

FIRST PRINCIPLES OF :
FRENCH PRONUNCIATION

EMILE SAILLENS & E. R. HOLME :

UNIVERSITY OF TORONTO

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FIRST PRINCIPLES
OF
FRENCH PRONUNCIATION



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FIRST PRINCIPLES

OF

FRENCH PRONUNCIATION

BY

ÉMILE SAILLENS AND E. R. HOLME, B.A. (SYD.)

AGRÉGÉ DE L'UNIVERSITÉ DE FRANCE ;
PROFESSEUR D'ANGLAIS ;
ÉLÈVE DE M. PAUL PASSY, À L'ÉCOLE DES
HAUTES ÉTUDES, PARIS

ASSISTANT PROFESSOR OF ENGLISH,
UNIVERSITY OF SYDNEY ; LATE STUDENT OF
THE INSTITUT TILLEY, BERLIN ;
AND HOLDER OF THE PHONETIC EXAMINATION
CERTIFICATE FOR GERMAN (MARBURG)

MEMBERS OF THE ASSOCIATION PHONÉTIQUE INTERNATIONALE

WITH AN INTRODUCTION ON THE
ORGANS OF SPEECH

BY

PROFESSOR T. P. ANDERSON STUART

M.D., CH.M., LL.D., EDIN.

DEAN OF THE FACULTY OF MEDICINE, UNIVERSITY OF SYDNEY

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1909

FIRST PRINCIPLES

FRENCH PRONUNCIATION

EMILE KAILASH, and E. R. BOWEN, B.A. (Oxon.)



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INDEX

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1900

THIS LITTLE BOOK
IS RESPECTFULLY AND GRATEFULLY INSCRIBED

TO

PROFESSOR PAUL PASSY

DOCTEUR ÈS LETTRES

DIRECTEUR-ADJOINT À L'ÉCOLE DES HAUTES ÉTUDES, PARIS

AND

DR. WILHELM VIËTOR

PROFESSOR AN DER UNIVERSITÄT, MARBURG

THE LITTLE BOOK

IS HOSPITALLY AND GRATUOUSLY INVITED

PROFESSOR PAUL PÄSSY

DR. WILLIAM VIERCK

PREFACE

THIS book is for English-speaking people. It has a three-fold object.

First, it should serve those general readers or speakers of French whose feeling for the language is such that they will not rest content with a mere rough-and-ready approximation to the way in which it is pronounced by Frenchmen. Secondly, its concern is with teachers and their pupils already devoted to the "direct" method of modern-language study, as also with those who are liberal enough to give that method a trial. Thirdly, it may furnish a handy epitome of its subject for academic students of French, whose needs must be met more in detail by the advanced investigations of the recognized specialists, and particularly those native to the language.

The educational principles of the book will be found in the list of *principes pédagogiques* formulated by the *Association Phonétique Internationale*, whose standard and system are here adopted :—

“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.”

As authors of a new attempt to increase the operation of a principle now almost time-honoured on the Continent of Europe, though less widely adopted in the British Empire, we desire to explain the scope of our undertaking. We have tried to combine our respective means of approach to a scientific familiarity with French sounds, whether in analysis or synthesis, so as to offer as broad and plain a road of access as may be, for most English speakers interested in them. Each of us is native to one of the languages concerned, but an earnest and phonetically trained student of the two. Each has had personal experience of the method advocated. Both agree in regarding phonetic science as essential to all good philological and practical study, yet both subordinate it to the interest of human speech as an art, infinitely various and coloured with individuality. We do not intend to compete with the more abstract and elaborate treatises which should be in the hands of all serious students, and we have not adopted their usual widely comparative method. Our purpose is to regard *French alone*, and that only *from the point of view of its English learner*. Nor do we in the least suppose that any scientific exposition of language-sounds, however practical, can be a substitute for oral exercise and aural experience among native speakers. But we know that phonetic science can destroy the fallacious notion that the speech of one people can be fairly represented in terms of that of another (e.g. French *ton* = English *tong*; French *ruse* = English *ruse*; French *car* = English *car*, and the like); also that it can strengthen the vocal organs for the new

and arduous labour of foreign pronunciation, as well as train the ear for nice discrimination between familiar and unfamiliar sounds. We know, further, both as learners and instructors, how greatly interest increases with increase of certainty and power of discernment.

In order to be of most practical use, we have avoided superfluous technicality and scientific minuteness. If, for example, we do not describe the position of the tongue, at the production of a certain sound, in the exactest detail, it is because we are not writing for those who require such perfection as matter of scientific record, or for those who have no skill at all in the use of the tongue for articulate speech.

Intelligent beings may do the same thing in less than precisely the same way. We prefer to neglect a tedious particularity, because we know it will be neglected in practice.

We gratefully acknowledge the advantage we have secured for our readers by our being able to include Professor Anderson Stuart's INTRODUCTION ON THE ORGANS OF SPEECH. It contains all the anatomical and physiological groundwork that can be required, and should be of unique value, as written by an eminent specialist of vocal physiology in the concise and cogent expression of a long-experienced teacher.

In conclusion, we wish to record our deep indebtedness to those from whose personal teachings or publications we have learnt and received stimulus to our task, whether individually or in common, and particularly to Professor Paul Passy (University of Paris), Professor Wilhelm

Viëtor (University of Marburg), Herr W. Tilley and Fräulein Fanny Tilley (Institut Tilley, Berlin), and Herr Direktor Quiehl (Cassel). The Bibliography annexed contains nothing that we have not used with grateful thanks and with varying but continual profit.

E. S.

E. R. H.

June 1909.

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INTRODUCTION

I. THE ORGANS OF SPEECH

THE physical foundation of voice and speech is the stream

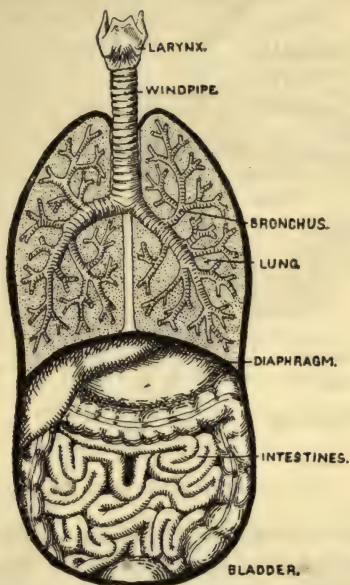


FIG. 1.—Scheme to show the parts concerned in moving the air through the Air-passages.

of air moving through the air-passages, and the parts of the body most immediately concerned are (see Fig. 1) the

chest and abdomen ; the lungs, air-tubes, and the organ of voice or voice-box ; the throat, mouth, and nose (Fig. 2). The chest and abdomen, working precisely as they ordinarily do in breathing, act like the bellows and wind-chest of an organ, collecting the air and then driving it

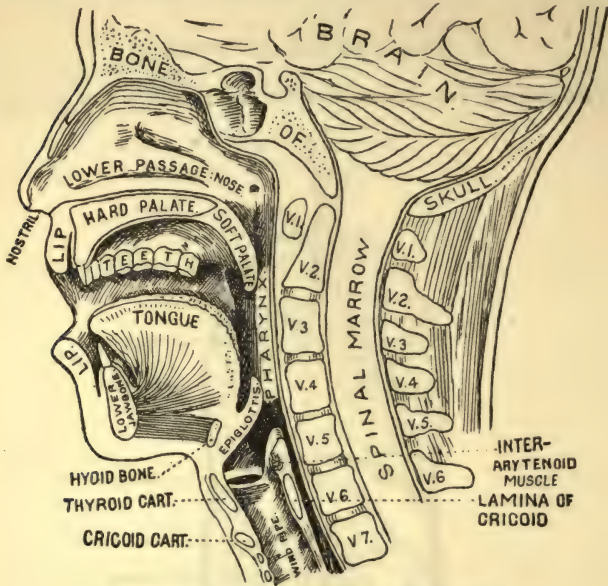


FIG. 2.—Vertical section of the Head and Neck.

forcibly out through the air-passages. The air enters and leaves the lungs and chest through the windpipe (trachea) and the smaller air-tubes (bronchi) into which the wind-pipe divides. The voice-box (larynx), within which are contained the vibrating vocal cords and the muscles which manage these, and which is therefore the peculiar organ of voice, is at the top of the windpipe, out of which it

opens into the throat (pharynx). The larynx has cartilages (gristle) in its walls—three single and three in pairs (see Fig. 3). The single cartilages all take some part in voice-production, and they are the thyroid (shield-like), the cricoid (ring-like), and the leaf-like epiglottis. Of the three pairs, the pyramid-shaped arytenoids (pitcher-like) are of great importance, while the little cartilages of

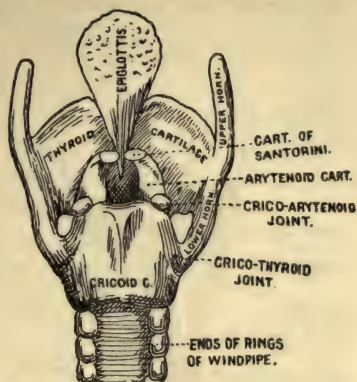


FIG. 3.—Cartilages of the Larynx and upper part of Trachea : seen from behind.

Santorini and of Wrisberg have no known part to play in voice-production.

The Cartilages.

The **thyroid cartilage** consists mainly of two four-sided plates or wings joined at an angle of about 90° along their front edges, where the cartilage is easily felt just under the skin. The prominent upper angle is the well-known "Adam's apple," named in reference to an important event recorded in Holy Writ, and of course it is more prominent in men than in women. The thyroid is open behind

thus Λ , and within the opening lies the essential part of the vocal apparatus, which is thus protected in front by the thyroid. A little way above the thyroid cartilage the finger may feel the U-shaped hyoid bone from which the tongue springs (see Fig. 4).

The **cricoid** is expanded behind like a signet-ring and just fits the finger of a man. The expanded part (lamina), of squarish form and about one inch high, bears

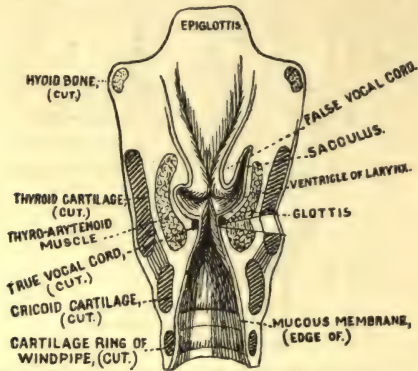


FIG. 4.—Vertical section of Larynx and upper part of Trachea : on right side cut farther forwards to show Sacculus.

the arytenoids perched on its upper corners and protects the vocal cords, etc., which lie in front of it, from pressure by the food during the act of swallowing. This cartilage is easily felt in front below the lower edge of the thyroid.

The **arytenoid cartilages** are somewhat like three-sided pyramids with the summits turned backwards, giving the hind border of the entrance of the larynx, within which they lie, the form of the spout of a jug, and hence the name "pitcher-like." In man, however, they have no such appearance, and it was from their conformation in such an

animal as the pig, for instance, that the name arose. In the pig the spout-like form is very remarkable.

The Vocal Cords.

The **vocal cords** (see Figs. 4-10) are in two pairs, the "true" and the "false." The true are the real voice-

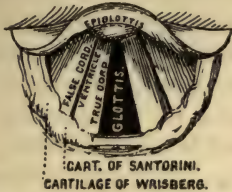


FIG. 5.—Larynx seen from above by Laryngoscope during ordinary breathing.

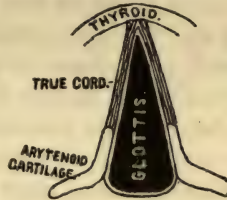


FIG. 6.—Scheme showing Cords, etc., during ordinary breathing.



FIG. 7.—Larynx seen from above by Laryngoscope while sounding a high note.

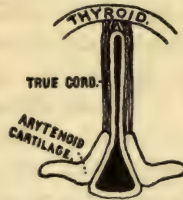


FIG. 8.—Scheme showing Cords, etc., while sounding a high note.

producers, and stretch from the angle of the thyroid, where they are attached to the cartilage, backwards to the front angle of the base of the arytenoid. When the arytenoid cartilages are moved by their proper muscles, the vocal cords move with them, and so are made to assume different positions. The term cord used here is misleading, since the vocal cords are not cords in the sense of being free strings attached only at the two ends. Each true cord is but the thickened inner margin of a prominent fold

of an elastic membrane which lines the larynx generally, so that only the inner margin is free. Moreover, it would be better named a band than a cord, being flattened and ribbon-like and 2 to 3 mm. wide. Taken in its entire thickness and cut across, the true cord appears as a wedge-shaped mass, which has the foregoing elastic band as its apex and within its base the thyro-arytenoid muscle (see Fig. 4). The space above the true cords is free, so that there is no hindrance to their vibration. This free space leads outwards on each side into a cavity, the ventricle of the larynx. The false vocal cord is the upper margin of the entrance of the ventricle, and in voice-production, as the name indicates, plays but a subsidiary part as follows. In the act of swallowing, the false cords are jammed down upon the true cords so as to distribute evenly along the true cords the liquid secretions at the same time forced out of the ventricle, and especially out of a little prolongation of the ventricle in front called the laryngeal pouch (sacculus). Were the cords wetted unevenly they would be apt to vibrate unevenly. This secretion is formed by the numerous little glands (mucous glands) found within the lining membrane of the parts. Now we understand why, when hoarse from much speaking, we swallow saliva, or something else, to "wet our whistle," although nothing swallowed can possibly come into contact with the cords, for what is swallowed passes down the gullet behind the larynx.

The laryngeal muscles have names compounded from the names of the two cartilages to which they are attached, and the names are thus a guide to the action of the muscles, for in action muscles tend to draw together the parts to which they are attached. The joints between the cartilages are similarly named, and permit free movement of one cartilage upon the other. The thyro-arytenoid

muscles are attached to the same cartilages as the true cords are, and lie just to the outer side of the cords (see Fig. 9). Thus when these muscles are active they shorten and pull the attachments of the cords nearer together, really they pull the hind attachment forwards nearer to the front attachment, and so the cords are slackened, precisely as one would slacken a stretched string. Between the thyroid and the cricoid cartilages on each side is the crico-thyroid muscle, which pulls these two cartilages

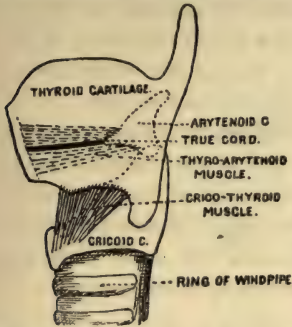


FIG. 9.—Cartilages, etc., of Larynx as seen from the side: the dotted parts are, as it were, seen through the Thyroid Cartilage.

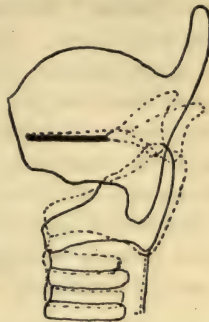


FIG. 10.—Scheme to show movements of the Cartilages when the tension of the Vocal Cords is altered.

nearer together in front (really the muscle pulls the front part of the cricoid upwards), towards the thyroid, so that the lamina of the cricoid is tilted backwards at its upper end, carrying with it the arytenoids and hind ends of the true cords, which are thus put upon the stretch and become more tense. This movement of the cricoid should be felt by the reader placing his finger in the space between the thyroid and cricoid and now sounding a high-pitched note. Each time the note is sounded the cricoid is felt to move upwards (see Fig. 10). These two muscles are the chief

agents which tighten and slacken the true vocal cords, and so alter the pitch of the note, as we shall see, and thus when the muscles are paralysed by disease the pitch of the vocal tones is correspondingly affected.

The glottis is the narrow part of the air-passages lying within the larynx at the level of and between the true cords. Both this word and the word larynx have been adopted unchanged in form and meaning from the Greek. As the tube of the windpipe approaches the glottis from below it gradually becomes narrower, guiding the air, as it were, to the cords. Above the glottis the cavity of the larynx again expands upwards, so that the whole has an hour-glass form, the glottis being the narrow part.

The "syrinx" of birds corresponds to our larynx, and it too has for its essential parts a fold of the lining membrane of the air-tube which acts very much as the vocal cords do. It is placed far down in the chest, probably to secure loudness through better resonance, the small head and long neck of birds being unfavourable to resonance.

The Mouth and its Parts.

This is where articulation is mostly effected. The lips (labia) contain the muscles by which their position and tension are regulated. The cheeks continue the lips backwards, and with the teeth and the gums, the floor and roof of the mouth, bound the cavity, the form and size of which these muscular parts can vary within wide limits. The hard palate is the front part of the roof of the mouth. The reader should feel this with his finger and pass that backwards till he comes to the soft palate (velum palati), which contains certain muscles which control its movements and, hardening it during their action, make it a temporary continuation of the hard

palate. The reader should also observe the soft palate and the parts around it by looking at the back of his own mouth in a looking-glass (see Fig. 11). The uvula in the ordinary position hangs down from the middle of the soft palate. The front and hind pillars of the fauces (*fauces* is the Latin for throat) pass down from the ends of the soft palate, one pair to the tongue, the other pair to the throat behind. Through the fauces the mouth communicates with the pharynx, and so the front pillars

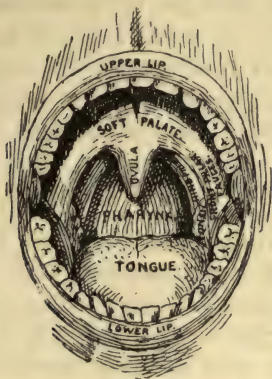


FIG. 11.—Interior of the Mouth as seen in the looking-glass.

of the fauces are the hind boundary of the mouth and help to cut off the mouth from the cavities behind it in sounding the nasal resonant sound *ng*. For the resonant *m* the mouth from the lips backwards resonates with the nose, and in sounding *n* the mouth resonates from just behind the upper front teeth backwards. The hind pillars help the soft palate in cutting off the nasal cavities from the pharynx every time a non-nasal sound is emitted. In the space between the pillars on each side is the tonsil, but this has no part to play in vocalization.

Within the mouth is the tongue, largely composed of muscles by which it can be lengthened, shortened, widened, narrowed, flattened, thickened, turned up or down or to either side. Thus it is of the greatest importance in articulation, and is also, be it said, the "unruly member." It has a root, body, tip, margins, upper surface (dorsum), and lower surface, all of which require much attention in the study of phonetics. The root of the tongue springs, as we have seen, from the hyoid bone and from the lower jawbone. The lower jaw by its movements varies the form and dimensions of the cavity of the mouth and so takes a great part in articulation and resonance. In the movements of all these parts the secretions of the mouth, mucous and salivary, act as lubricators.

The Nose.

The nasal cavity, unlike the mouth, is of almost unchangeable form and dimensions, being bounded in the greater part of its extent by unyielding bone. The cavity is divided into right and left halves by a partition. The nostrils are its front openings through which the air should enter and be expelled in breathing; it opens widely behind into the upper and fore part of the pharynx. It comes into play in vocalization when it is not cut off from the pharynx by the soft palate, as already referred to, and its only rôle is that of a resonator, helping to produce the sounds known as "nasal" or "resonant," viz. *m, n, ng*. It also helps in sounding certain vowel-sounds and in producing the nasal "twang," that slight general nasality characteristic of some speakers and of some languages.

The Pharynx.

This is the common tube into the upper part of which the nose and mouth open, and lower down the air-passage, and behind this the food-passage or gullet. The way between it and any one of these openings may be closed. The nose and the mouth are cut off in the manner already described. The larynx is cut off by the back wall of the laryngeal entrance coming forward to meet the base of the epiglottis. The gullet is usually closed: it is opened only for the passage of food. Through the pharynx the vocalized air passes to the mouth and nose, and it is also one of the resonating chambers and helps in the articulation of certain sounds.

The reader is strongly advised to procure a split sheep head from the butcher and to examine it well. All the essential parts can readily be made out by the aid of the diagrams, and this first-hand, real knowledge will prevent many wrong notions. Such a fresh preparation is much better than specimens in spirit in a museum, for it can be handled, and it shows the different parts very much as they are in life in man.

The Voice.

Sensations of sound are due to waves of pressure, conveyed in quick succession, usually by the air, from the vibrating or sounding body to the ear, very much as waves travel out from the point where the stone drops into a surface of water. If these waves are regular in time and strength, the sound may be musical, but if irregular it is a noise; e.g. rattling, clapping, hissing, whizzing, rushing, rustling, etc. In the voice as in other sounds we recognize three attributes, viz. loudness, pitch, and quality. Loudness, which we may compare to the height

of a wave, is due to the force of the air-blast and size of the resulting vibration of the vocal cords: the greater these are, the louder is the sound. Pitch varies with the number of vibrations in a given time. The lowest basso note has 42, while the highest soprano has 1708 per second. From 42 upwards there is, vibration by vibration, a gradually ascending pitch, but conventionally we agree to recognize certain intervals and call them "notes" in music. As the air is forced out through the glottis it drives its margins, the vocal cords, before it, so that the opening is a little wider and the pressure is relieved, permitting the elastic cords to recoil to more or less their old position. Thus the air-pressure again rises and the process is all repeated so long as the current of air continues. The air thus escapes in a series of puffs instead of in the steady continuous stream of merely expired air. These puffs impinge upon the air around, and this also being elastic, conveys the impacts, the vibrations, to the ear of the hearer. The quicker the cord recoils, the more rapid is the vibration and the higher the pitch of the sound. Now the cord vibrates more rapidly the tighter and shorter, and more slowly the slacker and longer it is. We have already seen that the tightness or slackness, i.e. the tension, of the cords depends upon the play of the two muscles, the thyro-arytenoid and the crico-thyroid, which respectively slacken and tighten them, and it is in this way that any given individual alters the pitch of the note. As between the child and the adult, and as between the man and the woman, the difference of pitch depends upon the difference in the length of the cords. The entire length of the glottis is in a man about one inch, in a woman about two-thirds of an inch. Until the time of puberty, about fourteen years, the vocal cords of the two sexes are about equal in

length, so that boys and girls have the same singing voice. At puberty, along with many other changes, the boy's voice "breaks," his cords rather suddenly about double in length and his voice is lowered by an octave. On the other hand, the cords of the girl as she grows older lengthen very slowly and only by about a third of their length, and so the voice of the woman is but little lower than that of the girl. In the adult man the cords are eleven-sixteenths and in the woman they are seven-sixteenths of an inch long. The front two-thirds of the glottis lie between the true cords and are called the vocal part (*rima vocalis*, *rima* being the Latin for a chink). Its hind third is between the arytenoids and is called the respiratory part (*rima respiratoria*). These names, however, though time-honoured, are not happily chosen, for both parts are always open during respiration, and when sounding low-pitched notes, as in the ordinary voice of conversation, and then the entire cord and the arytenoid cartilage to which it is attached vibrate as one piece. While high-pitched notes are being sounded the arytenoid cartilages may be in actual contact with each other, so that the cords only, but that in their whole length, are free to vibrate. In very high notes it is said that the hind ends of the cords also are in contact, so that only the front part of the *rima vocalis* is open and only the front part of the cords free to vibrate. The joint between the arytenoid and cricoid cartilages (*crico-thyroid*) permits the greatest freedom of movement, so that the arytenoids move outwards and inwards, forwards and backwards, and can turn round a vertical axis. When the arytenoids are away from each other, as in ordinary easy breathing, the glottis is triangular, but when the arytenoids move towards each other, pulled by the inter-arytenoid muscle which lies between them, they

of course carry the cord with them, and then the glottis is long and narrow, and this is its shape in vocalization.

The third attribute of sounds is quality or character, often called timbre. Tuning-forks produce sounds due to one set of waves, and such simple tones are soft and feeble. The human voice, like the notes of most musical instruments, consists of sounds composed of many sets of waves, and therefore of as many tones, but it is the tone of lowest vibration-rate that gives the predominant sensation and determines the pitch. This is called the fundamental tone. The other tones are twice, thrice, and up to a dozen times the vibration-rate of the fundamental, and hence are called overtones, and it is the sum of the sensations due to the overtones which, when added to the sensation due to the fundamental, gives the character to the whole sound or compound musical note. Thus each different kind of musical instrument imparts its own character to the notes it produces; let them all be sounding the same pitched note, the same fundamental, yet each can be distinguished from all the others because of the different combinations of overtones associated with that fundamental. The overtones are often called harmonics, because in musical notes the overtones are generally in harmony with the fundamental. For similar reasons a man, a woman, a boy, a girl, if they sing on the same fundamental, show an easily recognizable difference of vocal quality, and so also we recognize different individuals and families even by their voices.

The difference in quality of notes, as well as the differences in the tones originally produced by the sounding body, is also due to the influence of the resonators, and these we must now examine. If a note be sounded near a cavity whose own vibrations approximately correspond

to those of the note, the air within the cavity and the walls of it will vibrate in sympathy and the note will be reinforced, louder: the cavity is acting as a resonator. The overtones as well as the fundamental tone are reinforced, and according to the size and shape of the cavity, and structure of the walls, of the resonator, so will this or that group of overtones be reinforced, add their sensations to that of the fundamental, and in this way modify the quality of the note as a whole. The walls set vibrating actually produce more overtones and they are added to the note. Thus each musical instrument, like each vocal apparatus, has its own structural peculiarities, throwing into prominence, and producing, its own set of overtones while the same fundamental is being sounded, and so the character of the instrument and of the voice are determined. Wooden instruments and dull, soft voices have the low overtones prominent; metal instruments and bright, cutting voices have the high overtones. In the body the resonators are called the lower and the upper, according as they are below or above the level of the glottis. The lower include the chest and the lungs and air-passages up to the glottis; the upper include the throat, the mouth, the nose, and the various cavities in the bones of the head and face opening into these. In the "chest voice," the voice of ordinary conversation, and that of the lower song-notes, the vibrations of the walls of the chest are easily felt on laying the hand on the chest. This is the "pectoral vocal fremitus." Here the large resonator vibrates in sympathy with the ample, infrequent vibrations of the low notes. The vibrations of the smaller, upper resonators in the "head voice" are so restricted and frequent that they are not palpable simply by the hand, though otherwise easily demonstrated. Thus the lower resonators for the low

notes are the larger cavities ; the upper resonators for the high notes are the smaller cavities.

Whispering is speech without voice—the glottis is not closed sufficiently for the vocal cords to be thrown into vibration, and the air as it rushes out causes the walls of the passages to vibrate irregularly, producing noises, the rushing sound. This sound is varied by altering the shape and size of the resonators, thus throwing into prominence different groups of overtones, varying the character of the sounds, and enabling us to whisper the vowel-sounds. From the foregoing it is clear why persons who have had their voice-box cut out can still whisper.

The larynx is frequently compared to a reed instrument such as the clarinet, but the comparison is quite misleading, for they are constructed upon quite different principles. In the clarinet it is the resonating cavity which, being altered in dimensions by the keys, alters the pitch of the notes, while in the vocal apparatus the difference in pitch is due to differences in the length, breadth, thickness, and tension of the vocal cords. A better comparison would be the keyless bugle or the French horn, where the lips of the performer are to some extent the counterpart of the vocal cords. In whistling also the lips to some extent act as the vocal cords do ; and vice versa, as shown by the case of a man who could whistle with his larynx as perfectly as others do with their lips. One may sound a good many notes of the scale by merely placing the hand over the mouth and blowing through the cleft between the fingers. The nearest approach to the vocal apparatus is the siren such as is used for signalling at sea. Here, as the holes in the revolving disc come opposite those in the fixed one, puffs of air or of steam escape under pressure and set up pressure waves in the

air, and the weird wail of the siren is a reminder that its mode of action is not unlike that of the vocal apparatus.

The different vowel-sounds or "sonants" are produced by the action of the upper resonators on the note resulting from the vibration of the cords. If we sound the vowels in succession at the same loudness and pitch, i.e. without changing the conditions at the cords themselves, we observe that we instinctively alter the dimensions and shape of the throat, mouth, etc., for each vowel-sound. Each setting of the upper resonators throws into prominence a corresponding group of overtones, and the effect of these on sensation makes the difference between one vowel and another. For this same reason we can, as we have seen, whisper the vowels. The consonantal sounds are interrupted voice, or breath without voice: more or less of noise is produced and they may be classified according to where the interruption takes place and how long it endures. The passage being narrowed at some part of its course, the stream of air under pressure gives rise to somewhat fine *irregular vibrations, resulting in noise* rather than the more *musical sound of pure voice*.

In the vibratives the boundaries of the constriction vibrate so coarsely that the vibrations are heard as such. In addition to the ordinarily accepted vibratives there is another coarser still which is heard in some cases of gruff voice and of snoring and in gargling. Here the hind margin of the entrance of the larynx, the fold of membrane containing the cartilages of Santorini and the arytenoid cartilages, comes forwards towards the base of the epiglottis and is the vibrating part. The same part possibly contributes to form the marked *h* sound of the Arabic language.

The line of separation between vowels and consonants

is, however, not very sharp, for certain sounds may be either the one or the other.

The epiglottis stands up over the larynx very much as if it were a lid, so much so that as a lid which folds down over the larynx it has been described for ages. The present writer, however, has shown that this is not the case, though the matter need not detain us here. It plays no certainly recognizable part in vocalization, for it may be entirely absent without in any way affecting the voice. It may be felt in oneself on passing the finger along the back of the tongue, although the act is accompanied by somewhat disagreeable sensations. The laryngoscope is the instrument which enables the observer to see much of what has been here described. It is essentially a little mirror placed at an angle at the back of the mouth, against the soft palate, so that the observer sees down behind the back of the tongue and the epiglottis and into the interior of the larynx, and even down into the windpipe, through the open glottis. It enables him, as it were, to see round the corner.

The reader is strongly advised to procure the larynx of any of the domestic animals and to study it outside and inside. That of the sheep is very like the human in many ways, and is easily procured by the butcher. The parts—cartilages, muscles, cords, etc.—have necessarily been described as they are seen after dissection, but in their natural condition they are all bound up together into an “organ”—from the Greek word “organon,” meaning a tool or implement for doing something, in this case for producing voice. The organ is lined by a delicate membrane (a mucous membrane) which is provided with very sensitive nerves, so that if anything undesirable attempts to enter the larynx we are immediately warned, and very probably a cough is called forth to expel the intruder.

By this time it is very evident that voice and speech are eminently muscular processes. The breath is collected and driven out by the muscles of the chest and abdomen, the vocal cords are set by the muscles of the larynx, the walls of the resonating cavities are placed in position and the interrupters are controlled by muscles, and for the due, harmonious action of so many parts the regulating action of the nervous system is required, and parts of the brain are set apart to preside over the recognition, the memory, and the formation of words. One may thus easily understand the necessity and value of training in speaking and singing just as in different forms of athletics, and for precisely the same reason: the absolute command over movement and all that flows from it—in this case, in order that notes may be struck at will, of definite pitch and quality, and maintained even and pure for perhaps a prolonged period. When the processes are so complicated it is not surprising that want of harmony in the various parts of the process is so very common. Indeed, good speakers, like great singers, are few; those who stammer or stutter in one degree or another are many. “Stammering” is due to the failure of the bellows to drive out the air in a steady, continuous stream at the same time that the other structures are in position and accurately adjusted to form the sounds, especially the consonantal sounds. “Stuttering” is due to failure of the interrupters to properly articulate the voice. The two conditions are generally found more or less together. The sense of hearing has much to do in harmonizing the movements—when the stammerer sings he may stammer no longer. When a child is born deaf it will also be mute, a “deaf-mute”; and even if it has its hearing for a few years and then becomes deaf, it may gradually lose what speech it

had acquired. The mechanisms of speech may be anatomically perfect, but owing to the want of the consciousness of sound the mute has not the necessary guidance to enable him to use them. By the "oral method" of teaching the dumb to speak, they are made to observe closely the setting of the resonators and interrupters so far as this can be seen and felt with the fingers: the movements of the lips, cheeks, tongue, throat, larynx, etc., and then, imitating these positions, they make voice, as is well known they easily do. This method is so successful that in France, where the method was first introduced and developed, it has at times been difficult to persuade the recruiting officer that the deaf-mute conscript was not as other men. He had learned by seeing and feeling what others learn through the hearing.

The larynx has been well called the most wonderful of all musical instruments, since with the simplest means the most astonishing variety of tones is produced, which by their beauty inspire us beyond any other music. But, however much the form and structure of the vocal organs may vary, it is more the skill of the artist than the make of the organ which yields the result. Larynges between which there is no appreciable difference of structure may sing bass, tenor, alto, or soprano voices, and it is a common observation that a great, massive, finely-built man, with huge chest and neck and head, may have a poor thin squeaky little voice, while a miserable little weed of a man may come out with a great fine basso profundo! Examined by the laryngoscope, the larynx of the prima donna gives a picture in which there is nothing at all out of the way, and so the mere examination of any larynx gives no ground for an opinion of its capabilities in action. After all, the approximation and stretching of the vocal cords as a whole

are gross acts—there are finer adjustments which elude our observation, or which, if observed, cannot be interpreted as yet. Thus, as Foster remarks, “Utterance of voice is a conspicuously voluntary act and in the vast majority of cases an eminently skilled act.” “The power to sing is determined not by the build of the larynx but by the possession of an adequate nervous mechanism through which finely appreciated auditory impulses are enabled so to guide the impulses of the will that these find their way with sureness and precision to the appropriate muscular bundles.”

T. P. ANDERSON STUART.

II. THE PHONETIC ALPHABET FOR FRENCH AND ENGLISH

(When any sound is *long*, it is followed in print by : , which is represented in script by \sim . Thus *lire* = [li:r], and in script = *li:r*.)

Print.	Script.	French Word.	English Word.
a	<i>a</i>	part [pa:r]	<i>sound</i> ¹ [saund]
æ	<i>æ</i>	...	<i>man</i> [mæn]
ɑ	<i>a</i>	pas [pɑ]	<i>father</i> ² [fa:ðə]
ã	<i>ã</i>	pan [pã]	...
b	<i>b</i>	bout [bu]	<i>bat</i> [bæt]
d	<i>d</i>	dent [dã]	<i>dip</i> [dip]
ð	<i>ð</i>	...	<i>this</i> [ðis]

¹ The vague standard of "Southern English" is here employed, but, as all English speakers know, there is much variety in good usage. Thus [saund] is often heard as [saudn]. In such a word as *time* the norm is perhaps [taim], but there is variation from [taim] almost to [teim], the latter being, by slight exaggeration, the sound an Australian would use in mimicking an "Englishman's" way of pronouncing.

² The short vowel of English *not* is also classed near to this [ɑ] sound and represented by the same letter upside down [ɒ]; but for practical purposes, and in agreement with many good English pronunciations, the ordinary symbol for the "open o" [ɔ] is enough.

Print.	Script.	French Word.	English Word.
e	é	dé [de]	bathe ¹ [beɪð]
ɛ	ê	sèche [sɛʃ]	then [ðɛn]
ẽ	ẽ	vin [vẽ]	...
ø	ø	de [dø]	after [ɑ:ftə]
f	f	faux [fo]	fit [fit]
g	g	gant [gɑ̃]	got [gɒt]
h	h	(hardi) ² [hardi]	hen [hen]
i	i	ni [ni]	he [hi:]
j	j	briller [brije]	yet [jɛt]
k	k	car [ka:r]	cast [kɑ:st]
l	l	long [lɔ̃]	laugh [la:f]
m	m	mot [mo]	mat [mæt]
n	n	ni [ni]	nine [nain]
ɲ	ɲ	enseigner [ɑ̃sɛɲe]	...
ɥ	ɥ	...	sing [sɪŋ]
o	o	tôt [to]	tone [town]
ɔ	ɔ	tort [tɔ:r]	foster [fɒstə]
õ	õ	pont [põ]	...
ø	ø	seul [sø]	...

¹ This sound, when long, is regularly diphthongized in English, and tends to become more open. Thus [beɪð] to an Australian is rather too "English"; he hears more frequently [beɪð].

² The letter *h* is common enough in French orthography; but the sound [h] is rarely and irregularly used in speech. See Chapters IV. and IX.

Print.	Script.	French Word.	English Word.
ō	Ń	<i>brun</i> [br̄ō]	...
ø	ø	<i>peu</i> [pø]	...
p	p	<i>pas</i> [pa]	<i>part</i> [pa:t]
r (lingual)	r	<i>rond</i> [rō]	...
R (uvular)	R	<i>rond</i> [Rō]	...
ɹ (lingual)	ɹ	...	<i>rid</i> [ɹi d]
s	s	<i>si</i> [si]	<i>set</i> [set]
ʃ	f	<i>champ</i> [ʃã]	<i>shot</i> [ʃot]
t	t	<i>tas</i> [ta]	<i>tin</i> [tin]
θ	o	...	<i>thin</i> [θin]
u	u	<i>tout</i> [tu]	<i>pool</i> [puwɫ]
ʌ	a	...	<i>but</i> [bʌt]
v	v	<i>vent</i> [vã]	<i>vote</i> [vout]
y	y	<i>pur</i> [py:r]	...
ɥ	y	<i>buis</i> [bɥi]	...
w	w	<i>oui</i> [wi]	<i>wit</i> [wit]
z	z	<i>zèle</i> [zɛl]	<i>zest</i> [zɛst]
ʒ	z	<i>je</i> [ʒø]	<i>pleasure</i> [plɛʒø]

Specimens of English and French in Phonetic Character

These specimens are taken from the official pamphlet of the International Phonetic Association, of which all interested in the scientific and practical study of modern languages should be members. The pronunciation indicated is "familiar," and is not accepted in every detail by the present writers. Further, the Alphabet of the I.P.A. has ø , œ , œ̃ , for our e , ə , ē . Why we adopt the latter symbols will appear later.

What the Sun says

The sun says : My name is sun. I am very bright. I rise in the East ; and when I rise, it is day. I look in at your window with my bright, golden eye, and tell you when it is time to get up ; and I say : “Sluggard, get up ! I don't shine for you to lie in bed and sleep, but I shine for you to get up and work, and read and walk about.”

I am a great traveller ; I travel all over the sky ; I never stop, and I am never tired. I have a crown on my head, a crown of bright rays, and I send out my rays everywhere. I shine on the trees, and the houses, and the water ; and everything looks sparkling and beautiful when I shine on it.

I give you light ; and I give you heat, for I make everything warm. I make the fruit ripen, and I make the corn ripen. If I did not shine on the fields and gardens, nothing would grow.

The Same in Phonetic Transcript

Southern English

Two consecutive vowels form a diphthong.

ðə sən sez, mai neim z sən. ai m veri brait. ai raiz in ði ijst ; ən wen ai raiz, it s dei. ai luk in ət jo windou wið mai brait gouldn ai, ən tel ju wen it s taim tə get ʌp ; ɛnd ai sei, slægəd, get ʌp. ai dount ʃain fə ju tə lai in bed ən slijp, bət ai ʃain fə ju tə get ʌp ən wək, ən rijd ən wək əbaut.

ai m ə greit trævlə ; ai trævl ɔ:l ouvə ðə skai ; ai nevə stəp, ɛnd ai m nevə taiəd. ai v ə kraun ən mai hed, ə kraun əv brait reiz, ɛnd ai send aut mai reiz evriwə. ai ʃain ən ðə trijz, ən ðə hauziz, ən ðə wətə ; ɛnd evriθiŋ luks spəkliŋ ən bjuwtifl wen ai ʃain ən it.

ai giv ju lait ; ɛnd ai giv ju hijt, fər ai meik evriθiŋ wə:m. ai meik ðə fruwt raipn, ɛnd ai meik ðə kə:n raipn. if ai did nt ʃain ən ðə fijldz ən gɑ:dnz, nʌθiŋ əd grou.

French Phonetic Transcript

Two consecutive vowels do *not* form a diphthong. Long vowels have the sign [:] after them.

lə sɔlə:j di, zə m apɛl sɔlə:j. zə sɥi trɛ brijɔ̃. zə m lɛ:v a l est, e kũ zə m lɛ:v, i fe zu:r. zə rgardə par ta fnɛ:tr avɛk mɔ̃n œ:j brijɔ̃ kɔm l ɔ:r, e z tɛ di kũt il ɛ tã d tɛ lve; e z tɛ di, parɛsɛ, lɛv twa; zə n bri:j pɔ pur kə ty rest o li a dɔrmi:r, mɛ zə bri:j pur kə ty t lɛ:v e k ty trava:j, kə ty li:z e k ty t prɔmɛn.

zə sɥiz ẽ grũ vwajazɔ:r. zə vwaja:z dã tu l sjɛl; zə n m arɛt zame, e zə n sɥi zame fatigue. z e yn kurɔn syr la tɛ:t, yn kurɔn də rejɔ̃ brijɔ̃, e z ã:vwa mɛ rejɔ̃ partu. zə bri:j syr lez arbr, syr le me:zã, syr l o; e tut a l ɛ:r rɛlɥi:zã e zɛli¹ kũ z bri:j dɛsy.

zə t dɔn la lymjɛ:r, e z tɛ dɔn la salɛ:r, kar zə rɛfof tu. zə fe my:ri:r le frɥi, e z fe my:ri:r lɛ ble. si zə n brije pɔ syr le fã e le zardɛ, rjɛ̃ n pure puse.

¹ A popular form of [zɛli].

The Same in Common Spelling

Le soleil dit : Je m'appelle soleil. Je suis très brillant. Je me lève à l'est, et quand je me lève, il fait jour. Je regarde par ta fenêtre avec mon œil brillant comme l'or, et je te dis quand il est temps de te lever ; et je te dis : "Paresseux, lève-toi ! Je ne brille pas pour que tu restes au lit à dormir, mais je brille pour que tu te lèves et que tu travailles, que tu lises et que tu te promènes."

Je suis un grand voyageur. Je voyage dans tout le ciel ; je ne m'arrête jamais, et je ne suis jamais fatigué. J'ai une couronne sur la tête, une couronne de rayons brillants, et j'envoie mes rayons partout. Je brille sur les arbres, sur les maisons, sur l'eau ; et tout a l'air reluisant et joli quand je brille dessus.

Je te donne la lumière ; et je te donne la chaleur, car je réchauffe tout. Je fais mûrir les fruits, et je fais mûrir le blé. Si je ne brillais pas sur les champs et les jardins, rien ne pourrait pousser.



PART I

CHAPTER I

DIVISION OF FRENCH SOUNDS ACCORDING TO METHOD OF PRODUCTION

THE exact combination and movement required for the production of each French sound will be described later, but we can already form an idea of the nature of all the sounds and classify them accordingly. Their *nature*, the distinctive impression they leave upon the ear, is determined by two essential factors : (1) the organs at work ; (2) the way in which these organs work.

Now the vibrations of the vocal cords are very rapid and variable. They lend speech its sonorousness and help in making many fine but still clear distinctions of sound. They constitute *voice*, in its technical sense, and we soon perceive that the majority of the sounds in European languages are *voiced*, i.e. are formed by modifications of the vibrations of the vocal cords. These are modifications of quality due to the chambers of resonance ; and sounds of friction, rolling, explosion, and so forth produced by the organs above the larynx.¹

¹ Whispered utterance, being abnormal, is left out of account. Everybody knows that all sounds may be whispered. The term "whispered" is also applied, technically, to those sounds in normal speech which are *unvoiced*, whether regularly or in special positions. But it will not be so used in this book.

Normal speech-sounds, therefore, originate in three distinct ways :—

1. The silent breath, or more simply the *breath*, *checked* in various ways before it leaves the opening of the mouth (*s, t, k*, etc.).
2. The vibrating breath, or *voice, modified* by the chambers of resonance *only* (*a, o, i*, etc.).
3. The *voice, slightly modified* as above, *and checked* in the same way as the silent breath (*v, d, b*, etc.).

The sounds of the first class (except two, *s* [s] and *sh* [ʃ]), are not very sonorous ; and none of them vary very much in pitch. There are very few of them in European languages, and only six in French. As they are never used alone in current speech, owing to their poverty, but always follow or precede a voice sound, they are called *consonants* (accompanying sounds).

The sounds of the second class are as purely vocal as possible, i.e. *vowels* (*a, e, i, o, u*, etc.) [a, e, i, o, y, etc.].

They are very sonorous, and are very liberally used, though some languages go in for finer distinctions than others ; e.g. the French sound written as *u* [y] is not normal in English, though it is quite distinguishable to English ears.

The mixed sounds of the last group are more numerous still. They are easier to produce and easier to distinguish. In many cases it is rather difficult not to produce a mixed sound. For instance, when we have just been using a pure vowel and must proceed from it immediately to a pure consonant, it requires an effort to open the glottis in time. Again, when producing a vowel the quality of which depends on the contraction of the lips, it may be, or become, difficult to avoid all sound of friction at the

lips. But this shows at once why the ear easily divides our last group in two: one portion, the vocalic or voiced consonants, and all sounds in which friction, explosion, etc., are clearly audible and essential, going to the consonants (not being wholly consonants, however, for they have voice enough to be used without any vowel to accompany them, as sometimes happens in French); the other portion, the consonantic vowels, all due to a sound of friction being added to a distinct pure vowel, being classed with the vowels.

In a few cases, however, the distinction between a vowel and a consonant may not always be very clear.

Classification of Vowels

It has been shown in the Introduction—(1) That in the voice, as in other sounds, we recognize three attributes—viz. loudness, pitch, and quality. (2) That loudness and pitch establish no distinction between the vowels; e.g. the sound *o* is always something perfectly distinct from the sound *i*, whatever be the pitch and loudness of either. (3) That *quality* depends on the shapes, sizes, and apertures of the resonators. (4) That the differences between the vowels are due to variations in the action and reaction of the *upper* resonators only, i.e. the mouth, nose, and pharynx.

Now, the voice must always pass through the pharynx, but the action of the pharynx in sound-production does not seem to depend directly on our will; and it is not known to cause distinctions such as would give us separate vowels.

The nose may co-operate with important results. But by its action alone we can make no vowel distinction. The

cavity of the nose is not at all invariable in shape, yet if we close the mouth and send the voice through the nose, we shall not be able to alter the sound, except in pitch and loudness.

Quality must depend chiefly, then, on the modifications of the mouth as a chamber of resonance. The mouth is wonderfully alterable as such.

Supposing, for the present, that all the air must escape through the mouth, we notice that, unless it is well opened, sounds of friction are inevitable, and therefore the vowels produced will not be pure vowels. There may be, however, in some cases, between the tongue and the palate, or between the lips, an unusually narrow passage, and no sound of friction will be detected.

Bearing this in mind, we can group vowels, according to the modifications of the mouth, in the following manner :—

1. The space between the palate and the tongue is open, half open, half closed, or closed ;¹ the vowels thus formed can be named in the same manner, or may be called wide, half wide, half narrow, or narrow.
2. The tongue may be withdrawn towards the back of the mouth, or the middle of it may rise towards the hard palate. This gives us back vowels and forward vowels, or velum vowels and palate vowels.
3. The lip-aperture may be *either* relaxed, *or* contracted and rounded, *or* stretched and narrowed.

¹ The term *closed* is not to be taken literally. If absolutely no space was left no distinct vowel could be produced. Closed should be taken here as meaning "extremely narrow."

Now as a rule there is harmony between the position of the lips and that of the tongue. In the production of *close back* vowels the lips are firmly contracted and rounded; in *open* vowels the lips are relaxed; they are stretched for the *narrow forward* vowels. The vowels that are due to these harmonious natural combinations, we shall call **normal**.

French has eight *normal* vowels; four are *forward* and four are *back* vowels; in each group one is *closed*, one is *half closed*, one is *half open*, one is *open*.

In the case of three other vowels the action of the lips is not in harmony with the action of the tongue; they are all forward vowels and we shall call them **mixed**.

One last pure vowel sound is neuter, weak, or **indeterminate**. It is ordinarily termed *mute e*, and is due to a minimum of action, as will be shown.

Any of these twelve sounds can be modified by the nose as well as the mouth. In French, only four of them (three normal and one mixed) are actually thus affected. They are ordinarily called the **nasal vowels**.

Any of the twelve, again, may be produced carelessly and lose some distinctive quality (e.g. in "liên" the *i* is regularly pronounced [j], in "fruits" the *u* is heard as [ʉ], and in "jowir" the *ou* as [w]—all of which are vowels no longer pure).

Those that are accompanied by a narrowing of the lips are easily changed into semi-fricatives. But such modifications are purely accidental or automatic and need not detain us now.

We can say that French has twelve pure vowels due to twelve distinct positions of the organs of the mouth.

A slight motion of the velum palati changes four of them into nasal sounds,

Again, three of the twelve further modified by the mouth are not vowels but voiced consonants, and are called semi-vowels or semi-consonants.

Classification of Consonants

The consonants are due to varied action of the organs of the mouth (occasionally helped by the resonance-chamber of the nose) turning silent breath or voiced breath into noise. In French the forms of such action are five in number.

1. The passage between two organs is completely stopped, and the air, voiced or not, is suddenly released at one instant; the result is a slight explosion, and the sound is to be classed as a *plosive* (the *p* of "plosive" is an example).
2. In the case of the voice plosives, part of the voice may be modified by the mouth and part of it escape through the nose; the result is a *nasal* consonant (the *n* of "nasal" is an example).
3. The explosion may be repeated, the more mobile organ moving rapidly two or three times. This constitutes a *trill* (the *r* of "trill," pronounced Scotch fashion, is an example. Most English speakers do not trill).
4. The air, voiced or not, escapes through a narrow passage between two organs, with a noise of friction. This gives the *fricatives* (the first and last consonants of "fricative" are cases in point).
5. The passage is completely stopped almost everywhere, but there is a narrow opening along one or both sides; the friction is *lateral* (*l* is the only sound of this class used in Northern French).

Those five groups can be further divided according to the organs used in each case to produce explosion, friction, etc.

1. In French the organs by which plosives are produced are lip and lip ; tip of tongue and back of upper teeth ; middle portion of the back of the tongue and velum.
2. The nasals are due to the action of lip and lip, tongue and teeth, tongue and palate, to which is added the resonance of the nose.
3. Trills are produced either by the tip of the tongue beating against the upper gums, or by the uvula beating upon the back of the tongue.
4. Fricatives occur between upper teeth and lower lip ; tip of the tongue and back of the teeth ; tip of the tongue and edge of the teeth ; tongue and palate ; uvula and back of the tongue.
5. The lateral is due to a strong friction amounting to faint vibration, along both sides of the tongue, or one side only.

By naming the organs at work we provide ourselves with another series of terms :—

Bilabial—the obstacles are the two lips.

Denti-labial— „ „ teeth and one lip.

Linguo-palatal— „ „ tongue and the palate ;

and so on.

Such words allow rapid classification and are good reminders of the causes of sound. They can even serve to shorten description.

Let us take one sound that we represent by the letter *t*. We know what is meant when we find it called a denti-lingual breath plosive, i.e. the unvoiced breath being

stopped by the teeth and the tongue, is released suddenly and once only.

If *d* is called the corresponding voiced sound, or a denti-lingual voiced plosive, we know at once that, if our *t* has been produced properly, by adding the sound made at the glottis we shall produce *d*.

Again, it is said *n* is the nasal corresponding to *d*, which just means that any one able to produce *d* by depressing the velum palati must produce *n*.

French has twenty essential consonants and about fifteen more that are accidental.

1. *Three* are voiced plosives, *three* more are the same unvoiced [b, d, g]; and [p, t, k].
2. *Two* of the former and *one* quite different plosive are the three nasals [m, n, ŋ].
3. *One* is trilled, denti-lingual, and voiced [r].
4. *Three* are voiced fricatives, *three* are the same unvoiced [v, z, ʒ]; and [f, s, ʃ].
5. *One* is lateral and voiced [l].
6. To these should be added three semi-consonants, i.e. *three* vowels with strong friction added [ʷ, w, j].

No mention is made in this list of two other forms of the *r* sound. Their mode of production and the reasons for omitting them now will be found in the chapter on consonants.

Normal¹ French speech therefore contains, when we leave out of account all accidental sounds, a total of sixteen vowels, fourteen voiced consonants, and six unvoiced consonants.

¹ Normal French is the language used in conversation by an educated Parisian; or by actors when playing modern comedy.

CHAPTER II

MAIN DIFFERENCES BETWEEN FRENCH AND ENGLISH METHODS OF PRODUCTION

JUST as there are not two men in the world who are exactly alike, so there are not two speakers that utter exactly the same speech-sounds. But there are certain characteristics common to all the speech-sounds of every region. If in regard to them we compare the French with the English, we shall notice striking similarities in each case.

The common features that reveal the Frenchman, even if he is employing English words and uses the same organs much in the same way as the Englishman, constitute the *basis of articulation* in his own language, and can be summed up as follows :—

In correct Northern French articulation is more definite and narrower than in the speech of the educated Englishman. The same organs, acting similarly, are pushed further forward in the mouth, when possible, and have more tenseness.

The tongue is more to the front (e.g. in *l*, *r*, etc.), and it is always the upper part of its tip, **never** the under part that presses against the gums or teeth. The lips are very active. They assume very definite and almost extreme positions: they open quickly, or contract very firmly, protrude or recede with energy and precision.¹

If the voice sounds at all in a French sound, it must

¹ To such an extent is this the case that Professor Passy frequently says to his foreign students, "If you want to speak French properly, make faces" ("faites des grimaces").

do so fully and clearly ; if a sound is due to friction, or to explosion, it must be accompanied by no other noise. The voice, or the silent breath, is not expelled in jerks, but with continuously increasing energy, checked, as a rule, at its greatest.

Only one vowel is vague or indeterminate, the *mute e*, and therefore that *e* disappears as often as possible. All other vowels are specially definite, clear, and permanent. They seem to stand out well from their surroundings.

But sounds "in succession," i.e. occurring in the course of speech, with others before and after them, cannot be equally definite if some are very sonorous and as it were throw the others into the shade. In French, there are no such *contrasts in audibility* as in English.

All these characteristics give to the articulation of French a crispness and briskness that are generally absent from correct English speech. For an Englishman there will appear some truth in the words of an English headmaster who said once of a boy : "No wonder he is good at French : he is such an affected youngster."

Good French means carefully measured energy. The sound that is produced should be the sound, all the sound, and nothing but the sound.

To make this clearer, let us compare the production of a vowel in French and in English. We said, when speaking of mixed sounds (Chap. I.), that it required an effort to utter distinctly in immediate succession a pure vowel (say *a*) and a pure consonant (say *p*). As a matter of fact, even a single sound requires an effort, if it is to be produced neatly. For instance, to pronounce *o* alone, the mouth must be open, the tongue must take up a certain position, and still more must be done until the cavity and the opening of the mouth have assumed one particular shape.

Then the vocal cords must begin to vibrate. Further, the shape of the chamber of resonance must not vary in the least as long as the vibration continues. That vibration must first be stopped and then the chamber of resonance may be closed. If the cords are set going too soon and are made to stop too late, the gradual variations in the shape of the chamber of resonance will produce a varying vocalic sound; and only the middle portion of that sound will be a real *o*.

Such an effect is commonly produced in English, whose interjection *O!* may be phonetically represented as [ou] or [ow].

In French all vowels should be clear and true; the cords should not act before every organ above the larynx is "ready for action," and they should stop before those organs have changed their position.

The same rule of precision applies again to sounds like the plosives.

In the case of a French plosive, the voice or breath is completely checked and then completely released. In English the air is forced against the organs too strongly, or the organs are too slack: some air escapes continuously, and there is a slight friction that blurs the sound of the explosion. That is why an English *d*, or *p*, regularly differs from the corresponding French sound. In a French *d*, no sound of friction can be heard at all. Again, take the French *l*, due to friction, and compare it with the English *l*, also due to friction, and it will be found that in the case of the latter the passage between the organs concerned is wider, and goes also further back in the mouth. This makes the friction far less audible, so that in rapid popular pronunciation a group like *all right* will seem to contain no *l* at all. Once more, an

English *k* will be less distinct than a French *k*, because it comes more from the back of the mouth.

The basis of French articulation is further distinguished from that of English :

1. By the use of the uvula in the production of *r*. This is against the tendency before remarked in French towards front formations of the sounds ; but it will be noticed that a trill though at the back of the mouth is still more distinct than a vague friction further forward (note how *r* disappears in English at the end of words, to be replaced by an indeterminate vocalic sound ; e.g. *here, fire*, etc. [hiia, faia . . .]).
2. By the more frequent use of the nose as a chamber of resonance. English has no nasal vowels properly so-called.
3. By the use of the glottis in the production of voice exclusively. French has no glottal-fricative *h* as English has.

It follows from these considerations :

1. That English speakers who pronounce their own language very precisely and evenly (which does not mean with the greatest correctness,—the best English pronunciation is not the most precise and even—), have the best chance of acquiring a good French utterance, other things being equal.
2. That if an English sound is generally due to a moderate action and a constant position of the speech-organs, the corresponding French sound is practically identical with it (e.g. [f, b, m]).
3. That the well-defined differences between the production of an English sound and that of the

corresponding French one are only particular applications of the general law.

4. That the vowels, owing their quality to the delicate adjustment of the most flexible speech-organs, and all, except one, perfectly definite in French, will require the greatest attention. A thorough command of the French vowels should be the first object of the English student. That alone would be enough to make his French remarkably good. And the habits that he would thus form would naturally improve his pronunciation of all the consonants.

It is sometimes supposed that the four nasal vowels are especially difficult to produce. That difficulty will disappear for the English speaker who can do two things : first, pronounce correctly the corresponding oral vowels ; secondly, apply to them the same treatment that he applies to a *b*, in his own language, to make it an *m*, or to a *d*, to make it an *n*. On the other hand, the twelve oral vowels are due to such a delicate adjustment of the mouth-organs that it is not safe to trust altogether to description, however detailed and accurate. Oral teaching, in their case at least, is indispensable.

PART II

CHAPTER III

THE VOWELS

THE English orthography is only slightly more inadequate in its representations of the actual vocalic sounds of the language than is the French. The French orthographic alphabet has six "vowels," *a, e, i, o, u, y*. Two or more of them are sometimes combined to do the work of one (*au, eau = o*); one or another may be used as a consonant (*i*, in *pied* = [j]; and so on, yet those six letters have to represent at least sixteen sounds. A *phonetic* alphabet removes all confusion by assigning one symbol, and only one, to each sound.

The sixteen signs generally adopted by phoneticians for the representation of French vowels are :

i, e, ε, a, α, ɔ, o, u,	representing the <i>normal</i> vowels. ¹
y, e, ø	„ the <i>mixed</i> vowels.
ẽ, ã, õ	„ the <i>nasal normal</i> vowels.
ë	„ the <i>nasal mixed</i> vowel.
ə	„ the <i>neuter</i> or <i>indeterminate</i> vowel.

¹ In Chapter I. we have explained the terms *normal* and *mixed* as applied to vowels.

With these sixteen signs all necessary discrimination of the vowel-sounds of French can be made. They are, of course, arbitrary themselves, as a rule, but they have the great advantage of building upon the firm basis of familiarity with the orthographic characters, and their slight but noticeable divergences from the customary forms do sometimes suggest the method of production.

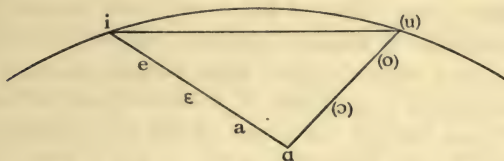
As we examine the individual vowels it will be seen how widely they all differ from those to which they may be supposed to correspond in English, and how essential it is never to trust to a re-spelling of them in English fashion for an idea of their production. The following points should be kept in mind throughout :—

1. While English vowels can be very short and very long, French vowels vary between fairly short and rather long.
2. While English vowels, if very long, generally become diphthongs, and if very short, are muffled, French vowels have, as a rule, just the same quality whether they are long or short.
3. While English vowels are extremely variable and fluid, and much of the force of the language is due to their wonderful adaptability, French vowels are as clear and definite as English consonants, if not more so. This is an essential characteristic of French.
4. The best way to practise French vowels is to begin by producing them full and very long. For instance, when learning [i], do not begin with a short [i]. It may be far too short, a short English [i], in fact, and the real quality of it may escape the ear, so that, when later attempt-

ing a long [i], a long English [i] will be automatically uttered, because the oral organs will not have really produced any French [i] before. Begin with a long clear [i], which is bound to reveal all its imperfections; when these have been removed, the shorter sound will present no difficulties.

The Normal Vowels.

The *normal* vowels may be thus arranged to indicate how and where the sounds are produced.



In the above diagram the curved line represents the roof of the mouth, while the top line of the triangle cuts the centre of the hard palate on the left and the centre of the soft palate on the right. A certain shape of the mouth, i.e. a certain position of the tongue, is necessary for the production of each vowel. So in the above diagram the position of the letter [u] indicates that the corresponding sound is produced with the back of the tongue raised towards the soft palate; the position of the letter [i] indicates that the corresponding sound is produced by raising the front of the tongue towards the hard palate, and lastly, the position of the letter [a] indicates that the sound is produced with the tongue in a neutral position. The remaining letters indicate positions of the tongue inter-

mediate between [ɑ] and [i] and [ɑ] and [u]. The rounding of the lips is marked by the use of curved brackets: ().

The vowels are *normal*, that is to say, there is harmony between the position of the lips and that of the tongue, i.e. The [i] is produced with the tongue right forward and the mouth-opening at its longest and narrowest. The [ɑ] has widest mouth-opening and most deeply sunken tongue. The [(u)] is at the other extreme to [i], with the back of the tongue raised near to the soft palate and the lips rounded to form a little tunnel. The sound of [i] is clearest and sharpest owing to the small chamber of resonance from which it issues and the free but narrow passage it has. That of [ɑ] is hollowest because of its large chamber of resonance and least restricted exit. The [(u)] gets a certain muffled effect because, although it is produced with a good deal of resonance-room, the sound must pass through the tunnel of the lips. Between [i] and [ɑ] for the production of [e, ε], and [a], the mouth opens progressively and the tongue consequently withdraws more and more from the front positions. Between [ɑ] and [(u)] the lips are rounded and the tongue rises again, but at the back.

Taking each vowel separately :

[i] In common spelling represented by *i* and *y*: *lire*, *lyre*. *Normal closed vowel*. The forward portion of the tongue rises vertically from the lower teeth, against which the tip is pressed, to the middle palate, just far enough from it to avoid friction. This would suffice to produce [i]. The natural tendency of the lips, in that combination of the oral organs, is to stretch. In French, *exaggerate* this stretching of the lips. As in the politer sort of grin, the lips will almost meet, but the corners will be well apart.

The position of the tongue and lips, in French, is very tense, so much more so than in English that, in the first place, a short English [i] rings rather unclearly to a Frenchman; and secondly, the differences between [i] short and [i] long in French words is not marked by the Englishman, whose laxer [i] either becomes a diphthong, when it is long; or sinks further back into the mouth, when it is short. Cf. French *actif* (short) and *active* (long), with English *active* (short) and *marine* (long).

In French, as mentioned above :

(1) The quality of the vowel is always practically the same.

(2) When long, the vowel is **never** a diphthong.

[e] (common spelling = *é*, *ai*: *plaidé*). *Normal, forward closed vowel.* The tongue is a little lower, and the lips stretch less tensely. The sound, however, should be quite clear. It must never degenerate into an English unstressed [i], or a French [ɛ], q.v. It is half-way, in tenseness and closeness, between those sounds. Neither should it degenerate into a diphthong [ɛ + i]. It never occurs exactly in English, although the *e* or the *y* of a word like *very* may sound very much like it.

It is always short, unless special emphasis is laid upon the syllable where it occurs (e.g. *méchant*, normally stressed on the second syllable, may be stressed on the first, with lengthening of the *m* and of the *é*).

When unstressed, it frequently loses some of its tenseness. Thus the word *étais*, in hurried speech, begins with a rather faint [e].¹

¹ Which is shown in precise phonetic script as [è], the *grave* accent being used to denote loose vowels.

[ɛ] (common spelling = è, ai, ay, etc. : *père, paire, Laye*, etc. [pɛ:r, pɛ:r, lɛ]). *Normal, middle, half-open vowel.* The tongue recedes just a little, and is considerably lower than for [e]. The lower jaw naturally follows its action, and there is a noticeable interval between the teeth. There is hardly any stretching of the lips. The sound has good English representatives and offers no special difficulty to the English speaker once it is properly distinguished from French [e]. It is short in *bref* [brɛf], and long in *terre* [tɛ:r]. Cf. English *deaf* [dɛf], *bearing* [bɛ:əriŋ].

As regards French [e] and [ɛ] it may be noticed that there is room for difference of opinion in some cases as to when one or other should be used. Thus upon the stage, and outside Paris, the article *les* is generally pronounced [lɛ]; the pronunciation [le] is, however, very common, and general in Paris. The same occurs in the case of *ces, des, ses*. Here is a matter in which native speakers of French, as a rule, are not even aware of a difficulty, and can rarely advise the foreigner.

[a] (common spelling = *falbala* [falbala]). *Normal, middle, open vowel.* The mouth is still more open than for [ɛ], the tongue still further depressed, and the lips neither stretched nor contracted. Note that the tongue is not quite so low down as it could be, nor withdrawn completely towards the back. (This would give [ɑ].)

[a], like [e], is of special difficulty to English speakers. It is **not** the same sound as that in such a word as *bat* [bæt], where the vowel is an intermediate between it and [ɛ], therefore not open enough. It would be dangerous to assert that [æ] is unknown in French, for it certainly

may be heard in some careless or mincing productions of sounds properly either [ɛ] or [a]. But normally [æ] is an English speaker's characteristic error for [a].

The vowel [a] is extremely frequent in French, much more so than the deeper [ɑ], upon whose special province it keeps encroaching. It may be either short or long. Cf. *patte* [pat], and *phare* [fa:r]. When unstressed it may become less tense, like [e], and tend towards neutrality [â].

[ɑ] (common spelling = a, â : *las, pâtre*). *Normal, back, open vowel.* The deepest of vowel-sounds. Produced with mouth open widely and tongue lying as low as possible in the mouth-cavity. The English [ɑ] is essentially the same as the French, though it tends to less purity and clearness of effect. Cf. *father* [fa:ðə], and *pâtre* [pa:tr]. French [ɑ] may be short. In English [ɑ] is generally long.

Just as confusion is commonly made by French speakers in the use of [e] and [ɛ], [ɑ] and [a] are not always carefully used. Spelling has failed to guide the speakers in the matter. For instance, it is equally correct to say [nwa] or [nwa] for *noix*; and practically every French grammar states that "a is short in *patte* and long in *pâte*," as if the only difference between the [a] of *patte* and the [ɑ:] of *pâte* was one of length. The tendency is to say [a], even instead of [ɑ], if the sound is short; for instance, to pronounce *las* as [la] instead of [lɑ].

[ɔ] (common spelling = o, au, u : *bord, Paul, album*). *Normal, back, half-open vowel.* The tongue rises, but towards the velum; it is beginning to ascend towards the back of the mouth. The lower jaw moves up a little.

And, above all, the lips begin to play an important part in the formation of the vowels. They contract quite noticeably, assuming the shape of an *o*, but not so much as for the next sound; they are more *open*, as is shown by the shape of the sign (open *o*). French [ɔ] may be either long or short. Cf. *trop, orgue, or, loge* [trɔ, ɔrg, ɔ:r, lɔ:ʒ].

French [ɔ] is not very different from the English [ɔ]; the English sound is produced further back in the mouth, nearer to the [ɑ] position. [ɔ] when short may become [ɔ̃].

[o] (common spelling = *o, ô, au, eau: lot, têt, Pau, peau*). *Normal, half-closed, back vowel*. It is formed with the lips more strongly projecting and more definitely rounded than for [ɔ]. The tongue therefore withdraws still further and is more tensely arched towards the back of the mouth-cavity. This leaves a good resonance-chamber and a tunnel-like passage for the voice, which, in consequence, has a clear, round effect.

[o] may be long or short: *close* = [klo:z]; *close* = [klo].

The main difficulty for the English speaker is to keep the sound quite pure, especially when it is long. English [o] is regularly long and of slack pronunciation; it does not maintain its quality, but glides to an ending that is most like unaccented short [u], and is arrived at by the further contracting of the lips to their [u] position. Again, the English [o] begins further back in the mouth than French [o]. Thus English [o] may begin at [ɔ] and end with [u]. It is a diphthong, merely passing through the sound of French [o]. In French [o] make the direct attack and keep the muscles tense so long as the sound

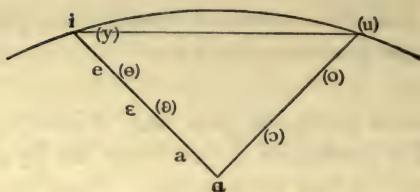
must be continued. Contrast French *dôme* [do:m] and English *dome* [dɔ:om = doum].

[u] (common spelling *ou*: *jour, cou*). *Normal, back, closed vowel.* The production of [u] brings the lip-projection and rounding to their furthest limits. Hence the orifice of the mouth is still more reduced in size; the tongue is still more withdrawn; its tip goes back to about the middle of the mouth-floor. [u] can be long or short: *tour, tout* = [tu:r, tu].

The English speaker needs first to remark that this sound is **never** represented in French by *u*, as in English (*brute*). Again, French [u] is much more vigorous and clear. Essential to it are the energetic shoving forward of the lips (which hardly any English speaker naturally employs), and the firm muscular tension (which mostly relaxes before the sound is over in English utterance). Thus *route*, as a French word, rings clear and steadily as [rut], but as English it is [ruwt], the [u] gliding off to the consonantal position. Cf. *shoe* and *chou*, or *rouge*, in English and French, etc.

The Mixed Vowels.

Three French vowels, as has been explained (Chap. I.), are due to an abnormal action of lips and tongue. The interior of the mouth having assumed the shape required for the production of some normal vowel, the opening forms itself in a manner totally different and belonging to another normal vowel. The result is a mixed vowel. There are three such, and the triangle may now be reconstituted thus:—



Again, () stands for lip-rounding.

[(y)] (common spelling = u : *mur*). *Mixed, close, forward vowel*. The sound is formed with jaws and tongue in position for producing [i], but with lips projected and rounded as for the production of [(u)]. Roughly, one might say the action is that of trying to utter [(u)] with the tongue kept at [i]—an impossible attempt that results in a new sound that is neither [(u)] nor [i] nor a diphthong of them, but simply intermediate between them. The sound may be short as in *rhume* [rym], and long as in *ruse* [ry:z].

In most cases the English speaker, either upon the analogy of *u* in certain English words (*tune, fume, etc.*), or because he instinctively feels that he has to do with a sound between [i] and [(u)], substitutes the combination [ju] (= *i + ou*) for the [(y)] of French (e.g. [fjume] for [fyume] = *fumer*).

This is indeed one of the most difficult of all French sounds for English people. They can scarcely attain it well by mere imitation, through having no corresponding sound in English and consequently being muscularly unfit for its production. The following will be found good exercises :—

1. Pronounce [i], then, holding the tongue tightly in its place, push forward the lips to the [(u)] position and attempt to re-make the same sound [i]; the result is [(y)]; finally, move back the tongue without altering the lips and so arrive at

the [(u)] sound. By producing the series [i, (y), (u)] many times over, carefully and slowly to begin with, but at an increasing rate, the muscles will become used to the new demands upon them.

2. Pronounce [(u)], then, by pushing forward the tongue without relaxing the lips, make [(y)], and finally by letting the lips go hard back produce [i]. This series [(u), (y), i] should be practised like the former one.
3. Repeat [i, (u), (y)] at a fairly rapid rate, shooting the lips forward vigorously at each transition from [i] to [(y)] and keeping the point of the tongue tightly clamped against the lower rank of teeth the whole while.

By such means the organs may be trained to produce the proper sound. Much reading and speaking practice will then be needed to ensure its being instantly at command.

[(ø)] (common spelling = eu, œu: feu, vœu). *Mixed, half-closed, forward vowel.* The official symbol for this intermediate vowel in the alphabet of the Association Phonétique is ø, but the form used by Professor W. Viëtor (of the University of Marburg) is preferred because it better suggests the nature of the sound between [e] and [(o)].

The position of the tongue and jaws is that for [e], with lips as for [(o)]. The attempt to pronounce [e] with this combination of [(o)] gives a result that is distinct from both, but, to an unpractised ear, not readily separable from sounds like [(ø)] and [ə], to be discussed below. It may be long as in *meute* [mø:t], or short as in *peu* [pø].

The English speaker is perhaps even more troubled by

this sound than by that of [(y)]. It does not occur in English, and is generally heard as one of the less distinct English vowels, e.g. Δ [bat]. Such false analogy gives an utterly incorrect pronunciation and one that ends in a hopeless confusion between this and other typical French sounds.

Again, the only cure is practice that will both strengthen the muscles to be used and assist the ear. Exercises with [e, (o), (ø)] and [(ø), (o), e] and [e, (ø)] should be diligently employed, care being taken to get and keep the right tongue-position, as success depends even more than ever upon that. The particular danger to guard against is that of lapsing into the indeterminate vowel [ə], extremely familiar to English speakers, but never to be mistaken in French for [(ø)].

[(ø)] (common spelling = **eu, œu, ue**: *feuille, bœuf, cueillir*). *Mixed, half-open, forward vowel*. It is produced between [ε] and [(ɔ)], the tongue and jaws being as for [ε], while the lips move up to the [(ɔ)] position. Professor Viëtor's sign is again preferred to that of the Association Phonétique, and for the same reason as before.

The sound may be long as in *œuvre* [ø:vr], and short as in *peuple* [pøpl].

This [(ø)] is not particularly difficult to an English speaker, or rather it approximates more to his indeterminate vowel, and the loss of its particular shade of distinction is not fatal to the pronunciation. The main effort should be directed to more lip-rounding than in English. It is a harder task for an Englishman to discriminate between [(ø)] and [(œ)], especially as the orthography makes no difference at all except in occasionally putting *ue* for the

sound [(ə)], while it never does so for [e]. The [(ə)] occurs mostly in closed syllables,¹ the [(e)] in both open and closed; compare *veux* [vø] and *veuille* [vø:j], also *creux* [krø] and *creuse* [krø:z].²

There is also a change from one to the other in the genders of certain adjectives, thus *pleureur* [plø:rø:r] has feminine *pleureuse* [plø:rø:z]; and the number of certain nouns, e.g. *bœuf* [bøf], *bœufs* [bø], *œuf* [øf], *œufs* [ø].

The three mixed vowels may then be described as:—

$$[u + i] = [y]$$

$$[e + o] = [ø]$$

$$[\varepsilon + \text{ɔ}] = [\text{ə}]$$

The Nasal Vowels.

The nasal vowels are represented in common spelling by vowel-signs followed by *n* (or sometimes *m*); e.g. *bon*, *bain*, *un*, *comte*, *champ* [bõ, bẽ, õ, kõt, fã].

n and **m** are weak nasalized plosives. They used to be pronounced in such words as the preceding; but the weak explosion by which they ended the syllable was gradually merged into the sonorous preceding vowels, and nothing remains of them now but the *nasalization*, which has been shifted to the vowels. The first of these nasals, in order from the front of the mouth, is the nasalization of [ɛ].

[ẽ] (common spelling = *imbécile*, *indigène*, *rien*, *faim*, *pain*, *Reims*, *rein*, *thym*, *lynx*). *Nasal, middle, half-open vowel*. It is formed by opening the mouth a little wider

¹ See Chap. V.

² In *Europe* and *heureux*, the first syllable is open; however, the influence of the following *r* relaxes the vocal sound: [ə-røp, ə-rø].

still than for [ɛ], and pronouncing as usual, except for the important addition of the nasal resonance.

It will be noticed that, strictly, the sign [ɛ̃] should here be replaced by another, representative of something between [ã] and [ɛ̃], but for practical purposes [ɛ̃] will do. One can easily remember to "open the sound" a little more, and the multiplication of signs is to be avoided in elementary work. Moreover, [ɛ̃] is almost universally employed.

The vowel [ɛ̃] may be either long or short. Compare *pain* [pɛ̃] and *peindre* [pɛ̃:dr].

[ɑ̃] (common spelling = *champ*, *pan*, *temps*, *lent*, *Caen*, *paon*). *Nasal, back, open vowel*. This is just the nasalized production of [ɑ]; mouth wide open as for the normal vowel, and velum hanging loose to permit the passage of the sound into the nose.

It may be long or short. Compare *vent* [vɑ̃], *vendre* [vɑ̃:dr].

[(ɔ̃)] (common spelling = *son*, *sombre*). *Nasal, back, half-open vowel*. The production is the same as that of [(ɔ)], but with the nasal resonance, and also with somewhat greater lip-rounding.

The vowel [(ɔ̃)], like [ɛ̃], is not quite correctly symbolized. The sign is, however, generally approved, though some would prefer [(ō)]. The point is that the sound actually produced lies somewhere between [(ɔ̃)] and [(ō)], and the better choice, for the sake of simplification, appears to be [(ɔ̃)]. It is merely necessary to remember the slight extra lip-rounding. The vowel may be long or short. Compare *non* [nɔ̃] and *nombre* [nɔ̃:br].

[($\bar{\text{e}}$)] (common spelling = *alun*, *humble*, *jeûn*). *Nasal, mixed vowel*. This is the only nasal in the mixed class, and it has the same production as the corresponding normal vowel [ε] when nasalized except for its own characteristic difference of lip-rounding, thus :

[ε] gives [(ə)] by lip-rounding.

[$\bar{\text{ε}}$] gives [($\bar{\text{ə}}$)] by lip-rounding.

It may be either long or short. Compare *un* [($\bar{\text{ə}}$)], *humble* [$\bar{\text{e}}:\text{bl}$].

The nasalized vowels need very careful attention on the part of the English speaker, because they have nothing to correspond to them in English. The orthography is so misleading that the natural tendency to regard the nasal consonant that is written with the vowel as having some share in the sound becomes irresistible. But in *on*, *un*, *rien*, *faim*, etc., there is not any consonantal element after the nasalization. Unfortunately, the *ng* of English orthography, phonetically represented by [ŋ], is about the nearest English nasal sound, and in consequence it has been said "to give an idea of the French pronunciation." It might indeed be instinctively used in a natural transference from the unknown to the known sound. Only a good ear can avoid the error of supposing that an unfamiliar sound in a foreign language is practically the same as one resembling it and familiar in the native speech. Thus for *bon* [b $\bar{\text{o}}$] an Englishman may easily believe that he hears *bong* [b $\text{ɔ}\bar{\text{ŋ}}$], though the sound [ŋ] is of extreme rarity in French, and its substitution for the nasalizing of the vowel is impossible in a French mouth.

Another typical English mistake is the failure to

distinguish between the different normal vowels when nasalized. Thus, the orthographic *an*, *en*, *on*, etc. (i.e. [ã], [õ] or [ɛ̃], [ɔ̃], etc.), are often levelled in the English-French pronunciation, under the one vague English *ong* (i.e. [ɔŋ]) sound, or some more or less incorrect variant of it.

When once the difference of production is observed, this fault should be in a fair way to disappear, for the speaker will be conscious of it and able to set himself right.

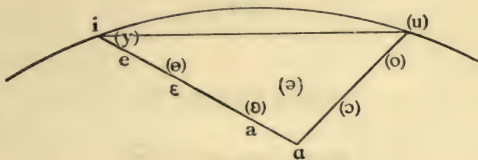
Again, it is obvious that *any* vowel may be nasalized, though not all are so in French (i.e. standard French). The orthography, then, is apt to cause some confusion. Its *an* and *en* may represent the same sound, viz. [ã], just as *en*, and *ein*, and *ain* may stand for [ɛ̃]. Worse than that is the fact that plain *in* also is to be sounded [ɛ̃]; i.e. the vowel *i*, though written as nasalized, is not actually so, its place being taken by quite another vowel without a corresponding change of symbol.

The Indeterminate or Neutral Vowel.

[(ə)] (common spelling = *e*: *le père*). The French indeterminate vowel carries the less certain distinctiveness of [(ə)] to obscurity. But it is of little importance. Professor Passy says, "There is not in the language a single word whose meaning can be altered by the presence or absence of [ə]. Its only function is to support, to render more distinct, over-complicated groups of consonants."

The production of [ə] in French has the peculiarity of a slight lip-rounding. Otherwise it is indeterminate, or neutral, because the muscles are relaxed to such a degree that no definite character is imparted to the voice as it passes. So far as the tongue moves out of the position of rest, it would appear to be very slightly raised towards

the back or soft palate, and again towards the front or hard palate, thus leaving a little depression in the middle. Any variation from this easy curve would approximate to some more definite vowel-sound, or, conversely, any slackening of the organs in the production of another vowel would be on the way to reducing it to the indeterminate. In French, the [ə] is nearest to [(ə)], and [(ə)], whose lip-action it shares, though more weakly; and in stricter description it is said to lie between them, i.e. to be formed of an *e* sound less closed than [e], but more so than [ɛ], with the rounding of an *o* more open than [(o)], yet less so than [(ə)]. It is perhaps best placed on the triangle in a quite neutral position, thus:—



The orthographic sign for [ə] is *e*—the so-called “*e* mute” or “*e* feminine.” It appears in many places, and has a habit of easy disappearance as well. It is always unstressed and short; it is nothing but the decayed form of various earlier vowels, generally neglected because they were unstressed. The part it plays now in French speech will be further explained under “Elision.”

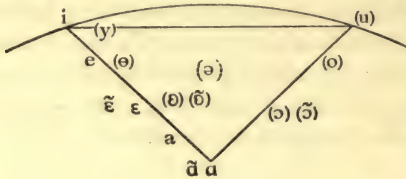
It should be remembered that unaccented *e*, whenever it is stressed, or very clear, is pronounced [(ə)], and sometimes mispronounced [(e)]; e.g. while *le* = [lə], *donne-le* is really [dɔ̃ lə]; and some would say [dɔ̃ lə], because *le* here is final and stressed.

It might be said that a slack [(e)] is [(ə)], and that a slack [(ə)] is [ə]; and that in the history of the language

any unstressed vowel has the tendency to become, in course of time, [(ə)], and then [ə], and then to disappear.

The English speaker needs to be careful not to omit the slight rounding of the lips in the production of [ə], for his native indeterminate sound has an unpleasing effect in French.

The vowel-triangle may now be completed thus :



CHAPTER IV

THE CONSONANTS

THE signs of the usual alphabet are as misleading and insufficient in the representation of consonants as in the representation of vowels ; we shall have to supplement the list, and use it so that each consonant will be represented by one sign, and one only.

Further, the order of the usual alphabet has no meaning to us. Let us, then, group the consonants according to the combination of organs used in their production, and according to the mode in which those organs work. We shall underline all the voiced consonants, and place next to six of them the corresponding unvoiced ones ; our table will also include the several [r] sounds previously mentioned.

	Lip and		Tongue and			
	Lip.	Teeth.	Teeth or Gum.	Palate.	Velum.	Uvula.
Plosives	<u>p</u> <u>b</u>		<u>t</u> <u>d</u>			<u>k</u> <u>g</u>
Nasals	<u>m</u>		<u>n</u>		<u>ɲ</u>	
Trilled				<u>r</u>		<u>ʀ</u>
Fricatives		<u>f</u> <u>v</u>	<u>s</u> <u>z</u>	ʃ <u>ʒ</u>		(<u>ʁ</u>)
Lateral				<u>l</u>		
Consonified Vowels	<u>ɥ</u> <u>w</u>				<u>j</u>	

We shall now deal with the horizontal divisions of this table, examining each division in general, and then each sound as much as necessary. If a sound is produced by the same group of organs and the same action as in English, *as in English* will describe it. For accurate differentiation, consult General Remarks of Chap. II., and the remarks applying to each group.

It will be found that perfect accuracy in every consonant is not always essential, and is rare even amongst the French.

The student should make it a special point, when he has made sure of a consonant, to learn how to lengthen it, and to practise its voicing or unvoicing. He

cannot do this properly if he does not get used to the production of consonants *as they are*, i.e. without the adjunction of any vowel. Practise [s] or [t] by themselves, not as "ess" or "tee"; that is the only way to become well aware of the real nature of the consonant.

Having mastered [t], for instance, *add* the vibrations of the glottis, and note the result for yourself; see how a *plosive* is lengthened, and lengthen [t]. When this has been done for every sound, combinations of sounds will offer few difficulties for the speech-organs.

1. **Plosives** head the list, as they seem to be the easiest sounds. In *pa-pa* and *ma-ma*, the first words of the child, the consonants are plosives.

The six French plosives are produced by the same combinations of organs, and very nearly the same actions, as the corresponding English sounds. It should be noticed, however, that the voiced and the unvoiced in each pair differ more from each other than in English. Their individual characteristics are accentuated. In the three unvoiced, the explosion should be stronger in French; that is to say, the organs at work should press more firmly against each other; *at the same time, it is essential to avoid all sound of friction*; therefore the breath must be checked as soon as the explosion has taken place.

In the case of the three voiced—(1) the voice, being characteristic, should sound more fully than in English, but not before and no longer than can be helped after the explosion; (2) the explosion, which is weaker in both languages in voiced plosives, should be still weaker in French than in English, i.e. the organs should press against each other more gently or in another way (this will be explained presently).

Plosives are produced in French in the following manner :—

1. *a.* According to the plosive which is to be produced, certain speech-organs, between which the explosion is to take place, are brought together and firmly pressed against one another. The other speech-organs are so placed that the breath can find no issue and no sound is produced.
- b.* The cords are either relaxed and the glottis wide open, or the cords are contracted and ready to vibrate, according to whether the plosive intended is to be voiced or not.
2. The air from the lungs being thus imprisoned, a contraction of the chest increases the inward pressure.
3. *a.* The air is released once, and once only, between the oral organs previously brought together for the purpose.
- b.* If the plosive is voiced, the cords vibrate as the air escapes past them.
4. All sound is checked suddenly.

A *long* plosive is one in which 2 is prolonged. The best way to become aware of this is to produce a long plosive between two vowels, as in *hâte-toi* [at:wa]. A plosive, common spelling notwithstanding, is rarely long in a word; *apparaître*, *attendre*, etc., only contain a single short *p* or *t* [apare:tr, atã:dr]. (See Part III., "Length of Sounds.")

A voiced plosive may become unvoiced through assimilation and linking; an unvoiced plosive may become voiced through assimilation.

[p] *bilabial unvoiced plosive*. As in English.

Common spelling = **p**, **pp**: *point*, *appoint* [pwɛ̃, apwɛ̃]. Still written but not pronounced any longer at the end of words, except monosyllables (e.g. *cap*, *cep*), extinct also in *baptême*, *sculpter*, *compter*, *sept*, *temps*, etc. [batɛm, skylte, kɔ̃te, sɛt, tɔ̃].

[b] *bilabial voiced plosive*. As in English.

Common spelling = **b** or **bb**: *bête*, *abbé* [bɛt, abɛ]. Extinct when final; e.g. *plomb*, *Colomb* [plɔ̃, kɔ̃lɔ̃].

[t] *denti-lingual unvoiced plosive*. In English the tip of the tongue is turned upwards, in French it curves slightly downwards, as for the English [d].

Common spelling = **t**, **tt**, **th**: *pâte*, *patte*, *thé* [pa:t, pat, tɛ]. Quite extinct in some words (e.g. *la mort*, *il court*, etc.). Generally mute as a *final* (viz. when last in a word and preceding a pause); never mute in *dot*, *fat*, *net*, *Ouest*, *Est*, *Christ*,¹ and a few words like *direct*, *correct*. Note: *Czar* = [tsa:r]; *Metz* = [mɛs].

[d] *denti-lingual voiced plosive*. As in English.

Common spelling = **d**, **dd**: *donner*, *addition* [dɔ̃ne, adisjɔ̃]. Mute when final, except in *Sud*, and the proper names *David*, *Alfred*, *Georges Sand*, *Madrid* [syd, david, alfred, ʒɔʁʒɛ sɑ̃d, madrid].

[k] *linguo-palatal unvoiced plosive*. Not produced in French quite so far back in the mouth as in English; more like the English [g] unvoiced. Common spelling =

(a) **c**, **cc**: *bec*, *accord* [bɛk, akɔʁ].

¹ The popular name, however, is the full one: *Jésus-Christ*, and is always heard as [ʒɛzy kri].

- (b) **qu, cqu** (never final, and always before vowel):
quand, acquérir [kã, akerir].
- (c) **q** (final only): *coq, cinq* [køk, sɛ̃k].
- (d) **ch**: *chaos, cœur, yacht* [kao, kœ:r, jak].
- (e) **x** (when $x = k + s$): *Alexandre, axe* [alɛksã:dr, aks].
- (f) **k, ck**, in some foreign words: *yak, bock* [jak, bøk].

Never heard now in *blanc, estomac, flanc, franc, tabac*, etc.; always heard in *bac, bec, parc, pic, roc, sec*, etc.

[g] *linguo-palatal voiced plosive*. As in English.

Common spelling =

- (a) **g, gg**: *grand, aggraver* [grã, agrave].
- (b) **gu**, before **e, i**: *guerre, guide* [gɛ:r, gid].
- (c) **x** (when $x = g + z$), in prefix **ex** followed by vowel:
exil, exemple, examen [ɛgzil, egzã:pl, egzamɛ̃].
- (d) **c**: *second, anecdote* [sɛgã, anɛgdõt].

Mute when final.

2. **Nasals**.—The three nasals are plosives, but the explosion is faint, because they are voiced, and because most of the air escapes through the nose. (Cf. general remarks about plosives, and preceding paragraphs on the nasal vowels.)

The following rules apply to them all in French:—

(1) Put the organs in position; (2) then produce voice; (3) let it sound through the nose and press against the oral organs for a short time; (4) then release the organs, and stop the voice promptly. If (3) is prolonged, the consonant will be long. If you retard the explosion at all, make sure to retard it long enough to show that you meant to do so; otherwise it will sound like a slack single consonant.

[m] *bilabial nasal voiced plosive.* As in English.

Common spelling = **m**, **mm** : *ami*, *commis* [ami, kōmi].

Double in a few emphatic or learned words : *immortel*, *immense*, *commisération*, *sommité* = [immørtel, immã:s], etc. Always mute when final, or before a consonant : *le nom*, *compter* [nõ, kõte]. (Cf. *nommé*, *comité* [nõme, kōmite].)

[n] *denti-lingual nasal voiced plosive.* As in English.

Common spelling = **n**, **nn**, **mn** : *âne*, *année*, *condamné* [a:n, ane, kōdane]. Is long, or omitted, in the same cases as [m].

[m] and [n] tend to destroy each other. One is often mistaken for the other. *Stannum* (Latin for *tin*) has given *étain*, and *étamer* (to tinker). In a word like *femme*, the *n* of *femina* has been destroyed (assimilated) by the *m* ; in *connaissance*, the *m* of *cum* (cum + gnosco) has been destroyed by the *n*. In a very few words they live side by side : *amnistie* [amnisti].

[ɲ] *linguo-palatal nasal voiced plosive.* This sign does not exist in the alphabet. The shape of it is a reminder of the nature of the sound ; it is a combination of [j] and [n], and will be found, by referring to the table, to be in the same horizontal group as [n] and the same vertical group as [j] ; like [n] it is a weak plosive and a nasal ; like [j] it is formed between the palate and the tongue.

The method of production is the same as for [m] or [n], but the explosion should take place between the full breadth of the middle of the tongue and the roof of the mouth. Note that when producing the fricative [j] (the initial sound in *you*, *year*) you leave a narrow passage between the roof of the mouth and the middle of the tongue : nasalize the fricative ; then change it into a

plosive, by raising the tongue still further, and releasing it. Or inversely, having taken position (3) of [n] (continuous production of voice through the nose), raise the middle of the tongue till it touches the top of the palate, then pass to stage (4) (release). As a matter of fact, this sound is so much like [n + j] that a great many French people have the habit of substituting the two easy and frequent sounds for the delicate and rare single one. It can hardly be doubted that the licence, being a simplification, and hardly noticeable, will become general; the same has already happened in the parallel case of "l mouillé," now commonly pronounced (in Northern France) as [l + j].

As things are, [ɲ] is the rarest sound in the language; it never begins a group, and is most audible at the end of a group.

English speakers should endeavour to acquire that sound, as it is still incorrect to substitute [n + j] for it. It should not be mistaken by them for an equivalent of the English final *ng*. The following table will help to show the difference between French [ɲ] and English [ŋ]: —

Consonant.	Part of Tongue which is raised.	Part of Palate touched.
n	Point.	Just behind top teeth.
ɲ	Front, but not point.	All hard palate except front part.
ŋ (English <i>ng</i>)	Back.	Soft palate.

The [ɲ] is considered by some English experts as the
(B 999) F

most difficult French sound for an Englishman. (We should have thought that [e], [ɛ], or [y] are far more difficult.) If the student finds that his best efforts land him into the English *ng*, by all means let him rather adopt the French approximation, and say [nj].

Common spelling = **gn** (the general table of consonants shows the slight inexactitude of this symbol): *montagne*, *agneau* [mɔ̃taɲ, aɲo].

N.B.—**gn** = [g + n] in a few rare words: *cognition*, *magnolia*, *magnat* = [kɔgnisjɔ̃, magnɔlja, magna].

3. **Trilled.**—The two consonants of this group and the uvular fricative [ʁ] are the three sounds commonly represented by the letter **r**. The student must choose one of those sounds, and use it exclusively. Now, the first one, the denti-lingual trill, has, in our opinion, everything to recommend it from a general point of view, and especially from that of the English-speaking student.

1. It is essentially the French [r]. It has always been, and still is, the most widely used. It was not before the seventeenth century that educated people used any other form. It is produced well forward in the mouth, and is therefore clear and very sonorous. Polished orators, all good actors and singers have continued its use, and a teacher of elocution would insist on it. But in Paris and some other large cities most people have ceased to use it.

2. The two other sounds are never used by any Britisher. On the contrary, the North of England, and Scotland, use the linguo-dental trill. The Southerner will find it similar to his own [ɹ] and produced by organs that he uses frequently. The regular fricative [ʁ] of Southern English is really the slack form of the old trill

still surviving in the North. It is a fricative that has taken the place of a "repeated plosive."

A short trilled [r] consists of two or three trills; a long [r] of four or five. This sound becomes long or unvoiced in the same circumstances as [m].

[r]. The lingual *r* sound is thus produced :

Press the tip of the tongue against the gums, in the same position as for the English [ɹ] or [d], or the French [d] or [t], but more firmly than for the former two and less than for the latter, produce voice and let the tip of the tongue shake rapidly backwards and forwards. It can be easily done from the very beginning, by expelling the air with great force and as long as the breath will last; this produces a very loud and prolonged trill. It will only require a little practice to reduce the number and the sonorousness of the trills.

Another method is to begin by producing as rapidly as possible [tədə, tədə], etc. A number of rapid explosions is a trill.¹

[R] represents the uvular trill. Lower the velum palati and bend its tip, the *uvula*, towards the teeth, letting it lie on the back of the tongue, which is slightly raised, then force the voice between the two, following the same method as for [r]. When we gargle, we produce a trill of the uvula, the noise of the water, as the voice trills through it, being added to the uvular *r*.

[R] is the form of *r* most commonly used in Paris and in large towns.

¹ That was the method recommended by Talma, the celebrated French actor.

[ʁ]. This fricative is merely a slack [R]; in its production, the velum just hangs over the back of the tongue, without pressing against it; there is no explosion or trill, but a continuous friction. It is common in Paris, but is often regarded as incorrect. It is, at any rate, an ugly, muffled sound, and would hardly repay the pains (considerable in some cases) that it would cost to acquire.

N.B.—Whichever sound they adopt, English speakers should take great care never to separate a final *r* from the preceding consonant: *timbre* = [tɛ:br] and not [tɛ:bər]; *chèvre* = [ʃɛvr] and not [ʃɛvər]; and never to replace it by [ə] when it follows a vowel. *père, frère* are [pɛ:r, frɛ:r], not [pɛə, frɛə].

A mistake about a long *r* is rarely important, but in some cases the length of the *r* can be of capital importance. (See Chap. VII.)

4. **Fricatives.**—By joining the fricative [ʁ] to the trilled forms we have reduced the group to six sounds that are very similar to six English ones.

The general differences to be noticed are that the voiced fricatives should be produced with more voice and less friction than in English, and last longer. In the unvoiced fricatives, on the contrary, the friction should be shorter and more energetic than in English: the organs should leave a narrower space between them. Greater energy and a double duration will produce double consonants.

[f] *denti-labial unvoiced fricative.* As in English.

Common spelling = **f, ff, ph**: *faim, affamé, phosphore* [fɛ, afamé, fɔsfɔ:r].

Quite extinct in *clef*, and in the plurals of *bœuf, œuf*,

nerf. Need never be double, except between words, as in *œuf frit* [œffri].

[v] *denti-labial voiced fricative*. As in English.

Common spelling = **v**, and **w** in foreign words: *wagon*, *Walkyrie* [vagõ, valkiri]; *vivre* [vi:vr]. Need never be double, except between words; e.g. *brave Victor* [brav viktõ:r].

[s] *denti-lingual unvoiced fricative*. As in English.

Common spelling =

(a) **s**, **ss**: *absent*, *brosse* [apsã, brõs].

(b) **sc**: *science*, *sceau* [sjã:s, so].

(c) **c**, before **e**, **i**, **y**: *cesser*, *ici*, *cytologie* [sese, isi, sitõlõzi].

(d) **ç**, before **a**, **o**, **u**: *ça*, *reçois*, *reçu* [sa, rãswa, rãsy].

(e) **x**: *dix*, *Bruxelles*, *soixante* [dis, brysel, swasõt].

(f) **x** (= **k** + **s**): *Alexandre*, *Bruxelles* [alẽksõ:dr, bryksel].¹

(g) **t**, before endings **ie** and **ion**, unless an **s** precedes the **t**. Thus *péripétie*, *notion* = [peripesi, nosjõ], while *galvanoplastie*, *question* = [galvanõplasti, kãstjõ].

N.B.—Before the verbal ending **ions**, however, **t** is always = [t]; therefore *nous portions des portions* = [nu põtjõ dẽ põrsjõ].

[s] is generally mute as a final, but always heard in: (1) Some monosyllables like *fils*, *lis*, *os*, *ours*, *Mars*, *tous* (pronoun), *plus* (when *plus* is final, or emphatic, and not accompanied by *ne*); (2) in *hélas* [elã:s]; (3) in foreign endings: *atlas*, *florès*, *gratis*, *pathos*, *omnibus* = [atlas, flõres, gratis, patõs, õmniby:s].

¹ i.e. the word *Bruxelles* may be pronounced in two different ways.

[s] is double in a few rare words: e.g. *tessiture* [tessityr]. Of course, it is frequently double between words, like any other consonant: *passé ça* = [pa:ssa]. It is still spelt, but extinct in speech, in some proper names, before a consonant: *Duguesclin*, *Duquesne*, *Fresnes* = [dygɛklɛ̃, dykɛn, frɛn] (but *Pascal*, *Montesquieu*, *Montespan* = [paskal, mōtɛskjɛ, mōtɛspā]).

[z] *denti-lingual voiced fricative*. As in English.

Common spelling =

(a) **z**: *zéro*, *bazar* = [zero, bazar].

(b) **s**, between two vowels: *oiseau*, *hasard* = [wazo, azar]; except in a few compounds, like *Lesage*, *tournesol* = [ləsa:ʒ, turnəsɔl], in which the *s* is really initial of an element (*Lesage* = *le* + *sage*; *tournesol* = *tourne* + *sol*).

[ʃ] *linguo-alveolar unvoiced fricative*. This sign stands here for the sounds generally represented in English by **sh** and in French by **ch**. As in English (**sh**illing, **not**ion, **fash**ion).

Common spelling = **ch**: *chercher*; and in foreign words, **sh** or **sch**: *sheriff*, *schisme*.

N.B.—Avoid pronouncing **ch** as often in English; **ch** in French = ʃ = the English **sh** of **sh**illing, **not** the **ch** of *church*, *chin*, etc. [tʃə:tʃ, tʃin].

[ʒ] *linguo-alveolar voiced fricative*. This sign may help the student to remember that in the English *azure* [æʒə], the **z**, of which this sign is a form, is precisely the voiced [ʒ]. The English *vision*, *pleasure* contain the same sound.

Common spelling =

(a) **j**: *jeu*, *Jean* [ʒə, ʒɑ̃].

(b) **g**, before **i**, **e**, **y**: *engin*, *ange*, *gypse* [ɑ̃ʒɛ̃, ɑ̃:ʒ, ʒips].

(c) **ge**, before **a**, **o**, **u**: *geai*, *geôle*, *gageure* [ʒe, ʒo:l, gaʒy:r].

N.B.—Avoid mistaking **j** or **ge** for an English **j** or **ge**; which latter are really [d + ʒ]. *Georges* in French is [ʒorʒ]; *George* in English is [dʒo:dʒ].

Avoid long [ʃ] and [ʒ], even between words. It is possible, but useless and unpleasant, to pronounce *il voyage jeune* as [i vwaʒaʒ ʒən]; rather say [i vwaʒaʒə ʒən].

5. Lateral [l].—This sound is very much like the *initial* [l] of English. But in the English [l] it is the under side of the end of the tongue that presses against the upper gums. For the French sound the tongue should be placed just as for the French [t], [d], or [r], and the voice should sound more fully.

The essential point, however, is that wherever the [l] may occur, the position of the organs and their action should be the same. There can be no such difference between *l*'s as there is in the English between the *l* of *lamb* and the *l* of *wool*; a final *l*, following a vowel, must sound fully in French; in English it almost disappears; cf. French *belle* and English *bell*.

Again, if a final [l] follows a consonant, it may be unvoiced (see "Assimilation"); but, like the [r], it should follow the consonant immediately. In *people*, *table*, the English final [l] allows a muffled sound to creep in between itself and the preceding sound; in French this is never done.

Common spelling = **l**, **ll**: *vil*, *ville* [vil, vil].

Long [l] occurs only in words beginning with **ill** (all learned) and between words: *illustre*, *un vol lent* [illystr, ̃ vøllɑ̃].

But **l** or **ll** are very far from representing [l] in all

cases. **l** or **ll** after **i**, or **il** and **ill** after **a**, **e**, **o**, **u**, used to represent as well an old palatal form of [l]. This will be further explained under [j] (p. 92). Note for the present that final **il** after a consonant = [i]. Exceptions: *Avril*, *cil*, *civil*, *fil*, *mil*, *puéril*, *subtil*, *vil*, *viril*.

6. Consonified Vowels or Semi-Fricatives.—Any one producing the normal closed vowels [u] and [i], and the mixed closed vowel half-way between them [y], can easily observe:

1. That, in each case, the tongue (back or front) is raised very near to the palate.

2. That if the tongue be further raised: (a) noise of friction is heard; (b) the voice is muffled; (c) the quality of the original vowel does not disappear entirely; (d) the lips tend to increase their contraction.

The natural results are semi-consonants, due to (vowel + friction), in which the distinctive quality of [u, i, y] remains more or less audible, while the friction can never be very loud. (Compare to these [l] or [v], in which the friction is fairly strong, while the voice assumes no distinctive quality.)

[y] becomes [ɥ], [u] becomes [w], and [i] becomes [j]. [i] and [u] exist in English; so do [j] and [w], and any one able to produce [y] will find no difficulty in producing [ɥ].

The quality of the original vowels [i], [u], or [y] depends on the shape assumed by the mouth; this determines also the points at which friction will occur, and it will be noticed that the same moderate effort, in each case, does not produce, on that account, the same sonorousness of friction.

[ɥ]. When [y] becomes [ɥ] in the way above described, the friction is faint, and is mostly produced between the lips. The [y] is still audible. The mode of production of [ɥ] must be sufficiently clear now. A practical way of acquiring the sound is to pronounce a group [y + i], thinking of the [i] from the very beginning, which means neglecting the [y]. Then the tongue rises too quickly and too high, because the speaker takes no pains to regulate its action, and the result is the required fricative. English students have great difficulties with this sound; it is not due to the difference between [y] and [ɥ], but simply to the difficulty for an Englishman of pronouncing an [y] correctly, especially if he is not thinking of it. The [ɥ] in that case almost invariably degenerates into a [w]. Remember that *lui* is [lɥi] and not [lwi] or [lui], which correspond to *Louis*. This is another proof of the extreme importance of vowels in French. To produce a [ɥ], first get a [y].

[ɥ] occurs only before a vowel, and in the same syllable, generally before [i]: *aujourd'hui*, *lui*, *nuage*, *nuit*, *lurette*, *bruit*, *lueur*, etc. = [oʒurɥi, lɥi, nɥa:ʒ, nɥi, lɥɛt, brɥi, lɥɛ:r].

Common spelling = **u + vowel**. But note that **gu + vowel** = [g] + vowel; not [g] + [ɥ] + vowel, except in learned words like *contiguïté*, *linguistique*; and words derived from Latin *acutus*: *aiguë*, *aiguïser*, *aiguille*, *exiguë*, *ambiguïté*, *bisaguë*, etc. [egy, egɥize, egɥij, egzigy, ãbiguïte, bizegy].

For **qu + vowel**, see Chap. XI.

[w]. When [u] becomes [w], friction and vowel are fairly equal, and the friction is due to the lips as much as the tongue. As in English *water*, *William*.

Common spelling =

(a) **ou + vowel** = [w] + vowel : *oui, fouet, Rouen* = [wi, fwɛ, rwɑ̃].

(b) **o + i** = [wa], unless **i** is spelt **ï** : *oiseau, loi, foi* = [wazo, lwa, fwa]; but *héroïque* = [erɔik].

(c) **o + elle** = [wal] : *moelle, poêle, moellon* = [mwal, pwal, mwalɔ̃].

(d) **o + in** = [wɛ̃] : *loin, coin, poing, foin* = [lwɛ̃, kwɛ̃, pwɛ̃, fwɛ̃].

[w] which is more frequent than [ɥ], occurs only before a vowel, and in the same syllable. In rapid speech it commonly happens that an [u] at the end of a word and the initial vowel of the following word are joined into one syllable, in which case [u] becomes [w]. Compare *où est-il ?* slowly pronounced = [u ɛt il ?], and in rapid speech = [wɛti ?].

[j] When [i] becomes [j] the friction is comparatively loud, exclusively produced by tongue and palate, and the original vowel is very faint. It is the initial sound of the English *year, you, ewe*. It is never loud in French, but should sound fully, when final and voiced. It often becomes unvoiced, like [ɥ] and [w], after a voiceless consonant (see "Assimilation"), and in that case remains much more audible than [ɥ] or [w̥], as it is produced with greater friction.

A proof that it is no pure vowel is that it never constitutes a syllable by itself.

A proof that it is no pure consonant is that it can be linked to a preceding word. (Cf. *deux frères, deux yeux* [dø frɛ:r, døz jø].)

Common Spelling.—Owing to the difficulties of French syllabification, and the imperfection of French spelling, it

may be hard in some cases to tell exactly when a [j] should be used. The sound is generally represented by **i, y, il, ll, or ill**. Its use is sometimes a matter of discretion. It may occur in speech without being represented in spelling. The following rules and hints may therefore prove useful:—

1. **i = [j]** when it immediately precedes an audible vowel (any vowel except mute *e*) and is not preceded by **consonant + r**. Ex.: *liane, soulier, lion, sciure, setier, petiot* = [ljan, sulje, ljõ, sjy:r, stje, ptjo].

In words like *lie, amie*, in which **i** precedes **e** mute, **i**, of course, remains [i]: [li, ami]. In words like *prière, triage, crions*, in which **pr, tr, cr** precedes **i**, a [j] creeps in between the **i** and the next vowel: [pri-jɛ:r, tri-ja:ʒ, kri-jõ].

In many cases the slurring of the [i] into [j] is avoided in careful speech; on the other hand, the tendency to consonify the [i] as often as convenient is so strong in common speech, that it frequently ignores the division into words. So that we find in correct French pronunciation such extremes as *pieux* = [pi-jø], and *si on veut* = [sjõvø].

2. **y (a)** when followed by a vowel, and not preceded by one = [j]: *yeuse, yeux, Yolande, yacht, hyène, myologie* = [jø:z, je, jølä:d, jak, jɛ:n, mjøləʒi].

(*b*) when followed and preceded by vowel = **i + i**; the first **i** combines with the preceding vowel: **ai, ei** = [e] or [ɛ], **oi** = [wa], **ui** = [qi]; the second **i** becomes [j] (unless the following vowel is a mute *e*): e.g. *rayon* = *rai + ion* = [rɛ-jõ], *royaume* = *roi + iaume* = [rwa-jo:m]; while *abbaye* and *pays*, in which **y** is followed by mute **e** or a **consonant** = [abe-i, pe-i].

3. **il, ll, ill** are representatives of a decayed sound, a

palatal form of [l] (represented in phonetics by [λ]), which was a fricative partly due to the action of the palate and the upper face of the tongue: a compromise between [l] and [i]. It was very much like [j], but more difficult, so that [j] gradually took its place, at least in Northern France. In some cases, spelling established confusions, and led people to pronounce [lj] or [il]. In others, the [λ], being final, disappeared entirely. But spelling remained unaltered. Hence such misleading spellings as these:—

péril = [peril]. [λ] has survived as [l].

périlleux = [perijø]. [λ] survives as [j], and *ll* = [j].

gentilhomme = [ʒãtijòm]. [λ] is represented by *l*, and pronounced [j].

Rules :

(a) **Vowel** + final **il** = vowel + [j] : *pareil, travail, deuil* = [parej, travaj, dəj].

N.B.—But **o** + **il** = [wal] (see [w]), therefore *poil* = [pwal].

(b) **Vowel** + **ill** = vowel + [j] : *paille, taillis, bâillon* = [pa:j, taji, ba:jø].

(c) **Consonant** + **ill** = consonant + ij : *pillage, brillant* = [pija:ʒ, brijã]. In a number of cases, however, **ill** = [il] : *Gilles, Lille, Scylla, mille, village, syllabe*, etc. = [ʒil, lil, silla, mil, vila:ʒ, sillab], etc.

Note : as to **consonant** + **il**, it may be either **consonant** + **il** or **consonant** + **i**. It is a question of *elision*. Cf. *fil* = [fil] and *fusil* = [fyzi].

We have had occasion to notice that one sign of the French alphabet, the **h**, does not correspond to any of the thirty-seven sounds just described. The glottal-fricative [h] for which it stands is no longer one of the regular

sounds of French, at least of correct Northern French. It may be heard occasionally in exclamations, whenever a vowel not preceded by a consonant must be pronounced with great force: *oho ! allons donc !* = [oho ! haɫ̥ dɔ̃ !]; but its use is arbitrary, and does not coincide with the presence of an **h**, in spelling. The sign **h**, however, is not altogether meaningless. In a number of cases, it is a reminder of the part still played in the language by the extinct glottal-fricative. (See "Elision and Linking," Chap. IX.)

PART III

CHAPTER V

SOUNDS IN COMBINATION

Preliminary.—Living speech consists essentially of series of sounds, in which series the individual sound will be subjected to the operation of different forces that may cause it to vary from its average value. To sum up the possible modifications and their causes: sounds can vary in **pitch, intensity, duration, and quality.** They can vary in duration and quality to the point of complete extinction. Those modifications depend partly on the place of the sounds in sound-groups; and mostly, like the formation of the sound-groups themselves, on the influences of thought and emotion, physiological laws, and local tendencies or conventions. The all-important and ever-present factors, personality and circumstances of time and place, make it impossible to give precise rules for all cases; but we can at least attempt to show: (1) how sounds are grouped, generally, in the speech of the educated Frenchmen of to-day; and (2) what modifications, within those groups, become necessary or are most common.

Speech-Groups.—We must notice first of all that in French as in English the word, as a group of sounds, is not the unit of speech. That is to say, the fact that a

sound ends or begins a word is no proof at all that, in speech, it will always be preceded or followed by a pause.

The fact is patent, and is sometimes recognized in spelling. Cf. *I cannot, aujourd'hui, to-morrow, nowadays*. Whole sentences might be written in one unbroken series, though only "humorists" adopt the practice; e.g. *comeanavagame* (come and have a game).

The reason of the fact is that speech is essentially the art of imparting, by means of sounds, a connexion between two or more concepts of the mind, while a word generally expresses only one or part of one concept.

Single words like *yes* or *no* may be used to sum up a whole connexion already expressed; but apart from any such context, they would have no meaning.

A single word, except by special convention, cannot express a connexion of ideas, and does not constitute speech properly so called. Speech begins with the grouping of words, and only in rare cases will a single word constitute a speech-group.

And yet we stop frequently between words: there are limitations to the grouping. Thus are we led to distinguish forces of two kinds, presiding over the formation of speech-groups, and we find that one force tends to create unity, while several have a dissociating influence.

The one uniting force is thought. When thought has had its full effect, and the speaker has a perfectly clear idea of the connexion he wishes to express, he will tend to express it by one continuous flow of utterance.

But if he is thinking while speaking, he may have, owing to the limitations of the mind, to proceed slowly, with a pause before every step, every step being one thought-element, and being represented by one word or easy group of words.

He will have to do precisely the same thing again, if the hearer is not familiar with his personality or with the idea he wishes to express. In either case, the attention of the hearer must be made to dwell on each separate element of thought.

Two physiological causes have also a dissociating influence. Both are consequences of the natural tendency of all energy to expend itself in waves. One is the necessity of refilling the lungs at frequent intervals; the other is the rhythmical flow of the voice, in rise and fall.

The speech of any man is a working compromise between all those forces.

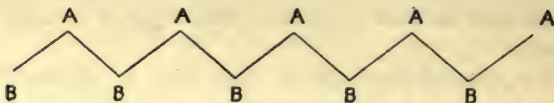
Observation of French speech (an imperfect, but an easy method would be to listen to a number of French sentences repeated again and again by a phonograph) reveals the following facts concerning sound-groups:—

1. Breath- or Clause-Groups.—There are stops at frequent intervals; they always coincide with the stages of the thinking-process; and generally advantage is taken of such pauses for refilling the lungs. All sounds comprised between two such pauses may be called a clause-group or a breath-group. No rules need or should be given on the subject. Such divisions exist in all civilized languages, and all circumstances cannot be foreseen.

2. Syllables.—Within those groups sounds are uninterrupted, but we can perceive differences between them that easily lead to further division.

We notice that the vowels are far more audible than the consonants, and alternate fairly regularly with them, so that the sonorousness of the breath-group seems to rise and fall very rapidly. We can represent those rises and

falls by a wavy line, in which all upper points (A) indicate vowels, and lower (B) indicate consonants.



The less audible sounds are naturally considered as less important and are said to *belong to* the nearest vowel. No pure vowel in French is so different in sonorousness from a vowel next to it that it can be said to *belong to* that vowel. In other words, there are no diphthongs in French. Therefore a French vowel, as a rule, marks a distinct period of automatically increased sonorousness. Within such a period are included the consonants next to the vowel, and the whole group goes by the name of syllable.

Syllabification in French.—How, within the breath-group in French, should consonants and vowels be grouped in syllables?

(a) The tendency in French is to end a syllable on the most audible sound in it, the vowel. In English it is the reverse. The wavy line shown above would seem for the Frenchman to consist of a succession of B/A , while for the Englishman it is a succession of A/B . Thus *emprisonnement, enfant* = [ã-pri-zə-nə-mã, ã-fã] in French syllabification; cf. English *imprisonment, infant*. When a vowel is the last or the only sound of a syllable, that syllable is called **open**; if a consonant is the last sound, that syllable is said to be **closed**.

French has a preference for open syllables, English for closed. Closed syllables are common enough in French,

just as open syllables are in English. But it will be seen that in many cases consonants disappear in French if they close a syllable, while they remain if they do not. (See Chapter on "Elision and Linking.") Cf. *enfant* [ã-fã] and *enfant aimé* [ãfã-tɛ-me].

(b) For a French speaker, it is easier to pronounce a consonant before a vowel than after one, but it is still easier to pronounce one consonant *after* a vowel than two *before* a vowel. Compare cases of unavoidable double consonants, as *statue* [staty] or *masque* [mask], and the syllabification of such words as *mascarade*, *résister* [mas-ka-rad, re-zis-te].

(c) On the other hand, a French speaker will more easily pronounce *p*, *t*, *k*, as initial, and followed by *r*, *l*, or semi-consonant, than as final; hence—

<i>apprenti</i>	= [a-prũ-ti]	rather than	[ap-rã-ti]
<i>accroire</i>	= [a-krwa:r]	, ,	[ak-rwa:r]
<i>appliquer</i>	= [a-pli-ke]	, ,	[ap-li-ke]

Such are the arrangements of vowels and consonants that seem easiest to the French, and syllabification is the grouping of vowels and consonants according to the most convenient lines of cleavage.

There is generally no need to syllabify accurately. In actual speech the syllable is detected only when the utterance becomes very slow indeed. But we shall have to refer frequently to the syllable, and its importance will then be apparent.

3. Stress-Groups.—If we compare the syllables with each other, we notice that some of them are more audible than their neighbours; not owing to the quality of their vowels, but to an increase of energy on the part of the speaker.

That increase of energy is termed *stress*. There is not in French as great a difference between stressed and unstressed syllables as in English. Hence a common opinion amongst English observers that "French syllables are all equal, and run quite smoothly." The French, on the contrary, are as particular as the English on the point of stressing, though they rarely "exaggerate" a stress, as an English speaker frequently does. For instance, it is easy to observe that French words of more than one syllable, when uttered separately, are stressed on the last vowel, i.e. the last syllable (mute *e* does not constitute a syllable, since it is *mute*). Cf. English *infantry*, *infant*, *mérchant*, *continue*, with French *infanterie* [ɛ̃-fã-trí], *marchand* [mar-ʃã], *continuer* [kõ-ti-nyé].

Stressing will be better explained in the following chapter. It is enough to say here—(1) that the normal *stress-group* is a small number of *syllables*, the *last* of which is stressed; (2) that a *breath-* or *clause-group* is generally long enough to contain several of those stress-groups. However, as the stress-group almost always coincides with a short sense-division, it may coincide with a short clause- or breath-group.

Two examples will serve to make clearer the nature and relation of breath-groups, stress-groups, and syllables.

- (a) *L'azur phosphorescent de la mer des tropiques*
Enchantait leur sommeil de mirages dorés.

These two lines of de Heredia are as long as French versification will allow. Each constitutes one *breath-group*; in French, a speaker using moderate energy will not need to refill his lungs before he has uttered, as in this case, a dozen syllables; and generally the hearer will

be able to understand easily by one effort that number of syllables. It is a breath-group (or clause-group) that is quite long enough, but not too long.

An actor, however, addressing strangers and a number of them, and expending also much energy, might stop towards the middle of each line as well as at the end (after *cent* and *meil*), and would probably refill his lungs at the same time; each portion of each line is an important *sense-division*.

How about the stress-groups?

We should hear more distinctly the syllables *zur*, *cent*, *mer*, *piques*, *tait*, *meil*, *rages*, *rés*.

We see that each of them ends a noun, a verb, or an important epithet: a short sense-division.

The *spoken* syllables are twelve in the first line, and eleven in the second. Out of those twenty-three syllables, fifteen are open, seven end with easy sonorous consonants, and only one ends with a voiceless plosive, as appears here:—

l a-zýr | fəs-fə-res-sű || də la mé:r | də trə-pík |||
 ũ-jũ-té | lər sə-méj || də mi-rá:ʒ | də-ré |||

(b) We can compare with this first instance the case of an answer consisting of the single word *oui*. It is a breath-group, and of course a complete clause; a stress-group; and one open syllable [wí].

Such are the material divisions of speech in French, as far as *speech-divisions* can be material.

How natural laws, local conventions, and the position of the sounds in the groups thus outlined, effect modifications in the sounds, will appear in the following sections.

CHAPTER VI

TONE AND STRESS

IN English there is a marked difference between stressed and unstressed syllables. The former are uttered higher in tone and with more distinctness than the latter. A good number of words are governed in meaning by the place of the accent: compare *áccent* and *accént*, *aúgust* and *augúst*, *cónvict* and *convíct*, *cómpact* and *compáct*. So strong is the contrast that the vowel when not accented tends continually to become indeterminate and to drop; so *cónvict* = [kònvikt], but *convíct* = [kənvikt], *author* = [ɔ:θə], but *authority* = [əθɔ:riti]. Again, in the sentence much use is made of a logical stress that increases the normal accent or displaces it for the sake of emphasis; cf. *who wás he?* and *whó was he?* also *whó was he?* and *who was hé?* There are, besides, many subtle uses of a non-logical shifting accent: *I've not seen much óf him lately*; *I think múch of him*; *I have síxteen medals—Only sixtéén!* Accent and intonation co-operate so closely in English that the rhythm of the language is very accentual. The tone rises with the emphasis, and falls as it dies. So in a sentence containing a simple statement the tone sinks towards the end. But in a simple interrogative sentence it goes up, as also in an affirmative that is preparatory to a statement. Where there are alternative interrogations the first only rises. In admonition there is a falling followed by a rising. Thus let (/) symbolize the raising of the tone, and (\\) its dropping; then the intonation of the following sentences can be marked as follows:—

- \ I 'm going away.
- / Must you go now?
- ^ I told you I was going away.
- ^ Will you wait here, or go further?
- > Take care.

There are, of course, many modifications of these tones, and the rise and fall may not be simply progressive, but fluctuating.

It is impossible to speak good French with just the same tone as in English. For one thing, the French voice is pitched higher than the English; for another it is nearer to singing, i.e. the musical notes of speech are connected by less gliding of the voice, which gives the effect of longer intervals between them by a more rapid passage from one to the other, comparable to leaping. A further peculiarity of French is the more rapid drop of tone at the end of a statement; it may go so far as to lose the voice altogether and leave only a whispered sound.

Again, the very minute details of intonation, that have little to do with the meaning of words, are so fine and so irrational that they escape analysis. Very often, indeed, peculiarities of intonation are individual; but even then they mostly remain "national." The little tricks of intonation that distinguish one person from most of his countrymen will distinguish him still more from all foreigners. That sort of "sing-song" which is the very first thing a child hears and tries to repeat is very difficult for the foreigner to acquire. It must be studied on the spot, and for a long time.

Yet the *main* characteristics of **intonation**, those that are not arbitrary, but are really associated with the meaning, are essentially similar in French and English.

As to accentuation, or **stressing**, its principles in

French are not the same in the view of all scientific observers, which is a consequence and a proof—(1) of the lightness of stressing in French ; (2) of the frequency of “**abnormal stressing.**”

The essential questions about stressing are these two :—

What is stress, and where should it come in ?

We stress a sound when we expend more *energy* in its production, other things being equal ; i.e. when we increase its *loudness*.

Whatever an English observer may think of strong and weak syllables in French, the French ear makes a clear distinction between fully-stressed, weak, and half-stressed syllables.

When a French syllable, consisting of, say, one vowel between two consonants, receives stress, the consequences are as follows : the initial consonant is much more audible than before, the vowel very much more, and the final consonant very little more. This is normal stress and its normal results in French.

But if for any reasons the energy *must* decline just at the time when it ought normally to increase, the vowel may still be preserved very pure and distinct ; in this way it keeps a great deal of its audibility, and therefore something of the normal consequences of stressing. This “*preciseness*” might be called abnormal stress (*vide infra*).

Where should stress come in ?

The purely physical law of rhythm, if unchecked, would put a stress on every other syllable.

The wish of the mind to make itself perfectly understood would bring stress to bear on every sound that is important to the meaning.

The first influence is unchecked when we use a word isolated from all context (meaningless), or a mere formula

in which any sound has ceased to be regarded as more or less important than any other. How does this work in French?

Let us take *Nabuchodonosor*, *anticonstitutionnellement*, or the formula of flower-sellers, *Deux sous la violette!*¹

We find that they are stressed in this way (" shows a full stress and ' a half stress):—

Nabúchodónosŕ [na-bý-kɔ-dó-nɔ-zŕ:r],
Anticonstitutiónnelleměnt [ã-tí-kŕs-tí-ty-sjó-nel-mě],
Deúx sous lá violětte! [dé:-su-lá-vjɔ-lět];

i.e. there is a full stress on the last vowel of each group, and a half stress on every second vowel, reckoning backwards.²

The second influence, the tendency to stress every important sound, is never unchecked, except in some few cases, as, for example, a string of brief exclamations. We can utter sounds without any mental effort, but we cannot wholly escape in speech the action of physical laws.

For instance, words being generally the simplest logical units in a clause, we can hardly be more emphatic than by stressing each word. But this can be done only exceptionally, if it is to be of any use, and even then the influences of natural and national rhythm cannot be entirely eliminated. Single words are treated in French, in respect to stress, just in the same way as a vowel, a plosive, a syllable, or a stress-group: there is generally absolute cessation of energy as soon as the energy has

¹ The observation is due to Professor Passy.

² Stresses alternate also in English, normally, but there is not this tendency to end on a strong sound. It might be said: French speech-rhythm is essentially *iambic*, and English *trochaic*. Compare English and French syllabification.

reached its maximum ; i.e. words are stressed on their last vowel.

As a rule, French words came from Latin forms, generally stressed on the *last* syllable *but one*. The *last* unstressed syllable, the ending, has disappeared from French pronunciation (and very frequently the last consonant of the stem, especially if unvoiced, has followed the ending). So that all French words, taken singly, end on a stressed syllable (and most of them on a vowel, or a sonorous consonant). This is, of course, quite different from the English system of stressing ; compare, then, such words as—

Latin.	French.	English.
nótiónem (4 syll.)	notiôn [no-sj ^h]	nótion
glóriósum (4. syll.)	gloriéux [gl ^h o-rj ^h]	glórious
accéntum	accént [ak-s ^h]	áccent
ádmirári	ádmirér [ád-mi-ré]	admíre
ádmirábilem	ádmiráble [ád-mi-rábl]	ádmirable
ángelúm	ánge [á:z]	ángel

Now, if instead of single words we consider breath-groups, we see that the latter can be stressed in three ways : each word within them can be stressed as if it were single ; or stresses may be distributed over the syllables of the group as if they were parts of one word ; or there may be a compromise between those extremes. The very general rule is this : taking the words as the units of the sentence, we can assume that every *important* word will be stressed on the last syllable, and half-stressed on every second syllable, reckoning backwards. If a word is not important, it will be stressed (or not) according as the half-stresses happen to fall, counting backwards from the nearest full stress in the clause.

It is evident, then, that no precise rules can be given ; it is only circumstances, or personal preference, that can decide about the *importance* of a word. We can only give here, and explain by reference to what has been said, some typical cases. But before we proceed to do so, we must point out the following important facts :—

1. If a word is not only important, but capital, it is pronounced with great emphasis or emotion, and a French speaker will denote this either—
 - (a) by stressing still more the stressed syllable (a rather unfrequent device) ;
 - (b) by stressing every syllable ;
 - (c) by stressing very much more than the last **another** syllable. This last is the most common device, and this shifting of the accent is extremely frequent in French conversation or oratory, because French speakers are frequently emotional or emphatic. It is essential to practise this, and to remember that generally the stress is shifted to the first syllable in the word that begins with a consonant, and that in such cases *that consonant becomes very long*. (See “Length of Consonants.”)
2. When the last syllable but one in a group is accented and long, it generally happens that the last syllable is simply very clear (abnormal stress). It must be remembered that a final syllable, although the energy has been displaced from it, will always remain quite clear.
3. If a sentence is a simple statement, in French as in English, the energy declines considerably towards the end. Therefore an abnormal stress may occur again in that case.

Normal Stress normally used.—Every important word is stressed very much as if it stood alone. At the same time, the emphasis is moderate. (The sign || denotes a very short pause, the end of a phrase.)

Craignez les dieux, ô Télémaque ; cette crainte est le plus grand trésor du cœur de l'homme. (Fénelon.)

krɛ̃pɛ̃ lɛ̃ djø̃ || ó tɛ̃lɛ̃mɑ̃k̃ || set̃ krɛ̃:t̃ ɛ̃ l̃ ply grɑ̃
trɛzɔ̃:r̃ || dy kɛ̃:r̃ də l̃ ʒm̃ ||

L'air est plein d'une haleine de roses. (Malherbe.)

l̃ é:r̃ ɛ̃ plɛ̃̃ || d̃ yñ alɛ̃:ñ || də rɔ̃:z̃.

It should be noted that the stresses, while emphasizing every important word, alternate almost automatically within the groups.

Abnormal Stress.—The final syllable is preceded by a long and accented syllable.

Prends-le = [prɑ̃̃:lɛ̃].

Laisse-le = [lɛ̃̃:s lɛ̃].

The first syllables in these cases are stressed because of their importance, and are also long. The second are entitled to a stress by position, but the energy being already absorbed by the first, nothing is left to them but clearness of utterance. (Or it might be said that all they deserve, owing to their position, is clearness of utterance; *loudness* is more than is due to them, their meaning being unimportant.)

Predominance of Natural Rhythm.—The syllables have an equal importance; stresses are distributed over the group, irrespective of word-stresses.

L'ami de Paul = [l̃ ámi d̃ pɔ̃l̃].

Le roi Jean = [lɛ̃̃ rwã ʒɑ̃̃].

With which compare—

L'ami d'Étienne = [l amí d etjén],

Le roi Henri = [lə rwá ũrí];

and in English:—

with outspread arms, and with arms outspread.

Predominance of Emphasis.—Certain sounds, usually unstressed, acquire a special importance:—

Donnez et pardonnez = [dónéz e pãrdoné].

Il faut se soumettre ou se démettre = [il fó sã súmétr
u sã dẽmétr].

The syllables *-nez*, *-mettre* receive abnormal stress (mere distinctness).

Great Emphasis.—Possible and frequent devices:—

Comment, mon pauvre ami . . . with no emphasis =
[kãmã, mã pó:vr amí]; but with great emphasis
= [k:ãmã, mã p:õ:vr amí].

Quel imbécile . . . is normally [kɛl ẽbesɪ], but it may
become [k:ɛl ẽb:ẽsil !].

Parfaitement, normally = [pãrfɛtmã], can also be =
[pãrfɛtmã[̃] !]; or again, [p:ãrfɛtmã !], but hardly
ever [pãrfɛtmã[̃] !].

To increase the usual stress is the natural tendency of the English student; it is what the French speaker will generally avoid.

CHAPTER VII

LENGTH OF SOUNDS

IN French, as in English, no confusion should be made between stress and length. The word "quantity," so often used in comparing sounds, is not clear. If we refer to a greater quantity of time, we had better say duration or *length*; if we mean a greater quantity of energy, *stress* will be preferable.

In a great many cases, in French as in English, stress and length coincide, but not always by any means.

Compare (full length is shown by : and half length by .):

- | | | |
|------------------------|---|-----------------------------------|
| 1. Long and stressed | { | English, <i>lábor</i> [le:bə]. |
| | { | French, <i>labéur</i> [labø:r]. |
| 2. Short and stressed | { | English, <i>ínfant</i> [infənt]. |
| | { | French, <i>enfánt</i> [ãfã]. |
| 3. Long and unstressed | { | English, <i>émpire</i> [ɛmpa:ɛə]. |
| | { | French, <i>heureúx</i> [ø:rø]. |

It should be remembered that differences of length are greater in English; a short sound is shorter, and a long one is longer, than in French.

Note.—Throughout this chapter, we shall use, for the sake of brevity, *strong* as a synonym of stressed, and *weak* as a synonym of unstressed or half-stressed.

Length of Vowels

Vowel-length in French is most noticeable in strong syllables. It depends to a great extent on the position and to some extent on the quality of the vowel.

Position of a vowel with regard to length:—It may belong to a strong or to a weak syllable, and the syllable may be open or closed.

I. In **strong open** syllables the vowel is **always short**:¹ *blond* [blɔ̃], *boue* [bu], *enfant* [ãfã], *ami* [ami], *amie* [ami], *piéd* [pje], etc., end with a short vowel.

N.B.—Strong open syllables in English are always long. Therefore the English student should take special care of final vowels, as regards length. *Beau* is not at all the same as *bow*, and *si* is quite different from *sea*, whatever stress there may be on the French words. Thus French pronounces [bo], but English [bo:u]; French [si], but English [sii].

II. In **strong closed** syllables the vowel is **long** :

(a) Whatever it may be, provided it is followed by a final [r] or a voiced fricative [v, z, ʒ, j]. *Rire* [ri:r], *art* [a:r], *grave* [gra:v], *grève* [grɛ:v], *grive* [gri:v], *brise* [bri:z], *neige* [nɛ:ʒ], *feuille* [fø:j], etc., are long.²

(b) The vowel is long also if it is [o, ə], or a nasal [ã, õ, ɛ̃, ã], whatever be the closing consonant or consonants: *blonde* [blɔ̃:d], *danse* [dã:s], *feinte* [fɛ̃:t], *humble* [ã:bl], *tome* [to:m], *meute* [mɛ:t], *autre* [o:tr], *antre* [ã:tr], *feutre* [fø:tr].

(c) If the vowel is not [o, ə], or a nasal, and if the final consonant is neither [r] nor a voiced fricative, no absolute rule can be given. However, [u, ə, i, y, a]

¹ In emphatic speech, however, it may be lengthened: *des cris et des huées*=[dɛ kri: e dɛ ye:].

² But: 1. If the [r] is not final the vowel is short: *port* [pɔ:r], but *porte* [pɔrt]; *terre* [tɛ:r], but *terne* [tɛrn]. 2. The voiced plosives, in Paris at least, frequently lengthen the preceding vowel: *laide* [lɛ:d], *robe* [rɔ:b], *dogue* [dɔ:g].

are nearly always short, while [ɑ] is nearly always long ; [e] will never occur in correct French in that position, nor will [ə].

As to [ɛ], its length is a means of distinguishing a number of words from each other :—

<i>penne</i> (quill-feather) [pɛn]	<i>pêne</i> (lock-bolt) [pɛ:n]
<i>renne</i> (reindeer) [rɛn]	<i>reine</i> (queen) [rɛ:n]
<i>belle</i> (fair) [bɛl]	<i>béle</i> (bleats) [bɛ:l]
<i>tette</i> (sucks) [tɛt]	<i>tête</i> (head) [tɛ:t]
<i>mètre</i> (metre), <i>mettre</i> (put) [mɛtr]	<i>maître</i> (master) [mɛ:tr]
<i>lettre</i> (letter) [lɛtr]	<i>l'être</i> (the being) [lɛ:tr]

etc. etc.

(d) If the stress is shifted and a non-final syllable becomes strong, the vowel, if short, remains short, while if half-long, it becomes fully long. (Professor Passy.)

Thus, *la même personne* is normally [la mém persón]. Emphasis will shift the stress back to [mɛm], which will remain short [la m:ém persón], although [m] becomes long, as is usual in emphatic syllables. On the contrary, *il pleurait* [il plɔ:rɛ́], if emphasized, becomes [il p:ló:rɛ].

III. **Weak** syllables never differ very much in length. They can only be short or half-long. Their length depends mostly on their origin, their quality, or the following sounds. French speakers do not agree in their treatment of weak vowels ; some pronounce them all as short, others pronounce the half-long as fully long. A good phonetic dictionary gives one correct pronunciation ; others are possible. Careful speech, however, generally observes the following rule :—

In a **weak open** syllable the vowel is frequently half-long ; [o, ɔ, ũ, õ, ɛ̃, ɛ̂] are generally half-long ; [ɑ] is

nearly always half-long, and [e] very often so; [v, z, ʒ, r], beginning the next syllable, generally lengthen the preceding vowel. While in **weak closed** syllables the vowel is nearly always short.

This is exactly the reverse of what happens in strong syllables. Compare—

- | | | |
|----------------------------|-----|-----------------------------------|
| (a) <i>long</i> [lɔ̃] | and | <i>longueur</i> [lɔ̃.gø:r] |
| <i>nous deux</i> [nu də] | „ | <i>deux fois</i> [dø. fwa] |
| (b) <i>fort</i> [fɔ:r] | „ | <i>forcer</i> [fɔ:rs] |
| <i>lui-même</i> [lwi mɛ:m] | „ | <i>le même jour</i> [lə mɛm ʒu:r] |

If these indications seem too difficult to remember or too vague, the following hints may help to settle the most numerous and important cases:—

1. The influence of etymology on pronunciation is less important in French than in English, but it is a mistake to regard it as non-existent.

In native English words, the **stem**, whether long or short, generally bears and keeps the **stress**: *róot*, *róoted*, *upróoted*; *cóme*, *becóme*, *cóming*, are stressed on the stem-syllable.

Now, if we take a **French stem, naturally long**, and add an ending to it, it will lose its *stress*, but it **will very rarely lose all its length**.

Take the stems *vive* and *honte*; both are closed strong syllables; one is closed by a [v], and the vowel of the second is a nasal, therefore they are long. If we form new words from them, some of this original length will survive:—

vivement, *vivacité*, *aviver*, *vivant* = [vi.vmã, vi.vasite, avi.ve, vi.vã].

honteux, *honteusement*, *éhonté* = [ɔ̃.te, ɔ̃.te.zmã, eɔ̃.te].

In the same way, the stem-words *aime*, *sûr*, *clair* [ɛ:m, sy:r, klɛ:r] will give *aimable* [ɛ:mabl], *sûreté* [sy:rte], *clarté* [kla:rte], *aimer* [ɛ:mɛ], *assurer* [asy:re], *éclairer* [eklɛ:re].

It is this persistence of stem-length that allows careful speakers to distinguish between :

tyran [tirā] and *tirant* [ti·rō],
couvent [kuvā] ,, *couvant* [ku·vā], etc.

When we find *long* [lō]—short vowel—associated with *longueur* [lō·gø:r]—half-long ð,—we may memorize the fact as being explained by the rules about strong open syllables and weak open syllables; but we may also regard it like this: the stem is *long* [lō:g], from Latin *long-um*, and the vowel being a nasal, and closed, cannot be short. If the conventions of language cause the final [g] to disappear in the masculine, the vowel becomes short. But any word coming from the stem, and preserving its closing consonant, will have some of the original length; e.g.—

longueur, *allonger*, *longuement*, *longer*, *longitude*, etc., are [lō·gø:r, alō·ʒe, lō·gmā, lō·ʒe, lō·ʒityd].

However, it should be noted that the half-length will generally disappear altogether :

(a) If the stem is closed by [j] or [ʒ] :

fouille, *orage* = [fu:j, ɔra:ʒ],
feuille, *voyage* = [fø:j, vwaja:ʒ];
but *fouiller*, *orageux* = [fuje, ɔraʒø],
feuilleton, *voyageur* = [føjtō, vwajaʒø:r].

(b) If the ending itself is long :

je cours, *la rive* [ʒø ku:r, la ri:v];
but *courir*, *rivage* [kuri:r, riva:ʒ].

(One hears, however, *mourir*, *pourrir*, frequently as [mu:ri:r, pu:ri:r], owing, no doubt, to a wish for impressiveness.)

To sum up: A stem, originally long, followed by a short suffix, generally preserves some of its length.

2. Disyllabic stems begin with a short vowel:

souris, *bateau* = [suri, bato]
cheval, *médecin* = [ʃəval, metsɛ̃]

N.B.—[ɑ] may, but need not be, half-long. *bâton* = [ba·tõ or batõ].

3. Prefixes are short; they may, but need not, be half-long, when they contain a nasal:

<i>dédire</i> [dedi:r]		<i>enduit</i>	be	[ã·dʷi or ãdʷi]
<i>sourire</i> [suri:r]	but	<i>contredire</i>	may	[kõ·trɛdi:r or kõtɛdi:r]
<i>redire</i> [redi:r]		<i>conduire</i>	may	[kõ·dʷi:r or kõdʷi:r]
<i>inédi</i> [inedi]				

4. A vowel with a circumflex accent in common spelling, if strong in speech, should be pronounced long:—

lui-même, *la tête* = [lʷi mɛ̃:m, la tɛ̃:t];
 but:

le même homme, *la tête cassée* [lə mɛm õm, la tɛt ka·sɛ̃].

5. A vowel followed in common spelling by "double consonants" is short in speech (*ss* or *rr* are no indication):—

allée [ale], *accoude* [akude], *addition* [adisjõ], *affable* [afabl], *aggraver* [aggrave], etc.; but *basson*, *barrer* may be [ba:sõ, ba:re], while *masse*, *charrette* = [mas, ʃarɛt].

6. Attend to strong syllables, and pronounce nasals,

[o] and [ø], as half-long or long, always except in strong open syllables.

7. When in doubt about a weak or half-strong syllable, pronounce it short. It is ten to one that a number of French speakers do the same.

8. Linking may alter the quality of the vowel, but does not affect its length :

premier = [prəmje], *première* = [prəmje:r] ;
but *premier homme* = [prəmjerəm] or [prəmjerəm].

Length of Consonants

When speaking of consonants, we explained what is meant by a long plosive or nasal, a long fricative, or a long liquid. If a long consonant occurs between two vowels, it may be called *double*, because its first portion seems to syllabify with the preceding vowel, while the second clearly belongs to the following syllable. But we must insist again on the fact that a *double* consonant is *not a repetition*, but a lengthening. Or it might be said that a long consonant is fully long if between two vowels, while it is only semi-long when final or initial.

The plosives call for special consideration. In all cases, except that of the plosives, the lengthening is a real prolongation of sound. But, in the case of the plosives, lengthening consists in a prolongation of the *silence* preceding the explosion, i.e. of the stage during which the air presses with increasing force against the impeding vocal organs. If a long plosive is initial, the preceding silence must perforce remain undetected, but

the explosion will be louder than otherwise, as the air has accumulated for a longer time.

If a long plosive occurs between two vowels, the explosion itself belongs to the second, part of the preceding stop to the first :

là-dedans = *là-d'dans* = [la d:ã] or [la...dã].¹

Fricatives are finely divided by a weakening (not a cessation) of the sound ; e.g. in *Allah* one hears distinct friction after the first *a*, then the friction becomes fainter, and increases again just before it ceases and the second *a* is uttered.

Half-Long and Long Consonants occur in French in the same cases as in English :—

Half-Long.—1. A final consonant is longer after a short vowel than after a long one :

<i>renne</i> [rɛn:]	<i>balle</i> [bal:]
<i>reine</i> [rɛ:n]	<i>Bâle</i> [ba:l]

(Cf. *fill, feel* ; *sin, seen* [fil, fi:l ; sin, si:n].)

2. A consonant preceding a final consonant is *longer* if that final is *voiced* than if it is not :

<i>talc</i> [talk]	<i>perche</i> [pɛrʃ]
<i>algue</i> [al:g]	<i>berge</i> [bɛr:ʒ]

(Cf. *built, sent* [bilt, sɛnt] ; *build, send* [bil:d, sɛn:d].)

3. Contraction or emphasis frequently introduces a long consonant at the beginning of a group :

¹ Note, however, the peculiar termination of the [a] sound, due to the sudden meeting of tongue and teeth, getting ready for the coming [d]. The end of the [a] would sound differently, if the interruption was due to the meeting of the lips, getting ready for a coming [m], for instance.

tout à l'heure (popular contraction) = *t't à l'heure*
= [t: a lə:r].

jamais de la vie (emphatic) [ʒ: amɛ d la vi].

(Cf. *never* [n:ɛvər]; *get out!* [g:ɛt aut!]; *he didn't know* (popularly spoken) = [i din:ow].)

Long.—1. Between vowels, in some learned words like *illégal*, *immortel*, *irrépréhensible* [illegal, immørtel, irrep̄eüsibl].

(Cf. *illegal*, *immortal*, *irreprehensible*.)

2. Between words; but this happens more seldom than in English, because most final consonants in French are omitted before a consonant:

<i>bock cassé</i> [bɔkkasɛ]	<i>robe blanche</i> [rɔbblɑ̃:]
<i>os salé</i> [ossal]	<i>brave Victor</i> [bravviktɔ:r]

(Cf. *hop-picker*, *salt-tub*.)

In such cases the consonant can hardly be too long.

3. When a consonant lengthened by emphasis occurs between two vowels, as in:

c'est bien fait = [sɛ bbjɛ̃fɛ]
il est assommant = [il ɛt assɔ̃mɑ̃]

Important Remarks.—1. As a rule, the double consonants of common spelling are not even half-long, but simply short:

e.g. *abbé*, *accroc*, *addition*, *affaire*, *aggraver*, *allée*,
homme, *trappe*, *fouurrure*, *casser*, *hutte*, are [abe,
akro, adisjɔ̃, afɛ:r, agrave, ale, ɔm, trap, fury:r,
ka-se, yt].

2. Attention should be paid, however, to certain verbal

forms, in which the longer consonant, as indicated by the spelling, distinguishes a tense :

- e.g. *il mourait* [il mu·rɛ] is an imperfect ;
il mourrait [il mu:rɛ] is a conditional.

Likewise *il courait*, *il courrait*, etc.

3. Elision of vowels must frequently be a cause of consonant lengthening. We have already seen such cases as *robe blanche*, *brave Victor*. The disappearance of an *e* is constant, and the subsequent lengthening of the consonant *r* is indispensable, in the case of verbal forms like the following :—

- vu tirerez* [vu ti·rre], future indic.
 (Cf. *vous tirez* [vu ti·re], pres. indic.)
il barrera [il ba·rra], fut. indic.
 (Cf. *il barra* [il ba·ra], past def.)

4. In all cases of contraction, emphasis, elision, or grammatical distinction, the lengthening of the consonant can hardly be exaggerated. In other cases it is neglected by many speakers.

CHAPTER VIII

VOWEL-QUALITY

THE distinctive quality of a vowel depends upon the precise position and action of several most elastic and mobile organs, commanded by very many muscles ; and as often as energy flags the sound tends to sink from its greatest possible purity.

Uttered with a maximum of energy, a sound is very high in pitch, very loud, and very long. Decrease of energy may affect it in one way only, and a minimum of energy leaves it as low, as weak, and as short as possible.

It is then on the verge of extinction, and there a vowel becomes or tends to become [ə], the neutral or indeterminate vowel-sound.

Thus, in a sentence like *I am tired*, uttered naturally as a simple statement, it will be a mistake to pronounce the *a* of *am* as [æ], unless that word needs to be stressed to give one particular meaning of the phrase.

Now a typical mistake of the French beginner in English is to pronounce clearly every vowel whether stressed or unstressed. The fact is an instructive observation to the English speaker. It can show him that vowels, perhaps just because they are so unstable, are treated in French with special care. Comparing the different forms that the same word can assume in the language of the same individual, when he is a Frenchman, it is found that the consonants may change and even disappear; while the **vowels** can vary in length, in stress, and in pitch, but **generally preserve their quality**. The essentials of the matter may be expressed thus:

The vowels in a speech-group are either stressed or unstressed, long or short, high or low in tone. Then:

1. Stressed, long, or high-pitched vowels are all very pure in French and must not be diphthongized, however long.

2. Unstressed vowels, that are also short, and low in pitch, should nevertheless retain their distinctness; *e* mute is the one great exception.

(a) *e* mute is all that remains of former distinct vowels which being short and unstressed have gradually lost their

quality; e.g. Lat. *bónam*, Fr. *bónne*; Lat. *bóna ménte*, Fr. *bónnemént*. The mute *e* sound, i.e. [ə], is now so insignificant that it is suppressed as often as convenient (see next chapter).

(b) Loss or absence of stress brings about, in the pronunciation of many speakers, the substitution of [ð, à, è]¹ for [ɔ, a, e]; [ə] for [ə]; and [ə] for [ə]. Those *middle* vowels are not very distant in place of production from [ə] and easily degenerate into forms similar to [ə]; in very careless speech they may actually become [ə], and even disappear like [ə]. This is simply the continuation of the process that has given so many [ə]'s to the language, *but those simplifications are not yet exclusively correct*, while some of them are still unrecognized. Here are a few examples:—

	The still correct forms.	Quite common.	Popular, but too lax.
joli	ʒɔli	ʒðli	ʒəli
comment	kɔmɑ̃	kðmɑ̃	kəmɑ̃
déjeuner	dezœne	dezœne	dezœne and dezœne
peut-être	pøtɛ:tr	pøtɛ:tr	pøtɛtr ² (ptɛt)
mardi	mɑrdi	mɑrði	...
faisan	fɛzɑ̃	fɛzɑ̃	...
faisant ³	fɛzɑ̃	fzɑ̃	...
faisons ³	fɛzɔ̃	fzɔ̃	...
monsieur	mɔ̃sjø	møsjø	mɔ̃sjø ² (psjø)

3. *i, u, ou*, immediately preceding a vowel, which

¹ The forms [ð, à, è] represent the relaxed or less distinct pronunciations of those vowels.

² See same Part, Chap. X., "Assimilation of Consonants."

³ The forms in *fais-* of the verb *faire* are the only words in which common spelling is altogether out-of-date in representing the sound [ə].

is generally stressed, lose their sonorousness and *some* of their quality to the extent of becoming the semi-consonants [j, y, w].

To sum up :

(i.) Stressing and length in French being moderate, when a vowel is deprived of either, or both, the difference is not so great that its quality is affected very much.

(ii.) Having due regard for the exceptions mentioned above (elision of [ə] and the making consonants of [i, y, u]; the words *monsieur, faisán, faisant, faisons*, and the possible but not necessary weakening of middle vowels [ə, e, à, è, ò]), **never** allow energy to decrease so much in the production of a French vowel as to let it lose its quality. This is a caution to which the English speaker must pay particular heed.

CHAPTER IX

ELISION AND LINKING

I. Elision

ELISION is the omission of a sound in speech.

A consequence of the general law of the economy of effort is that a faint sound, if unnecessary, will finally disappear.

Phonetically a sound is not faint in itself : its faintness is only relative. It may be **faint** (fainter than others) for three reasons :

(a) *Owing to its own nature* ; because it absorbs more

energy ; i.e. receiving the same amount of energy, it is not so audible. That is the case of consonants, as compared with vowels.

(b) *Owing to its proximity to other sounds* ; because the sounds next to it absorb the normally exerted energy : e.g. in a group like *mpt*, the *p* must be very faint ; if, instead of the *t*, a vowel follows the *p*, some energy will become available for the *p*, and make it sound. In French such energy is transmitted *backwards*. Therefore in French :

1. In *pa* the *p* will be stronger than in *ap*.
2. The *p* will be naturally so faint as easily to become extinct in words like *sculpter*, *compter*, *prompt* [skylte, kôte, prô], but will sound fully in *computer*, *disculper* [kôpyte, diskylpe]. (Cf. in English : *prom(p)t*, *amputation*.)
3. The weakest sounds in the language must be the final unvoiced consonants following stressed vowels.

(c) *Owing to its position in a stress-group*. Short vowels, if deprived of stress, tend to become fainter, and disappear, as has been already shown.

A faint sound is **necessary** :

(a) As long as the conventions of speech make it inseparable from the meaning of the word in which it occurs : *grande* [grã:d] without the [d] is a masculine ; *ours* [urs] without the [s] has no meaning at all. Compare *grand'mère*, *cours*, from which the [d] and the [s] are allowed to disappear [grômɛ:r, ku:r].

(b) When its disappearance would make the remaining sounds still more difficult to pronounce. This again depends to a great extent on local conventions and habits. French has an aversion to two vowels in immediate succession, or two consonants at the beginning of a group, or three in the middle of a group, unless the last should

be [l, r], or a semi-consonant. One may meet, of course, with very difficult groups; for instance, *ours blanc* must be [urs blã]; but a Frenchman will avoid them if possible. Popular pronunciations, having more regard to euphony than orthography, give, for instance, [ursëblã].

The continuous process of weakening of certain sounds and the elimination of faint unnecessary sounds is clearly seen when we compare, for instance, the present French word *homme* [ɔm] with its Latin original *hominem*. We see that out of seven sounds, five have died; while in the little word *on* [ɔ̃] one of the two survivors has absorbed a half of the second. The nasality of the [m] (represented in spelling by *n*) has been added to the [ɔ]; the explosion has disappeared. And yet the final [ə] of *homme* and the [n] of *on* are not quite dead even now: many pronunciations once regular, now generally incorrect, are still possible in some cases. Our remarks on Elision, Linking, and Assimilation will bear on those cases, and must consequently take as a general basis the conventional spelling, since it almost constantly represents more sounds than are now pronounced.

Elision of Vowels

I. The vague unstressed vowel represented by *e* (mute *e*) in common spelling, and by [ə] in phonetics, should always be omitted in speech, unless its disappearance brings about the meeting of two consonants at the beginning of a group, or three in the middle of a group; but [l, r, ʃ, w], or [j] may be second or third in such cases.¹

¹ When *e* is "accented" (é, è, ê, ê) or followed by two consonants in common spelling, it is not mute. When *e* is *strong* (e.g. in *le* when final), it is really [ə] and its elision is impossible.

The elision of [ə] is a kind of test of the linguistic *instinct* of the speaker, as he can have no time, when speaking, to calculate what the effect of his elisions will be. Here is an extreme case (such a sentence as the last to be quoted would generally be avoided by a French speaker, precisely because it contains so many vague, meaningless vowels):

“Je ne peux me souvenir de cette visite distinctement. Comment puis-je te dire le nom de ce visiteur? Ne te fâche pas de ce que je ne te le dis pas.”

Writing every word fully in phonetic signs, we get:

[ʒə nə pø mə suvəni:r də setə vizitə distɛktəmã.
kðmã pɥi ʒə tə di:rə lə nɔ̃ də sə vizitə:r? nə tə
fa:ʃə pa də sə kə ʒə nə tə lə di pa.]

If we suppress every [ə] we have this:

[ʒ n pø m suvni:r d set vizit distɛktmã. kðmã
pɥi ʒ t di:r l nɔ̃ d s vizitə:r? n t fa:ʃ pa d s
k ʒ n t l di pa.]

As we must avoid certain difficult groups of consonants, viz.

[(ʒ n p)ø m suvni:(r d s)et vizit distɛ(ktm)ã.
kðmã pɥi(ʒ t d)i:(r l n)ɔ̃ (d s v)izitə:r? (n t f)ã:ʃ
pa (d s k) (ʒ n t) l di pa],

we must retain a few of those [ə]'s, and pronounce:

[ʒə n pø m suvni:r də set vizit distɛktəmã. kðmã
pɥiʒ tə di:rə lə nɔ̃ də s vizitə:r? nə t fa:ʃ pa də
s kə ʒə n tə l di pa.]

Notice—1. That it would be possible to say [pɥi ʒə t di:rə l nɔ̃ d sə vizitə:r . . . də s kə ʒə n tə lə di pa],

but in that way, some very short grammatical groups would begin with two consonants!

2. Words like *souvenir*, *événement* will always be pronounced [suvni:r, evenmã]—they are cases of **fixed elisions**; whilst *exactement*, *tristement* will always sound as [egzaktəmã, tristəmã]—they are cases of **fixed [ə]'s**.

II. **a** in the unstressed article or pronoun *la* before a vowel, **i** in the unstressed conjunction *si* before the pronoun *il*, are omitted, as shown by spelling.

Ex.: *la + abeille*, *si + il* *la + observe . . . = l'abeille, s'il l'observe.*

Remark—(a) It is only in very familiar or popular speech that vowels are omitted in other cases than those we mention. One may hear such contractions as *t't* à *l'heure*, or *c't' femm' là*. They show a healthy disregard of dead or dying forms and conventional spelling; but they have not yet obtained universal recognition, and only long habit enables a foreigner to avoid all appearance of vulgarity when he tries to emulate disregard of traditions.

(b) *faisais*, *faisons*, etc., really have (ə) for first vowel sound. Hence the correct elisions: *nous faisons* [nu fzã], etc.

Elision of Consonants

Taking the common spelling as the basis of what follows:

1. Consonants are **stable** (invariably pronounced):

(a) When initial, or before vowel: *salon*, *sbire*, *strie*, *comité*, *unanimité*.

(b) Generally, when medial (see, however, 2 (a)).

(c) When final in many monosyllables: *bec*, *fer*, *ours*,

veuf, etc.; learned or foreign endings: *nabab*, *David*, *julep*, *omnibus*, etc.; and most polysyllables ending in *l* or *r*.¹

2. Consonants are **extinct**:

(a) In certain difficult groups: *aulne* [o:n], *fil*s [fis], *sculpter* [skylte], *compter* [kõte], etc. etc.

(b) Very frequently, when final: *nom* [nõ], *fin* [fẽ], *camp* [kõ], *outil* [uti], etc.

Those are cases of fixed elision, corresponding to the fixed elisions of the [ə] in *souvenir*, *évènement*. No rules can be given. See under individual consonants, Chapters IV. and XI.

3. Consonants are generally **unstable**, or destructible, when final; i.e. when a word ending with an unstable consonant is the last of a clause, or precedes a consonant, that consonant disappears. These elisions are rarely mentioned as such; they are, however, extremely frequent; they are possible in all plurals, most masculine adjectives ending in *r*, *l*, *x*, *t*, etc., all adverbs ending in *t* or *s*, all verbal forms ending in *t*, *s*, *x*, or *z*, etc. etc.

But when an unstable consonant immediately precedes the first vowel of another word, it can be preserved. This preservation of a destructible consonant is called **linking** or *liaison*.

Ex.: *des*, *amis*, *intimes*, all end with an unstable *s*.

In the group *des amis intimes*, the *s* of *des* and of *amis* will be preserved by the following vowel, while the *s* of *intimes*, ending a clause, disappears.

¹ Excepting several words in *il*; *monsieur*; and most words in *er*=[e], *ouvrier*, *parler*, etc.

II. Linking

Linking is the preservation of a destructible consonant before a vowel.

We have said that it is considered difficult in French to pronounce two vowels in immediate succession, and also that a consonant is weaker if it follows than if it precedes a vowel.

If a clause ends with an unstable consonant, that consonant will disappear on account of its faintness and uselessness: *il vient* = [il vjɛ̃] or even [i¹ vjɛ̃].

But if that last *t* is immediately followed by a vowel, things are different at once. (1) It will become less faint since it precedes a vowel; it will not be a final any more, but the first sound of a spoken syllable. (2) It will not be useless, it will prevent the meeting of two vowels.

Il vient aujourd'hui = [il vjɛ̃-to-zu-r-dɥi].

Cases of Linking

Linking can only take place when two words follow each other immediately, i.e. when they are closely connected by position and meaning. Even then it frequently does not happen, destructible consonants tending to disappear altogether from the language. This is a case of the conflict of tendencies. Meanwhile—

1. It is a **mistake not to link** in the following cases:—

(a) Between a plural or a numeral and a noun or adjective.

(b) Between a verb and its personal pronoun, or a personal pronoun and its verb.

¹ The word *il* is treated by most French speakers as ending with a destructible *l*.

- (c) The adjective and the noun that *follows*.
- (d) Adverbs or prepositions and the words they modify or govern.
- (e) Conjunction *quand* and the following word.
- (f) The various forms of *être* and *avoir* (especially when used as auxiliaries) and the words that follow.
- (g) *En* and the following word.
- (h) Pronoun or verb and *en* or *y*.
- (i) In well-known compounds or phrases; e.g. *de temps en temps* [də tãz ã tã], *mot à mot* [mot a mo], *croc-en-jambes* [krøk ã zã:b], *tôt ou tard* [to:t u ta:r], *pot-au-feu* [pot o fe], *petit à petit* [pətit a pti], *pied à pied* [pjɛt a pjɛ].

2. It is a **mistake to link** in the following cases:—

- (a) Before an aspirate *h* (see below: IV.).
- (b) In the plurals of compound nouns: *des chars-à-bancs* [də ʃar a bã], *des arcs-en-ciel* [dəz ark ã sjɛl].
- (c) Before the [w] of *oui* and *ouate* [wi, wat];¹ the [j] of *yatagan*, *yacht*, etc.; before *onze*, *onzième*, *uhlan*, and in the phrase *sur les une heure*.

3. In other cases **linking** is **rare**, **unnecessary**, and **may be faulty**, e.g.:

(a) After a noun in the singular, even if the next word is the adjective; e.g. *un chaos indescriptible* may be pronounced with linking [ɔ̃ kaoz ɛ̃deskriptibl], while '*un chien affamé*' must always be [ɔ̃ ʃjɛ̃ afame].

(b) Between a verbal form (except as mentioned above) and the next word. *Il prend un bain* is either [il prã ɔ̃ bɛ̃] or [il prãt ɔ̃ bɛ̃], but *il court encore* must always be = [il ku:r ɔ̃kɔ:r].

N.B.—Correct linking is to French speakers what the correct use of *h* is to English speakers. Nothing reveals imperfect education so surely as incorrect linking. As

¹ It is often done, however, on account of the initial vowel *o*.

[t] and [s] are the consonants far the most frequently heard in linking, it is a [t] or an [s] that the would-be elegant speaker intercalates at the wrong places. One will often hear such things as *peu-z-à-peu* or *peu-t-à-peu*, to say nothing of *petit-à-petit* changed into *petiz-à-petit*. On the other hand, the avoidance of linking is not bound to attract attention; while in every case an incorrect linking will. It is safer, therefore, when in doubt, to err on the side of abstention.

How Linking affects the Final Consonant

The consonants that can be unstable are in common spelling *c, d, f, g, n, p, q, r, s, t, x, z*.

1. The plosives should all be *unvoiced* in linking; i.e. *c, g, q* = [k]: *franc étrier, sang et eau, cinq amis* [frãk etrije, sãk e o, sãk ami].

2. All fricatives are *voiced*; i.e. *f* = [v]—*neuf ans* [nøv ã]; *s, x*,¹ *z* = [z]—*des amis, dix amis, allez-y* [døz ami, diz ami, alez i].

3. *n* is *revived*, and no more lost in the nasal vowel. But the vowel generally remains nasal. *Un homme, commun accord, en avant, on assure* = [õn øm, kømõn akø:r, õn avã, õn asy:r]. But *bon*, in linking, becomes [bøn].

4. *r* is heard again, the preceding vowel remaining what it was: *aimer* [e:me]; *aimer à boire* [e:mer a bwa:r].

5. Mention must be made here of certain words containing an unstable *l*. Final *l* in Old French being very different in pronunciation from the ordinary *l* (as is the case to-day in English), came to be spelt in a very different way, and so we have now *beau, bel*; *cheval, chevaux*; *col, cou*;

¹ Final *x* generally stands for *s*, or is treated as such; except in a few proper names or learned words, in which it represents a *stable* [k + s]: *Félix, phénix*, etc.

travail, travaux, etc. etc. As regards linking: Certain adjectives have now two forms for the masculine: one in *eau*, or *ou*, is used when the adjective is final, or precedes a consonant; one in *l* in cases of linking: *beau jour, bel après-midi; amour fou, fol amour*.

Remark.—As a rule (always providing that the necessary changes are made, as above) the masculine adjective, in linking, is the same as the feminine, to the ear.

<i>bel homme</i> [bɛl]	<i>belle femme</i> [bɛl]
<i>grand homme</i> [grɑ̃t]	<i>grande femme</i> [grɑ̃d ^o] ¹
<i>bon homme</i> [bɔ̃n]	<i>bonne femme</i> [bɔ̃n]
<i>gros homme</i> [groz]	<i>grosse femme</i> [gros]

Note, however, important exceptions:—

<i>vif</i> = [vif] always	fem. = [vi:v]
<i>court</i> = [ku:r] always	„ = [kurt]
<i>franc</i> = [frɑ̃] but in linking = [frɑ̃k]	„ = [frɑ̃:f]
<i>malin</i> = [malɛ̃] „ „ = [malɛ̃n]	„ = [malij]
<i>divin</i> = [divɛ̃] „ „ = [divɛ̃n]	„ = [divin]
<i>commun</i> = [kɔ̃mɔ̃] „ „ = [kɔ̃mɔ̃n]	„ = [kɔ̃myn]

III. Numerals

With regard to linking and elision, the numerals deserve special attention.

Every number has a *name* in the language, which might be called its normal form: 2, 5, 100 = [dø, sɛ̃k, sɑ̃].

1. Now, if the name of a number ends in common spelling with a mute *e*, elision must take place in the same cases as usual: *douze apôtres, seize mars* = [duz apo:tr,

¹ See "Assimilation."

sez mars]; but *quatre cardinaux* must be [katrə kardino] to avoid the meeting of three consonants [tr k].

Remarks.—

(a) 4 is often pronounced [kat] before a consonant. That is not yet regarded as correct. 4 should be [katʁ] when final, and [katrə] before a consonant.

(b) *onze* is treated as if beginning with an invisible aspirate *h*. *les onze*; *le onze avril* [lɛ ɔːz; lə ɔːz avril].

(c) final [z] of 11, 12, etc., becomes [s] before unvoiced consonants. *15 francs* [kɛs frɑ̃].

This disposes of *une*, 4, 11, 12, 13, 14, 15, 16, 24, 34, etc.; 30, 40, etc.; 71–76, 91–96, etc. etc.

2. As to numbers—and all numbers ending in—*un*, 2, 3, 5, 6, 7, 8, 9, 10, 20, 100, they are not subject to elision or linking unless the next word follows *immediately*, i.e. is closely connected with them by the context. That is **always** the case when that word is the noun that they qualify, or its epithet: *deux amis*, *un honnête homme*. Linking and elision are possible again in such phrases as: *trois à trois*, *cing pour cent*, *six ou huit*, *cent et quelques*; but many speakers, even in such cases, would not alter the normal form.

3. 1 (masc. *un*), 2, 3, 20, 100, all ending normally with a mute consonant, *link* with the following vowel as [ɔ̃n, dez, trwaz, vɛ̃t, sɑ̃t].

Remark.—

(a) When *un* is a noun, or part of a number, no elision or linking takes place *before* it. *101*=[sɑ̃ ɔ̃]. *le 1 et le 23*=[lɛ ɔ̃ . . .].

(b) 20=[vɛ̃t] in the series 22–29 inclusive, but *not* in 82–89; i.e. 22, 23, 24 . . . =[vɛ̃t də, vɛ̃t trwa, vɛ̃t katr] . . . but 82 . . . =[katrə vɛ̃ də] . . .

4. 6, 10, ending with a fricative, regularly become [siz, diz] before a vowel, and [si, di] before a consonant.

9, also ending with a fricative, ought to become [nəv]

and [nə]—which it *always* does in *neuf heures*, *neuf ans*, *neuf hommes*; and frequently in *neuf francs* [nəv ɛʁ, nəv ɑ̃, nəv ɔm, nə frɑ̃], but there is a tendency to preserve it always as [nəf]; it is not very audible as [nə] and resembles [də]; on the other hand, the assimilation of *f* into [v] is not frequent, and sounds strange.

Remark.—

10=[dis] before consonant in 17=[dis sɛt], and=[diz] before voiced consonant in 19 [diz nəf].

5. 5, 8 remain [sɛ̃k, ɥit] before a vowel, and lose their final plosive before a consonant.

7, ending with a plosive, ought to be [sɛ] before a consonant, as it frequently is; but there is a tendency to pronounce it always [sɛt] so as to avoid confusion with *ses*, *ces* [sɛ̃].

Remark.—

No elision or linking before *huit*. *les trois 8*=[lɛ trwa ɥit]; except in numbers: 18=[diz-ɥit]; 28=[vɛ̃t-ɥit]; 38=[trɑ̃t-ɥit].

IV. Aspirate "h"

We have already mentioned that the glottal fricative [h]—the initial sound of English *hero*, *house*, *hill*—has disappeared from cultured Northern French, while its sign *h* has survived in spelling.

It follows that all words beginning with *h* + *vowel* in spelling really begin, *for the ear*, with a vowel; e.g. *habile*, *honteux*, *hideux*, *humain* = [abil, ɔ̃tɛ, idɛ, ymɛ̃].

However, a certain number of them still play in the language precisely the same part as when they used to begin with the fricative sound [h]; i.e. elision and linking are still impossible before them. Such is the case, for instance, of *honteux* and *hideux*; *des enfants*

honteux, un singe hideux, will be [dɛz ɑ̃fɑ̃ ɔ̃tø, ɛ sɛ:ʒø idø], just as if a consonant existed between [fɑ̃] and [ɔ̃], [ʒø] and [i].

In all such cases of persisting consonantal influence the word is said to begin with an "aspirate" *h*; while it is said to begin with a "mute" *h* when the sign *h* is absolutely meaningless, and the word is treated exactly as if it had always begun with a vowel; e.g. in *un habile homme* = [ɑ̃n abil ɔm], the *n* of *un* and the *e* of *habile* are respectively linked and elided.

There is no means of telling when or why an *h* is "aspirate" or not. The dictionary contains about 280 words beginning with an "aspirate" *h*; the following are the best known.

Elision and linking are not allowed before (*h* is "aspirate" in):

<i>hâbler</i>	<i>hameau</i>	<i>hareng</i>	<i>hennir</i> [anir]
<i>hache</i>	<i>hampe</i>	<i>hargneux</i>	<i>Henriade</i>
<i>hagard</i>	<i>hanap</i>	<i>haricot</i>	<i>héraut</i>
<i>haie</i>	<i>hanche</i>	<i>haridelle</i>	<i>hère</i>
<i>haillon</i>	<i>hangar</i>	<i>harnais</i>	<i>hérissier</i>
<i>haine</i>	<i>hanneton</i>	<i>harpe</i>	<i>hernie</i>
<i>haire</i>	<i>hanter</i>	<i>harpie</i>	<i>héron</i>
<i>hâle</i> (sunburn)	<i>happer</i>	<i>harpon</i>	<i>héros</i>
<i>haler</i> (to tug)	<i>haquenée</i>	<i>hasard</i>	<i>herse</i>
<i>haleter</i>	<i>haquet</i>	<i>hâte</i>	<i>hêtre</i>
<i>halle</i>	<i>harangue</i>	<i>haubans</i>	<i>heurt</i>
<i>hallebarde</i>	<i>haras</i>	<i>haubert</i>	<i>hibou</i>
<i>hallier</i>	<i>harceler</i>	<i>haut</i>	<i>hideux</i>
<i>halo</i>	<i>hardes</i>	<i>hâve</i>	<i>hiérarchie</i>
<i>halte</i>	<i>hardi</i>	<i>hâvre</i>	<i>hisser</i>
<i>hamac</i>	<i>harem</i>	<i>hâvre-sac</i>	<i>hobereau</i>

hocher	hotte	houspiller	hulot
homard	houblon	housse	humer
honnir	houe	houssine	hune
honte	houille	houx	huppe
hoquet	houle	hoyau	hure
hoqueton	houlette	hublot	hurler
horde	houppe	huche	hussard
horion	hourî	huée	hutte
hors	hourra	huguenot	

To which should be added all terms derived from them, and most foreign names beginning with *h*: *Hollande*, *Hongrie*, *Habsburg*, *Hamburg*, *Hanse*, etc.¹

Remarks.—

1. *Héros* (asp. *h*) gives *héroïne*, *héroïque*, etc., with 'mute' *h*;

Hanse (asp. *h*) gives *hanséatique*, with mute *h*; but

Henri (mute *h* in usual speech) gives *Henriade*, with asp. *h*.

2. Within words *h* has no existence (*exhausser*, *enhardi* = [egzose, ãardi]), save that it always prevents linking, or combination of vowels; e.g.

enhardi = [ãardi], not [ɛnardi];

ahuri = [ayri], not [ori].

V. Linking, Elision, and Conventional Spelling

From all that precedes, it must now appear that elision and linking are inseparable phenomena. There is no essential difference between the disappearance of a con-

¹ But *h* is mute in *Halicarnasse*, *Hannibal*, *Hébrides*, *Helvétie*, *Herzégovine*, *Hibernie*, *Himalaya*, *Hudson*, *Hymette*, *Hyrcanie*, and others.

sonant before a pause or another consonant, and the omission of [ə] before a pause or another vowel; and when [ə] is preserved between two consonants, it links them just as a final consonant links two vowels.¹

The frequency of elision in the speech of an individual is generally inversely proportionate to the frequency of linkings. People who read little, and unconsciously depend on ear and tongue for the shaping of their speech, tend toward the extreme of suppressing all final consonants, and all [ə]. (See, however, footnote.)

People who read "not wisely, but too well," and allow their eyes to influence unduly their ideas on language (very few people listen to the *sounds* of what is said to them or by them) tend, on the contrary, toward the extreme of pronouncing everything they read. This takes them back to pronunciations that have passed away long ago, and are not, or ought not to be, correct any longer.

This is true of English speakers also, and one of the best guides through the maze of individual pronunciations is a distrust of speech-forms that prevail mostly amongst the book-educated.

For instance, how can a Frenchman tell whether he ought to say *often* with a *t*, or elide the *t*? That the *t* must have been correct one day is pretty certain, but is its omission vulgar, or is its preservation pedantic? The common people, as they are called, those who gradually impose their pronunciations on the higher classes, omit the *t*; many, if not most, in the middle class preserve it, and yet it is omitted by the best educated people. Statistics might help; but in practice it is very difficult to

¹ People ignorant of spelling frequently insert an [ə] in the midst of a difficult group of consonants. They will say [lɔrsəkə] for [lɔrskə], *lorsque*; we have already mentioned [ursə blä].

know exactly how matters stand in all cases ; a speaker is correct on some points, on others not. The best and safest way is to consider as sufficiently correct all *shortenings* common to educated and uneducated speakers, and never to trouble ourselves with the so-called *careful* pronunciations that are not *universal* amongst educated speakers.

It is necessary to insist on this question of correctness, because it generally amounts to a question of fidelity to common spelling ; and at the same time, in French at any rate, there are few important variations of speech that do not depend mostly on the liberty that the speaker allows himself with regard to the preservation of decaying sounds.

The confusion and irreparable injury to the French language already occasioned by spelling, and still on the increase at the present time, are but too easily exemplified.

Taking only the case of final consonants, most words are still spelt with those that they used to possess a long time ago, many of which are now extinct or unstable. This imperfection of spelling is not only a source of great difficulty to foreigners ; it has also caused French people themselves to fall into error. For instance, the final *r* in words like *monsieur*, *boucher*, *épiciier*, is always omitted (for the present at least ; who knows if it will not be revived ?). But the final *r* of the infinitives of the first conjugation, while it is always omitted by some speakers, is preserved in linking by others, quite illogically ; and the final *r* of adjectives in *eur*, formerly extinct, or at least unstable, has now been completely revived, and is stable.

An instance and a proof of this is found in the first fable of La Fontaine, *Le Renard et le Corbeau*.

*Le Renard dit : " Mon bon monsieur,
Apprenez que tout flatteur
... "*

Flatteur does not rhyme with *monsieur* nowadays, but it did at the time; not that *monsieur* was pronounced with stable *r*, but *flatteur* suffered elision. If we pronounce in the old way [fla^tɛ] we understand at once why a number of very common words of this class have a feminine in *euse* [ɛ:z]. They were supposed to belong to the far more numerous class of adjectives in *eux* (Lat. *osus*) which had also lost their final [s] and had a feminine in *euse* (Lat. *osa*). Hence: *précieux, précieuse; menteur, menteuse*. (But learned words were not thus misgrouped: *acteur, actrice; enchanteur, enchanteresse*.)

Again, words like *sculpter* or *baril* must be pronounced [skylte, bari], but a large number of people, influenced by reading, pronounce [skylpte, baril].¹

In a few cases common spelling is rational, which further increases the confusion. Compare *il rit* and *il a*. *Il a* is rational, the *t* being suppressed in spelling as well as pronunciation; *il rit* is not. The consequence is that, even in linking, the *t* of *il a* cannot be revived (*il a encore* = [il a ãkɔ:r]), while the *t* of *il rit* can be maintained (*il rit encore* = [il rit ãkɔ:r]).

That *il a* could be spelt with a *t* is amply proved by etymology, older spelling, and the group *a + pronoun*, where the *t* has remained unharmed. Cf. *il a; a-t-il; like il passe, passe-t-il; viendra-t-on?* etc.

¹ Such forms may not even be revivals of old pronunciations; because spelling in many cases is purely pedantic, and does not reproduce the pronunciation of *any* period in the language; e.g. *phénomène*; nobody has ever said in French, at any time, anything but *fénomène*. Compare English *debt*, always *det*.

CHAPTER X

ASSIMILATION

WE have already mentioned that it is difficult to produce two perfectly pure sounds in immediate succession. It is no exaggeration to say that, in theory at least, the feat is impossible. "It can be asserted, in general," says Professor Passy, "that every sound is influenced in some measure by the neighbouring sounds."

If we try to say [m] and [t] without any stop, there must be a moment, however short, when some mixed sound, made up less and less of [m] and more and more of [t], will intervene. It will generally be so short that the ear will not be able to detect it, and therefore the group will be as pure as can be wished. Increase the energy, and between the bilabial nasal and the unvoiced plosive a mixed unvoiced bilabial plosive [p] is heard. This is sometimes indicated in common spelling. Cf. English *empty*, originally spelt without *p*. The excrescent letter has phonetic justification in energetic speech. But this influence of one sound over another goes still further. The stronger can modify completely the nature of the weaker one.

If we carefully compare the groups [ka, ko, ki, ke, ku], our ear detects slight differences between the various [k]'s; and self-observation reveals the fact that the linguo-palatal explosion does not take place at precisely the same point in every case. In other words, the shape that the mouth was beginning to assume for the vowels before we had finished the consonants had an influence on the latter. The consonants acquired some-

thing of the nature of the following vowels ; they became to a small extent *similar* to them.

It might seem that those sound-changes hardly deserve to be studied for practical purposes ; either they are imperceptible, or, if the speaker is able to produce isolated sounds correctly, makes the correct elisions, and speaks at the proper speed, they will be automatically correct in number and nature.

This is perfectly true in the majority of cases, but not in all. First of all, some assimilations are remarkably audible, in French as in English. In English we always say *it's ript* for *it iz ripped*, assimilating the [z] of *is* to the [t] of *it*, and the [d] to [p] in *ripped* ; so the *s* of the plural is voiced after a voiced plosive, and unvoiced after an unvoiced plosive : *dogs, docks* [dɔgz, dɔks], *robes, ropes* [rɔ:bz, rɔ:ps].

Further, we notice that these changes are automatic only in a certain sense :

(a) We can generally *resist* the assimilative influence to a great extent ; e.g. if we really want to, we can pronounce *b* and *s* in *obstinate*, though we generally allow the *s* to unvoice the *b*, and say *opstinate*.

(b) We can *choose* which sound will modify the others most ; e.g. we can say for the compound letter *x* either [ks] or [gz] in the word *exile*, according to difference of meaning or even of taste.

(c) It is local convention that decides to what extent assimilative forces should be resisted, and on what sounds it should bear ; e.g. in *to observe* the Englishman will preserve the *b* and vocalize the *s* [ɔbzə:v], while the Frenchman, in *observer*, will preserve the *s* and devocalize the *b* [ɔpsɛrvɛ].

Assimilation of Consonants

The essential assimilation in French is the assimilation of two consonants, one of which is voiced :—

1. When the consonants belong to two syllables, the second assimilates the first ; the assimilation is *regressive*.

<i>absent</i> = [ab + sã]	= [apsã]	}	regressive devocalization.
<i>médecin</i> = [med + sɛ̃]	= [metsɛ̃]		
<i>Afghan</i> = [af + gã]	= [avgã]	}	regressive vocalization.
<i>anecdote</i> = [anɛk-dot]	= [anɛgdɔt]		

Remark.—Mute *e* does not prevent assimilation (see *médecin*).

2. When the two consonants belong to the same syllable—in that case the second is always a liquid [l, m, r] or a semi-consonant [ɥ, w, j]—the first devocalizes the second : *progressive* assimilation.

<i>tuile, pois, pied</i>	= [tũil, pwa, pje]
<i>peuple, prisme, fatras</i>	= [pœp, prism, fatra]

Remark.—A final unvoiced liquid [l, m, r] is so faint that it frequently disappears in hurried or popular speech : *peuple, quatre, cataplasme* will often be heard as [pœp, kat, kataplas] ; but these simplifications are still regarded as excessive.

3. When *s* precedes *b* or *m*, the assimilation may be either progressive or regressive, e.g.—

sbire, presbytère, fantasmagorie, etc., are [sb̥i:r, presb̥, fãtasm̥], etc., or [zbi:r, prez̥b̥, fãtaz̥m].¹

As final [m̥] can disappear, a word like *rhumatisme* has

¹ However, initial *sm* (which occurs in some foreign words only) is always [sm] : *Smollett, smala* . . .

three pronunciations: [rymatism_o] or [rymatizm], which are equally correct; and [rymatis], still exclusively popular.¹

4. There is a slight difference between a [t] or [p] and an unvoiced [d] or [b]. The devocalized sound is not produced with the same energy. We can therefore establish a distinction between complete assimilation (when [d] practically becomes [t]) and cases when the [d] is merely unvoiced: partial assimilation.² The former occur only in words and well-known compounds, the latter between words.

Cf.: *chauve-souris* [ʃo·fsuri] *lève-toi* [lɛ·v twa]
passé-debout [pa·zdəbu] *tasse de thé* [ta·ʃ də te]

For practical purposes, however, the distinction may be ignored.

5. The frequency of assimilations is directly proportionate to the frequency of elisions. If we elide a large number of [ə]'s (the buffer-vowel), we cause a large number of consonants to meet and clash, and increase the possibilities of assimilation: e.g. *de temps en temps*, according to rules given above, had better be left as [də tãz ə tã]; but many French speakers omit the [ə], which leads them to an initial "double t": [t:ãzãtã]. Again, words like *second*, *jeter*, etc., according to what precedes them, may remain [səgõ, ʒəte]; or, by elision of the [ə], must become [zgõ, jte].

¹ Note that a word like *prisme* is never [pris], because it is not used by the "people."

² To indicate partial assimilation, two signs are used. An _o under a voiced consonant shows that the glottis is more open and there is partial devocalization; while _v under a breath-consonant shows that the cords are slightly contracted, and the consonant is partly vocalized; e.g. _o half-way between d and t; _v half-way between t and d; _o = _v.

pour jeter le second [pur zəte] } [l səgɔ̃] or [lə zɡɔ̃]
j'ai jeté le second [ʒe jte] }

6. Any sound placed between nasals is in danger of being more or less nasalized. This influence should be resisted. One does hear such assimilations as :

[ɛ̃n ɔ̃m]	for	[ɛ̃n ɔm]	<i>un homme</i> ;
[mwa mɛ̃:m]	„	[mwa mɛ:m]	<i>moi-même</i> ;
[mãmã]	„	[mamã]	<i>maman</i> ;
[pwɛ̃n mi:r]	„	[pwɛ̃ d mi:r]	<i>point de mire</i> ;

but those forms are far less harmonious, very little more convenient, and sometimes provincial.

Vowels and Assimilation

Assimilation has a great influence on French vowels ; but it cannot be said that the consequent changes are as regular and universal as among the consonants. Very few speakers will think of disputing the fact that they say [ʃofsuri] for [ʃovsuri], i.e. *chauve-souris*, but most of them will deny, and some with justice, that they say [kjɛla] for [ki ɛ la], i.e. *qui est là ?*

And yet the very fact that the vowel is generally respected, while the consonant is treated unceremoniously, is conducive to vowel-change, at least as far as *length* is concerned.

It is precisely the superior energy of the vowel that explains a good many of the phenomena of vowel-length. The vowels "cheat" certain consonants out of some of their sound. A vowel cannot cheat [f] out of its friction, or its breath, so that when followed by [f] a vowel is generally short (*veuf* = [vøf]) ; but a vowel preceding [v] can cheat that [v] out of some of its *voice*, and so it does

(compare *veuve* = [vø:v]). We notice that voiced plosives do not lengthen vowels regularly—why this exception? By referring to “Plosives” (Chap. IV.), we find that each can act as a protecting partition, for each begins with a short silence (stages 1 and 2 of production). Again, a final vowel (a vowel that has no consonant to draw upon) is short (Chap. VII.).

Further, a stressed or clear vowel treats a weak one just as badly as it would treat a consonant. For example, if we say [ki ε la] with a clear [i], the [ε] becomes very short and muffled; but if, on the contrary, we sacrifice the [i], and reduce it to the semi-consonant [j], the [ε] sounds clearer.

This explains practically all the elisions of unstressed vowels before others that are stronger (*l'abeille, s'il l'observe*, etc.). It might be said that unless the speaker is very careful, the stronger of two vowels will gradually absorb all the energy available for the pair. In a few cases, the unstressed vowel, instead of being simply weakened, is really made identical with the stressed one: e.g. *étais*, normally [etε], may be heard as [εtε].

It may be well to draw the attention of the student to certain vowel-changes accompanying the disappearance of a consonant.

Cf.	un œil [ø:j]	des yeux [jø]
	un œuf [øf]	des œufs [ø]
	sot [so]	sotte [søt]
	premier [prømjø]	première [prømjø:r]

It will be found that [ε, ø, ø] generally become [e, o, ø] when the following consonant disappears, and that in such cases the length of the vowel disappears with the consonant.

To sum up: Assimilation may be regarded, historically,

as the source of almost every sound-change in the language. But if it is taken to mean a present variation in the nature of a sound, owing to the influence of a neighbouring sound, it may be regarded as non-important as far as the *quality* of French vowels is concerned. Its influence on their *length*, or their *elision*, has been examined already. On the contrary, its influence on the quality of consonants is constant, and deserves to be carefully studied.

CHAPTER XI

USUAL SIGNS AND REAL SOUNDS

WE have read of a man who possessed a rather peculiar clock. "There is nothing the matter with that clock," he used to say to his friends; "you may think it is hopelessly erratic, but all you want to do is to study it a bit, that's all. It is perfectly accurate, in its way. For instance, when it strikes eleven, and it points to twenty-five past four, you may be sure it is about half-past two."

Now, French "orthography" is not unlike that clock. It *does* give you some information, but on condition that you study it a bit: e.g. "when a final *s* is usually mute, and immediately precedes a vowel, it *may* (!) be heard, in which case it sounds like *z*," etc. etc.

To be able to produce and combine French sounds is one thing; to be able to read aloud a French text correctly is quite another. The *signs* of common spelling have to be translated into *sounds*.

We have repeatedly referred, in the foregoing pages,

to the relations between common spelling and pronunciation; but it may not be amiss to sum up and complete such information as may have been gleaned by the reader, and to present it in a new way, taking common spelling as a basis.

Vowels

The following list contains the "vowels" themselves; the same, accented in various ways; all groups consisting of "vowels" only (even if the sounds represented are not exclusively vocalic); and lastly, all the nasal groups, in which *m* and *n* are used in the representation of purely vocalic sounds.¹ G. is the abbreviation for *generally*, i.e. always, except in cases mentioned *before* or *below*:—

- a = a before mute *s*—*cas, las, pas, tas* [ka, la, pa, ta].
 = a: before final [z]—*gaz, gaze*.
 = a G.—*fatal, banal, camarade* [fatal, banal, kamarad].
 = a: before final [r] or voiced fricative—*part, page, rail* [pa:r, pa:ʒ, ra:j].
 â = a occurs in *à, là, celà, voilà, çà, deçà, holà*.
 â = a in open syllables—*bât, gâteau* [ba, ga-to].
 = a: in closed syllables—*pâtre, pâle* [pa:tr, pa:l].
 aë = àɛ² rare—*Israël, Laërte* [isræl (izræl), lært].
 aen = ã occurs in *Caen* [kã].
 ai = ε op. syll.—*laitage, bai, haie* [lɛta:ʒ, bɛ, ε].

¹ *n, m* are sometimes combined with the preceding vowel, sometimes not. (*an, âne*=[ã, a:n].) They are not, when a vowel follows. *nn, mm* are always followed by vowel, and=[n, m], except in words beginning with prefix *en* [ã]; e.g. *ennuyer, emmener*=[ã-nɥije, ã-mne].

² The grave accent in phonetic script denotes a weakening in the *quality* of the vowel,

- ai** = ε: before final [r] or voiced fricative—*paire*, *ai-je* [pɛ:r, ε:ʒ].
- = e past definites and futures—*jouai*, *prendrai* [ʒwe, prɑ̃dre].
- = ə verbal stem *fais* before vowel—*faisons*, *mal-faisant* [fəzɔ̃, malfəzɑ̃].
- aî** = ε: *faîte* [fɛ:t].
- aï** = ài before consonants—*haïr*, *Haïti* [àir, àiti].
- = aj before vowels—*faïence*, *Baïa* [fajɑ̃:s, baja].
- aim** = ɛ̃ *faim*, *daim* [fɛ̃, dɛ̃].
- ain** = ɛ̃ op. syll.—*étain*, *maintien* [etɛ̃, mɛ̃tjɛ̃].
- = ɛ̃: cl. syll.—*vaincre* [vɛ:kr].
- am** = ɑ̃ op. syll.—*lampion*, *jambière* [lɑ̃pjɔ̃, ʒɑ̃bjɛ:r].
- = ɑ̃: cl. syll.—*lampe*, *jambe* [lɑ̃:p, ʒɑ̃:b].
- an** = ɑ̃ op. syll.—*Danton*, *pan* [dɑ̃tɔ̃, pɑ̃].
- = ɑ̃: cl. syll.—*Dante*, *panse* [dɑ̃:t, pɑ̃:s].
- ao** = ɔ (mute *a*)—*aoriste* [ɔrist].
- = o (do.) —*Saône*, *curaçao* [so:n, kyraso].
- aon** = ɑ̃ (do.) —*Laon*, *faon*, *paon* [lɑ̃, fɑ̃, pɑ̃].
- = ɔ̃ (mute *o*)—*taon* [tɔ̃].
- aoû** = u (mute *a*)—*août* [u].
- au** = ɔ rare—*Paul* [pɔl].
- = ɔ: before [r]—*Faure*, *Laure*, *Maure* [fɔ:r, lɔ:r, mɔ:r].
- = o op. syll.—*Pau*, *étau* [po, eto].
- = o: cl. syll.—*Gaule*, *taupe* [go:l, to:p].
- aü** = ày *Esaiï*, *Saiïl* [ezày, sàyl].
- ay** = ei before consonant—*pays*, *paysan* [pei, peizɑ̃].
- = ej before audible vowels—*rayon*, *payant* [rejɔ̃, pejɑ̃].
- = ε:j before mute *e*—*paye*, *raye* [pe:j, re:j].
- = ε in a few proper names—*La Haye*, *Laye*, *Say* [la ε, lε, sε].

- aÿ** = ai (rare)—*L'Hajj* [l ai].
- e** = ε G.—in closed syllables, and before “double consonants”; when stressed, or in monosyllables, and followed by consonant or consonants (spoken or mute)—*é-ter-nel, ter-reur, res-pect, tel, des, les*.
- = ə G.—in open unstressed syllables — *re-lai, lai-de, ar-mes, ar-ment, de, le*.
- = ə in open stressed syllables; e.g. in final *le* (*prends-le*).
- = e before final *z* (*nez, allez*); G. before final *r* (*aller, ouvrier*); in conjunction *et*; and *revision*.
- = a in *femme, hennir, rouennais, rouennerie, solennel*, and all adverbs in *emment* [amã].
- è** = ε G.—*succès, flèche* [syksɛ, flɛʃ].
- = ε: before final [r] and voiced fricatives—*liège, lierre, hier* [ljɛ:ʒ, ljɛ:r, jɛ:r].
- é** = e Always; it never occurs in closed syllable—*été, répété* [ete, repete].
- ê** = ε in op. syll.—*prêt, arrêt* [prɛ, arɛ].
- = ε: in cl. syll.—*frêne, tête* [frɛ:m, tɛ:t].
- ë** = ε G. (see also oë, uë)—*goëmon, goëlette* [gõemõ, gõɛlet].
- eau** = õ in *Jean* [ʒõ] (an extinct *e*; cf. former spelling *Jehan*).
- eau** = o in op. syll.—*beauté, nouveau* [bote, nuvo].
- = o: in cl. syll.—*heauume* [o:m].
- ei** = ε } as above { *seigneur* [sɛjɛ:r].
- = ε: } { *beige* [bɛ:ʒ].
- ein** = ẽ } do. { *teint, rein* [tẽ, rẽ].
- = ẽ: } { *teindre, feinte* [tẽ:dr, fẽ:t].

- em** = ã } as above { *temporaire, emmener* [tãpɔrɛ:r, ã-mne].
 = ã: } { *gingembre, temple* [ʒẽʒã:br, tã:pl].
- en** = ã } do. { *pendant, pendule* [pãdã, pãdyl].
 = ã: } { *tendre, audience* [tã:dr, odjã:s].
 = ẽ in words ending in *ien*, and derivatives—
maintien, maintiendrai [mẽtjẽ, mẽtjẽdre].
- eu** = ə in weak open syll. (never final)—*jeunesse, peut-
 être* [ʒənɛs, pøtɛ:tr]. (See, however, *eu* = ɔ.)
 = ɔ: before *r*, etc.—*fleur, fleuve* [flø:r, flø:v].
 = ɔ in op. syll.—*gueux, meunier* [gø, mœnje].
 = ɔ: cl. syll.—*gueuse, feutre* [gø:z, fø:tr].
 = y, y: *j'eus, il a eu* [ʒy, il a y], *gageure, mangeure*
 [gazy:r, mãzy:r].
- eû** = ɔ: in *jeûne*.
 = ɔ (or ə) in *déjeûner*.
 = ə in *je déjeûne*, etc.
- eun** = ɔ̃ *jeun* [ʒɔ̃].
- ey** = ε *bey, dey*.
 = ε: *Beyle*.
 = ɛj *seyant* [sɛjã].
- i** = i G.—*lit* [li], *artiste* [artist].
 = i: before [r] and voiced fricative—*tige, lire, bise*
 [ti:ʒ, li:r, bi:z].
- î** = i op. syll.—*fît, gît* [fi, zi].
 = i: cl. syll.—*abîme, gîte* [abi:m, zi:t].
- im** = ẽ op. syll.—*imbécile* [ẽbesil].
 = ẽ: cl. syll.—*limbe* [lẽ:b].
- in** = ẽ op. syll.—*indigène* [ẽdiʒɛn].
 = ẽ: cl. syll.—*Inde* [ẽ:d].
- For **i** = [j], see Chap. IV. 6.
- o** = ɔ G.—*poste, col, colline* [pɔst, kɔl, kɔlin].

- o = ɔ:** before [r], etc.—*loge* [lɔ:ʒ].
 = o when final—*pot* [po].
 = o: before final [z]—*rose, chose* [ro:z, ʃo:z].
ô = o op. syll.—*rôt* [ro], *hôtel* [otɛl].
 = o: cl. syll.—*trône* [tro:n].
œ = ə } as above { *œillet* [ɛjɛ].
 = ə: } { *œil* [ɛ:j].
 = e Greek words—*œdème, œsophage, Œdipe, œnologie* [edɛm, ezɔfaz, edip, enɔlɔg].
oe = wa *moelle* [mwal].
oë = ɔɛ *goémon* [gɔɛmɔ̃].
 = wa *Noël* [nɔɛl].
œu = ə G. in cl. syll.—*œuf* [ɛf].
 = ə: before [r] and voiced fricative—*œuvre* [ɛ:vr].
 = e final—*vœu* [vø].
oi = wa G.—*bois, toile* [bwa, twal].
 = wa: before r, etc.—*boire, toise* [bwa:r, twa:z].
oï = wa op. syll.—*croûtra, surcroût* [krwatra, syrkrwa].
 = wa: cl. syll.—*cloître, goître* [klwa:tr, gwa:tr].
oï = ɔi *Heloise* [elɔi:z], *Loïs* [lɔis].
oin = wɛ̃ op. syll.—*point* [pwɛ̃].
 = wɛ̃: cl. syll.—*poindre* [pwɛ̃:dr].
om = ɔ̃ } as above { *nom* [nɔ̃].
 = ɔ̃: } { *nombre* [nɔ̃:br].
on = ɔ̃ } do. { *ton* [tɔ̃].
 = ɔ̃: } { *tondre* [tɔ̃:dr].
ou = u G.—*roue* [ru], *route* [rut].
 = u: before [r], etc.—*rouge* [ru:ʒ].
où = u only used in *où* (where).
oy = wa *Leroy*.
 = waj before vowels—*loyal, voyant* [lwajal, vwajã].
u = y G.—*rue, rude* [ry, ryd].

- u = y:** before [r] and voiced fricative—*mur*, *ruse* [my:r, ry:z].
 = η before vowels—*nuée*, *ennui* [n η e, $\text{ã}\eta$ i].
 = w after *q* (which see)—*équation* [ekwasj õ].
- ù** occurs in *où* only.
- û = y** op. syll.—*fût* [fy].
 = y: cl. syll.—*fûmes* [fy:m].
- ue = ø** } as above { *cueillir* [køji:r] } before *il* = [j],
 = ø: } { *cueille* [kø:j] } after *c* or *g*.
- uë = y** after *g* only—*ciguë*, *aiguë* [sigy, $\text{ɛ}gy$].
- um = õ** op. syll.—*Humbert* [õb $\text{ɛ}r$].
 = õ: cl. syll.—*humble* [õ:bl].
- un = õ** } as above { *lundi*, *Autun* [l $\text{õ}di$, ot õ].
 = õ: } { *jungle*, *Belzunce* [z õ :gl, belz õ :s].
- uy = qi** when final or before consonant—*Duruy* [dyrqi].
 = qij before vowels—*bruyant* [brqij ã].
- y = i** between consonants, or when final—*lys*, *Neuilly* [lis, n $\text{ø}ji$].
 = i: before [r], etc.—*lyre* [li:r].
 = j when preceding, and not preceded by, a vowel—*yeux*, *alcyon*.
- y = i + i** between vowels—*payant*, *voyant* = *pai-iant*, *voi-iant* [p ɛ -j ã , vwa-j ã].

Consonants

Regarding any consonantal sign, or sign-group, in common spelling, five main questions arise:—

- I. What sound does it represent?
- II. In what words is that sound *stable*? (always pronounced).
- III. In what words is it *extinct*?

IV. In what words is it *unstable*? (pronounced in linking only).

V. In what words is it *long*?

We shall endeavour to answer these questions as fully and briefly as possible, in the case of each consonantal sign or group of French common spelling.

Abbreviations :

I. = This sign represents *the sound* . . .

II. = This sound is *stable*.

III. = It is *extinct*.

IV. = It is *unstable*.

V. = It is *long*.

A. = Always.

G. = Generally.

N. = Never.

Exc. = Exceptions.

Thus—

b I. : [b]. II. : G. III. : in *plomb*, *Doubs* [du]. IV., V. : N., means that the letter *b* of common spelling represents the sound [b]; that this sound is generally stable, i.e. heard whenever the sign is present, the only exceptions being (III.) *plomb* and *Doubs* (the latter being pronounced [du]); lastly, that the sound is never unstable and never long.

c (a) I. : [k] before *a*, *o*, *u*; before consonants; when final. II. : G. III. : as final of *accroc*, *blanc*, *broc*, *caoutchouc*, *clerc*, *escroc*, *estomac*, *flanc*, *franc*, *jonc*, *marc*, *tabac*, *tronc*; as last but one of *échecs* (but *échec* = [eʃɛk]), *lacs* [Engl. *net*], *aspect*, *circonspect*, *instinct*, *respect*.

IV. : in the compounds *franc-étrier*, *porc-épic*, *croc-en-jambes*.¹ V. : N.²

(b) I. : [s] before *e*, *i*, *y*. II. : A. III., IV., V. : N.

(c) I. : [g] in *anecdote*, *second*, and derivatives.

ç I. : [s] used before *a*, *o*, *u* only. II. : A. III., IV., V. : N.

ch (a) I. : [ʃ] in most cases. II. : A. III., IV., V. : N.

(b) I. : [k] (1) before consonants : *chlore*, *chrétien* ; (2) in certain words, for the most part distinctly learned or foreign, viz. *anachronisme*, *archange*, *archéologie*, *archétype*, *archonte*, *catéchumène*, *chalcédoine*, *chalcographie*, *chaos*, *chiromancie*, *chœur*, *choléra*, *chorus*, *écho*, *loch*, *schène*, *scholie*, *tachygraphie*, *varech*, *yacht* [jak], *Acheloüs*, *Achéron*, *Melchior*, *Melchisédec*, *Michel-Ange*, *Nabuchodonosor*, *Tycho-Brahé*.³
II. : G. III. : *almanach*. IV., V. : N.⁴

cq, cqu I. : [k] (see q). II. : A. III., IV., V. : N.

cu See above : Vowels *ue*.

d (a) I. : [d]. II. : in *sud*, and foreign proper names ending with vowel + *d* : *Alfred*, *Manfred*, *David*, *Joad*, etc. ; (but *Édouard*, *Edmond* = [ɛdwar, ɛdmɔ̃]). III. : G. as final. IV. : in *grand* ; verbal endings ; *froid aux pieds* and *pied à terre*. V. : N.

(b) I. : [t] in linking only.

¹ *donc* = [dɔ̃k] when emphatic (*therefore*) ; = [dɔ̃] in usual cases (*so*, *now*, *then*).

² *cc* = [ks] before *e*, *i*, *y* ; otherwise = [k].

³ Cf. the following *familiar* names : *Michel*, *Rachel* [miʃɛl, raʃɛl]. *Joachim* in familiar speech = [ʒɔaʃɛ̃] ; the learned pronunciation, applying to the historical character = [ʒɔakim]. In the same way, *archevêque* = [arʃɛvɛk], while *archiépiscopal* = [arkiɛpiskɔpal].

⁴ The group *cch* is pronounced by some speakers as double [k] (*Bacchus*, *bacchante*, *bacchanale*).

- f** (a) I. : [f]. II. : G. III. : *bœufs, œufs, nerfs, clef, bœuf-gras, nerf de bœuf* [nɛr də bœf], *cerf-dix-cors, cerf-volant, chef-d'œuvre*. IV. : *neuf* (9). V. : N.
 (b) I. : [v] in linking. *neuf hommes* = [nœv ɔm].
- g** (a) I. : [g] before *a, o, u*; before consonant, or when final. II. : as final in Eastern names and *zig-zag*. III. : G. as final; also in *signet* [sinɛ], *vingt* [vɛ̃], *doigt* [dwa]. IV. : *sang* in "*sang et eau*," *long, Bourg-en-Bresse*. V. : N.¹
 (b) I. : [k] in linking. "*sang et eau*" = [sɔ̃k e o].
 (c) I. : [ʒ] before *e, i, y*. II. : A. III., IV., V. : N.
- ge** I. : [ʒ] before *a, o, u*. II. : A. III., IV., V. : N.
- gh** occurs in some foreign words: *Enghien, ghetto, Borghèse* (= [g]).
- gn** (a) I. : [ɲ]-G. II. : A. III., IV., V. : N.
 (b) I. : [gn]—(1) when initial; (2) in *agnostique, diagnostic, cognat, igné, inexpugnable, magnat, Progné, stagnant*, and derivatives. II. : A. III., IV., V. : N.
- gu** (a) I. : [gy] before consonant, and in all derivatives from *aigu-* and *argu-*. II. : A. III., IV., V. : N.
 (b) I. : [g] before *e, i, y*. Exc. : see preceding line.
- h** III. : A. (See Chap. IX. Section IV.)
- j** I. : [ʒ]. II. : A. III., IV., V. : N.
- k** I. : [k]. II. : A. III., IV., V. : N.
- l** (a) I. : [l] G. II. : G. III. : *aulne, aulx, baril, chenil, coutil, faulx, fils, fournil, fusil, Gaultier, gentil, Hérault, nombril, outil, Perrault, persil, pouls, La*
- ¹ **gg** I. : [gʒ] before *e*; otherwise = [g] (*suggestion*).

Rochevoucauld, saouíl, sourcil. IV. : pronoun *il*, in colloquial speech. V. : in a number of learned words : *Allah, alléger, allégorie, allègre, alléguer, allitération*, etc., *belladone, belliqueux, chambellan, calligraphe, collatéral, collègue, collision, colloque, constellé, ellipse, fallacieux, flageller, follicule, gallican, gallicisme, hellénisme, intelligent, libellé, malléable, médullaire, métallurgie, millimètre, osciller, palladium, pallier, pellicule, pollen, pulluler, pusillanime, rébellion, satellite, solliciter, syllabe, syllogisme, tabellion, velléité, villa*, and derivatives ; also in prefix *ill*.

(b) [j] in *gentilhomme, grésil, mil* [ʒãtijom, grezij, mij].

il = [j] in finals *ail, eil, euil* [aj, ej, øj].¹

ill (a) I. : [j] after vowel. II. : A. III., IV., V. : N.

(b) I. : [ij] after consonant (Exc. : see 1 V., and also *bacille, distiller, Gilles, Lilles, mille, village, ville* [basil, distile, ʒil, lil, mil, vilaz, vil] ; and derivatives). II. : A. III., IV., V. : N.

m I. : [m]. II. : before vowel ; before *n* (except in *automne*,² *damner*, and all derivatives of *damner*). III. : blended with the preceding vowel, which has become a nasal—(1) when it precedes any consonant but *n* : *simple, tombe, Samson, Domfront* [sẽ:pl, tõ:b, sãsõ, dõfrõ] ; (2), when final : *Adam, faim, parfum, quidam* [adã, fẽ, parfã, kidã] (Exceptions to these two rules : unfamiliar, foreign, or classical words or names, such as *album, Abraham, Cham, intérim, Jérusalem, Kremlin, maximum, Muséum, Nemrod, opium, septemvir*, etc.) ; (3) in the prefix *em* (for *en*) :

¹ *oil* = [wal].

² *automnal*, however, is [otomnal].

emmener, emmagasiner [ãmne, ãmagazine]. IV. : N. V. : in a few learned or foreign words: *Ammon, Emma, gamma, grammaire, mammoth, mammifère, sommité*; in most words beginning in *imm* or *comm* (*immense, commuer* = [immã:s, kãmme]); but familiar words like *commerce, commis* = [kãmers, kãm].

n I. : [n]. II. : before vowel. III. : is blended in the preceding vowel, which has become a nasal—(1) when it precedes any consonant but *n*; (2) when final (Exc. : some learned or unfamiliar words, as: *amen, Éden, gentleman, lichen, gluten, dolmen, spécimen, pollen, hymen*); (3) in prefix *en*: *ennoblir, ennuyer, enorgueillir, enivrer* [ãnoblir, ãnuje, ãnøgøjir, ãnivre].¹ IV. : adjectives, including possessives, and numeral *un*; also *on, bien, rien*. V. : in some unfamiliar words: *annales, annexe, annihilier, cannibale, décennal, inné, innocuité, innové, innommé, Linnée, Ennius, Porsenna*.

gn : *vide supra*.

p I. : [p]. II. : G. III. : *baptême, compte, prompt, dompter, sculpter*, and all derivatives; *sept, septième, septièmement*,² *camp, champ, corps, drap, galop, loup, romps, rompt, sirop, temps, printemps*. IV. : *beaucoup, trop*. V. : *appétence, Appius*.

ph I. : [f]. II. : A. III., IV., V. : N.

q (final only) I. : [k]. II. : G. III. : N. IV. : *cing*. V. : N.

qu (a) I. : [k] in most cases. II. : A. III., IV., V. : N.
(b) I. : [kɥ] in *équestre, équilatéral, équitation*,

¹ Note that a [n] creeps in between the prefix and the stem of the last two.

² All other derivatives of *sept* preserve the [p].

questure, quiétisme, Quinte - Curce, Quintilien, quintuple, ubiquiste.

- (c) I. : [kw] in *aquarelle, aquatile, aquatique, équateur, lingual, équation, quadragénaire, quadragésime, quadrige, quadrupède, quaker, quatuor, squale, square.*

N.B.—*Quinquagésime* = [kyɛkwazɛzim].

- r** I. : [r]. II. : G. III. : in *monsieur*, and in final *er* (Exc. : (1) *amer, cancer, cher, cuiller, enfer, éther, fer, fier, frater, hier, hiver, mer, ver*, and derivatives. (2) Some proper names and foreign words : *Jupiter, Quimper, magister, pater, partner, tender*. All these words end in [ɛr]). IV. : the ending *er* of verbs and adjectives. V. : *errer, horreur, narrer, terreur*, and derivatives ; initial *irr* ; futures and conditionals of *courir, quérir*, their derivatives, and *mourir*.

rh = [r].

- s** (a) I. : [s] G. II. : (1) when initial, G. ; (2) between consonant and vowel, G. ; (3) when final : in *hélas* ; in some unfamiliar words : *aloès, atlas, blocus, calus, gratis, iris, lotus, maïs, omnibus, prospectus, vasistas*, etc. ; and in the monosyllables *as, fils, laps, lys*,¹ *Mars, mœurs*,² *os*,³ *ours, plus*,⁴ *sens*,⁵ *sus, tous*

¹ But *fleur-de-lys* = [flɛ.r də li].

² Also mœ:r.

³ Either [ɔs] or [o:s] in the singular or the plural ; and [o] for the plural [ɛn ɔs, dez o:s, ɛn o:s, dez o:s], etc. We would recommend [ɛn ɔs, dez o]. See end of Chap. X.

⁴ *plus* = [plys] in mathematical language ; and also when final or emphatic, and affirmative : *j'en ai bien plus!* In other cases it is [ply] and in linking [plyz].

⁵ But *sens commun* is very often [sɛ̃ kɔmɔ̃].

(stressed), *vis.* III. : when final in native polysyllables or familiar names : *pardessus, remords, Nicolas, Thomas, Jésus*, etc.; in compounds beginning with *mes, des, les* : *mesdames, desquels, lesquels*; in verbal form *est*, and *Aisne, Dugesclin, Duquesne, Suresnes, Vosges*, etc. IV. : in plural articles, demonstratives, possessives, adjectives, pronouns; *dans, sous, toujours, plus*; monosyllabic verbal forms; and all imperatives followed by *en* or *y*;¹ even the final *s* of singular nouns may be preserved in linking, in careful speech. V. : *Assomption, asservir, Nessus, richissime*.

(b) I. : [z] owing to assimilation :

(1) In linking.

(2) between vowels : *oiseau, visage*, etc. Exc. : distinct compounds whose first element is not *re*, and whose second element begins with *s* : *désuétude, mansuétude, monosyllabe, parasol, préséance, pré-supposer, tournesol* (cf. *présent, présider*, now regarded as primitive words, and *résident, résister* [prezã, prezide, rezidã, reziste]).

(3) before vowel, in prefixes *dés, més, trans* : *désunion, mésallié, transaction* (Exc. : *Transylvanie, transir*, *s* = [s]).

(4) Sometimes again before *b, d, g, j, m, r, v*, and between *b* or *l* and a vowel : *Lisbonne, Dresde, transgresser, disjoindre, mutisme, Israël, transvaser, subsister, Alsace, balsamine*.

II. : A. III., IV., V. : N.

sc = [s] before *e, i* : *sceau, science, scinder, scène*.

¹ An *s* [=z] is even inserted between imperatives of the 1st conjugation and *en* or *y* : *portes-en, vas-y*; also note the familiar phrase : *entre quatre-z-yeux*.

sh, sch I. : [ʃ] in foreign words. II. : A. III., IV., V. : N.

sch I. : [sk] in a few learned words : *schène, scholie*.

t (a) I. : [t]. II. : *abject, accessit, brut, chut, contact, correct, déficit, direct, dot, est (east), exact, exeat, fat, granit, indult, infect, knout, lest, mat, ouest, net, prétérit, rapt, rit, subit, suspect, strict, tacet, tact, toast, transit, vivat, whist, zist et zest, Avit, Christ*. III. : G. when final. IV. : numerals, adjectives, verbs before pronouns.¹ V. : *attique, attitude, battologie, dilettante, guttural, in-petto, vendetta*.

(b) I. : [s] (1) in the groups *tial, tiel, tion*, unless preceded by *s* or *x*;² (2) in *patient* and derivatives, and *quotient*; (3) in final *atie*; (4) in proper names, and geographical adjectives in *tien (vénitien)*; (5) *satiété, initier, balbutier*, and derivatives; (6) a few words in *tie* : *ineptie, inertie, minutie, prophétie*. II. : A. III., IV., V. : N.

th I. : [t]. II. : G. III. : *asthme* (= [asm̥, or azm]). IV., V. : N.

v I. : [v]. II. : A. III., IV., V. : N.

w a foreign sign, used for foreign words.

(a) = [v] in *wagon, Wagram, Wallon, Westphalie, Waterloo, kirschwasser*, etc.

(b) = [w] in *whisky, whist*.

Note.—*Law* (the historical 18th century banker) = [las], also [la] and [lo]; *Newton* = [net̥ō]; *Sandow* = [sãdo]; *Washington* = [wafɪŋtɔn] or [vazɛŋt̥ō].

¹ *t* is inserted between final *a* or *e* of verbal forms and the pronoun (*finira-t-on, joue-t-elle*).

² Before plural verbal ending *ions*, *t* = [t].

x I. : [ks], [gz], [k], [s], or [z].

(1) $x = [ks]$ G. when medial: *extase*, *auxiliaire*, *fixe*, etc.; less frequently when final (see II.); when initial, in a few unfamiliar words only: (*Xiphias*, *xiphôide*, *xylite*, etc.).

(2) $x = [gz]$ in prefixes *ex*, or *hex*, followed by vowel or *h*; also when initial, G. : *Xavier*, *Xanthe*, *Xantippe*, *Xénophon*, etc.

(3) $x = [k]$ in prefix *ex* followed by *ce* or *ci*; and in *Xérès* [kerɛs].

(4) $x = [s]$ in *six*, *dix*, *dix-sept*, *soixante*; *Auxerre* (in *Saint Germain l'Auxerrois*, however, $x = [ks]$), *Auxonne*, *Bruxelles* (also [bryksɛl]), and *Xerxès* [gzɛrsɛs].

(5) $x = [z]$ in linking (see IV.), and therefore in *deuxième*, *sixième*, *sixain*, *dixième*.

II. : (as [ks]) in some fairly uncommon words: *borax*, *codex*, *Félix*, *index*, *larynx*, *lynx*, *onyx*, *silex*, *sphinx*, *styrax*, *thorax*; and in *Aix*, *Ajax*, *Gex*, *Pollux*, *Styx*, etc.

III. : G. when final. IV. : in article *aux*; as final in nouns, adjectives, and verbal forms: *peux*, *veux*. V. : N.

N.B.—(1) For *deux*, *six*, *dix* see Chap. IX. Sect. III.

(2) *examen*, *exécuter*, *exil*, *exotique*, *exhumer* = [ɛgzamɛ̃, ɛgzɛ., ɛgzi., ɛgzɔ.], etc.; but *excavation*, *excorier*, *excuse* = [ɛkska., ɛksko., ɛksky.], and *excès*, *exciter* = [ɛkse, ɛksite].

z I. : [z] G. However, *Metz*, *Rodez* = [mɛs, rɔdɛs], *mezzo-forte*, *mezzo-soprano* = [mɛtso]. II. : G. III. : *nez*, *raz*, *rez-de-chaussée*, *riz*. IV. : *assez*, *chez*, and in the 2nd plur. of verbs. V. : N.

APPENDIX A

SPECIMENS OF MODERN FRENCH IN PHONETIC CHARACTER

(*N.B.*—The following transcriptions are merely *specimens*; they give my own pronunciation of widely varied pieces of verse and prose, and the pronunciations of two other persons. Rather than refer to a uniform and artificial standard, the reader may like to see for himself on what points and within what limits French speech may vary in the same region and with the same class of speakers; and also, how various degrees of emphasis will modify the utterance of the same words spoken by the same person.)

E. S.

(1) **Épigramme funéraire**

Ici-gît, Étranger, la verte sauterelle
 Que durant deux saisons nourrit la jeune Hellé,
 Et dont l'aile vibrant sous le pied dentelé
 Bruissait dans le pin, le cytise, ou l'airelle.

Elle s'est tue, hélas ! la lyre naturelle,
 La muse des guérets, des sillons et du blé ;
 De peur que son léger sommeil ne soit troublé,
 Ah ! passe vite, ami, ne pèse point sur elle.

C'est là. Blanche, au milieu d'une touffe de thym,
 Sa pierre funéraire est fraîchement posée.
 Que d'hommes n'ont pas eu ce suprême destin !

Des larmes d'un enfant sa tombe est arrosée,
 Et l'Aurore pieuse y fait chaque matin
 Une libation de gouttes de rosée.

JOSÉ MARIA DE HEREDIA, *Les Trophées.*

(2) **Floridum Mare**

La moisson débordant le plateau diapré
 Roule, ondule et déferle au vent frais qui la berce ;
 Et le profil, au ciel lointain, de quelque herse
 Semble un bateau qui tangué et lève un noir beaupré.

Et sous mes pieds, la mer, jusqu'au couchant pourpré,
 Céruléenne ou rose ou violette ou perse
 Ou blanche de moutons que le reflux disperse,
 Verdoie à l'infini comme un immense pré.

Aussi les goëlands qui suivent la marée,
 Vers les blés mûrs que gonfle une houle dorée,
 Avec des cris joyeux, volaient en tourbillons ;

Tandis que, de la terre, une brise emmiellée
 Éparpillait au gré de leur ivresse ailée .
 Sur l'Océan fleuri des vols de papillons.

JOSÉ MARIA DE HEREDIA.

(ē) epigram fyners:r

isi zi, etrūze, la vertə sotrel
 kə dyrū də: sezō nu-ri la zə-n elle,
 e dō l ɛ:l vibrū su l pje dā-tle
 bryise¹ dā l pē, lə siti:z, u l erel.
 el s ɛ ty, elə:s! la li:r natyrel,
 la my:z de gere, de sijōz e dy ble;
 də pə:r kə sō le-ze somej nə swa truble,
 a: ! pə:s vit, ami, nə pə:z pwē syr el.
 s ɛ la. blā:f, o milje d yn tu-ŋ də tē,
 sa pje:r fyners:r ɛ frə-ŋmā po-ze.
 kə d om n ō paz y sə sypre:m destē!
 de la-rmə d ɛn āfā sa tō:b et aro-ze,
 e l orə:r pije:z i fe fak matē
 yn libasjō də gut_v də ro-ze.

zoze marja də eredja, le trofe.

(də) flōridom mare

la mwasō debōrdū lə plato djapre
 ru:l, ōdy:l e deferl o vū frs ki la bers;
 e l prōfil, o sjel lwētē, də kelkə ers
 sū-bl ē bato ki tā:g e le:v ē nwa:r bopre.
 e su me pje, la mē:r, zysk o kujā purpre,
 seryleən u ro:z u vjōlet u pers
 u blā:f də mutō kə l rəfly dispers,
 verdwa a l ɛfini kom ɛn immō:s pre.
 o-si le gəldē ki sūi:v la mare.,²
 ver le ble my:r kə gō:fl ynə u:l dore.,²
 avek də kri zwaʒə, vōlet ā turbijō;
 tādīs kə, də la tē:r, yn bri:z āmjēle.²
 eparpijet o gre də lər ivres ɛ-le.²
 syr l əseū flə-ri də vol də papijō.

zoze marja də eredja.

¹ [bryisɛ], not [brūise], because the archaic pronunciation, in three syllables, is evidently expected here. In prose, *bruire*=[brūi:r], the stem being *bruit* [brūi].

² This lengthening of *ē* is possible in emphatic diction, and frequent on the stage; but not obligatory. Cf. preceding piece.

(3) Les Pauvres Gens

Il est nuit. La cabane est pauvre, mais bien close.
 Le logis est plein d'ombre, et l'on sent quelque chose
 Qui rayonne à travers ce crépuscule obscur.
 Des filets de pêcheur sont accrochés au mur.

- 5 Au fond, dans l'encoignure où quelque humble vaisselle
 Aux planches d'un bahut vaguement étincelle,
 On distingue un grand lit aux longs rideaux tombants.
 Tout près, un matelas s'étend sur de vieux bancs,
 Et cinq petits enfants, nid d'âmes, y sommeillent.
- 10 La haute cheminée où quelques flammes veillent,
 Rougit le plafond sombre, et, le front sur le lit,
 Une femme à genoux prie, et songe, et pâlit.
 C'est la mère. Elle est seule. Et dehors, blanc d'écume,
 Au ciel, aux vents, aux rocs, à la nuit, à la brume,
- 15 Le sinistre océan jette son noir sanglot.

- L'homme est en mer. Depuis l'enfance matelot,
 Il livre au hasard sombre une rude bataille.
 Pluie ou bourrasque, il faut qu'il sorte, il faut qu'il aille,
 Car les petits enfants ont faim. Il part le soir,
- 20 Quand l'eau profonde monte aux marches du musoir.
 Il gouverne à lui seul sa barque à quatre voiles.
 La femme est au logis, cousant les vieilles toiles,
 Remmaillant les filets, préparant l'hameçon,
 Surveillant l'âtre où bout la soupe de poisson,
- 25 Puis priant Dieu sitôt que les cinq enfants dorment.
 Lui, seul, battu des flots qui toujours se reforment,
 Il s'en va dans l'abîme et s'en va dans la nuit.
 Dur labeur ! tout est noir, tout est froid ; rien ne luit.
 Dans les brisants, parmi les lames en démence,
- 30 L'endroit bon à la pêche, et, sur la mer immense,
 Le lieu mobile, obscur, capricieux, changeant,
 Où se plaît le poisson aux nageoires d'argent,
 Ce n'est qu'un point ; c'est grand deux fois comme la chambre.
 Or, la nuit, dans l'ondée et la brume, en décembre,
- 35 Pour rencontrer ce point sur le désert mouvant,
 Comme il faut calculer la marée et le vent !
 Comme il faut combiner sûrement les manœuvres !
 Les flots le long du bord glissent, vertes couleuvres ;

(trwa) le po:vrø ʒā

- il ε nu:ī. la kaban ε po:vrø, me bjē klo:z.
 lə ləʒiz ε plē d ʃ:br, e l ʃ sā kelkə ʃo:z
 ki rejøn a travε:r sə krepysky-l opsky:r.
 de file d_o pεʃø:r sət akroʃεz o my:r.
 o fš, dā l ākəpy:r u kelk ʃ:blə vesel 5
 o plā:ʃ d ʃ bay vagmāt etēsel,
 ʃ distēg ʃ grā lit o lš rido tšbā.
 tu pre, ʃ motla s etā syr də vje bā,
 e sē. ptiz āfā, ni d α:m, i səme:j.
 la o:t ʃəmine u kelkə flo:m vε:j, 10
 ru:ʒi l plafš sš:br, e, lə frš syr lə li,
 yn fam a ʒnu pri:, e sš:ʒ, e pα:li.
 s ε la mε:r. εl ε səl. e dæ:r, blā d eky·m,
 o sʒel, o vā, o rək, a la nu:ī, a la bry·m,
 lə sini:str oεū ʒet sš nwa:r sš·glo. 15
- l om et ā mer. dəpqi l āfā·s matlo,
 il li:vr o azar sš:br yn ry:d batə:j.
 plqi· u burask, il fo k il sørt, il fo k il α:j,
 kar le ptiz ā·fāz ʃ fē. il pa:r le swa:r,
 kā l o profš:d mō:t o marʃø dy myzwa:r. 20
 il guvε:rn a lqi səl sa bark a katrə vwal.
 la fam et o ləʒi, ku·zā le vje·j twal,
 rūmojā le file, preparā l amsš,
 syrvejū l α:tr u bu la sup_o də pwasš,
 pqi prijā dje sito kə le sēk āfā dørn. 25
 lqi, səl, baty dε flo ki tuʒu:r sə rform,
 il s ā va dā l abi:m e s ā va dā la nu:ī.
 dy:r labε:r! tut ε nwa:r, tut ε frwa; rjē nə lqi.
 dā le bri·zā, parmi le lα:mz ā demā:s,
 l ādrwa bš a la pε:ʃ, e, syr la mε:r immā:s. 30
 le lje mōbil, opsky:r, kapisje, ʃā·ʒā,
 u sə ple l pwasš o naʒwa:r d arʒā,
 sə n ε k ʃ pwē; s ε grā dε· fwa kəm la ʃā:br.
 or, la nu:ī, dā l ʃ·de: e la bry·m, ā desā:br,
 pur rākōtre sə pwē syr lə deze:r mu·vā, 35
 kəm il fo kalkyle la mare: e l vā!
 kəm il fo kšbine sy:rmā le manε:vr!
 le flo lə lš dy bε:r gli:s, vertə kulε:vr;

- Le gouffre roule et tord ses plis démesurés,
 40 Et fait râler d'horreur les agrès effarés. . . .
- C'est l'heure où, gai danseur, minuit rit et folâtre
 Sous le loup de satin qu'illuminent ses yeux,
 Et c'est l'heure où minuit, brigand mystérieux,
 Voilé d'ombre et de pluie, et le front dans la bise,
 45 Prend un pauvre marin frissonnant et le brise
 Aux rochers monstrueux apparus brusquement.
 Horreur ! l'homme dont l'onde éteint le hurlement,
 Sent fondre et s'enfoncer le bâtiment qui plonge ;
 Il sent s'ouvrir sous lui l'ombre et l'abîme, et songe
 50 Au vieil anneau de fer du quai plein de soleil ! . . .
- VICTOR HUGO, *La Légende des siècles*.

(4) "Fables de La Fontaine"

Livre X. Fable 1

(Fragments)

I

Quand la perdrix
 Voit ses petits

- En danger, et n'ayant qu'une plume nouvelle
 Qui ne peut fuir encor, par les airs, le trépas,
 5 Elle fait la blessée, et va traînant de l'aile,
 Attirant le chasseur et le chien sur ses pas,
 Détourne le danger, sauve ainsi sa famille ;
 Et puis, quand le chasseur croit que son chien la pille,
 Elle lui dit adieu, prend sa volée, et rit
 10 De l'homme qui, confus, des yeux en vain la suit.

II

- Deux rats cherchaient leur vie ; ils trouvèrent un œuf.
 Le diné¹ suffisait à gens de cette espèce :
 Il n'était pas besoin qu'ils trouvassent un bœuf.
 Pleins d'appétit et d'allégresse,
 15 Ils allaient de leur œuf manger chacun sa part,
 Quand un quidam² parut : c'était maître Renard ;

¹ An archaic spelling of *dîner*.

² To say: "some unknown person," with some suggestion of suspicion or contempt, the French used "5 kidō," *un quidam* (*quidam*, Latin, "a certain man").

lə gu:frə ru:l e tɔ:r sɛ pli demzyre, e fɛ ra:le d ɔrɔ:r lez agrez effa:re. . . .	40
s e l ɛ:r u, gɛ dāsɔ:r, minqi rit e fola:tr su lə lu d̡ satē k illymin sez jə, e s e l ɛ:r u minqi, brigā misterjə, vwale d̡ ɔ:br e d̡ pl̡i, e l frō dā la bi:z, prūt ɛ po:vɔrə marē frisonā e lə bri:z	45
o roʃe mō:strye:z aparu bryskəmā. ɔrɔ:r ! l ɔm dō l ɔ:d etē lə yrləmā, sā fō:dr e s āfō:se lə batimā ki pl̡ɔ:ʒ ; il sā s uvri:r su l̡i l ɔ:br e l abi:m, e sō:ʒ o vjej ano d̡ fɛ:r dy ke plē d̡ solɛ:j ! . . .	50
viktɔr ygo, la leʒād de sjekl.	

(katr) "fa:blə də la fōts:m"

livrə dis, fa:blə yn

fragmā

I

kā la perdri

vwa sɛ pti

ā dā:ʒe, e n ɛjā k yn plym nuvel ki n pɛ fɹir ākɔ:r, par lez ɛ:r, lə trɛpa, el fɛ la blese, e va trɛ:nā d l ɛ:l,	5
ati-rā l fasa:r e l fjē syr sɛ pa, detu-rnə lə da:ʒe, so:v ɛsi sa fami:j ; e p̡i, kā l fasa:r krwa k sō fjē la pi:j, el l̡i dit adje, prā sa vole, e ri də l ɔm ki, kōfy, dez jɛz ā vē la s̡i.	10

II

də ra fɛrʃɛ lɔr vi ; il truvs-rt ɛn ɛf. lə dine syfizet a ʒā d̡ set espes ; il n etɛ pa bɔzwē k il trovast ɛ bɛf. plē d̡ apeti e d allegres, ilz ale d lɔr ɛf mū:ʒe ʃakō sa pa:r, kāt ɛ kidā pary : s etɛ mɛ:trə rɔnɔ:r ;	15
--	----

- Rencontre incommode et fâcheuse :
 Car comment sauver l'œuf? Le bien emballer ;
 Puis des pieds de devant ensemble le porter,
 20 Ou le rouler, ou le traîner :
 C'était chose impossible autant que hasardeuse.
 Nécessité l'ingénieuse
 Leur fournit une invention.
 Comme ils pouvaient gagner leur habitation,
 25 L'écornifleur¹ n'étant qu'à demi-quart de lieue,
 L'un se mit sur le dos, prit l'œuf entre ses bras ;
 Puis, malgré quelques heurts et quelques mauvais pas,
 L'autre le traîna par la queue.

(5) Quelques Pensées de La Bruyère

1. La vie est un sommeil. Les vieillards sont ceux dont le sommeil a été plus long : ils ne commencent à se réveiller que quand il faut mourir. S'ils repassent alors sur tout le cours de leurs années, ils ne trouvent souvent ni vertus ni actions louables
 5 qui les distinguent les unes des autres, ils confondent leurs différents âges, ils n'y voient rien qui marque assez pour mesurer le temps qu'ils ont vécu. Ils ont eu un songe confus, uniforme, et sans aucune suite ; ils sentent néanmoins, comme ceux qui s'éveillent, qu'ils ont dormi longtemps.
- 10 2. Il n'y a pour l'homme que trois événements : naître, vivre et mourir : il ne se sent pas naître, il souffre à mourir et il oublie de vivre.
3. La modestie n'est point, ou est confondue avec une chose toute différente de soi, si on la prend pour un sentiment intérieur
 15 qui avilit l'homme à ses propres yeux, et qui est une vertu sur-naturelle qu'on appelle humilité. L'homme, de sa nature, pense hautement et superbement de lui-même, et ne pense ainsi que de lui-même : la modestie ne tend qu'à faire que personne n'en souffre ; elle est une vertu du dehors, qui règle ses yeux, sa
 20 démarche, ses paroles, son ton de voix, et qui le fait agir extérieurement avec les autres comme s'il n'était pas vrai qu'il les compte pour rien.
4. Une grande âme est au-dessus de l'injure, de l'injustice, de

¹ *écornifleur* = a person who lives at the expense of others (obsolete).

rūkō:tr ēk:omōd e f:afō:z¹—
 ka:r kōmā so·ve l ef? lō bjēn āpakte;
 pqi dē pje dē dvā āsā·blē lō pōrte,
 u l ru:le, u l trē:ne— 20
 s ete fo:z ēpōsibl otā kō azardē:z.
 nesēsite l ēženjē:z
 lēr furnit yn ēvāsjō.
 kōm il puve gō·pe lēr abitasjō,
 l ekorniflō:r n etāt k a dmi ka:r dē lje, 25
 l ē s mi syr lō dō, pri l ef ā·trē sē brō;
 pqi, malgre kēlkā ē:r e kēlkā mōve pō,
 l o:trē lō trē:na par la kō.

(sēk) kēlkā pā·se d la brūjē:r

1. la vi et ē some:j. le vjeja:r sō se dō l some:j a ete ply
 lō: il nē kōmā:st a s reveje kō kāt il fo muri:r. s il rēpō:st
 alō:r syr tu l ku:r dē lō:rz ane, il nē truy suvā ni verty ni
 aksjō lwablē ki le distēg lez yn dez o:tr, il kōfō:d lēr diferāz
 a:z, il n i vwa rjē ki mark ase pur mōzyre l tā k ilz ō veki. 5
 ilz ōt y ē sō:z kōfy, ynifōrm, e sāz okyn sūt; il sāt neām wē,
 kōm sē ki s evē:j, k ilz ō dōrmi lō-tā.

2. il n j a pur l om kō trwaz evenmā, nē:tr, vi:vr e muri:r,
 il nē sē sō pō nē:tr, il sufr a muri:r e il ubli d vi:vr.

3. la mōdesti n ē pwē, u ē kōfōdy avek yn fo:z tut diferā:t 10
 dē swa, si ō la prā pur ē sātīmā ēterjē:r ki avili l om a se
 proprēz jē, e ki et yn verty syrnatyrel k ōn apel ymilitē.
 l om, dē sa naty:r, pā:sē o·tmā e syperbāmā d lqi mē:m, e nē
 pā:s ē·si kō d lqi mē:m: la mōdesti nē tā k a fē:r kō person
 n ā sufr; el et yn verty dy dōr, ki rēglē sez jē, sa demarf, 15
 se parōl, sō tō d vwa, e ki l fet aži:r eksterjē:rmā avek lez
 o·tr kōm s il n ete pō vre k il le kō:t pur rjē.

4. yn grā·d a:m et o tsy d l ēzy:r, dē l ēzy:stis, dē la

¹ For the sake of emphasis, stress [ēkōmōd, fáfōz]. (See "Length of Consonants.")

la douleur, de la moquerie ; et elle serait invulnérable, si elle
25 ne souffrait pas la compassion.

5. Si l'on ne le voyait de ses yeux, pourrait-on jamais s'imaginer l'étrange disproportion que le plus ou le moins de pièces de monnaie met entre les hommes ?

(6) Extrait d'un discours de M. Clémenceau

S'il est un pays qui ait droit à l'amour de ses enfants et l'obtienne du premier sourire, c'est notre France d'hier, d'aujourd'hui, de demain ; la France de nos fiers aïeux de toujours ; la France de nos bons soldats, intrépides et doux, que le plus
5 implacable adversaire n'a pu vaincre sans les admirer ; la France de nos grands artisans de pensée, maîtres du plus limpide instrument d'expression qui fût jamais ; la France de nos artistes dans tous les domaines où se donne carrière l'instinct supérieur d'une race ailée perpétuellement en quête d'un suprême achèvement de
10 simplicité, de clarté, de beauté ; la France de nos travailleurs de tout rang, si courageusement obstinés au labeur, si prudemment attentifs au foyer, toujours en éveil de savoir, toujours soucieux d'affinement, à la fois prompts d'instinct à toute nouveauté et passionnément jaloux des gloires du passé, toujours prêts à
15 étonner leurs détracteurs par la soudaine aisance des élans vers les cimes comme par la spontanéité des retours ingénus à la froide raison ; la France de la grande renaissance humaine achevée en notre puissant effort de rénovation révolutionnaire au nom des droits de l'individu ; la France de l'idéalisme en bataille, par qui s'est
20 magnifiquement accru le trésor ancestral de toute l'humanité ; la France enfin de notre terre enchantée, jardin de la planète, qui attire et retient le plus indifférent par la douce intimité de son accueil, par la grâce et le charme du plus aimable décor de vie heureuse.

(7) Les Bienséances d'autrefois

Un des signes qui permirent de reconnaître les gens bien-nés, ce fut l'éternuement. Sous Louis XIV, un grand daignait-il éternuer, toute l'assistance devait faire une révérence très
profonde. Il était démodé de dire tout haut : "Dieu vous
5 assiste !" On se bornait à faire ce souhait intérieurement. Le

dulor, dā la mōkri; e el saret ēvylnerabl, si el nō sufre pa la kōpasjō.

20

5. si l ō nō l vwaje d sez je, puret ō zame s imazine l etrā:z disproporsjō kē l plyz u l mwē d pjes dā mōne met ātro lez om?

(sis) **ekstre d ō diskur dā mōsje klemāso**

s il et ō pei kj e drwat a l amu:r dā sez āfā e l optjen dy prēmje suri:r, s e notrē frā:s d ije:r, d ožurdūi, dā dmē; la frā:s dā no fierz ajē d tuzu:r; la frā:s dā no bō solda, ētrepidz e du, kē l plyz ēplakabl adverse:r n a py vē:krē sū lez admire; la frā:s dā no grā:z artizā d pā-se, me:trē dy ply 5 lēpid ēstryimā d ekspresjō ki fy zame; la frā:s dā noz artistē dā tu le dōmen u s dōn karje:r l ēstē syperje:r d yn ras e-le perpetuēlmāt ā ke:t d ō sypre:m afevmā dā sē-plisite, dā klar-te, dā bo:te; la frā:s dā no travaje:r dā tu rā, si k:urazēmāt opstinez o labē:r, si prydamā atātifz o fwaje, 10 tuzu:rz ān eve:j dā savwa:r, tuzu:r susje d afinmā, a la fwa prō d ēstē a tut nuvote e p-ōsjonemā zalu de glwar dy pase, tuzur prez a etōne lēr detraktē:r par la suden ezā:s dez elā ver le si:m kōm par la spōtaneite de rtu:rz ēženyz a la frwad re-zō; la frā:s dā la grā:d rōnesūs ymē:n afe ō notrē pūisāt effō:r dā 15 renovasjō revolysjone:r o nō de drwa d l ēdividy; la frā:s dā l idealizm ā batā:j, par ki s e majifikmāt akry lē trezōr āsestral dā tut l ymanite; la frā:s āfē dā notrē te:r āj:āte, zardē d la planet, ki ati:r e rtjē lē plyz ēd:iferā par la du:s ētimate d sōn akē:j, par la grā:s e l farm dy plyz emablē deko:r dā vi ē-re:z. 20

(set) **le bjēseū:s d otrēfwa**

ō de sipō ki permi:r dā rkōne:trē le zā bjē ne, sē fy l eternymā. su lwi katorz, ō grā depet il eternqē, tut l asistā:s dāve fē:r yn reverā:s tre profō:d. il etē demōde d dir: tu o: "dje vuz asist!" ō ſ bornet a fē:r sē swē ēterjermā. lē

salut devint plus bref sous Louis XV et l'on se garda de se découvrir.

Pour recevoir un objet, il fallait d'abord se déganter, puis baiser la main qui offrait. Croiser les jambes n'était permis qu'aux 10 ducs et aux princes. Avant d'entrer dans un appartement, il était séant de gratter ; frapper marquait une incorrection.

Nul n'omettait non plus, chaque matin, de se nettoyer la face ; mais on ne s'accordait pas sur la supériorité de la toilette humide, ou de la toilette sèche. Les partisans du seul linge blanc 15 observaient que l'eau rend la figure plus sensible au froid en hiver, et au hâle en été. La royauté du mouchoir eut à subir, avant de s'imposer, de bien terribles luttes : la main, le coude, la manche, furent des rivaux obstinés. Quand le mouchoir eut enfin triomphé, il fut de bon ton de ne pas mettre en commun le même 20 mouchoir.

A table, on gardait encore, sous Louis XV, son chapeau, son manteau, son épée.

Les belles manières exigeaient, au seizième siècle, que l'on fit glisser sur le sol les reliefs du pain, du fromage, des fruits, ou les 25 os ; mais il fallait prendre garde à ne blesser personne.

Jusqu'à la fin de l'ancien régime, les fourchettes étaient souvent essuyées aux serviettes, mais on évitait de les essuyer à la nappe. On recommandait, en 1675, de ne plus remettre sur le plat ce qu'on avait déposé sur son assiette. Voici ce qu'on 30 enseignait alors aux gens de qualité :

“Essuyez toujours votre cuiller après vous en être servi ; il y aurait des gens assez délicats pour refuser le potage où vous l'auriez mise après l'avoir portée à la bouche.”

(8) Perles littéraires

De M. Pourquery de Boisserin, ancien député : “Votre main droite sait sans doute ce que fait votre main gauche, mais *elle ne le dit pas !*”

D'un autre député, M. Cazauvielh père, mort aujourd'hui : 5 “Les marins sont des hommes utiles et nécessaires sans lesquels la marine n'existerait pas.”

D'un romancier du *Petit Journal* : “A seize ans, elle était magnifique . . . Sa taille se prenait entre les dix doigts d'une main ordinaire.”

10 D'un feuilleton de M. Jules Mary : “Daniel *ne répondait pas*. C'était la première fois qu'il *parlait ainsi* à son père.”

saly dvē ply bref su lwi kē:z e l ō š garda dē š 5
dekvri:r.

pur rēšovwar ōn obzē, il fale d abo:r sē degūte, pūi be-ze la
mē ki ofrē. krwaze le zū:b n ete permi k o dykz e o prē:s.
avū d ā-tre dāz ōn apartēmā, il ete seū d grate; frape market
yn ēkoreksjō. 10

nyl n omete nō ply, fak matē, dē s netwaje la fas; mez ō n
s akorde pō syr la syperjorite d la twalet ymid, u d la twalet
sef. le partizū dy sēl lē:z blā opserve k l o rū la figy:r ply
sū-si-bl o frwa ān ivē:r, e o a:l ān ete. la rwajote dy mušwa:r
yt a sybi:r, avū d s ēpo:ze, dē bjē terrible lyt: la mē, lē ku:d, 15
la mā:f, fy:r dē rivoz opstine. kā l mušwa:r yt āfē trijōfe, il
fy d bō tō dē n pō metr ā komā l mem mušwa:r.

a tabl, ō gardet ākō:r, su lwi kē:z, sō šapo, sō māto, sōn epe.
le bel manjer egzišē, o sezjem sjekl, kē l ō fi glise syr lē sol
le rōljef du pē, dy frōma:z, dē frūi, u lez o:s; mez il fale 20
prū:drē gard a n blese person.

zysk a la fē d l āsjē režim, le furjet ete suvūt esūijez o
servjet, mez ōn evite d lez esūije a la nap. ō rkomāde, ā
sessūsawasūtkē:z, dē n ply rmetrē syr lē pla s k ōn ave depoze
syr sōn asjet. vwasi s k ōn āsepet alō:r o zū d kalite— 25

“esūije tužur votrē kyje:r aprē vuz ān etrē servi; il j ore
dē zūz ase delika pur rēfyze l pota:z u vu l orje mi:z aprē l avwar
porte a la buš.”

(qit) perle litterer

dē mēšje purkōri d bwarsē, āsjē depyte—“votrē mē drwat
se sū dut sē kē fe votrē mē go:f, mez el nē l di pō!”

d ōn o:trē depyte, mēšje kazovjej pē:r, mōr ožurdūi—“le
marē sō dez om ytilz e necese:r sū lekel la marin n egzistre
pā.” 5

d ē rōmāsje dy pti žurnal—“a se:z ā, el ete mapifik . . . sa
ta:j sē prēnet ātrē le di dwa d yn mē ōrdine:r.”

d ē fejtō dē mēšje žyl mari—“danjel nē repōde pā. s ete
la prēmjer fwa k il parlet ēsi a sō pē:r.”

D'un romancier de l'*Éclair* : "Il ronflait comme seuls ronflent les *cœurs innocents*."

D'un autre feuilletonniste : "Qu'aurais-tu dit, si ce mari
15 *t'avait tué*? . . . Ne l'aurais-tu pas accusé de barbarie ; n'aurais-tu pas invoqué ta jeunesse, celle de ta complice, etc."

D'Alexandre Dumas, dans le *Collier de la reine* : "Ah ! ah !
fit-il *en portugais*."

Enfin, de Ponson du Terrail : "Sa main était froide comme
20 celle d'un serpent." Après celle-là, on peut tirer l'échelle.

(9) La Mort du Dauphin

Le petit Dauphin est malade, le petit Dauphin va mourir . . .
Dans toutes les églises du royaume, le Saint-Sacrement demeure
exposé nuit et jour et de grands cierges brûlent pour la guérison
de l'enfant royal. Les rues de la vieille résidence sont tristes et
5 silencieuses, les cloches ne sonnent plus, les voitures vont au pas . . .
Aux abords du palais, les bourgeois curieux regardent, à travers
les grilles, des suisses à bedaines dorées qui causent dans les cours
d'un air important.

Tout le château est en émoi . . . Des chambellans, des major-
10 domes, montent et descendent en courant les escaliers de marbre . . .
Les galeries sont pleines de pages et de courtisans en habits de
soie qui vont d'un groupe à l'autre quêter des nouvelles à voix
basse . . . Sur les larges perrons, les dames d'honneur éplorées se
font de grandes révérences en essuyant leurs yeux avec de jolis
15 mouchoirs brodés.

Dans l'Orangerie, il y a nombreuse assemblée de médecins en
robe. On les voit, à travers les vitres, agiter leur longues manches
noires et incliner doctoralement leurs perruques à marteaux . . .
Le gouverneur et l'écuyer du petit Dauphin se promènent devant
20 la porte, attendant les décisions de la Faculté. Des marmitons
passent à côté d'eux sans les saluer. M. l'écuyer jure comme un
païen, M. le gouverneur récite des vers d'Horace . . . Et pendant
ce temps-là, là-bas, du côté des écuries, on entend un long
hennissement plaintif. C'est l'alezan du petit Dauphin que les
25 palefreniers oublient et qui appelle tristement devant sa mangeoire
vide.

Et le roi ? Où est monseigneur le roi ? . . . Le roi s'est enfermé
tout seul dans une chambre, au bout du château . . . Les Majestés
n'aiment pas qu'on les voie pleurer . . . Pour la reine, c'est autre

d š rəmāsje d l ekle:r—“il rō:fle kōm səl rō:flē le kē:rz 10
inosū.”

d šn o:trē fajtonist—“k ore ty di, si s mari t ave tye?
. . . nō l ore ty paz akyze d barbari; n ore ty paz ēvoke ta
zōnes, sel dē ta kōplis, etsetera.”

d aleksā:d dyma, dā l kolje d la rē:n—“a! a! fit il ā 15
pōrtyge.”

āfē, dē pōšō dy tēra:j—“sa mē ete frwad kōm sel d š serpā.”
apre sel la, š pē ti:re l ešel.

(nēf) la mō:r dy dofē

lē pti dofē e malad, lē pti dofē va muri:r . . . dā tut lez
egli:z dy rwajo:m, lē sē sakrēmā dēmēr ekspoze nuīt e zu:r e
d grā sjerzē bry:l pur la gerizō dē l āfū rwajal. le ry d la
vjej rezidā:s sō tristēz e silāsje:z, le klof ne sōn ply, le
vwatyr vōt o pa . . . oz abō:r dy pale, le burzwa kyrjē 5
regard, a traver le grij, dē sqisz a bōden dōre ki kō:z dā le
ku:r d šn er ēpōrtā.

tu l fōto et ān emwa . . . dē jābellā, dē mažordōm,
mō-tt e desū-dt ā kurū lez eskalje d marbrō . . . le galri
sō ple:n dē pa:z e d kurtizūz ān abi d swa ki vō d š grup 10
a l o:trō || kete dē nuvelz a vwa bu:s . . . syr le la:rzē perō,
le dam d onē:r eplō:re sē fō dē grā:d reverā:s ān esqijā lērz
jē avek dē zōli mušwar brōde.

dā l orā:zri, il j a nō-brē:z asāble dē medšēz ā rōb. š le
vwa, a traver le vitr, azite lēr lō:g mā:j nwa:r e ēkline 15
dōktōralēmā lēr perykēz a marto¹ . . . lē guvernēr e l
ekujje dy pti dofē sē prōmen dāvū la pōrt, atādā le desizjō d
la fakylte. dē marmitō past a kote d e sā le salqe. Mēsje
l ekujje zy:r kōm š pajē, mēsje l guvernēr resit dē ver d
oras . . . e pādā s tā la, la ba, dy kote dez ekyri, šn ātāt 20
š lō: anismā plē-tif. s e l alzā dy pti dofē kē le palfrōnje
ubli e ki apel tristēmā dāvū sa māžwar vi:d.

e lē rwa? w e mōšēpēr lē rwa? . . . lē rwa s et āferme
tu səl dāz yn fā:br, o bu dy fō-to . . . le mažeste n em
pa k š le vwa plō:re . . . pur la rē:n, s et o:trē fō:z . . . 25

¹ The ə of dōktōralēmā and perykēz is maintained here, to obtain a maximum of solemnity, the fullest and slowest possible utterance.

30 chose . . . Assise au chevet du petit Dauphin, elle a son beau visage baigné de larmes, et sanglote bien haut devant tous, comme ferait une drapière.

Dans sa couchette de dentelles, le petit Dauphin, plus blanc que les coussins sur lesquels il est étendu, repose, les yeux fermés.

35 On croit qu'il dort ; mais non : le petit Dauphin ne dort pas . . . Il se retourne vers sa mère, et, voyant qu'elle pleure, il lui dit :

“ Madame la reine, pourquoi pleurez-vous ? Est-ce que vous croyez bonnement que je m'en vas¹ mourir ? ”

La reine veut répondre. Les sanglots l'empêchent de parler.

40 “ Ne pleurez donc pas, madame la reine ; vous oubliez que je suis le Dauphin, et que les Dauphins ne peuvent pas mourir ainsi . . . ”

La reine sanglote encore plus fort, et le petit Dauphin commence à s'effrayer.

45 “ Holà, ” dit-il, “ je ne veux pas que la mort vienne me prendre, et je saurai bien l'empêcher d'arriver jusqu'ici . . . Qu'on fasse venir sur l'heure quarante lansquenets très forts pour monter la garde autour de notre lit ! . . . Que cent gros canons veillent nuit et jour, mèche allumée, sous nos fenêtres ! Et malheur à la mort, si elle ose s'approcher de nous ! . . . ”

Pour complaire à l'enfant royal, la reine fait un signe. Sur l'heure, on entend les gros canons qui roulent dans la cour ; et quarante grands lansquenets, la pertuisane au poing, viennent se ranger autour de la chambre. Ce sont de vieux soudards à 55 moustaches grises. Le petit Dauphin bat des mains en les voyant. Il en reconnaît un et l'appelle :

“ Lorrain ! Lorrain ! ”

Le soudard fait un pas vers le lit.

60 “ Je t'aime bien, mon vieux Lorrain . . . Fais voir un peu ton grand sabre . . . Si la mort veut me prendre, il faudra la tuer, n'est-ce pas ? ”

Lorrain répond :

“ Oui, monseigneur . . . ”

Et il a deux grosses larmes qui coulent sur ses joues tannées.

65 A ce moment, l'aumônier s'approche du petit Dauphin et lui parle longtemps à voix basse en lui montrant un crucifix. Le petit Dauphin l'écoute d'un air fort étonné, puis tout à coup l'interrompt :

“ Je comprends bien ce que vous me dites, monsieur l'abbé ;

¹ Archaic, for *vais*,

asi:z o fve dy pti dofē, el a sō bo viza:z be:pe d larm, e sūglot bjē o dvā tu:s, kōm fōret yn drapje:r.

dā sa kufet dē dātēl, lē pti dofē, ply blā k le kusē syr lekel il et etādy, rēpoz, lez jē ferme. ō krwa k il dō:r; mē nō, lē pti dofē nē dōr pā . . . il sē rōturnē ver sa mē:r, e, 30 vwajā k el plē:r, il lūi di

“madam la rē:n, purkwa plē-re vu? es kē vu krwaje bōnmā kē z m ā va muri:r?”

la rē:n vē repō:dr. lē sūglo l āpef dē parle.

“nē plē-re dōk¹ pā, madam la rē:n; vuz ublije kē zē sūi 35 l dofē, e kē lē dofē n p:ēv² pā murir ēsi . . .”

la rē:n sūglot ākōr ply fō:r, e l pēti dofē kōmā-s a s ēfreje.

“ōla,” dit il, “zē n v:ē pā k la mō:r vjen mē prū:dr, e f sore bjē l āpefē d arive zysk isi . . . k ō fas vōnir syr l ē:r 40 karāt lāskōnē t:rē fō:r pur mōte la gard otur dē notrē li! . . . kē sū g:ro kanō vej nūit e zū:r, mēf alyme, su no fnetr! e m:alēr a la mō:r, si el o:z s aprōfē d nu! . . .”

pur kōple:r a l āfū rwajal, la rē:n fet ē sip. syr l ē:r, ōn ātū lē gro kanō ki ru:l dā la ku:r; e karāt grā lāskōnē, la 45 pertūzan o pwē, vjen sē rāzē otur dē la fā:brō. sē sō dē vjē suda:rz a mustaf grī:z. lē pti dofē ba dē mē ā lē vwajū. il ā rkōnet ē l apel:

“lōrē! lōrē!”

lē suda:r fet ē pā ver lē li.

50

“zē t em bjē, mō vjē lōrē . . . fe vwar ē pē tō g:rū sa:brō . . . si la mō:r vē m prū:drō, il fo-dra la tūē, n es pā?”

lōrē repō:

“wi, mōsējē:r . . .”

55

e il a dē gro-s la-rm ki kul syr se zū tane.

a s mōmā, l omonje s aprōf dy pti dofē e lūi parlē lētū a vwa bā-s ā lūi mōtrāt ē krysifi. lē pti dofē l ekuť d ēn er fōrt etone, pūi tut a ku l ēterōpā:

“zē kōprā bjē s kē vu m dit, mēsje l abe; mez āfē es kē 60

¹ Or dō.

² There is a strong emphatic stress on pāv.

70 mais enfin est-ce que mon petit ami Beppo ne pourrait pas mourir à ma place, en lui donnant beaucoup d'argent? . . ."

L'aumônier continue à lui parler à voix basse, et le petit Dauphin a l'air de plus en plus étonné.

Quand l'aumônier a fini, le petit Dauphin reprend avec un
75 gros soupir :

"Tout ce que vous me dites là est bien triste, monsieur l'abbé ; mais une chose me console, c'est que là-haut, dans le paradis des étoiles, je vais être encore le Dauphin . . . Je sais que le bon Dieu est mon cousin et ne peut pas manquer de me traiter selon mon
80 rang."

Puis il ajoute, en se tournant vers sa mère :

"Qu'on m'apporte mes plus beaux habits, mon pourpoint d'hermine blanche et mes escarpins de velours ! Je veux me faire brave pour les anges et entrer au paradis en costume de
85 Dauphin."

Une troisième fois, l'aumônier se penche vers le petit Dauphin et lui parle longuement à voix basse . . . Au milieu de son discours, l'enfant royal l'interrompt avec colère :

"Mais alors," crie-t-il, "d'être Dauphin, ce n'est rien du tout !"

90 Et, sans vouloir plus rien entendre, le petit Dauphin se tourne vers la muraille, et il pleure amèrement.

ALPHONSE DAUDET.

(10) En Corse

Savez-vous, Monsieur della Rebbia, dit le bandit que son camarade appelait le curé, savez-vous que, dans ce pays de mœurs simples, il y a pourtant quelques misérables qui profitent de l'estime que nous inspirons au moyen de nos passeports (il
5 montrait son fusil), pour tirer des lettres de change en contre-faisant notre écriture ?

— Je le sais, dit Orso d'un ton brusque. Mais quelles lettres de change ?

— Il y a six mois, continua le bandit, que je me promenais du
10 côté d'Orezza, quand vient à moi un manant qui de loin m'ôte son bonnet et me dit : "Ah ! monsieur le curé (ils m'appellent toujours ainsi), excusez-moi, donnez-moi du temps ; je n'ai pu trouver que cinquante-cinq francs ; mais, vrai, c'est tout ce que j'ai pu amasser. Moi, tout surpris : Qu'est-ce à dire, maroufle !
15 cinquante-cinq francs ? lui dis-je. — Je veux dire soixante-cinq,

mõ ptit ami beppo n pure pa murir a ma plas, ã lqi donã
b:oku d ar3ã? . . .”

l omonje kõtinu a lqi parle a vwa bɑ:s, e l peti dofẽ a l er
dɑ plyz ã plyz etone.

kã l omonje a fini, lɑ pti dofẽ r pr t avek ẽ gro supir 65

“tu s k  vu m dit la   bjẽ trist , m sj  l abe; mez yn
fo-z m  k sol, s   k  la o, d  l paradi dez etwal, z  vez etr
 k :r l  dofẽ . . . z  se k  l b  dje   m  kuzẽ e n p  pa
m -ke d  m trete sl  m  r .”

puiz il azut,   s turn  ver sa m :r— 70

“k   m aport m  ply boz abi, m  purpwẽ d ermin bl -f  
mez eskarpẽ d v lu:r! z  v  m  fer bra:v pur lez  :z    trer
o paradi   kostym d  dofẽ.”

yn trwazjem fwa, l omonje s  p -f ver l  pti dofẽ e lqi
parl  l -gm  a vwa bɑ:s . . . o milje d   s  disku:r, l  f  75
rwajal l  ter  avek kol :r:

“mez al :r,” kri t il, “d  :tr  dofẽ, s n   r:jẽ dy tu!”

e, s  vulwar ply rj n  t :dr, l  pti dofẽ s  turn  ver la
myraj, e il pl :r am :rm .

alf :s dode.

(dis)   kors

save vu, msje della rebja, di l b -di k s  kamarad aple l
ky-re, save vu k , d  s pei d m rs s :pl, il j a purt  kelke
m-izerab ki profit d  l estim k  nuz  spir  o mwajẽ d no paspo:r
(il m tre s  fyzi), pur ti-re de letv d  f :z   k -tr f z  notr
ekrity:r? 5

— z  l se, dit orso d   t  brysk. m  kel letre d  f :z?

— il y a si mwa, k tinu a l b -di, k  z  m pr mne du kote
d  retsa, k  vj t a mwa   man  ki d lwẽ m o:t s  bon  e m
di—“a:! msje l ky-re (i m ap l tuz :r  si), eskyze mwa,
done mwa dy t ; z n   py truve k s k tsẽ fr ; m , vre, 10
s   tu s k  z   py am se. mwa, tu syrpri: k   s a di:r,
marufl! s k tsẽ fr ? lqi di:z. — z ve di:r swas ts k, m 

me répondit-il ; mais pour cent que vous me demandez, c'est impossible !—Comment, drôle ! je te demande cent francs ! Je ne te connais pas.”—Alors il me remit une lettre, ou plutôt un chiffon tout sale, par lequel on l'invitait à déposer cent francs dans un lieu qu'on indiquait, sous peine de voir sa maison brûlée et ses vaches tuées par Giocanto Castriconi, c'est mon nom. Et l'on avait eu l'infamie de contrefaire ma signature ! Ce qui me piqua le plus, c'est que la lettre était écrite en patois, pleine de fautes d'orthographe. . . . Moi faire des fautes d'orthographe !

20 moi qui avais tous les prix à l'université ! Je commence par donner à mon vilain un soufflet qui le fait tourner deux fois sur lui-même. “Ah ! tu me prends pour un voleur, coquin que tu es !” lui dis-je, et je lui donne un bon coup de pied où vous savez. Un peu soulagé, je lui dis : “Quand dois-tu porter cet argent au lieu désigné ?—Aujourd'hui même.—Bien ! va le porter.”—

30 C'était au pied d'un pin, et le lieu était parfaitement indiqué. Il porte l'argent, l'enterre au pied de l'arbre et revient me trouver. Je m'étais embusqué aux environs. Je demeurai là avec mon homme six mortelles heures. Monsieur della Rebbia, je serais resté trois jours s'il l'eût fallu. Au bout de six heures paraît un

35 *Bastiaccio*,¹ un infâme usurier. Il se baisse pour prendre l'argent, je fais feu, et je l'avais si bien ajusté que sa tête porta en tombant sur les écus qu'il déterrât. “Maintenant, drôle ! dis-je au paysan, reprends ton argent, et ne t'avise plus de soupçonner d'une bassesse Giocanto Castriconi.”—Le pauvre diable, tout

40 tremblant, ramassa ses soixante-cinq francs sans prendre la peine de les essuyer. Il me dit merci, je lui allonge un bon coup de pied d'adieu, et il court encore.

— Ah ! curé, dit Brandolaccio, je t'envie ce coup de fusil-là.

45 Tu as dû bien rire !

— J'avais attrapé le *Bastiaccio* à la temple, continua le bandit, et cela me rappela ces vers de Virgile :

. . . Liquefacto tempora plumbo

Diffidit, ac multa porrectum extendit arena.

50 *Liquefacto* ! Croyez-vous, Monsieur Orso, qu'une balle de plomb se fonde par la rapidité de son trajet dans l'air ? Vous qui avez étudié la balistique, vous devriez bien me dire si c'est une erreur ou une vérité ?

PROSPER MÉRIMÉE, *Colomba*.

¹ Les Corses montagnards détestent les habitants de Bastia, qu'ils ne regardent pas comme des compatriotes. Jamais ils ne disent *Bastiese*, mais *Bastiaccio* ; on sait que la terminaison en *accio* se prend d'ordinaire dans un sens de mépris. (*Note du texte original.*)

repõdit il; me pur sã k vu m dãmãde, s et ãposiblõ!—kãmã,
 dro:l! ſ tã dmã-dõ sã frã! ʒã n tã kãne pa!” alor i m rãmit
 yn letř, u plyto ã ſifõ tu sal, par lãkel õ l'ãvite a depoze sã 15
 frã dãz ã lje k õn ãdike, su pen dã vwar sa me-zõ b:ryle e se
 vaf tpe par ʒjokanto kastriko-ni, s e mõ nõ. e l õn avet y l ãf:ami
 d kã-trãfe:r ma sipaty:r! s ki m pika l plys, s e k la letr etet
 ekrit ã patwa, plẽ:n dã fo-ť d ortograf. . . . m:wa f:ẽ:r de
 f:o-ť d ortograf!¹ m:wa kj ave t:u le pri a l yniversite! 20
 ſ komã-s par done a mõ vilẽ ã sufle ki l fe turne dã fwa syr
 lqi me:m. “a! ty m prã pur ã volẽ:r, kãkẽ k tų e!” lqi
 di:ʒ, e ʒ lqi dãn ã bõ ku t pje u vu save. ã pẽ sulãʒe, ʒ lqi
 di—“kã dwa ty porte st arʒã o lje dezipe?—õʒurđi
 me:m.—bjẽ! va l porte!”—s etet o pje d ã pẽ, e l lje ete 25
 parfetmã ãdike. i port l arʒã, l ãtẽ:r o pje d l arbr e rvjẽ m
 truve. ʒ m ete ãbyske oz ãvirõ. ʒã dmẽ:re la avek mõn om
 si mortelz ẽ:r. msje della rebja, ʒã sre reste trwa ʒu:r s il y
 faly. o bu t siz ẽ:r paret ã bastjatřjo,¹ õn ãfa:m zyrje. i s
 be:s pur prã-drẽ l arʒã, ſ fe fẽ, e ʒ l ave si bjẽn aʒyste k 30
 sa tet porta ã tã-bã syr lez eky k il detere. “mãtnã, dro:l!
 diʒ o peizã, rãprã tõn arʒã, e n t avi-z ply t supsonẽ d yn
 ba-se:s ʒjokanto kastriko-ni.”—lã po-v djab, tu trã-blã, ramasa
 se swasãtsẽ frã sã prã-d la pen dã lez esqije. i m di
 mersi, ʒ lqi alõ:ʒ ã bõ ku t pje d adjẽ, e i kur ãkõ:r. 35
 —a:! ky-re, di brãndolatřjo, ʒã t ã-vi s ku t fyzi la. tų
 a dy bjẽ ri:r!
 — ʒ avez atrape l bastjatřjo a la tã-p, kõtinqa l bã-di, e sla
 m rapla se ve:r dã virzil:

. . . likqefakto tẽpora plõbo

diffidit, ak mylta porrektom ekstẽdit arena.

40

likqefakto! krwaje vu, msje orso, k yn bal dã plõ sã fõ:d
 par la rapidite t sã trãʒe dã l ẽ:r? vu kj avez etydje la
 balistik, vu døvrije bjẽ m di:r si s et yn erẽ:r u yn verite?
 prosper merime, kolõba.

¹ le kors mõtapa:r detest lez abitũ d bastja, k il nã rgardẽ pa
 kom de kãpatrijot. ʒamez il nã di-z bastjez, me bastjatřjo; ã se
 k la termine-zõ õn atřjo sã prã d ordĩne:r dãz ã sã:s dã mepri.

(11) **Un Fait-Divers parisien**

Monsieur Anthime Garoïc, un vieux colonial, possède un singe superbe répondant au nom d'Octave. M. Garoïc, qui habite un petit logement rue Saint-Maur, sortit de chez lui la nuit dernière, vers onze heures, et oublia d'attacher Octave, qu'il croyait endormi
5 dans sa niche.

Son maître parti, Octave fit de capricieuses cabrioles, cassa une pipe suspendue au mur, et alla à la fenêtre rêver aux étoiles. Le singe eut alors la velléité de faire une promenade nocturne. Il enjamba la croisée, et pénétra ainsi, par la fenêtre ouverte, dans
10 un logement voisin occupé par M. Jules Normand, cocher de fiacre.

L'épouse du cocher ronflait dans la chambre. Octave demeura quelques secondes inquiet, n'osant troubler ce sommeil placide. Il remua enfin une chaise, bouscula une table, et fit entendre un
15 cri plaintif.

— Est-ce toi, Jules ? soupira Madame Normand.

Octave eut un grognement.

— Tu es encore soûl, mon pauvre homme !

Le grognement d'Octave s'accentua.

20 Mme Normand se dressa sur son séant, effarée. Elle alluma une chandelle. A la vue du singe, elle poussa des cris de terreur.

Fort heureusement, M. Jules Normand pénétrait à ce moment dans le logis conjugal. Impossible de décrire l'ahurissement du brave cocher, à la vue de sa femme en tête-à-tête avec un singe.

25 Revenu de sa stupeur, dans un geste que lui eut envié Pezon,¹ M. Normand brandit son fouet.

Octave, avec une surprenante agilité, disparut par la fenêtre, et réintégra le domicile de son maître, le vieux colonial.

Les époux Normand ont déposé une plainte contre M. Garoïc.

(12) **Le Mauvais Œil**

Théophile Gautier, le délicieux auteur du *Capitaine Fracasse*, était superstitieux. Oui, superstitieux comme un joueur, comme . . . un poète. Il croyait que certains individus ont "le mauvais œil," et, dans cette catégorie de "jetteurs de sorts," il plaçait en
5 tête le spirituel musicien Jacques Offenbach.

¹ Célèbre dompteur français.

(š:z) š fe diver parizjē

mēsje ūtim garoek, š vje kolonjal, posed š sē:š syperb repōdūt o nō d okta:v. mēsje garoek, ki abit š pti lozmā ry sē mo:r, sorti dē je lqi la nqi dernje:r, ver ōz ē:r, e ublija d atafe okta:v, k il krwajet ūdormi dā sa nij.

sō mē:trē parti, okta:v fi dō kaprisje:z kabrijol, kosa yn pip 5 sypōdy o my:r, e ala a la fnet reve oz etwal. lē sē:š yt alo:r la velleite dō fē:r yn prōmnad⁽ⁿ⁾ noktyrn. il āzā·ba la krwaze, e penetra ēsi, par la fnetr uvert, dāz š lozmā vwazē okype par mēsje zyl nōrmā, koše dō fjakr.

l epu:z dy koše rōfle dā la jā:br. okta:v dēmōra kelkē zgō:d 10 ēkje, n o:zā trouble sē sōmej plasi·d. i rmqa āfē yn jē:z, b:uskyla yn tablō, e fit ūtā:dr š kri plētif.

— ε s twa, zy:l? supira madam nōrmā.

okta:v yt š grōpēmā.

— tū ε ākōr su, mō po·vr om!

15

lē grōpēmā d okta:v s aksūtqa.

madam nōrmā š dresa syr sō seū, effu:re. el alyma yn fūdel. a la vy dy sē:š, el pusa de kri dō terrē:r.

fōrt ērezmā, mēsje zyl nōrmā penetret a s momā dā l lozi kōzygal. ēposib dē dekri:r l ayrismā dy brav koše, a la vy dō sa 20 fam ā tet a tet avek š sē:š. rōvny dō sa stype:r, dāz š zstē kē lqi yt ūvje pēzō, mēsje nōrmā brūdi sō fwe.

okta:v, avek yn syrprēnū:t āzilate, dispary par la fnet, e rēktegra l domisil dē sō mē:trō, lē vje kolonjal.

lez epu nōrmā š depoze yn plē:t kōtrē mēsje garoek.

25

(du:z) lē mōvez ē:j

teofil gotje, lē delisje·z otē:r dy kapiten frakas, etē syperstisje. wi, syperstisje kom š zwē:r, kom . . . š poet. il krwaje k sertēz ēdividy š “l mōvez ē:j,” e, dā set kategori dē “zētē:r dē so:r,” il plaset ā tet lē spirituel myzisiejē zō:k ofēnbak.

Sa qualité de critique dramatique l'obligeant à rendre compte des opérettes aussi bien que des drames et des comédies, il se servait de périphrases pour citer l'auteur de la *Périschole* ; ou bien il mandait un typographe et lui faisait découper, dans un journal, toutes les lettres nécessaires à la composition du nom d'Offenbach, que le susdit typo¹ collait ensuite, à sa place, dans l'article.

Le fils du "bon Théo," le charmant Toto, ne cessait de railler son père à propos de ce travers d'esprit. Il n'arriva jamais qu'à exciter la colère paternelle.

Un jour qu'ils déambulaient dans le passage des Panoramas, ils aperçurent à une vitrine le portrait d'Offenbach.

Aussitôt, Gautier, pour conjurer le mauvais sort, fit les cornes à sa bête noire.

Toto profita de l'occasion pour blaguer,² un peu plus vivement que d'habitude, l'auteur de ses jours.

— Je ne comprends pas, disait-il, ton aversion irraisonnée pour cet exquis compositeur. Vraiment, tu es ridicule de penser qu'Offenbach . . .

— Tais-toi ! ne prononce pas ce nom, ou il va t'arriver quelque chose de désagréable.

Toto haussa les épaules :

— Des bêtises ! Je suis allé voir la *Belle Hélène*, et le lustre du théâtre ne m'est pas tombé sur la tête. En ce moment même, je parle d'Offenbach, et il ne m'arrive rien.

Ils débouchaient à ce moment sur le boulevard. Alors, Théophile Gautier, gratifiant son fiston³ d'un coup de pied dans le bas des reins, lui dit, mi-figue, mi-raisin :⁴

— Tu vois bien, petit serin,⁵ qu'il t'arrive quelque chose de désagréable.

(13) Ce qu'elles se mettent sur la tête

Une Parisienne digne de ce nom ne porte pas le même chapeau en visite ou au concours hippique ; à une garden-party ou à un five o'clock ; au concert Colonne ou à un vernissage (et ne con-

¹ *typo* = popular abbreviation for *typographe*.

² *blaguer* = popular for *railler*.

³ *fiston* = a popular diminutive of *fils*.

⁴ *entre figue et raisin* = half in play, half in earnest.

⁵ *serin* = a popular equivalent of *sot*.

sa kalite d kritik dramatik l obligāt a rā:drē kō:ṭ dez operet osi bjē k de dramz e de komedi, i s serve d perifrā:z pur site l otēr dē la perikol; u bjē il mādēt ē tipograf e lqi fze dekupe, dāz ē žurnal, tut lē letre necēser a la kōpozisjō dy nō d ofēnbak, kē lē sysdi tipo¹ kōlet āsqit, a sa plas, dā 10 l artikl.

lē fis dy “bō teo,” lē fārmā toto, nē sese d rā:je sō pē:r a propo dē s travē:r d espri. il n ariva žame k a eksite la kolē:r paternel.

ē žu:r k il deābyle dā l pā:sa:z de panorama, ilz apersyrt a 15 yn vitrin lē portre d ofēnbak.

osito, gotje, pur kōžyre l mōve sō:r, fi lē kōrn a sa bet nwa:r.

toto profita d l ōka:zjō pur blage, ē pē ply vi:vmā k d abityd, l otēr dē sē žu:r.

— žē n kōprā pā, dizet il, tōn aversjō irrezōne pur set ekski 20 kōpozitē:r. v:re:mā, tṭ ē ridikyl dē pā-se k ofēnbak . . .

— tē twa! n prōnōs pā s nō, w i va t arive kek žo:z de dezagreabl.

toto o-sa lez epō:l—

— de b:eti:z! f sqiz ale vvar la bel elē:n, e l lystre dy 25 teā:trē n m ē pā tōbe syr la tē-t. ā s mōmā mē:m, f parlē d ofēnbak, e i n m arivē rjē.

il debužet a s mōmā syr lē bulvar. alō:r, teofil gotje, gratifjā sō fistō d ē ku d pje dā l ba de rē, lqi di, mi-fig, mi-rezē—

30

— ty vva bjē, pti srē, k i t ariv kek žo:z dē dezagreabl.

(trē:z) sē k ēl sē met syr la tet

yn parizjen dipi dē sē nō nē portē pā lē mem žapo ā vizit u o kōkur ipik; a yn garden-parti u a ē faev ōklōk; o kōser kolon u a ē vernisa:ž (e nē kōfōdō pā—o pwē d vy žapo—lē

¹ Note the transformation of o into o. Cf. sot, so (*sotte, sot*).

fondons pas—au point de vue chapeau—le vernissage des “Indé-
5 pendants,” par exemple, avec celui de l’“Épatant”); à une
“générale” ou à une “première,” etc.

On ne saurait se chapeauter de même en avril ou en mai, et s’il
pleut, ou s’il vente, ou s’il grêle, ou s’il fait soleil, ou s’il bruine,
ou s’il y a un arc-en-ciel, ou une éclipse, ou changement de lune,
10 ou raz de marée à Brest, ou gulf-stream au Havre . . .

On n’entend pas du Debussy—musique délicieuse, mais in-
vertébrée, ma chère, et si morbide!—avec le même chapeau que
du Dukas, lequel exige un chapeau plus “musclé”; ou du Strauss,
qui veut le toquet “orageux”; la capeline candide et respectueuse
15 est de rigueur pour ouïr la musique de chambre du père Franck;
la capote légumineuse et maraîchère, idoine aux auditions de
Mme de Noailles.

Ce sont là nuances . . .

Et le chapeau des conférences Lemaître: “cloche” ornée de
20 choux et ruches pour les *Plaideurs*; “gainsborough” empanaché
et rembranesque (Gainsborough collaborant avec Rembrandt!)
pour *Andromaque* . . .

Eh bien! savez-vous à qui tout cela profite?

Vous l’avez deviné: aux modistes.

25 En voulez-vous la preuve topique? Il y a quelques années,
Mme X. . . . (case à louer), une de nos plus spirituelles modistes,
qu’il est de bon ton de nommer par son prénom tout court, a
distribué à ses employées, au jour de l’an, quatre-vingt-douze
mille francs de gratifications—je dis quatre-vingt-douze mille.—
30 La personne qui nous a fourni cet édifiant renseignement est une
“première” de nos amies, en tout bien tout honneur, appointée
elle-même, chez ladite industrielle, soixante-dix mille francs par
an—je dis soixante-dix mille . . .

Autruches qui voletez lourdement dans les plaines australiennes,
35 vous douterez-vous jamais de ce que vos plumes rapportent aux
aimables modistes françaises?

(14) Propos d’un Parisien

Le métier de journaliste n’est pas toujours gai. Il a des côtés
amers, les jours comme celui-ci, par exemple, où l’on reçoit des
reproches sévères, mais justifiés. Les reproches me viennent d’un

vernisaž dez "ždepädä," par egzäpl, avek selqi däl "epatä");
a yn "ženeral" u a yn "přemjer," etsetera. 5

ž nē sore sē řapote de mem ān avril u ā mē, e s il plē, u s il
vāt, u s il gre:l, u s il fe sōlej, u s il bryin, u s il j a ān ark ā
sjel, u yn eklips, u řāzmā d lyn, u ra d mare a brest, u gēlf
stri:m o a·vr . . .

ž n ātā pa dy d bysi—myzik delisje:z, mez ēvertebre, ma 10
ře:r, e si mērbid!—avek lē mem řapo kē dy dyka:s, lēkel egzi:ž
ž řapo ply "myskle"; u du stro:s, ki vē lē tōke "ōražo"; la
kaplin kādide respektjez e d rigē:r pur uir la myzik dē řā·brē
dy per řrāk; la kapot legymine:z e mareře:r, idwan oz odisjō
dē madam dē noaj. 15

sē sō la nyā:s . . .

e lē řapo de kōferās lēmē:tr—"kloř" ōrne dē řu e ryř pur lē
pledēr; "gensbōro" āpanaře e rābranesk (gensbōro kollaborāt
avek rābrāt!) pur ādrōmak . . .

e bjē! save vu a ki tu sla profit? 20

vu l ave dvine: o mōdist.

ā vule vu la přev tōpiki? il j a kelkōz ane, madam iks . . .
(ka:z a lwe), yn dē no ply spirituel mōdist, k il e d bō tō dē
nōme par sō přenō tu ku:r, a distribje a sez āplwaje, o řur dē
l ā, katrē vē duz mil řrā dē gratifikasjō—žē di katrē vē duz 25
mil.—la person ki nuz a furni set edifjā rāřeřmā et yn
"přemje:r" dē noz ami, ā tu bjē tut ōnē:r, apwēte el mem, ře
ladit řdystrijel, swasāt di mil řrā par ā—žē di swasāt di
mil . . .

otryř ki vōlte lurdēmā dā lē plenz ostraljēn, vu dutre vu 30
žame dē s kē vō plym raport oz ema:blē mōdistē řrāse:z?

Dictated by Mlle. H. BEULIN, Graduate of the University of
Paris. Educated in the immediate vicinity of Paris.

(katōrz) propo d ž parizjē

lē metje dē žurnalistž n e pa tužur ge. il a dē kotež
amē:r, lē: řur kōm selqi si, par egzā:pl, u l ž řeswa dē rēpřōř
seve:r, me žystifje. lē rēpřōř mē vjen d ž lektē:r, ki ekri:

lecteur, qui écrit : " Il ne faut jamais être futile et j'menfichiste,¹
5 ce qui vous arrive bien souvent."

Ces lignes ont été pour moi un coup de poignard dans le cœur. Immédiatement, je me suis demandé comment je pourrais cesser d'être futile, sinon j'menfichiste. Heureusement, le lecteur le disait dans sa lettre, ayant la bonté de me fournir une liste de
10 questions que je dois traiter si je veux me réhabiliter à ses yeux et aux miens.

Première question : Pourquoi applique-t-on les anciennes mesures au commerce des pointes et clous, des planches et du bois, ainsi que du vin en vendange ?

15 Deuxième question : Pourquoi les récipients de toute nature ne sont-ils point jaugés ?

Troisième question : Mais peut-être ne tenez-vous pas absolument à la connaître, ainsi que celles qui suivent. Je vous soupçonne, en effet, lecteurs, d'être aussi futiles que moi. Vous
20 vous moquez des pointes et clous et de la question des récipients non jaugés.

C'est ce à quoi mon correspondant n'a pas pensé. Il appartient à cette catégorie nombreuse de gens intimement persuadés que ce qui les intéresse doit intéresser tout le monde. Aussi ai-je peur
25 de lui donner la jaunisse en lui apprenant que nous sommes 38 millions 987 mille Français parfaitement décidés à ne pas lever l'étendard de la révolte si la question des pointes et clous reste sans solution.

Pour moi, je n'écrirai pas une ligne dans le but de supprimer
30 ce que mon correspondant appelle un abus. Les abus sont utiles, nécessaires. S'ils ne l'étaient pas, depuis qu'on les combat, il y a longtemps qu'ils auraient disparu. H. HARDUIN.

¹ A popular neologism, coming from *je m'en fiche* = "I don't care a hang."

"il nò fo zamez etrò fytil e zmadifist, sò ki vuz ariv bjē suvā.

se lip òt ete pur mwa ò ku d pwajar dā l kær. immedjatmā, zò m sūi dōmāde komā zò pure sese d etrò fytil, sinō zmadifist. erez mā, le lektør le dize dā sa letr, ejū la bōte dē m furnir yn listē dē kestjō kē z dwa trete si zò vō m reabilite a sez je e o mjē.

premier kestjō: purkwa aplik t ò lez òsjen mezyr o komers dē pwētz e klu, dē plāf e dy bwa, ēsi k dy vē ā vādāz?

døzjem kestjō: purkwa le respjā dē tut naty:r nē sōt il pwē zozō?

trwazjem kestjō: mē pēt etrò nē tōne vu paz apsoly mā a la kōnetr, ēsi kē sēl ki sūiv. zò vu supson, ān efe, lektør, d etr osi fytil kē mwa. vu vu mōke dē pwētz e klu e d la kestjō dē respjā nō zozō.

se sē a kwa mō korespōdā n a pa pōse. il apartjēt a set kategori nōbre:z dē zā ētimmā persqade kē sē ki lez ēteres dwat ēterese tu l mōd. osi ēz pø:r dē lūi dōne la zoznis ā lūi aprōnā kē nu sōm trātqi miljō nē sū katrōvēse mil frāse parfetmā deside a nē pa lōve l etādar dē la revolt si la kestjō dē pwētz e klu restē sū solysjō.

pur mwa, zò n ekrirē paz yn lip dā le by dē syprime sē kē mō korespōdā apel òn aby. lez aby sōt ytil, nesaser. s'il nē l ete pa, dēpqi k ò le kōba, il j a lō:tā k ilz ore dispary.

aj ardqē.

Dictated by G. ROTTÉE, Graduate of the University of Paris;
Educated at Beauvais, Bordeaux, and Paris.

APPENDIX B

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CONTAINING SOME OF THE MOST USEFUL WORKS FOR THE
FURTHER STUDY OF THE SOUNDS OF FRENCH AND
ENGLISH

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