

# ELEMENTARY PHONETICS

A. W. BURT

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TORONTO

TABLE OF ENGLISH SOUNDS WITH PHONETIC SYMBOLS.

VOWELS.			SEE PAGE	CONSONANTS.			SEE PAGE
ij	as in	meet, mi:t.	27	w	as in	white, waɪt.	9
i:	" "	here, hi:ə.	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:ə.	31	v	" "	revive, rɪvaɪv.	11
ɑ	" "	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
ɔ:	" "	bird, bɔ:əd.	34	tʃ	" "	church, tʃɜ:ətʃ.	13
ə	" "	about, əbaʊt.	34	d	" "	deed, di:d.	13
ʊ	" "	but, bʊt.	35	dʒ	" "	judge, dʒʌdʒ.	13
ɑ:	" "	{father, fɑ:ðə. } {arm, ɑ:m. }	36	n	" "	none, nʌn.	14
əʊ	" "	now, nəʊ.	36	s	" "	ceases, si:sɪz.	14
ɔ:	" "	{ought, ɔ:t. } {nor, nə:ə. }	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:ə.	38	l	" "	lull, lʊl.	16
o	" "	fellow, felə.	39	r	" "	rear, ri:ə.	17
oʊ	" "	mode, moʊd.	39	j	" "	young, jʌŋ.	19
u	" "	foot, fʊt.	40	ɹ	" "	{hearer, hi:rə. } {heard, hɔ:əd. }	20
u:	" "	poor, pu:ə.	41	k	" "	cook, kuk.	21
ju:	" "	pure, pjʊ:ə.	41	g	" "	gig, gɪg.	21
uʌ	" "	noon, nu:ʌn.	42	ŋ	" "	song, sɒŋ.	22
juw	" "	duty, djuwtɪ.	42	h	" "	home, hoʊm.	23
						' glottal stop.	23

' before a consonant indicates that it is syllabic, e.g., people, pi:pəl.

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A MANUAL

— OF —

ELEMENTARY PHONETICS

BY

A. W. BURT.

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TORONTO:

THE COPP, CLARK COMPANY, LIMITED.

1898.

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## PREFACE.

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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. Viëtor'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.



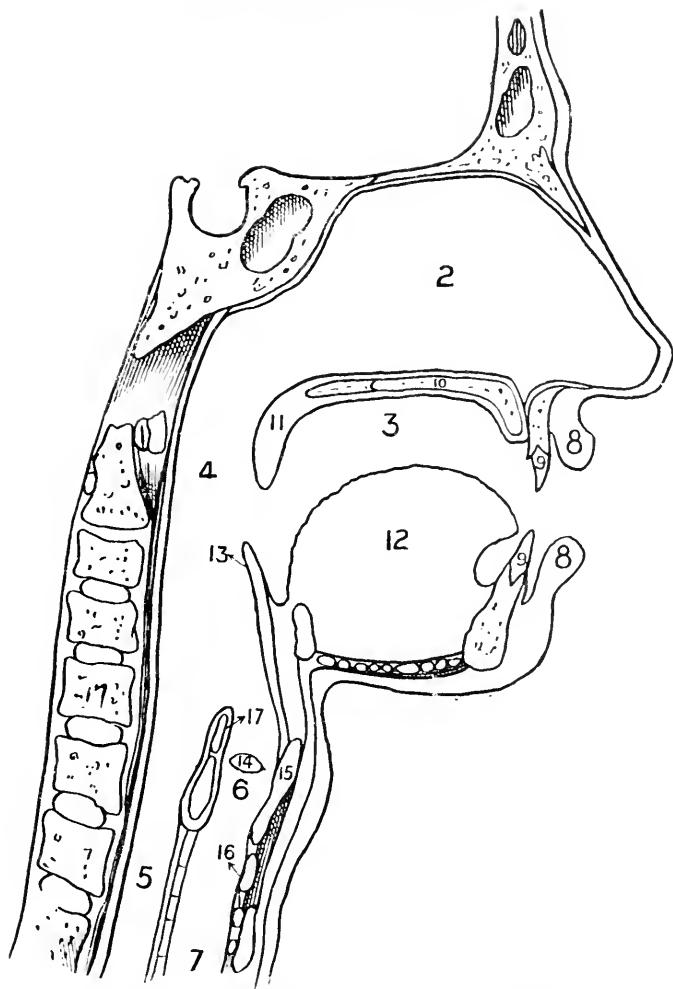
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## THE ORGANS OF SPEECH.



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.

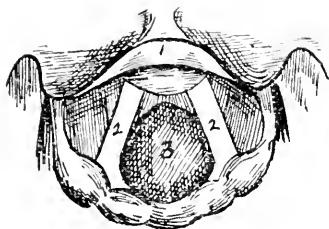


FIG. 1.

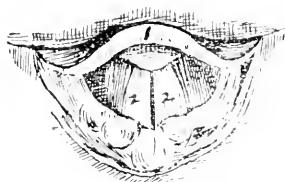


FIG. 2.

### 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.

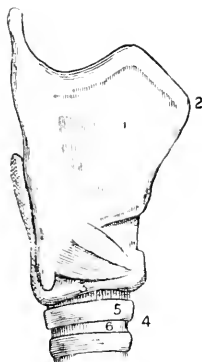


FIG. 1.

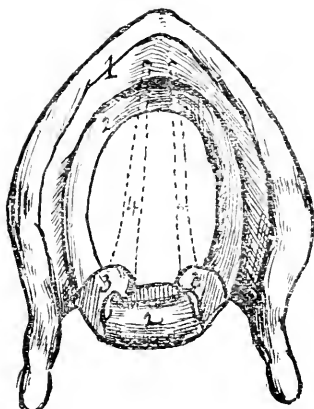


FIG. 2.

### 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.

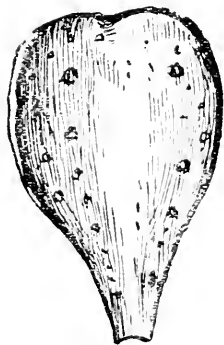


FIG. 3.

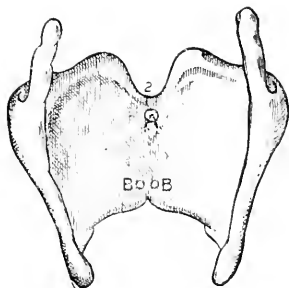


FIG. 4.

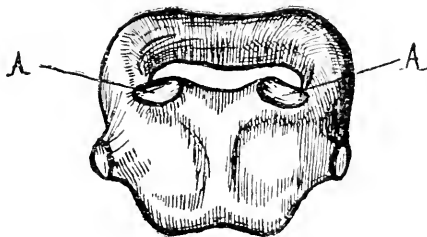


FIG. 5.

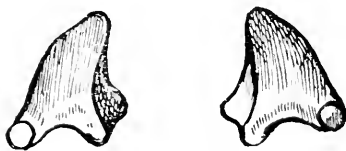


FIG. 6.

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.

---

y	mijt.	ɔ:	ɔ:t, nɔ:r.
i:	hix	ɔ	nɔt
i	sit.	ɔ	bɔi.
ɪ	sits.	ɔ:	mɔ:r
e	let.	ɔ	felo
ei	leit.	ou	mouɔd
ɛ:	fɛ:r	u	fut
a	hat	u:	fɛ:r
a:	hɛf	ju:	fju:r.
ai	dai.	uw	nun.
ɔ:	bɔ:d.	juw	djuwt
ɔ	ɔvɔnt.	'	hijp'l
ɔ	bɔt.		
a:	fɛdɔ:r.		
au	nau		

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

SCRIPT CHARACTERS.

---

n	nait	f	fuwz, hof
w	wit	z	wezən.
pe	pijpe	l	lɔl.
b	bib	r	rix.
m	meim	j	juj.
f	fift.	ɣ	hiɣən, hɔrd.
v	rivaiv	k	kuk
θ	θin, sɛθ.	g	gig.
ʒ	ʒen, said.	ɳ	sɳj.
t	tait.	h	houm
tʃ	tʃɔ:tʃ.	‘	
d	dijd.		
dz	dzɔdz.		
n	non		
s	sijɔz.		
z	sijzɔz		

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 function of 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 vowels.

*Consonants.*  
*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, m, w, f, v, θ, ð, s, z, ʃ, ʒ, l, r, j, ɹ, 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, ŋ, 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		m	f	θ		t		s	ʃ		k		h, ' .
voiced,* b, m		w, v		ð		d, n		z, ʒ		l, r, j, ɹ		g, ŋ	

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

*Classification of vowels.*

*Front, neutral 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 vocalicity 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, ɔ:	o, ɒ:
Low,	a, a:		ɑ:, ɒ, ɔ, ɔ:

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 *siti* (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.* 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.

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#### 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

ʌ and w,\*

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

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\* 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 *ɱ*, the breath emitted with some force. Besides that it is voiced and lacks strong aspiration, *w* differs from *ɱ* in being produced with less tension of the speech organs.

*ɱ* is written :

**wh** in **when** (*ɱen*), **where** (*ɱɛ:ɹ*), etc.

**w** in **twenty** (*tɱentɪ*), **twill** (*tɱil*), etc.

**u** in **quell** (*kɱel*), **quick** (*kɱik*).

**o** in **choir** (*kɱai'ɹ*).

*w* is written :

**w** in **wife** (*waif*), **dwell** (*dwel*), **dew** (*djuw*), etc.

**u** in **language** (*laŋgwɪdʒ*), etc.

It is not expressed orthographically in use (*juwz* and *juws*), euphony (*juwfənɪ*), 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 *ɱ*, 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 *xɱen* for *ɱen*, etc.

People of the South of England usually replace *ɱ* by *w*, pronouncing *while* (*ɱail*) *wail*, etc.

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

#### 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** (hikɒp).

**b** is written :

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

**bb** in **ebb** (eb), **babble** (bʌbəl), 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** (məmɑː), etc.

**mm** in **hammer** (hamɚ), 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** (tɒf), 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:ðə), **smooth** (smuəd),  
**with** (wið), **baths** (ba:ðz), etc.

**the** in **scythe** (saïð), **bathe** (beïð).

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 (taɪn), 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 (bleɪnd), waged (weɪdʒd), etc.

The pedantic error is often made of sounding the t of often (ɔ:f'n), soften (sə: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:sɪv), etc.  
**ss** in **grass** (grɑ:s), **grassy** (grɑ:sɪ), etc.  
**sc** in **scent** (sent), etc.  
**c** in **city** (sɪtɪ), etc.  
**sch** in **schism** (sɪz'm), etc.  
**ps** in **psalm** (sɑ:m), etc.

z is written :

**z** in **zeal** (zi:l), **seize** (si:z), **amazing** (əmeɪzɪŋ), etc.  
**zz** in **fuzz** (fʌz), **fuzzy** (fʌzɪ), etc.

**s** in **his** (hiz), **was** (wəz), **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, dɪzmɪs, etc., for persist (pə:ɪsɪst), abusive (əbjuwsɪv), dismiss (dɪsmɪs), etc.

The defect called lisp 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), θɪŋɹ̃, 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** (dɑʃɪŋ), 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 (ɔfɪʃi'eit), etc.  
 cī in ancient (einʃənt), etc.  
 ce in ocean (ouʃən), etc.  
 che in luncheon (lʌnʃən), etc.  
 ch in pinch (pinʃ), chivalry (ʃivəlri), etc.  
 sch in schedule (ʃedjuwl), etc.  
 chs in fuchsia (fjuwʃjə).

ʒ is written :

si in occasion (əkeiʒən), vision (viʒən), etc.  
 s in usual (juwʒjuəl), etc.  
 z in azure (eiʒzu:ɹ), etc.  
 g in rouge (ruwʒ).

As with s and z the voiceless ʃ is often erroneously replaced by the voiced ʒ. eiʒjə and pə:ɹʒjə almost pass current with us for Asia (eiʃjə) and Persia (pə:ɹʃjə); ekskə:ɹʒən for excursion (ekskə:ɹʃən) is the general pronunciation among the uncultured, and even ouʒən, pə:ɹʒjəl, etc., are heard for ocean (ouʃən), partial (pə:ɹʃəl), etc.

Another common fault is to insert a t after n before ʃ; thus we hear pintʃ, lʌntʃ, etc., for pinch (pinʃ), 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 (lilɪ), until (ʌntil), etc.  
 ll in till (til), hilly (hilɪ), etc.  
 le in tale (teil), etc.  
 le or el when syllabic, as in table (teib'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 *eibul*, 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*; *fair*y, *fe:rɪ*; *tor*y, *to:rɪ* or *tə:rɪ*; *poor*er, *pu:rə*; and *pur*er, *pju:rə*.

*r* is written :

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

**rr** in *sorry* (*sə: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* (*kwə:rɪl*), *barrel* (*bə:rɪl*), *squirrel* (*skwɪ:rɪl*), etc., dragging back the vowel preceding, and frequently causing the one following to disappear, with the resultant mispronunciations *kwə:ɹl*, *bə:ɹl*, *skwɹl* and similar monstrosities.

Accompanying the substitution of *ɹ* for *r* we often have a misplaced vowel; thus *hundred* (*hʌndrəd*) is mispronounced *hʌndəɹd*, 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:riɪdʒ*), *sʊpijɑ* for superior (*sjupi:riɑ*), *febjʊəri* for February (*februəri*), etc.

The same mispronunciation is sometimes heard after a consonant, particularly after *g*: thus *gʝou* is heard for *grow* (*grou*), *gʝand* 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 aidi:ə r əv*' for '*the idea of*' (*ʃi aidi:ə əv*) '*dzuwdə r ənd izrɛ:əl*' for '*Judah and Israel*' (*dzuwdə ənd izrɛ: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* (*laibrərɪ*), *laibrɪ*, etc.

The following are additional mispronunciations associated with this troublesome consonant:

(1) Lengthening and narrowing *ɔ* to *ɔ:*; for example, pronouncing *porridge* (*pɔ:riɪdʒ*) as *pɔ:ɪdʒ*, *forest* (*fɔ:ɪst*), *fɔ:ɪst* or *fɔ:ɪst*; *sorry* (*sɔ:ɪ*), *sɔ:ɪ*, 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:riɪp*) is pronounced *hijriɪp* or *hij'riɪp*;

fairy (fɛ:rɪ), feɪrɪ or feɪ'rɪ, hoary (hɔ:rɪ), hɔʊrɪ or hɔw'rɪ;  
poorer (pu:rəɪ), puwɹəɪ or puw'rəɪ, etc.;

(3) Adding a consonantal vanishing sound to the diphthong ai, thus miry (maɪ'rɪ) is pronounced maɪj'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 (tɪjdjəs or tɪjdɪəs), Asia (eɪʃɹə or eɪʃjə), etc.

j is written :

y in **y**es (jes), **y**oung (jʊŋ), etc.

i in onion (ʊnjən).

j in hallelujah (halɹluwɹjə).

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 tuwzdɹ for Tuesday (tjuwzdɹ), 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 kəljumz; mischievous (mɪʃɹɪvəs), mɪʃɹɪvjəs; coupon (kuwɹən), kjuwɹən; 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 jɑ:z tə jɑ:, let im jɑ:".

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 (əpəɹtjuwɹni:t) əpəɹtʃuwni:t, etc.

## r

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. r differs from r̄ 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 r̄ before a word beginning with a vowel, *e.g.*, we pronounce, It is here, it iz hi:r̄, and Here it is, hi:r̄ 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 r̄ is still more strongly applicable to them before r, 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:r̄, fə:r̄, hə:ɹd, hə:ɹd, mə:r̄, with no distinction of vowel sound.

r̄ is written :

**r** in hear (hi:r̄), heard (hə:ɹd), etc.

**re** in there (ðe:r̄), etc.

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

**rrh** in catarrh (kɑtɑ:r̄), 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* (faɹ), *poor* (pu:ɹ), etc., he sounds faɪə, 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:ɹθ 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 excruciatingly 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: *æj'ɹ did jə get jəɹ hej'ɹ kɹt?*

In a similar way the words *tower* (tau'ɹ), *power* (pau'ɹ), etc., are often sounded tauwəɹ, pau:wəɹ or tauwə, pauwə, 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* (beikə), *book* (buk), *skin* (skin), etc.

**ck** in *back* (bak), etc.

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

**cc** in *account* (əkaunt), etc.

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

**q** in **quiet** (kwaɪət), etc.

**cq** in **acquire** (əkwaɪə), etc.

**qu** in **quoit** (kəɪt), **conquer** (kənkwɛə), **mosque** (məsk), etc.

**gh** in **hough** (hək), etc.

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

**g** is written :

**g** in **gig** (gɪg), **gag** (gæg), **eager** (ɪjgə), **stronger** (strɔŋgə), etc.

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

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

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

**x** is equivalent to **gz** in **exact** (egzækt), 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** (pɪktʃu:ə).

Occasionally the **g** sound is wrongly omitted with **ŋ** or **n** in words like **finger** (fɪŋgə), **longer** (lɔŋgə), and **recognize** (rekəgnəɪz), which are mispronounced **fɪŋə**, **lɔŋə**, **rekənaɪz**.

Uncultured English people on the other hand often use **ŋg** or **ŋk** for **ŋ**, saying **səmθɪŋg** or **səmθɪŋk** for **something** (səmθɪŋ), etc.

## ŋ

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

**ŋ** is written :

**ng** in **singing** (sɪŋɪŋ), **singer** (sɪŋə), etc.

**n** in **finger** (fɪŋgə), **congregate** (kəngrɪgeɪt), **think** (θɪŋk), **lynx** (lɪŋks), **anxious** (æŋkʃəs), etc.

**nd** in **handkerchief** (hændkətʃɪf), 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 ‘aɪdi: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 *bat* (*hat*), *ɑ:* as in *father* (*fɑ:ðə*), and *ɔ:* as in *law* (*lɔ:*), 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*, *ɑ:*, *ɔ:*, *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 *ɑ:*, 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  $\text{æ}$ : as in bird ( $\text{b}\text{æ}:\text{r}\text{d}$ ).

To distinguish the high from the low vowels, utter the sounds of the two series,  $\text{i}$ ,  $\text{e}$ ,  $\text{a}$ , and  $\text{u}$ ,  $\text{o}$ ,  $\text{ə}$ ; 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 ( $\text{i}\text{j}\text{t}$ ) to glide into that of it ( $\text{i}\text{t}$ ), that of fed ( $\text{f}\text{e}\text{d}$ ) into that of fair ( $\text{f}\text{e}:\text{r}$ ), and that of naught ( $\text{n}\text{ə}:\text{t}$ ) into that of not ( $\text{n}\text{ɔ}\text{t}$ ). 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.,  $\text{i}$ : and  $\text{i}$ , the narrower is given first.*

## HORIZONTAL MOVEMENT OF THE TONGUE

TONGUE ELEVATION.		JAW OPENING.	
High.....	Low.....	Small.....	Large.....
Front.....	Back.....		
ij	uw		
i:, i	u:		
i	u		
eɪ e	ou		
ɛ:	o:, ɔ		
a:	ɒ		
ai:	ɑ:		
ɔɪ	ə:, ə		

*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** (pijpl).

**ey** in **key** (kij).

**i** in **machine** (məʃijŋ), **chagrin** (ʃægrijŋ), **invalid** (invəlijd), **mosquito** (məskijto), etc.

**ie** in **field** (fi:ld), **siege** (sijdʒ), etc.

**oe** in **Œdipus** (ijdipəs), 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** (krijk), **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:i), etc.

**e** in **here** (hi:i), **serious** (si:riəs), **real** (ri:iəl), **museum** (mjuwzi:əm), etc.

**ea** in **ear** (i:i), etc.

**ee** in **peer** (pi:i), 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.*, **mijɹ** for **mere** (mi:i), **rijl** for **real** ri:iəl, **ɔ:ɹdi:l** for **ordeal** (ɔ:ɹdi:iəl), etc.

## i

i is written :

- e in **England** (iŋglənd), **pretty** (prɪtɪ), etc.
- ee in **breeches** (brɪʃɪz), **been** (bi:n or bi:ju), 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 skwʊəl, mə:ək'l, etc.

The same incorrect substitution takes place in such expressions as θə ɛ:ɪ for the **air** (θɪ ɛ:ɪ), **pilgrəm** or **pilgrəm** for **pilgrim** (pɪlgrɪm), tʃɪldrən for **children** (tʃɪldrən), juwɪti for **unity** (juwɪtɪ), etc.

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

## i

i is written :

- a in **village** (vɪlɪdʒ), etc.
- ai in **captain** (kæptɪn), etc.
- ay in **Sunday** (sʌndɪ), etc.
- e in **begin** (bɪɡɪn), **exceed** (ɪksɪjd), **suit** (sju:ɪt),  
**restless** (restlɪs), **goodness** (ɡʊdnɪs), **college**  
**(kɒlɪdʒ)**, **poet** (pɔ:ɪt), etc.

- ea** in *guinea* (ɡɪnɪ), etc.  
**ee** in *coffee* (kɒfɪ), etc.  
**ei** in *forfeit* (fɔːɹfɪt), etc.  
**ey** in *alley* (alɪ), etc.  
**i** in *comfit* (kɒmfɪt), etc.  
**ia** in *carriage* (kærɪdʒ), etc.  
**ie** in *envied* (envɪd), etc.  
**oi** in *tortoise* (tɔːtɔɪs or tɔːtɔɪs),  
**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., ruːən for *ruin* (ruːɪn), səːɹvəs for *service* (səːɹvɪs), etc.

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

Using ou for oːɪ in such words as pout for *poet* (poːɪt), poum for *poem* (poːɪm), etc.

## e

e is written :

- a** in *any* (enɪ), *many* (meni), *ate* (et or eit), etc.  
**æ** in *Ætina* (etnə), etc.  
**ai** in *again* (æɡen or æɡeɪn), *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* (leɪzɹːɹ or liɪzɹːɹ), 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:rïön for Presbyterian (presbiti:rïän), etc.

Replacing it by ij in dijf for deaf (def), wijpæn for weapön (wepän), 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 (leɪdɪ), cambrie (keɪmbɹɪk), bass (beɪs), etc.

**ag** in champagne (ʃæmpɛɪn), etc.

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

**ai** in ail (eɪl), etc.

**aig** in campaign (kæmpɛɪn), etc.

**aigh** in straight (streɪt), etc.

**ait** in trait (treɪ or treɪt).

**alf** in halfpenny (heɪp'nt).

**ao** in gaol (dʒeɪl).

**ay** in day (deɪ), etc.

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

**ea** in great (ɡreɪt), etc.

**eh** in eh (eɪ), etc.

**ei** in vein (veɪn), etc.

**eig** in reign (reɪn), etc.

**eigh** in weight (weɪt), etc.

**ey** in grey (ɡreɪ), etc.

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

words as *pathos* (peíθos), *patriot* (peitriət), *apparatus* (apəreitəs), 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* (swɛ: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), *war*, *there* (ðɛ:ɹ), *ðar*, etc.

Using the sound *ə:* in such words as *careless* (kɛ:ɹlɪs), etc., mispronouncing them *kə:ɹɪs*, 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* for *catch* (*kat*), etc.

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

To ei in *fə:abeid* for *forbade* (*fə:abad*), etc.

To *ɑ:* in *bɑ:ri* or *bɑ:al* for *bar*, 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* (*rɑ:ðə*), *bath* (*bɑ:θ*), **after** (*ɑ: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 *lə: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** (aidərdʌn), etc.

**eigh** in **height** (hait), etc.

**eye** in **eye** (ai), etc.

**i** in **alibi** (alibai), **dial** (daiəl), **idol** (aidəl), **confine** (kɒnfain), **choir** (kwaɪə), 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 **ɑ:** 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 **ɔ:** as the first element. This is one of the most noticeable characteristics of the Irish dialect: e.g., mine (main) is pronounced məin, mɔin, or even məin.

Using a consonantal closing sound before **ɪ** or **r**, thus miry (mairi) is pronounced majrɪ, etc.

Occasionally **ei** is substituted for **ai** as in teiget for tiger (taigəɪ), 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 (aɪdi:ə), etc.

aa in Isaac (aɪzək).

ah in Sarah (sɛ:rə), etc.

e in the (before a consonant ðə), prudence (pru:ðəns), enter (entə), 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 ɔ. This fault is most frequent in reading, when we hear for example, and for ənd or ən, abtʌnd for ɔbtʌnd, kri:eitə:ɪ for kri:eitə, etc.

Replacing ɔ by ɒ, *e.g.*, aizɒk for aizək, etc.

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

#### ɒ

ɒ is written :

**o** in won (wɒn), honey (hɒni), worry (wɒri),  
nothing (nʌθiŋ), etc.

**oe** in does (dɒz), etc.

**oo** in blood (blʌd), etc.

**ou** in rough (rʌf), flourish (flʌriʃ), etc.

**u** in nut (nʌt), hurry (hʌri), etc.

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

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

With us ɔ too often wrongly takes its place, *e.g.*, nothing (nʌθiŋ) is mispronounced nəθiŋ or nɔ:θiŋ; monk (mɒŋk), məŋk; unknown (ʌnnoʊn), ənnoʊn, etc. This fault is particularly common in words with the prefix un.

We often, too, change ɒ to ɔ: before r, *e.g.*, hurry (hʌri) is made to rhyme with furry (fə:ri), etc.

## ɑ:

ɑ: is written :

**a** in **father** (fɑ:ðə), **car** (kɑ:ɑ), **starry** (stɑ:ri),  
**mama** (mɑmɑ:), **papa** (pɑpɑ:), etc.

**aa** in **kraal** (krɑ:l), etc.

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

**e** in **clerk** (klɑ:ɾk), etc.

**ea** in **heart** (hɑ:t), **hearth** (hɑ:tθ), 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* (mɑmɑ:) and *papa* (pɑpɑ:) is much abused. We hear *mamə*, *papə*; *mɑmɑ*, *pɑpɑ*; *mɑ:*, *pɑ:*; *mɑ:*, *pɑ:*; 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** (ɑut), etc.

**ough** in **plough** (plɑu), etc.

**ow** in **coward** (kɑuərd), **brown** (brɑun), 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* (pɔʊnd) becomes *pjaund*; *cow* (kɔʊ), *kjau*, etc.

Among people of affectedly English speech, *ɑ:* is often allowed to take the place of *ɔʊ*; *e.g.*, *powers* (pɔʊəz) is pronounced pɑ:z 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* (flɔʊ'ɹ) flɔʊwɔ, 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** (wɔt), **quarry** (k.wɔɹɪ), **equality** (i.jk.wɔlɪtɪ), 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 *ɑ*: especially before *r* or *ɹ*. So *foreign* (fɔːrɪn) is pronounced fɑːrɪn or fɑːn; *forest* (fɔːrɪst), fɑːrɪst or fɑːst; *office* (ɔfis), ɑfis; *dog* (dɔg), dɑg; *God* (gɔd), gɑd etc. This last word is often mispronounced gɑ:d.

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

### ɔi

This diphthong is compounded of a wide *ɔ*: and *i*.

*ɔi* is written :

**oi** in *oil* (ɔil), *turmoil* (tə:ɪmɔil), etc.

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

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

### o:

*o:* is written :

**o** in *ore* (o:ɹ), etc.

**oa** in *oar* (o:ɹ), etc.

**oo** in *door* (do:ɹ), etc.

**ou** in *mourn* (mo:ɹn), *four* (fo:ɹ), etc.

This sound is seldom heard in the South of England unless it be in such words as *poet* (po:ɪt 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** (otijieit),  
**hotel** (hotel), **heroine** (heroin), etc.

**ough** in **thorough** (θɒro).

**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** (bjɜ:rou), etc.

**co** in **yeoman** (jɔumən).

**ew** in **shew** (ʃou), etc.

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

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

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

**oo** in **brooch** (broutʃ), etc.

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

**ough** in **dough** (dou), **though** (θou), 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 *poun* for *poem* (*poʊm* or *po:ɪm*), etc.

The substitution of *ɒ* for *ou* is a common fault, *e.g.*, *won't* (*wount*) is mispronounced *wɒnt*; *home* (*houm*), *hɒm*; *whole* (*houl*), *hɒl*, etc.

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

Final *ou* in such words as *bureau* (*bju:rou*) is often mispronounced *o* or *ə* so that the word becomes *bju:ro* 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* (*bʊk*), *foot* (*fʊt*), etc.

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

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

*u* in *hurrah* (*hura:*), *pulpit* (*pʌpɪt*), *cushion* (*kʌʃən*),  
*put* (*pʌt*), 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* (*gouɪŋ tu*), etc., are mispronounced *tə ijt*, *gouɪŋ tə*, etc.

*ə* is also incorrectly substituted for *u* in *you* (*ju* or *juw*), *your* (*juɹ* or *ju:r*) 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 bʊtʃəɹ for butcher (butʃəɹ), fʊt for foot (fʊt), bʊzəm for bosom (buzəm), kʊriə for courier (kuriə), 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), wooper (wu:əɹ), etc.

**ou** in your (ju:ɹ), tour (tu:ɹ), etc.

**u** in fluent (flu:ənt), sure (ʃu:ɹ), 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:əli) is mispronounced ʃɔ:əli or ʃɔ:h, etc.

Occasionally du is incorrectly used for u: *e.g.*, tourist (tu:rist) is mispronounced taurist, 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 (pjʊ: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 au in route (ruwt), accoutre (əkʉwtəɹ), etc., which are mispronounced rəut, əkəutəɹ, etc.

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

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 (bjuwtɹ), 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 (vɒljuwm), 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.

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#### 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, guttural 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.*

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* ('prɒdʒʌz), the noun, is distinguished from *produce* (prɒ'dʒʌz), 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 'hæŋk'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.* 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.
- Pitch and Inflection.* Fitting changes in the height of our tones conduce to melody of speech. No vocal exercises 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.
- Effect of Changes.* 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).
- Remedy for Defects.* 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).
- 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.* 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).
- 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.* 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
- Rules for Use.* 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
- Falling 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



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 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 vibrating edge, the "thinner" being the tone. When this thinness exists to a marked degree, we have what is unscientifically called a "head-tone," and if it be extreme, 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 reading, or in speaking to a large audience; and chest tones when the thought rises to the pitch of grandeur or sublimity (page 72, l. 8). The head-tone or even the falsetto may be heard in the utterance of rage, terror, 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 in the utterances of subdued excitement (page 69, l. 3).
- Purity of Tone.* Purity of tone depends upon the action of the super-glottal 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 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-
- Uses of Different Tones.*
- Full Tones.*
- Chest Tones.*
- Head Tones*
- Use of Whisper.*
- Wheeze.*
- 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.

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## PART II.

### PHONETIC TRANSCRIPTIONS.

ðə deθ bed.

- \* wij wətʃt hæɪ 'bri:dʒɪŋ θruw ðə naɪt ˘,  
 hæɪ 'bri:dʒɪŋ ɪ sə:ft ənd l ou ˘,  
 əz ɪn hæɪ brest ɪ ðə 'weɪv əv 'laɪf<sup>—</sup>  
 kept hɪdʒɪv tʊw ənd fru: ˘.
- \* sou 'saɪləntli wij sɪjmd tʊ spi:k,<sup>—</sup>  
 sou 'slouli ɪ muwvd əbʌt,<sup>—</sup>  
 əz wij əd lent hæɪ 'hɑ:f 'ɑ:ɪ 'pɑ:z<sup>—</sup>  
 tʊ ɪk 'hæɪ 'lɪvɪŋ ʌt ˘.
- \* ɑ:ɪ verɪ 'hɒps ɪ bɪlaɪd ɑ:ɪ 'fɪ:z,<sup>—</sup>  
 ɑ:ɪ 'fɪ:z ɪ ɑ:ɪ 'hɒps ɪ bɪlaɪd ˘<sup>—</sup>  
 wij θɔ:t hæɪ 'daɪŋ<sup>—</sup> ɪ mən ʃɪ slept ˘,  
 ənd 'slɪdʒɪŋ<sup>—</sup>, ɪ <sup>ss</sup> mən ʃɪ daɪd ˘.
- <sup>ss</sup> fɔ:ɪ ɪ mən ðə mo:ɪn keɪm ɪ 'dɪm ɪ ənd 'sɑ:d<sup>—</sup>,  
 ənd 'tʃɪl wɪð əɪlɪ ʃɑ:z<sup>—</sup>,  
 hæɪ kʌaɪət aɪlɪdz 'klouzd ˘—ʃɪj hɑd  
 'ənpðəɪ mo:ɪn ðən 'ɑ:z ˘.

T. HOOD.

ðə lə:s əv ðə 'θə:əkənhed˘.

səpouzd tu bi tould , bai ə souldʒəɪ huw  
səɪvaɪvd˘.

<sup>ob</sup>rait ən əu fləŋk , ðə krimzən sən went daun˘ ;  
ðə dijp sij , rould əraund , in da:ək rɪpouz˘ ;  
men, ˈlaɪk ðə 'waɪld 'ʃri:k , frəm səm kaptjə:əd  
taun, ˉ<sup>1</sup>  
ə 'kɪaɪ əv 'wɪmɪn , rouz˘.

<sup>f</sup>ðə staut ʃɪp θə:əkənhed , lei 'hɑ:əd ənd 'fa:st˘ ,  
kə:t wɪðaʊt houppˉ , wɒn ə hid'n rək˘ ;  
hɜə tɪmbə:z 'θrɪld əz 'nə:ɪvz˘ , men θruw ðəm , pa:st  
ðə spɪrɪt əv ðat 'ʃək˘.

<sup>o</sup>and evəɪˉ , ˌlaɪk beɪs kəu'adzˉ , huw li:v ðe:ɪ rəŋks  
in deɪndʒə:z əuˉ , bɪfə: ðə 'rɒʃ əv stɪl, ˉ<sub>J</sub>  
drɪftɪd əwei , dɪzə:ədɔ:lɪ , ðə pləŋks˘ ,  
frəm vndə'nɪθ hɜə kɪl˘.

<sup>e</sup>sou 'kɑ:m , ði ɛ:ɪ, ˉ sou 'kɑ:m ənd 'stɪl , ðə flɒd, ˉ  
<sup>ch</sup>ðat , lou daun in its bljuw trɑ:nsɪljʊwsɪnt glɑ:sɪ˘  
wɪj sə: ðə greɪt 'fi:əs 'fi:ʃ , ˌðət 'θə:ast fəɪ 'blɒd˘<sub>J</sub>  
pa:s 'slouɪ˘ || ðen 'rɪj pa:s˘.

'ðei , tərɪdˉ , ðə 'weɪvz , tərɪdˉ , fə:ɪ ðe:ɪ 'preɪ˘ !  
ðə sij tə:ənd wɒn kli:ɪ smaɪl˘ ! ˌlaɪk θɪŋz  
əsli:vˉ  
ðouz 'dɑ:ək 'ʃeɪpz , in ði eɪʒjʊə saɪləns lei˘ ,  
az 'kʌaɪət , əz ðə 'dɪjps˘.

ʹðæn əmidst ˈouθ, ənd ˈpre:ɪ̯, ənd ˈrɒʃ, ənd ˈrek̄,  
 ˚feint skrijmz̄, feint kwestjənz, weitij nou rɪplaī  
 ˈau: kə:ɪ̯nəl, geiv ðə wə:ɪ̯d̄, , ˚and ən ðə dek̄,  
 fo:ɪ̯md ʋs in laɪn̄, ˚<sub>l</sub>tu daī.

<sub>l</sub>tu ˈdai!—tæz ˈhɑ:ɪ̯d, ˚mailst ðə slijk ouʃən gloud  
 bɪnijθ ə skai əz fɛ:r əz sɒmɛə flɑ:ʊz̄:—  
 ˚>ɔ:l, tu ðə >bouts̄! kraid wɒn̄:—˚hij wɔz,  
 ˚θaŋk gɔd,  
 ˚nou əfisər əv ɑ:ʊz̄!

aur iŋgliʃ ˈhɑ:ɪ̯ts bijt ˈtruw̄:—˚wij wud nɔt ˈstɛ:ɪ̯:  
 ðat beis əpijl, wij ˈhɑ:ɪ̯d, bɔt ˈhijdɪd nɔt̄:  
 ən land, ən ˈsi:j, wɪ had ɑ:ʊ kɒləz̄, ˚sɛə̄,  
 ˚tu kijp wiðɑut ə ˈspɔt̄!

˚ðei ˈʃal nɔt seī, ˚in iŋglənd̄, ˚ðət wi fɔ:t  
 wið ʃeimful streθ̄, ʋnənɛəd laif tu sijk̄;  
 intu mijn seift̄, ˚<sub>l</sub>mijn dɪzətɛz̄, brɔ:t̄,  
 bai tramplij daun ðə wijk̄.

sou wij meid wimɪn wið ðɛ:ɪ̯ tʃildaən, goū,  
 ði ɔ:ʊz̄ plei bak, əgen̄, ənd jet əgen̄;  
 ˚mailst, ˚inʃ bai inʃ, ðə draunij ʃip saŋk loū  
 stil ʋndɛə stedfəst men̄.

—æɔt fɔloz̄, ˚mai rɪkɔ:l̄?—ðə breiv huw daid̄,  
 daid wiðɑut flinʃij, in ðə blɒdɪ sɛ:ɪ̯f̄,  
 ˚ðei slijp əz ˈwel̄, bɪnijθ ðat pɛ:ɪ̯pəl taid̄,  
 əz ˚ðɛz̄ ʋndɛə tɛ:ɪ̯f̄:—

<sub>l</sub>ðei slijp az ˈwel̄! and, ˚rauzd frəm ðɛ:ɪ̯ waɪld  
 greiv̄,  
 wɛ:riŋ ðɛ:ɪ̯ wuwndz laik stɛ:ɪ̯z̄, ʃal raiz̄ əgen̄,  
 dʒɔɪnt ɛ:ɪ̯z̄ wið kraist̄, bikɔ:z̄ ðei bled̄, tu seiv  
 hiz wijk wɒnz̄, nɔt in veɪn̄.

tu ə skailɑ:k.

°heil tu ðij ɪ blaið spirit !  
 bæ:əd ðəu nevəə wɑ:tʰ,  
 ðat frəm hev'n ɪ ə:ɪ ni:r it  
 pɔ:rɪst ðai ful hɑ:t̄  
 in profjuws streinz ɪ əv ʊnprijmediteitɪd ɑ:t.

hai'ɪ stil ənd hai'ɪ  
 frəm ði ə:tθ ðəu sprɪŋɪst,  
 laik ə klaud əv fai'ɪ  
 ðə bljuw dijp ɪ ðəu wiŋɪst ;  
 ən siŋɪ stɪl dʊst so:ɪ, ən sɔ:riŋ evəə siŋɪst.

in ðə gould'n laɪtnɪp  
 əv ðə sʊŋkən sʊn̄  
 ə:ɪ mɪtʃ klɑudz əɪ brɑɪtnɪpʹ,  
 ðəu dʊst flaut ənd rɒn,  
 laik ən ʊnbədid dʒəi huwz reis iz dʒʊst biŋɒn.

\*ðə peil pə:ɪp'l ɪjv'n  
 melts əraund ðai flait ;  
 °laik ə stɑ:r əv hev'n  
 in ðə brɔ:d deɪlaɪt  
 ðəu ɑ:t ʊnsɪŋ ɪ bʊt jet ai hi:ɪ ðai ʃrɪl dɪlaɪt !

kɪŋ əz ɑ:ɪ ði aroʊz  
 əv ðat silvəə sfi:ɪ  
 huwz intens lamp narouz  
 in ðə maɪt dɔ:n kli:ɪ,  
 ʊntɪl wɪj hɑ:ɪdlɪ 'sɪj ɪ wɪj 'fɪjl ðət it iz ni:ɪ.



ɔ:l ði ə:ɪθ ənd ɛ:ɪ  
 wið ðai vɔ:ɪs iz lɑ:nd,  
 əz , mən naɪt iz be:ɪ,  
 frəm wɒn lounlɪ klɑ:nd  
 ðə muwn reɪnz ʌt hæ bɪjnz, ənd hev'n iz ʊvər-  
 flɑ:nd.

ɹɔt ðɑ: ɑ:t , wɪj nou nɔt ;  
 ɹɔt iz moust laɪk ðɪj ' ?  
 frəm reɪnbou klɑ:ndz , ðɛ:ɪ flou nɔt  
 drɔps sou braɪt tu sɪj  
 əz , frəm ðai prezəns, ʃɑ:z ə reɪn əv melo:di :

laɪk ə pɔ:ɪt hɪd'n  
 ɪn ðə laɪt əv θɔ:t,  
 sɪŋɪŋ hɪmz ʊnbɪd'n  
 tɪl ðə wɛ:ɪld iz rɔ:t  
 tu sɪmpəθɪ , wɪð ho:ps ənd fɪ:z ɪt hɪdɪd nɔt :

laɪk ə haɪ bo:ɪn meɪd'n  
 ɪn ə pələs tɔ:ɪ,  
 suwðɪŋ hæ lɒv-leɪd'n  
 soul , ɪn sɪkri:t ʌɪ ,  
 wɪð mju:zɪk sɹaɪt əz lɒv, wɪtʃ ʊvərflɑ:z hæ bɑ:ɪ :

laɪk ə glou-wɛ:ɪm go:ld'n  
 ɪn ə dəl əv djuw,  
 skat'riŋ ʊnbɪho:ld'n  
 ɪts ɛ:ɪriəl hjuw  
 əmɒŋ ðə flɑ:z ənd grɑ:s wɪtʃ skri:ŋ ɪt frəm ðə vjuw :

laɪk ə rouz ɪmbɑ:ɪd  
 ɪn ɪts ʊn grɪjnz lɪjvz,  
 baɪ wɛ:ɪm wɪndz dɪflɑ:ɪd,  
 tɪl ðə sent ɪt gɪvz  
 meɪks feɪnt , wɪð tuw mɔ:tʃ sɹaɪt , ðɪjz hevɪ-wɪŋɪd θɪjvz :

saund əv və:ənəl ʃau'ɪz  
 ən ðə tʰaɪpkliŋ grɑ:s,  
 rein-əweik'nd flau'ɪz,  
 ɔ:l ðæt evəɪ wəz  
 dʒəiəns ən kli:r ənd freʃ ðai mjuwzik dʌθ səpɑ:s.

tijʃ ʌs, sprait ɔ:l hə:ɪd,  
 wət sʰwɪt θə:ts əɪ ðain:  
 ai həv nevəɪ hə:ɪd  
 preɪz əv lʌv ɔ:l wain  
 ðæt pantɪd fə:θ ə flʌd əv raptju:ɪ , sou divain.

kə:rəs haɪmɪni:əl  
 ɔ:l traɪnɪfəl tʃɑ:nt ,  
 matʃt wið ðain , wud biʃ ɔ:l  
 bʌt ən emtɪ vɔ:nt<sup>—</sup>  
 ə θiŋ , wɛ:rin wiʃ fiʃl ðɛ:r iz sʌm hid'n wɔnt.

wət əbdʒɪkts ɑ:l ðə fauntɪnz  
 əv ðai hapi strein?  
 wət fiʃldz ɔ:l weɪvz ɔ:l mauntɪnz,  
 wət ʃeɪps əv skai ɔ:l pleɪn?  
 wət lʌv əv ðain oun kaɪnd? wət ɪgnərəns əv peɪn?

wið ðai kli:ɪ kɪjn dʒəiəns  
 ləŋgwəɪ kanət biʃ.  
 ʃadə əv ənəiəns  
 nevəɪ keɪm ni:ɪ ðiʃ:  
 ðəu lʌvɪst ; bʌt nɛ:ɪ njuw lʌvz sɑd sətaiətɪ.

weikiŋ ɔ:r əsliʃp,  
 ðəu əv deθ mʌst diʃm  
 θiŋz mo:ɪ truw ən diʃp  
 ðən wiʃ mo:ətəlz driʃm.  
 ɔ:l həu kuɪ ðai nouts flou in sʌtʃ ə kristəl striʃm?

wij luk bɪfɔ:r ənd a:ftə,ə,  
 ən paɪn fə:ɪ mət iz nɒt:  
 əʊə sɪnsi:rɪst lə:ftə  
 wið sʊm peɪn iz frɔ:t;  
 əʊə 'sʌɪjtɪst sɔɪz ə:ɪ ðəʊz ðət tel əv 'sʌdɪst θɔ:t.

jet if wij kud sko:ʌn  
 heɪt, ənd praɪd, ənd fi:ɪ:  
 if wij wəɪ θɪɪz bo:ʌn  
 nɒt tu ʃəd ə ti:ɪ,  
 aɪ nou nɒt həʊ ðaɪ dʒəɪ wi: evəɪ kud 'kʊm 'ni:ɪ.

betə ðən ɔ:l meɪju:ɪz  
 əv dɪləɪtful saʊnd<sup>—</sup>,  
 betə ðən ɔ:l treɪju:ɪz  
 ðət ɪn buks əɪ faʊnd<sup>—</sup>,  
 ðaɪ skɪl tu pɔ:ɪt wɛ:ɪ, ðəʊ sko:ʌməɪ əv ðə graʊnd!

tɪtʃ mi ha:f ðə glædnɪs  
 ðət ðaɪ breɪn mʊst nou',  
 sɒtʃ hæ:ʌmouniəs mædnɪs  
 frəm maɪ lɪps wʊd fləʊ<sup>—</sup>,  
 ðə 'wɛ:ɪld ʃʊd lɪs'n ðen, əz 'aɪ əm lɪs'nɪŋ 'nəʊ.

---

ðə la:st tʃɑ:ɹdʒ əv ðə frenʃ

ət wə:tə:lɪw.

ɔ̃n keim ðə mə:lwind<sup>—</sup>, laik ðə la:st<sup>—</sup>  
 hɒt ˈfi:ɹsɪst smɪjɪp əv tempɪst bla:st<sup>—</sup>  
 ɔ̃n keim ðə mə:lwind—stɪjl glijmz broʊk  
 laik laitnɪŋ θruw ðə rouliŋ smouk;  
 ðə wə:ɹ wəz weikt ənjuw<sup>˘</sup>,  
 θrij hʌndrɪd kənən məʊðz ro:ɹd laʊd<sup>˘</sup>,  
 and frəm ðe:ɹ θrouʔs, wið fləʃ ən klaʊd<sup>—</sup>,  
 ðe:ɹ ʃɑʊˈɹz əv aiˈɹn θruw<sup>˘</sup>.  
 hɪnɪjθ ðe:ɹ faiˈr in ful kəri:ɹ,  
 ˈrɒʃt ɔ̃n, ðə pəndˈrəs kwi:rəsi:ɹ,  
 ðə la:nsəɹ kəʊtʃt hiz ruwθliʃ spi:ɹ,  
 ənd hɒrɪŋ əz tu hævək ni:ɹ,  
 ðə kouhə:ɹts ɪjgˈlɹ fluw.  
 in wɒn dɑ:ɹk tərɪnt, brə:d ənd strəŋ,  
 ði ədvɑ:nsɪŋ ɔ̃nset rəʊld ələŋ,  
 fə:ɹθ hɑ:ɹbɪndʒəd baɪ fi:ɹs əkleim,  
 ðət, frəm ðe ʃrəʊd əv smouk ənd fleim,  
 piʒld ˈwaɪldli ði ˈɪmpɪ:riəl ˈneim.

hɒt ɔ̃n ðə britiʃ hɑ:ɹt wəɹ lə:st  
 ðə terəɹz əv ðə tʃɑ:ɹdʒɪŋ hoʊst;  
 fə:ɹ nɒt ɔ̃n ai ðə stə:ɹm ðət vjuwd  
 tʃeɪndʒd its prəʊd glɑ:ns əv fə:ɹtɪtjuwd:  
 nə:ɹ wəz wɒn fə:ɹwəd futstep steɪd,  
 ɹəz drəpt ðə dɑ:ɪŋ ən ðə ded.ɹ  
 ˈfɑ:st əz ðe:ɹ rəŋks ðə θʊndəɹz te:ɹ,  
 fɑ:st ðeɪ rɪnjuwd ɪjtʃ serɪd skæ:ɹ,  
 ənd ɔ̃n ðə wuwndɪd ɔ̃n ðə sleɪn

klouzd ðɛ:ɑ diminiʃt faɪlz əgenʌ,  
 til frəm ðɛ:ɑ laɪn skɛ:ɑs spi:ɑz leŋθs θrij,  
 ɪmə:ɑdʒiŋ frəm ðə smouk , ðei sij  
 'helmɪt ən 'pluwm ən 'panoplɪʌ,—

ðən weikt ðɛ:ɑ faɪr ət wɒnsʌ!

ijʃ mɒskɪti:ɑz rɪvəlviŋ nəl  
 əz fa:st , əz regjuwləɪʃ fel<sup>—</sup>,  
 ez wən ðei praktis , tu displei  
 ðɛ:ɑ disiplin , ən festəl ðei.

ðən 'daʊn went helm ənd la:nsʌ,  
 'daʊn wəɪ ði ijg'ɪ bənəz sentʌ,  
 daʊn , rɪjliŋ , stɪjdz ənd raɪdəz wentʌ,  
 kɔ:ɑslɪts wəɪ pi:ɑstʌ , ənd penənz rentʌ ;

and , tu ə:gment ðə freiʃ ,

ˌwɪjld ful əgenst ðɛ:ɑ stɑg'riŋ flɑŋks<sup>—</sup>,  
 ði ɪŋgɪʃ hɔ:ɑsmənz fəʊmiŋ rɑŋks  
 fɔ:ɑst ðɛ:ɑ rɪzɪstlɪs weiʌ.

°ðən , tu ðə mɒskɪt nel , sɒksɪjdz<sup>—</sup>

'ðə 'klaʃ əv 'sɔ:ɑdzʌ—ðə nei əv stɪjdzʌ.—

°ɑz plɑɪz ðə smiθ hiz klɑŋiŋ treɪdʃ .

'əgenst ðə kwi:rəs rɑŋ ðə bleɪdʌ ;

ənd wail əmɪd ðɛ:ɑ klɔʊs ərei

ðə wel-sə:ɑvd kənən rent ðɛ:ɑ weiʃ ,

ənd wail əmɪd ðɛ:ɑ skatəɪd bænd

reɪdʒd ðə fi:ɑs raɪdəz blʊdɪ brændʃ .

rɪkɔɪld ɪn kəmən raut ənd fi:ɑ<sup>—</sup>

la:nsər ən gɑ:ɑd ən kwi:rəsi:ɑʌ ,

hɔ:ɑsmən ənd futʌ,—ə mɪŋg'ld houstʌ!

⌊ ðɛ:ɑ lijdəz fɔ:l'nʌ,—ðɛ:ɑ stændəɪdz lɔ:stʌ.⌋

deivid kəpəʃijld ənd ðə weitə.

“iz ðat ðə litl dʒenl'm frəm blundəsteoun?”\*

“jes, məm.” ai sed.

“wət naim?” ɪŋkwaɪd ðə leidɪ.

“kəpəʃijld, məm,” ai sed.

“ðat weount dɪw.” rɪtə: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 geoun giv ənuðə naim, fə:st?”

ai ɪkspleind tu ðə leidɪ həu it wəz, huw ðen rəŋ ən kə:ld aut, “wiljəm ʃeou ð kəʃi rɪuwm!” ʊpən aɪtʃ ə weitə keim rɒnɪŋ aut əv ə kitʃɪn ən ði əpɒsɪts aɪd əv ðə jɑ:əd tə ʃou it, ən sɪjnd ə gud dɪʒl səʌpraɪzd mən i wəz ounli tə ʃou it tu miʒ.

it wəz ə lɑ:ədʒ ləŋ ruwm wið sʊm lɑ:ədʒ mæps in it. ai daut if ai kud əv felt mʊst streɪndʒə if ðə mæps əd bin rɪ:əl fərɪn kɒntrɪz, ənd ai kɑ:st əwei in ðə mɪd'l əv ðəm. ai felt it wəz teɪkɪŋ ə lɪbətɪ tu sit daʊn, wið mai kap in mai hand, ən ðə kɑ:ɪnər əv ðə tʃe:ɪ ni:rɪst ðə dɔ:ɪ; ənd mən ðə weitə leid ə klə:θ ən pə:ʌpəs fər miʒ, ən put ə set əv kɑ:stəz ən it, ai θɪŋk ai mʊst əv tə:nd red ə:l ɒvəɪ wið mɒdɪstɪ.

hiʒ brɔ:t mi sʊm tʃɒps ən vedʒɪtəb'lz ən tuk ðə kɒvəz ɔ:f in sʊtʃ ə baʊnsɪŋ manə ðət ai wəz əfreɪd ai mʊst əv gɪv'n im sʊm ofens. bʊt i greɪtli rɪlɪjvd mai maɪnd baɪ putɪŋ ə tʃe:ɪ fər mi ət ðə teɪb'l, ənd seiɪŋ verɪ afəblɪ: “nau sɪksfʊt! kum on.”

ai θaŋkt im ən tuk mai sɪt ət ðə bɔ:əd, bʊt faʊnd it ɪks-trɪjmlɪ dɪfɪkəlt tu hand'l mai naɪf ənd fɔ:ɪk wið enθɪŋ laɪk deksterɪtɪ ɔ:ɪ tu əvɔɪd splaʃɪŋ maɪself wið ðə greɪvɪ maɪl hiʒ

\* 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 blʌʃ ɪn ðə maʊst dredfʊl mænə: evrɪ taɪm aɪ kə:t ɪz aɪ. a:ftə wɒtʃɪŋ mi ɪntə ðə sekənd tʃəp, hɪdʒ sed :

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

aɪ θəŋkt ɪm ən sed, “jes.” ʊpən aɪtʃ hɪdʒ pɔ:əd ɪt aʊt əv ə dʒɒg ɪntu ə lɑ:ədʒ tɒmblə, ənd held ɪt ʊp əɡenst ðə laɪt ən meɪd ɪt lʊk bju:tɪfʊl.

“mɑɪ aɪ!” hɪdʒ sed, “ɪt sɪdʒmz ə ɡʊd ɪdʒ, deʊnt ɪt?”

“ɪt dɒz sɪdʒm ə ɡʊd dɪdʒ,” aɪ ənsəəd wɪð ə smaɪl; fɔ:r ɪt wəz kʌaɪt dɪlaɪtʃfʊl tu mɪdʒ tu faɪnd ɪm sou plezənt. hɪdʒ wəz ə tʌɪŋkliŋ aɪd, pɪmp'l feɪst mæn wɪð ɪz he:ə stændɪŋ ʊpraɪt ə:l ɒvər ɪz hed; ənd əz ɪ stʊd wɪð wɒn ɑ:ɪm əkɪmbəʊ, haʊldɪŋ ʊp ðə ɡlɑ:s tə ðə laɪt wɪð ðɪ ʊðə hand, hɪ lʊkt kʌaɪt frendli.

“ðeɪ wəz ə dʒem'n ɪ:ə dʒɪstɪdʒ,” hɪdʒ sed—“ə staʊt dʒem'n, bɪ ð nəɪm v tɒpsaɪdʒ—prəps je neʊ ɪm?”

“nəʊ,” aɪ sed, “aɪ deʊnt θɪŋk—”

“ɪn brɪtʃɪz 'n ɡaɪtəz, brɔ:d brɪnd ət, ɡraɪ keʊt, spek'ld tʃeʊkə,” sed ðə weɪtə.

“nəʊ,” aɪ sed bɑ:ʃfʊl, “aɪ hæv'nt ðə plezʊ:ɹ—”

“ɪdʒ kaɪm ɪn ɪdʒ” sed ðə weɪtə, lʊkɪŋ ət ðə laɪt θruw ðə tɒmblə, “hɔ:dɪd ə ɡlɑ:s v ðɪs aɪl—wɒd hɔ:dr ɪt—aɪ teʊld'm nɒt—drəŋk ɪt, ən fel ded. t wəz tɪʊw eʊld fr ɪm. t ɒt'nt tə bɪ drɔ:n, ðəts ðə fakt.”

aɪ wəz verɪ mɒtʃ ʃəkt tu hɪ:r əv ðɪs melənkəli əksɪdənt, ənd sed aɪ θɔ:t aɪ d betə hæv sʌm wɔ:tə.

“wɑɪ jə sɪdʒ,” sed ðə weɪtə, stɪl lʊkɪŋ ət ðə laɪt θruw ðə tɒmblə wɪð wɒn əv hɪz aɪz ʃɒt ʊp, “aɪ pɪp'l deʊnt laɪk θɪŋz bɪjɪn hɔ: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 deʊnt θɪŋk t 'l ə:t mɪ, f aɪ θreʊ mɪ ed bæk ən taɪk t hoʊf kʌaɪk. ʃəl aɪ?”

aɪ rɪplaɪd ðət hɪdʒ wʊd mɒtʃ əbləɪdʒ mɪ baɪ drɪŋkɪŋ ɪt ɪf ɪ θɔ:t ɪ kʊd duw ɪt seɪflɪ, bʊt baɪ nəʊ mɪdʒ ʊðəwaɪz. mæn ɪ

did θrou iz hed bak ən teik it ə:f kʷɪk, ai həd ə hɔrib'l fi:ɹ,  
ai kənʃes, əv sɪjɪŋ him mijt ðə feɪt əv ðə ləmentɪd mistəʊ  
təpsə:ʒəɹ ən fə:l laɪflɪs ən ðə kɑ:apɪt. bʊt it did'nt hə:ət him.  
ən ðə kɔntrɛrɪ, ai θə:t i sɪjɪnd ðə freʃəɹ fər it.

“wət v wi gət i:ə?” hij sed, pʊtɪŋ ə fə:ək intu mai dɪʃ.  
“not tʃɔps?”

“tʃɔps,” ai sed.

“ləəd bles məi seoul!” hij ikskleimd, “ai did'nt neou ðei wə  
tʃɔps. wai ə tʃɔp s ðə verɪ θɪŋ tə taɪk əf ðə bad əfeks ə ðət  
bi:ə! aɪnt ɪt lukɪ!”

sə: i tuk ə tʃɔp bai ðə boun in wɔn hand, ənd ə pɔteɪto in  
ði ʊðə, ənd eit əwei wið ə verɪ gud apɪtəɪt, tu mai ɪksɪrɪjm  
sətsɪfəkʃən. hij a:ftərwəɔds tuk ənʊðə tʃɔp ənd ənʊðə  
pɔteɪto. wən i həd dɔn, hij brə:t mi ə pʊdɪŋ, ənd həvɪŋ set  
it bɪfə:ɹ mi, sɪjɪnd tu ruwmineɪt, ən tu bɪkɔm əbsɪnt in iz  
maɪnd fər sɔm mɔumɪnts.

“au z ðə pɑi?” hij sed rəuzɪŋ ɪmsɛlf.

“ɪts ə pʊdɪŋ,” ai meɪd ənsə.

“pud'n!” hij ɪkskleimd. “wai bles mi, seou it iz! wət!”  
lukɪŋ at it ni:rə, “jə deɔnt mi:ju tə səɪ t s ə bətə pud'n?”

“jes, it iz ɪndɪjd.”

“wai, ə bətə pud'n,” hij sed teikɪŋ ʊp ə teɪb'l spɔwn, “iz  
məi faɪvrɪt pud'n! aɪnt ðət lukɪ? kʊm ɔn lɪtl'n, 'n let sɪj ʊw l  
get meoust.”

ðə weɪtəɹ sə:ətɪnlɪ gət moust. hij ɪnɪrɪjtɪd mi mɔ:ɹ ðən  
wɔns tu kɔm in ənd wɪn, bʊt wət wið hiz teɪb'l spɔwn tu mai  
tɪjspɔwn, hiz dɪspatʃ tu mai dɪspatʃ, ənd hiz apɪtəɪt tu mai  
apɪtəɪt, ai wəz lef t fɑ:ɹ bɪhəɪnd ət ðə fə:ɹst məʊθfʊl ənd həd  
nou tʃɑ:ns wið ɪm. ai nevəɹ sə: enɪwɔn ɪndʒəɪ ə pʊdɪŋ sou  
mɔtʃ, ai θɪŋk, ənd ɪj lɑ:ft wən it wəz ə:l gən, əz ɪf hiz ɪndʒəɪmɪnt  
əv it lɑ:stɪd stɪl.

fəɪndɪŋ ɪm sou verɪ frendlɪ ən kɔmpənʒənəb'l, it wəz ðen ðət



ai a:skt fæ ʔə pen ənd iŋk ən peipæ, tu rait tu pegoti. hij nət ounli brə:t it imijdiətlɪ bət wəz gud ɪnɒf tu luk ɒvə.ɑ mi ʌmail ai rout ʔə letæ. ʌn ai əd finiʃt it, hij a:skt mi ʌɛr ai wəz go:iŋ tu skuwl.

ai sed, “ni:ɑ lɒndən,” ʌitʃ wəz ɔ:l ai njuw.

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

“ʌai?” ai a:skt im.

“eou, lɒəd!” hij sed ʃeikɪŋ hiz hed “ʔats ʔə skɪuwl wə ʔai breouk ʔə boiz ribz, ə lit'l bɔi i wɒz. ai ʃəd sai ij wɒz—let mi sij—au heould ə jo əbaut?”

ai tould im “bitʌijn eit ən nain.”

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

ai kud nət disgaiz frəm maiself ɔ:ɑ frəm ʔə weitæ, ʔət ʔis wəz ən ɒnkɒmfərtəbl kɔ:insidəns, ənd ɪŋkʌiaɪd hɑu it wəz dɒn. hiz ansæ wəz nət tʃi:riŋ tu mai spirits, fər it kənsistɪd əv tuw dizməl wə:ɪdz, “wið wəpin.”

ʔə blo:iŋ əv ʔə koutʃ ho:ɪn in ʔə jɑ:ɪd wəz ə sijzənəbl divə:ɪʃən, ʌitʃ meid mi get ɒp ənd heziteitɪŋli ɪŋkʌiaɪ, in ʔə miŋg'ld praid ən difidəns əv haviŋ ə pə:əs (ʌitʃ ai tuk aʊt əv mai pəkɪt), if ʔæ wəz enθiŋ tu pei.

“ʔei z ə ʃijt v letə paipə,” hij ri:tə:nd. “did j evə bɑi ə ʃijt v letə paipə?”

ai kud nət rɪmembæ ʔət ai evə had. “it z di:ə,” hij sed, “ən əkaunt v ʔə dɪuwtɪ. θripəns, ʔats ʔə wai wi: ə takst in ʔis kʌntri. ʔei z nuθiŋ els ksept ʔə waitə. nevə maɪnd ʔ iŋk. hɑi lɪuwz bi ʔat.”

“ʌət ʃəd juw—ʌət ʃəd ai—hɑu mɒtʃ ɔ:t ai tu—ʌət wəd it bi rait tu pei ʔə weitæ, if juw pliz?” staməɪd ai, blɒʃiŋ.

“f ai adnt ə famli, ən ðat famli adnt ðə kaupək,” sed ðə weitə, “ai wɒd nt taik ə sikspɪns. f ai did nt spəʊt ə haɪdʒɪd paɪrɪnt ənd ə lʊvli sistə,”—hi:a ðə weitə wəz greɪtli adʒɪteɪtɪd—“hæi wɒdnt taik ə fɑ:dn. f ai d ə gud plæis, n wəz trɪjtɪd wɛl i:ə, ai ʃəd beg ɪksepəns v ə traɪfʹl, ɪnstɪd v ə taɪkɪŋ v ɪt. but ai liv ən breukən wɪtʹlz—n ai sliɪp n ðə keoulz.” hi:a ðə weitə bæ:ast intu ti:ɪz.

ai wəz verɪ mɒtʃ kənsə:ənd fər iz mɪsfə:ətjuwnz ənd felt ðət enɪ rekəgnɪʃən ʃə:t əv naɪnpəns wud bi mi:a bruwɪtəlɪtɪ ənd hæ:adnɪs əv hæ:ət. ðe:afə:a ai geɪv ɪm wɒn əv maɪ θrɪj braɪt ʃɪlɪŋz, wɪtʃ hɪj rɪsɪjvd wɪð mɒtʃ hjuwmlɪtɪ ən venərəɪʃən, ən spɒn ʊp wɪð iz θʊm, dɪrektli a:ftə:wədz, tu traɪ ðə gudnɪs əv.

it wəz ə lɪtʹl dɪskənsə:ətɪŋ tu mi, tu faɪnd, wɛn ai wəz bi:ɪŋ helpt ʊp bɪhænd ðə koutʃ, ðət ai wəz səpəuzd tu əv ɪjtʹn ə:l ðə dɪnə wɪðaut enɪ əsɪstəns. ai dɪskɒvəd ðɪs, frəm ɒvə:hi:riŋ ðə leɪdɪ ɪn ðə bou-wɪndə sei tu ðə gɑ:ɪd, “taɪk ker əv ðat tʃaɪld, dʒəʊdʒ, ə:r ɪjl buəst!” ən frəm əbsə:əvɪŋ ðət ðə wɪmɪn sə:əvənts huw wər əbaut ðə pleɪs keɪm aut tə lʊk ən gɪgʹl at mi əz ə jʊŋ fɪnəɪmən. maɪ ʊnfə:ətjuwnət frend ðə weitə, huw əd kəwɪt rɪkɒvəd hɪz spɪrɪts, dɪd nət əpi:a tu bi dɪstə:əbd baɪ ðɪs, bʊt dʒəɪnd ɪn ðə dʒenərəl admɪreɪʃən wɪðaut bi:ɪŋ ət ə:l kənʃjuwd. ɪf ai əd enɪ dəut əv ɪm, ai səpəuz ðɪs hæ:f əweɪkənd ɪt; bʊt ai əm ɪŋklaɪnd tu bɪlɪv ðət wɪð ðə sɪmpʹl kənʃɪdəns əv ə tʃaɪld, ən ðə natʃu:rəl rɪləɪəns əv ə tʃaɪld əpən sjuwpi:riə jɪ:ɪz (kəwɪtɪz ai əm verɪ sərɪ enɪ tʃɪldrən ʃud prɪjmətʃu:əlɪ tʃeɪndʒ fə wə:əldli wɪzdəm), ai əd nou sɪ:riəs mɪstrəst əv ɪm, ən ðə houl, ɪvʹn ðən.

frəm ðə teil əv tuw sitɪz.

ðə futsteps dai aut fəɪ evəɪ.

ələŋ ðə paris strijts, ðə deθ kɑ:ɪts rʊmb'l 'hələ, ənd 'hɑ:ɪʃ.  
siks tʊmbrilz kəri ðə deiz waɪn tu la giləti:n. ə:l ðə dɪvɑ:urɪp'  
ənd inseɪʃieit mənstəz imadzɪnd sɪns imadzɪneɪʃən kud rɪkɑ:əd 5  
itself, ɑ:ɪ fju:zd ɪn ðə wɒn rɪ:ələizeɪʃən, ɪgiləti:n. ən jet ðər ɪz  
nɒt ɪn fra:nz, wɪð its rɪtʃ vərəɪtɪ əv səɪl ən klaimət, ə bleɪd, ə  
lɪʃ, ə ruwt, ə sprɪg, ə pepəkɑ:m. wɪtʃ wɪl grou tu mətju:rɪtɪ  
vndəɪ kændɪʃənz mə:ɪ sə:ətɪn ðən ðənz ðət əv prɒdju:st ðɪs  
hərəɪ. krɒʃ hju:wmənɪtɪ aut əv ʃeɪp wɒnz mə:ɪ, vndəɪ similəɪ 10  
haməz, ənd ɪt wɪl tʌɪst ɪtself ɪntu ðə seɪm tɔ:ətju:əd fɔ:əmz.  
sou ðə seɪm sɪd əv rəpeɪʃəs laɪsənz ənd ɒpreʃən ɒvər əgen,  
ənd ɪt wɪl ʃu:əlɪ ɪjɪld ðə seɪm fruwt əkɑ:ədɪŋ tu ɪts kaɪnd.

siks tʊmbrilz roul ələŋ ðə strijts. tʃeɪndʒ ðɪz bak əgen tu  
mɒt ðeɪ wɛ:ɪ, ðəu pɑ:ʊ'fʊl ɛntʃɑ:ntəɪ, taɪm, ən ðeɪ ʃəl bi sɪjn 15  
tu bɪj ðə kərɪdʒɪz əv ɒbsɒljʊwt mənəks, ðɪ ɛk.wɪpɪdʒɪz əv  
fju:wd'l noub'lz, ðə təɪlɪts əv flɛ:rɪŋ dʒezəb'lz, ðə tʃɔ:ətʃɪz ðət ɑ:ɪ,  
'nɒt maɪ 'fɑ:ðəz 'hɑ:us, bʊt 'dɛnz əv 'θɪjvz, ðə lɪnɪts əv mɪljənz  
əv stɑ:rvɪŋ pezənts! nou; ðə greɪt mədʒɪʃən huw mədʒestɪkəlɪ  
wə:ɪks aut ðɪ əpəɪntɪd ɔ:ədər əv ðə kɪ:ɪtəɪ, nəvəɪ rɪvə:əsɪz 20  
hɪz trɑ:nsfɔ:əmeɪʃənz. "ɪf ðəu bɪ tʃeɪndʒd ɪntu ðɪs ʃeɪp baɪ ðə  
wɪl əv gɒd, " sei ðə sɪ:ɪz tu ðɪ ɪntʃɑ:ntɪd, ɪn ðə waɪz əreɪbjən  
stɔ:rɪz, "ðən, rɪmeɪn sou! bʊt ɪf ðəu wɛ:ɪ ðɪs fɔ:əm θruw mɪ:ɪ  
pɑ:sɪŋ kændʒju:reɪʃən, ðən rɪzju:wm ðaɪ fɔ:əmər əspekt!"  
tʃeɪndʒɪs ənd hɒuplɪs, ðə tʊmbrilz roul ələŋ. 25

az ðə sɒmbəɪ wɪjzl əv ðə sɪks kɑ:ɪts gou raʊnd, ðeɪ sɪjm tu  
plɑ:u vɒ ə ləŋ krʊkɪd fʊrɒ əmʊŋ ðə pəpju:ləs ɪn ðə strijts.  
rɪdʒɪz əv feɪsɪz əɪ θru:m tə ðɪs saɪd ən tə ðət, ən ðə plɑ:uz gou  
stedɪl ənwəd. 'sou ju:st əɪ ðə regju:lər ɪnhabɪtənts əv ðə  
hɑ:uzɪz tə ðə spektə'k'l, ðət ɪn menɪ wɪndəz ðər əɪ nou pɪjɪ'l, 30  
ənd ɪn sʊm ðɪ əkju:pɛɪʃən əv ðə handz ɪz nɒt sou mʊtʃ əz

səspendɪd, wail ði aiz sə:avei ðə feisɪz in ðə tʊmbrɪlz. hi:r ən ðe:ɪ, ði immeɪt hæz vɪsɪtəɪz tə sɪj ðə saɪt; ðen i pɔɪnts ɪz fɪŋgə, wɪð sʊmθɪŋ əv ðə kəmpleɪsənʃɪ əv ə kju:reɪtər ə:r ə:θædɪzɪd ekspounənt, tə ðɪs kɑ:t ən tə ðɪs, ən sɪjnz tə tel huw sat hi:ɪ  
5 jɛstədeɪ ænd huw ðe:ɪ ðə dei bɪfə:ɪ.

sʊm əv ðə raɪdəz in ðə tʊmbrɪlz əbsə:ɪv ðɪz θɪŋz, ænd ə:l θɪŋz ən ðe:ɪ la:st roudsaɪd wɪð ən ɪmpasɪv ste:ɪ; vðəz wɪð ə lɪŋg'riŋ ɪntərəst in ðə weɪz əv laɪf ænd men. sʊm, sɪjtɪd wɪð druwpɪŋ hedz, əɪ sʊŋk in saɪlənt dɪspe:ɪ; əgen, ðer əɪ sʊm sou  
10 lɪjdfʊl əv ðe:ɪ luks ðæt ðeɪ kɑ:st vɔ:pən ðə mʊltɪtjuwd sɔtʃ glɑ:nsɪz ez ðeɪ əv sɪjn in θi:ətəɪz, ænd in pɪktju:ɪz. sev'rəl klouz ðer aɪz, ən θɪŋk, ə:ɪ traɪ tə get ðe:ɪ streɪŋ θə:ts təgeðə. ounlɪ wʊn, ænd hɪj ə mɪzərəb'l kɪrɪtju:ɪ, əv ə kreɪzd aspekt, ɪz sou ʃʊtəd ən meɪd drɒŋk baɪ hərə, ðæt i sɪŋz, ænd traɪz tə  
15 dɑ:ns. nɔt wʊn əv ðə houl nʊmbə, əpɪjz baɪ luk ə:ɪ dʒestju:ɪ tə ðə pɪtɪ əv ðə pɪjpl.

ðer ɪz ə gɑ:ɪd əv sʊndrɪ hɑ:asmən raɪdɪŋ əbrest əv ðə tʊmbrɪlz, ænd feisɪz ər ə:f'n tə:ænd vɔp tə sʊm əv ðəm, ən ðeɪ ər a:skt sʊm kæstjən. ɪt wʊd sɪjm tu bi ə:lwəs ðə seɪm  
20 kæstjən, fə:r ɪt ɪz ə:lwəs fələd baɪ ə pres əv pɪjpl to: 'ɑdz ðə θə:ɪd kɑ:t.

ðə hɑ:asmən əbrest əv ðat kɑ:t, frɪjkæntlɪ pɔɪnt aʊt wʊn man in ɪt wɪð ðe:ɪ sə:ɪdz. ðə lɪjdɪŋ kju:riəsɪtɪ ɪz, tə nou wɪtʃ ɪz hɪj; hɪj standz ət ðə bak əv ðə tʊmbrɪl wɪð ɪz hed bent  
25 dʌn, tə kənve:ɪs wɪð ə mɪ:ɪ gə:l huw sɪts ən ðə saɪd əv ðə kɑ:t, ænd houldz ɪz hand. 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 in ðə lɒŋ strɪjt əv sɑ\*t ənərə:, kraɪz əɪ reɪzd əgenst ɪm. ɪf ðeɪ muv ɪm ət ə:l, ɪt ɪz ounlɪ tu ə kmaɪət smail, əz i ʃeɪks ɪz hɛ:r  
30 ə lɪt'l mɑ:ɪ luwʃlɪ əbaʊt ɪz feɪs. hɪ kənət ɪzɪlɪ tʊtʃ ɪz feɪs, hɪz ɑ:ɪnz bi:ɪŋ baʊnd.

ən ðə steps əv ə tʃə:ɪtʃ, əweɪtɪŋ ðə kʊmɪŋ vɔp əv ðə tʊmbrɪlz,

\* 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 sakrɪfaɪst mi?" wən hiz feɪs kli:ɪz, az i luks intu ðə θə:ɪd.

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

"ðat. at ðə bak ðɛ:ɪ."

"wið iz hand in ðə gə:ɪlz ʻ?"

"jes."

ðə man 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 maɪ nət, ʻ sitizən?"

"h iz go:ɪŋ tə peɪ ðə fə:ɪt: it wil bi peɪd in faɪv miɪnts mɔ:ɪ. let im bi ət pijs.

bɒt ðə man kəntɪnju:ɪŋ tu ɪksleim, "ðaun ɛ:vre:mɔ\*d!" 15 ðə feɪs əv ɛ:vre:mɔ\*d iz fər ə mɔumɪnt tə:ənd tə:ədz im. ɛ:vre:mɔ\*d ðen sɪz ðə spai, ənd luks ətentiʋli at him, ənd gɔuz iz wei.

ðə klɔks ər ən ðə strouk əv θrij, ənd ðə fɔro plaud əmɒŋ ðə pəpjuwləs iz tə:miŋ raund, tu kʌm ən intu ðə pleɪs əv 20 eksɪkjʊʃən ənd end. ðə ridʒɪz θroun tu ðis said ən tu ðat, nəu krɒmb'l in ən klouz bɪhaɪnd ðə la:st pləu az it pə:sɪz ən, fə:r ə:l ə fəlo:ɪŋ tu ðə giloti:n. in frənt əv it, sɪjtɪd in tʃɛ:ɪz, az in ə gə:ɪd'n əv pʌblik divə:ʃən, ʌ:r ə nʌmbər əv wɪmɪn, bizɪli nitɪŋ. ən wɒn əv ðə fə:əmɔst tʃɛ:ɪz, standz ðə 25 vendʒəns, lukɪŋ əbaʊt fər ə frɛnd.

b ɪ "te:rɛ:s!" ʃi kraiz, in ə ʃril tounz. "hʌw əz sɪjn hɛə? ɪ ɪ "te:rɛ:s defarʒ!"

"ʃi nevəɪ mist bɪfə:ɪ," sez ə nitɪŋ wʌmən əv ðə sistəɪnəd.

"nou; nɔ:ɪ wil ʃi mis nəu," kraiz ðə vendʒəns, pətjuwləntli. 30 "te:rɛ:s!"

\* French nasalized vowels.

“laudəi,” ðə wumən rekəməndz.

ai! laudəi, vendʒəns, mɒtʃ laudəi, ən stil ʃi wɪl skɛ:ʌʃi hi:ɪ di. laudəi jət vendʒəns, wið ə litl ouθ ə:ɪ sou ədʒd, ənd jət it wil hɑ:ədli briŋ hɑ. send vðəi wimɪn ɒp ən daʊn tə sɪjɪk əi, liŋgʻriŋ sɒmwe:ɪ; ənd jət, ə:lðou ðə mesɪndʒəɪz əv dʌn dred dijdz, it iz kɒstʃənəbʻl məðər əv ðe:r oun wilz ðei wil gou fɑ:r ɪnɒf tu faɪnd hɑ.

“bad fə:atjuwn!” kraiz ðə vendʒəns, stampiŋ əɪ fut in ðə tʃe:ɪ, “ənd hi:r əɪ ðə tɒmbrɪlz! ənd ɛ:vre:mə\*d ʻl bi dɪspatʃt in 10 ə wɪk, ənd ʃij nɒt hi:ɪ! sij hɑ nitɪŋ in mai hand, ənd ər ɛmtɪ tʃe:ɪ redɪ fər ə. ai kraɪ wið vekseɪʃən ən dɪsəpɔɪntmɪnt!”

az ðə vendʒəns dɪsɛndz frəm ər elɪveɪʃən tu du it, ðə tɒmbrɪlz biŋin tu dɪstʃɑ:ədʒ ðe:ɪ laʊdz. ðə mɪnɪstəɪz əv sɛ\*t gɪlotɪn ɑ: rəʊbd ənd redɪ. kraɪ!—ə hed iz held ɒp, ənd ðə nitɪŋ wimɪn 15 huw skɛ:ʌʃi liftɪd ðe:r aɪz tə luk ət it ə məʊmɪnt əgou wɛn it kɒd θɪŋk ən spɪjk, kɑʊnt wɒn.

ðə sekənd tɒmbrɪl ɛmtɪz ən muwvz ən; ðə ðə:ɪd kɒmz ɒp. kraɪ!—ənd ðə nitɪŋ wimɪn, nəvəɪ fə:ltrɪŋ ə:ɪ pə:zɪŋ in ðe:ɪ wə:ɪk, kɑʊnt tuw.

ðə səpəʊzd ɛ:vre:mə\*d dɪsɛndz, ənd ðə sɪjmstrɪs iz liftɪd aʊt 20 nekst ɑ:ftər ɪm. hi əz nɒt rɪlɪŋkæɪʃt hɑ peɪʃənt hand in getɪŋ aʊt, bɒt stil həʊldz it əz i prəmɪst. hi dʒɛntlɪ pleɪsɪz hɑ wið əɪ bək tu ðə kraɪŋ ɛndʒɪn ðət kɒnstəntlɪ mə:ɪz ɒp ən fə:lz, ən ʃi luks ɪntu iz feɪs ən θaŋks ɪm.

“bɒt fəɪ juw, di:ɪ streɪndʒəɪ, ai ʃʊd nɒt bi sou kəmpəʊzd, 25 fr ai m natju:rɪʃ ə pu:ɪ litl θɪŋ, feɪnt əv hɑ:ɪt; nə:ɪ ʃʊd ai əv bɪn eɪbʻl tu reɪz mai θə:ts tu hɪm huw wəz put tə deθ, ðət wɪj mait hav həʊp ən kɒmfəɪt hi:ɪ tədei. ai θɪŋk juw wəɪ sɛnt tə mi baɪ hevʻn.”

“ə:ɪ juw, tu mɪj,” sez sɪdnɪ kɑ:ɪtən. “kɪjp ju:r aɪz əpən 30 mɪj, di:ɪ tʃaɪld, ənd maɪnd nəʊ vðər əbdʒɪkt.”

\* French nasalized vowels.

“ai maind nʊθiŋ ʌail ai hould ju:ɹ hand. ai ʃəl maind nʊθiŋ ʌen 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. bʊt ðei spi:k əz if ðei wer əloun. ai tu ai, vɔ:is tu vɔ:is, hand tu hand, 5 hɑ:ət tu hɑ:ət, ði:z tuw tʃildrən əv ði juwnivɛ:əsəl mʊðə, els sou waid əpɑ:ət ən dif'riŋ, hæv kɹəm tægeðər ən ðə dɑ:ək haiwei, tu ri:pɛ:ɹ houm tægeðə, ən tu rest in hær buzəm.

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

“tel mi ʌət it iz.”

“ai hæv ə kɹɔ:zɪn, ən ounli relatɪv ænd ən ə:fən, laik maiself, huwm ai lɒv verɹ di:ɹl. ʃi: iz faiv ji:əz jʊŋgə ðən ai, ən ʃi livz in ə fɑ:ɹməɹz haus in ðə saʊθ kɹntri. pɹvə:ti pɑ:ətɪd 15 ɹs—ən ʃi rɔ:uz nʊðiŋ əv mai feit—fr ai kanət rait—ænd if ai kud, hau ʃud ai tel əɹ! it iz betər əz it iz.”

“jes, jes : betər əz it iz.”

“ʌət ai əv bin θiŋkiŋ əz wi keim əlɔŋ, ænd ʌət ai əm stil θiŋkiŋ nau, əz ai luk intu ju:ɹ kaind strɔŋ feis ʌitʃ givz mi 20 sou mʊtʃ səpə:ət, iz ðis:—if ðə rɪpʊblik ri:əlɪ dɹɔz gud tə ðə pu:ɹ, ænd ðei kɹm tə bi les hʊŋgri, ænd in ə:l weiz tu sɹfəɹ les, ʃi mei liv ə lɔŋ taim : ʃi mei i:jv'n liv tə bi ould.”

“ʌət ðen, mai dʒent'l sistə?”

“d juw θiŋk:” ði vnkəmpleiniŋ aiz in ʌitʃ ðer iz sou 25 mʊtʃ ɪndju:rəns, fil wið ti:əz, ænd ðə lips pɑ:ət ə lit'l mɔ:r ən tremb'l: “ðət it wil sijm lɔŋ tu mi, ʌail ai weit fər əɹ in ðə betəɹ land ʌɛ:r ai trʊst bouθ juw ænd ai ʃəl bi:j moust mə:əsiful ʃeltəd?”

“it kanət bi:j, mai tʃaɪld; ðer iz nou taim ðɛ:ɹ, ænd nou 30 trʊb'l ðɛ:ɹ.”

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

“jes.”

“ʃi kisɪz hiz lips; hij kisɪz hɔ:ɪz; ðei sələmlɪ bles ɪjtʃ ʊðə.  
5 ðə spɛ:ɪ hand dʊz nɒt treɪbl az hij rɪljɪsɪz it; nʊθɪŋ wə:ɪs  
ðən ə sʌɪjt, braɪt kənstənsɪ iz in ðə peɪʃənt feɪs; ʃi gouz nekst  
hɪfə:ɪ ɪm—iz ɡən; ðə nɪtɪŋ wɪmɪn kaʊnt tʌentɪ tuw.

<sup>ch</sup> ɹ “ai am ðə rezərekʃən ənd ðə laɪf, sɐθ ðə lɔ:ɪd: hij ðət  
bɪljɪvɪθ in miŋ, ðou hi weɪ ded, jət ʃal hi liv: ənd huwso: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 futstɛps in ði aʊtskə:ɪts əv ðə kraʊd, sou  
ðət it sʌmelz fɔ:ɔwəd in ə mas, laɪk wɒn ɡreit hijv əv wɔ:təɪ,  
ə:l flʌʃɪz əwei. tʌentɪ θriŋ.





ə kənva:seɪʃən bɪtˌmɪjn tuw ʤɒŋ ɪŋɡlɪʃmən

(əɔdaptɪd frəm profesəri sˌmɪjt).

d juw 'nou a:tə dzounz ?

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

ai met im lɑ: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 ounlɪ ən əkˌmeɪntəns ˘: ai 'nou im tə spɪjk  
tu ˘, ðat s ə:l ˘.

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

hij kən bi pələɪt ɪnɒf ɪf ij lɑ:ks: hij z ə:l wɪz pələɪt tə pɪjpl'  
ɪf ij θɪŋks ij kən get enɪθɪŋ 'aʊt ə ðəm, pələɪtnɪs sɑ:t'nli 'peɪz  
betə ðən ruwdnɪs ən ðə houl.

'məd ə ju 'θɪŋk əv 'jɒŋ mɑ:timə ˘ ?

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

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

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 bɪlɪʃv ɪt ðou. ðə fɑ:ðər  
ən mʊðər ə rɪspektəb'l ɪnɒf, bət verɪ snəbɪʃ.

ai kɑ:nt be:r ə snəb ˘, huw z ə:l wɪz telɪŋ ju hau menɪ rɪtɪ  
pɪjpl' ij nouz ˘, ən boustɪŋ ðət ɪz waɪf z dɪsɛndɪd frəm sɒm  
lə:d ˘, ər a:tɪ bɪʃəp ˘ ə 'sɒm 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:ɟ<sup>2</sup>ti 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 dɔmi:njən  
həz brɔ:k'n ne:tju:rz sɔ:ʃəl ju:njən,  
ən jɒsti:faiz ðət il ɔpi:njən  
aitʃ məks ði: stərt'l  
ət mi:, ðai pu:r ɛrθ-bo:rn kəmpənjən,  
ən felo: mɔ:rtəl!

ai du:t nə ʌailz bɒt ðau me: θi:v,  
ʌt ðen? pu:r bi:sti, ðau mə:n li:v!  
ə de:mən ikər in ə θre:v  
z ə smə: rikʌe: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 disembərz winz insu:in,  
be:θ snel ən ki:n!

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

<sup>2</sup> ɟ the sound of the German ch in *ich*, a voiceless j.

ðau sə: ðə fi:ldz le:d be:r ən we:st  
 ən wi:ri wintər kəm̩n fəst,  
 ən kə:si hi:r, bini:θ ðə bləst  
                                 ðau θo:x<sup>1</sup>t te dwel,  
 til, kraʃ! ðə kru:əl ku:ltər pəst  
                                 u:t θru: ðai sel.

ðat wi: bit hi:p o li:vz ən stib'l  
 həz kə:st ði: m̩ni ə wi:ri nib'l!  
 nau ðauz tə:rnd u:t fər ə: ðai trəb'l,  
                                 bʊt hu:s ə:r hə:ld  
 te θo:l ðə wintərz sli:ti dri'b'l,  
                                 ən krænɾæg kə:ld!

bʊt mu:si:, ðau ɑrt nɔ: ðai: le:n,  
 in pru:vin fə:rseʃt me: bi: ve:n!  
 ðə be:st-le:d ski:mz o mais ən me:n  
                                 gʌŋ ɑ:ft əgli:,  
 ən li: ʊs nɔ:xt bʊt gri:f ən pe:n  
                                 fər prɔ:mist dʒoi.

stil ðau ɑrt blest kəmpe:rd wi mi:!  
 ðə pre:zənt ɔ:nli tʊtʃiθ ði:  
 bʊt ɔ:x! ai: bæk.wərd kəst mai: i:  
                                 ɔ:n prɔ:spes dri:r!  
 ən fə:rwərd, θo: ai: kənə si:  
                                 ai: ges ʌn fi:r.

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

## təmərə.

## I.

hər, ðæt jər ənr wɔz spɛ:kin tə? ʌɪn, jər ənr? lɑʃt ʃi:r—  
 standɪn hi:r bæi ðə brɪdʒ, ʌən lɑʃt jər ənr wɔz hi:r?  
 'n jər ənr jə gev hər ðə tɒp o ðə mə:rɪn, "təməərə" sɛ:z ʃi:  
 wət dɪd ðe:kə:l hər, jər ənr? ðe:kə:lɪd hər məɫ məgi:  
 'n jər ənrz ðə tru: auld blud ðæt ə:lwəz mə:nz tə bi kəɪnd,  
 bət ðɔrz rɛ:z'n ɪn ə:l θɪŋz, jər ənr, fər məɫ wɔz aʊt əv hər  
 məɪnd.

## II.

ʃu:r 'n mɪʃlf rɪmʌnbɔ:z wən nəɪt kʌmɪn daʊn bi ðə strɛ:m,  
 'n ɪt si:mz tə mi nəʊ ləɪk ə bɪt əv ʃɪstərde: ɪn ə drɛ:m—  
 hi:r ʌɛ:r jər ənr si:n hər—ðər wɔz bət ə slɪp əv ə mu:n,  
 bət əi hɑrd 'm—məɫ məgi: wɪd hər bɑʃɪlɔ:r, dɑnɪ o: ru:n—  
 'jə v bɪn tɛ:kin ə drɒp əv ðə krɛ:tɔ:r" 'n dɑnɪ sɛ:z "trə:θ 'n  
 əi bɪn  
 drɪnkɪn jər hʌθ wɪd ʃe:mʌs o: ʃe: ət kɑtɪz ʃɪbi:n ;  
 bət əi mʌst bi lɛ:vɪn jə su:n." "o:xo:n ər jə go:n əwɛ:?"  
 "go:n tə kʌt ðə səsənɑ:x ʌɛ:t" hi sɛ:z "o:vər ðə sɛ:"—  
 'n ʌɪn wɪl jə mi:t mi əgɪn? 'n əi hɑ:rd 'm məɫ əʃtɔ:r,  
 "əi 'l mi:t jə əgɪn təmə:rə," sɛ:z hi:, "bi ðə tʃɑp'l du:r."  
 "n ʌɪn ər jə go:n tə lɛ:v mi?" "o: mʌndɪ mə:rɪn," sɛ:z hi:  
 "n ʃu:r ðɪn jə 'l mi:t mi təmə:rə?" "təmə:rə, təmə:rə,  
 məkri:!"  
 ðɪn məɫɪz aʊl muðər, jər ənr, ðæt hɑd nɔ: ləɪkɪn fɔ:r dɑn,  
 kə:lɪd frəm hər kɑbɪn 'n təʊld hər tə krɒm əwɛ: frəm ðə mæn,  
 'n məɫ məgi: kɛ:m fləɪn əkrɔ:s mi, 'z ləɪt z ə lɑ:k,  
 'n dɑn stʌd ðe:r fər ə mɪnɪt, 'n ðɪn wɪnt ɪntə ðə dɑ:k.  
 bət wɪrə! ðə stɔ:rm ðæt nəɪt—ðə θʌndɔ:r 'n rɛ:n ðæt fel,  
 'n ðə strɛ:mz rʌnɪn daʊn ət ðə bɑk ə ðə glɪn 'd ə drəʊndɪd hel.

## III.

but ʊrθ wɔz ət pɛ:s nɪkst mə:rɪn, 'n hɪv'n in its glɔ:rɪ smæld,  
 'z ðə hɔ:lɪ muðər ə glɔ:rɪ ðət smæɪlz ət hɜr sli:pɪn tʃəɪl --  
 əðen—ʃi stept ɔn ðə tʃap'l-gri:n, 'n ʃi: tuɪnd hɜrsɪlf raun  
 wɪd ə dəɪmænd drɒp in hɜr əi, fər dani wəz nɒt tə bi faun,  
 'n manɪz ðə təɪm ðət əi wɒtʃt hɜr ət məs letɪn daun ðə ti:r,  
 fər ðə dɪv'l ə dani wəz ðɛ:r, jʊr ɔnɜr, fɜr fɔ:rtɪ dʒi:r.

## VI.

'n hɜr nɛ:bɜrz 'n frɪndz 'd kənsəl 'n kəndɔ:l wɪd ər ʊrlɪ 'n le:t,  
 "jʊr dani," ðɛ: sɛ:z, "nɪvər krɔ:st ɔ:vər sɛ: tə ðə sasinax wɛ:t:  
 hi:z gɔ:n tə ðə ste:ts ɔru:n, 'n hi:z mɑ:ɪd ɔnuðər wəɪf,  
 'n dʒi 'l nɪvər set əɪz ɔn ðə fe:s 'v ðə tre:tɔr əgɪn in læɪf!  
 'n tə drɛ:m əv ə mɑ:ɪd mæn, deθ ələɪv, ɪz ə mɔ:rtəl sɪn."  
 but məɪ sɛ:z, "əɪ d hi:z hænd prɒmɪs, 'n ʃu:r hi:l mi:t mi əgɪn."

## VII.

'n aftər hɜr pɜr'nts ʊd ɪntɜrd glɔ:rɪ 'n bɔ:θ in wæn de:,  
 ʃi bigan tə spe:k tel hɜrsɪlf ðə krɛ:tɔr, 'n wɪʃpɜr, 'n sɛ:  
 "təmɔ:rə, təmɔ:rə!" 'n fɑ:ðər mʌlɑunɪ hi tʊk ər in haun,  
 "məɪ jʊr mi:nɪn." hi sɛ:z, "mi di:r, 'v əɪ undərstæn,  
 ðət jəl mi:t jʊr pɜr'nts əgɪn 'n jʊr dani ɔru:n əfɔ:r gəd  
 wɪd hi:z blesɪd mɑ:rtɜrz 'n sɛ:nts;" 'n ʃi gɪv 'm ə frɪndlɪ nəd,  
 "təmɔ:rə, təmɔ:rə," ʃi sɛ:z, 'n ʃi dɪdnt ɪntɪnd tə dɪsɛ:v,  
 but hɜr wɪts wɜr ded, 'n hɜr hɛ:r wɔz əz wəɪt əz ðə snɔ: ɔn  
 ə gre:v.

## VIII.

arə naʊ, hi:r læʃt mʌnθ, ðɛ: wɜr dɪgɪn ðə bæɡ, 'n ðɛ: faun  
 draundɪd in blak bæɡ wɔ:tər ə kɔrp læɪn undər graʊn.

## X.

ðim aul blænd ne:gørz 'n i:gipt, æi hard hiz rjvrins se:,  
 kœd ki:p ðœr he:ðæn kiŋz 'n ðə fleʃ fœr ðə dʒudʒmint de:,  
 'n, fekz, bi ðə pœipær o: mo:ziz, ðe: kep ðə kat 'n ðə dæg,  
 but it æd ə bin ɛ:ziær wurk 'v ðe: livd bi 'n œiriʃ bæg.

## XI.

hau 'n ivær ðe: le:d ðis bæði ðe: faun ən ðə gras  
 bi ðə tʃap'l du:r, 'n ðə pi:p'l 'd si: it ðæt wɪnt in tə mas—  
 but ə freʃ dʒɪnæræ:ʃin 'd riz, 'n mo:st 'v ðə aul wœz fju:,  
 'n æi didnt no: him misɪlf, 'n no:n 'v ðə pæriʃ nju:

## XII.

but mœli kɛ:m limpɪn up wid hœr stik, ʃi wœz le:m 'v ə ni:,  
 ðɪn ə slip 'v ə gœsœn kœ:ld, "div jə no: 'm, mœli mægi:?"  
 'n ʃi stœd up stre:t əz ðə kwi:n 'v ðə wurld—ʃi liftid hœr hed—  
 "hi sed hi wœd mi:t mi tœmœrə!" 'n drœpt daun ded ən ðə  
 ded.

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## NOTES ON THE PHONETIC TRANSCRIPTIONS.

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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 *ɪw* 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 *au*, 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  $\alpha$ : where we use  $a$ :, the omission of  $\text{ɹ}$ , 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 $\text{œ}z$ " is more rounded, and is formed nearer the front of the mouth than our  $o$ ;  $\text{ɹ}$  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  $\text{ɹ}$ , and of  $er$  for  $\text{æɹ}$ , etc., the carrying back of the vowel  $a$  to near the  $\alpha$  position, the use of  $i$  for  $\text{ɪ}$  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 *α* and *α:*, *α* before r is also farther forward as well as shorter than our *α:*. 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" (*pɑr'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.

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 dahlia, 39.  
 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, 33.  
 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.  
 fetched, 13.  
 fete, 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, 28.  
 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.  
 hearth, 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, 38.  
 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.  
 maim, 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.\*

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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.  
 ocean, 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, 16.  
 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.

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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:ˌɪdʒɪnəri ,    slou ,    fast .

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*)—˙, at the beginning of the emphatic word, thus:

it iz ˙hiz buk nɒt ˙ju:ɪz.

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

˘ˌæksənt iz ə nɑːn, ək˘sənt iz ə vɔ:ab.

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

ˆ, increasing; ˆ̇, diminishing; =, level.

48 *Pitch*—<sub>L</sub>      <sub>J</sub>, low pitch; <sup>1</sup>      <sup>1</sup>, high.

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

## *Character of tone, etc.:*

45    ˀ, loud; ˁ, soft.

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

47    ˆ, tremor; ˆ̇, monotone.

49    ˆ, breathed sound.

49    ˆ, full tone; ˆ<sup>ch</sup>, chest tone; ˆ<sup>h</sup>, head tone.

50    ˆ<sup>w</sup>, whisper.

50    ˆ<sup>n</sup>, nasal; ˆ<sup>g</sup>, guttural; ˆ<sup>wh</sup>, wheeze.

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

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

