyví widh dhèar naivz—

Put dhèar fìnggaz in dha dish
If söm nais tit-bit dhey wish—
Widh dhèar naif, ör fòk, ör spùn,
On dha teybl’ dràem a tyûn—

Sömtaimz² from ích ðëhaz pleyt—ow,
Shoking!—pìlfar a pateyto’,
Õr söm veri temting slais
Which dhey thingk iz luking nais.

**Riflékshan.**

Now yöeng ridaz, shûar, ov main
Evar wud laik mønkgiz dain!

—Tom Hood.

*Alternative forms:* —¹ ageynst. ² sömtaimz.
Dha Dōmaus.

DHA SONG OV DHA STRĪT MĖNGKI.

Dhey thingk when ai m straiking dha shril gitār 
  Widh a slaitli kéalis hænd,
Dhat ai hæv fagotn'¹ mai lœvd wœnz, får 
   Awey in a distant lœnd.

Dhēar dwel Misiz Em and mai mœngkilings thrī,
   And dhey wœndar whēar ai ëm,
Æz dhey sit in dha top ov dha kowko'-nocet trī,
   And fist on dha lœshas yœm.

Mai mœngkilings dhey är grown-œp bai dhis,
   And dhēar teylz kwait long mœst bī;
Dhēar mœdhar ōft² givz dhem, ai now, a kis,
   Bikóz³ dhey är saw laik mi.

Long—long mey dhey baund mid⁴ dha lōfti⁵ triz,
   In dha forist shædō'z kūl,
Nør evar bī fetad widh klówdhz⁶ laik dhíz,
   And dāns on a thrī-legd stūl.

Dha tip ov mai teyl iz dinyū'did ov skin,
   It pruvz hau mœch ai fret:
Bœt bikóz ai indœl'lj in a pāsing grin
   Dhey fœnsi dhat ai faget.⁷

—Tom Hood.

DHA DÔMAUS.

Dha litl' dômaus iz tōni red,
Hi meyks agenst wintar a nais snoeg bed;
Hi meyks hiz bed in a mosi bængk,
Whēar dha plānts in dha sømar grow töl and rængk.
Awey from dha deylait, får cendagrāund,
Hiz slīp thrū dha wintar iz kwaiat and saund;
And when ōl abœv him it friziz and snowz,

Alternative forms:—¹ fōgōtn'.  ² oft.  ³ bikō'z.  ⁴ amid.  
  ⁵ lofti.  ⁶ klówz.  ⁷ fōgēt.
Whot iz it tu him? för hì nòt ov it nowz.
And til dha kowld taim ov dha wintar iz gon,¹
Dha litl' dōmaus kíps slíping on.
Bøt æt lást, in dha fresh brízi deyz ov dha spring,
When dha grín lívz bœd, and dha meri boedz sing,
And dha dred ov dha wintar iz owvar and pást,
Dhen dha litl’ dōmaus píps aut æt lást—
Aut ov hiz snoeg kwaït bëro’ hî wenz,
And luks òl abaut för hiz neybaz and frendz;
Dhen hî sez, æz hî sits æt dha fut ov a lách,
‘‘T² iz a byútifl³ dey för dha foest ov Måch,
Dha vaïalit iz blùming, dha blû skai iz klîr;
Dha lâk iz òepspringing, hiz kær'l’ ai hîar;
And in dha grín fildz är dha læm and dha fowl;
Ai m⁴ glãed ai m⁴ not slîping, nór daun in mai howl.’’
Dhen awey hî rœnz, in hiz meri mûd,
Owvar dha fildz, and intu dha wud,
Tu faind eni greyn dhéar mey châns tu bi,
Or eni smõl beri dhat hængz on dha trî.
Sow from oeli mônîng til leyt æt nait,
Hæz dha pûar litl' krîchar its own dîlât;
Luking daun tu dhi oeth, and òep tu dha skai,
Thingking, ‘‘Whot a hæpi dōmaus æm ai!’’

—Mary Howitt.

Dha Grâs-hopar and dha Krîkit.

Dha powitri ov oeth iz nevar ded:
When òl dha boedz är feynt widh dha hot søen,
And haid in kûling trîz, a vois wil rœn
From hej tu hej abaut dha nyû-mown mîd;
Dhæt iz dha grâs-hopar—hî teyks dha lid
In søemar lêokshari,—hî hæz nevar dœn
Wisdh hiz dîlâits, för when taiad aut widh fœn,

Alternative forms:—¹ gôn. ² it. ³ byútiful. ⁴ æm.
Owd tu dha Kuku.

Hi rests æt iz biní’th scem plezn’t wid.
Dha powitri ov oeth iz sising nevar:
On a lown wintar ǝvnıng, when dha fróst
Hæz rôt a sailans, from dha stowv dhear shrilz
Dha krikits song, in wómth inkri’sıng evar,
And símz tu wœn, in drauzinis hâf lost,
Dha grás-hopar amœng scem grási hilz.

—Keats.

OWD TU DHA KUKU.

HEYL, byútyas streynjar ov dha growv!
Dhau mesinjar ov Spring!
Nau hevn’ ripé’az dhai rúaral sít,
And wudz dhai welkam sing.

Whot taim dha deyzi deks dha grín,
Dhai soetin vois wí híar;
Hæst dhau a stár tu gaid dhai páth,
Ôr mâk dha rowling yîar?

Diláitful 1 vizitant! widh dhê
Ai heyl dha taim ov flauaz,
And híar dha saund ov myûzik swît
From boedz amœng dha bauaz.

Dha skúlboi, wondring 2 thrût dha wud
Tu pul dha primrowz gey,
Stâts, dha nyû vois ov Spring tu híar,
And imiteyts dhai ley.

Whot taim dha pî puts on dha blûm
Dhau flaist dhai vowkal veyl
An ænyual gest in òedhar lændz
Ançedhar Spring tu heyl.

Alternative forms:—1 dilaitfl’. 2 woendaring.
Riding Lesn’z—Powitri.

Swit boed! dhai bauar iz evar grin,
   Dhai skai iz evar klifar;
Dhau hæst now soro’ in dhai song,
   Now Wintar in dhai yifar!

Ow kud ai flai, ai d¹ flai widh dhî!
   Wî d meyk, widh joiful² wing,
Auar ænyual vizit ðar³ dha glowb,
   Kampænyanz ov dha Spring.

—John Logan.

DHA MILAR OV Dî.

Dhëar dwelt a milar, heyl and bowld,
   Bisáid dha rivar Dî;
Hî woekt and sæng from môn til nait,
   Now lâk môar blaiith dhæn hî;
And dhis dha boedn’ ov hiz song
   Fôr evar yûst tu bî:
   “Ai envi nowbadi, now, not ai,
And nowbadi enviz mi.’’

   “Dhau at⁴ rong, mai frend,’’ sed gud King Hæl—
   “Æz rong æz rong kæn bî—
Fôr kud mai hât bî lait æz dhain,
   Ai d⁵ glædli cheynj widh dhî;
And tel mi nau, whot meyks dhi sing
   Widh vois sow laud and frî,
Whail ai æm sæd, dhow ai m⁶ dha king,
   Bisáid dha rivar Dî?’’

Dha milar smaild and doft hiz kaep:
   “Ai oen mai bred,’’ kwowth hî;
   “Ai lœv mi⁷ waif, ai lœv mi frend,
   Ai lœv mi children thrî;

Alternative forms:—¹ wud.    ² joifl’.     ³ owvar.     ⁴ åt.
                      ⁵ wud.     ⁶ æm, am.     ⁷ mai.
Ai ow now peni ai kænot pey;
Ai thængk dha rivar Dî,
Dhat toenz dha mil dhat graindz dha kôn
Dhat fidz mai beybz and mí.”

“Gud frend,” sed Hæl, and said dha whail,
“Fedawël and hæpi bî;
Bœt sey now mîar, if dhau dstî bî trú,
Dhat now wœn enviz dhî:
Dhai mîlî kæp iz woeth mai kraun,
Dhai mil, mai kingdamz fî;
Sœch men æz dhau âr Ingglandz bowst,
Ow mîlar ov dha Dî!”

—Mackay.

**Wœn bai Wœn.**

Wœn bai wœn dha sændz âr flowîng,
Wœn bai wœn dha mowmants fôl;
Sœm âr kœning, sœm âr gowing;
Dû not straiv tu grâsp dhem ôl.

Wœn bai wœn dhai dyûtiz weyt dhî,
Let dhai howl strength gow tu ûch,
Let now fyûchar drîmz iléyt dhî,
Loen dhau foest whot dhîz kæn tîch.

Wœn bai wœn (braît gifts from Hëvn’)
Joiz âr sent dhî hîar bilôw;
Teyk dhem redili when givn’,
Redi bî tu let dhem gow.

Wœn bai wœn dhai grîfs shæl mît dhî,
Dû not fiar an âmid bënd;
Wœn wil feyd æz cœhaz grît dhî,
Shædo’z pâsing thrû dha lænd.

*Alternative forms:*—¹ wudst. ² âmd.
Riding Lesn’z—Powitri.

Dû not luk æt laifs long soro’;
Si hau smöl ich mowmants peyn;
God wil help dhî för ta-moro’,
Sow ich dey bigin ageyn.

Evri auar dhat ënds sow slowli,
Hæz its tâsk tu dû òr bêar;
Lyûminas dha kraun, and howli,
When ich jem iz set widh kêar.

Dû not linggar widh rigréting,
Òr för pâsing auaz dispônd;
Nôr, dha deylí toil fôgëting,¹
Luk tu ñgalí biyônd.

Auaz âr gowl’dn’ lingks, Godz towkn’,
Rîching Hevn’; bêt wên bai wên,
Teyk dhem, lest dha cheyn bî browkn’
Éar dha pilgrimij bî dœn.

—Adelaide Proctor.

Lokinvâr.

Leydi Heranz Song.

Ow, yøeng Lokinvâr iz kœm aut ov dha west,
Thrû òl dha waid Bôdar hiz stîd woz dha best,
And, seyv hiz gud brôd-sôd, hî wepanz hæd nœn;
Hî rowd òl œnâ’md, and hî rowd òl alown.
Sow feythful in lœv, and sow døntlis in wôr,
Dhèar nevar woz nait laik dha yøeng Lokinvâr.

Hî steyd not för breyk, and hî stopt not för stown,
Hî swæm dhi Esk rivar whèar fôd dhèar woz nœn;
Bøt, éar hî alaitid æt Nedhabi geyt,
Dha braid hæd kânsentid, dha gælant keym leyt,
Für a lægad in lœv, and a dæstad in wôr,
Woz tu wed dha féar Elin ov breyv Lokinvâr.

Alternative forms:—¹ lagëting.
Lokinvâ'r.

Sow bowldli hi entad dha Nedhabi hîl
Amøeng braidzman and kinzman, and broedhaz and ól:
Dhen spowk dha braidz fâdhar, hiz hænd on hiz sôd
(Fôr dha pûar kreyvn' braidgrûm sed never a woed),
"Ow, kœm yî in pis hîar, ór kœm yî in wôr,
Ór tu dâns ât auar braidl', yœng Lôd Lokinvâ'r?"

"Ai long wûd yôr dôtar, mai syût yû dináid;—
Lœv swelz laik dha Solwey, bœt ebz laik its taid—
And nau ai œm kœm, widh dhis lôst lœv ov main,
Tû lid bœt wœn mezhar, drîngk wœn kœp ov wain.
Dhêar âr meydn'z in Skotland móar lœvli bai fâr,
Dhat wud glædli bi braid tu dha yœng Lokinvâ'r."

Dha braid kist dha goblit; dha nait tuk it çep,
Hî kwâft òf dha wain, and hî thrû daun dha kœp,
Shî lukt daun tu blôsh, and shî lukt çep tu sai,
Widh a smail on hoer lips and a tiar in hoer ai.
Hî tuk hoer sóft 1 hænd, éar hoer mœdhar kud bâr,—
"Now tred wî a mezhar!" sed yœng Lokinvâ'r.

Sow steytlî hiz fôm, and sow lœvli hoer feys,
Dhat nevar a hîl sœch a gælyad did greys;
Whail hoer mœdhar did fret, and hoer fâdhar did fyûm,
And dha braidgrûm stud dænggling hiz bonit and plûm;
And dha braid-meydn'z whîspad, "T woer betar bai fâr
Tu hæv mæcht auar fêar kœzn' widh yœng Lokinvâ'r."

Wœn tœch tu hoer hænd, and wœn woed in hoer iar; 2
When dhey richt dha hîl-dôar, and dha châjar stud niar;
Sow lait tu dha kruwp dha fêar leydi hi swœng,
Sow lait tu dha sœdl' bifô'ar hoer hî sprœng!
"Shî iz wœn! wî âr gôn, 3 owvar bængk, bush, and skôar;
Dhey l 4 hæv flît stîdz dhat folo';" kwowth yœng Lokinvâ'r.

Dhêar woz maunting mœng 5 Grîmz ov dha Nedhabi klæn;
Fôstaz, Feniks and Mœzgreyvz, dhey rowd and dhey ræn:

*Alternative forms:* — 1 soft. 2 yoer. 3 gon. 4 wil. 5 amøeng.
Dhēar woz reysing, and cheysing on Kæno'bi Lî,  
Bœt dha lôst braid ov Nedhabi nêar\(^1\) did dhey si.  
Sow dêring in lœv, and sow dôntlis in wôr,  
Hæv ër\(^2\) hoed ov gælant laïk yœng Lokinvâ'ru?  
—\textit{Scott.}

\textbf{ÀFTER BLENUM.}

\textit{It waz\(^3\) a scœmar ivning;}  
Ôwld Kæspaz woek waz dœn,  
And hî bifo’ar hiz kotij dôar  
Waz siting in dha sœn;  
And bai him spôtid on dha grîn  
Hiz litl’ gændchaild Wilamî’n.

Shî só hoer broœdhar Pitakin  
Rowl scœmthing lâj and raund,  
Which hî bisáid dha rivyulet  
In pleying dhēar hæd faund;  
Hî keym tu ñsk whot hî hæd faund  
Dhat woz scw lâj and smûdh and raund.

Ôwld Kæspar tuk it from dha boi,  
Hû stud ikspêktant bai;  
And dhen dhi owld mœn shuk hiz hed,  
And widh a nœchral\(^4\) sai,  
“T iz scœm pûar felo’z skœl,” sed hî,  
“Hû fel in dha greyt viktari.”\(^5\)

“Ai faind dhem in dha gâdn’,  
Fôr dhēar z meni hîar abaut;  
And ôfn when ai gow tu plau  
Dha plaußhêar toenz dhem aut.  
Fôr meni thauzand men,” sed hî,  
“Woer sleyn in dhæt greyt viktari.”

\textit{Alternative forms:—} \(1\) nevar. \(2\) evar. \(3\) woz. \(4\) nœchral. \(5\) viktri.
"Nau tel œs whot t waz öl abaut,"
  Yøeng Pitakin hî kraiz;
And litl’ Wilami’n luks œp
  Widh wœndar-weyting aiz;
"Nau tel œs öl abaut dha wür,
And whot dhey fôt ích ûedhar för?"

"It waz dhi Ingglissh," Kæspar kraid,
  "Hû put dha French 1 tu raut;
Boet whot dhey fôt ích ûedhar för
  Ai kud not wel meyk aut.
Boet evribodi sed," kwowth hî,
"Dhat t woz a feymas viktari.

"Mai fâdhar livd æt Blenim dhen,
  Yon litl’ strîm hâd bai;
Dhey boent hiz dweling tu dha graund,
  And hî waz fôst tu flai:
Sow widh hiz waif and chaild hî fled,
Nôr hæd hî whêar tu rest hiz hed.

"Widh faiar and sôd dha køntri raund
  Waz weystid får and waid,
And meni a chailding mœdhar dhen
  And nyûbôn beybi daid:
Boet thingz laik dhæt, yû now, mœst bî
Æt evri feymas viktari.

"Dhey sey it woz a shoking saît
  Âftar dha fild waz wœn;
Fôr meni thauzand bodiz hîar
  Ley roting in dha sœn:
Boet thingz laik dhæt, yû now, mœst bî
Âftar a feymas viktari.

Alternative form :— ¹ Frensh.
"Greyt preyz dha Dyûk ov Môlbra¹ woen
And auar gud Prins Yûji'n;"
—"Whai t woz a veri wikid thing!"
Sed litl' Wilamî'n;
"Ney . . . ney . . . mai litl' goel," kwowth hî,
"It waz a feymas viktari."

"And evribodi preyzd dha Dyûk
Hû dhis greyt fait did win."
—"Boet whot gud keym of it âet lâst?"
Kwowth litl' Pitakin:—
"Whai dhæt ai kænot tel," sed hî,
"Boet t woz a feymas viktari."

—R. Southey.

SCÉM MOÉMAR.

SCÉM moemar, when dhèar skai iz klîar
And howlli brâit tu vyû,
If woen smôl spek ov dâk apîar
In dhèar greyt hevn' ov blû.
And scém widh thængkful loev âr fild
If boet wœn strîk ov laît,
Wœn rey ov Godz gud moesi gild
Dha dâknis ov dhèar nait.

In pælasiz âr hâts dhat âsk,
In diskantént and praid,
Whai laif iz sœch a drîari tâsk,
And ôl gud thingz dinâid.
And hâts in pûarist hœts admaiar
Hau Lœv hæz in dhèar eyd
(Lœv dhat not evar sîmz tu taiar)
Sœch rich pro'vizhan meyd.

—Archbishop Trench.

Alternative form:—¹ Môlbara.
EXERCISES.¹

Exercise I.

Silent letters to be left out, and i to be written instead of y or ie at the end of words.

Instead of:—

<table>
<thead>
<tr>
<th>well</th>
<th>begged</th>
<th>deck</th>
<th>sense</th>
<th>Jessie</th>
</tr>
</thead>
<tbody>
<tr>
<td>ill</td>
<td>filled</td>
<td>kick</td>
<td>twelve</td>
<td>Minnie</td>
</tr>
<tr>
<td>doll</td>
<td>robbed</td>
<td>rock</td>
<td>give</td>
<td>pussy</td>
</tr>
<tr>
<td>pull</td>
<td>pulled</td>
<td>flock</td>
<td>solve</td>
<td>Johnnie</td>
</tr>
<tr>
<td>mess</td>
<td>very</td>
<td>head</td>
<td>wren</td>
<td>merrily</td>
</tr>
<tr>
<td>miss</td>
<td>silly</td>
<td>bread</td>
<td>wrist</td>
<td>steadily</td>
</tr>
<tr>
<td>dross</td>
<td>folly</td>
<td>deaf</td>
<td>knit</td>
<td>possibly</td>
</tr>
<tr>
<td>puss</td>
<td>fully</td>
<td>breast</td>
<td>knob</td>
<td>impossibility</td>
</tr>
</tbody>
</table>

We write:—

<table>
<thead>
<tr>
<th>wel</th>
<th>begd</th>
<th>dek</th>
<th>sens</th>
<th>Jesi</th>
</tr>
</thead>
<tbody>
<tr>
<td>il</td>
<td>fild</td>
<td>kik</td>
<td>twelv</td>
<td>Mini</td>
</tr>
<tr>
<td>dol</td>
<td>robd</td>
<td>rok</td>
<td>giv</td>
<td>pusi</td>
</tr>
<tr>
<td>pul</td>
<td>puld</td>
<td>flok</td>
<td>solv</td>
<td>Joni</td>
</tr>
<tr>
<td>mes</td>
<td>veri</td>
<td>hed</td>
<td>ren</td>
<td>merili</td>
</tr>
<tr>
<td>mis</td>
<td>sili</td>
<td>bred</td>
<td>rist</td>
<td>stedili</td>
</tr>
<tr>
<td>dros</td>
<td>foli</td>
<td>def</td>
<td>nit</td>
<td>posibili</td>
</tr>
<tr>
<td>pus</td>
<td>fuli</td>
<td>brest</td>
<td>nob</td>
<td>imposibiliti</td>
</tr>
</tbody>
</table>

Write in the same manner:—

Bell, egg, inn, stiff, odd, full, digged, lived, lead, dead, pity, merry, sorry, Willy, ready, sense, stick, block, horrid, plenty, plentifully.

¹See Introduction to Phonetics, § 157.
Exercises.

Exercise II.

On words from Reading Lesson I.

<table>
<thead>
<tr>
<th>attend</th>
<th>pæt</th>
<th>pet</th>
<th>pit</th>
<th>pot</th>
<th>put</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>hæd</td>
<td>wel</td>
<td>it</td>
<td>foks</td>
<td>intu</td>
</tr>
<tr>
<td>an</td>
<td>æt</td>
<td>get</td>
<td>hiz</td>
<td>woz</td>
<td>gud</td>
</tr>
<tr>
<td>and</td>
<td>kænot</td>
<td>plenti</td>
<td>iz</td>
<td>ov</td>
<td>wud</td>
</tr>
<tr>
<td>apon</td>
<td>æz</td>
<td>frend</td>
<td>in</td>
<td></td>
<td>lukt</td>
</tr>
<tr>
<td>agen</td>
<td>hæv</td>
<td>frendz</td>
<td>nimbli</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Learn to write æ all in one stroke.

Observe the different sound of æ in pæt and a in attend, America, villa.

1. What symbols do we generally use in the above words for a, æ, e, i, o, u?

2. Write phonetically, that is, according to sound:

   John had a good dog. Florrie looked at it. A bag full of wool. A woolly lamb. His foot is wet. His hand is full. Sam left his book. Jem took it. Willy is not steady. Give him ten minutes.

Exercise III.

On words from Reading Lesson I.

<table>
<thead>
<tr>
<th>t</th>
<th>n</th>
<th>v</th>
<th>z</th>
<th>k</th>
<th>ks</th>
</tr>
</thead>
<tbody>
<tr>
<td>luft</td>
<td>kænot</td>
<td>ov</td>
<td>æz</td>
<td>kænot</td>
<td>foks</td>
</tr>
<tr>
<td>compare</td>
<td>plenti</td>
<td>hiz</td>
<td>compare</td>
<td>compare</td>
<td></td>
</tr>
<tr>
<td>kukt</td>
<td>eni</td>
<td>iz</td>
<td>kæp</td>
<td>wæks</td>
<td></td>
</tr>
<tr>
<td>dipt</td>
<td>nimbli</td>
<td>woz</td>
<td>kot</td>
<td>veks</td>
<td></td>
</tr>
<tr>
<td>stopt</td>
<td>intu</td>
<td>frendz</td>
<td>kuk</td>
<td>miks</td>
<td></td>
</tr>
</tbody>
</table>

1. What symbols do you generally use in the above words for t, n, v, z, ks?

Write according to sound:

   Ann is a good cook. Henry has a pretty box. Ten pens.
Exercises.


**Exercise IV.**

*On words from Reading Lesson II.*

<table>
<thead>
<tr>
<th>a</th>
<th>ng</th>
<th>th</th>
<th>dh</th>
<th>zh</th>
<th>ch</th>
</tr>
</thead>
<tbody>
<tr>
<td>dha</td>
<td>longgar</td>
<td>thingk</td>
<td>dhi</td>
<td>trezhar</td>
<td>which</td>
</tr>
<tr>
<td>dhat</td>
<td>thingk</td>
<td>woeth</td>
<td>dha</td>
<td>compare</td>
<td>mœch</td>
</tr>
<tr>
<td>compare</td>
<td>compare</td>
<td>compare</td>
<td>dhis</td>
<td>plezhar</td>
<td>compare</td>
</tr>
<tr>
<td>a</td>
<td>singar</td>
<td>thin</td>
<td>dhat</td>
<td>trezhar</td>
<td>dich</td>
</tr>
<tr>
<td>an</td>
<td>finggar</td>
<td>thik</td>
<td>compare</td>
<td>vizhan</td>
<td>fech</td>
</tr>
<tr>
<td>and</td>
<td>hœnggri</td>
<td>thisl’</td>
<td>dhen</td>
<td>dilyûzhan</td>
<td>chin</td>
</tr>
<tr>
<td>dhaët</td>
<td>dongki</td>
<td>pith</td>
<td>widh</td>
<td>rûzh</td>
<td>chest</td>
</tr>
</tbody>
</table>

Observe that the endings of *longgar* and *trezhar* sound the same as those of *græmar, kolar, selar, dolar,* though we are accustomed to write *long-er, treas-ure, gramm-ar, coll-ar, cell-ar,* *doll-ar.*

Write phonetically:—

*The bell was ringing. Annie was thinking. The lamb is drinking. Measure this bit of wood. A mossy bank. A hotchpotch. Match that red wool. Put in a stitch. Drink the milk. Fanny is at leisure. Ned has a treasure. John is very angry. Tom is angling.*

**Exercise V.**

*On words from Reading Lessons III. and IV.*

<table>
<thead>
<tr>
<th>ey</th>
<th>ï</th>
<th>ow</th>
<th>ū</th>
<th>œ</th>
<th>u</th>
</tr>
</thead>
<tbody>
<tr>
<td>wey</td>
<td>mî</td>
<td>show</td>
<td>hû</td>
<td>œp</td>
<td>krûkid</td>
</tr>
<tr>
<td>dhey</td>
<td>sî</td>
<td>sow</td>
<td>dû</td>
<td>söem</td>
<td>tu (to)</td>
</tr>
<tr>
<td>streyt</td>
<td>pîpl’</td>
<td>dhowz</td>
<td>fûd</td>
<td>boët</td>
<td>compare</td>
</tr>
<tr>
<td>teyking</td>
<td>prisept</td>
<td>owali</td>
<td>jûl</td>
<td>wœn</td>
<td>tû (too)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>owld</td>
<td></td>
<td></td>
<td>tû (two)</td>
</tr>
</tbody>
</table>
Exercises.

Note that ðæ should be written without lifting the pen.

1. Write in ordinary spelling two fresh examples of each of the sounds ðæ, ey, í, ow, û.

2. Write phonetically:—

<table>
<thead>
<tr>
<th>ðæ</th>
<th>oe</th>
<th>ô</th>
</tr>
</thead>
<tbody>
<tr>
<td>ðás</td>
<td>woer</td>
<td>tôking</td>
</tr>
<tr>
<td>fâr̥</td>
<td>goelz</td>
<td>wókt</td>
</tr>
<tr>
<td>láfing</td>
<td>rítóening.</td>
<td>yór</td>
</tr>
<tr>
<td>fâdhar</td>
<td>oenist</td>
<td>nór</td>
</tr>
<tr>
<td>compare</td>
<td>compare</td>
<td>compare</td>
</tr>
<tr>
<td>ðår</td>
<td>hoer</td>
<td>ðór</td>
</tr>
<tr>
<td>står̥</td>
<td>soer</td>
<td>fôr</td>
</tr>
<tr>
<td>stâv</td>
<td>woed</td>
<td>stóm</td>
</tr>
<tr>
<td>kât</td>
<td>boen</td>
<td>hôs</td>
</tr>
</tbody>
</table>

Remember to write final r though it is sometimes silent. We hear it in far off, father is at home.

Write phonetically:——

Alms are the salt of riches. Truth may be blamed but can’t be shamed. He that sleepeth in harvest is a son that causeth shame. A soft answer turneth away wrath. All her paths are peace. Forewarned, forearmed.
Exercises.

Exercise VII.

On words from Reading Lesson VI.

<table>
<thead>
<tr>
<th>ai</th>
<th>au</th>
<th>oi</th>
<th>yû</th>
</tr>
</thead>
<tbody>
<tr>
<td>ai</td>
<td>alauing</td>
<td>distróid</td>
<td>nyû</td>
</tr>
<tr>
<td>bai</td>
<td>daun</td>
<td>compare</td>
<td>rifyû'z</td>
</tr>
<tr>
<td>taim</td>
<td>gaun</td>
<td>point</td>
<td>compare</td>
</tr>
<tr>
<td>mai</td>
<td>compare</td>
<td>joint</td>
<td>yû</td>
</tr>
<tr>
<td>straiv</td>
<td>nau</td>
<td>boi</td>
<td>regyular</td>
</tr>
<tr>
<td>maind</td>
<td>bau</td>
<td>joi</td>
<td>vælyu</td>
</tr>
</tbody>
</table>

The symbol for ou in house, namely au, is the same that is used for this sound in German, so we spell the English words house, mouse, exactly like German Haus, Maus.

Observe that—

- ai is like á + î
- au ,, á + û
- oi is like ô + î
- yû ,, y + û

Write phonetically:—

*A stitch in time saves nine.* If thou do ill, the joy fades, not the pains; if well, the pain doth fade, the joy remains. The pan says to the pot, “Keep off, or you’ll smutch me.” Murder will out. Who knows nothing, doubts nothing. One foe is too many, and a hundred friends too few. No cross, no crown.

Exercise VIII.

On words from Reading Lesson VIII.

<table>
<thead>
<tr>
<th>ar</th>
<th>a</th>
<th>a</th>
</tr>
</thead>
<tbody>
<tr>
<td>klæmar</td>
<td>ðædhaz</td>
<td>pitishand</td>
</tr>
<tr>
<td>betar</td>
<td>libati</td>
<td>ko’mowshan</td>
</tr>
<tr>
<td>ôdar</td>
<td>venchad</td>
<td>kandishan</td>
</tr>
<tr>
<td>terar</td>
<td>compare</td>
<td>ameyzman</td>
</tr>
<tr>
<td>compare</td>
<td>ôdaz</td>
<td>pænishmand</td>
</tr>
<tr>
<td>selar</td>
<td>teraz</td>
<td>distans</td>
</tr>
<tr>
<td>kolar</td>
<td>selaz</td>
<td>sekand</td>
</tr>
<tr>
<td>vila</td>
<td>kolaz</td>
<td>prezantli</td>
</tr>
<tr>
<td>Bela</td>
<td>vilaz</td>
<td></td>
</tr>
</tbody>
</table>
Observe how, when \(z\) is added, \(r\) disappears.
Show that \(a\), \(e\), \(o\) or \(ou\) may stand for the sound \(a\) in ordinary spelling.

Write phonetically:—

*Out of debt, out of danger. A prophet has no honour in his own country. Physician heal thyself. The receiver's as bad as the thief. A rolling stone gathers no moss. Thou shalt sooner detect an ant moving in the dark night on the black earth, than all the motions of pride in thine heart.*

**Exercise IX.**

*On Words from Reading Lesson VIII.*

<table>
<thead>
<tr>
<th>l'</th>
<th>m'</th>
<th>n'</th>
<th>o'</th>
<th>o'</th>
</tr>
</thead>
<tbody>
<tr>
<td>mosl'</td>
<td>compare</td>
<td>kæzn'</td>
<td>pro'kyūar</td>
<td>compare</td>
</tr>
<tr>
<td>poepl'</td>
<td>bæptizm'</td>
<td>scoedn'</td>
<td>compare</td>
<td>soro'</td>
</tr>
<tr>
<td>compare</td>
<td>sizm'</td>
<td>owpn'</td>
<td>pro'tekt</td>
<td>folo'</td>
</tr>
<tr>
<td>littl'</td>
<td>kæzm'</td>
<td>compare</td>
<td>mo'lest</td>
<td>folo'z</td>
</tr>
<tr>
<td>bæbl'd</td>
<td>boetn'</td>
<td>bilo'</td>
<td>folo'd</td>
<td></td>
</tr>
<tr>
<td>bæbl'z</td>
<td>ridn'</td>
<td>bilo'z</td>
<td>folo'ing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ritn'</td>
<td>bilów</td>
<td>folo'ar</td>
<td></td>
</tr>
</tbody>
</table>

Write phonetically:—

*Man proposes, God disposes. Coals to Newcastle. Misfortunes never come single. Heaven and earth fight in vain against a dunce. The river past and God forgotten. When the tale of bricks is doubled, Moses comes. Is Saul also among the prophets?*

**Exercise X.**

*On Words from Reading Lesson VIII.*

<table>
<thead>
<tr>
<th>ëa</th>
<th>ña</th>
<th>ôa</th>
<th>ûa</th>
</tr>
</thead>
<tbody>
<tr>
<td>dhëar</td>
<td>hiar</td>
<td>dôar</td>
<td>pûar</td>
</tr>
<tr>
<td>whëar</td>
<td>fiar</td>
<td>stôar</td>
<td>compare</td>
</tr>
</tbody>
</table>
The following words give the key to these sounds:—

bear bier boar boor.

Observe how words ending in r lose the r when a consonant is added, and words ending in òar lose a also.

1. Show in ordinary spelling two or more ways of representing each of the sounds ëar, ëar, òar, ûar.

2. Write phonetically:—

More haste, worse speed. A scalded dog fears cold water. Ill doers are ill deemers. There's many a slip 'twixt the cup and the lip. The fear of man bringeth a snare. A poor man is better than a fool. Before honour is humility.

**Exercise XI.**

On words from Reading Lessons VIII and IX.

<table>
<thead>
<tr>
<th>aia</th>
<th>uua</th>
<th>yùa</th>
<th>Doubled letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>haiar</td>
<td>owvapáuad</td>
<td>indyû'ar</td>
<td>deyntiist</td>
</tr>
<tr>
<td>haiad</td>
<td>compare</td>
<td>pro'kyûar</td>
<td>middey</td>
</tr>
<tr>
<td>compare</td>
<td>auar</td>
<td>sikyûariti</td>
<td>compare</td>
</tr>
<tr>
<td>faiar</td>
<td>sauar</td>
<td>compare</td>
<td>pritiist</td>
</tr>
<tr>
<td>faiaz</td>
<td>pauar</td>
<td>pyûar</td>
<td>kæriing</td>
</tr>
<tr>
<td>faiad</td>
<td>pauaz</td>
<td>indyû'az</td>
<td>høeriing</td>
</tr>
<tr>
<td>taiar</td>
<td>flauar</td>
<td>indyû'ad</td>
<td>stoediiing</td>
</tr>
<tr>
<td>taiaz</td>
<td>flauaz</td>
<td>pro'kyûar</td>
<td>heddres</td>
</tr>
<tr>
<td>taiad</td>
<td>flauad</td>
<td>pro'kyûad</td>
<td>bukkeys</td>
</tr>
</tbody>
</table>
Observe that r forms triphthongs. Also that doubled letters must be used in those few cases where the sounds are doubled.

Write phonetically:

The grapes are sour. Knowledge is power. A burnt child fears the fire. It is naught, it is naught, saith the buyer, but when he is gone his way, then he boasteth. They were marrying and giving in marriage. To the pure all things are pure. We count them blessed which endure.

Exercise XII.

é and ô are not always turned into diphthongs by r following. Examples:

kēar  kēring  kēaz
bēar  bēring  bēaz
stōar  stōring  stōd
rōar  rōring  rōd

Note that é occurs only before r and a vowel. But ô occurs also when r disappears before a consonant.

Examples of é:

éri  féri  véri  Sēra  vérid
hēri  dēri  Mēri  pērant  vériing

Notice the appearance of words with ai or oi followed by i. Examples:

traiing  baiing  dikōiing  distrōiing

Write phonetically:

A hoary old man. A daring robbery. The door was ajar. Wood is porous. Clara will not return. Mary is enjoying her ride. Mr. Jones is employing a gardener. Her motives are not apparent. Morocco wears well. Sarah is lying down. Louisa is untying a knot. They are restoring the church.
In English most words are accented on the first syllable. But words ending in *shan, zhan, shal* or *iti* are always accented on the syllable preceding these terminations. And the vowels *a* and *o'* are never accented; so if the vowel of the first syllable is *a* or *o'*, and the word does not end in *shan, zhan, shal* or *iti*, we accent the second syllable.

Examples:—

- *-shan, -zhan*  
  - extension  
  - civilization  
  - mathematician  
  - intrusion  
  - indecision

- *-shal, -iti*  
  - judicial  
  - initial  
  - inability  
  - majority  
  - humanity

- *a-*  
  - sagacious  
  - away  
  - account  
  - lament  
  - arrival

- *o'*  
  - protect  
  - propose  
  - oblige  
  - produce  
  - domain

Write out the following words phonetically, marking the accent, and arranging them in three classes—(1) those whose accent is determined by the ending, (2) those whose accent is determined by the vowel of the first syllable, and (3) those which are irregular, not coming under the above rules:—

- protect  
  - advise  
  - condescend  
  - division  
  - return  
  - severity

- parental  
  - obedient  
  - molest  
  - observation  
  - determine  
  - expansion

- continue  
  - exhibit  
  - exhibition  
  - prejudicial  
  - intelligent  
  - insensitivity

- delusion  
  - abominable  
  - impossibility  
  - intimidate  
  - dislike  
  - conceal


APPENDICES.

I.

SPECIMENS OF FRENCH.

L ANTROPOFA:J.

Deu pti garson d la vil, Richa:r é Gusta:v, s égarè:r eun jou:r danz un épès forè. Anfèn i trouvè:r un petit obèrj, ò milyeu d la forè, é iz i antrè:r pour i pâsè la nuit.


Le pti Gusta:v, ky étè pâ tutauf èsì peureu, di: "I fò nou sòvé par la fnè:t'r. Vyèn. I se lva tou dousman, ouvri la fnè:tr è sòta an bâ; s étè pâ trè danjreù, kar la chan:br étè ô rétchôsé: Richa:r sòta aprè.


(79)
Lé deuz anfan pousè:r dé kri lamantabl é l priè:r a jnou de n pà lé tuè.

L obèrjist, tout époton, leur di : "Kèske vou fèt don isi? kèske vou m konté? Mwa, vou tuè? èske vou m prené pour eun manjeu:r d om?"

"Mè wi, msjeu," di Richa:r, "vouz avé di a vot fam, sèt nui:
"'demèn j turé lé deu pti drô:l de la vil.'"

L obèrjist parti d eun grand étla d ri:r é di : "Ch parlè d mé deu kochon: j léz apèl mé pti drô:l de la vil, paske j léz é achté a la vil.—Alon, vné vit déjeuné é vou débarbouyé: ansuit j vou montreré l chemèn pour rantré ché vò paran. Un ôt fwa vou n ékoutré plu ô port."

**LÉ DEÙ PALMYÈ.**

Eun jou:r eun Kalif pâsè l lon d un kô:t arid ki s apèl Choluan; i s i trouva deu palmyè, seulz orneman de s dézè:r. Il avè swaf, è ordon k l on koupa l eun dé palmyè don la sè:v dvèt èt:r eun breuva:j délisyeù. Lorske l arbre fut abatu, l onn apèrsu l ènskripsyon suivan:t: "Swayé bénì, ô vou lé deu palmyè d Choluan, ki avè doné vò frui é prètè votr on:br ô pò:vre pâsan fatigé . . . é maleur:r a selui ki vouz ora séparé!" Le kalif èyan lu sé mó s santi malad é n put alé plu lwèn.—Ènsi pèri l puisan ki détruï tou pour satisfè:r un anvi.

**Jéra:r de Nèrval (Gérard de Nerval).**

**LA MéZON KI MARCH.**

Charnasé avèt un trè lon:gé avnu dvan sa mézon ann Anjou; dan sèt avnu bèl é parfèt ètè planté un mézon d peizan é son pti jardèn ki s i ètè trouvé lorsk èl fu bâti. Jamè Charnasé ni son pèr n avè pu réduir se pèizan a la leur van:d'à, kèl k avanta:j k il lui ann us ofè:r; ès èt un opinyà:treté don kantité d proprièt:r se pik, pour fè:r avrajé dé jan a la konvnan:se él kèl k fwa a la nèssètité dékèl i son. Charnasé, ne sachan plu k i fè:r, avè lè:sé sla dpui lontan, sanz an plu parlé. Anfèn, fatigé t sèt chômeyè:r ki lui bouchè la vu é lui
ôtè tou l agréman t sonn avnu, il imagina eun tour:r de pâs pâ:s.

Le péizan ki i dmeur:r, é a ki él apartenè, été tâyeur:r de son métyé, kant i trouvè a l égzèrsé ; ë il été chè lui tou seul, san fam ni antan. Charnasè l anvwa chèrché, lui di k il ê dmandé a la kour:r pour eunn anplwa d konsékan:s, k il ê présè d s i ran:dr,r, mè k i lui fò un livré. I fon marché ô kontan ; mè Charnasè stipul k i n veù pwèn s fyé a sé délè, ë ke, mwayènan këkchô:z de plus, i n veù pwèn k i sort de chè lui k sa livré n swa fèt ; ë k il le kouchra, le nourira ê l péyra avan de l ranvwayé. Le tâyeur:r s i akord ës mè a travaye.

Pandan k il êt okupé, Charnasè fè pran:dr avèk la dërnè:y:r égzaktitud le plan é la dimansyon t sa mézon ët son jardèn, dé pyès de l èntéryeur:r, just a la pôzisyón déz ustansil é dé pti meubl, fè démon:tè la mézon, è anporté tou s ki y été, rmon:t la mézon tèl k él été, ó just, dedan é deho:r, a kat porté d mouskè, a kôtè t sonn avnu ; replas tou lé meubl é ustansil dan la mè:m pôzisyón dan lakèl on léz avè trouvè, é rétablì 1 peti jardèn d mèm ; an mèm tan, fèt aplani:r è nétwayé l andrwà d l avnu ou él été, an sort k i n i paru pâ. Tou sla fut égzékutè ankèr plu tô k la livré fèt, è spandan 1 tâyeur:dousman gardè a vu, d peur:r de kell èndiskréson.—Antèn la bzoñ achvè d part ë d òt:r, Charnasè amu:z sonn om just a la naï byèn nwar:x, le pé:y él ranvwa kontan. Le vla ki anfil l avnu. Byèntô i la trouv lon: g ; aprè, i va òz arbr é n an trouv plu ; i s apèrswa k il a pâ:sè l bou, ë rvyèn a lènstan chèrché léz arbr;r, i lé sui a l èstim, pui krwà:z ën trouv pà sa mézon ; i n konpran pwèn st avantu:r. La naï s pâ:s dan st égzèrsis ; le jour: ariv, ë dvyèn byèntô asè klè:r pour avizè sa mézon. I n vwa ryèn ; i s frot léz yeû ; i chèrch d ò:tz objè pour dèkouvri:r si s è la fò:t de sa vu. Antèn, i krwà ke l dyâ:ble s an mè:l é k il a anporté sa mézon.

A fors d alé, de vni:r, ë d porté sa vu d tou kÔtè, il apèrswa, a un asè gran:d distan:s de l avnu, un mézon ki rsan:bl a la
syèn kom deu gout d ô. I n peu krwâ:r ke sla swa; mè la kuryôzité l fêt alé ou él è, é ou i n a jamè vu d mézon. Pluz il aproch, pluz i rkonè k s é la syèn. Pour s asu:ré myeû de s ki lui tourn la têt, i prézan:t sa klé ; èl ou:v'r, il an:t'r, i rtrou:v tou s k il y avè lè:sé, é présizéman dan la mêm plas. Il è prè a an pâ:mé, é dmeu:r konvênku k s èt eun tou:r de sorsyé. La journée n fu pà byènn avansé, k la rizé du châ:tô é du vila:j l ènstrui:zi d la vérité du sortilè:j, é l mit an furi. I veû plèdé, i veû dman:dé justis a l èntandan, é partou on s an mok. Le rwâ l su, ki an rit ôsi, é Charnasé u sonn avnu lib'r. Si i n avè jamè fè pi, il orè konsèrvé sa réputâsyon é sa libèrté. — Sèn Simon (Saint Simon).

1 Msieû d Charnasé fut arêté é mi an pri:zon, aku:zé, di Sèn Simon, de bokou d méchant choz, surtou d fô:s monè.
II.

SPECIMENS OF GERMAN.

Durç di:ze ho:le Gase mus 'är komen ;
'Äs für:t kain 'ander Ve:ç ¹ nach Küsnaxt—hi:r Folä'nd içs—di: Gele:jenhait ² 'ist günstig.
Dort dä Holúndershraux färbírçt ³ miç 'i:m ;
Fon dort häráp kan 'i:n main Pfail 'ärlängen ;
Däs Ve:jes ⁴ 'Änge ve:ret dän Färföljern.⁵
Max daine Räçnung mit däm Himel, Fo:xt ! ⁶
Fort must du;,—daine 'U:r 'ist 'apgelaufen.

'Iç le:pte shtil 'unt harmlo:s—das Geshos Va:r 'auf däs Valdes Ti:re nu:r gerichet,
Maine Gedangken va:ren rain fon Mort—
Du: hast 'aus mainem Fri:den miç häráus
Geshräkt ; 'in gä:rent Dráxengift hast du:
Di: Milç dür fromen Dängk'a:rt mi:r färvändelt ;
Tsum 'Ungehoiren hast du: miç gevö:nt—
Ve:r zíc däs Kindes Haupt tsum Tsi:le zätste,
De:r kan 'auch träfen 'in das Härts däs Faints.

Auf di:zer Bangk fon Shtain vil 'ič miç zätsen,
Däm Vanderer tsur kurtsen Ru: beraitet—
Dän hi:r 'ist kaine Haima:t—je:der traipt
Zić 'an däm 'andern rash 'unt främët fo:rü':ber,
'Unt fra:get ⁷ niçt nax zainem Shmärts—hi:r ge:t
Där zorjenfole ⁸ Kaufman 'unt där laïçt
Geshürtzen Piljer ⁹—där 'andächtje Mönç,
Där dür:stre Roiber 'unt där haitre Shpi:iman,
Där Zoimer, mit däm shve:r bela:dnen Ros,

Allowable forms (stage pronunciation):—¹ Ve:k. ² Gele:genhait. ³ färbírkt. ⁴ Ve:ges. ⁵ Färfolgern. ⁶ Fo:kt. ⁷ fra:get. ⁸ zorgenfole, ⁹ Pilger,
De:r färne he:rkomt fon där Mänshen Ländern—
Dän je:de Shтра:se fürt 'ans Änt där Vält—
Zi: 'ale tsi:en 'i:res Ve:jes ¹ fort,
'An 'ihr Geshäft—'unt maines 'ist där Mort!
—Schiller, "Wilhelm Tell".

'Äs tso:gen ² drai Burshe vo:l 'ü:ber den Rain,
Bai 'ainer Frau Virtin da: ke:reten zi: 'ain :

"Frau Virtin! hat zi: gu:t Bi:r 'unt Vain ?
Vo: hat zi: 'i:r shö:nes Töchterlain ?"

"Main Bi:r 'unt Vain 'ist frish 'unt kla:r.
Main Töchterlain li:gt ³ 'auf der To:tenba:r."

'Unt 'als zi: tra:ten tsur Kamer hinain,
Dah la:x ⁴ zi: 'in ainem shvartsen Shrain.

Der 'erste, de:r shlu:k ⁵ den Shlaier tsu:rü'k,
'Unt shaute zi: 'an mit traurijem ⁶ Blik :

"'Ax, le:ptest du: nox, du: shö:ne Mait !
'Iç vürde di:ch li:ben fon di:zer Tsait."

Der tsvaite dakte den Shlaier tsu:,
'Unt ke:rete zi:ç 'ap, 'unt vainte da:tsú: :

"'Ax, das du: li:çst ⁷ 'auf der To:tenba:r !
'Iç ha:p di:ch geli:bet zo: mançes Ja:r."

Der drite hu:p 'i:n vi:der zo:gláiç,
'Unt küste zi: 'an den Munt zo: blaiç :

"Diç li:pt 'iç 'imer, diç li:b iç nox hoit,
'Unt ve:erde diç li:ben 'in 'E:vickait."
—Uhland.

'Äs 'ist dox gevis, das 'in der Vält den Mänshen niçts
no:tvändiç maxt 'als di: Li:be. 'Iç fü:ls 'an Loten, das zi:
miç 'ungärn värlo':re, 'unt di: Kinder ha:ben kaine 'andre

Allowable forms:—¹ Ve:ges. ² tso:gen. ³ li:kt. ⁴ la:k.
⁵ shlu:k. ⁶ traurigem. ⁷ li:kst.
Appendices.


—Göthe, "Die Leiden des jungen Werthers".

Allowable forms:—1 Morgen. 2 färfölçten. 3 za:xte. 4 za:gen. 5 fo:rije. 6 väk. 7 'Aufla:ge. 8 'austilgen.
Appendices.

III.

SPECIMEN OF ENGLISH.

Showing Variable Words in my own Pronunciation.

Dhi Aisboeg.

At twelv aklok wí went bilów an ad jœst got thrû dina, wen dha kuk put iz hed daun dha skœtl', an towld as ta køm on dek an sí dha fainist sait dhat wí ad eva sin.

"Whër awey, kuk?" ást dha foest mæn hû went òep. "On dha lábad bau." An dhâa ley, flowting in dhi owshn', sevral mailz ôf, an iméns irégyula mæs, its top and points kœvad widh snow, and its sentar av a dîp indigo' köla. Dhis waz an aisboeg, wœn av dha lájist saiz, az wœn av auu men sed hu ad bin in dha nôdhans owshan.

Az fâr az aî kud rîch, dha sî in evri direkshn' waz av a dîp blû köla, dha weyvz rœning hai an fresh, an spâkling in dha laït; and in dha midst ley dhis iméns mauntin ailand, its kævitis an væliz thrown inta dîp sheyd, and its points an pinakl'z glitrîng in dhi êa.

Ôl hændz wa súñ on dek lukiing ët it and admairing in véri'as weyz its byûtí an grœnja; bœt now diskripshn' kan giv eni aidî'a av dha streynjnis, splender, and rîal sablimiti av dha saît.

Its greyt saiz, far it mœst av bin fram tû ta thrî mailz in sakœmfarans an sevral hœndrad fit in hait; its slow mowshn', æz its beys rowz an sœngk in dha wôtaz, and its hai points nodid agenst dha klaudz; dha dæshing av dha weyvz apon it, wich, breyking hai widh fowm, kœvad its beys widh a wait kroest; dha thœndring saund av dha kræking av dha mæs, an dha breyking an tœmbling daun av hyûj pisiz, tagedha widh its nîanis and aprowch, wich ædid a slait elimant av fia—ôl kambaind ta giv it dha kærikta av trû sablimiti.

Dha meyn bodi av dha mæs woz, az aî av sed, av an indigo' köla, its beys waz kroestid widh frowzn' fowm, and æz it grû
Appendices.

THE SAME SPECIMEN OF ENGLISH.

With a fixed spelling for Variable Words.

DHI AISBOEG.

Æt twelv aklok wí went bilów, and hæd jœst got thrû dinar, when dha kuk put hiz hed daun dha skœøl, and towld ðes tu kœm on dek and sì dha fainist saüt dhat wí hæd evar sín.

“Whēar awey, kuk?” ðíst dha foest mën ḥù went ðep.

“On dha lábad bau.” And dhēar ley, flowting in dhi owshan, sevral mailz ðf, an iméns irégylar mæs, its top and points kœvad widh snow, and its sentar ov a dîp indigo’ kœlær. Dhis woz an aisboeg, wœn ov dha lájist saiz, æz wœn ov auar men sed ḥù hæd bûn in dha nóðhan owshan.

Æz fár æz ai kud rîch, dha sì in evri direkshân woz ov a dîp blû kœlær, dha weyvz rœnîng hai and fresh, and spâk-ling in dha laît; and in dha midst ley dhîs iméns mauntin ailand, its kævitiz and væliz thrown intu dîp sheyd, and its points and pinakl’z glîtring in dhi ēar.

Ōl hændz woer sûn on dek lukiŋ æt it and admairîng in véri’as weyz its byûtî and grænjær; bœt now diskripshân kæn giv eni aidi’a ov dha streynjnis, splendor, and rîfal sablimitî ov dha saıt.

Its greyt saiz, for it mœst hæv bûn from tû tu thrî mailz in sakœmfarans and sevral hœndrad fit in hait; its slow mowshan, æz its beys rowz and sængk in dha wûtaz, and its hai points nodid agenst dha klaudz; dha dæshîng ov dha weyvz apon it, which, breyking hai widh fowm, kœvad its beys widh a whait kroøst; dha thœndaring saund ov dha kræking ov dha mæs, and dha breyking and tœmbling daun ov hyûøj pisiz, tagedhar widh its níanis and aprowch, which ædîd a slait elimant ov fiar—ōl kambaind tu giv it dha kærikær ov trû sablimitî.

Dha meyn bodi ov dha mæs woz, æz ai hæv sed, ov an indigo’ kœlær, its beys woz kroøstid widh frowzn’ fowm, and æz it grû
thin an trânspê'rant tawôdz dhi ejiz an top, its këla sheydid ôf fram a dip blû ta dha waitnis av snow. It sîmd ta bi drifting slowli tawôdz dha nôth, sow dhat wî kept awey and avoided it.

It waz in sait ôl dhi áftanû’n, and æz wî got ta lyûwad av it, dha wind daid awey, sow dhat wî ley tû, kwait niar it, fa dha greyta pât av dha nait. Õnfô’chanitli dha waz now mûn, bat it waz a klîa nait, and wî kad pleynli mâk dha long regyula hiving av dha styûpëndas mës æz its ejiz mûvd slowli agenst dha stáz.

Sevral taimz in aua woch laud kræks wa hoed, wich saundid az dhow dhey mast av rœn thrû dha howl length av dhi aisboeg, an sevral pisiz fel daun widh a thœndaring kræsh, ploënjing hevili inta dha sı. Tuwô’dz mûning a strong brîz spræng òp, sow wî fild awey, an left it astoen, an at deylait it waz aut av sait.
thin and transparent the dust of the top, its kælar sheydid of from a dip blu tu dha whatnis ov snow. It símd tu bì drifting slowli the dust dha nòth, so dhat wì kept away and avoidid it.

It woz in saít òl dhi áftanú’n, and æz wì got to lyúwad ov it, dha wind daíd away, sow dhat wì ley tò, kwait ntar it, för dha greytar pát ov dha nait. Ònfo’chanitli dhéar woz now mún, bèt it woz a klàr nait, and wì kud pleynli mák dha long regyular hìving ov dha styúpëndas mës æz its ejiz mûvd slowli agenst dha stàz.

Sevral taimz in auar woch laud kræks woer hoed, which saundid æz dhòw dhey mëst hëv røn thrù dha howl length ov dhi aisboeg, and sevral pisiz fel daun widh a thœndaring kræsh, plønjing hevili intu dha sí. Tuwô’dz mòning a strong briz spræng øp, sow wì fild away, and left it astoen, ànd æt deylait it woz aut ov saít.
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Introduction to the Study of Phonetics

Soames, Laura

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