

ELEMENTARY PHONETICS

A. W. BURT

THE COPP-CLARK COMPANY, LIMITED
TORONTO

TABLE OF ENGLISH SOUNDS WITH PHONETIC SYMBOLS.

VOWELS.			SEE PAGE	CONSONANTS.			SEE PAGE
ij	as in	meet, mi:t.	27	ʌ	as in	white, waɪt.	9
i:	“ “	here, hi:ɹ.	27	w	“ “	wit, wɪt.	10
i	“ “	sit, sɪt.	28	p	“ “	peep, pi:p.	10
ɪ	“ “	city, sɪtɪ	28	b	“ “	bib, bɪb.	11
e	“ “	let, let.	29	m	“ “	maim, meɪm.	11
eɪ	“ “	late, leɪt.	30	f	“ “	fifth, fɪfθ.	11
ɛ:	“ “	fair, fɛ:ɹ.	31	v	“ “	revive, rɪvaɪv.	11
ʌ	“ “	hat, hæt.	31	θ	“ “	{thin, θɪn. } {saith, seθ. }	12
ɑ:	“ “	half, hɑ:f.	32	ð	“ “	{then, ðən. } {scythe, saɪð. }	12
aɪ	“ “	die, daɪ.	33	t	“ “	tight, taɪt.	13
ə:	“ “	bird, bɜ:ɹd.	34	tʃ	“ “	church, tʃɜ:rtʃ.	13
ɔ	“ “	about, əbaʊt.	34	d	“ “	deed, di:d.	13
ʊ	“ “	but, bʊt.	35	dʒ	“ “	judge, dʒʌdʒ.	13
ɑ:	“ “	{father, fɑ:ðɹ. } {arm, ɑ:ɹm. }	36	n	“ “	none, nʊn.	14
ɑʊ	“ “	now, naʊ.	36	s	“ “	ceases, si:sɪz.	14
ɔ:	“ “	{ought, ɔ:t. } {nor, nɔ:ɹ. }	37	z	“ “	seizes, si:zɪz.	14
ɒ	“ “	not, nɒt.	37	ʃ	“ “	{shoes, ʃu:wz. } {hush, hʊʃ. }	15
ɔɪ	“ “	boy, bɔɪ.	38	ʒ	“ “	vision, vɪʒən.	15
o:	“ “	more, mɔ:ɹ.	38	l	“ “	lull, lʊl.	16
o	“ “	fellow, fe:lɔ.	39	r	“ “	rear, rɪ:ɹ.	17
oʊ	“ “	mode, moʊd.	39	j	“ “	young, jʌŋ.	19
u	“ “	foot, fu:t.	40	ɹ	“ “	{hearer, hi:rɛɹ. } {heard, hɛ:ɹd. }	20
u:	“ “	poor, pu:ɹ.	41	k	“ “	cook, kuk.	21
ju:	“ “	pure, pjʊ:ɹ.	41	g	“ “	gig, gɪg.	21
uʊ	“ “	noon, nu:ʊn.	42	ŋ	“ “	song, sɒŋ.	22
juʊ	“ “	duty, dju:wtɪ.	42	h	“ “	home, hoʊm.	23
						‘ glottal stop.	23

’ before a consonant indicates that it is syllabic, e.g., people, pi:ppl̩.

University of Western Ontario
LIBRARY

LONDON - CANADA

Class *LT1001* 421.4 .B97

PLEASE

DO NOT REMOVE THIS



LIBRARIES

THE UNIVERSITY OF WESTERN ONTARIO

LONDON CANADA

A MANUAL

— OF —

ELEMENTARY PHONETICS

BY

A. W. BURT.

TORONTO:

THE COPP, CLARK COMPANY, LIMITED.

1898.

Entered according to Act of the Parliament of Canada, in the year one thousand eight hundred and ninety-eight, by THE COPP, CLARK COMPANY, LIMITED, Toronto, Ontario, in the Office of the Minister of Agriculture.

T536

PREFACE.

The fact that this book deals with a subject new to many of our schools makes it advisable, perhaps, to give a reason for its appearance. I had gained much benefit as a student of modern foreign languages from reading the works of Messrs. P. Passy and W. Vietor on French and German phonetics, and from articles in *Le Maître Phonétique*, the organ of the International Association of Phoneticians, a magazine edited by Mr. Passy. The knowledge I had acquired, I used first in teaching French and German; then, moved by a statement of Professor Sweet, to the effect that the correction of errors in the pronunciation of one's own language may be greatly facilitated by a knowledge of the laws of sound production, I extended the scope of my employment of phonetics to my reading classes, hoping to find it a means of correcting those coarsenesses of speech that result from failure to properly articulate the elementary sounds of words. While thus making use of the subject, my classes were inspected by Mr. Seath, who informed me that he too had become impressed with its importance in teaching reading, and who suggested that I should prepare an elementary practical text book that might serve to introduce to our schools this means of improving the pronunciation of our pupils. This little work is, I think, mainly the result of that suggestion.

It was not without much hesitation that I undertook the task, for I felt that my knowledge of the more scientific side of the subject was scarcely definite or accurate enough to ensure its satisfactory accomplishment. My apprehensions on this score were, however, relieved when Professor Fraser, Lecturer on Phonetics in the University of Toronto, kindly undertook to revise the proofs of the part of this book which treats of the general laws of sound production, and of the mode of articulation of the various sounds. I am afraid he has found that my dependence upon his aid has made his task a heavier one than he anticipated, but he has performed it with the painstaking thoroughness and disregard of trouble that always characterize him.

As I look over the book, now that it is completed, I am disposed to fear that it has assumed too pedagogical an air. The term "correct" and its equivalents, as I have used them, certainly require definition. By a correct pronunciation I mean one marked by no provincialism or other peculiarity that would be likely among educated English-speaking people anywhere to be regarded as an evidence of lack of culture or as an affectation. The work of reference that I think conforms most closely to this standard is the Imperial Dictionary. To this book I have referred when I have felt the need of an authority, and I have always followed its dictum, except in the case of unaccented final syllables, when it usually recommends less obscure vowels than are customary in ordinary speech. Even here I have not differed from it unless Professor Sweet or some other eminent authority has agreed with the conclusions which my own observations of the speech of a number of persons of culture have led me to form.

The symbols I have employed are those used in *Le Maître Phonétique*, to the editor of which, Mr. Passy, my hearty thanks are due for a kind offer of aid in procuring type. These symbols have the advantages of being generally known to phoneticians and of conforming so closely to our ordinary characters that little effort is required to master their use.

Of the many books that I have found of service to me, the most useful has been the last edition of Mr. W. Vietor's "Elemente der Phonetik," a work that gives an admirable statement of the conclusions reached in phonetics up to the time of its appearance. From this work I have borrowed most of the lists of words used to exemplify the various sounds, and to show the redundancy of our conventional orthography.

I have also to thank Miss E. M. Bunnell, Modern Language teacher of the Brantford Collegiate Institute, for kind aid in proof reading, and for valuable suggestions with regard to the presentation of the subject-matter of this book.

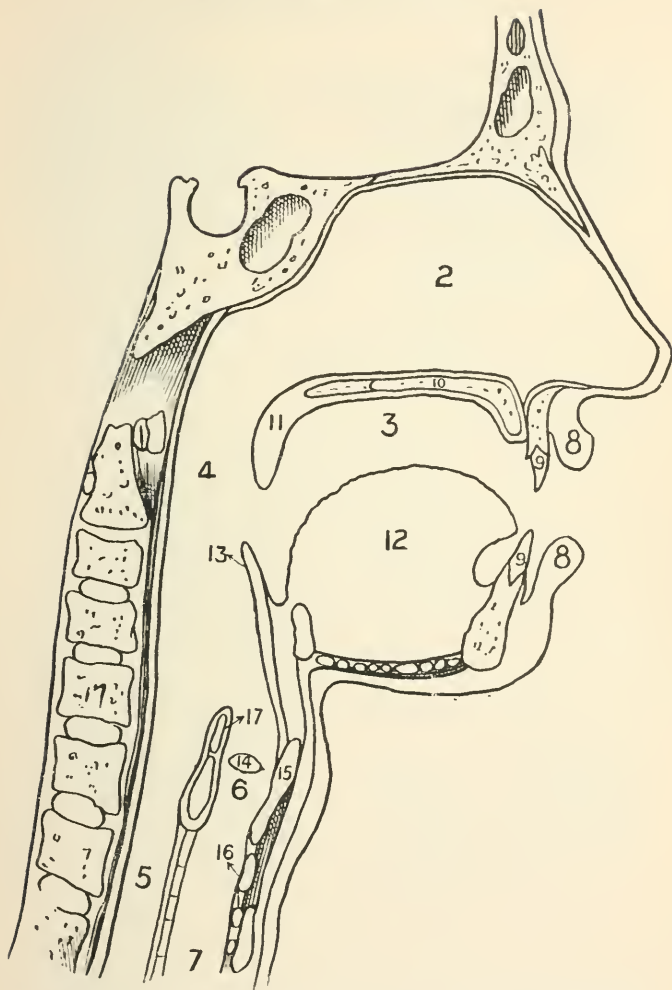
A. W. BURT.

BRANTFORD, June, 1898.

TABLE OF CONTENTS.

	PAGE.
TABLE OF PHONETIC SYMBOLS	Front
PREFACE	
DIAGRAMS OF THE ORGANS OF SPEECH	i, ii, iii
SCRIPT CHARACTERS.	iv, v
INTRODUCTION.	1
PART I—PHONETICS :	
The Organs of Speech	3
Classification of Speech Sounds	6
Articulation of the Consonants	9
Articulation of the Vowels.	24
Laws of Expression—Phonetic Syntax.	43
PART II—PHONETIC TRANSCRIPTIONS :	
The Death Bed	53
The Loss of the Birkenhead	54
To a Skylark	56
The Last Charge of the French at Waterloo	60
David Copperfield and the Waiter	62
The Footsteps Die Out Forever.	67
A Conversation Between Two Young Englishmen	73
To a Mouse.	74
To-morrow	76
NOTES ON PHONETIC TRANSCRIPTIONS.	79
GENERAL INDEX	83
INDEX OF WORDS SPELT PHONETICALLY	89
TABLE OF MARKS OF EXPRESSION, ETC.	95

THE ORGANS OF SPEECH.



SECTION OF A PORTION OF THE HEAD, ETC., SHOWING THE ORGANS OF SPEECH.

1, Brain; 2, Nose Cavity; 3, Mouth Cavity; 4, Pharynx; 5, Gullet; 6, Larynx; 7, Windpipe; 8, Lips; 9, Teeth; 10, Hard Palate; 11, Soft Palate; 12, Tongue; 13, Epiglottis; 14, Glottis; 15, Thyroid Cartilage; 16, Cricoid Cartilage; 17, Arteroid Cartilage.

THE LARYNX.

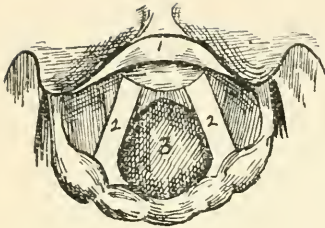


FIG. 1.

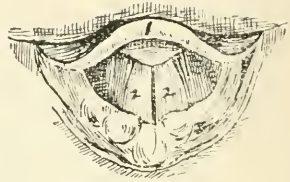


FIG. 2.

VIEWS OF THE LARYNX FROM ABOVE.

Fig. 1. Open as in breathing. 1, The Epiglottis; 2, The Vocal Chords; 3, Opening of the Windpipe.

Fig. 2. Contracted for Sound Production.

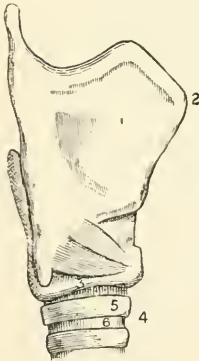


FIG. 1.

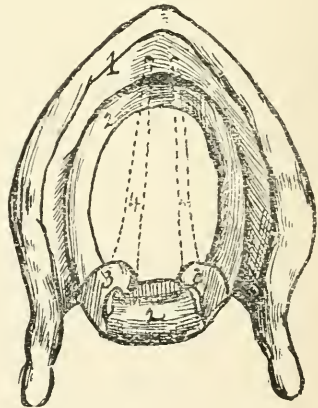


FIG. 2.

CARTILAGES OF THE LARYNX.

Fig. 1. Side view of the Larynx. 1, Thyroid Cartilage; 2, Adam's Apple; 3, Cricoid Cartilage; 4, Windpipe; 5, Rings of Cartilage; 6, Connecting Membrane.

Fig. 2. View of the Cartilages of the Larynx from above. 1, Thyroid Cartilage; 2, Cricoid Cartilage; 3, Arytenoid Cartilages; 4, Vocal Chords.

CARTILAGES OF THE LARYNX.

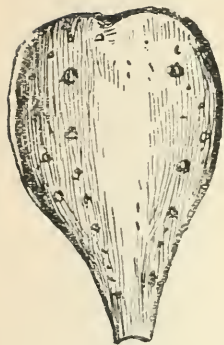


FIG. 3.

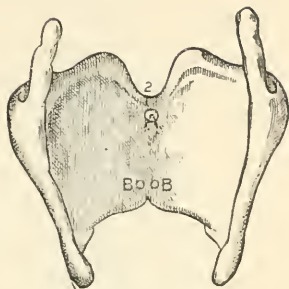


FIG. 4.

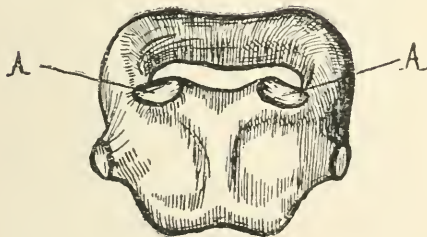


FIG. 5.



FIG. 6.

Fig. 3. The Epiglottis.

Fig. 4. The Thyroid Cartilage. A, Place of attachment of the Epiglottis; BB, Place of attachment of the Vocal Chords.

Fig. 5. The Cricoid Cartilage. AA, Joints with the Artenoid Cartilages.

Fig. 6. The Artenoid Cartilage.

SCRIPT CHARACTERS.

<p>y myjt.</p> <p>i: hir</p> <p>i sit.</p> <p>ɪ sɪt.</p> <p>e let.</p> <p>ei leit.</p> <p>ɛ: fɛr</p> <p>a hat</p> <p>a: hæf</p> <p>ai dsi.</p> <p>ɔ: bɔrd.</p> <p>ɔ sbaut.</p> <p>ɒ bɒt.</p> <p>a: fɑdɔr.</p> <p>au nau</p>	<p>ɔ: ɔ:t, nɔ:r.</p> <p>ɔ nɔt</p> <p>ɔ bɔi.</p> <p>ɔ: mɔr</p> <p>ɔ felo</p> <p>ou moud</p> <p>u fut</p> <p>u: pɜr</p> <p>ju: pjɜr.</p> <p>uw nuwn.</p> <p>juw djuwt.</p> <p>' hijsil</p>
---	--

This is transcribed from
the words in phonetic
characters in the Table of
Sounds.

SCRIPT CHARACTERS.

n	nait	ʃ	ʃuwr, hoʃ
w	wit	ʒ	ʒuwr.
ʃ	ʃijʃ	l	lɔl.
b	bib	r	riw.
m	meim	j	juw.
f	fif.	ʒ	ʒiwr, hoʒd.
v	riwair	k	kuk
θ	θin, seθ.	g	giw.
ʒ	ʒen, said.	ʒ	ʒuwr.
t	tait.	h	houm
tʃ	tʃait.	‘	
d	dijd.		
dʒ	dʒidʒ.		
w	wɔw		
s	siʒw.		
z	siʒw.		

This is transcribed from the words in phonetic characters in the Table of Sounds.

INTRODUCTION.

In teaching reading in our public and high schools, there are two main ends to be kept in view. The first is the acquisition of a distinct and cultured utterance ; and the second, which is largely conditional upon the first, the power to give oral expression to written thoughts to the end that we may be sensible of their full power and beauty, and that, on occasion, we may be capable of communicating to others the impressions these thoughts have made upon ourselves. Instruction in reading should therefore begin with the study of the sounds of our language, in other words, with the study of phonetics, and should then occupy itself with the various modes in which these sounds may be uttered in the expression of thought and feeling. This constitutes true elocution, an art which has little to do with the mixture of declamation and gesticulation that commonly bears this name. My little treatise on reading will therefore begin with a brief study of phonetics, comprising the distinguishing characteristics of the sounds of our language, the mode of their production, and their representation by definitive and consistent symbols. After thus dealing with the question of pronunciation, a few of the other attributes of oral expression will be brought under consideration.

PART I.

PHONETICS.

THE ORGANS OF SPEECH.

Speech sounds are produced by the obstruction or reverberation in the cavities of the throat, mouth and nose, of breath emitted from the lungs. These sounds owe their distinctive characteristics mainly to changes in the position of the organs which are situated in or connected with the above named cavities and to consequent modifications in the stream of breath emitted. The most elementary study of phonetics must therefore involve some knowledge of the structure and mode of action of the organs of speech.*

First to be considered are the lungs, two elastic membraneous bags nearly filling the chest cavity. They are permeated by a vast number of tubes, which by the alternate lowering and raising of the diaphragm (the elastic wall that separates the chest from the abdomen) and by the action of the intercostal muscles are alternately filled with and emptied of air. The lungs in speech is to supply breath, the raw material of sound, for the machinery of the throat, mouth and nose, to work up into the finished product. It is requisite that the supply of breath should be sufficient, and under complete control. Hence all physical training is valuable that tends to increase the power and freedom of action of the lungs. Out-door sports, gymnastic and calisthenic exercises, and extension motions conduce largely to these ends ; but as direct instruments of voice culture, breathing exercises are perhaps most effective. A very

*Speech
Organs.*

The Lungs.

Structure.

Function.

Training.

*Defective
Breathing.*

* See pages i-iii for diagrams.

common fault in breathing, particularly among women, is the habit of bringing into play only the upper portion of the lungs, leaving their base unexercised. The necessity of breathing so that the action of the lungs may be felt chiefly in the region of the abdomen and lower ribs must be kept in mind by those who desire to improve the power and quality of the voice.

The Larynx. From the lungs the breath is conducted by the bronchial tubes and the windpipe to the larynx, a box formed of cartilage and muscles, the outer portion of which, the Adam's apple, may be seen projecting in the front of the neck. The larynx contains elastic ligaments called vocal chords. These are attached to the sides of the organ, but have in the middle an opening called the glottis, the size of which can be regulated at will. In ordinary breathing the chords are relaxed and the opening is large, so that the breath passes through freely. When sound is to be produced, however, the chords are drawn together and rendered tense, obstructing the breath current and vibrating as it passes through. The frequency of the vibrations varies with the tension of the chords or the length of the edges of the opening between them. Differences in the frequency of the vibrations produce, of course, differences of pitch. Control of the various parts of the larynx is manifested in the modulation of the voice, that is, the ability to vary the pitch and to regulate the degree of the loudness of the utterance.

Epiglottis. The epiglottis is a valve or lid which covers the glottis at the moment of swallowing. Its action prevents food from passing into the larynx instead of into the œsophagus, the channel which is situated behind the larynx and leads to the stomach. The epiglottis has no direct function in speech.

Pharynx. The cavity at the back of the mouth above the larynx is called the pharynx. On the proper expanding of this cavity by depressing the larynx and the back of the

tongue, and by raising the soft palate, depend largely *Function.* the fulness, clearness and richness of the tones of the voice.

At the upper part of the pharynx is the entrance to the *The Nose.* nose cavity, through the outer apertures of which, the nostrils, air is inhaled and exhaled. Communication be- *Function.* tween the nose and pharynx is closed by raising the soft palate. Allowing breath to pass through the nose as a sound is uttered, induces the quality called nasality. This quality distinguishes n from d, m from b, and ŋ (the sound of ng in sing) from g. Its improper manifestation in connection *Misuse.* with the general utterance is an offensive characteristic of the speech of many persons.

Below the nose cavity, from which it is separated by the *Mouth.* palate, and like the nose cavity, a continuation of the pharynx, is the mouth. Though the mouth may on occasion be used in inhaling and exhaling breath, the habit of *Mouth* so using it constantly must be carefully avoided, as it *Breathing.* impedes freedom of utterance and causes imperfection of tone.

The mouth contains most of the organs that so modify *Organs of* the sounds produced by the larynx as to make them con- *Articula-* stitute speech, that is, significant articulate sound. The *tion.* chief organs of articulation are the tongue, soft palate, hard palate, the gums, the teeth and the lips.

The only parts of the mouth here requiring particular *Tongue.* notice are the tongue and the soft palate. The tongue is a muscular body capable of a nearly infinite variety of motions ; and the soft palate an extension of the hard *Soft* palate, somewhat like an upper tongue reversed, the *Palate.* uvula, or tip of the soft palate, which can move up and *Uvula.* down and vibrate at the back of the mouth, corresponding to the tongue tip in the front. Besides its use as an organ *Functions.* of articulation, the soft palate serves the purpose of closing the passage to the nose while sounds not properly nasal are being produced.

Training. The best training of the organs of articulation is afforded by practice in the accurate production of English sounds, first separately, then in conjunction, choosing in the end the most difficult combinations. After English sounds are mastered, the pupil's powers may be exercised on those of foreign languages, and he may be taught the differences in the mode of articulation that distinguish sounds which we are liable to err in regarding as the same in English and in a foreign tongue.

CLASSIFICATION OF SPEECH SOUNDS.

As the distinctions of speech sounds depend upon the degree and the place of the obstruction of the breath-stream, we have two chief bases of their classification. The former, while admitting the infinite gradations between the much and the little, gives us two main classes of sounds: those where the stoppage of the breath current or its friction with the speech organs is quite apparent, and those where the friction is scarcely perceptible. The former may be called consonants, the latter

Consonants.

Vowels. vowels.

Classes of consonants according to organs of articulation The classes of consonants depending upon the second basis, that is the place of their formation, we distinguish by the name of the speech organ, or organs, mainly engaged in their articulation. Hence we have :

Lip-consonants, p, b, m, ʌ and w ;

Lip-teeth, f and v ;

Tongue-teeth, θ and ð ;

Tongue, t, d, n, s, z, ʃ, ʒ, l, r, ɹ ;

Hard-palate, j ;

Soft-palate, k, g, ŋ ;

Throat, h, ʔ (the glottal stop).

Stops and continuants Another classification of consonants depends upon whether there is a complete closure or merely a narrowing of the breath passage. Consonants of the former class are called stops, of the latter, continuants.

Stops, p, b, t, d, k, g, ' .

Continuants, Δ , w, f, v, θ , δ , s, z, \int , ζ , l, r, j, r , h.

The continuants, as the name implies, are susceptible of indefinite prolongation, as the breath current passes through the partially closed passage. The continuant l is called a lateral, because it is formed by allowing the breath to escape at one or both sides of the mouth while the middle is obstructed; r is called a trilled continuant because the tongue vibrates as the breath-stream passes. The consonants m, n, η , are formed in the positions of b, d and g respectively, and are stopped in the mouth, but the uvula is lowered so that the breath may pass through the nose, they are therefore susceptible of prolongation and are thus of the nature of continuants. They are distinguished by the title of nasals.

Laterals.

Trills.

Nasals.

A consonant in any position may be formed in connection with a murmur produced by vibration of the vocal chords. Consonants formed with this vibration are said to be voiced, while those formed without it are said to be voiceless.

Voiced and voiceless consonants.

Table of the voiceless and corresponding voiced consonants:

voiceless, p	Δ	f	θ	t	s	\int	k	h, ' .
voiced,* b, m	w	v	δ	d, n	z	ζ	l, r, j, r	g, η

The distinction between voiced and voiceless consonants may readily be observed if the ears are stopped as the sound is uttered. The vibration of the vocal chords in the former and its absence in the latter is, under this condition, clearly distinguishable.

The vowels are classified according to the position of the tongue as it modifies the resonance chamber formed by the mouth. These movements may be forward or backward, and upward or downward. Hence we have front, neutral

*Classifica-
tion of
vowels.*

*Front, neu-
tral and*

* It has not been thought necessary to use distinctive symbols for voiceless m, n, l, etc., which occur in combination with other voiceless consonants; though elocutionists often err in giving them vocality in such cases: e.g., clear is made almost dissyllable.

back vowels, or mixed, and back vowels; and high, mid and low *High, mid and low* ones. These two classes combined give us nine vowel positions.

FRONT.	NEUTRAL.	BACK.
High, i, ɪ, i:		u, u:
Mid, e, ε:	ə, ə:	o, o:
Low, a, a:		ɑ:, ɒ, ɔ, ɔ:

Rounded vowels.

Long and short vowels.

Wide and narrow vowels.

Diphthongs.

This scheme of classification, however, as will be shown when the vowels are considered separately, is but a rough one, sufficing for little more than to call attention to the cardinal points involved in the production of vowel sounds. Besides by changes in the position of the tongue, the mouth cavity may be affected as a resonance chamber by contraction of the lips. This contraction, or rounding as it is called, gives origin to the rounded vowels. All our back vowels except ɑ: and ɒ belong to this class. Vowels may be further distinguished according to the time required for their utterance, as long and short. The long vowels are those marked with two dots in the foregoing scheme. Change in length is almost invariably accompanied by a difference in the degree of the tension of the speech organs; or this difference alone may serve to discriminate vowel sounds. Vowels produced with little tension are called wide, those with greater tension, narrow vowels. This distinction is of service mainly in describing the difference between vowels formed in the same part of the mouth, as the two i sounds in sitɪ (city), of which the latter is the wider. An important characteristic of our English long vowels is that they are usually diphthongized. When this occurs they always end with a narrower sound and in a higher position than that with which they begin, the vanishing sounds in the case of the high vowels becoming consonantal in quality.

Diphthongs, ij, ei, ai, au, oi, ou, uw.

There is another characteristic of vowels, on which it is not necessary to dwell at length, since it has no practical

bearing on the correct utterance of the sounds. This characteristic is their absolute pitch, that is, their pitch *Vowel pitch*, as dependent upon the place of their production in the mouth cavity. This is an intrinsic quality of each vowel quite independent of the varying pitch at which any sound may be read or sung in accordance with the condition of the vocal chords. It is sufficient to say that this absolute pitch seems to depend upon the reverberation of the sound in the resonance chamber formed between the place of articulation and the outer opening of the mouth; for the front vowels, where this chamber is shortest, have the highest pitch, while the others are lower in proportion to the distance back at which they are formed.

ARTICULATION OF THE CONSONANTS.

While it is difficult without *viva voce* instruction to form correctly sounds with which we are unacquainted, an accurate knowledge of the mode of the articulation of each sound is of great importance to this end, and is almost indispensable in overcoming defects in the pronunciation of a language already acquired. I shall therefore now give a description of the mode in which each English sound is formed, dwelling upon those that present most difficulty. These descriptions will be followed by lists of the symbols which represent the sounds in our ordinary spelling and by notes on common mispronunciations. Beginning with the consonants, and following the order of their formation from the front to the back of the mouth, we have first to consider

m and w,*

the voiceless and voiced labial continuants.† These may be regarded as consonantized u sounds. They are formed

* See page iv for script characters.

† The same order will be followed in dealing with all pairs of voiced and voiceless consonants.

by drawing the tongue backward and upward ; while at the same time the lips are rounded and protruded and, in the case of w , the breath emitted with some force. Besides that it is voiced and lacks strong aspiration, w differs from m in being produced with less tension of the speech organs.

w is written :

wh in **when** (wen), **where** ($\text{w}\text{e:}\text{r}$), etc.

w in **twenty** ($\text{t}\text{w}\text{ent}\text{i}$), **will** (twi l), etc.

u in **quell** ($\text{k}\text{w}\text{el}$), **quick** ($\text{k}\text{w}\text{i}\text{k}$).

o in **choir** ($\text{k}\text{w}\text{ai}^{\text{r}}$).

w is written :

w in **wife** ($\text{w}\text{a}\text{i}\text{f}$), **dwell** ($\text{d}\text{w}\text{el}$), **dew** ($\text{d}\text{j}\text{u}\text{w}$), etc.

u in **language** ($\text{l}\text{a}\text{ŋ}\text{g}\text{w}\text{i}\text{d}\text{z}$), etc.

It is not expressed orthographically in use ($\text{j}\text{u}\text{w}\text{z}$ and $\text{j}\text{u}\text{w}\text{s}$), euphony ($\text{j}\text{u}\text{w}\text{f}\text{on}\text{i}$), etc.

In the Scotch and Welsh dialects the passage at the back of the mouth is sometimes so contracted that a decided uvular quality is lent to w , giving it an initial sound like that of ch in the Scotch *loch* or the German *Buch*, for which the phonetic symbol is x . Thus we hear $\text{x}\text{w}\text{en}$ for wen , etc.

People of the South of England usually replace w by v , pronouncing *while* ($\text{w}\text{a}\text{i}\text{l}$) *vail*, etc.

Cockneys and foreigners frequently confound w with v . This is exemplified in the immortal Samuel Weller's pronunciation of his own name "samiv el vel v ."

p and b

are stops formed by closing the lips. A slight escape of breath usually intervenes between p and the sound following. Any exaggeration of this aspiration, such as is heard in the pronunciation of some Irishmen is to be carefully avoided.

p is written :

p in peep (pijp), paper (peipəɪ), etc.

pp in poppy (pɒpi), etc.

gh in hiccough (hikʊp).

b is written :

b in babe (beib), booby (buwbi), etc.

bb in ebb (eb), babble (bæbʌl), etc.

m

is the nasal formed usually with the same lip articulation as b, though before f it often becomes denti-labial.

m is written :

m in maim (meim), mamma (mæmɑː), etc.

mm in hammer (haməɪ), etc.

A common fault among Irish and American speakers is to make m syllabic in such words as elm (elm), sounding it el'm or eləm.

f and v

are continuants articulated by pressing the lower lip lightly against the upper teeth and allowing the breath to escape through the space between the lip and the irregular edges of the teeth.

f is written :

f in fief (fi:f), fifty (fifti), deaf (def), etc.

ff in off (ɔ:f), etc.

ph in phantom (fantəm), triumph (traɪəmf), etc.

gh in tough (tʊf), etc.

u in lieutenant (leftənənt).

v is written :

v in vivid (vivid), revive (rɪvaɪv), etc.

f in of (ɔv).

ph in Stephen (stɪjv'n), nephew (nevjuw).

θ and ð

are continuants articulated by placing the tip of the tongue behind or between the teeth, the breath stream passing between the upper teeth and the tongue.

θ is written :

th in **thin** (θin), **saith** (seθ), **method** (meθəd), **bath** (ba:θ).

ð is written :

th in **than** (ðan), **father** (fɑ:ðər), **smooth** (smuθð),
with (wið), **baths** (ba:ðz), etc.

the in **scythe** (saið), **bathe** (beið).

The articulation of these sounds seems to present considerable difficulty. Sometimes the tongue tip is not sufficiently lowered and advanced, and the escape of breath is permitted by a channel produced by depressing the middle of the tongue, so that s and z are sounded; thus children say *siŋ* for *thing* (θiŋ), etc.

Again, the lower lip is allowed to come in contact with the edges of the upper teeth, so that f and v are produced, and we hear the pronunciation *fiŋ*.

Occasionally the passage between tongue and teeth is left too open, and the aspiration only is heard, producing *hiŋ* for *θiŋ*.

On the other hand, a common fault is to raise the tongue tip into contact with the upper gums, thus leaving no escape for the breath, and changing these continuants into the stops t and d, making the sound of *thing*, *tiŋ*.

θ is often erroneously omitted between two consonants, months (mʌnθs) being pronounced mʌns, tenths (tenθs), tens, etc.

By false analogy with *breadth*, etc., θ is added to *height* (*hait*), which thus becomes *haitθ*.

t and d

are stops formed by placing the tip of the tongue against the upper gums, either close to the teeth or slightly farther back.

t is written :

t in taught (tə:t), potato (pəteɪtə), etc.

tt in titter (tɪtəɪ), etc.

th in thyme (taɪm), Thomas (təməs), etc.

ed in fetched (fetʃt), wished (wɪʃt), etc.

d is written :

d in deed (di:d), dado (deɪdə), etc.

dd in added (ədɪd), etc.

ed in blamed (bleɪmd), waged (weɪdʒd), etc.

The pedantic error is often made of sounding the t of often (ɔ:f'n), soften (sɔ:f'n), etc.

It is also erroneously added to across (əkrɔ:s), once (wʊns), etc., making them əkrɔ:st, wʊnst, etc.

A similar mistake is made in sounding d in cases where it should be silent, as in handsome (hansəm).

On the other hand, like θ, t is often erroneously omitted between two consonants, so that cents (sents), is pronounced sens; facts (fakts), faks, gifts (gifts), gifs, etc.

d, too, is omitted often after n, as in friends (frendz), and in similar cases where it should be sounded.

The tendency to change voiceless into voiced consonants is seen in such mispronunciations as pɑ:ɪdnəɪ for partner (pɑ:ɪtnəɪ).

tʃ and dʒ

are formed by the union of t and d with the continuants ʃ and ʒ. The mode of their articulation is dealt with under the heads of the simple consonants of which they are composed.

tʃ is written :

ch in church (tʃə:tʃ), teacher (ti:tʃə), etc.
tch in fetch (fetʃ), catch (kætʃ), etc.

dʒ is written :

j in judge (dʒʌdʒ), etc.
g in region (ri:dʒən), etc.
gg in exaggerate (egzadʒəreit), etc.
dge in edge (edʒ), etc.
di in soldier (souldʒə).

n

is the nasal articulated with the tongue and teeth in the same position as for d. It is very often syllabic, as in oven (ʌv'n), hasten (heis'n), etc.

n is written :

n in nine (nain), tuner (tju:nə), etc.
nn in ninny (ninɪ), etc.

s and z

are continuants articulated by placing the tongue tip against the upper gums, or slightly farther back, leaving in the middle a narrow channel through which the breath passes.

s is written :

s in sister (sistə), abusive (əbju:svɪ), etc.
ss in grass (grɑ:s), grassy (grɑ:si), etc.
sc in scent (sent), etc.
c in city (siti), etc.
sch in schism (siz'm), etc.
ps in psalm (sa:m), etc.

z is written :

z in zeal (zi:l), seize (si:z), amazing (əmeiziŋ), etc.
zz in fuzz (fʌz), fuzzy (fʌzi), etc.

s in his (hiz), was (wɔz), deeds (diɪdz), etc.

ss in scissors (sizəɪz).

x in Xerxes (zə:ɪksɪz), etc.

The tendency to allow the voiced consonant to usurp the place of its voiceless associate is nowhere more common than with z and s; so we hear pə:ɪzɪst, əbjuwzɪv, dɪzɪs, etc., for persist (pə:ɪsɪst), abusive (əbjuwsɪv), dismiss (dɪsɪs), etc.

The defect called lispng is caused by lowering the tongue tip and allowing the breath to pass between it and the teeth so as to produce the sounds θ and ð, instead of s and z; so lisp (lɪsp) is pronounced lɪθp, sings (sɪŋz), θɪŋɰ, etc.

Before j and ʃ, s and z are generally mispronounced ʃ or ʒ, e.g., 'ðɪʃ jʊŋ mæn' for 'this young man' (ðɪs jʊŋ mæn), 'ðouz jʊŋ mæn' for 'those young men' (ðouz jʊŋ mæn), 'ðɪʃ ʃɪp' for 'this ship' (ðɪs ʃɪp), 'əʒ ʃu:r əz feɪt' for 'as sure as fate' (əz ʃu:r əz feɪt).

ʃ and ʒ

are usually grouped with s and z in the class of sibilants or hisses. Their articulation differs from that of s and z in that the tongue tip is drawn back, and by raising the sides of the tongue and lowering the middle, the breath is caused to pass in a broad instead of a narrow stream.

ʃ is written :

sh in sharp (ʃɑ:ɪp), rush (rʊʃ), dashing (dɑ:ʃɪŋ), etc.

shi in fashion (fəʃən), etc.

si in Asia (eɪʃjə), Persia (pə:ɪʃjə), etc.

s in sugar (ʃugəɪ), sensual (senʃjuəl), etc.

ssi in mission (mɪʃən), etc.

ss in issue (ɪʃjuw), etc.

sci in conscience (kənʃəns), etc.

ti in nation (neɪʃən), etc.

c in officiate (ɔfɪʃieit), etc.
 ci in ancient (eɪnʃənt), etc.
 ce in ocean (oʊʃən), etc.
 che in luncheon (lʌnʃən), etc.
 ch in pinch (pɪnʃ), chivalry (ʃɪvəlri), etc.
 sch in schedule (ʃedjuwl), etc.
 chs in fuchsia (fjuwʃjə).

ʒ is written :

si in occasion (əkeɪʒən), vision (vɪʒən), etc.
 s in usual (juwʒjuəl), etc.
 z in azure (eɪʒzɜː), etc.
 g in rouge (ruwʒ).

As with s and z the voiceless ʃ is often erroneously replaced by the voiced ʒ. eɪʒjə and pəːɪʒjə almost pass current with us for Asia (eɪʃjə) and Persia (pəːɪʃjə); ekskəːɪʒən for excursion (ekskəːɪʃən) is the general pronunciation among the uncultured, and even oʊʒən, pəːɪʒjəl, etc., are heard for ocean (oʊʃən), partial (pəːɪʃəl), etc.

Another common fault is to insert a t after n before ʃ; thus we hear pɪntʃ, lʌntʃ, etc., for pinch (pɪnʃ), lunch (lʌnʃ), etc.

l

l is articulated between one or both sides of the tongue and the teeth, the tongue tip touching the upper gums or slightly farther back, and stopping the egress of the breath in the centre of the passage. It is very frequently syllabic.

l is written :

l in lily (lɪli), until (ʊntɪl), etc.
 ll in till (tɪl), hilly (hɪli), etc.
 le in tale (teɪl), etc.
 le or el when syllabic, as in table (teɪb'l), flannel (flan'l), etc.

In the articulation of this consonant the tongue tip is raised and drawn back, and the sides just back of the tip lowered. Hence there is a natural tendency to raise the back of the tongue. This sometimes causes the utterance of *l* to have a palatal quality, the preceding vowel, if a front one, being dragged to a back position. Thus we hear *fruwgʷl* for *frugal* (*fruwgʷl*), and *eibʷl* or even *eibʷl*, for *able* (*eibʷl*), etc.

r

is a continuant formed by lightly and quickly touching the front of the hard palate with the tip of the tongue, which vibrates slightly as the movement is made. In the South of England the trill is less apparent than with us, and in Scotland much more so. The closeness of its relation to the vowels, and the fact that its articulation is accompanied by raising the back part of the tongue are the probable causes of the loss of the front vanishing sounds of the diphthongs *ij*, *ei*, *ou* and *uw* before *r*, and of the tendency of vowels to become wider. Thus *fear*-ing is pronounced *fi:rɪŋ*; *fairy*, *fɛ:rɪ*; *tory*, *tɔ:rɪ* or *tɔ:rɪ*; *poorer*, *pu:rɛt*; and *purser*, *pju:rɛt*.

r is written :

r in *rare* (*rɛ:r*), *bring* (*brɪŋ*), *rarity* (*rɛ:rɪtɪ*), etc.

rr in *sorry* (*sɔ:rɪ*), etc.

rh in *Rhine* (*raɪn*), *Rhone* (*roun*), *rhyme* (*raɪm*), etc.

A common vulgarism with us is to substitute *ɹ* for *r* as a medial sound in such words as *quarrel* (*kʷɔ:rɪl*), *barrel* (*bærɪl*), *squirrel* (*skʷɪ:rɪl*), etc., dragging back the vowel preceding, and frequently causing the one following to disappear, with the resultant mispronunciations *kʷɔ:ɹl*, *bæ:ɹl*, *skʷɪɹl* and similar monstrosities.

Accompanying the substitution of *ɹ* for *r* we often have a misplaced vowel; thus *hundred* (*hʌndrɪd*) is mispronounced *hʌndɛd*, etc.

Some speakers, form *r* as a medial with the flat part of

the tongue instead of the tip, making the contact at the sides and allowing the breath to escape in the centre, producing a sound like *j* for *r*. Thus we hear *kɑ:ʝɪdʒ* for carriage (*kɑ:ɹɪdʒ*), *sʊpɪjəl* for superior (*sʊpɪ:riəl*), *febjuəri* for February (*februəri*), etc.

The same mispronunciation is sometimes heard after a consonant, particularly after *g*: thus *gju* is heard for *grow* (*grou*), *gjand* for *grand* (*grand*), etc.

Raising the back part of the tongue, and neglecting to move the tip, leads to a lip rounding that causes a sound resembling *w* to be substituted for *r*, thus *very* is mispronounced *vevy*, etc.

r is frequently incorrectly made syllabic, *e.g.*, *ʊmb'relə* is heard for umbrella (*ʊmbrelə*), *hen'rɪ* or *henərɪ* for Henry (*henrɪ*), etc.

A fault so common among English people that some German phoneticians regard it as the correct pronunciation, is the insertion of *r* between a final vowel like *ə*, and the initial vowel of a following word; *e.g.*, such phrases as '*ʃi aɪdɪ:ə r əv*' for 'the idea of' (*ʃi aɪdɪ:ə əv*) '*dzuwdə r ənd ɪzrɛ:əl*' for 'Judah and Israel' (*dzuwdə ənd ɪzrɛ:əl*), etc., are frequently noticeable.

When two *r*'s occur in adjacent syllables, it is a common mistake to omit a syllable, thus *literary* (*litərərɪ*) is mispronounced *litərɪ* or even *litrɪ*; *library* (*laɪbrərɪ*), *laibrɪ*, etc.

The following are additional mispronunciations associated with this troublesome consonant:

(1) Lengthening and narrowing *ɔ* to *ɔ:*; for example, pronouncing *porridge* (*pɔ:ɹɪdʒ*) as *pɔ:ɹɪdʒ*, *forest* (*fɔ:ɹɪst*), *fɔ:ɹɪst* or *fɔ:ɹɪst*; *sorry* (*sɔ:ɹɪ*), *sɔ:ɹɪ*, etc.;

(2) Changing *i:*, *ɛ:* *o:* and *u:* to the diphthongs *ij*, *ei*, *ou* or *ow* and *uw*, sometimes making *r* syllabic after them; *e.g.*, hearing (*hi:riŋ*) is pronounced *hijriŋ* or *hij'riŋ*;

fairy (fɛ:rɪ), feirɪ or feɪ'rɪ, hoary (hɔ:rɪ), hourɪ or how'rɪ;
poorer (pu:rəɪ), puwrəɪ or puw'rəɪ, etc.;

(3) Adding a consonantal vanishing sound to the diphthong ai, thus miry (maɪ'rɪ) is pronounced maij'rɪ, etc.

j

is a consonantized i, formed by bringing the sides of the flat part of the tongue into contact with the front of the hard palate, turning down the tongue tip and allowing the breath to escape in the middle. So nearly does j sometimes approximate to i, that it is frequently very difficult to distinguish the two sounds: e.g., in tedious (tɪdjəs or tɪdɪəs), Asia (eɪʃɪə or eɪʃjə), etc.

j is written :

y in yes (jes), young (jʊŋ), etc.

i in onion (ʊnjən).

j in hallelujah (halɪluwʒə).

As a rule no orthographic symbol is used to indicate the presence of this sound before u, eu, ew, etc., as in duty (djuwtɪ), due (djuw), eulogy (juwlədʒɪ), few (fjuw), etc.

While in cultured speech this consonant has very generally forced its companionship upon the vowel uw, the uneducated, and even persons of some degree of refinement, especially in the United States, still fail to employ it after a consonant. Thus tuwzdɪ for Tuesday (tjuwzdɪ), duwtɪ for duty (djuwtɪ), etc., are common mispronunciations.

On the other hand it is sometimes introduced when not required, for example, columns (kələmz) is incorrectly sounded kəljəmz or kəljuwmz; mischievous (mɪʃɪvəs), mɪʃɪvjəs; coupon (kuwpən), kjuwpən; and in the Eastern States cow (kəu), kjan, etc.

It is an English affectation to introduce it before an initial i:, changing the vowel to ə: or ɑ:; thus Professor

Bell says that London curates may be heard proclaiming to their congregations: "ij ðat aθ jɑ:z tu jɑ: let im jɑ:". I myself have heard "hij ðat əθ jə:z tə jə:, let im jə:".

j is frequently replaced by ʒ after d, or by ʃ after t, so Indian (indjən) is mispronounced indʒən; dew (djuw), dʒuw; nature (neitju:ɹ), neitʃəɹ, opportunity (əpəɹtjuwniti) əpəɹtʃuwniti, etc.

ɹ

is the continuant formed by raising the flattened front part of the tongue towards the hard palate in the position of the vowel ə so as to leave a wide passage through which the breath passes with considerable friction. ɹ differs from r in that the tongue tip does not move forward and touch the upper gums or the hard palate. It differs from j in being articulated with the tongue tip raised and the whole tongue drawn back. It appears only before consonants or at the ends of words, and in the latter case, unless a pause intervenes, is replaced by r before a word beginning with a vowel, e.g., we pronounce, It is here, it iz hi:ɹ, and Here it is, hi:r it iz. It is seldom clearly sounded among cultured speakers except in America, and with us, while it appears affected to allow it to be produced with so little friction as to make it degenerate into the vowel ə, the lightness with which it is touched is generally in direct proportion to the refinement of the speaker. What has been said concerning the modification of vowels before r is still more strongly applicable to them before ɹ, and we may further note their general tendency to lapse into the sound ə: before this consonant, thus fir, fur, heard, herd, myrrh, are pronounced fə:ɹ, fə:ɹ, hə:ɹd, hə:ɹd, mə:ɹ, with no distinction of vowel sound.

ɹ is written :

r in hear (hi:ɹ), heard (hə:ɹd), etc.

re in there (ðe:ɹ), etc.

rr in err (ə:ɹ), starred (stɑ:ɹd), etc.

rrh in catarrh (kətɑ:ɹ), etc.

The Southern Englishman usually fails to sound *ɹ* after a mid or low vowel or before a consonant, and replaces it by the vowel *ə* after a high vowel. Thus he pronounces father (*fɑ:ʃəɹ*), mare (*mɛ:ɹ*), store (*stɔ:ɹ*), and hard (*hɑ:ɹd*) as *fɑ:ʃə*, *mɛ:* or *mɛ:ə*, *stɔ:* or *stɔ:ə*, and *hɑ:d*; and fire (*faiɹ*), poor (*pu:ɹ*), etc., he sounds *faiə*, *pu:ə*, etc.

On the other hand, one of the last provincialisms to disappear from the Scotchman's speech is the unvarying use of a strongly trilled *r* for *ɹ*, usually without changing the sound ordinarily represented by the vowel symbol, to *ə*:. Thus he pronounces: "The earth is the Lord's" (*ʃi ə:θ iz ʃə lɔ:ɹdz*), *ʃi ɛrθ iz ʃə lɔ:ɹdz*, etc.

The lack of euphony which characterizes the speech of uneducated Canadians is largely due to the forcing or prolongation of this harsh sound, and the closing or diphthongizing of a preceding long vowel. I have seldom heard sounds more exasperatingly rasping than those of the words "Where did you get your hair cut?" when pronounced by a Canadian youth trying to articulate distinctly. The following phonetic transcript gives but a faint conception of the effect: *mej'ɹ did jə get jəɹ hej'ɹ kɹt?*

In a similar way the words tower (*təu'ɹ*), power (*pəu'ɹ*), etc., are often sounded *təuwəɹ*, *pə:uwəɹ* or *tauwəɹ*, *pauwəɹ*, etc.

k and g

are stops formed by placing the upper part of the tongue against the palate in positions varying according to the place of the articulation of the accompanying vowel.

k is written :

k in kin (*kin*), baker (*beikəɹ*), book (*buk*), skin (*skiu*), etc.

ck in back (*bak*), etc.

c in cat (*kat*), vacate (*vəkeit*), scald (*skɔ:ld*), etc.

cc in account (*əkaunt*), etc.

ch in **chasm** (kasm), **christ** (kraist), **echo** (ekou), etc.

q in **quiet** (kmaiet), etc.

cq in **acquire** (ækmaia), etc.

qu in **quoit** (køit), **conquer** (køŋkə), **mosque** (møsk), etc.

gh in **hough** (høk), etc.

x is used for **ks** in **box** (bøks), etc.

g is written :

g in **gig** (gig), **gag** (gag), **eager** (ijgə), **stronger** (strøŋgə), etc.

gg in **egg** (eg), **baggy** (bagi), etc.

gu in **guest**, (gest), **roguish** (rougiʃ), etc.

gh in **ghost** (goust), **aghast** (əgast), **burgher** (bə:ɹgə), etc.

x is equivalent to **gz** in **exact** (egzact), etc.

These consonants are frequently articulated by children with the tip instead of with the body of the tongue, and are thus confused with **t** and **d**. Older people frequently mispronounce **k** and **g** in the same way before **l**, thus **clean** (klijn) and **glint** (glint) are pronounced **tlijn** and **dlint**.

The same interchange of sounds is partly responsible for the mispronunciation **pitʃə** for **picture** (piktju:ɹ).

Occasionally the **g** sound is wrongly omitted with **ŋ** or **n** in words like **finger** (fiŋgə), **longer** (løŋgə), and **recognize** (rekəgnəiz), which are mispronounced **fiŋə**, **løŋə**, **rekənaiz**.

Uncultured English people on the other hand often use **ŋg** or **ŋk** for **ŋ**, saying **səmθiŋg** or **səmθiŋk** for **something** (səmθiŋ), etc.

ŋ

is a nasalized **g**. It is used in English only as a medial or terminal sound.

ŋ is written :

ng in **singing** (siŋiŋ), **singer** (siŋə), etc.

n in **finger** (fiŋgə), **congregate** (køŋgrigeit), **think** (θiŋk), **lynx** (liŋks), **anxious** (əŋkʃəs), etc.

nd in **handkerchief** (həŋkətʃif), etc.

A very common and serious fault is to substitute *n* for *ŋ*, particularly in the derivative ending *ing*: *e.g.*, pudding (*puðiŋ*), seeing (*siʒiŋ*), etc., are sounded *puð'n* or *puðin*, *siʒin*, etc.

The same substitution occurs before *θ*: thus length (*leŋθ*), strength (*streŋθ*), etc., are mispronounced *lenθ*, *strenθ*, etc.

h

is usually classed among the continuant consonants, as it may be uttered with an audible friction of the vocal chords. The friction is, however, hardly perceptible, and *h* appears to be merely a quick expiration gradually increasing in force as it unites with a following vowel.

h is written :

h in house (*hʌʊs*), hand (*hænd*), etc.

A common mark of the uncultured Englishman is the constant omission of this sound. Much less frequent is its introduction when not required. Some Englishmen however seem to be in a state of hopeless confusion as to when *h* should or should not be used.

‘ (glottal stop).

This is the sound produced by closing and suddenly opening the glottis as the breath stream issues from the lungs. If the expiration is very strong, a sound like a slight cough or outward gasp is produced. The glottal catch is, however, usually almost inaudible, and serves merely to give that clear fully voiced beginning of which the pronunciation of German words with a stressed vowel as the initial letter affords the commonest and most striking example. In English it is heard only in passionate or excited utterance, and then only at the beginning of a sentence, or in the hiatus between two vowel sounds: *e.g.*, “Am I? the very idea of such a thing!” “‘am ai? ðə veri ‘aidi:ə ev sʌtʃ ə θiŋ!’”

ARTICULATION OF THE VOWELS.

Owing to the lack of perceptible friction in their articulation, it is often found difficult at first to note the movements of the speech organs that give rise to the distinguishing characteristics of the vowels. It seems expedient, therefore, to give a few practical hints upon this point.

We will begin with the tongue movements that distinguish the front from the back vowels. Utter the sound of ij in eat (ijt) and then the sound of uw in food (fuwd), keeping the attention fixed upon the tongue only. Its movement from the front of the hard palate to the back part of the mouth will be readily perceived. Next sound e as in let (let), and then o, the second vowel of fellow (felo), and though the two positions of the tongue are much closer together than in the utterance of ij and uw, their difference may again be recognized with little difficulty. Then take the vowels a as in hat (hat), α : as in father (f α :ðə), and \circ : as in law (l \circ :), and it will again be noted that while there is no great change in the positions of the tongue, it is nearest the front of the mouth in the utterance of the first, and nearest the back in the last of these sounds. Finally utter the whole series, i, e, a, α :, \circ :, o, u, first in the order in which they are written, and then in the reverse order, and the distinction between front and back vowels should be speedily mastered. It will be observed, too, that accompanying the tongue movements, there is a decided tendency to gradually change the form of the lip opening from a long narrow oval with i, to a wide oval with α :, the remaining back vowels being marked by a gradually increasing contraction and protrusion of the lips. The neutral vowels are identified by the negative fact that their articulation takes place at no definite point, but along the middle portion of the tongue, which, except that it may be raised or lowered, occupies the position it usually has when the mouth is closed.

Open the mouth slightly and emit voice (*i.e.*, vibrate the vocal chords), slightly raising the tongue. This will produce the sound ə : as in bird ($\text{b}\text{ə}:\text{ɹd}$).

To distinguish the high from the low vowels, utter the sounds of the two series, i , e , a , and u , o , ə ; letting the sounds of each series glide into one another with no intervening pause. Carefully observe this time the vertical motion of the tongue. Its gradual downward movement, accompanied by a tendency to lower the jaw, will be quite apparent.

The distinction between the terms narrow and wide may be grasped by causing the vowel of eat (ijt) to glide into that of it (it), that of fed (fed) into that of fair ($\text{f}\text{e}:\text{ɹ}$), and that of naught ($\text{n}\text{ə}:\text{t}$) into that of not (not). As the transition from the first of each of these pairs to the second is made, a sense of relaxation of the upper surface of the tongue will be experienced, as if the sides were less curled up as the second vowel is sounded.

The pitch of vowels cannot be determined with any degree of exactitude without proper acoustical instruments.

If the explanations given in the foregoing paragraphs are clearly understood, little further description of the articulation of our English vowels is needed than that afforded by the table on the following page.

The diphthongs are set in this table as nearly as possible in a line with the place of the articulation of the first and last elements of their sounds, which are approximately indicated by the two symbols employed.

When there are two vowels in the same position, e.g., i : and i , the narrower is given first.

HORIZONTAL MOVEMENT OF THE TONGUE

		JAW OPENING.	
		Small.....	Large
Front.....	Back		
ij	uw		
i:, i	u:	u	
i			
ei	e	o:	o
ε:	ə;	ə	ɒ
a:	a	a:	ɑ:
oi	əi	ə;	ə
Low.....	High		

Long Horizontal Opening. | Full Opening | Protruded and Contracted.

CHANGES IN THE POSITION OF THE LIPS.

High..... Low

PITCH OF THE VOWELS.

ij

ij is written :

ae in Caesar (sijzæ), etc.

ay in quay (kij).

e in be (bij), even (ijvæn), antipodes (antipodijz), etc.

ea in meat (mijt), bean (bijn), etc.

ee in see (sij), etc.

ei in seize (sijz), ceiling (sijliŋ), etc.

eo in people (pijp'l).

ey in key (kij).

i in machine (məʃijn), chagrin (ʃəgrijn), invalid (invəlijd), mosquito (məskijto), etc.

ie in field (fiɹld), siege (siɹdʒ), etc.

oe in Œdipus (ijdi:pəs), etc.

The consonantal character of the closing element of this sound should not be too distinctly marked.

The commonest mispronunciation of this sound is the substitution of **i** in such words as creek (kriɹk), mosquito (məskijto), etc., making them krik, məskito, etc.

Occasionally **e** is wrongly used for **ij**, in such words as lep for leap (lijp), etc.

i:

i: is written :

ie in bier (bi:ɹ), etc.

e in here (hi:ɹ), serious (si:riəs), real (ri:əl), museum (mjuwzi:əm), etc.

ea in ear (i:ɹ), etc.

ee in peer (pi:ɹ), etc.

This sound only occurs before **r**, **ɹ**, and vowels. The commonest fault in pronouncing it is to narrow it to **ij**, often omitting a following vowel, *e.g.*, mi:ɹ for mere (mi:ɹ), ri:ɹl for real ri:əl, ɔ:adi:ɹl for ordeal (ɔ:adi:əl), etc.

i

i is written :

- e in England (iŋglənd), pretty (prɪtɪ), etc.
- ee in breeches (brɪtʃɪz), been (bi:n or bi:ɹn), etc.
- i in fist (fɪst), irritate (ɪrɪteɪt), restive (restɪv),
miracle, (mɪrək'l), etc.
- ie in sieve (sɪv), etc.
- o in women (wɪmɪn).
- u in busy (bɪzɪ), etc.
- ui in build (bɪld), etc.
- y in system (sɪstɪm), etc.

Mistakes are common in the pronunciation of this sound. It is very often replaced by ə or ʊ before r in such words as squirrel (skwɪrəl), miracle (mɪrək'l), etc., these words being mispronounced skwə:əl or skwʊ.əl, mə:ək'l, etc.

The same incorrect substitution takes place in such expressions as ʃə ɛ:ɹ for the air (ʃɪ ɛ:ɹ), pilgrəm or pilgrəm for pilgrim (pɪlgrɪm), tʃɪldrən for children (tʃɪldrən), juwnɪti for unity (juwnɪtɪ), etc.

Other mispronunciations consist in replacing i by e, ai and ij, e.g., resk for risk (risk), sens for since (sɪns), eŋglənd for England (iŋglənd), pretɪ for pretty (prɪtɪ), dʒenju:ain for genuine (dʒenju:ɪn), mistʃɪvjəs or mistʃɪvjəs for mischievous (mɪstʃɪvjəs), etc.

i

i is written :

- a in village (vɪlɪdʒ), etc.
- ai in captain (kaptɪn), etc.
- ay in Sunday (sʊndɪ), etc.
- e in begin (bɪɡɪn), exceed (ɪksɪjd), suited (sjuwtɪd),
restless (restlɪs), goodness (ɡʊdnɪs), college
(kɒlɪdʒ), poet (po:ɪt), etc.

- ea** in *guinea* (ɡɪnɪ), etc.
ee in *coffee* (kɒfɪ), etc.
ei in *forfeit* (fə:ɪfɪt), etc.
ey in *alley* (alɪ), etc.
i in *comfit* (kɒmfɪt), etc.
ia in *carriage* (kærɪdʒ), etc.
ie in *envied* (envɪd), etc.
oi in *tortoise* (tɔ:ɪtɪs or tɔ:ɪtɔɪs).
u in *lettuce* (letɪs), etc.
ui in *biscuit* (bɪskɪt).
y in *city* (sɪtɪ), etc.
' in *James's* (dʒeɪmzɪz), etc.

The commonest mispronunciations of this sound are :

Substituting ə, *e.g.*, **ru:ən** for *ruin* (ru:ɪn), **sə:ɪvəs** for *service* (sə:ɪvɪs), etc.

Making a consonant syllabic instead of sounding the vowel, *e.g.*, **maunt'n** for *mountain* (mauntɪn), etc.

Using **ou** for **o:ɪ** in such words as **pout** for *poet* (po:ɪt), **poum** for *poem* (po:ɪm), etc.

e

e is written :

- a** in *any* (enɪ), *many* (menɪ), *ate* (et or eit), etc.
ae in *Ætna* (etnə), etc.
ai in *again* (əɡen or əɡeɪn), *said* (sed), etc.
ay in *says* (sez), etc.
e in *let* (let), *merry* (merɪ), *special* (speʃəl), etc.
ea in *breadth* (bredθ), *cleanly* (klenlɪ), etc.
ei in *heifer* (hefəɪ), *leisure* (leɪzɪ:ɪ or liɪzɪ:ɪ), etc.
eo in *jeopardy* (dʒepərədɪ), *leopard* (lepərəd), etc.
ie in *friend* (frend), etc.
u in *bury* (berɪ), etc.

Mispronunciations are :

Changing e for i in such words as *git* for *get* (*get*), *instid* for *instead* (*insted*), *prishiti:riæn* for *Presbyterian* (*presbiti:riæn*), etc.

Replacing it by ij in *dijf* for *deaf* (*def*), *wijpæn* for *weapon* (*wepæn*), etc.

Changing it for ə before r, e.g., *hæə:ld* for *herald* (*herəld*), *pə:ɹl* for *peril* (*perɹl*), etc.

Using a in its place in *jas* for *yes* (*jes*), or *ei* in *meiʒu:ɹ* for *measure* (*meʒu:ɹ*), etc.

ei

ei is written :

a in *lady* (*leidɹ*), *cambric* (*keimbrik*), *bass* (*beis*), etc.

ag in *champagne* (*ʃampein*), etc.

ah in *dahlia* (*deiliə* or *daliə*), etc.

ai in *aid* (*eid*), etc.

aig in *campaign* (*kampein*), etc.

aigh in *straight* (*streit*), etc.

ait in *trait* (*trei* or *treit*).

alf in *halfpenny* (*heip'nɹ*).

ao in *gaol* (*dʒeɹl*).

ay in *day* (*dei*), etc.

e in the ordinary English pronunciation of the French word *fête* (*feit*), etc.

ea in *great* (*greit*), etc.

eh in *eh* (*ei*), etc.

ei in *vein* (*vein*), etc.

eig in *reign* (*rein*), etc.

eigh in *weight* (*weit*), etc.

ey in *grey* (*grei*), etc.

The habit of using a in place of this sound in such

words as *pathos* (peithōs), *patriot* (peitriōt), *apparatus* (apəreitōs), etc., is very firmly established with us, even among persons with some pretensions to culture.

English people often mispronounce this sound by using *ə* or even *a* as the initial element of the diphthong, so *e.g.*, we hear the word *baby* (beibɪ) mispronounced bæibɪ or baibɪ.

The Scotch often use an undiphthongized *e:* for *ei*, sounding *hate* (heit), *he:t*, etc.

ɛ:

ɛ is written :

a in *caring* (kɛ:riŋ), *fare* (fɛ:ɹ), *scarce* (skɛ:ɹs),
Israel (izrɛ:əl), etc.

aa in *Aaron* (ɛ:rən), etc.

ai in *hairy* (hɛ:ri), *pair* (pɛ:ɹ), etc.

aye in *prayer* (prɛ:ɹ), etc.

e in *ere* (ɛ:ɹ), *there* (ðɛ:ɹ), etc.

ea in *swearing* (smɛ:riŋ), *wear* (wɛ:ɹ), etc.

ei in *their* (ðɛ:ɹ), *heir* (ɛ:ɹ), etc.

Mispronunciations are :

Making the sound too high and narrow, so that it becomes the first element of the diphthong *ei*, thus we hear *pe:ɹ* for *pear* (pɛ:ɹ), more frequently however it is diphthongized, and the word becomes *peɪɹ* or even *pejɹ*.

Lowering the sound to *a*, *e.g.*, *apparent* (əpɛ:rənt) is mispronounced əpərənt, *were* (wɛ:ɹ or wəɹ), *waɹ*, *there* (ðɛ:ɹ), *ðəɹ*, etc.

Using the sound *ə:* in such words as *careless* (kɛ:əlɪs), etc., mispronouncing them *kə:əlɪs*, etc.

a

a is written :

a in *fat* (fat), *carry* (kari), etc.

ai in *plait* (plat or pleit), etc.

al in *salmon* (samən).

Mispronunciations are :

Changing a to e in ket^ʃ for catch (kat^ʃ), etc.

To i in kin for can (kan), etc.

To ei in fə:ɪbeɪd for forbade (fə:ɪbad), etc.

To ɑ: in bɑ:ɹɪl or bɑ:ɹl for bar^l, etc.

Americans who are striving to affect an English accent use a: or ɑ: in such words as hɑ:nd, a:nt or ɑ:nt, ɑ:s, etc., for hand (hand), ant (ant), ass (as), etc.

In the words tassel (tas'l), balcony (balkəni), etc., ə or ɔ: is made to replace it, so that we hear təs'l, bə:lkəni, etc.

a:

This sound is not only longer but lower and farther back than a.

a: is written :

a in rather (ra:ðə), bath (ba:θ), after (a:ftə),
pass (pɑ:s), cast (kɑ:st), ask (ɑ:sk), chance
(tʃɑ:ns), command (kəmə:nd), sample (sɑ:mp'l),
etc.

al in alms (ɑ:mz), calf (kɑ:f), etc.

au in laugh (lɑ:f), launch (lɑ:nʃ or lɔ:nʃ), aunt
(ɑ:nt), etc.

This sound in the speech of the South of England, and of some parts of the United States, is generally replaced by ɑ:. a: is however heard frequently everywhere among English-speaking people of culture, while with us, though of course permissible, the ɑ: sound seems affected.

One of the most marked solecisms in the speech of the uncultured of this continent consists in raising and shortening the sound to a. Thus we constantly hear kant for can't (kɑ:nt), laf for laugh (lɑ:f), etc.

ai

ai is a combination of a: and i.

It is written :

ais in aisle (ail).

ay in ay (ai).

ei in eiderdown (aidəɹdʌm), etc.

eigh in height (hait), etc.

eye in eye (ai), etc.

i in alibi (alibai), dial (daiəl), idol (aidəl), confine (kənfain), choir (kəai), etc.

ic in indict (indait), etc.

ie in lie (lai), etc.

ig in sign (sain), etc.

igh in high (hai), etc.

is in island (ailənd), etc.

uy in buy (bai), etc.

y in fly (flai), tyrant (tairənt), etc.

Mispronunciations are :

Using a: as the first element of the diphthong, sometimes dwelling at too great length on this component. Thus we hear mɑ:ɪ for my (mai), etc.

Using ə: or ɒ as the first element. This is one of the most noticeable characteristics of the Irish dialect: e.g., mine (main) is pronounced məin, mɒin, or even məin.

Using a consonantal closing sound before ɹ or r, thus miry (mairɪ) is pronounced majrɪ, etc.

Occasionally ei is substituted for ai as in teigəɹ for tiger (taigəɹ), etc.

Changing the sound to ɪ in the final syllable of ally, allies (alai, alaiz), making them alɪ, alɪz.

ə:

ə: is written :

e in fern (fə:ɪn), etc.

ea in earn (ə:ɪn), etc.

i in fir (fə:ɪ), stirred (stə:ɪd), etc.

o in work (wə:ɪk), colonel (kə:ɪnəl), etc.

ou in courtesy (kə:ɪtsɪ), etc.

u in turn (tə:ɪn), fur (fə:ɪ), etc.

y in myrtle (mə:ɪtl), etc.

Mispronunciations, etc.:

Many English people raise the tongue so as to produce a sound resembling e; so, teən is heard for turn (tə:ɪn), etc.

On the other hand Canadians sometimes lower the tongue and move it back so that ə: is replaced by ʊ, e.g., bʊd for bird (bə:ɪd), etc.

The Irish often carry back the sound so far that it is scarcely distinguishable from u:, pronouncing bird (bə:ɪd), bu:ɪd, etc.

ə

ə is written :

a in unstressed connectives and auxiliaries, e.g., and (ənd or ən), has (həz or əz), was (wəz), etc., also in agreeable (əgri:əb'l), idea (aidi:ə), etc.

aa in Isaac (aizək).

ah in Sarah (sɛ:rə), etc.

e in the (before a consonant θə), prudence (pru:dəns), enter (entəɪ), etc.

i in unstressed sir (səɪ).

ia in parliament (pɑ:ɪləmənt).

o in unstressed from (frəm), of (əv), etc.

o in phantom (fəntəm), etc.

oa in cupboard (kʊbəd), etc.

ou in famous (feiməs), etc.

oul in unstressed would (wəd), should (ʃəd), etc.

u in column (kələm), etc.

y in martyr (mɑ:ɪtəɪ), etc.

Mispronunciations :

Using the sounds a, ə, etc., in place of ə. This fault is most frequent in reading, when we hear for example, and for ənd or ən, abʌnd for əbʌnd, kri:eitə:ɪ for kri:eitəɪ, etc.

Replacing ə by ʊ, e.g., aizʊk for aizək, etc.

Dropping the sound after the diphthong ai; e.g., pronouncing lion (laiən), lain, etc.

ʊ

ʊ is written :

o in won (wʊn), honey (hʊni), worry (wʊri),
nothing (nʊθiŋ), etc.

oe in does (dʊz), etc.

oo in blood (blʊd), etc.

ou in rough (rʊf), flourish (flʊriʃ), etc.

u in nut (nʊt), hurry (hʊri), etc.

In Southern England the sound is often scarcely distinguishable from ə: or ə, that is, its articulation is higher and further forward than with us, thus we hear bə:t for bʊt, etc.

In the Yorkshireman's speech it often approximates to u: e.g., nʊθiŋ is sounded nu:θiŋ, etc.

With us ə too often wrongly takes its place, e.g., nothing (nʊθiŋ) is mispronounced nəθiŋ or nə:θiŋ; monk (mʊŋk), mɔŋk; unknown (ʊnnoʊn), ənnoʊn, etc. This fault is particularly common in words with the prefix un.

We often, too, change ʊ to ə: before r, e.g., hurry (hʊri) is made to rhyme with furry (fə:ri), etc.

ɑ:

ɑ: is written :

a in **father** (fɑ:ðə), **car** (kɑ:ɹ), **starry** (stɑ:ri),
mama (məmə), **papa** (pəpɑ:), etc.

aa in **kraal** (krɑ:l), etc.

ah in **ah** (ɑ:), **hurrah** (hurɑ:), etc.

e in **clerk** (klɑ:ɹk), etc.

ea in **heart** (hɑ:t), **hearth** (hɑ:θ), etc.

The sound ə: is more often heard than ɑ: in America in such words as *hearth*, *clerk*, etc. However, since the ɑ: sound is usual with us among people of the highest culture, while ə: is considered a decided vulgarity in England, the former is preferable.

Sometimes the articulation is so low and so far back that this sound becomes almost ə:; *e.g.*, *father* is pronounced fə:ðə, etc.

With us the pronunciation of the words *mama* (məmə) and *papa* (pəpɑ:) is much abused. We hear məmə, pəpə; məmə, pəpə; mɑ:, pɑ:; ma:, pa:; and even mə:, pə:.

ɑu

ɑu is a combination of a sound a little higher perhaps than ɑ:, and u.

It is written :

ou in **out** (aut), etc.

ough in **plough** (plɑu), etc.

ow in **coward** (kɑuəd), **brown** (brɑu), etc.

The first element of this sound varies considerably with different speakers.

In the Eastern States and in Southern England, coupled with a raising of the initial sound to a, is observable a

tendency to the introduction of *j*; thus *pound* (pɔund) becomes *pjaund*; *cow* (kɔu), *kjau*, etc.

Among people of affectedly English speech, *ɑ:* is often allowed to take the place of *ɔu*; *e.g.*, *powers* (pɔuəɪz) is pronounced pɑ:ɪz or pɑ:əz or pɑ:z.

A common Canadian fault is to over-round the lips before *r* and *ɹ*, so as to produce a *w* sound; *e.g.*, pronouncing *flower* (flɔu'ɹ) flɔuwəɹ, etc.

ɔ:

ɔ: is written :

a in *all* (ɔ:l), *bald* (bɔ:ld), *war* (wɔ:ɹ), *water* (wɔ:təɹ), *wrath* (ɹɔ:θ), etc.

au in *taut* (tɔ:t), etc.

augh in *caught* (kɔ:t), etc.

aw in *maw* (mɔ:), etc.

o in *off* (ɔ:f), *frost* (frɔ:st), *cloth* (klɔ:θ), etc.

oa in *broad* (brɔ:d), etc.

ough in *ought* (ɔ:t), etc.

Before *r* and *ɹ* this sound slightly shortened is generally used by people of the South of England and by many Americans, where in Canada it is more usual to employ *ɔ:*; *e.g.*, a Southern Englishman pronounces *more*, mɔ:ə or mɔ:, etc., while most Canadians say mɔ:ɹ, etc.

An objectionable mispronunciation with us is due to neglecting to round this vowel, so that it resembles *ɑ:* or a lengthened *ɔ*. Thus we hear wɑ:təɹ or wɔtəɹ for *water* (wɔ:təɹ), lɑ: for *law* (lɔ:), tɔt for *taught* (tɔ:t), etc., etc.

In some words *ʊ* is allowed to replace *ɔ:*, thus because (bɪkɔ:z) becomes bɪkʊz, etc.

ɔ

ɔ is written :

a in *was* (wɔz), *what* (mɔt), *quarry* (kɔɹɹɪ), *equality* (ijkwɔliti), etc.

au in *laudanum* (lɔdnəm or lɔ:dnəm), etc.

o in *not* (nɒt), *folly* (fɒli), *foreign* (fɔːrɪn), *coral* (kərəl), etc.

ou in *hough* (hɒk).

ow in *knowledge* (nɒlɪdʒ), etc.

A very common tendency with us is to change *ɔ* to *ɔː* especially before *r* or *r*. So *foreign* (fɔːrɪn) is pronounced fɔːrɪn or fɔːɪn; *forest* (fɔːrɪst), fɔːrɪst or fɔːɪst; *office* (ɔfis), ɔːfis; *dog* (dɒg), dɔːg; *God* (gɒd), gɔːd etc. This last word is often mispronounced gɔːd.

ɒ too is allowed to take the place of *ɔ*; so *donkey* (dɒŋki) is mispronounced dɒŋki, *hovel* (hɒvəl), hɒvəl; *sovereign* (sɒvərɪn), sɒvərɪn; *was* (wɒz or wɛz), wɒz.

ɔi

This diphthong is compounded of a wide *ɔː* and *i*.

ɔi is written :

oi in *oil* (ɔil), *turmoil* (tɜːɪmɔil), etc.

oy in *boy* (bɔi), *envoy* (envɔi), etc.

The first component of this sound is often incorrectly made narrower and higher than *ɔː*, thus we hear *boy* (bɔi) pronounced almost like *bowie* (bouːi), etc.

A common fault, most noticeable perhaps among the uneducated of England, though common too in America, is to use *ai* for this sound; e.g., *join* (dʒɔin) is mispronounced djain, etc.

ɔː

ɔː is written :

o in *ore* (ɔːɪ), etc.

oa in *oar* (ɔːɪ), etc.

oo in *door* (dɔːɪ), etc.

ou in *mourn* (mɔːɪn), *four* (fɔːɪ), etc.

This sound is seldom heard in the South of England unless it be in such words as *poet* (pɔːɪt or pouɪt), etc.;

among English-speaking people elsewhere it is the common sound before *ɪ*.

o

o is written :

ao in **Pharaoh** (fɛ:ro).

o in **obey** (obei), **protect** (protekt), **officiate** (ofiʃieit),
hotel (hotel), **heroine** (heroin), etc.

ough in **thorough** (θʊro).

ow in **fellow** (felo), etc.

This vowel is often sounded ə, *e.g.*, əbei for obei, etc. This is an offensive mispronunciation when the vowel is terminal, *e.g.*, in window (windo), fellow (felo), etc.

ou

ou is compounded of a sound rather higher and narrower than *o*; and *u*.

ou is written :

eau in **beau** (bou), **bureau** (bjʊ:rou), etc.

eo in **yeoman** (jounən).

ew in **shew** (ʃou), etc.

o in **go** (gou), **omen** (oumen), **patrol** (pətroul),
gross (grou), etc.

oa in **groan** (groun), etc.

oh in **oh** (ou), etc.

oo in **brooch** (broutʃ), etc.

ou in **soul** (soul), **mould** (mould), etc.

ough in **dough** (dou), **though** (ʃou), etc.

ow in **slow** (slou), etc.

owe in **owe** (ou), etc.

Before a vowel the final *u* of the diphthong is scarcely sounded by cultured speakers. If this sound is at all narrowed, the effect is particularly offensive. This mis-

pronunciation is often accompanied by the omission of the vowel that should follow the diphthong; thus we hear *poum* for *poem* (*pouim* or *po:im*), etc.

The substitution of *ɔ* for *ou* is a common fault, *e.g.*, *won't* (*wount*) is mispronounced *wɔnt*; *home* (*houm*), *hɔm*; *whole* (*houl*), *hɔl*, etc.

uw is sometimes wrongly allowed to take the place of *ou*; *e.g.*, *goal* (*goul*) is mispronounced *gawl*.

Final *ou* in such words as *bureau* (*bju:rou*) is often mispronounced *o* or *ə* so that the word becomes *bju:rɔ* or *bju:rə*.

English people often introduce the diphthong by *e* instead of *o:*, or prefix *e* to the diphthong. Thus we hear *neu* or *neou* for *no* (*nou*), etc.

u

u is written :

o in *woman* (*wumən*), *bosom* (*buzəm*), *to* (*tu*), etc.

oo in *book* (*buk*), *foot* (*fut*), etc.

ou in *bouquet* (*bukei*), *courier* (*kuriə*).

oul in *could* (*kud*), etc.

u in *hurrah* (*hurɑ:*), *pulpit* (*pulpit*), *cushion* (*kuʃən*),
put (*put*), etc.

In the word *to*, the vowel is so short and indistinct that before a consonant it is scarcely to be distinguished from *ə*. While before a consonant, *e.g.*, in such phrases as *to send* (*tə send*), etc., this may be permitted; it is an offensive mispronunciation before a vowel or at the end of a phrase; *e.g.*, when *to eat* (*tu ijt*), *going to* (*gouiŋ tu*), etc., are mispronounced *tə ijt*, *gouiŋ tə*, etc.

ə is also incorrectly substituted for *u* in *you* (*ju* or *juw*), *your* (*juɹ* or *ju:ɹ*) which are sometimes sounded *jə* and *jəɹ*.

The use of *ə* in *should*, *would*, etc., is of course the rule in cases where they are unstressed and rapidly uttered.

The commonest mispronunciation of u is the substitution of ʊ; thus we hear bɒtʃəɹ for butcher (butʃəɹ), fʊt for foot (fut), bʊzəm for bosom (buzəm), kʊriəɹ for courier (kuriəɹ), etc.

In some cases uw is substituted for u; ; *e.g.*, we have buwzəm for bosom (buzəm), buwk for book (buk), etc.

u:

u: is written:

eu in pleurisy (plu:ri:si), etc.

ew in brewer (bru:əɹ), chewing (tʃu:iŋ), etc.

o in doer (du:əɹ), doing (du:iŋ), etc.

oo in poor (pu:ɹ), woer (wu:əɹ), etc.

ou in your (ju:ɹ), tour (tu:ɹ), etc.

u in fluent (flu:ənt), sure (ʃu:ə), etc.

It will be observed that this sound occurs only before vowels and the consonants r and ɹ. Its diphthongization in these cases is very objectionable: *e.g.*, in the pronunciation puwɹ or puwəɹ for poor (pu:ɹ), etc.

In affectedly English pronunciation ɔ: is often substituted for u:; *e.g.*, surely (ʃu:ɹli) is mispronounced ʃɔ:ɹli or ʃɔ:li, etc.

Occasionally ɔu is incorrectly used for u: *e.g.*, tourist (tu:rist) is mispronounced tɔurist, etc.

ju:

ju: is written:

eu in the common English pronunciation of connoisseur (kənɪsju:ɹ or kənɪsə:ɹ).

ew in fewer (fju:əɹ), etc.

iew in viewer (vju:əɹ), etc.

u in pure (pju:ɹ), dual (dju:əl), etc.

A very common mistake is the omission of the j sound in words like dual (dju:əl), pronouncing them du:əl, etc.

uw

There is some difference of opinion among phoneticians as to the final element of this diphthong, some regarding it as u, others as w ; with us it is certainly usually consonantal.

uw is written :

- eu in rheumatism (ruwmətiz'm), etc.
- ew in Jew (dʒuw), chew (tʃuw), etc.
- o in do (duw), who (huw), etc.
- oe in canoe (kənuw), shoe (ʃuw), etc.
- oo in boot (buwt), etc.
- ou in youth (juwθ) route (ruwt), etc.
- u in rumour (ruwməɹ), yule (juwl), etc.
- ui in fruit (fruwt), juice (dʒuws), etc.

A very common error in the utterance of this sound is to shorten it to u, so room (ruwm) is mispronounced rum, soup (suwp), sup, etc.

Another fault is the change to əu in route (ruwt), accoutre (əkuwtəɹ), etc., which are mispronounced rəut, əkəutəɹ, etc.

In soot (suwt), ʊ is sometimes used for uw, so that the word is mispronounced sʊt.

In Scotland and the North of England this sound is not usually diphthongized : thus food (fuwd) is pronounced fu:d, etc.

juw

juw is written :

- eau in beauty (bjuwtɪ), etc.
- eu in feud (fjuwd), etc.
- ew in dew (djuw), etc.
- ieu in adieu (ədjuw), etc.
- iew in view (vjuw), etc.

u in usage (juwzɪdʒ), duke (djuwk), volume (vɔljuwɪm), etc.

ui in nuisance (njuwsəns), suit (sjuwt), etc.

In America this sound is much less widely used than in England. It is almost always replaced by uw after l and s, thus blue (bljuw), suit (sjuwt), etc., are often pronounced by people of culture bluw, suwt, etc. After d, t, n and θ however, juw only can be regarded as permissible, thus stuwðənt for student (stjuwðənt) duw for due (djuw), nuwz for news (njuwz), etc., are serious mispronunciations.

LAW OF EXPRESSION—PHONETIC SYNTAX.

We have now to consider briefly the second part of our theme, the art of using words so as to make them effective vehicles for the expression of thought and feeling. This demands training of the organs of speech as well as power to comprehend the thought, and to become susceptible to the emotional states to which expression is to be given. Thought and feeling are so closely allied with their correct and forcible expression, that the consciousness of making a statement effectively quickens brain and heart. Thus gifted speakers soar upon the wings of their own words to the highest flights of oratory; and great readers and actors, and through them their hearers, attain insight into what is often at once brightest and most elusive in literature. Hence intellectual power and oral expression are to a certain degree interdependent. The question of the cultivation of the former lies beyond the scope of this work; but the laws governing the latter may be stated and the mode of their operation considered.

Apart from the individual characteristics of speech sounds as mere vocables, they have three classes of relative attributes, that is, of attributes which pertain to their *Syntactical attributes of Speech Sounds.*

- Classes.* use in the expression of thought. Of these the first are associated with time, the second with energy of utterance, and the third with changes in the condition of the speech organs or peculiarities in the mode of their formation.
- Time.* Under the first head we have to consider rate and pause ; under the second, loudness or stress, and clearness ; and under the third, pitch, inflection and tone, the latter term embracing full tone, thin tone, whisper, pure tone, wheeze, gutturalty and nasality.
- Energy.*
- Condition of the Speech Organs.*
- Sub-divisions.*
- Rate.* A proper variation of the rate of utterance is one of the most important principles of elocution ; first, in connection with varying manifestations of feeling ; and secondly, in aiding to give proper relative value to our words and phrases. In the expression of emotional states, the rule is that excited feelings find vent in rapid utterance, while in grave or sad moods the rate of speech is slow. With regard to the perspective of our words and phrases, important ideas are brought to the foreground by slow and energetic enunciation, while what is comparatively insignificant is relegated to a subordinate position by a more hurried utterance. A common fault in reading is an unvaryingly rapid movement, generally accompanied by a slovenly pronunciation. It is very often the case, too, that readers fail to apportion the time given to the different parts of a statement in accordance with their relative weight of significance.
- Expressing Feeling.*
- Aiding Clearness.*
- Faults.*
- Pauses :* Pauses may be divided into two classes : those that concern the intelligibility of speech, and those that add to its impressiveness. To the former class belong (1) pauses before and after parenthetical expressions or appositives (see page 67, l. 17) ; (2) before a predicate if the subject has attributes (page 67, l. 6) ; (3) between the parts of sentences that act as modifiers of the same word (page 67, l. 4) ; and (4) when there is an inversion or an ellipsis (p. 67, l. 3, and p. 70, l. 30). In the second class we have (1) the pause that usually follows an emphatic word (p. 67, l. 23) ; and (2) the lengthened pause that sometimes
- For Intelligibility.*
- For Impressiveness.*

gives effect to words that follow, or that prepares for a change in the thought by holding us in suspense until the utterance is made (page 67, l. 6). In reading, the punctuation marks serve as partial guides for nearly all these pauses, but the skill of the reader is shown by properly varying their duration with different turns of thought and by appropriately introducing pauses not indicated by the punctuation. *Punctuation Marks.*

The terms loudness and stress designate the effect of the efforts by which the breath-stream is made to issue from the lungs. They are of course relative terms. The former is usually applied to the utterance of phrases or sentences, constituting in connection with energy of articulation the quality of speech known as force; while the use of the latter is generally restricted to words or parts of words. In this sense of the term there are three divisions of stress: (1) emphasis, or stress upon whole words; (2) accent, or stress upon those syllables of words of the pronunciation of which this stress is a constant feature; and (3) a varying stress in the utterance of the syllable itself. Of the last form it is necessary to note three manifestations: (1) initial or diminishing stress; (2) final or increasing stress; and (3) level stress. These again may be compounded, so that we may have increasing and diminishing or median stress, and diminishing and increasing stress. A rapidly intermittent stress is called a tremor. All variations of stress are usually accompanied by differences of pitch, the pitch rising as the stress increases. *Loudness and Stress.* *Distinction.* *Divisions of Stress.* *Sub-divisions.* *Tremor.* *Association with Pitch.*

Loudness may be observed in connection with the expression of any active violent passion, such as anger; and in the utterance of commands. In reading, while a deficiency of this quality is to be avoided, its excess to the degree of any straining of the voice is still more objectionable. *Effect of Loudness.* *Faults.*

Emphasis marks (1) words that stand in contrast to one another (see page 67, l. 18); (2) relational words that *Uses of Emphasis.*

Faults.

anticipate or follow a clause of explanation (page 67, ll. 29 and 23); and (3) words important because they express deep feeling or weighty ideas (page 67, l. 3). No fault more strikingly betrays lack of appreciation of an author's meaning than misplaced emphasis in reading. An instance of this often occurs in reading an adjective and a noun when the two together express an idea which it is expedient to make prominent. Thus the words "a good man," used to designate the person of whom goodness is an attribute, rather than to call attention to the quality itself in contradistinction to some other quality which might be possessed, are misread by strongly emphasizing the adjective and leaving the noun unstressed, a slight pause perhaps intervening between them, instead of grouping the two words and carrying the stress over slightly to the noun. The former mode of reading would of course be correct if the adjective expressed an idea of contrast, for example, in rebuttal of a statement that the man was bad.

*Use of
Accent.*

Accent belongs mainly to the pronunciation of words apart from their connection with one another in the expression of thought. In so far as it serves to differentiate the meaning of words which have otherwise the same sound, its consideration has place in connection with phonetic syntax; but when we analyse pairs of words that seem to belong to this class, we find that there is nearly always a difference in their sounds, thus *produce* ('prɔdʒu:z), the noun, is distinguished from *produce* (prɔ'dʒu:z), the verb, by a change of vowel in the initial syllable, as well as by the change of accent. On the tendency to alternate accented and unaccented syllables depends the rhythm of our speech, this rhythm regulated and conventionalized, giving poetry its distinctive form.

*Rhythm.**Poetry.**Faults.*

One of the commonest mistakes in reading poetry is to make the rhythm too apparent, so that, especially when, as is usually the case, this fault is accompanied by uniformity of inflection, of pause and of rate, it produces a monotonous sing-song.

The employment of initial, final or level stress is largely one of national habit, the general custom among Teutonic peoples being to use initial stress, this tendency being very marked in American speech. The stress, however, varies with the character of the feelings expressed ; final stress being often employed, for example, in brief utterances of anger or impatience ; and level stress in calls to attract attention. Median stress is suited to the utterance of sublime thoughts. In excess it degenerates into the unpleasant affectation called "mouthing." Compound stress, usually with a marked change of pitch, serves to express scorn, contempt and similar feelings ; while the tremor manifests itself in the speech of the physically infirm, or of those moved by grief or some other form of excitement that overcomes self-control.

*Initial,
Final, and
Level Stress.*

*National
Habit.*

*Expressing
Feeling.*

Final Stress

Median.

Compound.

Tremor.

What is called distinctness of utterance is the result of energetic action of the organs of articulation ; indistinctness is its opposite. While all speech, especially all reading, should be marked by distinctness of articulation, the effort should not be apparent unless great force is to be manifested. In comparison with other European languages, indistinctness is a general characteristic of English speech, the Highland Scotch and the Welsh, I think, being the only speakers of our language whose articulation is generally clear. The defect has varying manifestations among different sections of the race. Englishmen, for example, often mumble their consonants, but pronounce their vowels with a fair degree of clearness. Canadians, on the other hand, too frequently grind out those consonants which they make heard, but elide, shorten and, where possible, consonantize their vowels. The articulation of the people of the United States resembles that of Canadians, but is usually easier and slower, sometimes degenerating into a drawl. The common tendency of English-speaking people to magnify stress at the expense of articulation, so that all but the stressed syllables lose their distinctive form or disappear, is very marked in American speech : thus, *e.g.*, the word

*Distinctness
and Indis-
tinctness.*

*National
Characteris-
tics.*

*Highland
Scotch and
Welsh.*

English.

Canadians.

*People of the
United
States.*

American (əmerikən) becomes 'mæɪk'n; gentleman (dʒent'lmən), dʒen'm, etc.

Pitch.

By pitch is meant the relative heights of sounds as indicated by the musical scale. Pitch depends upon the frequency of the vibrations of the vocal chords, and this frequency of vibration upon their length or tenseness.

How Modified.

Pitch and Inflection.

The degree of tenseness maintained in the whole utterance causes what is generally called the pitch at which the words are spoken; while the upward or downward glides resulting from gradually varying the tenseness as portions of a statement are uttered, constitute what is known as inflection. Fitting changes in the height of our tones conduce to melody of speech. No vocal exercises

Effect of Changes.

Remedy for Defects.

are more important than those that tend to remedy the hard inflexibility of tone so common among us. Such exercises should begin with singing the notes of the scale, so that differences in pitch may be recognized, then should come reading with varying pitch, and finally practice in inflectional glides of all kinds, and of all degrees within the compass of the voice.

Differences of Pitch.

Differences of pitch admit of infinite gradations, but it is sufficient to mark five degrees: high, low, median, very high and very low. They are manifested in connection with varying emotional states, high pitch expressing anger, alarm, or any form of excitement (see page 69, l. 27), while grave feelings find utterance in low tones (page 72, ll. 8-10).

Manifesting Emotion.

Varieties of Inflection.

Inflectional glides may vary from any one pitch to any other. As with pitch, however, it is sufficient to note five modes: rise, fall, level or sustained tone, high rise and low fall. Inflections have the two-fold function of showing the connection or the character of the thought, and of expressing emotions. With regard to the former, the rule is that the voice falls at the close of a complete statement, whether it be assertive, or in the form of a question that does not require a direct reply; while the rising

Function.

Rules for Use.

Falling Inflection.

inflection or level tone is used at the close (1) of dependent statements which precede principal ones (page 67, l. 22), *Rising or Level.* and (2) of questions requiring a direct answer (page 69, l. 7). A low fall accompanies positiveness of statement *Low Fall.* (page 72, l. 10), and a high rise some feeling like doubt or *High Rise.* surprise (page 69, l. 12). The falling and rising inflection may express warning or doubt (page 71, l. 27), and the *Falling and Rising.* rising and falling, scorn, contempt, or irony (page 70, l. 2). The higher the rise and the lower the fall, the stronger is *Rising and Falling.* the emotional effect.

Among English people there is often a tendency to use *Faults.* inflection too much; with the people of this continent it is rather the reverse. The commonest violation of the laws of inflection in reading is allowing the voice to fall monotonously at the end of every clause or phrase. This is a fault which it is difficult to correct, as is the kindred one of reading poetry with the same inflections in successive lines or groups of lines. The victims of these bad habits are often themselves unconscious of their weaknesses, and are nearly always at first incapable of overcoming them. Exercises in glides, and patient insistence *Remedies.* upon the utmost degree of correctness attainable, are means of remedying these defects.

In mere breathing, the glottis is open and the vocal chords *Breathed Sounds.* relaxed, so that sound can be produced only by the friction of the breath in the nose, mouth, etc. Articulate sounds thus formed are properly called breathed sounds, but are popularly confounded with whispers. They are used to express secrecy and kindred feelings (page 69, l. 11).

Voice is produced by the vibration of the vocal chords, *Voice.* the more completely the chords vibrate, the fuller being the tones produced. What is called "full tone" is the *Full Tone.* result of closing the glottis and allowing the breath to pass through only in puffs, so that a large portion of the area of the vocal chords is made to vibrate. Very full tones are called, from a mistaken idea of their origin,

- Chest Tones.* "chest tones." In ordinary speech, the chords are merely brought together, so that only their edges vibrate, the wider the opening between them and the narrower the
- Thin Tone.* vibrating edge, the "thinner" being the tone. When this thinness exists to a marked degree, we have what is
- Head Tones.* unscientifically called a "head-tone," and if it be extreme,
- Falsetto.* a "falsetto." Differences of tone may be constant characteristics of speech, or they may be assumed as occasion demands. Thus full tones should usually be employed in
- Uses of Different Tones.* reading, or in speaking to a large audience; and chest tones when the thought rises to the pitch of grandeur
- Full Tones.* or sublimity (page 72, l. 8). The head-tone or even the
- Chest Tones.* falsetto may be heard in the utterance of rage, terror,
- Head Tones* violent grief or other highly excited feelings (page 69, ll. 27 and 28).
- Whisper.* Whisper is produced by drawing together the vocal chords as air is emitted from the lungs, but not allowing their edges to vibrate. In ordinary speech the whisper proper is seldom heard, what are generally called whispers being merely breathed sounds. Whisper may be noticed
- Use of Whisper.* in the utterances of subdued excitement (page 69, l. 3).
- Purity of Tone.* Purity of tone depends upon the action of the superglottal organs. Constriction of the cartilages of the larynx above the glottis results in the disagreeable whistling quality which we call a "wheeze." Insufficient depression of the back of the tongue, and failure to open the back of the mouth induces the hoarse quacking
- Wheeze.* sounds that we know as "guttural." Allowing the soft palate to remain in a neutral position, so that it does not exclude the out-going air from the nasal passages, as should be the case in the utterance of all sounds except m, n and ŋ, leads to the twang called "nasality." All these impurities are manifested as national and individual peculiarities of speech. They may result from bad example or from physical defects; thus excessive corpulency and other diseases that affect the throat, lead to wheeziness; a very thick tongue helps to induce guttural-
- Gutturality.*
- Nasality.*
- Causes.*

ity ; and the inflammation of the soft palate and adjacent portions of the pharynx that usually accompanies a catarrh, nasality. As national peculiarities, wheeziness is perhaps more common with the Scotch than with any other English-speaking race, gutturalness is a very prevalent defect among Canadians, and general nasality is one of the distinguishing characteristics of the speech of the people of the United States, particularly of the uneducated classes in the East. It is a defect, too, from which Canadians are by no means free. Since these faults are generally ingrained by the habits of a lifetime, their correction demands unremitting care and effort, besides a knowledge of the physical conditions which induce them.

National Peculiarities.

Remedies.

PART II.

PHONETIC TRANSCRIPTIONS.

ðə deθ bed.

* wij wətʃt hæɪ ˈbriːdɪŋ θruw ðə naɪt ˘,
 hæɪ ˈbriːdɪŋ ɪ sɔːft ənd l ou ˘,
 əz ɪn hæɪ brest ɪ ðə ˈweɪv əv ˈlaɪf ˘˘
 kept hiːvɪŋ tuw ənd fruː ˘.

* sou ˈsaɪləntliː wij siːmd tu spiːk, ˘˘
 sou ˈslouliː ɪ muwvd əbaʊt, ˘˘
 əz wij əd lent hæɪ ˈhaːf ˈaʊə ˈpaʊəz ˘˘
 tu iːk ˈhæɪ ˈlɪvɪŋ aʊt ˘.

* aʊə veri ˈhoups ɪ bɪlaɪd aʊə ˈfiːz, ˘˘
 aʊə ˈfiːz ɪ aʊə ˈhoups ɪ bɪlaɪd ˘˘
 wij θɔːt hæɪ ˈdaɪŋ ˘˘ ɪ mən ʃi slept ˘,
 ənd ˈsliːpɪŋ ˘˘, ɪ ^{ss} mən ʃi daɪd ˘.

^{ss} ɪ fɔːɪ ɪ mən ðə moːɪn keɪm ɪ ˈdɪm ɪ ənd ˈsɑd ˘˘,
 ənd ˈtʃɪl wið əliː ʃaʊəz ˘˘,
 hæɪ kɪaɪət aɪlɪdz ˈklaʊzd ˘˘—ʃiː had
 ˈənpðəɪ moːɪn ðən ˈaʊəz ˘˘.

T. HOOD.

ðə lɔ:s əv ðə 'bɛ:əkənhed\.

sɒpouzɪ tu bi təuld , bəi ə souldʒəɪ huw
səɪvaɪvɪd\.

^{ob}raɪt ən əu flæŋk , ðə kɪmzən sɒn went daʊn\ ;
ðə dɪjɪp sɪj , rəuld əraʊnd , ɪn dɑ:ək rɪpouz\ ;
men , 'laɪk ðə 'waɪld 'ʃrɪjk , frəm sʊm kaptjʊ:ɪd
taʊn, —¹
ə 'kraɪ əv 'wɪmɪn , rouz\.

'ðə staut ʃɪp 'bɛ:əkənhed , lei 'hɑ:ɪd ənd 'fa:st\ ,
kɔ:t wɪðəʊt houp — , wɒn ə hɪd'n rək\ ;
hɛɪ tɪmbɛɪz "θrɪld əz "nɛ:ɪvz\ , mɛn θruw ðəm , pɑ:st
ðə spɪrɪt əv ðæt 'ʃɔk\.

^oand evɛɪ — , 'laɪk beɪs kəu'ɪdz — , huw lɪjv ðɛ:ɪ rəŋks
ɪn deɪndʒəɪz əu — , bɪfɔ:ɪ ðə 'rɒʃ əv stɪjl, —_J
drɪftɪd əwei , dɪzə:ɪdɔ:lɪ , ðə plæŋks\ ,
frəm vʊndə'nɪjθ hɛɪ kɪjl\.

^esou 'kɑ:m , ðɪ 'ɛ:ɪ, — sou 'kɑ:m ənd 'stɪl , ðə flʊd, —
^{ch}ðæt , ləu daʊn ɪn ɪts blɪjuw trɑ:ns'ljuwsɪnt glɑ:sɪ ,
wɪj sɔ: ðə greɪt 'fɪ:ɪs 'fɪʃ , 'l ðæt 'θɛ:ɪst fɔ:ɪ 'blʊd\ ,
pɑ:s 'sləʊlɪ\ || ðɛn 'rɪj pɑ:s\.

'ðɛɪ , tərɪd — , ðə 'weɪvz , tərɪd — , fɔ:ɪ ðɛ:ɪ 'preɪ\ !
ðə sɪj tɛ:ənd wɒn klɪ:ɪ smaɪl\ ! 'l laɪk θɪjz
əslɪjɪp —
ðouz 'dɑ:ək 'ʃeɪpz , ɪn ðɪ eɪʒjʊɪ sɑɪləns lei\ ,
əz 'kmaɪət , əz ðə 'dɪjɪp\.

ʹðæn əmidst ˈouθ, ənd ˈpre:ɪ̃, ənd ˈrɒʃ, ənd ˈrek̃,
 ˚feint skrijmz̃, feint kɛstjənz, weitɪŋ nou rɪplaĩ
 ˈaʊ kə:ɪnəl, geiv ðə wə:ɪd̃, ˚^{cb}ənd ən ðə dek̃,
 fo:ɪmd ɒs in laɪñ, ˚_ltu daĩ.

˚_ltu ˈdai!—tɛz ˈhɑ:ɪd, ˚mailst ðə slijk ouʃən gloud
 bɪnijθ ə skai əz fe:r əz sɒmɛɪ flauˈɪz̃:—
 ˚^r>ɔ:l, tu ðə >bouts̃! kraid wɒñ:—˚hij wəz,
 ˚θaŋk gɒd,
 ˚nou əfisər əv aʊz̃!

aʊr ɪŋglɪʃ ˈhɑ:ɪts bijt ˈtruw̃:—˚wij wud nɒt ˈstə:ɪ̃:
 ðat beis əpijl, wij ˈhə:ɪd, bɒt ˈhijdɪd nɒt̃:
 ən land, ən ˈsiʃ, wɪ had aʊ kɒləz̃, ˚sə̃,
 ˚tu kijp wiðaut ə ˈspɒt̃!

˚ðei ˈʃal nɒt seĩ, ˚in ɪŋglənd̃, ˚ðæt wi fə:t
 wið ʃeɪmfʊl streŋθ̃, vɒnənɛɪd laɪf tu sɪjk̃;
 intu miɹn seift̃, ˚_l˚miɹn dɪzətɛɪz̃, brɔ:t̃,
 bai trɑmplɪŋ daʊn ðə wɪjk̃.

sou wij meid wimɪn wið ðe:ɪ tʃɪldaən, goũ,
 ði o:ɪz̃ plei bak, əgeñ, ənd jet əgeñ;
 ˚mailst, ˚inʃ bai inʃ, ðə draʊniŋ ʃɪp saŋk loũ
 stil vndɛɪ stedfəst meñ.

—ɛt fɒloz̃, mai rɪkɔ:l̃!—ðə breiv huw daid̃,
 daid wiðaut flinʃɪŋ, in ðə blɒdɪ sɛ:ɪf̃,
 ˚ðei slijp əz ˈwel̃, bɪnijθ ðat pɛ:ɪpəl taid̃,
 əz ˚vðɛɪz vndɛɪ tɛ:ɪf̃:—

˚ðei slijp əz ˈwel̃! and, ˚^{cb}rauzd frəm ðe:ɪ waɪld
 greiṽ,
 wɛ:riŋ ðe:ɪ wuwndz laɪk stɑ:ɪz̃, ʃal raɪz əgeñ,
 dʒɔɪnt ɛ:ɪz wið kraɪst̃, bɪkɔ:z ðei bled̃, tu seiv
 hiz wɪjk wɒnz̃, nɒt in veɪñ.

tu ə skailɑ:ak.

°heil tu ðij ı blaið spirit!

bə:ɪd ðau nevəɪ wɛ:ɪt ˘,

ðat frəm hev'n ı ə:ɪ ni:r it

pɔ:rɪst ðai ful hɑ:ɪt[—]

in profjuws streinz ı əv ʊnprijmediteitɪd ɑ:ɪt.

hai'a stil ənd hai'a

frəm ði ə:ɪθ ðau sprɪŋɪst,

laik ə klaud əv fai'a

ðə bljuw dijp ı ðau wiŋɪst;

ən siŋɪj stil dʌst so:ɪ, ən so:riŋ evəɪ siŋɪst.

in ðə gould'n laitniŋ

əv ðə sɒŋkən sʌn[—]

ɔ:ɪ ɪtʃ klaudz əɪ braitniŋ ˘,

ðau dʌst flout ənd rɒn,

laik ən ʊnbədɪd dʒɔi huwz reis iz dʒʌst biŋɒn.

°ðə peil pə:ɪp'l iʃv'n

melts əraʊnd ðai flait;

°laik ə stɑ:r əv hev'n

in ðə brɔ:d deilait

ðau ɑ:ɪt ʊnsiŋ ı bʌt jet ai hi:ɪ ðai ʃril dɪləit!

kijn əz ɑ:ɪ ði arouz

əv ðat silvəɪ sfi:ɪ

huwz intens lamp narouz

in ðə ɪt dɔ:n kli:ɪ,

ʊntil wij hɑ:ɪdlɪ ˘siŋ ı wij ˘fiŋl ðət it iz ni:ɪ.

ɔ:l ði ə:ɪθ ənd ɛ:ɪ
 wið ðai vɔis iz lɑud,
 əz , mən naɪt iz bɛ:ɪ,
 frəm wɒn lounlɪ klɑud
 ðə muwn reɪnz aʊt hɛə bɪjnz, ənd hev'n iz ɔuvɛɪ-
 flɑud.

ɹɔt ðɑu ɑ:t , wɪj nou nɔt ;
 ɹɔt iz moust laɪk ðɪj ' ?
 frəm reɪnbou klɑudz , ðɛ:ɪ flou nɔt
 drɔps sou braɪt tu sɪj
 əz , frəm ðai prezəns, ʃɑu'əz ə reɪn əv melɔdɪ :

laɪk ə pɔ:ɪt hɪd'n
 ɪn ðə laɪt əv θɔ:t,
 sɪjɪŋ hɪmz ʊnbɪd'n
 tɪl ðə wɛ:ɪld iz rɔ:t
 tu sɪmpəθɪ , wið hɔups ənd fɪ:əz ɪt hɪdɪd nɔt :

laɪk ə haɪ bɔ:ɪn meɪd'n
 ɪn ə pələs tɔu'ɪ,
 suwðɪŋ hɛə lɔv-leɪd'n
 soul , ɪn sɪjkrɪt ɑuɪ ,
 wið mjuwsɪk sɹaɪt əz lɔv , mɪtʃ ɔuvɛɪflɑuz hɛə bɑu'ɪ :

laɪk ə glou-wɛ:ɪm gould'n
 ɪn ə dɛl əv djuw,
 skat'ɪŋ ʊnbɪhould'n
 ɪts ɛ:i:riəl hjuw
 əmɔŋ ðə flɑu'əz ənd grɑ:s mɪtʃ skɪjɪn ɪt frəm ðə vjuw :

laɪk ə rouz ɪmbɑu'ad
 ɪn ɪts ɔun grɪjɪn lɪjvz,
 baɪ wɛ:ɪm wɪndz dɪflɑu'ad,
 tɪl ðə sent ɪt gɪvz
 meɪks feɪnt , wið tuw mɔtʃ sɹaɪt , ðɪjz hevɪ-wɪŋɪd θɪjvz :

saund əv və:ʌnəl ʃau'ɪz
 ən ðə tʌɪŋkliŋ gra:s,
 rein-əweik'nd flau'ɪz,
 ɔ:l ðət evəɪ wəz
 dʒəʊəns ən kli:r ənd freʃ ðai mjuwzɪk dʌθ səpɑ:s.

tɪjtʃ ʌs, sprait ɔ:l bə:ɪd,
 ʌt sʌɪt θə:ts əɪ ðain:
 ai həv nevəɪ hə:ɪd
 preɪz əv lʌv ɔ:l wain
 ðət pantiɪd fə:θ ə flʌd əv raptju:ɪ , sou divain.

kə:rəs haɪmɪ:əl
 ɔ:l traɪnɪfəl tʃa:nt ,
 matʃt wið ðain , wud biɪ ɔ:l
 bʌt ən emtɪ vɔ:nt —
 ə θɪŋ , ʌɛ:rin wiɪ fiɪl ðɛ:r ɪz sʌm hid'n wɔnt.

ʌt əbdʒɪkts ɑ:l ðə fauntɪnz
 əv ðai hapɪ streɪn ?
 ʌt fiɪldz ɔ:l weɪvz ɔ:l mauntɪnz,
 ʌt ʃeɪps əv skai ɔ:l pleɪn ?
 ʌt lʌv əv ðain oun kaɪnd ? ʌt ɪgnərəns əv peɪn ?

wið ðai kli:ɪ kiɪn dʒəʊəns
 ləŋgwəɪ kənət biɪ.
 ʃado əv ənəɪəns
 nevəɪ keɪm ni:ɪ ðɪj:
 ðau lʌvɪst ; bʌt nɛ:ɪ njuw lʌvz sɑd sətaiətɪ.

weɪkiŋ ɔ:r əsliɪp,
 ðau əv deθ mʌst diɪm
 θɪŋz mo:ɪ truw ən diɪp
 ðən wiɪ mo:ɪtəlz driɪm.
 ɔ:l hau kud ðai nouts flou ɪn sʌtʃ ə kristəl striɪm ?

wij luk bɪfo:r ənd a:ftə,
 ən pain fə:ɪ mət iz nɔt:
 əwə sɪnsi:rɪst lə:ftə
 wið sʌm peɪn iz frɔ:t;
 əwə 'sɑɪjtɪst sɔɪz ə:ɪ ðəuz ðət tel əv 'sɑdɪst θɔ:t.

jet if wij kud sko:m
 heɪt, ənd praɪd, ənd fi:ɪ;
 if wij wəɪ θɪɪz bɔ:m
 nɔt tu ʃəd ə ti:ɪ,
 aɪ nou nɔt həw ðaɪ dʒəɪ wi: evəɪ kud 'kɒm 'ni:ɪ.

betə ðən ɔ:l meɪju:ɪz
 əv dɪləɪtful saʊnd[—],
 betə ðən ɔ:l treɪju:ɪz
 ðət ɪn buks əɪ faʊnd[—],
 ðaɪ skɪl tu pɔ:ɪt wɛ:ɪ, ðəw sko:ʌnər əv ðə graʊnd!

tɪtʃ mi ha:f ðə glɑdnɪs
 ðət ðaɪ breɪn mʌst nou',
 sɔtʃ hɑ:ʌmouniəs mɑdnɪs
 frəm maɪ lɪps wʊd fləʊ[—],
 ðə 'wɛ:ɪld ʃʊd lɪs'n ðen, əz 'aɪ əm lɪs'nɪŋ 'naʊ.

ðə la:st tʃɑ:ɹɪdʒ əv ðə frenʃ

ət wə:təɹluw.

ˈɒn keɪm ðə mə:ɹlwind^ˉ, laɪk ðə la:st^ˉ
 bʌt ˈfi:ɹsɪst smɪjɪp əv tempɪst blɑ:st^ˉ—
 ɒn keɪm ðə mə:ɹlwind—stɪjl glɪjɪmz brʊk
 laɪk laɪtnɪŋ θruw ðə rouliŋ smʊk;

ðə wə:ɹ wəz weɪkt ənjuw[˘],

θɪrɪj hʌndrɪd kənən məʊðz ro:ɹd laʊd[˘],
 and frəm ðe:ɹ θrʊts, wɪð flɑʃ ən klaʊd^ˉ,

ðe:ɹ ʃɑʊ'ɹz əv aɪ'ɹn θruw[˘].

bɪnɪjθ ðe:ɹ faɪ'r ɪn ful kəri:ɹ,
 ˈrʌʃt ɒn , ðə pɒnd'rəs kɪ:ɹəsi:ɹ,
 ðə la:nsəɹ kəʊtʃt hɪz ruwθlɪs spi:ɹ,
 ənd hɒrɪŋ əz tu hævək ni:ɹ,

ðə kəʊhə:ɹts ɪjg'ɹz fluw.

ɪn wɒn dɑ:ɹk tɒrɪnt, brɔ:d ənd strɔj,
 ðɪ ədvɑ:nsɪŋ ɔnset rəʊld ələŋ,
 fə:θ hɑ:ɹbɪndʒəd baɪ fi:ɹs əkleɪm,
 ðət , frəm ðe ʃrəʊd əv smʊk ənd fleɪm,
 pɪjld ˈwaɪldlɪ ðɪ ˈɪmpɪ:ɹiəl ˈneɪm.

bʌt ɒn ðə brɪtɪʃ hɑ:ɹt wɔɹ lə:st
 ðə terəɹz əv ðə tʃɑ:ɹdʒɪŋ hɒst;
 fə:ɹ nɒt ən aɪ ðə stə:ɹm ðət vjuwd
 tʃeɪndʒd ɪts prəʊd glɑ:ns əv fə:ɹtɪtjuwd:
 nə:ɹ wəz wɒn fə:ɹwɔɹd futstep steɪd,
 ɹəz drɔpt ðə daɪɪŋ ən ðə ded.ɹ
 ˈfa:st əz ðe:ɹ rəŋks ðə θɒndəɹz te:ɹ,
 fa:st ðeɪ rɪnjuwd ɪjtʃ serɪd skɹe:ɹ,
 ənd ɒn ðə wu:ɹndɪd ən ðə sleɪn

klouzd ðɛ:a diminiʃt failz əgenʌ,
 til frəm ðɛ:a lain skɛ:as spi:az leŋθs θrij,
 ɪmə:adzɪŋ frəm ðə smouk, ðei sij
 'helmɪt ən 'pluwm ən 'panoplɪʌ,—

ðən weikt ðɛ:a fai'r ət wɒnsʌ!

ijts mʊskɪti:az rɪvəlviŋ nəl
 əz fa:st, əz regjuwləɹli fel̄,
 ez mən ðei praktis, tu displei
 ðɛ:a disiplin, ən festəl dei.

ðən 'daun went helm ənd la:nsʌ,
 'daun wəɹ ði ijg'l banəz sentʌ,
 daun, rijliŋ, stɪdz ənd raidəz wentʌ,
 kɔ:slɪts wəɹ pi:astʌ, ənd penənz rentʌ;
 and, tu ə:gment ðə frei',
 əɹld ful əgenst ðɛ:a stag'riŋ fləŋks̄,
 ði ɪŋgliʃ hɔ:asmənz fəumiŋ rəŋks
 fɔ:ast ðɛ:a rɪzɪstlɪs weiʌ.

°ðən, tu ðə mʊskɪt nel, 'sʊksɪdz̄
 'ðə 'klaʃ əv 'so:adzʌ—ðə nei əv stɪdzʌ.—
 °az plaɪz ðə smiθ hiz kləŋiŋ treid',
 'əgenst ðə kɹi:əs rəŋ ðə bleidʌ;
 ənd maɪl əmid ðɛ:a klous ərei
 ðə wel-sə:əvd kənən rent ðɛ:a wei',
 ənd maɪl əmid ðɛ:a skatəɹd bənd
 reɪdzd ðə fi:əs raidəz blʊdɪ brənd',
 rɪkəɹld ɪn kəmən raʊt ənd fi:ə̄
 la:nsər ən gə:əd ən kɹi:rəsi:əʌ,
 hɔ:asmən ənd futʌ,—ə miŋg'ld hoʊstʌ!
 [ðɛ:a lijdəz fə:l'nʌ,—ðɛ:a stəndədz lə:stʌ.]

deivid kəpəʃijld ənd ðə weitəɪ.

“iz ðat ðə litl dʒen'lɪm frəm blundəsteoun?”*

“jes, məm,” ai sed.

“wət naim?” ɪŋkəʊaɪd ðə leidɪ.

“kəpəʃijld, məm,” ai sed.

“ðat weount dɪw,” ritə:nd ðə leidɪ, “neoubədiz dinə z paid fər i:ə in ðat naim.”

“iz it mə:dstoun, mam?” ai sed.

“if jə ə mə:stə mə:dstoun,” sed ðə leidɪ, wɑ:i d jə geou n giv ənuðə naim, fə:st?”

ai ɪkspleind tu ðə leidɪ hæu it wəz, huw ðeɪn rap ən kə:ld aut, “wiljəm ʃeou ð kəʃɪ rɪuwm!” ʊpən mitʃ ə weitəɪ keim rɒniŋ aut əv ə kitʃɪn ən ði əpɒsɪts aɪd əv ðə jɑ:nd tə ʃou it, ən sijnd ə gud dijl səʊpraɪzd mən i wəz ounli tə ʃou it tu mij.

it wəz ə lɑ:ndʒ ləŋ ruwm wið sʊm lɑ:ndʒ mɑps in it. ai daut if ai kud əv felt mɒstʃ streɪndʒəɪ if ðə mɑps əd bin ri:əl fɒrɪn kɒntri:z, ənd ai kɑ:st əwei in ðə mid'l əv ðəm. ai felt it wəz teikiŋ ə libərtɪ tu sit daun, wið mai kap in mai hand, ən ðə kə:ɪnər əv ðə tʃɛ:ɪ ni:rɪst ðə dɔ:ɪ; ənd mən ðə weitəɪ leid ə klə:θ ən pə:ʊpəs fəɪ mij, ən put ə set əv kɑ:stəɪz ən it, ai θɪŋk ai mɒst əv tə:nd red ɔ:l ɒvəɪ wið mədɪstɪ.

hij brɔ:t mi sʊm tʃɒps ən vedʒɪtəb'lz ən tuk ðə kɒvəɪz ɔ:f in sɒtʃ ə baunsiŋ manəɪ ðət ai wəz əfreɪd ai mɒst əv giv'n im sʊm ofens. bʊt i greɪtli rɪlijd mai maɪnd baɪ putɪŋ ə tʃɛ:ɪ fəɪ mi ət ðə teɪb'l, ənd seiɪŋ verɪ afəblɪ: “nau sɪksfɒt! kum on.”

ai θaŋkt im ən tuk mai sijt ət ðə bɔ:nd, bʊt faund it ɪks-trɪjmlɪ difɪkəlt tu hand'l mai naɪf ənd fɔ:ɪk wið eniθɪŋ laɪk deksterɪtɪ ɔ:ɪ tu əvɔɪd splaʃɪŋ maɪself wið ðə greɪvɪ maɪl hij

* I have taken the liberty of making the landlady and the waiter speak like two cockneys, the peculiarities of whose pronunciation I have tried to analyse.

wəz stændɪŋ əpɒsɪt, ste:riŋ sou hɑ:əd ən meɪkɪŋ mi blɒʃ ɪn ðə
moustr dredfʊl mənəi evrɪ taɪm aɪ kə:t ɪz aɪ. a:ftə wɒtʃɪŋ mi
ɪntə ðə sekənd tʃɒp, hɪd sed :

“ðəz ɑ:f ə paɪnt v aɪl fɒ jə. wɪl j əv t nau?”

aɪ θaŋkt ɪm ən sed, “jes.” ʊpən aɪtʃ hɪd pɒ:əd ɪt aʊt əv ə
dʒɒg ɪntu ə lɑ:ədʒ tɒmbləi, ənd held ɪt ʊp əɡenst ðə laɪt ən
meɪd ɪt luk bju:tɪfʊl.

“maɪ aɪ!” hɪd sed, “ɪt sɪjnz ə ɡʊd ɪjl, deɒnt ɪt?”

“ɪt dɒz sɪjm ə ɡʊd dɪjl,” aɪ ənsəəd wɪð ə smaɪl; fɔ:r ɪt wəz
kəaɪt dɪlaɪtɪfʊl tu mɪd tu faɪnd ɪm sou plezənt. hɪd wəz ə
təɪŋkliŋ aɪd, pɪmp'l feɪst mən wɪð ɪz he:ɪ stændɪŋ ʊpraɪt ə:l
əʊvər ɪz hed; ənd əz ɪ stʊd wɪð wɒn ɑ:ɪm əkɪmbəʊ, haʊldɪŋ
ʊp ðə ɡlɑ:s tə ðə laɪt wɪð ði ʊðə hand, hɪ lʊkt kəaɪt frendli.

“ðei wəz ə dʒem'n ɪ:ə ɪstɪdɪ,” hɪd sed—“ə staut dʒem'n, bɪ
ð nɑɪm v tɒpsaɪjə—praps je neʊ ɪm?”

“nou,” aɪ sed, “aɪ deɒnt θɪŋk—”

“ɪn brɪtɪz 'n ɡaɪtəz, brɒ:d brɪnd ət, ɡraɪ keʊt, spek'ld
tʃeʊkə,” sed ðə weɪtəi.

“nou,” aɪ sed bɑ:ʃfʊli, “aɪ hæv'nt ðə plezʊ:ɪ—”

“ɪj kaɪm ɪn ɪjə” sed ðə weɪtəi, lʊkɪŋ ət ðə laɪt θruw ðə
tɒmbləi, “hə:dɪd ə ɡlɑ:s v ðɪs aɪl—wɒd hə:dr ɪt—aɪ teʊld'm
nɒt—draŋk ɪt, ən fel ded. t wəz tɪʊw eʊld fr ɪm. t ət'nt
tə bɪ drɔ:n, ðats ðə fakt.”

aɪ wəz vərɪ mɒtʃ ʃəkt tu hɪ:r əv ðɪs melənkəli əksɪdənt, ənd
sed aɪ θɔ:t aɪ d betəi hæv sʊm wɔ:təi.

“wɑɪ jə sɪj,” sed ðə weɪtəi, stɪl lʊkɪŋ ət ðə laɪt θruw ðə
tɒmbləi wɪð wɒn əv hɪz aɪz ʃɒt ʊp, “aʊ pɪjp'l deɒnt laɪk
θɪŋz bɪjɪn hə:dɪd ən left. t əfendz 'm. bʊt haɪ l drɪŋk ɪt ɪf
jə laɪk, aɪ m juwst tə t, ən juws ɪz evrɪ θɪŋk. aɪ deɒnt θɪŋk
t 'l ə:t mɪ, f aɪ θreʊ mi ed bæk ən taɪk t hoʊf kəaɪk. ʃəl aɪ?”

aɪ rɪplaɪd ðət hɪd wʊd mɒtʃ əblaɪdʒ mɪ baɪ drɪŋkɪŋ ɪt ɪf ɪ
θɔ:t ɪ kʊd duw ɪt seɪflɪ, bʊt baɪ nou mɪjnz ʊðəwaɪz. mən ɪ

did θrou iz hed bak ən teik it ɔ:f kɹɪk, ai həd ə hɔrib'l fi:ɹ,
ai kənfes, əv sijiŋ him miŋt ðə feit əv ðə ləmentɪd mistəɹ
təpsə:ʒəɹ ən fə:l laiflɪs ən ðə kɑ:ɹɪt. bʊt it did'nt hə:ɹt him.
ən ðə kɔntrəri, ai θə:t i sijiɹd ðə freʃəɹ fər it.

“wət v wi gət i:ə?” hij sed, pʊtiŋ ə fə:ɹk intu mai diʃ.
“not tʃɔps?”

“tʃɔps,” ai sed.

“loəd bles mai seoul!” hij ikskleimd, “ai did'nt neou ðei wə
tʃɔps. wai ə tʃɔp s ðə veri θiŋ tə taik ɔəf ðə bad əfeks ə ðət
bi:ə! aint ɪt lukɪ?”

so: i tuk ə tʃɔp bai ðə boun in wɔn hand, ənd ə poteito in
ði nðəɹ, ənd eit əwei wið ə veri gud ɹɪtəit, tu mai ɪkstriŋm
satisfakʃən. hij a:ftəwəɹds tuk ənðəɹ tʃɔp ənd ənðəɹ
poteito. wən i həd dɔn, hij brə:t mi ə pɔdiŋ, ənd haviŋ set
it bi:fə:ɹ mi, sijiɹd tu ruwmineit, ən tu bi:kɔm əbsɪnt in iz
maɪnd fəɹ sɔm mɔumɪnts.

“au z ðə pai?” hij sed rəuziŋ imself.

“its ə pudɪŋ,” ai meid ənsəɹ.

“pud'n!” hij ɪkskleimd. “wai bles mi, seou it iz! wət!”
lukɪŋ at it ni:rəɹ, “jə deount miŋ tə sai t s ə batə pud'n?”

“jes, it iz indijd.”

“wai, ə batə pud'n,” hij sed teikiŋ ɔp ə teib'l spurn, “iz
mai faivrɪt pud'n! aint ðət lukɪ? kum on litl'n, 'n let sij uw l
get meoust.”

ðə weitəɹ sə:ɹtɪnli gət moust. hij ɪntriŋtɪd mi mɔ:ɹ ðən
wɔns tu kɔm in ənd win, bʊt wət wið hiz teib'l spurn tu mai
tiŋspurn, hiz di:spatʃ tu mai di:spatʃ, ənd hiz ɹɪtəit tu mai
ɹɪtəit, ai wəz left fɑ:ɹ bi:həɪnd ət ðə fə:ɹst mɑuθful ənd had
nou tʃɑ:ns wið im. ai nevəɹ sə: eni wɔn ɪndʒɔi ə pudɪŋ sou
mɔtʃ, ai θiŋk, ənd ij la:ft wən it wəz ɔ:l gən, əz if hiz ɪndʒɔɪmɪnt
əv it la:stɪd stil.

faɪndiŋ im sou veri frendli ən kɔmpənʒənəb'l, it wəz ðen ðət

ai a:skt fəɹ ðə pen ənd iŋk ən peipəɹ, tu rait tu pegoti. hij nət ounli brə:t it imijdjətlɪ bɒt wəz gud ɪnɒf tu luk ɒvəɹ mi ʌmail ai rout ðə letəɹ. ʌnən ai əd finɪʃt it, hij a:skt mi ʌɛ:r ai wəz go:iŋ tu skuwl.

ai sed, “ni:ɹ lɒndən,” ʌɪtʃ wəz ɔ:l ai njuw.

“eou! mɑi ai!” hij sed lukɪŋ verɪ lou-spiritɪd, ai m sərɪ fə ðət.”

“ʌai?” ai a:skt im.

“eou, lœd!” hij sed ʃeikɪŋ hiz hed “ðats ðə skɪuwl wə ðai breouk ðə boiz ribz, ə lit'l bæi i wɒz. ai ʃəd sai ij wɒz—let mi sij—au heould ə jo əbaut?”

ai tould im “bitʌijn eit ən nain.”

“ðat s dʒʌst iz aidʒ,” hij sed, “ij wz ait ji:ɪz n siks muns eould wən ðai breouk iz fɒst rib, ait ji:ɪz ənd ait muns wən ðai breouk iz sekənd ən did fr im.”

ai kud nət disgaiz frəm maiself ɔ:ɹ frəm ðə weitəɹ, ðət ðis wəz ən ɒnkɒmfərtəb'l kɔ:insidəns, ənd ɪŋkʌmaɪd hau it wəz dɒn. hiz ansəɹ wəz nət tʃi:riŋ tu mai spirits, fər it kənsistɪd əv tuw dizməl wə:ɪdz, “wið wəpin.”

ðə blo:iŋ əv ðə koutʃ ho:ɪn in ðə jɑ:ɪd wəz ə sijzənəb'l divə:ɹʃən, ʌɪtʃ meid mi get ɒp ənd heziteitɪŋli ɪŋkʌmaɪ, in ðə miŋg'ld praid ən difidəns əv haviŋ ə pə:ɪs (ʌɪtʃ ai tuk ɒt əv mai pəkɪt), if ðəɹ wəz enɪθɪŋ tu pei.

“ðei z ə ʃijt v letə paipə,” hij rɪtə:ɪnd. “did j evə bæi ə ʃijt v letə paipə?”

ai kud nət rɪmembəɹ ðət ai evəɹ had. “it z di:ə,” hij sed, “ən əkaunt v ðə dɪuwtɪ. θrɪpəns, ðats ðə wai wi: ə takst in ðis kuntri. ðei z nuθɪŋ els ksept ðə waitə. nevə maɪnd ð iŋk. hai lɪuwx bi ðət.”

“ʌɒt ʃəd juw—ʌɒt ʃəd ai—hau mɒtʃ ɔ:t ai tu—ʌɒt wəd it bi rait tu pei ðə weitəɹ, if juw plɪjz?” staməɪd ai, blɒʃɪŋ.

“f ai adnt ə famli, ən ðat famli adnt ðə kaupək,” sed ðə weitə, “ai wɒd nt taik ə sikspɪns. f ai did nt spoət ə haidʒɪd paɪrɪnt ənd ə luvli sistə,”—hi:ɪ ðə weitə wəz greɪtli adʒɪteɪtɪd—“hæi wɒdnt taik ə fɑ:dn. f ai d ə gud plais, n wəz trijɪd wel i:ə, ai sʌd beg ɪksepəns v ə traɪfʹl, ɪnstɪd v ə taɪkɪŋ v it. but ai liv ən breoukən wɪtʹlz—n ai slijp n ðə keoulz.” hi:ɪ ðə weitə bæ:ɪst intu ti:ɪz.

ai wəz verɪ mɒtʃ kənsə:ænd fər iz misfɔ:ɪtjuwnz ənd felt ðət enɪ rekəgnɪʃən ʃɔ:t əv naɪnpəns wud bi mi:ɪ bruwɪtəlɪtɪ ənd hæ:ɪdnɪs əv hæ:ɪt. ðɛ:ɪfɔ:ɪ ai geɪv im wɒn əv maɪ θrɪj braɪt ʃɪlɪŋz, ɪtʃ hi j rɪsɪjvd wɪð mɒtʃ hjuwmɪlɪtɪ ən venərəɪʃən, ən spɒn ɒp wɪð iz θɒm, dɪrektli a:ftərwəɪdz, tu traɪ ðə gudnɪs əv.

it wəz ə litʹl diskənsə:ɪtɪŋ tu mi, tu faɪnd, ɛn ai wəz bi:ɪŋ helpt ɒp bɪhaɪnd ðə koutʃ, ðət ai wəz səpouzɪd tu əv ɪjʹtʹn ə:l ðə dɪnə wɪðaut enɪ əsɪstəns. ai dɪskɒvəd ðɪs, frəm ɒuvə:hi:ɪŋ ðə leɪdɪ in ðə bou-wɪndə sei tu ðə gɑ:ɪd, “taɪk ker əv ðat tʃaɪld, dʒəʊədʒ, ə:r ɪjl buəst!” ən frəm əbsə:ɪvɪŋ ðət ðə wɪmɪn sə:ɪvənts huw wər əbaut ðə pleɪs keɪm aut tə luk ən gɪgʹl at mi əz ə jʊŋ fɪnəɪmən. maɪ ɒnfɔ:ɪtjuwnət frend ðə weitə, huw əd kɛmaɪt rɪkɒvəd hɪz spɪrɪts, dɪd nət əpi:ɪ tu bi dɪstə:əbd baɪ ðɪs, bʊt dʒəɪnd in ðə dʒenərəl admɪreɪʃən wɪðaut bi:ɪŋ ət ə:l kənfjuwzd. ɪf ai əd enɪ daʊt əv im, ai səpouz ðɪs hæ:f əweɪkənd ɪt; bʊt ai əm ɪŋklaɪnd tu bɪlɪjv ðət wɪð ðə sɪmpʹl kənfɪdəns əv ə tʃaɪld, ən ðə natʃu:rəl rɪlaɪəns əv ə tʃaɪld əpən sjuwpi:riə jɪ:ɪz (kɛmɒlɪtɪz ai əm verɪ sərɪ enɪ tʃɪldrən ʃud prɪjmətʃu:əlɪ tʃeɪndʒ fə wə:ɪldlɪ wɪzdəm), ai əd nou sɪ:riəs mɪstrəst əv im, ən ðə houl, ɪjvʹn ðən.

frəm ðə teil əv tuw sitɪz.

ðə futsteps dai aʊt fəɪ evəɪ.

əlɔŋ ðə paris strijts, ðə deθ kɑ:ɪts rɒmb'l 'hɔlə, ənd 'hɑ:ɪʃ.
siks tɒmbrilz kəri ðə deiz wain tu la gilɔti:n. ə:l ðə dɪvɑuriŋ'
ənd inseɪʃieit mɒnstəɪz imadzɪnd sɪns imadzineɪʃən kud rɪkɔ:ɪd 5
itself, ɑ:ɪ fjuzd in ðə wɒn ri:əlaizeɪʃən, ɪgilɔti:n. ən jet ðər iz
nɒt in fra:ns, wið its ritʃ vərəiɪtɪ əv səɪl ən klaimət, ə bleid, ə
lijf, ə ruwt, ə sprig, ə pepəkɔ:ɪn, ɪmɪʃ wɪl grou tu mətju:ritɪ
vndəɪ kændɪʃənz mə:ɪ sə:ɪtɪn ðən ðouz ðət əv prodjuwst ðis
hɔrəɪ. krɒʃ hjuwmanitɪ aʊt əv ʃeɪp wɒns mə:ɪ, vndəɪ similəɪ 10
haməɪz, ənd it wɪl tʌɪst itself intu ðə seim tɔ:ɪtju:ɪd fɔ:ɪmz.
sou ðə seim sɪjd əv rəpeɪʃəs laɪsəns ənd oprefən ɔvər əgen,
ənd it wɪl ʃu:ɪlɪ jɪjld ðə seim fruwt əkɔ:ɪdɪŋ tu its kaind.

siks tɒmbrilz roul əlɔŋ ðə strijts. tʃeɪndʒ ðɪz bak əgen tu
ɪnɒt ðeɪ wɛ:ɪ, ðəu pɑu'ɪfʊl ɛntʃɑ:ntəɪ, taim, ən ðeɪ ʃəl bi sɪjn 15
tu biɪ ðə karɪdʒɪz əv əbsɔljʊwt mɒnəks, ðɪ ɛkʌɪpɪdʒɪz əv
fjuw'dl noub'lz, ðə tɔɪlɪts əv flɛ:rɪŋ dʒezəb'lz, ðə tʃə:ɪtʃɪz ðət ɑ:ɪ,
'nɒt mɑɪ 'fɑ:ðəɪz 'hɑus, bʊt 'dɛnz əv 'θɪjvz, ðə hɒts əv mɪljənz
əv stɑ:ɪvɪŋ pezənts! nou; ðə greɪt mədʒɪʃən huw mədʒestɪkəlɪ
wə:ɪks aʊt ðɪ əpɔɪntɪd ɔ:ɪdər əv ðə kri:eɪtəɪ, nəvəɪ rɪvə:ɪsɪz 20
hɪz trɑ:nsfɔ:ɪmeɪʃənz. "if ðəu bi tʃeɪndʒd intu ðis ʃeɪp baɪ ðə
wɪl əv gɒd, ' " seɪ ðə si:'ɪz tu ðɪ ɪntʃɑ:ntɪd, in ðə waɪz əreɪbʒən
stɔ:rɪz, "ðen, rɪmeɪn sou! bʊt if ðəu wɛ:ɪ ðis fɔ:ɪm θruw mɪ:ɪ
pɑ:sɪŋ kændʒju:reɪʃən, ðen rɪzjuwm ðaɪ fɔ:ɪmər əspekt!"
tʃeɪndʒɪs ənd hɒplɪs, ðə tɒmbrilz roul əlɔŋ.

25

az ðə sɒmbəɪ ɪɪjzl əv ðə siks kɑ:ɪts gou raund, ðeɪ sɪjn tu
plɑu vɒ ə lɔŋ krukiɪd fɒrɔ əmʊŋ ðə pəpjuwləs in ðə strijts.
rɪdʒɪz əv feɪsɪz əɪ θroun tɔ ðis saɪd ən tɔ ðət, ən ðə plɑuz gou
stedɪlɪ ɔnwəd. 'sou juwst əɪ ðə regjuwləɪz ɪnhabɪtənts əv ðə
hɑuzɪz tɔ ðə spektək'l, ðət in menɪ wɪndɔz ðər əɪ nou pɪjɪ'l, 30
ənd in sʊm ðɪ əkjuwpeɪʃən əv ðə handz iz nɒt sou mʊʃ əz

sɒspendɪd, mail ði aɪz sə:veɪ ðə feɪsɪz ɪn ðə tɒmbrɪlz. hi:r ən ðe:ɪ, ði ɪnmeɪt hæz vɪsɪtəz tə sɪj ðə saɪt; ðen ɪ pɔɪnts ɪz fɪŋgəɪ, wɪð sʊmθɪŋ əv ðə kəmpleɪsənsɪ əv ə kju:reɪtər ə:r ə:θə:ɪzɪd ɛkspəʊnənt, tə ðɪs kɑ:t ən tə ðɪs, ən sɪjnz tə tel huw sat hi:ɪ
5 jɛstədeɪ ænd huw ðe:ɪ ðə deɪ bɪfə:ɪ.

sʊm əv ðə raɪdəz ɪn ðə tɒmbrɪlz əbsə:ɪv ðɪz θɪŋz, ænd ə:l θɪŋz ən ðe:ɪ la:st rəʊdsaɪd wɪð ən ɪmpəsɪv ste:ɪ; vðəz wɪð ə lɪŋg'riŋ ɪntərəst ɪn ðə weɪz əv laɪf ænd men. sʊm, sɪjtɪd wɪð druwpiŋ hedz, əɪ sʊŋk ɪn saɪlənt dɪspe:ɪ; əgen, ðer əɪ sʊm sou
10 hɪjdful əv ðe:ɪ luks ðæt ðeɪ kɑ:st ʊpən ðə mʊltɪtjuwd sɒtʃ glɑ:nsɪz ez ðeɪ əv sɪjn ɪn θi:ətəz, ænd ɪn pɪktju:ɪz. sev'rəl kləʊz ðer aɪz, ən θɪŋk, ə:ɪ traɪ tə get ðe:ɪ streɪŋ θə:ts təgeðə. ɒnli wʊn, ænd hɪj ə mɪzərəb'l kɪrɪtju:ɪ, əv ə kreɪzd əspekt, ɪz sou ʃətəd ən meɪd dɹɒŋk baɪ hərəɪ, ðæt ɪ sɪŋz, ænd traɪz tə
15 dɑ:ns. nɒt wʊn əv ðə həʊl nʊmbəɪ, əpɪjz baɪ luk ə:ɪ dʒestju:ɪ tə ðə pɪtɪ əv ðə pɪjpl.

ðer ɪz ə gɑ:ɪd əv sʊndrɪ hɑ:ɪsmən raɪdɪŋ əbrɛst əv ðə tɒmbrɪlz, ænd feɪsɪz ər ə:f'n tə:ænd ʊp tə sʊm əv ðəm, ən ðeɪ ər a:skt sʊm kɛstjən. ɪt wʊd sɪjm tu bi ə:lwəs ðə seɪm
20 kɛstjən, fə:r ɪt ɪz ə:lwəs fələd baɪ ə pres əv pɪjpl to:ɪdz ðə θə:ɪd kɑ:t.

ðə hɑ:ɪsmən əbrɛst əv ðat kɑ:t, frɪjkɛntli pɔɪnt aʊt wʊn mən ɪn ɪt wɪð ðe:ɪ sə:ɪdz. ðə lɪjdɪŋ kju:riəsɪtɪ ɪz, tə nou aɪtʃ ɪz hɪj; hɪj stændz ət ðə bæk əv ðə tɒmbrɪl wɪð ɪz hed bɛnt
25 dʌʊn, tə kənve:ɪs wɪð ə mi:ɪ gə:l huw sɪts ən ðə saɪd əv ðə kɑ:t, ænd həʊldz ɪz hənd. hi: əz nou kju:riəsɪtɪ ə:ɪ kɛ:ɪ fəɪ ðə sɪjn əbaʊt ɪm, ænd ə:lwəs spɪjks tə ðə gə:l. hi:r ən ðe:ɪ ɪn ðə lɒŋ strɪjt əv sɑ*t ənərə:, kraɪz əɪ reɪzd əgenst ɪm. ɪf ðeɪ mʊw ɪm ət ə:l, ɪt ɪz ɒnli tu ə kɛaɪət smaɪl, əz ɪ ʃeɪks ɪz hɛ:r
30 ə lɪt'l mə:ɪ lʊwslɪ əbaʊt ɪz feɪs. hi kənət ɪzɪlɪ tʊtʃ ɪz feɪs, hɪz ə:ɪnz bi:ɪŋ baʊnd.

ən ðə steɪps əv ə tʃə:ɪtʃ, əweɪtɪŋ ðə kʊmɪŋ ʊp əv ðə tɒmbrɪlz,

* French nasalized vowel.

standz ðə spai ən pris'n ʃijp. hij luks intə ðə fə:ɪst əv ðəm; nət ðɛ:ɪ. hij luks intə ðə sekənd : nət ðɛ:ɪ. hij ə:lredʒ a:sks himself, ^w "haz i sakri'faist mi?" ʌn hiz feis kli:ɪz, az i luks intu ðə θə:ɪd.

"Mitʃ iz ɛ:vre:mɔ*d?" sez ə mən bɪhaɪnd im. 5

"ðat. at ðə bak ðɛ:ɪ."

"wið iz hand in ðə gə:ɪlz'?"

"jes."

ðə mən kraiz, "ðaun ɛ:vre:mɔ*d! tu ðə giloti:n ə:l aristokrats! ðaun ɛ:vre:mɔ*d." 10

^b "hʌʃ, hʌʃ!" ðə spai ɪntrijs im, timidli.

"ənd ʌai nət, ' sitizən?"

"h iz go:ɪŋ tə pei ðə fə:ɪt : it wil bi peid in faiv miɪts mɔ:ɪ. let im bi ət pijs.

bʌt ðə mən kəntɪnju:ɪŋ tu ɪksleim, "ðaun ɛ:vre:mɔ*d!" 15 ðə feis əv ɛ:vre:mɔ*d iz fər ə moumɪnt tə:ɪnd to:əɪdz im. ɛ:vre:mɔ*d ðen siz ðə spai, ənd luks ətentɪvli at him, ənd gouz iz wei.

ðə klɔks ər ən ðə strouk əv θrij, ənd ðə fɒrə plaud əmɒŋ ðə pəpjuwləs iz tə:ɪniŋ raund, tu kɒm ən intu ðə pleis əv 20 eksɪkjʊʃən ənd end. ðə ridzɪz θroun tu ðis said ən tu ðat, nɔu krɒmb'l in ən klouz bɪhaɪnd ðə la:st pləu az it pə:sɪz ən, fə:r ə:l əɪ fəlo:ɪŋ tu ðə giloti:n. in frɒnt əv it, sijtɪd in tʃɛ:ɪz, az in ə gə:ɪd'n əv pʌblik divə:ʃən, ʌ:r ə nɒmbər əv wɪmɪn, bizɪli nitɪŋ. ən wɒn əv ðə fə:ɪməst tʃɛ:ɪz, standz ðə 25 vendzəns, lukɪŋ əbaʊt fər əɪ frend.

^b "te:re:s!" ʃi kraiz, in əɪ ʃril tounz. "huw əz sɪju hæɪ? ^b "te:re:s defarʒ!"

"ʃi nevəɪ mist bɪfə:ɪ," sez ə nitɪŋ wumən əv ðə sistəɪhʊd.

"nou; nɔ:ɪ wil ʃi mis nɔu," kraiz ðə vendzəns, pətjuwləntli. 30 "te:re:s!"

* French nasalized vowels.

“laudəɪ,” ðə wʊmən rekɒmɛndz.

ai! laundəɪ, vɛndʒəns, mʌtʃ laudəɪ, ən stɪl ʃi wɪl skɛ:ʌʃɪ hi:ɪ ði. laudəɪ jɛt vɛndʒəns, wið ə litl ouθ ɔ:ɪ sou ʌdɪd, ənd jɛt it wil hɑ:ʌdlɪ brɪŋ hɛɪ. sɛnd vðəɪ wɪmɪn ɒp ən daʊn tə sɪjɪk əɪ, lɪŋgʻrɪŋ sʊmɪɛ:ɪ; ənd jɛt, ɔ:lðou ðə mɛsɪndʒəɪz əv dʌn dɪd dɪdʒ, it ɪz kɛstʃənəbʻl ɛðər əv ðɛ:r oun wɪlz ðeɪ wil gou fɑ:r ɪnʌf tu faɪnd hɛɪ.

“bad fə:ʌtjuwn!” kraɪz ðə vɛndʒəns, stæmpɪŋ əɪ fut ɪn ðə tʃɛ:ɪ, “ənd hi:r əɪ ðə tʊmbrɪlz! ənd ɛ:vre:mɔ*d ʻl bi dɪspætʃt ɪn 10 ə wɪk, ənd ʃɪj nɔt hi:ɪ! sɪj hɛɪ nɪtɪŋ ɪn maɪ hænd, ənd ər ɛmtɪ tʃɛ:ɪ redɪ fər əɪ. ai kraɪ wið vɛksɛɪʃən ən dɪsəpɔɪntmɪnt!”

az ðə vɛndʒəns dɪsɛndz frəm ər ɛlɪvɛɪʃən tu du ɪt, ðə tʊmbrɪlz bɪgɪn tu dɪstʃɑ:ʌdʒ ðɛ:ɪ laʊdz. ðə mɪnɪstəɪz əv sɛ*t gɪlɔtɪn ɑ: rɔʊbd ənd redɪ. kraɪ!—ə hed ɪz held ɒp, ənd ðə nɪtɪŋ wɪmɪn 15 huw skɛ:ʌʃɪ lɪftɪd ðɛ:r aɪz tə luk ət ɪt ə mɔʊmɪnt əgou wɛn ɪt kʊd θɪŋk ən spɪjɪk, kɑʊnt wʊn.

ðə sɛkənd tʊmbrɪl ɛmtɪz ən muwvz ən; ðə ðə:ɪd kʊmz ɒp. kraɪ!—ənd ðə nɪtɪŋ wɪmɪn, nɛvəɪ fə:lʻtɪŋ ɔ:ɪ pɔ:zɪŋ ɪn ðɛ:ɪ wə:ɪk, kɑʊnt tuw.

ðə səpɔʊzd ɛ:vre:mɔ*d dɪsɛndz, ənd ðə sɪjmstrɪs ɪz lɪftɪd ʌt nekst ɑ:ftər ɪm. hi əz nɔt rɪlɪŋkɛɪʃt hɛɪ pɛɪʃənt hænd ɪn gɛtɪŋ 20 ʌt, bʊt stɪl houldz ɪt əz ɪ prəmɪst. hɪj dʒɛntlɪ plɛɪsɪz hɛɪ wið əɪ bæk tu ðə kraɪŋ ɛndʒɪn ðət kɒnstəntlɪ mɛ:ɪz ɒp ən fə:lz, ən ʃɪ luks ɪntu ɪz fɛɪs ən θaŋks ɪm.

“bʊt fəɪ juw, di:ɪ stɪrɛɪndʒəɪ, ai ʃʊd nɔt bi sou kəmpɔʊzd, fr ai m nɑtju:rɪl ə pu:ɪ litl θɪŋ, fɛɪnt əv hɑ:ɪt; nɔ:ɪ ʃʊd ai əv bɪn ɛɪbʻl tu rɛɪz maɪ θɔ:ts tu hɪm huw wɛz put tə dɛθ, ðət wɪj maɪt hæv hɔʊp ən kʊmfəɪt hi:ɪ tədeɪ. ai θɪŋk juw wɛɪ sɛnt tə mi baɪ hevʻn.”

“ɔ:ɪ juw, tu mɪj,” sez sɪdnɪ kɑ:ɪtən. “kɪjɪp ju:r aɪz əpən mɪj, di:ɪ tʃaɪld, ənd maɪnd nou vðər əbdʒɪkt.”

* French nasalized vowels.

“ai maind nroθij mail ai hould ju:ɹ hand. ai ʃəl maind nroθij men ai let it gou, if ðei ə rapid.”

“ðei wil bi rapid. fi:ɹ nət!”

ðə tuw stand in ðə fa:st θiniŋ θrəŋ əv viktinz, brət ðei spijk əz if ðei wer əloun. ai tu ai, vɔis tu vɔis, hand tu hand, 5 hɑ:ɹt tu hɑ:ɹt, ðijz tuw tʃildrən əv ði juwniv:əsəl mroðə, els sou waid əpɑ:ɹt ən dif'riŋ, həv kɹəm tægeðər ən ðə dɑ:ɹk haiwei, tu ri:pɛ:ɹ houm tægeðə, ən tu rest in həz buzəm.

“breiv ən dʒen'rəs frend, wil juw let mi a:sk juw wɹn la:st kʌɹstjən? ai əm verɹ ignorənt, ənd it trɹb'lz mi—dʒʊst ə 10 lit'l.”

“tel mi ɹət it iz.”

“ai həv ə kɹɹzɹn, ən ounli relətiv ənd ən ɔ:ɹfən, laik maiself, huwm ai lɹv verɹ di:ɹl. ʃi: iz faiv ji:ɹz jɹŋgəɹ ðən ai, ən ʃi livz in ə fɑ:ɹməɹz hɑus in ðə saυθ kɹntri. pɹvɑ:ti pɑ:ɹtid 15 ɹs—ən ʃi rouz nroθij əv mai feit—fr ai kanət rait—ənd if ai kud, hɑu ʃud ai tel əɹ! it iz betər əz it iz.”

“jes, jes : betər əz it iz.”

“ɹət ai əv bin θiŋkiŋ əz wi keim əlɹŋ, ənd ɹət ai əm stil θiŋkiŋ nɑu, əz ai luk intu ju:ɹ kaind strɹŋ feis mitʃ givz mi 20 sou mɹtʃ səpɔ:ɹt, iz ðis:—if ðə ri:pʌblik ri:əlɹ dɹz gud tə ðə pu:ɹ, ənd ðei kɹm tə bi les hɹŋgri, ənd in ɔ:l weiz tu sɹfəɹ les, ʃi mei liv ə lɹŋ taim : ʃi mei iɹv'n liv tə bi ould.”

“ɹət ðen, mai dʒent'l sistəɹ?”

“d juw θiŋk:” ði ɹnkəmpleiniŋ aiz in mitʃ ðer iz sou 25 mɹtʃ ɹndju:rəns, fil wið ti:ɹz, ənd ðə lips pɑ:ɹt ə lit'l mɔ:r ən tremb'l: “ðət it wil sijm lɹŋ tu mi, mail ai weit fər əɹ in ðə betəɹ land ɹɛ:r ai trɹst bouθ juw ənd ai ʃəl bij moust mɔ:ɹsiful ʃeltəɹd?”

“it kanət bij, mai tʃaild; ðer iz nou taim ðɛ:ɹ, ənd nou 30 trɹb'l ðɛ:ɹ.”

“juw kʊmfəat mi sou mʊtʃ! ai m sou ignorənt. am ai tu
kis juw nau? iz ðə mounm̩nt kʊm?”

“jes.”

“ʃi kisiz hiz lips; hij kisiz hæ:ɪz; ðei sələmlɪ bles ijtʃ ʊðə.
5 ðə spɛ:ɪ hand dʊz nɔt treɪnbʌ az hij rɪljɪsɪz it; nʊθɪŋ wə:ɪs
ðən ə sʌɪjt, braɪt kɔnstənsɪ iz in ðə peɪʃənt feɪs; ʃi gouz nekst
bɪfɔ:ɪ im—iz ɡɔn; ðə nitɪŋ wɪmɪn kaunt tʌentɪ tuw.

^{ch} ɹ “ai am ðə rezərekʃən ənd ðə laɪf, seθ ðə lɔ:ɪd: hij ðət
bɪljɪvɪθ in miŋ, ðou hi weɪ ded, jet ʃal hi liv: ənd huwsɔ:evəɪ
10 livɪθ ənd bɪljɪvɪθ in miŋ ʃal nevəɪ daɪ.”

ðə mə:m'riŋ əv menɪ vɔɪsɪz, ði ʊptə:niŋ əv menɪ feɪsɪz, ðə
presɪŋ ən əv menɪ futsteps in ði aʊtskə:ɪts əv ðə kraʊd, sou
ðət it sʌmelz fɔ:ɪwəɪd in ə mas, laɪk wɔn ɡreit hijv əv wɔ:təɪ,
ə:l flæʃɪz əwei. tʌentɪ θriŋ.

ə kən'væ:seɪʃən bɪt'wɪjn tuw ʤʊŋ ɪŋɡlɪʃmən

(ə'daptɪd frəm prɒfesaɪ s'wɪjt).

d juw 'nou a:tə dʒounz ?

ou jes, hij z n 'ould frend əv main. ai v 'noun im evə sins
ij wəz ə boi: wij went tə skuwl tægeðə.

ai met im la:st naɪt ət ə pɑ:tɪ ət misiz kɑ:təz. ai had nt
sɪjn im fər 'evə sou ləŋ. ai θə:t ij wəz ən ɪntɪmɪt frend əv
jo*əz.

ou nou \, hij z ounli ən ək'meɪntəns ʃ: ai 'nou im tə spi:k
tu \, ðat s ə:l ʃ.

hɪz manəz ə nət verɪ gud, hij z ə:f'n verɪ 'ruwd tə streɪndʒəz.

hij kən bi pələɪt ɪnʌf ɪf ij laɪks: hij z ə:l'wɪz pələɪt tə pi:p'l
ɪf ij θɪŋks ij kən get enɪθɪŋ 'aʊt ə ðəm, pələɪtnɪs sɑ:t'nli 'peɪz
betə ðən ruwdnɪs ən ðə houl.

'mɒd ə ju 'θɪŋk əv 'jʊŋ mɑ:time \ ?

ai 'θɪŋk ij z ðə 'moust kənsɪjtɪd ʤʊŋ fuwl ai evə sɑ:, bət ðəz
nou greɪt hɑ:m ɪn ɪm ʃ. ət enɪ reɪt hij z ə 'dʒent'lmən: hij
wud'nt duw 'enɪθɪŋ 'mɪjn ə dɪz'ən'rəb'l.

ai m əfreɪd ðat kɑ:nt bɪ sed əv ɪz eldə brʌðə.

ou hij z ə 'regjələ 'kad: juw nou ij wəz tə:nd 'aʊt əv ɪz
klɒb fə tʃɪjtɪŋ ət kɑ:dz.

nou \, ai dɪd'nt 'nou ðat; ai kn bɪlɪjv ɪt ðou. ðə fa:ðər
ən mʌðər ə rɪspektəb'l ɪnʌf, bət verɪ snəbɪʃ.

ai kɑ:nt be:r ə snəb \, huw z ə:l'wɪz telɪŋ ju hau menɪ rɪtʃ
pi:p'l ij nouz \, ən boustɪŋ ðət ɪz waɪf z dɪsendɪd frəm sʌm
lə:d \, ər a:tʃ bɪʃəp \ ə 'sʌm θɪŋ ə ðat sɑ:t.

* See note on this selection.

te ə mu:s

on tə:rnin ʊp her ne:st wi ðə plu: novembər
sev'nti:n e:ç²ti faiv.

wi: sli:kit kaurin timrəs bi:sti,
o: ʌt ə pəniks in ðai bri:sti!
ðau ni:dnə stərt əwə: se: he:sti,
wi bik'rin brət'l!
ai: wɒd bi le:θ te rin ən tʃe:s ði:,
wi mə:rdrin pət'l!

aim tru:li sɔ:ri mənz domi:njən
həz brɔ:k'n ne:tju:rz sɔ:ʃəl ju:njən,
ən jɒsti:faiz ðət il ɒpi:njən
mitʃ maks ði: stərt'l
ət mi:, ðai pu:r ɛrθ-bo:rn kəmpənjən,
ən felo:mɔ:rtəl!

ai du:t nə ʌilz bɒt ðau me: θi:v,
ʌt ðen? pu:r bi:sti, ðau mɔ:n li:v!
ə de:mən ikər in ə θre:v
z ə smə: rikʌ:st
aɪl get ə blesin wi ðə le:v
ən ne:vər mis t!

ðai: wi: bit hu:si, tu:, in ru:in!
its sili wə:z ðə winz ər stru:in!
ən ne:θin nu: te big ə nju: jən
o fɔgədʒ gri:n!
ən bli:k disembərɜz winz insu:in,
be:θ snel ən ki:n!

¹ e: has the sound of the French é in *donné*, an undiphthongized ei.

² ç the sound of the German ch in *ich*, a voiceless j.

ʃau sɔ: ʃə fɪ:ldz le:d be:r ən we:st
 ən wi:ri wintər kəmɪn fəst,
 ən kɔ:si hi:r, bini:θ ʃə bləst
 ʃau θo:x¹t te dwel,
 til, kraʃ! ʃə kru:əl ku:ltər pəst
 u:t θru: ʃai sel.

ʃat wi: bit hi:p o li:vz ən stɪb'l
 həz kɔ:st ʃi: mənɪ ə wi:ri nɪb'l!
 nau ʃauz tə:rnd u:t fər ɔ: ʃai trɒb'l,
 bʊt hu:s o:r hɔ:ld
 te θo:l ʃə wintərz sli:ti drɪb'l,
 ən krənɾəʒ kɔ:ld!

bʊt mu:si:, ʃau ɑ:t nɔ: ʃai: le:n,
 ɪn pru:vɪn fɔ:rseʒt me: bi: ve:n!
 ʃə be:st-le:d ski:mz o mais ən me:n
 gɑŋ ɑ:ft əgli:,
 ən li: ʊs nɔ:xt bʊt gri:f ən pe:n
 fər prɔ:mɪst dʒɔi.

stɪl ʃau ɑ:t blest kəmpe:rd wi mi:!
 ʃə pre:zənt ɔ:nli tʊtʃiθ ʃi:
 bʊt ɔ:x! ai: bækwərd kəst mai: i:
 ɔ:n prɔ:spɛks dri:r!
 ən fɔ:rwərd, θo: ai: kənə si:
 ai: ges ɑn fi:r.

¹x the sound of the German ch in such, a voiceless continuant formed with the tongue in the position for sounding the g of good.

təmoro.

I.

hər, ðət jər ɔnr wɔz spɛ:kin tə? ʌɪn, jər ɔnr? lɑʃt ʃi:r—
standin hi:r bæi ðə brɪdʒ, ʌən lɑʃt jər ɔnr wɔz hi:r?
'n jər ɔnr jə gev hɜr ðə tɔp o ðə mə:rɪn, "təmərə" sɛ:z ʃi:
ʌət dɪd ðɛ: kɔ:l hɜr, jər ɔnr? ðɛ: kɔ:ld hɜr məlɪ məgɪ:
'n jər ɔnrz ðə tru: ʌuld blud ðət ɔ:lwɛz mə:nz tə bi kəɪnd,
but ðɜrz rɛ:z'n in ɔ:l θɪŋz, jər ɔnr, fər məlɪ wɔz ʌt əv hɜr
məɪnd.

II.

ʃu:r 'n mɪʃlf rɪmʌmbɔrz wən nəɪt kumɪn daʊn bi ðə strɛ:m,
'n ɪt si:mz tə mi nəʊ ləɪk ə bɪt əv ʃɪstərdɛ: ɪn ə drɛ:m—
hi:r ʌɛ:r jər ɔnr si:n hɜr—ðɜr wɔz but ə slɪp əv ə mu:n,
but əi hɑrd 'm—məlɪ məgɪ: wɪd hɜr bɑʃɪlɔr, dɑnɪ o: ru:n—
"jə v bɪn tɛ:kin ə drɔp əv ðə krɛ:tɔr" 'n dɑnɪ sɛ:z "trɔ:θ 'n
əi bɪn
drɪnkɪn jər hɪlθ wɪd ʃɛ:mʌs o: ʃɛ: ət kɑtɪz ʃɪbi:n ;
but əi mʌst bi lɛ:vɪn jə su:n." "o:xo:n ər jə go:n əwɛ:?"
"go:n tə kʌt ðə sɑsənɑ:x ʌɛ:t" hi sɛ:z "o:vər ðə sɛ:"—
'n ʌɪn wɪl jə mɪ:t mi əgɪn? 'n əi hɑ:rd 'm məlɪ əʃtɔ:r,
"əi 'l mɪ:t jə əgɪn təmərə," sɛ:z hi:, "bi ðə tʃɑp'l du:r."
"n ʌɪn ər jə go:n tə lɛ:v mɪ?" "o: mʌndɪ mə:rɪn," sɛ:z hi:
"n ʃu:r ðɪn jə 'l mɪ:t mi təmərə?" "təmərə, təmərə,
mækri:!"
ðɪn məlɪz ʌl muðər, jər ɔnr, ðət hɑd nɔ: ləɪkɪn fɜr dɑn,
kɔ:ld frəm hɜr kɑbɪn 'n tɑuld hɜr tə kɔm əwɛ: frəm ðə mɑn,
'n məlɪ məgɪ: kɛ:m fləɪɪn əkrɔ:s mɪ, 'z ləɪt z ə lɑrk,
'n dɑn stʌd ðɛ:r fər ə mɪnɪt, 'n ðɪn wɪnt ɪntə ðə dɑrk.
but wɪrə! ðə stɔ:rn ðət nəɪt—ðə θʌndɔr 'n rɛ:n ðət fel,
'n ðə strɛ:mz rʌnɪn daʊn ət ðə bɑk ə ðə glɪn 'd ə drɑʊndɪd hel.

III.

but wɾθ wɔz ət pɛ:s nɪkst mɔ:rnɪn, 'n hɪv'n ɪn ɪts glɔ:rɪ smæld,
 'z ðə hɔ:lɪ muðər ə glɔ:rɪ ðət smæɪlz ət hɔ:r sli:pɪn tʃəɪl --
 əðen—ʃɪ stept ɔn ðə tʃap'l-gri:n, 'n ʃɪ: tuɾnd hɔ:rsɪlf raun
 wɪd ə ðəɪmænd drɔp ɪn hɔ:r əɪ, fər dani wəz nɔt tə bi faun,
 'n manɪz ðə təɪm ðət əɪ wɔtʃt hɔ:r ət mæs letɪn daun ðə ti:r,
 fər ðə dɪv'l ə dani wəz ðɛ:r, jɔr ɔnɔr, fɔr fo:rtɪ ji:r.

VI.

'n hɔ:r nɛ:bɔ:rz 'n frɪndz 'd kənsɔ:l 'n kəndɔ:l wɪd ər wɾlɪ 'n le:t,
 "jɔr dani," ðɛ: sɛ:z, "nɪvər krɔ:st ɔ:vər sɛ: tə ðə sasinax mɛ:t;
 hi:z go:n tə ðə ste:ts ərɪ:n, 'n hi:z mɑ:ɪd ənuðər wəɪf,
 'n ʃɪ 'l nɪvər set əɪz ɔn ðə fe:s 'v ðə tre:tɔr əgɪn ɪn ləɪf!
 'n tə drɛ:m əv ə mɑ:ɪd man, deθ ələɪv, ɪz ə mɔ:rtəl sɪn."
 but mɔ:lɪ sɛ:z, "əɪ d hi:z hand prɔmɪs, 'n ʃu:r hi:l mi:t mi əgɪn."

VII.

'n aftər hɔ:r pɔr'nts wɔd ɪntərd glɔ:rɪ 'n bɔ:θ ɪn wæn de:,
 ʃɪ bɪgən tə spɛ:k tel hɔ:rsɪlf ðə krɛ:tɔr, 'n mɪʃpɔr, 'n sɛ:
 "təmɔ:rə, təmɔ:rə!" 'n fɑ:ðər mʌləʊnɪ hi tɔk ər ɪn hæn,
 "mɔ:lɪ jɔr mi:nɪn," hi sɛ:z, "mi di:r, 'v əɪ ʊndərstæn,
 ðət jəl mi:t jɔr pɔr'nts əgɪn 'n jɔr dani ɔ:ru:n əfɔ:r gəd
 wɪd hi:z blesɪd mɑ:rtɔrz 'n sɛ:nts;" 'n ʃɪ gɪv 'm ə frɪndlɪ nəd,
 "təmɔ:rə, təmɔ:rə," ʃɪ sɛ:z, 'n ʃɪ dɪdnt ɪntɪnd tə dɪsɛ:v,
 but hɔ:r wɪts wɔr ded, 'n hɔ:r hɛ:r wɔz əz mæɪt əz ðə snɔ: ɔn
 ə grɛ:v.

VIII.

arə naʊ, hi:r lɑ:ft mʌnθ, ðɛ: wɔr dɪgɪn ðə bæɡ, 'n ðɛ: faʊn
 draʊndɪd ɪn blak bæɡ wɔ:tər ə kɔrp læɪn ʊndər graʊn.

X.

ðim aul blænd ne:ɡørz 'n i:ɡipt, æi hard hiz rɪvrɪns sɛ:,
 kʊd ki:p ðər he:ðæn kiŋz 'n ðə fleʃ fər ðə dʒudʒmɪnt de:,
 'n, fekz, bi ðə pəɪpər o: mo:ziz, ðe: keɪp ðə kat 'n ðə dɔg,
 but it əd ə bin ɛ:ziər wʊrk 'v ðe: livd bi 'n ɔriʃ bɔg.

XI.

hau 'n ivər ðe: le:d ðis bœði ðe: faun ən ðə ɡræs
 bi ðə tʃap'l du:r, 'n ðə pi:p'l 'd si: it ðæt wɪnt in tə mas—
 but ə freʃ dʒɪnərə:ʃɪn 'd riz, 'n mo:st 'v ðə aul wɔz fju:,
 'n æi didnt no: him misɪlf, 'n no:n 'v ðə pəriʃ nju:

XII.

but mɔli ke:m limpɪn up wɪd hɔr stɪk, ʃi wɔz le:m 'v ə ni:,
 ðɪn ə slɪp 'v ə ɡəsʊn kɔ:ld, “div jə no: 'm, mɔli məgi:?”
 'n ʃi stʊd up stre:t əz ðə kwi:n 'v ðə wɜ:ld—ʃi liftɪd hɔr hed—
 “hi sed hi wɔd mi:t mi tæmərə!” 'n drɔpt daʊn ded ən ðə
 ded.

NOTES ON THE PHONETIC TRANSCRIPTIONS.

It is perhaps almost unnecessary to observe that these transcriptions represent merely one way of uttering the words of the various writers ; and that while it is hoped they conform with good usage, it is not to be supposed that they indicate the only correct pronunciation.

THE DEATH BED, AND THE LOSS OF THE BIRKENHEAD.

These selections attempt to show the ordinary pronunciation of the cultured Canadian in elevated discourse. They are marked to indicate with a fair degree of fulness, the laws of expression which may be observed in reading them.

In the first draft of the chapter on Phonetic Syntax, the distinction between loudness and force usually made in works on elocution, was observed. But, since force depends on loudness, distinctness and other elementary qualities of speech sounds, it seemed inadvisable to use this term. These two selections, however, were printed before the change was made, and in them the symbol *f* is used for force, and *s* for softness, its opposite ; *q* (quiet) standing for the opposite to loud.

TO A SKYLARK, AND THE LAST CHARGE OF THE FRENCH AT WATERLOO.

These selections are of the same character as the preceding, but marks of expression are much more sparingly employed.

DAVID COPPERFIELD AND THE WAITER.

This is more colloquial in style than the foregoing extracts. Incidentally it illustrates the peculiarities of the speech of the uncultured Londoner. The broad opening of the diphthong *ai* (indicated by the symbol *ai*), the use of *iuw* for *uw* and other peculiarities will be remarked ; besides the uncertainty of the aspirates, the use of *ai* for *ei*, of *eu* for *ou*, of *w* for *u*, *au* for *ou*, etc., which have already been noted.

THE FOOTSTEPS DIE OUT FOREVER.

This extract was selected for the special purpose of exemplifying the laws of Phonetic Syntax. The pronunciation is as nearly as I can indicate, in exact accordance with that of my own reading, and except in the more elevated passages is rather more colloquial than that of the foregoing selections. The few French words that occur show how the phonetic symbols used in this book serve to represent the sounds of a foreign tongue. They fail of course to indicate slight differences in the mode of articulation, the distinctness of the French consonants, for example.

A CONVERSATION BETWEEN TWO YOUNG ENGLISHMEN.

This is taken from Professor Sweet's "Elementarbuch des gesprochenen Englisch," a work intended for the use of German students of our language. It represents the pronunciation of a cultured speaker of the Southern English dialect. Most noticeable to us are the use of the broad α : where we use a ; the omission of ɹ , the broader opening of the diphthong ai , and the greater variety of the inflections. There are also slight differences that cannot be indicated without the use of additional symbols; *e.g.*, the o in such words as "j œ z" is more rounded, and is formed nearer the front of the mouth than our o ; ʊ too, is articulated farther forward than with us.

TO A MOUSE.

In preparing the transcript of this extract I had the valuable aid of Mr. J. Bruce Walker, a member of the editorial staff of the *Brantford Expositor*, a phonetician, and an Ayrshire man born within a stone's throw of the birthplace of Burns. The most marked peculiarities exemplified are the use of a strongly trilled r for ɹ , and of er for æ , etc., the carrying back of the vowel a to near the α position, the use of i for ɪ and of $i:$ for i , and the absence of diphthongization of the vowels. It was with some hesitation that I yielded to Mr. Walker's judgment in not writing the pronoun "I" as $a:$ instead of ai . As with French sounds, slight differences in the Scotch mode of articulation cannot be shown by the symbols employed in this book.

TO-MORROW.

This transcript has given more trouble than nearly all the rest put together and is, perhaps, the least satisfactory when completed. Careful notes were first taken on the peculiarities of the speech of several Irishmen. Of these such as seemed local or individual were, as far as possible, disregarded, though as the revision of the work was made with an Irishman from the North, the characteristics of that dialect probably predominate. Our symbols again fail to denote certain distinctive features of the pronunciation, notably the strong aspiration of the dental and labial consonants, and the peculiar articulation of r, in which the tongue tip vibrates slowly, and is drawn farther back than in the utterance of the English initial r, or of the Scotch r, which is strongly trilled with the tongue tip still farther advanced. The sounds *o* and *o:* seem to be produced farther forward than with us, corresponding with some speakers almost exactly to *ɑ* and *ɑ:*, *ɑ* before r is also farther forward as well as shorter than our *ɑ:*. The use of the open *ε:* for *ei* seems to be general, as does *ɪ* or *i* for *e*, and *ɛi* or *ɛi* for *ai*. In the speech of Southerners, as with the Highland Scotch, *ʌ* is sometimes so strongly aspirated and produced with so little protrusion of the lips that it is scarcely to be distinguished from *f*. The pronunciation of the word "parents" (*pɔr'nts*) is that of a speaker from the North, and is perhaps local. I cannot, however, remember hearing the word pronounced by any other Irishmen.

GENERAL INDEX.

A.

- Accents, defined, 45.
 " use of, 46.
 " faults in, 46.
 Adam's apple, diagram, ii.
 Æsophagus, 4.
 American Peculiarities of Speech
 (see Peculiarities of Pronunciation).
 Artenuoid cartilages, i, ii, iii.
 Articulation, of consonants, 9-23.
 " of vowels, 24-43.
 " organs of, 5.
 " hints on distinguishing,
 24-25.

B.

- Back vowels, defined, 7.
 " table of, 8.
 " to distinguish, 24.
 Brain, i.
 Breathed sounds, mode of production,
 49.
 " use in expression,
 49.
 Breathing, defective, 3.
 " exercises for voice culture,
 3.

C.

- Canadian Peculiarities of Speech
 (see Pecul. of Pron.).
 Cartilages, diagrams of, i, ii, iii.
 " forming larynx, 4.
 Chest tones, 50.

- Cockney Peculiarities of Speech
 (see Pecul. of Pron.).
 Compound stress, defined, 45.
 " use of, 47.
 Consonants, defined, 6.
 " classified, 6-7.
 " articulation of, 9-23.
 Continuants, defined, 6.
 " classified, 7.
 Cricoid cartilage, diagrams, i, ii, iii.

D.

- Diagrams of vocal organs, etc., i,
 ii, iii.
 Diphthongs, characteristic of English
 long vowels, 8.
 " omitted before r and
 ɹ, 17.
 " classified, 8.
 " table showing articulation
 of, 26.
 Distinctness, defined, etc., 47.

E.

- Emphasis, defined, 45.
 " use of, 45-6.
 " faults in, 46.
 English Peculiarities of Speech
 (see Pecul. of Pron.).
 Epiglottis, diagrams, i, ii, iii.
 " described, 4.
 Expression, laws of, 43-51.

F.

- Falling inflection, use of, 48.
 Falsetto, 50.

- Final stress, defined, 45.
 " use of, 47.
 Front vowels, defined, 7.
 " how to distinguish,
 24.
 Full tones, how produced, 49.

G.

- Glottal stop, articulation of, 23.
 Glottis, diagram, i.
 " described, 4.
 Gullet, diagram, i.
 Guttural tones, how produced, 50.

H.

- Hard-palatal consonants, 6.
 Hard-palate, diagram, i.
 " described, 5.
 Head tone, 50.
 High vowels, defined, 7.
 " how to distinguish,
 25.

I.

- Indistinctness, defined, 47.
 Inflection, varieties of, 48.
 " use of, 49.
 " faults in, 49.
 Initial stress, defined, 45.
 " use of, 47.
 Irish Peculiarities of Speech (see
 Pecul. of Pron.).

L.

- Larynx, diagrams of, i, ii, iii.
 " described, 4.
 Lateral consonants, 7.
 Level stress, defined, 45.
 " use of, 47.
 Level tone, 49.
 Lip consonants, table of, 6.

- Lips, diagram, i.
 Lip-teeth consonants, table of, 6.
 Lispering, how caused, 15.
 Long vowels, defined, 8.
 Loudness, effect of, 45.
 " faults in, 45.
 Low vowels, table of, 8.
 " how to distinguish, 25
 Lungs, described, 3.

M.

- Median stress, defined, 45.
 " use of, 47.
 Melody of speech, whence result-
 ing, 48.
 Mid vowels, defined, 7.
 " table of, 8.
 Mixed vowels, defined, 7.
 " how to distinguish,
 24.
 Modulation, how effected, 4.
 Mouth, diagram of, i.
 " description, 5.
 " breathing, 5.

N.

- Narrow vowels, defined, 8.
 " how to distin-
 guish, 25.
 Nasality, how induced, 5.
 " characteristic of Ameri-
 can speech, 51.
 Nasals, defined, 7.
 Nasal tones, described, 50.
 Neutral vowels, table of, 8.
 " how to distin-
 guish, 24.
 Northern English Peculiarities of
 Speech (see Pecul. of Pron.).
 Nose, diagram of, i.
 " described, 5.
 Notes on Phonetic Transcriptions,
 79-81.

P.

- Palatal consonants, 6.
 Palate, diagram of, i,
 " description of, 5.
 Pauses, classification and use of, 44
 Peculiarities of Pronunciation (see
 notes after each list of examples
 of sounds, 10-23, 27-43).
- American :*
- Syllabic m, 11.
 Using voiced for voiceless con-
 sonants, 13, 15, 16.
 Using ɹ for r, 17.
 " uɹ for juɹ, 19, 43.
 Sounding ɹ, 20.
 Use of i for ij, 27.
 Affected use of ɑ: or a: for a,
 32.
 Use of ɔ: for a, 32.
 " a " a:, 32.
 " ɔ " ɒ, 35.
 " ə: " ɑ:, 36.
 " ɑ: or ɔ for ɔ:, 37.
 " ɔ: for ɔ, 38.
 " ɒ " ou, 40.
 Magnifying stress at expense
 of articulation, 47.
- Canadian :*
- Harshly sounding ɹ, 21.
 Use of ei or ej for ε:, etc., 19,
 31.
 Use of ɒ for ə:, 34, 35.
 " auw for au, 37.
 Tense articulation, 47.
 Prevalence of guttural, 51.
- Eastern States :*
- Use of jau for ɑu, 36.
 Exaggerated initial stress, 47.

- Drawling, 47.
 Prevalence of nasality, 51.

English :

- Use of w for ʌ, 10.
 " r between vowels, 18.
 Omission of ɹ, 20, 21.
 " h, 23.
 General use of ɑ:, 32, 36.
 Use of eə for ə:, 34.
 " ɑ: " ɑu, 37.
 " eou " ou, 40.
 " ɔ: " u:, 41.
 Indistinct articulation of con-
 sonants, 47.
 Extensive use of inflection, 49.

Cockney :

- Use of v for w, 10.
 " ja: " i, 19.
 " ŋg or ŋk for ŋ, 22.
 Omission of h, 23.
 Use of ai for ei, 31.
 Illustrated in Phonetic Tran-
 script, 62-67.
 Note on Phonetic Transcrip-
 tions, 79.

Northern English :

- Use of u: for ɒ, 35.
 Lack of diphthongization, 42.

Southern English :

- Slightness of trill in r, 17.
 Use of ə: for ɒ, 35.
 " jau " ɑu, 37
 Illustrated in Phonetic Tran-
 script, 73.
 Note, 80.

Irish :

- Strong aspiration of front con-
 sonants, 10.
 Syllabic m, 11.

Use of *ɔi* or *oi* for *ai*, 33.

" *u:* " *ə:*, 34.

Illustrated in Phonetic Transcript, note, 76-78.

Scotch:

Use of *xɹ* for *ɹ*, 10.

Strong trill of *r*, 17.

Use of *r* for *ɹ*, 21.

" *e:* " *ei*, 31.

Lack of diphthongization, 42.

Wheeziness, 51.

Illustrated in Phonetic Transcript, 74-75.

Note, 80.

Highland Scotch:

Distinctness of articulation of consonants, 47.

Note, 81.

Welsh:

Use of *xɹ* for *ɹ*, 10.

Distinct articulation of consonants, 47.

Pharynx, diagram, i.

" described, 4.

Phonetic syntax, 43-51.

" " illustrated, 67-71

Pitch, how changes are produced, 4.

" defined, 48.

" effect of changes, 48.

" use, 48.

" association with stress, 45.

" of vowels, 9.

" " to distinguish, 25

Poetry, distinctive form of, 46.

" faults in reading, 46.

Punctuation marks, use of, 45.

Pure tones, how produced, 50.

R.

Rate of utterance, 44.

Rhythm, on what depending, 46.

Rising inflection, defined, 48.

Rising inflection, use of, 49.

Rounded vowels, defined, 8.

S.

Scotch Peculiarities of Speech (see Pecul. of Pron.).

Script characters, iv.

Short vowels, defined, 8.

Soft-palatal consonants, table of, 6.

Soft-palate, diagram, i.

" described, 5.

Southern English Peculiarities of Speech (see Pecul. of Pron.).

Speech organs, diagrams, i, ii, iii.

" " description, 3-6.

Speech sounds, classified, 6.

Stress, how produced, 45.

" divisions of, 45.

" use, 47.

Syntactical attributes of speech sounds classified, 43.

T.

Tables of consonants, 6, 7.

" vowels, 8, 26.

Teaching reading, aim of, 1.

Teeth, diagram, i.

Thin tones, 50.

Thyroid cartilage, diagrams, i, ii, iii.

Tones, varieties of, 49, 50, 51.

Tongue, diagram, i.

Tongue consonants, 6.

Tongue-teeth consonants, 6.

Training of organs of articulation, 6

Tremor, defined, 45.

" use of, 47.

Trilled consonants, 7.

U.

United States Peculiarities of Speech (see Pecul. of Pron.).

Uvula, described, 7.

V.

- Vocal chords, diagrams, ii, iii.
 " described, 4.
 Voice, defined, 49.
 Voiced consonants, defined, 7.
 " " tendency to mis-
 use, 15, 16.
 Voiceless consonants, defined, 7.
 Vowels, distinguished from con-
 sonants, 6.
 " classified, 7, 8.
 " pitch of, 9.
 " articulation and examples
 of, 27-43.

W.

- Welsh Peculiarities of Speech (see
 Pecul. of Pron.).
 Wheeze, described, 50.
 Whisper, how produced, 50.
 " use of, 50.
 Wide vowels, defined, 8.
 " how to distinguish,
 25.
 Windpipe, diagrams, i, ii.
 " use of, 4.

Y.

- Yorkshire Peculiarities of Speech
 (see Pecul. of Pron.).

INDEX OF WORDS SPELT PHONETICALLY IN PART I.

A.
 Aaron, 31.
 able, 17.*
 abound, 35.*
 abusive, 15.*
 account, 21.
 accoutre, 42.*
 acquire, 22.
 across, 13.*
 added, 13.
 adieu, 42.
 .Etna, 29.
 after, 32.
 again, 29.
 aghast, 22.
 agreeable, 34.
 aid, 30.
 aisle, 33.
 alibi, 33.
 all, 37.
 alley, 29.
 allies, 33.*
 ally, 33.*
 alms, 32.
 amazing, 14.
 "Am I," etc., 25.
 ancient, 16.
 and, 34.
 ant, 32.*
 antipodes, 27.
 anxious, 23.
 any, 29.
 apparatus, 31.*
 apparent, 31.*
 Asia, 16.*
 ask, 32.
 ass, 32.*
 as sure as, 15.*
 ate, 29.

aunt, 32.
 ay, 33.
 azure, 16.

B.

babble, 11.
 babe, 11.
 baby, 31.*
 back, 21.
 baggy, 22.
 balcony, 32.*
 bald, 37.
 baker, 21.
 barrel, 17,* 32.*
 bass, 30.
 bath, 12.
 bathe, 12.
 baths, 12.
 be, 27.
 bean, 27.
 beau, 39.
 beauty, 42.
 because, 37.*
 been, 28.
 begin, 28.
 bier, 27.
 bird, 34.*
 biscuit, 29.
 blamed, 13.
 blood, 35.
 blue, 43.*
 booby, 11.
 book, 41.*
 boot, 42.
 bouquet, 40.
 bosom, 41.*
 box, 22.
 boy, 33.*
 breadth, 29.

breeches, 28.
 brewer, 41.
 bring, 17.
 broad, 37.
 brooch, 39.
 brown, 36.
 build, 28.
 burgher, 22.
 bureau, 40.*
 bury, 29.
 busy, 29.
 but, 35.*
 butcher, 41.*
 buy, 33.

C.

Caesar, 27.
 calf, 32.
 cambric, 30.
 campaign, 30.
 can, 32.*
 canoe, 42.
 can't, 32.*
 captain, 28.
 car, 36.
 careless, 31.*
 caring, 31.
 carriage, 18.*
 carry, 31.
 cast, 32.
 cat, 21.
 catch, 32.*
 catarrh, 20.
 caught, 37.
 ceiling, 27.
 cents, 15.*
 chagrin, 27.
 champagne, 30.
 chance, 32.

* Subject of note on peculiarities of pronunciation.

chasm, 22.
 chew, 42.
 chewing, 41.
 children, 28.
 chivalry, 16.
 choir, 33.
 Christ, 22.
 church, 14.
 city, 14.
 clean, 22.*
 cleanly, 19.
 clerk, 36.*
 cloth, 37.
 coffee, 29.
 college, 23.
 colonel, 34.
 column, 19.*
 commit, 29.
 command, 22.
 confine, 33.
 congregate, 22.
 connoisseur, 41.
 conquer, 22.
 conscience, 15.
 coral, 38.
 could, 40.
 courier, 41.*
 courtesy, 34.
 cow, 19.*
 coward, 36.
 creator, 35.*
 creek, 27.*
 cupboard, 34.
 cushion, 40.

D.

dado, 13.
 dahlia, 30.
 dashing, 15.
 day, 30.
 deaf, 30.*
 deed, 13.
 deeds, 15.
 dew, 20.*
 dial, 33.
 dismiss, 15.*
 do, 42.
 doer, 41.

does, 35.
 dog, 38.*
 doing, 41.
 donkey, 38.*
 door, 38.
 dough, 39.
 dual, 41.*
 due, 43.*
 duke, 43.
 duty, 19.*
 dwell, 10.

E.

eager, 22.
 ear, 27.
 earn, 34.
 ears, 20.*
 eat, 24.
 ebb, 11.
 echo, 22.
 edge, 14.
 egg, 22.
 eh, 30.
 ciderdown, 33.
 elm, 11.*
 England, 28.*
 enter, 34.
 envied, 29.
 envoy, 38.
 equality, 37.
 ere, 31.
 err, 20.
 eulogy, 19.*
 euphony, 10.
 even, 27.
 exact, 22.
 exaggerate, 14.
 exceed, 28.
 excursion, 16.*
 eye, 33.

F.

facts, 13.*
 fair, 25.
 fairy, 17,* 19.*
 famous, 35.
 fare, 31.
 fashion, 15.

fat, 31.
 father, 27,* 36.*
 fearing, 17.*
 February, 18.*
 fed, 25.
 fellow, 39.*
 fern, 34.
 fetch, 14.
 fetehed, 13.
 fête, 30.
 feud, 42.
 few, 19.
 fewer, 41.
 fief, 11.
 field, 27.
 fifty, 11.
 finger, 22.*
 fir, 20,* 34.
 fire, 21.*
 fish, 28.
 flannel, 16.
 flourish, 35.
 flower, 37.*
 fluent, 41.
 fly, 33.
 folly, 38.
 food, 42.
 foot, 41.
 forbade, 32.*
 foreign, 38.*
 forest, 38.*
 forfeit, 29.
 four, 38.
 friend, 29.
 friends, 13.*
 from, 34.
 frost, 37.
 frugal, 17.*
 fruit, 42.
 fuchsia, 16.
 fur, 20.*
 furry, 35.*
 fuzz, 14.
 fuzzy, 14.

G.

gag, 22.
 gaol, 30.

* Subject of note on peculiarities of pronunciation.

genuine, 28.*
 get, 30.*
 ghost, 22.
 gifts, 13.*
 gig, 22.
 glint, 22.*
 go, 39.
 goal, 40.*
 God, 38.*
 going, 40.*
 goodness, 23.
 grand, 18.*
 grass, 14.
 grassy, 14.
 great, 30.
 grey, 30.
 groan, 39.
 gross, 39.
 grow, 18.*
 guest, 22.
 guinea, 29.

H.

hair, 21.*
 hairy, 31.
 halfpenny, 30.
 hallelujah, 19.
 hammer, 11.
 hand, 32.*
 handkerchief, 22.
 handsome, 13.*
 hard, 21.*
 has, 34.
 hasten, 14.*
 hat, 24.
 hate, 30.
 hath, 20.*
 hear, 20.*
 heard, 20.*
 hearing, 18.*
 heart, 36.
 hcarth, 36.*
 heifer, 29.
 height, 12.*
 heir, 31.
 Henry, 18.*
 herald, 30.*
 herd, 20.*

here it is, 20.*
 heroine, 39.
 hiccough, 11.
 high, 33.
 hilly, 16.
 his, 15.
 hoary, 19.*
 home, 40.*
 honey, 35.
 hotel, 39.
 hough, 22.
 house, 23.
 hovel, 38.*
 hundred, 17.*
 hurrah, 36.
 hurry, 35.

I.

idea, 34.
 idea of, 18.*
 idol, 33.
 Indian, 20.*
 indict, 33.
 instead, 30.*
 invalid, 27.
 irritate, 28.
 Isaac, 35.*
 island, 33.
 Israel, 31.
 issue, 15.
 it is here, 20.*

J.

James's, 29.
 jeopardy, 29.
 Jew, 42.
 join, 38.*
 Judah and Israel, 18.*
 judge, 14.
 juice, 42.

K.

key, 27.
 kin, 21.
 knowledge, 33.
 kraal, 36.

L.

lady, 30.
 language, 10.
 laudanum, 37.
 laugh, 32.*
 launch, 32.
 laws, 37.*
 leap, 27.*
 leisure, 29.
 length, 23.*
 leopard, 29.
 let, 24.
 lettuce, 29.
 library, 18.*
 lie, 33.
 lieutenant, 11.
 lily, 16.
 lion, 35.*
 lisp, 15.*
 literary, 18.*
 longer, 22.*
 lunch, 16.*
 luncheon, 16.
 lynx, 22.

M.

machine, 27.
 main, 11.
 mama, 36.*
 many, 29.
 mare, 21.*
 martyr, 35.
 maw, 37.
 measure, 30.*
 meat, 27.
 mere, 27.*
 merry, 29.
 method, 12.
 mine, 33.*
 miracle, 28.*
 miry, 19,* 33.*
 mischievous, 19,* 28.*
 mission, 15.
 monk, 35.*
 months, 12.*
 more, 37.*
 mosque, 22.
 mosquito, 27.*

* Subject of note on peculiarities of pronunciation.

mould, 39.
 mountain, 29.*
 mown, 38.
 museum, 27.
 my, 33.*
 myrrh, 20.*
 myrtle, 34.

N.

nation, 15.
 nature, 20.*
 naught, 25.
 nephew, 11.
 news, 43.*
 nine, 14.
 ninny, 14.
 no, 40.*
 not, 38.
 nothing, 35.*
 nuisance, 43.
 nut, 35.

O.

oar, 38.
 obey, 39.*
 occasion, 16.
 occan, 16.*
 (Edipus, 27.
 of, 11.
 off, 11.
 office, 38.*
 officiate, 16.
 often, 13.*
 oh, 39.
 oil, 38.
 omen, 39.
 once, 13.*
 onion, 19.
 opportunity, 20.*
 ordeal, 27.*
 ore, 38.
 ought, 37.
 out, 36.
 oven, 14.
 owe, 39.

P.

pair, 31.
 papa, 36.*
 paper, 11.
 parliament, 34.
 partial, 16.*
 partner, 13.*
 pass, 32.
 pathos, 31.*
 patriot, 31.*
 patrol, 39.
 pear, 31.*
 peep, 11.
 peer, 27.
 people, 27.
 peril, 30.*
 Persia, 16.*
 persist, 15.*
 phantom, 34.
 Pharoah, 39.
 picture, 22.*
 pilgrim, 28.*
 pinch, 16.*
 plait, 31.
 pleurisy, 41.
 plough, 36.
 poem, 40.*
 poet, 38.*
 poor, 41.*
 poorer, 19.*
 poppy, 11.
 porridge, 18.*
 potato, 13.
 pound, 37.*
 power, 21.*
 powers, 37.*
 prayer, 31.
 Presbyterian, 30.*
 pretty, 28.*
 protect, 39.
 prudence, 34.
 psalm, 14.
 pudding, 23.*
 pulpit, 40.
 pure, 41.
 purer, 17.*
 put, 40.

Q.

quarrel, 17.*
 quarry, 37.
 quay, 27.
 quell, 10.
 quick, 10.
 quiet, 22.
 quoit, 22.

R.

rare, 17.
 rarity, 17.
 rather, 32.
 real, 27.*
 recognize, 22.*
 region, 14.
 reign, 30.
 restive, 28.
 restless, 28.
 revive, 11.
 rheumatism, 42.
 Rhine, 17.
 Rhone, 17.
 rhyme, 17.
 risk, 28.
 roguish, 22.
 room, 42.*
 rouge, 16.
 rough, 35.
 route, 42.*
 ruin, 29.*
 rumour, 42.
 rush, 15.

S.

said, 29.
 saith, 12.
 salmon, 31.
 sample, 32.
 Samuel Weller, 10.*
 Sarah, 34.
 says, 29.
 scald, 21.
 scarce, 31.
 scent, 14.
 schedule, 16.
 schism, 14.
 scissors, 15.

* Subject of note on peculiarities of pronunciation.

scythe, 12.
 see, 27.
 seeing, 23.*
 seize, 14.
 sensual, 15.
 serious, 27.
 service, 29.*
 sharp, 15.
 shew, 39.
 shoe, 42.
 should, 40.*
 siege, 27.
 sieve, 28.
 sign, 33.
 since, 28.
 singer, 22.
 singing, 22.
 sings, 15.*
 sir, 34.
 sister, 14.
 skin, 21.
 slow, 39.
 smooth, 12.
 soften, 13.*
 soldier, 14.
 something, 22.*
 sorry, 18.*
 soot, 42.*
 soul, 39.
 soup, 42.*
 sovereign, 38.*
 special, 29.
 squirrel, 17.*
 starred, 20.
 starry, 36.
 Stephen, 11.
 stirred, 34.
 store, 21.*
 straight, 30.
 strength, 23.*
 stronger, 22.
 student, 43.*
 sugar, 15.
 suit, 43.*
 suited, 28.
 Sunday, 28.
 superior, 18.*
 sure, 41.
 surely, 41.*
 swearing, 31.

T.

table, 16.
 tale, 16.

tassel, 32.*
 taught, 37.*
 taut, 37.
 teacher, 14.
 tedious, 19.*
 tenths, 12.*
 than, 12.
 the, 28.*
 their, 31.
 there, 31.*
 thin, 12.
 thing, 12.
 think, 22.
 this, 15.*
 Thomas, 13.
 thorough, 39.
 those, 15.*
 though, 39.
 thyme, 13.
 tiger, 33.*
 till, 16.
 titter, 13.
 to, 40.*
 tortoise, 29.
 tory, 17.*
 tough, 11.
 tour, 41.
 tourist, 41.*
 tower, 21.*
 trait, 30.
 triumph, 11.
 Tuesday, 19.*
 tuner, 14.
 turmoil, 38.
 turn, 34.*
 twenty, 10.
 twill, 10.
 tyrant, 33.

U.

umbrella, 18.*
 unity, 28.
 until, 16.
 unknown, 35.
 usage, 43.
 use, 10.
 usual, 16.

V.

vacate, 21.
 vein, 30.
 very, 18.*
 view, 42.
 viewer, 41.

village, 28.
 vision, 16.
 vivid, 11.
 volume, 43.

W.

waged, 13.
 war, 37.
 was, 38.*
 water, 37.*
 weapon, 30.*
 wear, 31.
 weight, 30.
 were, 31.*
 what, 37.
 when, 10.*
 where, 21.*
 while, 10.*
 who, 42.
 whole, 40.*
 wife, 10.
 window, 39.*
 wished, 13.
 with, 12.
 woman, 40.
 women, 28.*
 won, 35.
 won't, 40.*
 wooer, 41.
 work, 34.
 worry, 35.
 would, 40.*
 wrath, 37.

X.

Xerxes, 15.

Y.

yeoman, 39.
 yes, 30.*
 yore, 40.
 young, 19.
 your, 41.
 youth, 42.
 yule, 42.

Z.

zeal, 14.

* Subject of note on peculiarities of pronunciation.

MARKS OF EXPRESSION, ETC.

PAGE.

44 *Rate*—opener spacing than ordinary for slow rate, closer for fast, *e.g.*:

ə:ədɪnəri , slou , fəst .

44 *Pauses*—the mark |. This is used in addition to the punctuation mark only when the pause is of greater than usual duration.

45 *Emphasis*—(*word stress*)—ˈ, at the beginning of the emphatic word, thus:

it iz ˈhɪz buk nɒt ˈju:əz.

46 *Accent*—(*syllable stress*)—ˈ, before the emphatic syllable, *e.g.*:

ˈaksənt iz ə naʊn, akˈsɛnt iz ə vɔ:əb.

47 *Stress*—(*varying stress in different parts of the word or phrase*)

ˀ, increasing; ˁ, diminishing; ˉ, level.

48 *Pitch*—_L _J, low pitch; ¹ ¹, high.

48 *Inflection*—ˆ, rising; ˇ, falling; ˉ, level; ^, rising and falling; ˇ, falling and rising.

Character of tone, etc.:

45 ˀ, loud; ˁ, soft.

47 ˀ, clear, distinct; ˁ, dull, indistinct.

47 ˀ, tremor; ˁ, monotone.

49 ˀ, breathed sound.

49 ˀ, full tone; ˀ^{ch}, chest tone; ˀ^h, head tone.

50 ˀ^w, whisper.

50 ˀⁿ, nasal; ˀ^g, guttural; ˀ^{wh}, wheeze.

ˀ, ordinary (used to contradict a previous mark).

The doubling of any of these signs denotes a high degree of the characteristic indicated.

