

✦ SKIZZEN LEBENDER SPRACHEN ✦

HERAUSGEGEBEN VON W. VIETOR

RICHD. J. LLOYD

NORTHERN ENGLISH

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Den Zweck dieses Werkchens habe ich auf dem Titel anzudeuten gesucht. Für die Verwendung in unseren öffentlichen Schulen käme dieses erste eigentliche Lesebuch in Lautschrift, wie ich weiß, zu früh. Eher wird man sich im Ausland zu einem solchen Wagnis entschließen. Vor allem hoffe ich auf den Einzelgebrauch, im In- und Ausland, und zwar von seiten der Lehrer.

Natürlich nur solcher, die mit mir glauben, daß die Vielheit der Mundarten einer Einheit, wie der Schrift-, so auch der Redesprache nicht im Wege steht. Das Aussprache-Vorbild ist, wie bekannt, durch die Bühne im ganzen gegeben. Eine ausgleichende Regelung ihrer Sprechweise durch eine aus Bühnenleitern und Sprachforschern bestehende Kommission liegt seit kurzem gedruckt vor: Deutsche Bühnenaussprache. Ergebnisse der Beratungen . . . Im Auftrage der Kommission herausgegeben von Theodor Siebs. Berlin, Köln und Leipzig, Albert Ahn. 1898. Diese Ergebnisse treffen wesentlich zusammen mit dem, was ich seit Jahren empfohlen habe. Ich lege sie daher in diesem Buche zu Grunde. Wegen der geringfügigen Ausnahmen ist in den „Erläuterungen“ das Nötige gesagt.

Die Lautschrift ist (abgesehen von **ø** statt **œ**) diejenige der *Association Phonétique Internationale*. Der Text bietet durchweg die vollen Formen (z. B. **der** = der, **des** = des, aber nicht etwa **rabe**: = Rabe, **kindes** = Kindes, sondern **ra:bə**, **kindəs**) der Vortrags- und Lesesprache, von denen im ersten Leseunterricht meines Erachtens auszugehen ist. Die mittleren und schwachen

Formen (z. B. **der, dər; dəs**) der flüchtigeren Rede sind jedesmal in einer Anmerkung unter dem Text zu finden. Über Einzelfragen vergleiche man wieder die „Erläuterungen“, in die auch methodische Ratschläge verwiesen sind. — Der zweite Teil dieses Lesebuchs wird in der Lautschrift des Textes der vorgeschrittenen Lesefertigkeit Rechnung tragen.

Bei der Auswahl des Stoffes habe ich die sei es unmittelbare, sei es mittelbare Verwendung im Unterricht im Auge behalten und daher die verbreitetsten Lesebücher in erster Linie als Quellen benutzt. Genauere Auskunft giebt hierüber das Verzeichnis des „Inhalts“ und dasjenige der „Quellen“. Meistens kehrt dasselbe Stück in vielen Lesebüchern wieder.

Marburg.

W. V.

Früher erschien:

**Schumann, Paul**, französische Lautlehre für Mitteldeutsche, insbesondere für Sachsen. Ein Hilfsbuch für den Unterricht in der französischen Aussprache. Zweite Auflage. [IV u. 42 S.] gr. 8. 1896. geh. *M.* 1. —

Herr **Prof. Dr. Sievers** schrieb dem Verfasser:

Sie haben mit dem Werkchen den **allein richtigen Weg** eingeschlagen, der zu praktischen Resultaten führen kann . . . . Aller Aussprachunterricht muß eben mit vollem Bewußtsein an die natürliche Mundart des Schülers anknüpfen.

Das Bändchen wurde in allen Fachzeitschriften sehr günstig beurteilt, so schreiben:

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# SKIZZEN LEBENDER SPRACHEN

HERAUSGEGEBEN VON **WILHELM VIETOR**

1. NORDENGLISCH

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## NORTHERN ENGLISH

PHONETICS · GRAMMAR · TEXTS

BY

**RICHD. J. LLOYD, M. A., D. LIT., F. R. S. E.**

HON. READER IN PHONETICS AT THE UNIVERSITY COLLEGE LIVERPOOL



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## PREFACE.

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The English represented in this book is primarily my own: in a wider sense it is that employed by educated people, born and bred in Northern England, between the latitudes of Birmingham and Durham. The affinities of native speech in that large area are such as to constitute the inhabitants one speaking community, as contrasted with the Southern community, round London, the metropolitan community, in London, the Western community, centring at Bristol, and the Northumbrian community, at Newcastle. Historically, of course, Northern English, like all other educated English, is London English: but it is London English of two or three generations ago. Since then it has displayed a remarkable stability, and has exerted a powerful conservative influence upon the national speech. Herein it offers a most marked contrast to metropolitan English, which lends itself ceaselessly to fresh innovations. Its affinities with nearly all English spoken outside of England are, for like reasons, closer than those of the South. It is still premature to set up any average world-wide standard. The most that can be done is to register the most important local standards faithfully. I have therefore attempted no compromises; and I make no apologies for putting before the world in phonetic transcription the English of Gladstone and Bright.

A few small misprints have escaped attention, but they are such as the reader, if he remarks them, will readily correct. One omission, however, I must beg him to remedy, by adding to 188, p. 46, the words,

“and some verbs, originally dental, have undergone an identical vowel-change in both, with the same result.”

R. J. LLOYD.

LIVERPOOL, 1899.

## VORWORT DES HERAUSGEBERS.

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Das vorliegende Bändchen eröffnet eine Reihe von „Skizzen lebender Sprachen“, denen Sweets klassisches „Elementarbuch des gesprochenen Englisch“, d. h. Londonisch, im großen und ganzen als Muster dient. Darstellungen des schottischen, irischen und amerikanischen Englisch sollen später folgen. Als nächste Bändchen sind in Aussicht genommen:

- Dänisch von O. Jespersen in Kopenhagen;
- Portugiesisch von A. R. G. Vianna in Lissabon;
- Holländisch von R. Dijkstra in Amsterdam;
- Westmitteldeutsch von W. Vietor in Marburg.

Einrichtung und Umfang werden wesentlich die gleichen bleiben wie hier. Je nach Wunsch bedienen sich die Verfasser der deutschen, der englischen oder der französischen Sprache. Die Lautschrift ist die der *Association Phonétique Internationale*.

Marburg a/L., Januar 1899.

**W. Vietor.**

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# PHONETICS.

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## THE ALPHABET.

1] Every living language possesses a limited number of spoken sounds, out of which, in varied order, all its locutions are built up, just as its printed discourse is built up of letters. These primary sounds are called its *phones*. It is best to leave out of sight at first the distinction of them into vowels and consonants (107).

2] A logical alphabet has one letter for each phone and one phone for each letter. To study a living language, as such, a logical alphabet is indispensable. The alphabet used here is that of the *Association phonétique internationale*.

3] A phone is most easily defined to a learner in terms of its articulation, *i. e.*, of the actions and positions of the vocal organs by which it is produced (10).

## VOCAL ORGANS AND THEIR POWERS.

4] The lungs, in expiration, provide both the air, which is the medium, and the pressure, which is the generative force, of all vocal sounds. By variation of pressure the lungs produce also all differences of *stress*, whether as between words, or groups of words, in a sentence, or between syllables in a word, or between phones in a syllable, or between successive parts of one phone.

Inspiration too, divides all speech, compulsorily, into *breath-groups*.

5] The larynx, carrying the vocal bands, has three distinct states: (1) the glottis (the space between the edges of the bands) may be wide *open*, letting the breath pass without audible friction; (2) the bands may be closed, edge to edge, so that the expired air sets them *vibrating*: this creates *tone*; or (3) the bands may be firmly closed and motionless, whilst the air hisses out through a very small hole, left at one end between them: this creates *whisper*.

6] Plosive action of the glottis, *glottal catch*, so common before initial vowels in German, does not occur in English, and is to be avoided by German learners.

7] The larynx thus contributes to every phone either a tone, or a hiss, or silent breath. Hence, a **first general division of phones** into *toned*, *whispered* and *spirate*.

8] But it is the voice-channel and its mobile parts, the tongue, the lips and the velum (veil of the palate) which convert this tone, or hiss, or silent expiration into a phone.

9] The *voice-channel* is the passage extending from the larynx to the external air. Its shape can be changed in numberless ways by movements of the tongue, lips, velum (with uvula), and jaws.

10] The voice-channel consists usually of the pharynx and the mouth: but the velum has the power to transfer the exit of the channel wholly or partly to the nose, producing *nasal* or *nasalised* phones respectively.

11] Every phone is definitely associated with a certain shape or posture of the voice-channel, which is called the *configuration* of that phone.

12] Every such complex cavity has several resonances, whose mutual relation is constant so long as the shape of the whole configuration is constant.

13] The ear, recognising the composition of these complex resonances, can infer the kind of configuration and articulation from which they sprang.

14] This and similar facts (19) are our justification for studying the sounds called phones principally through their articulations.

15] **Second general division of phones:** All phones are either *continuant*, or *gliding*. A *continuant* phone is capable of retaining the same configuration, and therefore the same resonances, during its whole duration.

16] A *gliding* phone, *e. g.*, a plosive like **t**, a trill like **r**, a hiant like **w**, or a diphthong like **oi**, is characterised by a series of rapid changes in configuration and resonance. In these cases no single configuration fully represents the phone, though most of them begin, or end, or culminate in some characteristic position, which is called, more loosely, its configuration. A diphthong, of course, has two of these. For subdivisions see 22, 111.

17] **Third general division of phones:** All phones are either *impeded* or *unimpeded*. An *unimpeded* phone possesses a configuration in which there is room for all the air received from the larynx to pass out, without exciting any fresh friction.

18] These *unimpeded* phones simply arouse and acquire, in passing through a given configuration, the characteristic resonance of that configuration, and graft it upon the simple tone or hiss received from the larynx. They are, as a class, much more sonorous than *impeded* phones, and are therefore chiefly used as vowels (107).

19] An *impeded* phone is so called because the exit of air is more or less impeded by the configuration. New noises then arise at the points of greatest constriction, and these in their turn arouse resonances in the cavities anterior and posterior to the constriction. These all combine with the tone, hiss, or breath, received from the larynx, to create the final character of the phone. Impeded phones, being the less sonorous, are commonly used as consonants (107).

### IMPEDED PHONES.

20] Impeded phones may be further classified according to the nature of the impediment. This impediment may be such as to set up either a single (or double) percussion, or a several times repeated percussion, or a friction: that is, to create a *plosive*, a *trilled* or a *fricative* phone. Plosives and trills are always gliding, but a fricative may be either gliding or continuant (15).

21] A continuant spirate fricative may be either *tense* like **s**, or *lax* like **h**. The difference between a tense and a lax fricative position is that the one does, and the other does not, impede an ordinary flow of breath. It is only by an unusual expulsion of breath that the lax spirate fricative becomes audible. It may therefore also be called *aspirate*. The same observation applies partly of course, to the gliding spirate fricative.

22] Every gliding fricative, such as English **j**, or untrilled **r**, or **hw**, may be either appetent (= lax to tense), or hiant (tense to lax), or appetent first and hiant afterwards. Nasals will be seen to belong often to this last class (31-4).

23] Plosives can also be made tense or lax. The sounds which do duty for *b*, *d*, *g*, in Saxon German are really



lax **p**, **t**, **k**. But they do not exist in English, and should be carefully avoided by those to whom they are habitual in their own language.

24] In toned and whispered phones "tense" articulation is never so tense as in spirates. The closed glottis diminishes the flow of the breath. If therefore the closure of **b**, **d**, **g**, or **v**, **z**, **j**, were made as forcible as that of **p**, **t**, **k**, or **f**, **s**, **x** (= German *ch* in *ach*), the resistance would be too great to be promptly overcome by the outgoing breath.

25] Hence in English, as in German, the distinction of tense and lax is only found in spirates.

26] Plosives are distinguished into *applosive* (sometimes awkwardly called *implosive*), *explosive* and *biplosive*. Applosion is a percussive shutting-off of the breath: explosion, a percussive release of it. Biplosion = applosion plus explosion. In Eng. *October* (əktə:bɪ) the first consonant is applosive, the second explosive, the third biplosive. It is a rule in English that whenever two plosives come together, the first is applosive and the second explosive.

27] An explosive phone glides rapidly from percussion through tense and lax fricative positions to join the next phone: an applosive phone does just the reverse: a biplosive phone does both in succession.

28] But every auditory sensation has a certain duration: and these glides are usually so rapid that all their elements overlap, and are largely simultaneous in and to the ear. Thus it is that the ear accepts an applosive or explosive, or biplosive **p**, **t**, **k**, **b**, **d**, **g**, and an appetent, or hiant, or appetent-hiant **w**, **j** or **r**, as practically always the same phone.

29] In a biplosive phone there is really a silence between the applosion and the explosion. But, for the reason just stated, there is no silence to the ear. The silence is subsensible.

30] And as soon as the silence is made long enough to become sensible, there is no longer one phone, but two, the first applosive, and the second explosive. Compare *satrap* (**satrap**) and *rat-trap* (**rattrap**).

31] The complete (22) *nasal* possesses an oral on-glide, or off-glide, or both. These are identical, so far as they go, with those of the gliding fricative or the plosive (27) of the same series (36), *e. g.*, the glides of **m** follow the same lines as those of **w** and **b**.

32] Organically in fact the closure of **m**, **n**, **ŋ**, is exactly that of **b**, **d**, **g**; but before the plosive, or even the tense fricative, position is reached, the nose is thrown open, and the breath escapes through that channel, without plosion or further friction, but with marked nasal resonance.

33] Thus a nasal may be either appetent, or hiant, or appetent-hiant in its oral glides, just like the corresponding plosive or gliding fricative, but it differs from them in the held, or strictly nasal, portion (22).

34] This held portion is *not impeded*. The breath can always pass through the two nostrils without friction. Hence arises a sonorousness in nasals, which enables all of them to be sometimes employed in colloquial English as vowels; *e. g.*, *open*, **o:pm**; *bitten*, **bitn**; *blacken*, **blakŋ**; where **m**, **n**, **ŋ** are all syllabic (105).

35] In a trill the impeding organ (in English always the tongue) vibrates to the breath, so as to produce intermittent stoppage. A single repetition of stoppage is enough to produce the sensation of trill. English rarely goes further than that. Avoid uvular trill, or any uvular sound, in English.

36] The modes of impediment familiar to English are

BILABIAL :	Lip to lip.	p	b
DENTILABIAL :	Lower lip to upper teeth.	f	v
DENTAL and ALVEOLAR :	{ Point and blade of tongue to upper teeth. Fore-blade to fore-gums. After-blade to after-gums.	θ	ð
		s	z
		ʃ	ʒ
	Point of tongue to gums.	t	d, n, l, r, ɹ
PALATAL :	Front of dorsum to hard palate.		j
VELAR :	Back " " " soft " "	k	g, ŋ
LABIO-VELAR :	Lip to lip, and back of dorsum to hard palate, simultaneously.	m	w
ASPIRATE :	In various places.		h

37] In the second column, *i. e.*, to the right of the black line, each symbol has two distinct values, toned, or whispered. But in English, as in German, the difference between tone and whisper is never significant, *i. e.*, it never affects meaning. The whispered phone can be distinguished by italics, when necessary.

38] But the symbols of the first column must never be italicised. A spirate phone can never be rightly said to be whispered, even in whispered speech. For its sound remains absolutely unchanged: and in fact, if we were to talk about a whispered **p**, **f**, &c., we should simply combine a noun which implies a glottis wide open with an adjective which implies a glottis nearly shut.

39] Theoretically each one of the above indicated constrictions may give rise to impediments of at least five different kinds—tense fricative, lax fricative, gliding fricative, plosive, and nasal. Only one, two, or three, out of each possible five, are actually to be found in our list. Yet the missing members have mostly a real existence in language somewhere.

## LABIAL SERIES.

40] English, like most other languages, creates its labial phones by two different closures, viz: its plosives and nasal, **p**, **b**, **m**, by lip-to-lip (bilabial) closure: its fricatives **f**, **v**, by lip-to-teeth (dentilabial) closure. The former position lends itself best to vigorous plosion: the latter to vigorous friction.

41] **f**, **v**. It is best to begin in every series from the fricatives: **f** is here the tense spirate fricative: **v** is the continuant toned (or whispered) fricative. Both are dentilabial: therefore avoid the bi-labial **v** sound, so often given to German *w*. The latter tends also to become hiant; but English *v* is well held.

42] Note that in a labial phone the impediment must be at the lips only. The tongue must be kept low enough to allow such a passage for the breath as will not be itself frictional, though of course it will resound, like a pipe, to the friction and percussion at the lips. If the tongue is moved up into a frictional position, **f**, **v** become **θ**, **ð**, in spite of lip-closure.

43] **p**, **b**. Eng. **b** must be toned (or whispered) (23): **p** must not be audibly aspirated. Remember however that in every exploded spirate, aspiration is always present in some degree. The percussion of **p** is followed by a rapid glide through the tense fricative **F** (bilabial **f**) to the lax fricative (or aspirate) **h<sup>F</sup>** (21). It is this alone which distinguishes it plainly from the percussion of **t** or **k**. This **h<sup>F</sup>** always, and of necessity, follows an exploded **p**. Whether it is separately sensible or not depends on its duration. In English an easily audible aspiration, such as is quite common in German, is always to be avoided.

44] **m** is also bilabial. There is a nasal spirate **ɱ**, without oral glides, which occurs in the common interjection **ɱm** or **ɱm ɱm** (*h'm; h'm, h'm*). It is of course inaudible without forced breath (32) and belongs really to the aspirates (21). Note how very little **ɱ**, **ɱ**, and **ɱ** differ to the ear: and also **m**, **n**, **ɱ** themselves, when deprived of their glides.

#### DENTAL AND ALVEOLAR SERIES.

45] This series is the richest of all—in English even more so than elsewhere. Formed by the most mobile portion of the tongue, with liberty to create an anterior as well as a posterior cavity, its phones, both possible and actual, are far more varied than the labial. Note in our table (36) the overwhelming importance in English of the group formed with the tongue-tip (*corona*). They are hence called *coronal*.

46] **θ**, **ð**, as in English *thin* (**θin**) and *then* (**ðɛn**), are the fricatives most nearly adjacent to **f** and **v**. Like them, they are both continuants: **θ** = tense spirate: **ð** = toned (or whispered). Like them too, they have no external cavity, and therefore no external resonance. They open straight into the outer air.

47] They differ essentially from **f**, **v**, in the oral tube, which converges (cp. 42) rapidly, and becomes strongly frictional near the outlet. The pupil will in the first instance acquire this friction best by putting the tongue-tip between the closed teeth. He should then try to continue the sound while withdrawing the tongue-tip just inside the teeth. This is the English position.

48] **s**, **z**, are a similar pair of continuant fricatives: **s** = tense spirate = Ger. *ss*: **z** = toned (or whispered), = Ger. *s* between vowels.

49] In these phones the tongue-tip retires 4 or 5 millimetres from the upper teeth, and the inner tube, still sharply convergent, terminates there, against the outer slope of the alveolars. This leaves a small intra-dental cavity of very high, shrill resonance, in front of the inner tube. The phone attains special power when the resonances of the inner tube and outer cavity are so adjusted as to reinforce each other.

50] **ʃ**, **ʒ**, as in English *passion* (**paʃən**), *vision* (**viʒən**), are another such pair: **ʃ** = tense spirate fricative: **ʒ** = toned (or whispered) continuant fricative.

51] In these two phones the tongue-tip is drawn back 4 or 5 mm. further than in **s**, **z**: so that the constriction is shifted to the inner slope of the alveolars. The adjustment is very like that of **s**, **z**, save that it is everywhere on a larger scale. The fore-cavity is of course larger: a larger part of the tongue-blade comes into play in forming the inner orifice: and it is probable that the velum is so arranged as to carry the inner tube further back. The same kind of adjustment of resonances appears here as in **s**, **z**; but at a pitch about 9 semitones deeper. There is also an additional friction in **s**, **z**, against the tips of the lower teeth.

52] The gap in resonance between **s**, **z**, and **ʃ**, **ʒ**, is probably due to the organic facility of forming a definite tube, (*a*) as long as the hard palate, (*b*) as long as palate and velum combined. In Eng. **ʃ** the lips are passive. Do not round them or protrude them, as often in German *sch*.

53] **ɹ**, **ɻ** are a fourth pair of dental fricatives. Unlike the other three, they are not continuant, but gliding, and can be either hiant, or appetent-hiant, or appetent (22). They are commonly known as untrilled **r**, and are here denoted by the inversion of that symbol. The toned (or

whispered) **ɹ** is very common in English (57): the spirate **ɹ̥** only arises incidentally and involuntarily after **p**, **t**, **k**, e. g., in *tried* (**tɹaid**), if the **t** is aspirated, the aspiration partly covers the **ɹ**, and converts it into **ɹ̥**. Hence Sweet's observation that to a foreign ear, Eng. *tried* (**tɹ̥aid**) sometimes sounds like *chide* (**tʃaid**): which reposes of course on a certain resemblance between **ɹ̥** and **ʃ**. For although, in a gliding phone, there cannot be the adjusted duplicate sibilance of continuant **ʃ** (50), there is in **ɹ̥** a fugitive sibilance of the same character. After vowels the true **ɹ** of American and S. W. English is often relaxed in N. Eng. so as to be no longer really impeded: it is vocalic rather than consonantal, and is here written **ɹ̃** (103. 113). In other cases this postvocalic **ɹ** survives only in N. Eng. as a modification of the previous vowel (100).

54] **t**, **d**, in Eng. are normally *coronal*, and rank as closures of **ɹ̥**, **ɹ**, rather than of **θ**, **ð**; or **s**, **z**; or **ʃ**, **ʒ**. These latter are all formed with the aid of the blade, which is part of the upper surface or *dorsum* of the tongue. Hence their closure creates varieties of **t**, **d**, called *dorsal*, which are not normally English.

55] Nevertheless these and other varieties arise in Eng. involuntarily, through combinations; e. g., in *fifth* (**fiθ**), *fits* (**fiʃ**), *pitch* (**piʃ**) the **t** explodes dorsally, into **θ**, **s**, **ʃ**; whilst in *bitten* (**biʔn**), *bottle* (**bəʔl**), *tune* (**tju:n**), it explodes (43) primarily into a **ŋ** (58), **l̥** (60), or **ç** (63) glide. But these varieties come of themselves, and scarcely need special study.

56] Therefore cultivate coronal **t**, **d**; do not aspirate **t**: and see that **d** is always toned (or whispered).

57] **r** is the toned (or whispered) trill (35) of this important coronal group (36),—a kind of rapidly repeated **d**.

In conversation it has largely given place to **ɹ** (53). But in forcible speech it reappears in all prevocalic positions.

**58]** **n** is the toned (or whispered) nasal phone (31-34) of the coronal group. Compare **m** (44). The spirate **ɲ** arises sometimes as a connective glide, like **ɹ**. Compare 53 and 55. And the syllable **nn** occurs interjectionally, singly or repeated, like **mm** (44).

**59]** **l** is the toned (or whispered) lateral phone of the same coronal-alveolar group. A *lateral* phone is one articulated with a lateral exit,—medial exit being at the same time blocked by the tongue. This exit may be bilateral, or unilateral, right-sided or left-sided, without materially altering the quality of the phone.

**60]** **l** is not really an impeded phone. Hence its occasional employment as vowel, *e. g.*, in *bottle* = **bɔtl**, &c. Its configuration is sufficiently unconstricted to allow the breath to pass at ordinary speed without audible friction. If turned into a spirate, (**l̥**) it is not strongly audible, even with forced breath.

**61]** Hence the configuration of **l̥** in actual speech is always unilateral, and often compressed too, to increase friction. This **l̥** is not a normal English sound: but it occurs in Welsh place-names, such as *Llandaff* (**l̥lan'daf**), and arises as a glide under the same circumstances as **ɹ** (53).

**62]** The resonance which most strongly characterises any lateral phone is that of the short crooked tube which descends sideways off the dorsum, runs along between the teeth, and finally issues under the tongue and between the lips into the outer air. Its shape and resonance vary so as to produce several types of lateral phone; but Eng. **l** is sufficiently defined by the fact that its contact is coronal-alveolar, *i. e.*, tongue-tip to upper gums.



## PALATAL SERIES.

**63]** **j** (= Eng. **y** in *yield*) is the only phone of this series which has an acknowledged place in English. There is the lax fricative **h<sup>ç</sup>** in such words as *he* (**h<sup>ç</sup>i:**), compressed sometimes to actual **ç** in words like *hue* (**çju:**): but these are combinatory phenomena. Vigorous habits of coronal articulation doubtless tend to banish palatal phones from English.

**64]** English **j** is essentially a gliding phone,—hiant, or appetent, or appetent-hiant (22). Note again the indifference (28) with which the ear accepts all these as **j**. Note also how small a portion of the whole possible glide suffices to give to the ear the impression of the whole phone. Note even, in words like *seeing, create, laïc, hygiene* (**si:[j]iŋ, kri:[j]'e:t, lei:[j]ik, haidzi[j]i:n**), that there is a **j** impression subjectively created by glides which are hardly true (impeded) **j**-glides at all, but simply lead to or from the true **j**-glides.

**65]** This shews how essentially gliding is English **j**. Therefore avoid the continuant German **j**.

## VELAR SERIES.

**66]** The English velar series has no recognised fricative, but its **k** may be defined to German readers as the closure of the *ach-laut*, of Ger. *ch*; never of the *ich-laut*. That is to say, it is always velar, never palatal, even when adjacent to palatal phones, such as **j, i, e, ε, a** (63. 85-90). The lax fricative **h<sup>x</sup>** is developed involuntarily in certain combinations (70).

**67]** **k, g: g**, in our rationalised alphabet, is always the same sound, always plosive, always toned (or whispered), as in *go*. Therefore avoid both the German and the

English fricative pronunciations of that symbol, and the German toneless pronunciation: **k** must not be aspirated (43).

**68]** **ŋ** is the toned (or whispered) nasal (31) of this series. It has precisely the same oral closure as **k** and **g**; and is identical with final *ng* in German, when free from any plosive *k*-ending. The spirate **ŋ̥** exists precisely to the same extent as **m** (44) and **n̥** (58). Words ending in *ng*, and all their derivatives, make *ng* = **ŋ**. Elsewhere it is **ŋg** or **ndʒ**: *e. g.*, **siŋgŋ̥**, but **fiŋgŋ̥**, **twindʒiŋ̥**.

**69]** The configuration of **ŋ̥** or **ŋ** differs little from that of quiet nasal breathing. During such breathing it only needs forced breath to create the one, and a closed larynx to create the other. Hence these two phones are the basis of several primitive interjections. The *groan* is a long **ŋ**: the *grunt* and *snort* are compounded of **ŋ** and **ŋ̥**.

#### LABIO-VELAR SERIES.

**70]** **ɱ**, **w**, are the only two members of this series in English. Like **ɹ** (53) and **j** (63) they are essentially gliding. **ɱ** is also written **hw**. It is not, however, a double phone, but the spirate corresponding to the toned (or whispered) **w**. In normal **ɱ** the labial and velar frictions are equally heard,—neither the latter overpowering, as often in Scotch, nor the former, as sometimes in Irish, pronunciation. A subjective **w** may be observed in **su:[w]iŋ**, **go:[w]iŋ**, just like the subjective **j** (64), and the subjective **ɹ** (101).

#### ASPIRATES.

**71]** **h** is the only aspirate sign in English and the only one which need here be used. There exists of course,

strictly speaking (21), a lax fricative corresponding to each tense fricative: but they do not differ strongly to the ear, and their several occurrence is usually dictated by neighbouring phones, without special volition on the part of the speaker: *e. g.*, after **p**, **t**, **k**, when aspirated, we get **h<sup>f</sup>**, **h<sup>s</sup>**, **h<sup>x</sup>**: before **a**, **ɛ**, **e**, **i** or **j**, we get **h<sup>ɛ</sup>**: before **a**, **ɔ**, **o**, **u**, we get **h<sup>x</sup>**. Sweet notices that sometimes in lax pronunciation *I think* resembles *I hink*: this is **h<sup>θ</sup>**.

### UNIMPEDED PHONES (VOWELS).

**72]** An unimpeded phone may be toned or whispered, never spirate (7). See definition 17-18. Note that **l** (60), and the held part of **m**, **n**, **ŋ** (34) are unimpeded: though **l̥**, **m̥**, **n̥**, **ŋ̥** are not. Note however that though in the former four the breath remains unimpeded, the sound does not. Of all unimpeded phones these have the smallest exit and the least sonority.

**73]** Other unimpeded phones have greater exit, and are therefore more sonorous, but in various degrees. They are divided, according to degree of exit, into four classes, *close*, *half-close*, *half-open*, and *open*. The adoption of four gradations is not arbitrary, but is based upon the recognition, by the ear, of two series, each containing four preeminently distinct types of sound. The Vowels closely representing these eight types are called *primary*; and they are the only primary vowels in English (74).

**74]** These two series are called the *palatal* (**i**, **e**, **ɛ**, **a**), and the *labio-velar* (**u**, **o**, **ɔ**, **ɑ**), because the configurations of the former are narrowest opposite the hard palate, whilst the latter have *two* relatively narrow places, the one at the lips and the other opposite the velum. Note the total absence of the labio-palatal series, represented German by *ü* and *ö*. Therefore never use Ger. *ö* for English obscure vowels (77).

75] Primary vowels occur normally in long stressed positions. Length and stress are well-marked in English, as in German. So are shortness and want of stress: and they both tend to hinder the precise articulation of a primary vowel.

76] Hence a class of *secondary* vowels, which have become normal in English in such positions. A vowel is called secondary so long as it bears any distinct resemblance in sound to its primary. Such vowels are sometimes called *wide*, on supposed physiological grounds.

77] But when an articulation departs still further from any primary type, it produces a vowel which is *obscure*. Vowels of this third class vary much in position, yet resemble each other much more closely in sound than they resemble any primary. Hence four symbols practically suffice:  $\theta$ ,  $\upsilon$  for obscure palatal (or front) vowel;  $\mathfrak{D}$  for obscure velar (or back) vowels; and  $\Lambda$  for one with no special constriction (= Sweet's "unmodified voice"). The difference between  $\theta$  and  $\upsilon$  is that the one is the obscuration of  $i$ ,  $e$ ; and the other, of  $\epsilon$ ,  $a$ .

78] Northern English possesses a fourth class of vowels, called *coronal*, because articulated by lifting the tongue-tip (*corona*) and presenting it to the alveolars, as in  $\mathfrak{I}$ , but never close enough to create friction (100-3).

79] In the accompanying table the sign : stands for length. Vowels not so marked are short. Note that three of the eight chief vowel types are always long, when stressed, and one other is always short. In these cases fully stressed examples of the contrast between primary and secondary cannot be given. Half-stressed examples are given in two cases; but half-stressed vowels are unsteady both in length and quality (137). The terms *half-long* and *over-long* may sometimes be needed to express finer distinctions of length.

80] VOWEL POSITIONS IN ENGLISH.

Primary and Secondary		Obscure			Primary and Secondary	
Palatal		Palatal	Neutral	Velar	Labio-velar	
Close pr.	<i>feet</i>	i:			u:	Close pr.
" sec.	<i>fit</i>	i			u	" sec.
Half-cl. pr.	<i>gate</i>	e:			o:	Half-cl. pr.
" sec.	<i>propagate</i>	e			o	" sec.
Half-op. pr.	<i>dairy</i>	ɛ:			ɔ:	Half-op. pr.
" sec.	<i>bed</i>	ɛ			ɔ	" sec.
Open pr.	.....	wanting	wanting	ɔ:	father	Open pr.
" sec.	<i>man</i>	a	wanting		.....	" sec.
Coronal, long (when stressed)		bairn ɛ:, burn ʌ:, barn ɔ:, born ɔ:				

## PRIMARY AND SECONDARY VOWELS.

81] These are best studied in the order **i, e, ε, a, ɑ, ɔ, o, u**, following the V-shaped line in the diagram. This oblique arrangement is used to remind the student (*a*) that the palatal passage not only grows wider from **i** to **e** and **ε**, but also extends further and further back: (*b*) that the labial and velar constrictions not only grow narrower from **a** onwards to **u**, but that the latter constriction also extends further and further, both back and forward.

82] Thus arranged, these vowels are found to be in the order of their greatest similarity, both of articulation and quality. Compare 11-14. We begin at **i** with a short narrow palatal passage leading into a large pharyngeal cavity. In **e**, and again in **ε**, the passage grows longer and wider. In **a** and **ɑ** the passage is wider still, save that it is pinched at the velar end,—a little in **a**, and more so in **ɑ**. Then the lips contract successively for **ɔ, o, u**, and the velar passage contracts and lengthens *pari passu*. Hence **i, e, ε** have been called *tube vowels*: **a** and **ɑ**, *open-cavity* vowels: **ɔ, o, u**, *close-cavity* vowels, — from the shape thus given to the oral part of the articulation.

83] The vowels marked close and half-close in our table (80) are all articulated with certain degrees of jaw-opening, which admit of but little change. But those of the open and half-open classes are sometimes articulated with much wider jaw-opening than usual. The internal parts are then so re-arranged as still to preserve the due relation of the resonances: for the primary vowels all owe their individuality to the establishment of definite acoustic relations of this kind. Hence another, sometimes useful, division of vowels into *expansible* and *inexpansible*.

84] Northern, like all other, English, is contrasted with both German and French by a love of gentle beginning

and gentle cessation, which finds its chief scope in vowels. It is this tendency which lies at the root of the Southern diphthongs and glides. But in the North it does not go so far.

PALATAL (= FRONT) SERIES.

85] **i** long in North-Eng. is the same as Ger. long *i*. It has neither a fore-glide of secondary **i** nor a necessary after-glide of **j**; though the latter may arise through combinations (64). But it is slightly less close than French **i**. Lip-spreading is exceptional,—rhetorical.

86] **i** short is decidedly secondary. Primary **i** arches the tongue towards the alveolars: this secondary **i** arranges the tongue as parallel as possible to the alveolars and to the hard palate. The vowel appears then to lose some part of its resonance, and with it some part of its primary individuality. But there is no need in N.-Eng. to discriminate also in quality between the stressed and unstressed **i** in *pity*. Final *-y* after consonant is always this secondary **i**.

87] **e** long is not found quite pure in N.-Eng. In articulation it has always a brief off-glide of secondary **i**, best heard before **d**, *e. g.*, in *fade* (**fe:ɪd**). But this glide is so brief that the spirate on-glide of **k**, **t** or **p** is enough to obliterate it; *e. g.*, in *bake*, *cape*, *gate*. These are **be:k**, **ke:p**, **ge:t** to the ear, though the tongue-motion is identical. This glide is weak before any spirate. The vowel is therefore best written **e:ɪ** before toned (and whispered) phones and finally, but **e:** before spirates. The quality of the **e** is that of Ger. long **e**, a little less close than Fr. *é*.

88] In half stressed positions this **e:** or **e:ɪ** is more or less shortened and more or less secondary in quality.

This especially happens to the ending *-ate*. Further obscuration brings it to **ə** and **ʌ**, *e. g.*, **sɛpɛrət**, vb.: **sɛpɛrət**, adj., colloq. **sɛprət**. This same **ə** sometimes stands also for a short stressless printed *e*, especially in the endings **-əd**, **-əz**, **-ədʒ**, **-kət**, but it then never goes over to **ʌ**, *e. g.*, **landəd**, **fɪʒəz**, **kələdʒ**, **mā:kət**. But note carefully what **ə** means in this book (77), its articulation not being far from those of **e** and **i**.

**89]** **ɛ** long is only found in N.-Eng. before prevocalic **r**, *e. g.*, **bɛ:riŋ**; **ɛ** short is the normal short printed *e* of *red*, *men*, &c., and departs but little, under stress, from primary **ɛ** (= Ger. long *ä* or Fr. *é*). But stressless **ɛ** rarely keeps this quality unless shielded on one or both sides by combined consonants; *e. g.*, in **'abdʒɛkt**, **'kɔmənt**. It may become **ʌ**, *e. g.*, **ɛksələnt**, **prɔbləm**; or **ə** (88); or **i**. The last result is favoured when stress sets in on the succeeding consonant, *e. g.*, **pi'tiʃən**, **di'su:itʃud** (= *petition*, *desuetude*).

**90]** **a** fully long does not occur in N.-Eng. Short **a** is the vowel of *man*, *cat*, &c., and resembles Fr. *a* in *patte*. It is distinct from S.-Eng. **ǣ** (**æ**). By obscuration it passes into **ʌ** as in *about* (**ɛbaut**). It is often heard half-long in words like *glass*, *chaff*, *cast*, where the South has a long or overlong **a**.

#### LABIO-VELAR (= BACK) SERIES.

**91]** **ɑ** long, as in *father* or in Ger. *fahren*, is rather rare in N.-Eng.: but see 100 and 141. There is no short **ɑ** sound in Eng. Beware therefore of using this German short **ɑ** for Eng. short **a**.

**92]** **ɔ** long as in *law*, or in Fr. *tort*, differs from **ɔ** short, in *cot*, chiefly by wider jaw-opening and greater sonority (83), but also by a slightly reduced distinctness



of quality. Both are more decidedly half-open than German short *o*. Further obscuration brings *ɔ* to *ɒ*. In N.-Eng. syllables spelled *off*, *oft*, *oss*, *ost* are short: *e. g.*, **dɒf**, **sɒft**, **lɒs**, **kɒst**.

**93]** *o* and *u* are commonly called *rounded* vowels. But there is no literal lip-rounding in ordinary English, nor any protrusion. The same acoustic adjustment is produced, less perfectly, by mere vertical approach. Exceptionally, rounding is cultivated for rhetorical effect.

**94]** *o* long, as in *loan*, resembles *oh* in Ger. *lohn*. But see 93 and 84. It never, in N.-Eng., closes to a **W** position, though a slight subjective **W** arises in certain cases (70). It keeps its quality before **r**, *e. g.*, **glɔ:ri**, not **glɒ:ri**; **stɔ:ɪ**, not **stɒ:ɪ**.

**95]** In half-stressed and in final stressless positions rhetorical long *o* loses more or less both in length and clearness, even to the extent of becoming short and secondary, *e. g.*, **wɪndɔz**, **rɒdɔ'dendran**. In other stressless positions it even lapses into short *ɔ*; *e. g.*, **rɔ'bast**, **rɔ'te:ʃən**. Stressed short *o* does not exist.

**96]** N.-Eng. long *u* resembles German long *u*. But see 93 and 84. The velar passage is shorter and wider than in Fr. *ou*. For long stressed printed **u** (= **ju:** in S.) after **l**, **r**, **s** the North generally maintains the earlier **u**, *e. g.*, **lu:t**, **kru:d**, **su:** (= *lute*, *crude*, *sue*). For printed *oo*, the North often maintains long **u** where the South has shortened it, *e. g.*, **ku:k**, **ru:m**. Also long **u** before **r**, *e. g.*, **ʃu:ɪ**, not **ʃɔ:ɪ**; **dju:riŋ**, not **djɔ:riŋ**.

**97]** Short *u* closely resembles German short *u*. It is more laxly articulated both at lips and velum than long **u**, and is decidedly secondary in timbre. It stands for stressed *oo* in *foot*, *good* etc., and often replaces rhetorical

long **u** in stressless and half-stressed positions, *e. g.*, in **valju**, **rɛpju'te:ʃʌn**. Obscuration carries **u** to **ɒ** and **ʌ**, but only in vulgar or careless speech. Avoid these sounds even in stressless *to*, *do*, *you*, *would*, *should*, &c.

### OBSCURE VOWELS.

**98]** **ə**, **ɜ**, **ɒ**. Obscure vowels have vague articulations. Not being based upon arithmetically definite relations of resonances, they are at best but feebly distinguished, and shade off into each other by imperceptible degrees. Sounds of the class **ə** result usually from the obscuration of rhetorical stressless **e** or **i**; and of **ɜ** from **a** or **ɛ**; but see 88. 89. So **ɒ**, from **u**, **o**, **ɔ**, **ɑ**. The usual position of **ə** is nearest **e**; of **ɜ**, nearest **ɛ**; and of **ɒ**, nearest **ɔ**.

**99]** **ʌ** is more fixed, because it is the habitual short stressed printed *u* in *but* etc. It also results, in a less fixed form, from the levelling of **ɜ** and **ɒ** by careless speakers. In neither case is it identical with the Southern vowel. That is rather **ɜ**.

### CORONAL VOWELS.

**100]** Coronal vowels are all represented in print by vowel-sign+*r*. But it is only the expansible (83) class of vowels which, from its greater mobility of articulation, is readily capable of coronal development. Hence come the four forms **ĕ**, **ĭ**, **ǣ**, **ǟ**,—all long when fully stressed; but under weaker stress they lose, first in length and then in quality, until all are levelled under short **ĭ** (103). For the rest see 113.

**101]** In a coronal vowel, the vowel configuration seems to be shifted backwards, so that its exit is no longer at the lips, but between the tongue-tip and the palate. The

vowel, thus secluded, loses somewhat both in quality and sonority, but the gliding of the tongue towards or from an **ɪ** position gives also a clear simultaneous sensation of **ɪ**, though no fricative position is really reached. Compare the other hiants **j** (64) and **w** (70).

**102]** These coronal symbols are chosen to indicate timbre rather than articulation; *e. g.*, **ǣ** and **ǿ** indicate sounds which are in the main those of **æ** and **ɔ**; but their articulations are not labio-velar, but coronal-velar, with the velar constriction shifted somewhat back from the normal **æ** and **ɔ** positions, so as to maintain the same proportionate division of the configuration.

**103]** **ĩ** occurs also as a short vowel in stressless, and colloquially in half-stressed, syllables. It appears also as a brief second element in the coronal diphthongs (111) arising from inexpandible vowels + *r*. This non-syllabic off-glide may be written **ĩ**.

## GENERAL FEATURES OF ENGLISH PHONES.

**104]** Note the absence of lip-spreading (85), of rounding and protrusion (52, 93), of prompt beginning and prompt ending (84), of palatal consonants and labio-palatal vowels (63, 74). Note on the other hand the wealth of coronal-alveolar articulations, leading to a habitually retracted, flat, or even up-turned attitude of tongue (45), the tendency to glide (84), the markedness of stress and stresslessness (75), and its consequences (75-77).

## PHONES IN COMBINATION.

### I. SYLLABLES.

**105]** Speech is a succession of sounds continually rising and falling in sonority. Each single short wave of sonority, one rise and one fall, is a *syllable*.

**106]** Sonority is massiveness of subjective impression, whether tone or noise. Force, *i. e.* stress, always increases sonority, so long as the phone remains the same. But phones differ vastly in inherent sonority. Especially do toned phones excel toneless; open toned phones excel close ones (73); and primary excel obscure (98). Yet relative sonority may be modified, and sometimes even reversed, by proper application of stress, *e. g.*, in **fist**, **fits**, the **s** and **t** are stressed so as to change places in order of sonority. See 107.

**107]** When a syllable consists of one phone, the rise and fall of sonority is created simply by the incision and decline of stress. But when it consists of two or more phones the less sonorous phones must come before or after the most sonorous phone, in order of sonority. The most sonorous phone of a syllable is its *vowel*: the rest are its *consonants*.

**108]** Impeded phones are, as a rule, consonants; unimpeded phones, vowels (19). But the real distinction is that of function. The **s** of hissing, the **ʃ** of hushing are, for the moment, vowels. Cp. 34, 44, 60.

**109]** To assist the rise or fall of sonority a whispered phone is often substituted, partly or wholly, for a toned one; *e. g.*, compare **re:ɪdz** (*raids*) with **re:ɪzd** (*raised*). This is the usual fate of final toned fricatives in English after stops. Other final toned fricatives usually begin with full tone, but sink through whisper to silence: except in imitative words, such as **baz**, **hwiz**. Thus *his* is really **hizz**,—the **z** dropping from tone to whisper.

#### DIPHTHONGS.

**110]** Sometimes the vowel of a syllable is not continuant, but gliding (16); it passes from one type of sound to another. The transition may be slow or quick,

and therefore audible or inaudible. The latter is the Northern characteristic.

**111]** Diphthongs may be *appetent* or *hiant* (16, 22), *i. e.*, they may glide from a more open to a less open vowel or *vice versa*. Examples of the latter class are the *coronal diphthongs* (103, 113).

**112]** The appetent diphthongs are **ai**, **oi**, **au**, where each letter has its usual short value (86, 90, 92, 97). Contrast with these the incipient diphthong **ei** (87), whose second element is very much shorter than the first.

**113]** Hiant diphthongs exist only in the coronal **i:ĩ**, **o:ĩ**, **u:ĩ**, where the first element has the quality and nearly the length of **i:**, **o:**, **u:**, but the second element is a short and stressless **ĩ** glide. Thus only do they escape the tendency (arising from the superior sonority of the second element) of all hiant diphthongs, either to split into dissyllables, or to convert the first element into a **j** or **w**. Note the distinction between **lo:ĩ** (*lore*), monosyllable, and **lo:ĩ̃** (= *lower*), with the syllabic **ĩ̃**.

**114]** Monosyllabic **e:ĩ** does not exist; it always changes to **é:ĩ**, *e. g.*, *prayer* = **pré:ĩ**.

**115]** Triphthongs arise when **ai**, **oi**, **au** are followed by the same **ĩ** glide, representing printed *r*: and good speakers keep triphthongal *hire*, **haiĩ**, distinct from *higher*, **haiĩ̃**, dissyllable.

**116]** This **ĩ** glide changes to real **r** when a vowel follows; *e. g.*, **hi:riŋ**, **hai:riŋ**, **hai:raut** = *hearing*, *hiring*, *hire out*. Sometimes a slight **ʌ** glide still precedes the **r** here, but the absence of it is not a fault.

117] Both diphthongs and triphthongs seem to have uncommon power to resist obscuration. Deterioration sets in rather by loss of the weaker element, *e. g.*, **a'do:nt** for *I don't*; **fla:AZ** for *flowers*, &c.

#### EFFECTS OF CONTACT.

118] Refer to 53, 54, 55, 57, 58, 61, 63, 64, 66, 68, 70, 71, 85, 87, 89, 94, 96, 100. All these changes are in the direction of *assimilation*: but careless and vulgar speech allows this process freer play and furnishes more striking examples (34, 177, 236).

119] Complete elision of a consonant is very rare in N.-Eng. Such a sentence as **ai kəŋ go: dʒAS so su:n ez wenzdi** for **ai kə:nt go: dʒAST so su:n ez wɛdnzdi** would not pass as good English in any of its three consonantal lapses.

120] But subtler changes occur almost automatically (55). When any toned (or whispered) sound is followed by **p**, **t**, or **k**, it is curtailed a little; because the glottis must open to prepare for the following spirant. A vocalic example is seen in 87; but the **l** of **bo:lt** and the **ŋ** of **baŋkĀ** suffer a like curtailment. Compare **bo:ld**, **baŋgŏ** (*Bangor*).

121] Complete elision of a stressless vowel is frequent in conversation. But here also there are subtle differences, *e. g.*, stressless **-an**, **-al** change very easily into syllabic **n**, **l** after the other coronals **t** and **d**: easily also after **s**, **z**, which are nearly coronal (49): but less easily after **ʃ**, **ʒ**, which are a step further from being coronal (51). There is then always an **ʌ** glide, just audible, between the two positions: *e. g.*, **pā:sl**, but **pā:fāl**.

## EFFECTS OF PHONIC STRESS.

**122]** Stress may be *phonic*, or *syllabic*, or *rhetorical*; *i. e.*, it may vary (a) from phone to phone in the same syllable, or (b) from syllable to syllable in the same word (or stress-group), or (c) from one word (or stress-group) to another word (or stress-group) in the same sentence or discourse (4). Stress varies even within the phone; but that is outside the scope of this work.

**123]** Instances of the effects of phonic stress on phonic quality and office have been already given for consonants in 23, 106, 109 and for vowels in 84, 113, 115. For syllabic stress see 137.

## II. WORDS.

**124]** Words are the logical elements, just as phones are the acoustic elements of speech. It is by varying their arrangement that all meanings are expressed. Being elementary, they are indissoluble. They have no other phonetic quality in common. They may contain one or several syllables. At times they coalesce, to form new words (210).

**125]** In English, a word may even differ considerably in its phones, under varying degrees of stress, without ceasing to be the same word, *i. e.*, to have the same logical effect. See 137-9.

**126]** Hence an important distinction between the *formal* and the actual pronunciation of a word. The formal pronunciation is that which is heard when the word is fully stressed, *e. g.*, when it forms, alone, the answer to a question.

**127]** In most words the formal pronunciation differs little from the most usual. But in most auxiliaries, prepositions, conjunctions, and other minor words, the

formal pronunciation is exceedingly rare: because such words are ordinarily stressless, and their pronunciation is more or less modified by this want of stress. See 177. 236.

### III. STRESS-GROUPS.

**128]** There is no such separation heard between words spoken as is seen between words printed,—especially in a language so full of connective words as the English. Compare the Latin *hominis* or *fuert* with the English *of-a-man* or *may-have-been*. There is no more break between the syllables in the one case than in the other. Connected words like these are always pronounced continuously in what are called *stress-groups*.

**129]** A stress-group is properly measured from one zero of stress to the next; and when so measured it is found to be a logical as well as an acoustic division.

**130]** This fact has been often put out of sight in phonetic texts by marking the stress-groups not from zero to zero, but from maximum to maximum, like bars in music, quite irrespective of the words and sense. But in speech the individual word is indissoluble (120), both logically and acoustically; and any system which chops words in two not only fails to explain the use of the stress-group in language, but helps to conceal that use.

**131]** Stress-groups may be either *simple* or *compound*, *i. e.*, they may comprise either one or several waves of syllabic stress. A wave of stress contains no more than one rise and one fall. In a compound stress-group each wave is separated from the next by a temporary relaxation (not zero) of stress.

**132]** Take an example, full of simple stress-groups, from Tennyson's Bugle-Song in *The Princess*:



<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>1</sup>  
 'blo: 'bju:gl || 'blo: ||  
<sup>2</sup> <sup>7</sup> <sup>4</sup> <sup>3</sup> <sup>5</sup> <sup>1</sup> <sup>6</sup>  
 'set | ðe waild 'eko:z | 'flaiiŋ ||  
<sup>2</sup> <sup>1</sup> <sup>3</sup> <sup>1</sup> <sup>2</sup>  
 and 'ans̄ || 'eko:z ||  
<sup>1</sup> <sup>2</sup> <sup>1</sup> <sup>2</sup> <sup>1</sup> <sup>2</sup>  
 'daiiŋ || 'daiiŋ || 'daiiŋ.

The single bars stand for relaxations, the double bars for cessations of stress. The figures indicate in each stress-group the order of strength of each syllable. All the groups but one are seen to contain one wave only.

**133]** But compound stress-groups (like the second line above, which contains three waves,) are much more common than simple ones. It is inconvenient to have more than one sign for stress. It will be at first indicated in our transcriptions by ' preceding the strong syllable of each stress-wave. But the number of intermediate degrees of stress (see figures above) is only limited by the power of the ear to discriminate them. This is seen still more convincingly in a single word, such as

<sup>4</sup> <sup>2</sup> <sup>5</sup> <sup>3</sup> <sup>6</sup> <sup>1</sup> <sup>7</sup> <sup>8</sup>  
 in 'kəm|pri'hensi|'biliti.

We may use the expressions *secondary stress*, *half stress* and *weak stress* as intermediate to full stress and stresslessness. As accent in English falls usually on initial syllables it will be possible, as the student advances, eventually to leave it unmarked in such cases, but not elsewhere.

**134]** The degrees of subjective stress do not always exactly tally with the degrees of physical force employed. There is a natural decline in force from the beginning to the end of an expiration. The ear instinctively allows

for this, inferring rather the relative *effort* than the relative *force* of each syllable.

**135]** It is not of much use to mark breath-groups (4) in phonetic texts, because (a) they vary with the rate of breathing and the rate of speech, and (b) everyone learns in his own language to take breath at those places where there are the greatest logical pauses,—if he can: for the lungs only obey within limits. The breath period may be increased or decreased by one-half, not more,—and not twice in succession.

**136]** The period, colon and semicolon always indicate a zero of stress; but in modern books the comma is often addressed more to the eye of the reader, for logical reasons, than to his ear. In our texts we shall avoid the colon, for fear of confusion with our sign of length (:), and we shall drop the comma when it does not indicate any zero of stress, as in *Blow, bugle, blow* (128).

**137]** Wide changes of stress take place in English, and have a great influence on the length (88-90), quality (95-100), and even the existence (121) of vowels. This results partly from change of rhetorical emphasis (compare *its'so:* with *i'tizso*), partly from change of stress within the word (compare *sĀ've:ī* vb. with *'sĀ:veī*, sb.), but chiefly from the style and purpose of the speaker.

**138]** Shades of speaking style are innumerable. We shall herein mark four: (A) the formal, which is only heard on the most solemn occasions, such as those of prayer, Bible reading and liturgical services, (B) the careful and dignified, such as is heard in public speaking, and in the best conversation, (C) the careless but tolerated, as containing no very disgraceful errors, (D) the vulgar, containing errors not current in good society. Numerous examples are hereafter given (142, 177, 236),

distinguished always by these letters A, B, C and D. See also Preface to the Texts.

**139]** Style A contains very few syllables which are quite stressless, and very few vowels which are quite obscure. Style B has more of both, but is sparing of elision. Style C exaggerates weakness of stress, and consequently has frequent elisions, and still more frequent obscurations. In style D it often happens that the fully stressed syllables alone preserve their formal quality. Style B is the one which the student should aim at. The others are to be heard every day. But style C ranks only as excusable English; and it is easy to drop from it into style D, which is inexcusable. Moreover, faults are habitually overlooked in rapid speech which may and often do sound quite vulgar when spoken deliberately: and the foreigner's English is usually much slower than the Englishman's.

### GENERAL CHARACTER OF NORTHERN ENGLISH.

**140]** The differences of North and South are nearly all phonetic (but see 237, end). Many have been noted already (85-94, 96, 99, 110). The North is much less tolerant of obscurations and elisions; also of assimilations, such as 'ne:tʃ<sup>r</sup>l̄, 'so:ldʒ<sup>r</sup>l̄ (or 'so:dʒ<sup>r</sup>l̄) instead of 'ne:tʃ<sup>r</sup>l̄, 'so:ldʒ<sup>r</sup>l̄. It is much less tolerant of pronunciations which go against the normal force of the spelling, such as the *z* in di'z<sup>r</sup>l̄:n, di'z<sup>r</sup>ɔn<sup>r</sup>l̄, 'səkrifaiz, əb'siz<sup>r</sup>ən, træn'siz<sup>r</sup>ən (*discern, dishonour, sacrifice, abscission, transition*). It is much less tolerant of dropt *h* and dropt *r*; and the insertion of an unprinted *r* between vowels (the *aid'i:RAVIT!*) is entirely vulgar. Spelling has operated not only to preserve pronunciation, as in the resistance to lengthening of words like *loss, cost, off, soft* (92), and the like, ending

in consonantal signs, after single vowel-signs, but also to change it, as in **də:nt**, **dʒə:nt**, **lə:ndri**, where the *au* of the spelling has changed former **ɑ:** into **ə:**. The like has happened generally to formerly silent *h*, which is now observed only in *hour*, *heir*, *honour*, *honest*, and derivatives. Possibly the same influence is seen in a noticeable tendency to regularise the pronunciation of *or*+const. into **ɔ:**, though in many words it has been, and still generally is **o:ɪ**, e. g., **ko:ɪd**, **po:ɪt**, **fo:ɪdz**, **po:ɪk**. Cp. the more normal **lɔ:d**, **ʃɔ:t**, **dʒɔ:dz**, **fɔ:k**, which have always **ɔ:**.

141] As to the doubtful **a** or **ɑ:** (90), the North leans strongly to the former, but with exceptions. All words which have lost *l* have **ɑ:** (**bɑ:m**, **hɑ:f**, **sɑ:v**). So also **'fa:ðl̩**, **'ra:ðl̩**, **'mɑ:stl̩**, **'plɑ:stl̩**, **pa:θ**, and the abbreviations **kɑ:nt** and **ʃɑ:nt**. Words ending in *-mand*, and derivatives all have often **ɑ:**. The rest of the doubtful class generally make the **a** slightly longer than in **bad**, **man**, **kab**, but there is no such lengthening nor such wide dissimilation of printed *a*+const. as is heard in London **tʃɑ:f**, **glɑ:s**, **plɑ:nt**, and **bæ:d**, **mæ:n**, **kæ:b**.

# GRAMMAR.

## THE ARTICLES.

**142]** There are two articles, the definite (*the*), and the indefinite (*a* before consonants, and *an* before vowels). They vary phonetically as under: see 138.

	A	B	C	D
Before vowels	ðī:	ðī:, ði	ði	ði
"    "	an	an, ən	ən, ʌn	ʌn
"    consonants	ðe	ðe	ðʌ	ðʌ
"    "	a	a, e	e, ʌ	ʌ

## THE NOUN (SUBSTANTIVE).

**143]** English nouns have three cases, nominative, objective and possessive. Most English nouns possess acoustically but one inflection, which serves alike as possessive singular and for all cases of the plural, *e. g.*, *cat's*, *cats*, *cats'* are all alike **kats** in sound. The objective case is so called because it often expresses the indirect (dative) object as well as the direct (accusative) object.

**144]** This inflectional ending may be **-s**, **-z**, or **-əz**. It is **s** after all spirate sounds, except **s** and **ʃ**; **z** after all toned (or whispered) sounds, except **z** and **ʒ**: and **əz** after **s**, **ʃ**, **z**, **ʒ**: *e. g.*, **sɪts**, **sɪ:dz**, **bɔɪz**, **fɪʃəz** (= *fish's*, *fishes*, *fishes'*).

145] A few nouns in **θ**, **f**, and **s** change these into the toned **ð**, **v**, **z** in the plural: *e. g.*, **pa:ðz**, **o:ðz**, **mauðz**, **ju:ðz**; **ka:vz**, **ha:vz**, **li:vz**, **θi:vz**; **səlvz**, **əlvz**; **laivz**, **naivz**, **waivz**; **lo:vz**; **wulvz**; **skū:vz**; **hwō:vz**; **hauzəz**. But the possessive singular is **pa:θs**, &c. according to rule.

146] A few names of animals keep the same forms in the plural as in the singular, and have therefore only the possessive inflection: *e. g.*, **fi:p**, **swain**, **di:i**, **graus**, **traut**, **'saman**, and most kinds of fish: but not **'həriŋz**, **'hadəks**, **so:lz**, **i:lz**, **sprats**, **'mino:z**. So also a few nouns of quantity, **bre:s** (= 2), **gro:s** (= 144), **sto:n** (= 14 lbs), and frequently also **p:ē** (= 2), **'dāzen** (= 12), **sko:i** (= 20), **'handrədwe:t** (= 112 lbs): but these are much fewer than formerly.

147] Relics of plural by vowel-change are **fut**, pl. **fi:t**; **tu:θ**, **ti:θ**; **gu:s**, **gi:s**; **maus**, **mais**; **laus**, **lais**; **man**, **mən**. At the end of compounds **-man** and **mən**, being unstressed, often both become **-man**. Relics of plural in **-en** are **əks**, pl. **əksən** and **'bradā**, **brədren** (of one community, but **'bradāz** of one family), and in poetry **ʃu:n** for **ʃu:z**, **kain** for **kauz**; and **ain** or **i:n** for **aiz**. Still more irregular are **'wumen**, pl. **'wimən**: **tʃaild**, **'tʃildren**: **'pəni**, **pəns**. But **'peniz** is the plural when penny-pieces are meant.

148] All the words in 147 form their possessive plural from their nominative plural by the rules given in 144 for the singular, *e. g.*, **'gi:səz**. The possessive inflexion is dropt in *for goodness* (*conscience, righteousness, &c.*) *sake*, and after **s** or **z** in polysyllabic proper names, *e. g.*, **her'o:diəs**, **'so:kratiz**; unless very familiar, *e. g.*, **'alisəz**, **'pā:kinzəz** (*Perkins's*). It is always attached to the end of a compound noun, or noun phrase, *e. g.*, **a 'nait erants**

'spi:f; ðe 'siti ov landenz 'dets; 'dʒe:ɪmz, 'dʒɒn end 'təməsəz 'fɑ:ðl̩.

149] But the plural sign on the contrary, attaches itself in such cases to the word containing the main substantive notion: **nait** 'erant, 'fɑ:ðl̩zinlə:, 'hō:sgɑ:dz, ðe 'dets ov ðe 'siti ov 'landən.

150] The possessive is often used as an apparent nominative or objective, through ellipses of the word *church, house, shop, office*, or the like: *e. g.*, **at** snt 'pə:lz, tu mai 'brɑ:ðl̩z, frəm 'hwaitliz (*shop*). Another idiomatic use of the possessive (after *of*) extends also to the pronouns. This use is originally partitive; so that **a** 'frænd ov main (or ov mai 'fɑ:ðl̩z) means 'wan ev mai (or mai 'fɑ:ðl̩z) 'frændz. But it is also used when only one of the class exists, *e. g.*, ðis 'wɒtʃ ov main, ðæt 'hed ov ju:ɪz (*familiar and depreciatory*).

### THE ADJECTIVE.

151] The Eng. adjective is never inflected for gender or case: and only two are inflected for number: **ðis**, pl. **ði:z**; **ðat**, pl. **ðo:z**. But many adjectives of two syllables, and nearly all those of one syllable, are inflected for comparison. They form the comparative by adding -l̩ to the positive; and the superlative by adding -est.

152] Adjectives of three syllables and upwards are compared by means of the adverbs *more* and *most*. Participial adjectives must always be compared in this way, even if monosyllabic, *e. g.*, **wɔ:ɪn**, **bent**; and there is no adjective which cannot be thus compared, if rhetorical reasons so dictate.

**153]** Those dissyllables which end in a vowel or vocalic l (*-ble, -tle, &c.*) prefer inflection: those ending in **-ful, -les, -ig, -ød, -if, -as** reject it. The rest vacillate: but final stress is favourable, and final double consonants are unfavourable, to inflection. Inflection is used more freely before the noun than after it, *e. g.*, **ðē 'nevā 'wəz ɐ pə'laitā man; 'no: man wəz 'evā mo:ɪ pə'lait; ðē 'nevā wəz ɐ 'man mo:ɪ pə'lait.**

**154]** A few superlatives end in **mo:st**, *e. g.*, **'təpmost, 'autāmost.** Quite irregular are **gud, betā, best; bad, wā:s, wā:st; litl, les, list; matf (or mēni), mo:ɪ, mo:st; fū:, fū:ðā (or fā:ðā), fū:ðest (or fā:ðest).** Use **eldā** and **eldest** of persons only; and never use **eldā** before **ðan.**

**155]** The first nineteen numerals are **wan, tu, θri, fo:ɪ, faiv, siks, sev(Λ)n, et, nain, ten, ilɛ'v(Λ)n, twelv, θā:ti:n, fo:ti:n, fifti:n, siksti:n, sev(Λ)nti:n, e:ti:n, nainti:n.** The syllable **ti:n** is stressed when predicative, unstressed when attributive: *e. g.*, **aim θā'ti:n tu'deɪ, 'θā:ti:n ji:ɪz 'o:ld.** See also **sko:ɪ** (157).

**156]** The other tens are **'twenti, 'θā:ti, 'fō:ti, 'fifti, 'siksti, 'sev(Λ)nti, 'e:ti, 'nainti.** Units are added by merely suffixing them, *e. g.*, **'θā:ti 'faiv.** But under 50, and if not part of a larger number, we may say **'faiv end 'θā:ti,** and the like.

**157]** The remaining numeral words are **'hundred, 'θauzand, 'miljən.** As adjectives these take no inflection, *e. g.*, **1,150,701 = a'miljən, wan 'hundred, and 'fifti**



'**Θauzand**, 'sɛvŋ 'handrɛd and 'wan. Compare **Θri:sko:ɪ** (= 60), and **fo:ɪsko:ɪ** (= 80). But as nouns they are inflected, *e. g.*, **sam 'sko:ɪz**, **sam 'Θauzandz ɒv 'pi:pl**. At the beginning of a number use **a** instead **wan**, and use **and** to connect tens and units to higher denominations, but nowhere else.

**158]** In sums of money place **and** always, and only, before the pence. The word **filiŋz** is generally dropt if there are also pounds or pence, *e. g.*, '**Θri: paundz 'faiv** (= 65 s.), **faiv an 'tʌpʌns 'he:pʌni** (5 s. 2½ d.). Notice '**Θripans** (3 d.) and the adjectives, '**tʌpʌni** and '**Θripʌni**, with vowel-change. Also the nouns '**he:pʌθ**, '**pɛnʌθ** (= *halfpennyworth*, &c.)

**159]** As to time, say '**hʌ:f past 'faiv** (5. 30), **v 'kwɔ:tʌ tu 'siks** (5. 45), '**twenti 'minits 'past 'twɛlv** (12. 20), '**twenti 'nain 'minits tu 'wan** (12. 31). But for railway purposes say '**faiv 'Θʌ:ti**, '**twɛlv 'Θʌ:ti wan**, &c.

**160]** The first eight ordinals are **fʌ:st**, '**sɛkʌnd**, **Θʌ:d**, **fo:ɪθ**, **fiftθ**, **sikstθ**, '**sɛv(ʌ)nθ**, **e:tθ**. Elsewhere **θ** is added after all consonants, and **-vθ** after all vowels, *e. g.*, **hundredθ**, **twentieθ**. But in all compound numbers the ordinal modification only affects the final element, *e. g.*, '**hundred and 'sɛkʌnd**, '**wan and 'Θʌ:ti:vθ**.

**161]** Never say **wan taim**, **tu taimz**, for **wans**, **twais**, *adv.*; but **Θrais** and **Θri:taimz**, may be used indiscriminately.

## 162]

## THE PRONOUNS.

	1. pers.	2. pers.	3. pers.			
S. Nom.	<b>ai</b>	<b>đau</b>	<b>hi:</b>	<b>ʃi:</b>	<b>it</b>	<b>wan</b>
Poss.	<b>main, mai</b>	<b>đain, đai</b>	<b>hiz</b>	<b>hĀ:z, hĀ:</b>	<b>its</b>	<b>wanz</b>
Obj.	<b>mi:</b>	<b>đi:</b>	<b>him</b>	<b>hĀ:</b>	<b>it</b>	<b>wan</b>
Pl. Nom.	<b>wi:</b>	<b>ju:</b>	<b>đe:ĩ</b>			<b>wanting</b>
Poss.	<b>au:ĩz, auĩ</b>	<b>ju:ĩz, ju:ĩ</b>	<b>đe:z, đe:</b>			
Obj.	<b>as</b>	<b>ju:</b>	<b>đem</b>			

Where two possessives are given, the first is used substantively and predicatively, the second attributively, *e. g.*, **mai buk iz main; do:nt te:k main**. The second person plural must be used for the singular also, except in addressing God, and poetically. The alternative form **ji:**, for **ju:**, is also now poetical only.

**163]** Reflexive pronouns have no nominatives. In 1. and 2. pers. they are formed by adding **self** or **selvz** to the attributive possessive—**mai'self**, **đai'self**, **au'selvz**, **ju' selvz**: but in the 3. pers. to the objective,—**him'self**, **hĀ'self**, **it'self**, **wan'self**, **đem'selvz**. But precisely the same forms may be used, with a noun or pronoun in apposition, both in the nominative and the objective, as emphatic pronouns, *e. g.*, **đe 'bɔi him'self 'hĀ:t him'self**. The emphatic possessive is always **mai 'o:n**, **đe:r 'o:n**, &c. (= attrib. poss. + *own*).

**164]** The only case in which the gender of English nouns need be regarded is in the choice of pronouns. A ship or boat is always *she*: a small child, or an animal of unknown gender, is usually *it*. Otherwise gender

follows nature. In all *interrogatives* and *relatives*, singular and plural, and masculine and feminine, are identical.

165] The *interrogatives* are **hu:** (poss. **hu:z**, obj. **hu:m**) **hwæt**, and **hwitf**. The first is masc. and fem.; the second, neuter; the third is used only partitively of all genders, *e. g.*, 'hwitf **ov ðem** (men, women or things) **did ju 'si:?** 'hwitf 'man (or woman or thing, out of a given group) **did ju 'si:?** But **hu:** is strictly a pronoun, and in adjective uses **hu:** is replaced by **hwæt** in both genders; *e. g.*, 'hwæt 'man? 'hwæt 'wamen? as well as 'hwæt 'θij?

166] The *relatives* are masc. and fem. **hu:** (poss. **hu:z**, obj. **hu:m**), neuter **hwitf** (poss. **hu:z**, or oftener **ov hwitf**) and **ðat**, of all genders. The last has no possessive, but substitutes **hu:z**, or **ov hwitf**. It is also incapable of being governed by any preposition, unless the preposition can be tacked on to the verb. But this may be done with nearly all prepositions, except the **ov** of the possessive. To use this thus is a vulgarism. Colloquially **ðat** is preferred to **hu:** and **hwitf**, when the force of the clause is demonstrative, *e. g.*, **ðe 'man (ðet) ai 'bø:t ðe 'buk frøm**, rather than the formal **ðet 'man frøm 'hu:m ai 'bø:t ðe 'buk** (see 169). But do not say **ðe 'man (ðet) wi 'sø: ðe 'haus ov; ðe 'hil (ðet) wi 'sø: ðe töp ov**. Say **hu:z haus, hu:z töp**. Adjectively, **hwitf** only is used, of all genders and rarely; 'hwitf 'θij iz v 'mistari; 'hwitf 'se:im 'man 'met mi v'gen 'jestädi.

167] Completed relatives (*i. e.*, relatives containing their own antecedent) are **hwæt**, **hwæt(so:)'evl̄**, **hu:(so:)'evl̄**, **hwitf(so:)'evl̄**; *e. g.*, 'hwæts 'ðan 'ca:nt bi 'andän; **hwæt'evl̄ 'iz, 'iz**. In this class **hu:(so:)'evl̄** is, in ordinary substantive uses, the masc. and fem. form, **hwæt**

and **hwət(so:)'εvĀ** being the neuters; whilst **hwitf(so:)'εvĀ** is partitive (164) of all genders. In adjective uses **hwitf(so:)'εvĀ** is still the partitive, but in other cases **hwət(so:)'εvĀ** is used for all genders; *e. g.*, **hwət'εvĀ 'man ð 'wuman hi 'kə:t hi 'slu:!**

**168]** These words in **-εvĀ** have an idiomatic modal force, *e. g.*, **ðe ri'zɔlt wɔz ðe 'se:ɪm, hwət'εvĀ hi 'did**; *i. e.*, let that which be did *be what it might*. Hence the emphatic force of these words after *any, no, none*, and other such words: *e. g.*, **in 'no: we:ɪ hwət'εvĀ** (be it what it may).

**169]** The relative **ðat** is often colloquially omitted *e. g.*, **ðe 'man ju 'menʃan iz 'dɛd**. After the comparing adverb *as*, both relative and antecedent generally disappear, *e. g.*, **ai 'laik sɔtʃ 'ple:səz ɛz (those which) wi 'sə: 'jestɔdi**.

**170]** The demonstratives are **ðis** (pl. **ði:z**) and **ðat** (pl. **ðo:z**), **ðe se:ɪm**, and **sɔtʃ**. The adverb **so:** often stands for a previously stated noun-clause after the verbs to *do, say, think, hear*, and most of their synonyms: *e. g.*, **ai 'hɔ:d so; hi 'did so; wi i'madzɪnd so**.

**171]** The four words **sam**, **'eni**, **'εv(Λ)ri**, and **no:** each form three indefinite singular pronouns by suffixing **-bɔdi** or **-wan** (masc. and fem.) and **-θɪŋ** (neut.); so also **samhwət**, neuter. The masc. and fem. forms freely use the possessive in **-z**. The un-compounded **sam**, **eni**, **nan**, are used pronominally in both numbers, but **'εv(Λ)ri** in neither.

**172]** Indefinite pronouns (and adjectives) of *quantity*, always singular, are **matʃ**, **litl**, **a litl**: of number, always

plural, **'meni, fju, a fju;** but **meni a** (= Ger. *mancher*) is always singular; **ɔ:l** and **in'ɒf** apply both to quantity and number, and as adj. may either precede or follow their noun; but **ɔ:l** must not come between the article and its noun: *e. g.*, **ðe men ɔ:l** (or **ɔ:l ðe men**) **ə'skept**.

**173]** The *distributive* **i:ʃ** is naturally singular, but can stand in apposition with plurals, *e. g.*, **ðe:ɪ i:ʃ wɔ̃'strɔŋ**. Poss. in **-əz** hardly used.

**174]** The pronouns (and adjectives) **bo:θ, 'i:ðɔ̃** (or **'aiðɔ̃**), **'ni:ðɔ̃** (or **'naiðɔ̃**) must be used instead of **ɔ:l, 'eni** and **wan** (adj. **nə:**) when only two are spoken of. Poss. in **-s** or **-z** hardly used.

**175]** The word **wan** (= **wanz** in possessive and plural) is used with adjectives as an indefinite pronoun of all genders; **'hav ju e gud 'fə:ðɔ̃** ('*sistɔ̃, 'pennaif*)? **'jes, 'aiv e 'gud wan** ('*wi:v 'gud wanz*). Used pronominally **'aðɔ̃** makes pl. **'aðɔ̃z**. These are the only pronouns of this class with an inflected plural.

**176]** The *reciprocal* pronouns are **'i:ʃ 'aðɔ̃, 'wan an 'aðɔ̃** (poss. in **-z**) both really one plural word, whose case is that originally belonging to the second element: *e. g.*, **ðe:ɪ 'tə:kt tu i:ʃ 'aðɔ̃, ðe:ɪ 'fə:t wiθ wan en 'aðɔ̃**.

**177]** Pronouns are naturally much subject to gradation. The following are frequent examples. See 138-9.

A	B	C	D
<b>hi:</b>	<b>hi:, hi</b>	<b>hi:, hi, i</b>	<b>i:, i</b>
<b>him</b>	<b>him</b>	<b>him, im</b>	<b>im</b>
<b>hɔ̃:</b>	<b>hɔ̃:, hɔ̃</b>	<b>hɔ̃:, hɔ̃, ɔ̃</b>	<b>ɔ̃:, ɔ̃</b>
<b>hɔ̃:z</b>	<b>hɔ̃:z</b>	<b>hɔ̃:z</b>	<b>ɔ̃:z</b>

A	B	C	D
hu:	hu:, hu	hu:, hu, u	u:, u
hu:z	huz	hu:z, huz, uz	u:z, uz
hwitf	hwitf	hwitf, witf	witf
hwət	hwət	hwət, wət	wət, wAt
ðem	ðem, ðem	ðAm	Am, m
ðat (rel)	ðat, ðet	ðet, ðAt	ðAt, At
ju:	ju:, ju	ju:, ju, jø	jø, jA
ju:f	juf	juf, jø	jø, jA
mi:	mi:, mi	mi	mi
mai	mai	mai, mi	mi
AS	AS	AS, AZ, S	S, Z
wAn(z)	wAn(z)	wAn(z)	An(z)

178] The German pronoun *man* is variously represented in English, by **wAn**, **ju:**, **wi:**, **ðe:ɪ**, or the plural noun **'pi:pl**, used pronominally; *man sagt* = **pi:pl se:ɪ**. The possessive has the same pronominal force: **do:nt 'hA:t 'pi:plz 'fi:liŋz**; **do:nt 'tred ən 'pi:plz 'to:z**.

179] Formerly the word **fo:k** (*folk*) was used exactly as **pi:pl** (178). It continues to be used, colloquially only, in the form **fo:ks**,—plural in form as well as in effect.

## THE VERB.

## 180] INFLECTED TENSES. Simple (or Indefinite) Present and Preterite Indicative.

<i>Pres. Sing.</i> 1	wōnt	dai	lav	wif	raid	bē:
2	(wōntest) (192)	(daiest)	(lavest)	(wifest)	(raidest)	(bērest)
3	wōnts (191)	daiz	lavz	wifəz	raidz	bē:z
<i>Pl.</i> 1. 2. 3	wōnt	dai	lav	wif	raid	bē:
<i>Pret. Sing.</i> 1	wōntəd	daid	lavd	wift	ro:d	bo:i
2	(wōntədst)	(daiədst)	(lavədst)	(wifədst)	(ro:ddest)	(bo:rest)
3	wōntəd	daid	lavd	wift	ro:d	bo:i
<i>Pl.</i> 1. 2. 3	wōntəd	daid	lavd	wift	ro:d	bo:i

In verbs, as in pronouns (162), there are specific forms for the 2<sup>nd</sup> pers. sing., but they are only used in addressing the Deity and poetically. The 2<sup>nd</sup> plural form is normally used for both numbers: but for completeness' sake both are given.

181] Four parts of the verb are to be specially noted, the *present stem* (**wōnt, raid**): the *present participle* (**wōntig, raidig**): the *preterite stem* (**wōntəd, ro:d**); and the *past participle* (**wōntəd, rid(Δ)n**). Of these the second can always be derived from the first by adding **-ig**. For the third and fourth there are two modes of conjugation, the *dental* and the *vocalic*.

182] The *dental conjugation* is so called because the preterite and past participle always end in **d** or **t**. It may be also called the *living conjugation*; because it is always applied to new verbs. Its preterite and past participle are always identical: and if the present stem ends in **t** or **d**, they are formed by adding the syllable **-əd**: *e. g.*, **wōnt, wōntəd; nəd, nədəd**.

183] This syllabic inflexion was formerly universal in this conjugation, and may be still heard, after any of its regular verbs, in prayer, Bible-reading and liturgies, but elsewhere it applies only to verbs ending in **t** and **d**.

184] After any other ending than **t** or **d** the vowel is dropt, and the **d** is assimilated, *i. e.*, if the ending is a vowel or any other toned (or whispered) sound, the **d** simply continues; **le:ī, le:īd; tai, taid; lav, lavd; rōb, rōbd**. But if the ending is toneless; the inflection becomes toneless also, *i. e.*, the **d** becomes **t**; **wif, wift; rip, ript; ask, askt, &c.**

185] Irregularities arise in this conjugation as under:  
 (a) The **əd** inflexion is totally lost after **d** or **t** in **bid** (see also 187) **rid, sprəd; bət, lət, sət, hit, nit, slit, split, kast, kōst, put, fāt, kat, θrast, bā:st, hā:t**.



(b) The ending (**d+ǣd**) becomes **t** in **bend, lend, rend, send, spend, bild**, which make **bent, &c.**

(c) The stem-vowel is changed, besides adding **t** or **d** in **kri:p, kri:p, li:p, slip, swi:p, wi:p**, which form **kept, &c.**; and in **fli, flied; sei, sæd; tæl, to:ld; sæl, sold; hi:ī, hā:d; fu:, fōd.**

(d) Instead of **d** after a toned ending **t** appears often in **bā:nt, lā:nt, pēnt; dwelt\*, smelt, spelt; spilt; spōilt;** and with vowel-change added, in **dil, dēlt\*; fi:l, fēlt\*;** **kli:v, klēft = split** (see also 187); **li:v, lēft\*;** **bi'ri:v, bi'reft;** **mi:n, mēnt\*;** **li:n, lēnt** (spelled *leant*); **dri:m, drēmt;** **lu:z, lōst\*;** **bai, bō:t\*.** The forms marked with an asterisk have no alternative.

(e) The following lose their final consonants before **t**, and change their vowel to **ǣ**, **brig, brō:t; katf, kō:t;** **sik, sō:t; titf, tō:t; θigk, θō:t.**

(f) From **me:k** comes **me:īd**; from **hāv, had.**

**186]** *The vocalic conjugation* is so called because the preterite and past participle are formed by changing the stem-vowel. The past participle may or may not have a different vowel from the preterite: it may or may not retain the old ending *-en* (= **-an, -n**). So few of the changes are identical, that it is best to tabulate them all, in the order of their resemblance.

**187]** The annexed table gives the verbs which form their participle in **-n**. In the first column are those which also change their vowel. In the second column are those which simply add **-an** or **-n** to the preterite.

Present Stem	Unlike Vowel		Present Stem	Like Vowel	
	pret.	p. p.		pret.	p. p.
bid, <i>bid</i>	bad	bid(Λ)n	bre:k, <i>break</i>	bro:k	-(Λ)n
fə:l, <i>fall</i>	fəl	fə:l(Λ)n	tʃu:z, <i>choose</i>	tʃo:z	-(Λ)n
giv, <i>give</i>	ge:ɪv	giv(Λ)n	fri:z, <i>freeze</i>	fro:z	-(Λ)n
draiv, <i>drive</i>	dro:v	driv(Λ)n	kli:v, <i>cleave</i>	klo:v	-(Λ)n
straiv, <i>strive</i>	stro:v	striv(Λ)n	spi:k, <i>speak</i>	spo:k	-(Λ)n
θraiv, <i>thrive</i>	θro:v	θriv(Λ)n	sti:l, <i>steal</i>	sto:l	-Λn
straid, <i>stride</i>	stro:d	strid(Λ)n	wi:v, <i>weave</i>	wo:v	-(Λ)n
raid, <i>ride</i>	ro:d	rid(Λ)n	haid, <i>hide</i>	hid	-(Λ)n
rait, <i>write</i>	ro:t	rit(Λ)n	slaid, <i>slide</i>	slid	-(Λ)n
smaɪt, <i>smite</i>	smo:t	smit(Λ)n	tʃaid, <i>chide</i>	tʃid	-(Λ)n
raiz, <i>rise</i>	ro:z	riz(Λ)n	lai, <i>lie</i>	le:ɪ	-n
ʃe:k, <i>shake</i>	ʃu:k	ʃe:k(Λ)n	bait, <i>bite</i>	bit	-(Λ)n
te:k, <i>take</i>	tu:k	te:k(Λ)n	bi:t, <i>beat</i>	bi:t	-(Λ)n
fɔ̃'se:k, <i>forsake</i>	fɔ̃'su:k	fɔ̃'se:k(Λ)n	trɛd, <i>tread</i>	trɛd	-(Λ)n
sle:ɪ, <i>slay</i>	slu:	sle:ɪn	bɛ:, <i>bear</i>	bo:ɪ	-n
blo:, <i>blow</i>	blu:	blo:n	swɛ:, <i>swear</i>	swo:ɪ	-n
gro:, <i>grow</i>	gru:	gro:n	tɛ:, <i>tear</i>	to:ɪ	-n
θro:, <i>throw</i>	θru:	θro:n	wɛ:, <i>wear</i>	wo:ɪ	-n
no:, <i>know</i>	nju:	no:n			
flai, <i>fly</i>	flu:	flo:n			
drɔ:, <i>draw</i>	dru:	drɔ:n			
i:t, <i>eat</i>	ɛt, e:ɪt	i:t(Λ)n			
si:, <i>see</i>	sɔ:	si:n			

188] Most participles which have lost **-n** have also the same vowel as the preterite, thus making both identical:

Present Stem	pret. and p. p.	Present Stem	pret. and p. p.
<b>klij</b> <sup>1</sup> , <i>cling</i>	<b>klaŋ</b>	<b>ho:ld</b> , <i>hold</i>	<b>held</b>
<b>slijnk</b> , <i>slink</i>	<b>slanŋk</b>	<b>sit</b> <sup>5</sup> , <i>sit</i>	<b>sat</b>
<b>haŋ</b> , <i>hang</i>	<b>haŋ</b>	<b>lait</b> , <i>light</i>	<b>lit</b>
<b>spin</b> <sup>2</sup> , <i>spin</i>	<b>span</b>	<b>a'we:k</b> , <i>awake</i>	<b>a'wo:k</b>
<b>stik</b> , <i>stick</i>	<b>stak</b>	<b>a'baid</b> , <i>abide</i>	<b>a'bo:d</b>
<b>strak</b> , <i>strike</i>	<b>strak</b>	<b>fait</b> , <i>fight</i>	<b>fɔ:t</b>
<b>dig</b> , <i>dig</i>	<b>daŋ</b>	<b>fu:t</b> , <i>shoot</i>	<b>fɔ:t</b>
<b>baind</b> <sup>3</sup> , <i>tind</i>	<b>baund</b>	<b>get</b> , <i>get</i>	<b>gɔ:t</b>
<b>bli:d</b> <sup>4</sup> , <i>bleed</i>	<b>bled</b>	<b>ŋain</b> , <i>shine</i>	<b>ŋɔ:n</b>
<b>mit</b> , <i>meet</i>	<b>met</b>	<b>stand</b> , <i>stand</i>	<b>stud</b>

So also <sup>1</sup>flij, rij (*wring*), slij, stij, swij; <sup>2</sup>win; <sup>3</sup>faind, graind, waind; <sup>4</sup>fi:d, li:d, ri:d, spi:d; <sup>5</sup>spit.

189] All the exceptions to 188 (exc. **kam**, pret. **ke:im**, p. p. **kam**) have **a** in the pret., and **A** in the participle. They are

Present Stem	pret.	p. p.	Present Stem	pret.	p. p.
<b>rij</b> <sup>1</sup> , <i>ring</i>	<b>raŋ</b>	<b>raŋ</b>	<b>ran</b> , <i>run</i>	<b>ran</b>	<b>ran</b>
<b>drinj</b> <sup>2</sup> , <i>drink</i>	<b>draŋk</b>	<b>draŋk</b>	<b>swim</b> , <i>swim</i>	<b>swam</b>	<b>swam</b>
<b>bi'gin</b> , <i>begin</i>	<b>bi'gan</b>	<b>bi'gan</b>			

So also <sup>1</sup>siŋ, sprij; <sup>2</sup>siŋk, friŋk, stiŋk.

190] A few verbs have a preterite of the dental conjugation and a participle of the vocalic conjugation, in **-n**.

Present Stem	pret.	p. p.	Present Stem	pret.	p. p.
<b>mo:</b> , <i>mow</i>	<b>mo:d</b>	<b>mon</b>	<b>hju:</b> , <i>hew</i>	<b>hju:d</b>	<b>hju:n</b>
<b>so:</b> , <i>sow, sew</i>	<b>so:d</b>	<b>son</b>	<b>stru:</b> , <i>strew</i>	<b>stru:d</b>	<b>stru:n</b>
<b>fo:</b> , <i>show</i>	<b>fo:d</b>	<b>fon</b>	<b>swel</b> , <i>swell</i>	<b>sweld</b>	<b>swo:'lan</b>
<b>sɔ:</b> , <i>saw</i>	<b>sɔ:d</b>	<b>sɔ:n</b>	<b>ŋi:f</b> , <i>shear</i>	<b>ŋi:d</b>	<b>ŋo:ɪn</b>

The verb **go:** has pret. **went**, p. p. **gɔ:n**; and **du:**, pret. **did**, p. p. **dan**.

**191]** The 3<sup>rd</sup> sing. present ind. is inflected by adding **s**, **z** or **θz** to the present stem. The precise form is determined by the same rules as the plural of nouns (144). Note that no auxiliaries are inflected in 3<sup>rd</sup> sing. except **iz**, **daz** (from **du**), **haz** (from **hav**). The alternative inflection **-εθ** or **-vθ** is only used on the same footing as the 2<sup>nd</sup> pers. sing. (162, 180, 192): its vowel is seldom elided, except in **sεθ**, and always in **dεθ**, aux. and **haθ**.

**192]** The 2<sup>nd</sup> sing. present and 2<sup>nd</sup> sing. preterite are both formed by adding **-εst** to the respective stems. The vowel of **-εst** is generally obscured to **v** (180), and is regularly elided after unelided **əd** of the preterite (183), but elsewhere it is not elided (save sometimes for rhythm), *e. g.*, **lavədst**, but **le:ɪdəst**, **nju:εst**. Auxiliaries alone present irregular 2<sup>nd</sup> pers. formations; **ū:t**, **dast**, **hast**, **falt**, **wilt**, and uninflected **mast**, **dā:st**.

### COMPOUND TENSES.

**193]** A compound tense is formed by prefixing an auxiliary to (a) the present stem, (b) the present participle, (c) the past participle (181), or (d) an infinitive (195),—generally without **tu**.

**194]** The simple infinitive has really two forms in English, one of which is identical with that of the present participle. It is often called for distinction the *verbal noun*. Ex. of use; **wə:kɪŋ** **iz** 'hɛlθi (but **it** **iz** 'hɛlθi **tu** 'wə:k); **ai** **en'dʒəi** 'wə:kɪŋ; **aim** 'fənd **ɒv** 'wə:kɪŋ, and **ɒv** 'ʃu:tɪŋ 'bɪ:dz.

**195]** The simple infinitive, *e. g.*, **tu** **kə:l**, is mostly (211) *present and active* in signification. By aid of auxiliaries we get the

<i>Present Active</i> ( <i>continuous</i> )	tu bi: kə:liŋ.
<i>Perfect</i> "	tu hav kə:ld.
"       "       ( <i>continuous</i> )	tu hav bi:n kə:liŋ.
<i>Future</i> "	tu bi: ɐ'baut tu kə:l.
"       "	tu bi: 'go:ŋ tu kə:l.
<i>Present Passive</i>	tu bi: kə:ld.
"       "       ( <i>continuous</i> )	tu bi: bi:ŋ kə:ld.
<i>Perfect Passive</i>	tu hav bi:n kə:ld.
"       "       ( <i>continuous</i> )	tu hav bi:n bi:ŋ kə:ld (rare).
<i>Future</i> "	tu bi: ɐ'baut tu bi: kə:ld.
"       "	tu bi: go:ŋ tu bi: kə:ld.
<i>Future Perf. Pass.</i>	tu hav bi:n ɐ'baut tu bi: kə:ld.
"       "	tu hav bi:n go:ŋ tu bi: kə:ld.

In some phrases the simple infinitive has a passive (gerundive) effect; *e. g.*, **ḏĕ:z ɐ haus tu lət**; \***aiv ɐ klas tu ti:tʃ**, **ɐ klək tu waind**, &c.

**196]** Reflexive verbs are relatively rare in English. They form their infinitive, when not referring to any person in particular, with **wanself**, *e. g.*, **tu 'hɔ:t wan'self iz an'pleznt**.

**197]** The English verb might be naturally viewed as possessing as many moods as it has auxiliaries. In fact it is best to view each auxiliary first carefully by itself instead of taking its combinations in the lump and equating them to foreign forms. As auxiliaries are usually unemphatic, it is necessary to note from the outset how they are obscured and changed in most positions from the forms here tabulated, even in very careful speech (236).

**198]** Essential forms of **tu bi**, **tu hav** and **tu du**.

<i>Pres. Sing.</i>	1.	<b>am</b>	<b>hav</b>	<b>du:</b>
	2.	( <b>ɑ:t</b> )	( <b>hast</b> )	( <b>dast</b> )
	3.	<b>iz</b>	<b>haz</b>	<b>daz</b>
	<i>pl.</i> 1. 2. 3.	<b>ɑ:</b>	<b>hav</b>	<b>du:</b>

<i>Pret. Sing.</i>	1. wəz	had	did
	2. (wəst)	(hadst)	(didst)
	3. wəz	had	did
<i>pl. 1. 2. 3.</i>	wē:	had	did
<i>Imperative</i>	bi:	hav	du:
<i>Pres. part.</i>	bi:ɪŋ	haviŋ	du:ɪŋ
<i>Past part.</i>	bi:n	had	dʌn

**199]** The ancient subjunctive is rare everywhere, and almost extinct colloquially. The one great exception is the verb **tu bi:**, whose subjunctive (pres. **bi:**, past **wē:**) is currently used to express improbable or impossible supposition, *e. g.*, **if it 'bi: so:, aim 'səri; if it 'wē: so:, ai wud bi 'səri.** The latter may be rhetorically inverted, with omission of **if**;—**wē: it so:, ai wud bi səri.** More rarely, **had**, plupf. subj. auxiliary, occurs in this last construction, *e. g.*, **had it bi:n so:, ai wud hev bi:n səri.** So also **ʃud**, &c. (225). The 3. pers. pres. subj. survives in a number of phrases expressing a wish, a prayer, or an imprecation, *e. g.*, **'bi: it so:; so 'help mi: 'gəd; 'dju:s 'te:k it.** But in free construction such wishes are introduced by **me:ɪ** (212), if regarded as feasible, or **mait** (216) if regarded as desperate. Even these constructions are rhetorical; and in ordinary speech they are changed into *that*-clauses, preceded by a verb of wishing; *e. g.*, **bi: it so: = me:ɪ it bi: so: = ai 'wif dʌt it 'me:ɪ bi so:.**

**200]** When not auxiliary, **tu bi:** = to exist, or is a mere copula: **tu hav** = to possess; **tu du:** = to perform or to avail. The verb **tu bi:** often agrees in number with its predicate; *e. g.*, **faiv 'tanz iz v 'gret 'wæt tu 'lift; mi'kaniks iz v hād 'sʌbdʒekt tu 'lā:n.**

**201]** The auxiliary use of the verb **tu hav** is to create perfect and plupf. tenses;

*Act. Ind. Perf.* **hav** (3. sing. **haz**) **si:n** (= pres. of **hav** (198) + past part.).

*Plupf.* **had si:n** (= pret. of **hav** + past part.).

*Pass. Ind. Perf.* **hav** (3. sing. **haz**) **bi:n si:n** (= perf. of **bi:** + past part.).

*Plupf.* **had bi:n si:n** (= plupf. of **bi:** + past part.).

Six infinitive combinations of **hav** have already been given (195), and may all be subjoined to other auxiliaries, generally with omission of **tu** (231). Their effect is to convert a present auxiliary tense into a perfect, a preterite into a pluperfect, and a future into a future perfect.

202] The verb **bi:** can be conjugated with every auxiliary, and be used, in all the resulting forms, as an auxiliary itself. When the past participle of a transitive verb is added to it we thus obtain the *passive voice* of that verb. When the present participle of any verb is added to it, we obtain the *active continuous voice* of that verb. Thus every simple active form has continuous and passive forms corresponding to it; *e. g.*,

<i>Simple or Indef. Act.</i>	<i>Continuous Act.</i>	<i>Indef. Passive</i>
ai LAV	ai am LAViŋ	ai am LAVd
ai LAVd	ai wəz LAViŋ	ai wəz LAVd
ai fal LAV	ai fal bi: LAViŋ	ai fal bi: LAVd
ai mait hev LAVd	ai mait hev bi:n LAViŋ	ai mait hev bi:n LAVd.

203] Not only so, but the verb **bi:** can itself take the continuous form and create a *continuous passive voice*, which is used very freely in the present and preterite, but elsewhere only when the incompleteness or continuance of the action demands emphasis. This voice differs only from the simple indefinite passive (202) by inserting **bi:iŋ** before the final participle; **aim bi:iŋ LAVd**, &c.

**204]** Note how precisely the continuous forms indicate time; *e. g.*, **hi:z 'raiding hiz 'baisikl; hi:z bi:iŋ 'tə:t dzi:'əgrɛfi**,—at this very moment; **hi wɒz 'kɑmiŋ tu 'skul; hi wɒz bi:iŋ 'ke:ɪnd fɔ mis'kɒndʌkt; hi:l bi 'bi:iŋ ɛg'zɑmind**,—at a time definitely indicated by the speaker. The continuous present can sometimes be used for an early future, regarded as already begun; *e. g.*, **'mistɑ 'dʒo:nz iz 'hɑviŋ ɛ fju: 'frɛndz tu 'sɑpɑ tu'mɔrɔ, ɑ:'ju: 'go:iŋ ðɛ:**?

**205]** But the simple or indefinite present normally covers repeated or habitual action extending into an undefined past and future; **hi 'raidz hiz 'baisikl wɛl; hi iz 'tə:t dzi:'əgrɛfi**. And in the other indefinite tenses we can say **hi wɑz ke:ɪnd; hi:l bi: ɛg'zɑmind**, without being obliged to give any further indication of time.

**206]** But it is the simple present which displays this indefiniteness of time most strikingly, especially in the active voice; *e. g.*, **'tu: 'de:ɪz 'ɑftɑr ai ɛ'raiv** (= fut. perf.) **in 'ɛdinbrɑ, ai 'go:** (= fut.) **tu 'pɑ:θ**. Historically too,—**in ðis i'mɑ:dʒɛnsi hi 'go:z** (pret.) **fɑ ðɛ 'dɒktɑ:**, and **'hwɛn hi 'faɪndz** (plupf.) **(h)im, briŋz** (pret.) **(h)im tu ðɛ haus**. It is the context which really indicates the time.

**207]** Hence in time-clauses and *if*-clauses, attached to future verbs, this construction becomes normal; *e. g.*, **if ai 'si:** (fut.) **him tu'mɔrɔ, ail 'tɛl (h)im 'ðis**; and the perfect likewise regularly supersedes the fut. perf.; *e. g.*, **hwɛn aiv 'si:n** (fut. perf.) **him ail 'tɛl ju hwət (h)i: 'sɛd**.

**208]** The forms of the simple pres. and pret. passive sometimes have a different meaning, lying closer to their origin (= verb **tu bi: + past part.**). Compare



English.	Latin.
The city is well fortified.	Urbs bene munita est.
— — was — —	— — — erat.

Here the English tenses are virtually pf. and plupf., like the Latin. With some verbs this causes ambiguity, *e. g.*, **ðe bɔi iz wɛl tɔ:t**.

**209]** The verb **bi:** is sometimes substituted for **hav** in the perfect, plupf. and fut. perf. of intransitive verbs of motion, *e. g.*, **ai am kam**, *ich bin gekommen*. But in English it is never wrong to use **hav**.

**210]** The auxiliary **du:** is applied only to the active voice, pres. and pret. ind. and present imperative tenses. It creates the following forms.

<i>Emphatic Affirmative</i>	<i>Normal Negative</i>
<i>Ind. Pres.</i> <b>ai (wi:, ju:, ðe<sup>i</sup>;) du: lav</b> <b>hi: (ʃi:, it) daz lav</b> <i>Pret.</i> <b>ai (&amp;c.) did lav</b> <i>Imp. Pres.</i> <b>du: lav</b>	<b>ai (&amp;c.) du: nɔt (dɔ:nt) lav</b> <b>hi: (&amp;c.) daz nɔt (dazn:t) lav</b> <b>ai (&amp;c.) did nɔt (didn:t) lav</b> <b>du: nɔt (dɔ:nt) lav</b>
<i>Normal Interrogative</i>	<i>Normal Neg. Interrogative</i>
<i>Ind. Pres.</i> <b>du ai (wi:, ju:, ðe<sup>i</sup>;) lav?</b> <b>daz hi: (ʃi:, it) lav?</b> <i>Ind. Pret.</i> <b>did ai (&amp;c.) lav?</b>	<b>du: ai (&amp;c.) nɔt lav?</b> <b>dɔ:nt (du: nɔt) ai (&amp;c.) lav?</b> <b>daz hi: (&amp;c.) nɔt lav?</b> <b>dazn:t (daz nɔt) hi (&amp;c.) lav?</b> <b>did ai (&amp;c.) nɔt lav?</b> <b>didn:t (didnɔt) ai (&amp;c.) lav?</b>

In the negative interrogative the first of each pair is formal, the second colloquial. Note the change in order. For remaining negative and interrogative forms see 237.

**211]** The auxiliary **du:** is never applied to the verb **bi:** and seldom to **hav**, except colloquially in the imperative: **'du: bi: 'kwaiet!** **'du: hav 'pe:ʃens!** Neither is it applied to other auxiliaries. Hence the limitation

of the emphatic affirmative forms (205) to the two inflected tenses. For **du:** as resuming auxiliary see 235.

**212]** Next in importance are the four pairs of auxiliaries **ƒal, ƒud; wil, wud; kan, kud; me:ĩ, mait**. The second of each pair is historically the preterite of the other. They have no other tenses, and are invariable in each tense, except in the archaic 2. pers. sing.; **ƒalt, ƒud(e)st; wilt, wud(e)st; kanst, kud(e)st; me:ĩ(e)st, mait(e)st**. They can each be joined to any of the 14 infinitive expressions (195), omitting **tu**.

**213]** When **ƒal**, and **wil** are emphatic, they never express simple futurity; **ƒal** indicates compulsion from the speaker, or from other sources. Hence **ai 'ƒal** stands for invincible purpose: **wi: 'ƒal**, for destiny: and in all the other persons there is the implication, "If not, I will compel you," or at least "you will be compelled." But an emphatic **wil** indicates volition. An emphatic **ai 'wil**, **wi: 'wil**, thus indicates fixed purpose, but not predestined result. Hence the use of **ƒel** (unemphatic) rather than **wil** as the future aux. of the 1<sup>st</sup> person. But in the 2<sup>nd</sup> and 3<sup>rd</sup> persons **wil** (unemphatic) is more suitable, because free from implied compulsion: he (she, it, you, they) will do so-and-so, of his (&c.) own accord,—in the natural course of things. Hence

*Normal Future*

<b>ai (wi:) ƒel</b>	<b>  go:  bi:go:iŋ  hav gən  hav bi:n</b>
<b>hi (fi:, it, ju, ðe:)</b>	<b>wil   go:iŋ &amp;c. (195).</b>

**214]** The exception noted by Sweet (Elb. 51, c)—**wi: 0ri: wil gət ðē: fā:st**—seems logically to arise because it is spoken by one of the three to and of the two others, thus making **wi: = ai end ju: tu:**

**215]** When **me:ĩ** and **kan** are emphatic the first indicates a contingent, the second an absolute possibility, *e. g.*, **wil ju 'klaim ðis 'mauntən? ai 'me:ĩ** (if I feel inclined, and nothing prevents me); **ai 'kan** (I am quite able); **ai 'wil** (I fully intend to do so); **ai 'fal** (—and I am going to succeed). Hence **me:ĩ** (or **kan**) is used in 1. and 3. pers. to ask leave, *e. g.*, **me:ĩ (kan) wi: li:v 'l:li tu'de:ĩ? ju 'me:ĩ ('kan)**. But **'fal ai** (&c. 1. and 3. pers.)? requests instructions.

**216]** The pret. **jud, wud, mait, kud** have differences of their own. In really independent positions **jud** = *ought (to)* (231); **wud** = *was obstinately determined (to)*; **kud** = *was able (to)*; but **mait**, like **me:ĩ**, is always really conditional in some way. When **wud** is independent but not emphatic, it takes the weaker meaning of *used (to)*, *e. g.*, **hiz 'fa:ðl fɔ'bad him, bat hi əfn 'wud go:, ʌnd 'ðen hi wud get 'kɔ:t and 'panɪst**. But the aux. **me:ĩ, mait, jud, wud** are chiefly, and the aux. **fal, wil, kan, kud** are largely, used in subordinate and coordinate (hypothetical) sentences. On these a little must now be said.

#### SUBORDINATE AND HYPOTHETICAL CONSTRUCTION: SEQUENCE OF TENSES.

**217]** The general rule of sequence is that primary tenses must follow primary, and historical must follow historical. Exceptions will be noted in due order. Every form of the English verb whose first element (**go:z, iz, haz, fal, &c.**) is *per se* a present tense, is *primary*. Every form whose first element (**went, wɔ:z, had, jud, &c.**) is *per se* a preterite, is *historical*. But see 223.

**218]** An oblique sentence is one which records words spoken, thought or felt, not in their original form but in



The difference between **mait** and **jud** is here very slight; inevitable result is best expressed by an emphatic '**wud**.'

221] A hypothetical sentence consists of two parts, the supposition and its consequence, *e. g.*,

if aim 'il, ai 'sɛnd fɔ̃ ðe 'dɔktɔ̃  
if ai wɔz 'il, ai sɛnt fɔ̃ ðe 'dɔktɔ̃.

The sequence of tenses is sometimes exceptional, *e. g.*

if ai wɔz 'rɔŋ, ai bɛg 'pɔ:dn, ai wil ri'trakt.

The past tense here expresses an uncertainty, lasting into the present. Negative suppositions are often introduced by **an'lɛs**. The pupil may thus give a negative turn to all examples given.

222] Feasible suppositions are generally expressed by primary tenses, *e. g.*

if ai 'si: (301) juɪ 'brɑdɔ̃, ail in'vait him tu 'dinɔ̃.

But

if ai jud 'si:	juɪ 'brɑdɔ̃, ai wud in'vait him.	
if ai wɛ: tu 'si:		(199)
if ai 'sɔ:		

represents a rising scale of improbability. The ind. form **wɔz** after **if** is very colloquial; the old subj. **wɛ:** is preferred.

223] Note that these three forms of supposition are only formally, not logically, historical. Hence **jud** and **wud** colloquially admit a primary tense after them, *e. g.*  
if ai jud 'si: him ai wil in'vait him. 'if ju wud bi so: 'kaind, ai fɛl bi 'grɛ:tful.

224] Impossible supposition, contrary to past facts, is expressed by a plupf.—

**if ai hɛd 'si:n juɪ 'brɑ:ðl̩, ai wud hɛv in'vaitəd him**  
and contrary to present facts, by a pret.—

**if ai 'nju:, ai wud 'tɛl ju.**

**225]** For some of the forms in 222-4 an inverted construction, really pret. subjunctive, without **if**, is sometimes found:

**ʃud ai 'si: juɪ 'brɑ:ðl̩, ai wud (or wil) in'vait him.**

**'wɛ:r ai tu 'si: juɪ 'brɑ:ðl̩, ai wud in'vait him.**

**'had ai 'si:n juɪ 'brɑ:ðl̩, ai wud hɛv in'vaitəd him.**

So also with **wud**, **kud** and **mait**.—

**'wud hi bɑt 'lisn, ai kud ɛks'ple:ɪn.**

**'kud ai bɑt kɒn'vins him, 'ai wud bi 'hɑpi.**

The first and third of these 5 examples are colloquially possible.

**226]** The conditional auxiliary is **wud**, as seen already in many examples. In the 1<sup>st</sup> pers. **ʃud** is used also. The use of **wud** to express a (rhetorical) wish is elliptical, *e. g.*, **'wud ðæt ai wɛ 'dɛd = ai 'wud**, &c., a relic of the pret. subjunctive (199) of **wil** in its primitive meaning.

**227]** Ellipsis may occur either of the condition or the consequence, **ai 'no: ju wud 'laik 'lɑndən** (*if you saw it*); **'o: if ai had 'ɔ:nli 'no:n!** (*I would have acted differently*); **hi wud 'vɛri mɑtʃ 'laik tu 'si: ju** (*if it can be so arranged*).

**228]** The pret. subj. **had** also survives, *e. g.*,

**'had ai 'inɑf 'mɑni, aɪd 'go: tu 'klɒndaɪk.**

And it gives rise to several auxiliary phrases, *e. g.*,

**(ai &c.) hɛd 'rɑ:ðl̩ (go:) = (I &c.) prefer to (go).**

So also **ai hɛd 'su:nl̩; ai hɛd ɛz 'su:n; ai hɛd ɛz 'li:f.**

In these phrases, however, **had** is now very often superseded by **wud** (216, 226). But (**ai** &c.) **həd** 'betl̩ (go) = *It will be better for (me &c.) to (go)* is a vigorously living form, and **wud** must never be substituted. See also 225.

## MINOR AUXILIARIES.

**229]** The four auxiliaries **mast**, **ni:d**, **dē:**, **dā:st** are invariable for all persons and both tenses (exc. 2 sing. **ni:d(v)st**, **dē:r(v)st**, 192). The first indicates necessity, either physical or moral; **'ə:l mast 'dai; ju mast 'lā:n juɪ 'lesnz: ju 'mast nət 'tel 'laiz**. But the negation of necessity is expressed by **ni:d**, e. g., **'mast ai go:?** **ju 'ni:d nət**. There is no tangible difference in meaning between **dē:** and **dā:st**. When any of these verbs are pret., it is necessary in principal sentences, in order to avoid ambiguity of tense, to subjoin one of the **have** infinitives (195); but in subordinate sentences this is seldom necessary, because the context indicates the past time; thus,

**'bat fō dē 'laifbo:t dēɪ 'mast hev 'perɪft;**  
**dēɪ 'nju: dēɪ mast 'perɪf.**

See also **ə:t** (231).

**230]** Two small classes of verbs, having a certain modal force, take after them, like all the auxiliaries hitherto named, an infinitive without *to* (195). The *causative* group is **me:k**, **bid** and **let** (in America **help** also). The *perceptive* group includes **si:**, **hi:ɪ**, **fi:l**, **wɒtʃ**, **pā'si:v**, **əb'zā:v** and others. The latter group can substitute the present participle for the infinitive: the former cannot, e. g., **ai 'let him 'go:; ai 'sə: him 'go:; ai 'sə: him 'go:ɪŋ**.

**231]** The few remaining auxiliary expressions all retain *to* before the subjoined infinitive. The most important group is that which expresses modes of *obligation*, **ai ɔ:t tu**; **ai am tu**; **ai hav tu**: **aim 'baund tu**. The first expresses a moral obligation of any degree; the last, one which is imperative and indefeasible; the third expresses strong obligation, but it need not be moral; the second implies less of compulsion than the third, *e. g.*,

**ai 'hav tu 'go: tu 'landan** = *I am in some way forced to go.*

**ai am tu 'go: tu 'landan** = *It is in some way settled that I go.*

For **if ai wē: tu**, see 222-5. For construction of **ɔ:t**, when preterite, see 229.

**232]** The construction resulting from the addition of a *passive* infinitive to the conjugation of **ai am tu** (231) is specially important, because it is the *gerundive* construction in English, *e. g.*,

**'hwɔts tu bi 'dan?** = *Quid faciendum est?*

**its tu bi 'ho:pt nɑθiq 'si:rias hez 'hapnd.**

With verbs of perceiving, finding or acquiring the sense is generally potential, *e. g.*,

**ai 'kant 'get ju v 'nju:zpe:pɔ̃; ðɔ̃z 'nan tu bi 'sin,**  
or **tu bi 'faund**, or **tu bi 'had.**

**233]** The aux. phrases **ai em 'go:ig tu**, **ai em v'baut tu**, both express an immediate or early future. In the infinitive they present the normal Eng. future infinitives (195).

**234]** The aux. form **ai just tu** expresses past custom. Present custom is expressed by an adverb, such as **'ju:zu:ɔ̃li**, or some equivalent phrase, attached to the simple present, *e. g.*,



ai 'ju:zu:pli go: tu 'skøtlend in ðe 'samĀ.

ai 'ju:st tu go: tu 'skøtlend 'evri 'samĀ.

Compare **ju:zd**, ord. pret. of **ju:z**.

**235]** The resuming auxiliary is very freely used in English, quite singly, *e. g.*,

wil ju 'hav ðis 'wumen tu 'bi: ju:Ā 'wədəd 'waif?  
ai 'wil.

ai 'havnt 'ðan it 'jet, bat ai 'kan end 'wil.

Verbs not auxiliary, except **bi** and **hav** (211), are resumed by **du:** (**daz**, **did**, **dān**), *e. g.*,

hi 'dansəz 'wəl, end 'so: dāz hiz 'sistĀ.

hi 'didnt 'həlp mi ez 'matʃ ez hi 'mait hev 'ðan.

Colloquially, an infinitive with **tu** may be resumed by **tu** only, *e. g.*, 'hari 'wudnt 'ple:Ī 'krikət; hi 'səd hi 'didnt 'wənt tu.

#### OBSCURATION OF AUXILIARIES.

**236]** Auxiliaries being at times totally unstressed suffer much from obscuration and curtailment. The following are the chief affirmative instances (179).

A	B	C	D
<b>am</b>	<b>əm</b>	<b>m</b>	<b>m</b>
<b>ā:*</b>	<b>Ā:, Ā</b>	<b>Ā, Ī</b>	<b>Ā, Ī</b>
<b>iz*</b>	<b>iz, z, s</b>	<b>z, s</b>	<b>z, s</b>
<b>wəz*</b>	<b>wəz</b>	<b>wəz</b>	<b>wəz</b>
<b>wē:*</b>	<b>wē, wē</b>	<b>wĀ</b>	<b>wĀ</b>
<b>hav*</b>	<b>hev, v</b>	<b>av, v</b>	<b>av, v</b>
<b>haz*</b>	<b>hez, z, s</b>	<b>ez, z, s</b>	<b>az, z, s</b>
<b>had*</b>	<b>hed, d</b>	<b>ed, d</b>	<b>ad, d</b>
<b>du:</b>	<b>du</b>	<b>də</b>	<b>dā, d(jā)</b>

A	B	C	D
bi:	bi:, bi	bi	bi
bin	bi:n	bi:n, bin	bin
wil	wil, l	l	Δl
ʃal	ʃel	ʃΔl	ʃΔl
kan	kan, ken	ken, kΔn	kΔn, kŋ
wud*	wud, d	wɔd, d	Δd, d
ʃud*	ʃud	ʃɔd, ʃΔd	ʃΔd
kud*	kud	kɔd	kΔd
mast*	mast	mast	mas

237] When these auxiliaries are negated, the same changes generally take place in the A and B types, but colloquially (C, D) it is the **nɔt** which collapses (cp. 210) into **nt**, whilst the auxiliary itself remains unobscured. Eleven forms to which this applies are marked above. So also **me:ɪnt**, **maitnt**, **dɛ:nt**, **ni:dnt**, **ɔ:tnt**; but **masnt**, **dɪ:snt**, **ju:snt**, lose **t** between **s** and **n**. Still more exceptional are **do:nt**, **wɔ:nt**, **ka:nt**, **ʃa:nt**. The form **e:ɪnt** (= *am not, are not*) is rare in N. Eng., and entirely vulgar.

#### ADVERBS.

238] A large number of adverbs are formed by adding prepositions (**bai**, **wiθ**, **frɔm**, **in**, **at**, &c.) to the pronominal stems **hi:ɪ-**, **ðɛ:-**, **hwɛ:-** (**hi:r-**, **ðɛ:r-**, **hwɛ:r-**, before vowels).

239] But the majority of adverbs are derived from adjectives. Some adjectives, such as **litl**, **matʃ**, **fā:**, **lɔŋ**, **lo:**, can be always used as adverbs, without change of form: and many more, chiefly monosyllables, can be so used in certain connections, *e. g.*, **hi: tɔ:kt laud**, **ple:ɪd hai**, **bɔ:t tʃi:p**, **sɔ:ld di:ɪ**, **wɪ:kt hɑ:d**, **wɔ:kt fast**.

240] Every such adverb takes the inflected comparative and superlative, *e. g.*, **hi livd lōŋĀ, tō:kt laudĀ**, &c. But the positive to **betĀ** and **best** is **wel**; and to **wā:s** and **wā:st** it is **il** or **badli**. Never use **gud** or **bad** as real adverbs.

241] It is allowable to say that a thing **luks** (**te:sts, smelz, saundz, fi:lz**) **gud** or **bad** (or **plezent, an-plezent**, &c.) but these are really adjectives, subjoined to a special sense of these verbs. Cp. L. *audio*.

242] But most adjectives form their adverb by adding **-li**. If they end in **l** already, they only add **-i**, *e. g.*, **bre:ivli, no:bli**. In prose these are practically always compared by means of **mo:ī** and **most**. Avoid forming adverbs from adjectives already ending in **-li**. Use some periphrasis rather.

243] The very common adverbs **az, dē:**, **hwē:**, become **ez; dē, dē'**; **hwē, hwē'**, in unstressed positions, and in careless and vulgar speech may become **az, dā, hwā** or **wā**.

## PREPOSITIONS.

244] The prepositions most subject to obscurity, when unstressed, are:

A	B	C	D
at	at, et	et, at	at
bai	bai	bai, bi	bi
fō:	fō, fō	fō, fā	fā
frōm	frōm, frōm	frōm, fram	fram
ən	ən	ən, ɒn	ɒn, an
əv	əv, ɒv	ɒv, av	av, a
tu:	tu	tɒ	tā
wiθ	wiθ, wið	wiθ, wið	wiθ, wið

In the phrases **a'təl**, **a'twans**, **a'tenire:t**, the stress sets in on the explosion of the **t**. All forms of **fō:** lose the diacritic <sup>r</sup> and gain a following **r**, before a vowel. The change from **wiθ** to **wid̄** is due to a toned phone following.

### CONJUNCTIONS.

**245]** The conjunctions most subject to obscuration, when unstressed, are :

A	B	C	D
<b>and</b>	<b>and, end</b>	<b>end, en</b>	<b>en, an, n</b>
<b>bikə:z</b>	<b>bikə:z</b>	<b>bikəz</b>	<b>kəz</b>
<b>nō:</b>	<b>nō:, nō</b>	<b>nō, nō</b>	<b>nā</b>
<b>ō:</b>	<b>ō:, ō</b>	<b>ō, ō</b>	<b>ā</b>
<b>đan</b>	<b>đen</b>	<b>đen, đan</b>	<b>đan, an, n</b>
<b>hwail</b>	<b>hwail</b>	<b>hwail, wail</b>	<b>wail</b>

All forms of **ō:** and **nō:**, as of **fō:** (244), resume their lost **r** before a vowel. Vulgar pronunciation always, and hasty pronunciation under loss of stress, change **hw** to **w**.

### INTERJECTIONS.

**246]** Interjections, being always emphatic, are never obscured. But many interjections in English are merely literary, or if really heard, are usually heard in forms widely differing from their spelling, *e. g.*, *humph* = **nm** (44), *hist* = **s:t** or **tst**, *pish* = **pf:**, *hush* = **f:**; *tush* = **tf:**, *heigh ho* = **hai ho:**; *bah* is oftener **paç**, and *tut* is imploded or sharply exploded **t**. Some hardly appear in any recognised printed form; such are **F:**, expressing oppressive heat; **pf:**, a bad smell; **x:**, disgust, &c.

# TEXTS.

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## PREFACE TO THE TEXTS.

The greater part of the following examples belong to the type B (see 138), or careful Northern pronunciation. But they are preceded by examples of type A (= formal), and followed by examples of type C (= careless), all Northern. Within each type also, they are ranked, as far as possible, in a descending order of carefulness. After these some mixed examples are given. Where a stress-break (136) is not marked by any ordinary stop, it will be indicated by a vertical bar. Let the reader remember that short *ĩ* (87) and little *ʌ* (113) are mere off-glides of diphthongs and must never be spoken as independent syllables; also that the superposed *˚* has no sound at all in itself, but is used to indicate that the subjoined vowel is coronal. The brackets ( ) indicate that the enclosed sound, though articulated, is not separately heard; whilst the brackets [ ] indicate that the enclosed sound, though heard, is not fully articulated, *i. e.* is more or less inferred or subjective (64, 70, 101). Remember that here *ə*, *ɞ*, *ɔ* are obscurations of *e*, *a*, *u*, or neighbouring sounds (98), and are not far removed from them in articulation, and that each of them retains some more or less vague suggestion of its neighbourhood to these sounds respectively.

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**Type A (138).**

Authorised Version of the Bible.

**Psalm XXIII, 1-4.**

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; he leadeth me beside the still waters. He restoreth my soul; he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

**Psalm XXV, 1-3.**

Unto thee, O Lord, do I lift up my soul. O my God, I trust in thee; let me not be ashamed, let not mine enemies triumph over me. Yea, let none that wait on thee be ashamed, let them be ashamed which transgress without cause.

**Matt. V, 3-9.**

Blessed are the poor in spirit; for theirs is the kingdom of heaven. Blessed are they that mourn; for they shall be comforted. Blessed are the meek; for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness; for they shall be filled. Blessed are the merciful; for they shall obtain mercy. Blessed are the pure in heart; for they shall see God. Blessed are the peacemakers; for they shall be called the children of God.

taip eī, paregraf wan θā:ti et.

o:θaraizd vā:ʃan ov ðe baibl.

ðe twenti θā:d sa:m, frəm ðe fā:st tu ðe fo:ʃθ vā:s.

ðe lō:d iz mai ʃephād; ai ʃal nōt wōnt. hi:  
me:kəθ mi: tu lai daun in grīm pastjāz; hi: li:dəθ mi:  
bi'said ðe stil wō:tāz. hi: rə'sto:rəθ mai so:l; hi: li:dəθ  
mi: in ðe pō:dz ov raitjasnēs | fō hiz ne:imz ʃeik.  
jeī, ðo: ai wək θru ðe vali ov ðe ʃado  
ov dēθ, ai wil fi: nō: i:vil: fō ðau ā:t wiθ mi:; ðai  
rōd end ðai staf | ðeī kāmʃāt mi:.

ðe twenti fiftθ sa:m, frəm ðe fā:st tu ðe  
θā:d vā:s.

antu ði:, o: lō:d, du ai lift ap mai so:l. o: mai  
gōd, ai trast in ði:; let mi nōt bi: e'ʃe:iməd, let nōt  
main enēmiz traiamf o:vā mi:. jeī, let nan ðet wert  
on ði: bi[j] e'ʃe:iməd; let ðem bi[j] e'ʃe:iməd | hwitʃ trans-  
'grēs wiθ'aut kō:z.

ðe fiftθ ʃaptar ov maθju, frəm ðe θā:d tu ðe  
nainθ vā:s.

blesəd ā: ðe pur in spirit; fō: ðē:z iz ðe kin-  
dam ov hevni. blesəd ā: ðeī ðet mo:ān; fō: ðeī  
ʃel bi kāmʃātəd. blesəd ā: ðe mirk; fō: ðeī ʃel  
in'herit ði ā:θ. blesəd ā: ðeī hwitʃ du hangar end  
θā:st aftar raitjasnēs; fō: ðeī ʃel bi filəd. blesəd  
ā: ðe mā:siful; fō: ðeī ʃel əb'te:in mā:si. blesəd  
ā: ðe pjur in hāt; fō: ðeī ʃel si: gōd. blesəd ā:  
ðe pi:sme:kāz; fō: ðeī ʃel bi kō:ləd ðe ʃildren ov gōd.

## The Lord's Prayer.

Matt. VI, 9-13.

Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen.

I. Cor. XIII, 4-10.

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away.

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From the "Te Deum" of the English Prayer-book.  
We praise thee, O God; we acknowledge thee to be the Lord.  
All the earth doth worship thee, the Father everlasting.



ðe lō:dz prēi.

ðe sikstθ tʃaptar ðv maθju, frōm ðe nainθ tu ðe  
θā:ʹti:nθ vā:s.

auī fa:ðā | hwitʃ ð:t in hevn:, haloed bi: ðai  
neīm. ðai kiŋdam kam. ðai wil bi ðan | in ā:θ  
az it iz in hevn:. giv as ðis ðeī | auī ðeīli brēd.  
and fōʹgiv as auī ðets, az wi: fōʹgiv auī ðetāz.  
and li:d as not intu temʹte:ʃan, bat diʹli:v ar as frōm  
i:vl. fō: ðain iz ðe kiŋdam, and ðe pa:ur, and ðe  
glo:ri, fōr evā. eīʹmen.

ðe θā:ʹti:nθ tʃaptar | ðv ðe fā:st iʹpisl tu ðe  
kōʹrinθjenz, frōm ðe fo:īθ tu ðe tenθ vā:s.

tʃariti safarēθ lōŋ, and iz kaind; tʃariti envieθ  
nōt; tʃariti vō:ntēθ nōt itself, iz nōt pafēd ap, ðaθ  
nōt biʹhe:īv itself anʹsi:mli, si:kēθ nōt har o:n, iz nōt  
izili prōʹvo:kt, θiŋkēθ nō: i:vil; riʹdzoiseθ nōt in inʹikwiti,  
bat riʹdzoiseθ in ðe tru:θ; beireθ o:l θiŋz, biʹli:vēθ o:l  
θiŋz, ho:pēθ o:l θiŋz, enʹdjureθ o:l θiŋz. tʃariti  
nevā fe:īlēθ; bat hwedā ðē bi prōfisiz, ðeī fēl  
fe:īl; hwedā ðē bi tŋz, ðeī fēl sis; hwedā  
ðē bi nōledz, it fēl vaniʃ eʹweī. fō wi: nō:  
in pā:t, and wi: prōfisai in pā:t. bat hwen ðat hwitʃ  
iz pā:fekt iz kam, ðen ðat hwitʃ iz in pā:t fal bi  
ðan eʹweī.

frōm ðe "ti: di:am" ðv ði[j] iŋglif prē:buk.

wi: prei:z ði: o: gōd; wi: akʹnōledz ði: tu bi: ðe lō:d.  
o:l ði ā:θ ðaθ wā:ʃip ði:, ðe fa:ðar evāʹlastiŋ.

To Thee all angels cry aloud, the heavens and all the powers therein.

To Thee cherubim and seraphim continually do cry.

Holy, Holy, Holy, Lord God of Sabaoth;

Heaven and earth are full of the majesty of Thy glory.

The glorious company of the apostles praise Thee;

The goodly fellowship of the prophets praise Thee;

The noble army of martyrs praise Thee;

The holy church throughout all the world doth acknowledge Thee,

The Father, of an infinite majesty,

Thine honourable, true and only Son,

Also the Holy Ghost, the Comforter.

#### A Hymn of Cardinal Newman.

Lead, kindly Light, amid the encircling gloom,  
Lead Thou me on.

The night is dark, and I am far from home;  
Lead Thou me on.

Keep thou my feet; I do not ask to see  
The distant scene,—one step enough for me.

I was not ever thus, nor prayed that Thou  
Shouldst lead me on.

I loved to choose and see my path—but now  
Lead Thou me on.

I loved the garish day, and spite of fears,  
Pride ruled my will: remember not past years.

tū ði: ɔ:l e:ɪndʒalʒ kraɪ e'laud, ðe hevn:z ɛnd ɔ:l ðe  
pau<sup>l</sup>z ðe:rin.

tu ði: tʃerubim and serefim | kən'tɪnjuəli du kraɪ.  
ho:li, ho:li, ho:li, lō:d gəð ɒv sa'beɪθθ;  
hevn ɛnd ʌ:θ ɑ: ful ɒv ðe madʒesti ɒv ðai glɔ:ri.  
ðe glɔ:riəs kəmpəni ɒv ði: e'pɔsl:z preɪz ði:  
ðe gudli felɔsɪp ɒv ðe prɔfets preɪz ði:  
ðe no:bl ɑ:mi ɒv mɑ:tʌz preɪz ði:  
ðe ho:li tʃʌ:tʃ | θru[w]'aut ɔ:l ðe wʌ:ld | dæθ ək'nɔ-  
lədʒ ði:  
ðe fɑ:ðə, ɒv ɛn ɪnfɪnɪt madʒesti,  
ðəɪn ɔnəreɪbl, tru: ɛnd ɔnli sən,  
ɔ:lso ðe ho:li go:st, ðe kəmfʌtʌ.

---

e him ɒv kɑ:dɪnəl nju:mən.

li:d kaɪndli laɪt, e'mɪd ðj ən'sʌ:kliŋ glʌm,  
li:d ðəu mi:[j] ən.  
ðe naɪt ɪz dɑ:k, ɛnd aɪ ɛm fɑ: frɒm ho:m;  
li:d ðəu mi:[j] ən.  
ki:p ðəu maɪ fɪ:t; aɪ du: nɔt əsk tu si:  
ðe dɪstənt si:n,—wən stɛp ɪ'nʌf fɔ mi:.

aɪ wɔz nɔt ɛvʌ ðʌs, nɔ preɪd ðæt ðəu  
ʃudst li:d mi:[j] ən.  
aɪ lʌvd tu tʃu:z ɛnd si: maɪ pɑ:θ—bʌt naʊ  
li:d ðəu mi:[j] ən.  
aɪ lʌvd ðe ɡerɪʃ deɪ, ənd spəɪt ɒv fi:z,  
praɪd ru:ld maɪ wɪl; rɪ'membʌ nɔt pɑst ʒi:z.

So long Thy power hath blest me, sure it still  
 Will lead me on,  
 O'er moor and fen, o'er crag and torrent, till  
 The night is gone,—  
 And with the morn, those angel faces smile,  
 Which I have loved long since, and lost awhile.

---

Declamation of Poetry and Drama.

Shakespeare, Merchant of Venice, act 4, scene 1.

*Portia.* The quality of mercy is not strained;  
 It droppeth as the gentle rain from heaven  
 Upon the place beneath. It is twice blessed;  
 It blesseth him that gives, and him that takes;  
 'Tis mightiest in the mightiest; it becomes  
 The throned monarch better than his crown;  
 His sceptre shews the force of temporal power,  
 The attribute to awe and majesty,  
 Wherein doth sit the dread and fear of kings;  
 But mercy is above this sceptred sway;  
 It is enthroned in the hearts of kings,  
 It is an attribute to God himself;  
 And earthly power doth then shew likest God's  
 When mercy seasons justice.

From Milton's Paradise Lost.

Opening of Belial's speech in the infernal Council.

I should be much for open war, O peers,  
 As not behind in hate; if what was urged  
 Main reason to persuade immediate war,

so: lɔŋ ɗai paʊr haθ blɛst mi:, ʃʊr it stɪl:  
 wil li:d mi:[j] ɔn,  
 o:ɪ mʊr ɛnd fɛn, o:ɪ krag ɛn(d) tɔrɛnt, til:  
 ðɛ naɪt iz ɡɔn,—  
 and wiθ ðɛ mɔ:n, ðo:z e:ɪndʒal fɛ:sɛz smail,  
 hwɪtʃ ai hɛv lʌvd lɔŋ sɪns, and lɔst e'hwail.

---

ðɛklɛ'me:ʃn: ɒv pɔ:ɛtri ɛnd drɑ:mɛ.  
 ʃe:kspi:ɪ, mʌ:tʃɛnt ɒv vɛnɪs, akt fo:ɪ, si:n wʌn.  
 pɔ:ɪʃiɛ. ðɛ kwɔlɪti ɒv mʌ:si iz nɔt stre:ɪnd;  
 it drɔpɛθ az ðɛ dʒɛntl: rɛɪn frɔm hev'n:  
 ʌ'pɔn ðɛ ple:s bi'ni:θ. it iz twais blɛst;  
 it blɛsɛθ him ðɛt ɡɪvz, and him ðɛt te:ks;  
 tɪz maɪtiɛst in ðɛ maɪtiɛst; it bi'kʌmz  
 ðɛ θrɔ:nɛd mɔnʌk bɛtʌ ðɛn hiz kraun;  
 hiz septʌ ʃo:z ðɛ fo:ɪs ɒv tɛmp(ʌ)rʌl paʊɪ,  
 ði[j] ʌtrɪbjʊt tu ɔ: ɛnd mʌdʒɛsti,  
 hwɛr'in dʌθ sɪt ðɛ drɛd ɛnd fɪr ɒv kɪŋz;  
 bʌt mʌ:si iz e'bvʌ ðɪs septʌd swɛ:ɪ;  
 it iz ɛn'θrɔ:nɛd in ðɛ hʌ:ts ɒv kɪŋz,  
 it iz ɛn ʌtrɪbjʊt tu ɡɔd him'sɛlf;  
 and ʌ:θli paʊɪ dʌθ ðɛn ʃo: laɪkɛst ɡɔdz |  
 hwɛn mʌ:si si:zʌnz dʒʌstɪs.

frɔm mɪltʌnz pʌrɛdʌɪs lɔst.  
 ɔ:pniŋ ɒv bi:lʒʌlz spi:tʃ in ði[j] in'fʌ:nl: kʌʊnsl:  
 ai ʃʊd bi mʌtʃ fɔr ɔ:pʌn wɔ:r ɔ: pi:ɪz,  
 az nɔt bi'hʌɪnd in hɛt; ɪf hwɔt wɔz ʌ:ɟd  
 mɛɪn rɪ:zʌn | tu pʌ'swɛ:ɪd i'mɪdʒɛt wɔ:

Did not dissuade me most, and seem to cast  
Ominous conjecture on the whole success;  
When he, who most excels in fact of arms,  
In what he counsels, and in what excels,  
Mistrustful, grounds his courage on despair  
And utter dissolution, as the scope  
Of all his aim, after some dire revenge.  
First, what revenge? The towers of Heaven are filled  
With armed watch, that render all access  
Impregnable: oft on the bordering deep  
Encamp their legions; or, with obscure wing,  
Scout far and wide into the realm of night,  
Scorning surprise. Or could we break our way  
By force, and at our heels all Hell should rise  
With blackest insurrection, to confound  
Heaven's purest light; yet our great Enemy,  
All incorruptible, would on his throne  
Sit unpolluted; and the ethereal mould,  
Incapable of stain, would soon expel  
Her mischief, and purge off the baser fire,  
Victorious. Thus repulsed, our final hope  
Is flat despair; we must exasperate  
The Almighty Victor to spend all his rage;  
And that must end us; that must be our cure,  
To be no more. Sad cure! for who would lose,  
Though full of pain, this intellectual being,  
Those thoughts that wander through eternity,  
To perish rather, swallowed up and lost  
In the wide womb of uncreated night,  
Devoid of sense and motion?

---

did nət di'swe:ɪd mi mo:st, and si:m tu kast  
 ɔminas kɔn'dʒektjɑr | ɔn ðe ho:l sɑk'ses;  
 hwɛn hi: hu: mo:st ɛk'sɛlz in fakt ɒv ð:mz,  
 in hwɔt hi kaunsɑlz, and in hwɔt ɛk'sɛlz  
 mis'trastful, graundz hiz kɑrədʒ ɔn dis'pɛ: |  
 and ɑtɑ disɔ'lu:ʃɑn, az ðe sko:p  
 ɒv ɔ:l hiz ɛɪm, aftɑ sam dair ri'vɛndʒ.  
 fɑ:st, hwɔt ri'vɛndʒ? ðe tauɪz ɒv hevn. ð: fild  
 wiθ ð:ɪmɛd wɔtʃ, ðɛt rɛndɑ ɔ:l ak'ses  
 im'pregnɛbl; ɔft ɔn ðe bɔ:d(ɑ)riŋ di:p  
 ɔn'kamp ðɛ lɪdʒɑnz; ɔ wiθ ɔbskjuɪ wiŋ,  
 skaut fɑr ɛnd waid intu ðe rɛlm ɒv nait,  
 skɔ:niŋ sɑ'praiz. ɔ kud wi bre:k auɪ weɪ  
 bai fo:ɪs, ɛnd at auɪ hi:lz ɔ:l hel juð raiz |  
 wið blækɛst insɑr'ɛkʃɑn, tu kɔn'faund  
 hevn:z pjurɛst lait; jɛt auɪ grɛt'ɛnəmi,  
 ɔ:l inkɔ'rɑptɪbl, wud ɔn hiz θrɔ:n  
 sit ɑnpɔ'lutɛd; and ði[j] i:'θi:riəl mo:ld,  
 in'ke:pɛbl: ɒv steɪn, wud su:n ɛks'pɛl  
 hɑ mistʃɪf, and pɑ:dʒ ɔf ðe be:sɑ faiɪ,  
 vik'tɔ:rjɑs. ðɑs ri'pɑlst, auɪ fainəl ho:p  
 iz flat dis'pɛ:; wi mɑst ɛg'zɑspɑrɛt  
 ðj ɔ:l'maiti viktɑ tu spɛnd ɔ:l hiz rɛɪdʒ,  
 and ðɑt mɑst ɛnd ɑs; ðɑt mɑst bi: auɪ kju:ɪ,  
 tu bi: no mo:ɪ. sɑd kju:ɪ! fɔ hu: wud lu:z,  
 ðo: ful ɒv pe:ɪn, ðis intɔ'lɛktjuəl bi:niŋ,  
 ðo:z θɔ:ts ðɛt wɔndɑ θru: i:'tɑ:niti,  
 tu pɛriʃ rɑ:ðɑ, swɔlo:d ɑp ɛnd lɔst |  
 in ðe waid wu:m ɒv ɑnkri[j]'ɛ:tɛd nait,  
 di'vɔid ɒv sɛns ɛnd mo:ʃɑn?

From a Sermon by C. H. Spurgeon.

When thou goest, it shall lead thee ; when thou sleepest, it shall keep thee ; and when thou awakest, it shall talk to thee (Prov. VI, 22).

To talk signifies fellowship, communion, familiarity. It does not say, "It shall preach to thee." Many persons have a high esteem for the Book ; but they look upon it as though it were some strangely-elevated teacher, speaking to them from a lofty tribunal, while they stand far below. I will not in the least condemn such reverence, but it were far better if they would understand the familiarity of God's Word. It does not so much preach to us as *talk* to us. It is not, "When thou awakest, it shall lecture thee," or "it shall scold thee." No, no, "it shall *talk* with thee." We sit at its feet, or rather at the feet of Jesus, in the Word, and it comes down to us ; it is familiar with us, as a man talketh to his friend. And here let me remind you of the delightful familiarity of Scripture in this respect, — that *it speaks the language of men*. If God had written us a book in His own language, we could not have comprehended it, or what little we understood would have so alarmed us, that we should have besought that those words should not be spoken to us any more ; but the Lord, in His Word, often uses language which, though it be infallibly true in its meaning, is not after the knowledge of God, but according to the manner of man. I mean this, that the Word uses similes and analogies of which we may say that they speak humanly, and not according to the absolute truth as God Himself sees it. As men conversing with



frəm e sã:man bai si: e:tf spã:dʒan.

hwen ðau go:est, it fɛl li:d ði:; hwen ðau sli:pɛst, it fɛl ki:p ði:; and hwen ðau e'we:ikɛst, it fɛl tɔ:k tu ði: (prɔvãbz, tʃaptã siks, vã:s twenti tu).

tu tɔ:k signifaiz fɛloʃip, kɔm'ju:nʃan, fɛmili'ariti. it daz nɔt seɪ, "it fɛl pri:tʃ tu ði:." meni pã:snɪz hav e hai əs'ti:m fɔ ðe buk; bat ðeɪ luk ð'pɔn it | ez ðo: it wɛ sam streɪndʒli ɛliveɪtəd ti:tʃã, spi:kiŋ tu ðem frɔm e lɔfti trai'bjunãl, hwail ðe: stand fã: bi'lo: ai wil nɔt in ðe list kɔn'dem satʃ rɛvərəns, bat it wɛ fã: betã | if ðeɪ wud ʌndã'stand ðe fɛmili'ariti ɔv gɔdz wã:d. it daz nɔt so: matʃ pri:tʃ tu ʌs | az tɔ:k tu ʌs, it iz nɔt "hwen ðau e'we:ikɛst, it fɛl lɛktʃã ði:," or "it fɛl skɔ:ld ði:." nɔ: nɔ:, „it fɛl tɔ:k wiθ ði:.” wi: sit et its fɪt, ɔr rɔ:ðar, et ðe fɪt ɔv dʒi:zɪs, in ðe wã:d, and it kãnz daun tu ʌz; it iz fe'milʃã wiθ ʌs, az e man tɔ:keθ tu hiz frɛnd. and hi:ɪ let mi ri'maind ju ɔv ðe di'laɪtful fɛmili'ariti ɔv skriptʃar | in ðis ris'pekt,— ðet it spi:kz ðe laŋwedʒ ɔv mɛn. if gɔd hɛd ritn ʌs e buk in hiz ɔ:n laŋwedʒ, wi kud nɔt hev kɔm-pri'hendəd it, ɔ hwɔt litl wi ʌndã'stud wud hev so: e'lã:md ʌs, ðet wi ʃɔd hev bi'sɔ:t ðet ðo:z wã:dʒ ʃɔd nɔt bi spo:kãn tu ʌs ɛni mo:ɪ; bat ðe lɔ:d, in hiz wã:d, ɔfn: ju:zɔz laŋwedʒ hwitʃ, ðo:[w] it bi: in'falibli tru: in its mi:nɪŋ, iz nɔt aftã ðe nɔlədʒ ɔv gɔd, bat e'kɔ:diŋ tu ðe manar ɔv man. ai mi:n ðis, ðet ðe wã:d ju:zɔz similiz ɛnd ɛn'alɔdʒiz | ɔv hwitʃ wi me: seɪ | ðet ðe: spi:k hju:mãnli, and nɔt e'kɔ:diŋ tu ði absɔlut tru:θ | az gɔd him'self si:z it. az mɛn kɔn'vã:sɪŋ wiθ

babes use their broken speech, so doth the condescending Word. The Book is not written in the celestial tongue, but in the *patois* of this lowland country, condescending to men of low estate. It feeds us on bread broken down to our capacity,—“on food convenient for us.” It speaks of God’s arm, His hand, His finger, His wings, and even of His feathers. Now, all this is familiar picturing, to meet our childish capacities; for the Infinite One is not to be conceived of as though such similitudes were literal facts. It is an amazing instance of divine love, that He uses homely parables so that we may be helped to grasp sublime truths. Let us thank the Lord of the Word for this.

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### **Type B (138).**

From a speech by Mr. Gladstone.

On the Death of John Bright.

These men [Mr. Cobden and Mr. Bright] had lived upon the confidence, the approval, and the applause of the people. The work of their lives had been to propel the tide of public sentiment. Suddenly there came a great occasion on which they differed from the vast majority of their fellow-countrymen. I myself was one of those who did not agree with them in the particular view which they took of the Crimean conflict. But I felt profoundly what must have been the moral elevation of the men who, having been nurtured through their lives in the atmosphere of popular approval and enthusiasm, could at a moment’s notice consent to part with the whole of that favour which

bēiβz | ju:z dē: bro:kən spi:tʃ, so: dΔθ ðe kəndi'sendiŋ  
wΛ:d. ðe bu:k iz nɔt ritn in ðe si'lestjəl tʌŋ,  
bʌt in ðe pʌtwə ɔv ðis lɔlənd kʌntri, kəndi'sendiŋ  
tu mən ɔv lo: əs'tet. it fɪdz ʌs ɔn brəd bro:kən daun  
tu au̯ ke'pasiti,—“ɔn fu:d kɔn'vi:njənt fɔr ʌs”. it spi:kz  
ɔv gɔdz ɑ:m, hiz hʌnd, hiz fiŋgʌ, hiz wiŋz, and i:vŋ  
ɔv hiz feðʌz. nau ɔ:l ðis iz fe'miljʌ piktjəriŋ, tu  
mi:t au̯ tʃaɪldɪʃ ke'pasiti:z; fɔ̯ ði infinit wʌn iz nɔt  
tu bi kɔn'si:vɔd ɔv | ez ðo: sʌtʃ si'militju:dz wʌ lɪtərəl  
fʌkts. it iz ɛn e'meɪziŋ instens ɔv di'vain lʌv, ðet hi  
ju:zɔz ho:mli pʌreβlɪz | so: ðet wi meɪ bi helpt tu grʌsp  
sʌb'laim tru:dz. let ʌs θʌŋk ðe lɔ:d ɔv ðe wΛ:d  
fɔ̯ ðis.

### taip bi, parəgraf wʌn θʌ:ti e:t.

fɔm e spi:tʃ baɪ mistʌ glɔdstʌn.

ɔn ðe dεθ ɔv dzɔn braɪt.

ði:z mən [mistʌ kɔbdʌn ɛnd mistʌ braɪt] hʌd livd ʌ'pɔn  
ðe kɔnfɪdɛns, ði[j] e'pru:vʌl, and ði[j] e'plɔ:z ɔv ðe pi:pl.  
ðe wʌ:k ɔv ðe laɪvz hɛd bi:n | tu prɔ'pel ðe taɪd ɔv  
pʌblɪk sɛntɪmɛnt. sʌdɛnli ðe keɪm e grɛt ɔ'ke:zʌn |  
ɔn hwɪtʃ ðeɪ dɪfʌd fɔm ðe vʌst mɛ'dzɔriti ɔv ðe  
felo kʌntrɪmɛn. aɪ maɪ'sɛlf wɔz wʌn ɔv ðo:z | hu: dɪd  
nɔt ɛgri: wiθ ðɛm in ðe pɛ'tɪkjʌl vju: hwɪtʃ ðe:  
tʌk | ɔv ðe kraɪ'mi: [j]ɛn kɔnfɪkt. bʌt aɪ felt prɔ'faundli | hwɔt  
mʌst hɛv bi:n ðe mɔrəl elɪ'veɪʃʌn ɔv ðe mən, hu:,  
hʌviŋ bi:n nʌ:tjʌd θru ðe laɪvz in ði[j] ʌtmɔsfi:r  
ɔv pɔpjʌlɪ e'pru:vʌl ɛnd ɔn'θju:zi [j]ʌzm, kʌd ɛt e mɔmɛnts  
nɔrtɪs | kɔn'sɛnt tu pʌ:t wið ðe ho:l ɔv ðʌt feɪvʌ hwɪtʃ

they had hitherto enjoyed, and which their opponents thought to be the very breath of their nostrils.

I will not now refer to the remarkable and highly varied gifts of Mr. Bright except as to one minor particular; but I cannot help allowing myself the gratification of recording that Mr. Bright was, and that he knew himself to be, and that he delighted to be, one of the chief guardians among us of the purity of the English tongue. He knew how the character of the nation was associated with its language; and as he was in everything an Englishman, profoundly attached to the country in which he was born, so the tongue of his people was to him almost an object of worship; and in the long course of his speeches it would be difficult, indeed hardly possible, to find a single case in which that noble language, the language of Shakespeare and of Milton, did not receive an illustration from his Parliamentary eloquence.

It was the happy lot of Mr. Bright to unite so many and such distinguished intellectual gifts that, if we had had need to dwell upon them alone, we should have presented a dazzling picture to the world; but it was also his happy lot to teach us moral lessons, and by the simplicity, by the consistency, and by the unfailing courage and constancy of his life, to present to us a combination of qualities so elevated in their nature as to carry us at once into a higher atmosphere. It has thus come about that we feel that Mr. Bright is entitled to a higher eulogy than any that could be due to mere intellect, or than any that could be due to mere success. Of mere success he was indeed a conspicuous example; in intellect he might lay claim

ðe: had hidã'tu ən'dzoid, and hwitf ðer v'pouments  
 00:t tu bi: ðe veri bræθ ov ðē nōstrilz.

ai wil nōt nau ri'fã: tu ðe ri'mã:kæbl: end haili  
 verid gifts ov mistã brait | eksept az tu wan mainã pē-  
 'tikjulã; bat ai kanōt help e'lau[w]iŋ mai'self ðe grati-  
 fi'ke:ʃan ov ri'kō:diŋ | ðæt mistã brait wōz, and ðæt hi nju:  
 him'self tu bi:, and ðæt hi di'laitəd tu bi:, wan ov ðe tʃi:f  
 gũ:djenz e'maŋ əs | ov ðe pjuriti ov ði[j] iŋglif taŋ.  
 hi: nju: hau ðe karektar ov ðe ne:ʃan wōz e'so:sietəd  
 wið its laŋwedz; and az hi wōz in evriθiŋ ən iŋglif-  
 mən, prō'faundli e'tatʃt tu ðe kantri in hwitf hi wōz  
 bō:n, so: ðe taŋ ov hiz pi:pl: wōz tu him | ə:lmo:st ən  
 əbdzekt ov wã:ʃip; and in ðe ləŋ ko:ãs ov hiz spirtʃəz |  
 it wud bi difikalt, in'di:d hã:dli pōsibl:, tu faind e  
 singl: ke:s | in hwitf ðæt nō:bl: laŋwedz, ðe laŋwedz  
 ov ʃe:kspir end ov miltan, did nōt ri'siv ən ilas'tre:ʃan  
 frəm hiz pã:le'mentari eləkwens.

it wōz ðe hapi lət ov mistã brait | tu ju'nait so: meni  
 and satʃ dis'tiŋwiʃt intə'ləktju[w]al gifts, ðæt if wi həd had  
 ni:d tu dwel ə'pən ðem e'lo:n, wi: ʃud hev pri'zentəd  
 e dazliŋ piktjã tu ðe wã:ld; bat it wōz ə:lso hiz hapi  
 lət tu ti:tʃ əs mōral lesanz, and bai ðe sim'plisiti, bai  
 ðe kōn'sistēsi, and bai ði[j] ən'fe:liŋ karədʒ end kōnstēsi  
 ov his laif, tu pri'zent tu əs e kōmbi'ne:ʃan ov kwəlitz so:  
 elivertəd in ðē netjã | az tu kari əs et wans intu e  
 haiar atmōsfi:ã. it haz ðas kam e'baut | ðæt wi fi:l  
 ðæt mistã brait iz ən'taitl:d tu e haiã ju:lədʒi | ðen eni  
 ðæt kud bi dju: tu mi:r intələkt, ɔ: ðan eni ðæt kud  
 bi dju: tu mi:f sak'ses. ov mi:f sak'ses hi: wōz in'di:d  
 e kōn'spikjuəs eg'zampl:; in intələkt hi mait le: kle:im

to a most distinguished place. But the character of the man lay deeper than his intellect, deeper than his eloquence, deeper than anything that could be described as seen upon the surface. The supreme eulogy which is his due is, I apprehend, that he lifted political life to a higher elevation and to a loftier standard. He has thereby bequeathed to his country the character of a statesman which can be made the subject, not only of admiration and of gratitude, but even of what I do not exaggerate in calling—as it has been well called already by one of his admiring eulogists—reverential contemplation.

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### Simple Historical Reading.

#### Old-English Institutions.

The larger kingdoms, such as Wessex and Mercia, were divided into shires; the smaller, such as Essex and Sussex, after they lost their own kings and were made part of one of the larger kingdoms, also became shires. Each shire was divided into smaller districts, called hundreds, which were larger or smaller in different parts of England. Each hundred contained a number of townships. The officer of the township was the town-reeve. He called the grown men of the township to meet in the town-moot. There they settled matters which concerned the township. If the town was defended by a mound, it was called a burgh, or borough, or bury, which are only different ways of saying one word, meaning *defence*. The head officer of a borough was called a borough-reeve. If the town was a place of trade he was often called a port-reeve.

tū e mo:st dis'tiŋwiŋt ple:s. bat ðe karēktar ðv ðe man le:ŋ di:p<sup>ƿ</sup>ā ðen hiz intēlekt, di:p<sup>ƿ</sup>ā ðen hiz elōkwens, di:p<sup>ƿ</sup>ā ðen eniθiŋ ðet kud bi: dis'kraibd az si:n ʌ'pōn ðe s<sup>ā</sup>ifes. ðe su'prim ju:lōdʒi hwitŋ iz hiz dju: iz, ai apri'hend, ðat hi: liftōd pō'litikal laif tu e haiar eli've:ʃan | and tu e loŋtiā stand<sup>ā</sup>d. hi: haz ðē:baɪ bi'kwid̄d tu hiz kantri | ðe karēktar ðv e ste:tsmen hwitŋ ken bi me:īd ðe sabdʒekt, nōt o:nli ðv admi're:ʃan end ðv gratitju:d, bat i:vŋ ðv hwōt ai du: nōt eg'zadzaret in kō:liŋ—az it haz bi:n wel kō:ld ɔ:l'redi baɪ wan ðv hiz eð'mairiŋ ju:lōdʒists —reva'renʃəl kōntem'ple:ʃan.

simpl: his'torikl: ri:diŋ.

o:ld iŋgliŋ insti'tju:ʃn:z.

ðe lā:dʒ<sup>ƿ</sup>ā kiŋdāmz, sɑtʃ ez wesəks end m<sup>ā</sup>:ʃiə, wē di'vaidəd intu fai:z; ðe smō:l<sup>ā</sup>, sɑtʃ ez esəks end sasəks, aft<sup>ā</sup> ðe:ŋ lōst ðer o:n kiŋz | end wē me:īd p<sup>ā</sup>t ðv wan ðv ðe lā:dʒ<sup>ƿ</sup>ā kiŋdāmz, ɔ:lso bi'ke:īm fai:z. itʃ fai:ŋ wōz di'vaidəd intu smō:l<sup>ā</sup> distriktz, kō:ld handrədz, hwitŋ wē lā:dʒ<sup>ƿ</sup>ā ð smō:l<sup>ā</sup> in dif(Δ)rēnt p<sup>ā</sup>:ts ðv iŋglənd. itʃ handrəd kōn'te:īnd e namb<sup>ā</sup>r ðv taunʃips. ði: ɔ:fi:sar ðv ðe taunʃip wōz ðe taunri:v. hi kō:ld ðe grō:n men ðv ðe taunʃip tu mit in ðe taunmūt. ðē: ðe:ŋ setld mat<sup>ā</sup>z hwitŋ kōn's<sup>ā</sup>:nd ðe taunʃip. if ðe taun wōz di'fendəd baɪ e maund, it wōz kō:ld e b<sup>ā</sup>:g, ɔ: b<sup>ā</sup>:ro, ɔ: b<sup>ā</sup>:ri, hwitŋ ar o:nli dif(Δ)rēnt we:z ðv se:ŋ wan w<sup>ā</sup>:d, mi:niŋ di'fens. ðe hed ɔ:fi:sar ðv e b<sup>ā</sup>:ro wōz kō:ld e b<sup>ā</sup>:rori:v. if ðe taun wāz e ple:s ðv tre:īd, hi: wōz ɔ:fn kō:ld e pō:tri:v.

The men of the township had to keep in repair the bridges and fortifications which the township contained; and if need were, they had to fight. The hundred was presided over by the hundred-man, or hundred-elder. Its meeting was the hundred-moot, and this dealt with the business of the hundred. The head of the shire was the ealdorman, or alderman, who was placed over it by the king and wise men of the whole kingdom. Beside him, in Christian times, was the bishop; and the king was represented by the shire-reeve, or as we now call him, sheriff. The meeting of the men of the shire was called the shire-moot; there they settled all quarrels.

When war was to be made, or the country was invaded, word was sent to the ealdormen, each of whom sent word to the hundred-men of his shire to meet at an appointed place. Each hundred-man called on the town-reeves of his hundred. They assembled the men of each township. Every man between sixteen and sixty had to come. They ranged themselves in families and marched under the command of the reeve and the parish-priest to the meeting-place of the hundred. There they met the men of other townships, and forming one body, they marched under the hundred-man to the meeting-place of the shire, where the whole force of the shire was united under the lead of the ealdorman and the bishop, and then marched against the enemy, or joined the men of other shires, as the case might be. The whole force collected in this way was called the Fyrd.

A group of shires made the kingdom. This was governed by the king and his witena-gemot, which means



ðe men ðv ðe taunſip had tu ki:p in ri'pē: ðe bridgēz  
 end fō:tifi'ke:jn:z | hwitf ðe taunſip kōn'te:ind; and if  
 ni:d wē:, ðe: had tu fait. ðe handrēd wōz pri'zaidēd  
 o:vā bai ðe handrēdmen, ō handrēd eldā. its mit:inj  
 wōz ðe handrēdmūt, and ðis delt wiθ ðe biznēs  
 ðv ðe handrēd. ðe hēd ðv ðe fai:f wōz ði[j] e'aldōman,  
 or o:ldāmen, hu wōz ple:st o:var it bai ðe ki:ŋ end  
 waiz men | ðv ðe ho:l ki:ŋdam. bi'said him, in kristjēn  
 taimz, wōz ðe bi:ſap; and ðe ki:ŋ wōz repri'zentēd bai  
 ðe fairri:v, or ez wi nau kō:l him, ſerif. ðe mit:inj  
 ðv ðe men ðv ðe fai:f wōz kō:ld ðe fai:mūt; ðē:  
 ðe: setl:d o:l kwōralz.

hwēn wō: wōz tu bi me:īd, ō: ðe kantri wōz in-  
 've:īdēd, wā:d wōz sent tu ði[j] e'aldōmen, itf ðv hu:m  
 sent wā:d tu ðe handrēdmen ðv hiz fai:f | tu mit et en  
 e'pointēd ple:s. itf handrēdmen kō:ld ōn ðe taun-  
 ri:vz ðv (h)iz handrēd. ðe:j e'sembl:d ðe men ðv itf  
 taunſip. evri man bi'twi:n sikstin end siksti had tu  
 kam. ðe:ī re:īndg:d ðem'selvz in familiz | end māt:ft  
 andā ðe kō'mand ðv ðe ri:v end ðe pari:f'pri:st | tu  
 ðe mit:inple:s ðv ðe handrēd. ðē: ðe:ī met ðe men  
 ðv adā taunſips, and fō:mij wan bōdi, ðe:ī māt:ft  
 andā ðe handrēdmen tu ðe mit:inple:s ðv ðe fai:f,  
 hwē: ðe ho:l fo:īs ðv ðe fai:f wōz ju'naitēd | andā ðe  
 li:d ðv ði[j] e'aldōman end ðe bi:ſap, end ðen māt:ft  
 e'genst ði[j] enēmi, ō: dʒōind ðe men ðv adā fai:fz, az  
 ðe ke:s mait bi:. ðe ho:l fo:īs kō'lektēd in ðis wē:ī  
 wōz kō:ld ðe fyrd.

e grup ðv fai:fz me:īd ðe ki:ŋdam. ðis wōz  
 gāvānd bai ðe ki:ŋ end hiz witena ge'mo:t, hwitf minz

“meeting of wise men”. It was made up of the king and the members of his family, the ealdormen, the archbishops, the bishops, and the king’s thegns. The king’s thegns had been originally the king’s servants, but were really the greater nobles. The witena-gemot elected the king: but it was quite a small body, even in the larger kingdoms.

In each English shire there was a quantity of land which belonged to the settlement, but had not been given to any one man. This was called folk-land. The king and the wise men used to make grants of this land, and the pieces thus granted were called bócland, because they were given to their owners by “book” or title-deed.

RANSOME.

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Reading aloud from a Newspaper, quickly.

Daily Mail, 22nd Oct. 1897.

Insects in Lapland.

Anyone who hopes to make a comfortable journey in Lapland should never make the mistake of arriving there equipped as an ordinary tourist. It is a country that abounds in mosquitoes and knorts, and if there is a fly more persistent than another it is a knort. A knort is a small creature with the obstinacy of a hundred mosquitoes and the patience of ten Jobs. A mosquito heralds his own approach with a menacing buzz. He hovers around, and if the intended victim is quick, the pest can be killed, and easily killed; though of course, if the creatures attack in battalions, the whole number cannot be slaughtered, and victory must go to the many. The knort, on the

“mirtin ov waiz men”. it woz meid ap ov ðe kinj end ðe membāz ov hiz famili, ði[j] e’aldōmen, ði[j] ā:tj’bifaps, ðe bifaps, end ðe kinz ðe:inz. ðe kinz ðe:inz hēd bin v’ridʒinali ðe kinz sā:vents, bat wer ri:ali ðe gretā nobl:z. ðe witena ge’mo:t i’lektəd ðe kinj; bat it woz kwait e smō:l bōdi, i:vn: in ðe lā:dʒā kinjdāmz.

in itj inglif jaiā ðē woz e kwōntiti ov land | hwitj bi’lōjd tu ðe setlment, bat hēd nōt bin givn: tu eni wan man. ðis woz kōld fo:kland. ðe kinj end ðe waiz men ju:st tu me:k grants ov ðis land, and ðe pi:səs ðas grantəd wē kōld bo:kland, bikō:z ðe:ī wē givn: tu ðer o:nāz bai “buk”, ō taitl:di:d.

ransam.

ri:diŋ e’laud frōm e nju:zpepā, kwikli.  
ðe de:īli me:il, ðe twenti sekand ov ək’to:bā,  
e:ti:n nainti sevn.

insekts in lapland.

eniwan hu hō:ps tu me:k a kamfātābl dʒā:ni in lapland | fōd nevā me:k ða mis’tēk av a’raivŋ ðē | i:kwipt ez en ō:dinari turist. its e kant:ī ðat e’baundz in mas’ki:toz an(d) nō:ts, end if ðāz e flai mo: pā’sistent ðan a’nāðā | its e nō:t. e nō:t iz e smō:l kii:tjā | wiθ ði[j] əbstinasi ov e handrəd mas’ki:toz, and ðe pe:fns ov ten dʒo:bz. e mas’ki:to heraldz iz o:n e’pro:tj wiθ e menesiŋ bazi. hi hōvāz a’raund, end if ði[j] in’tendəd viktim iz kwik, ðe pest kan bi kild, end izili kild; ðo: ov ko:ʒs, if ðe kii:tjāz e’tak in be’taljanz, ðe hō:l nambā ka:nt bi slō:tād, end viktari mast go: tu ðe meni. ðe nō:t ən ði[j]

other hand, is silent and apparently harmless. He arrives unobtrusively. He strolls about a bit, as if he were not in the least bit hungry, but only a little pleasantly inquisitive. What harm could such a small thing do to your thick knitted stockings? But the beak of the knort is long, and having chosen his rendezvous, the owner of that beak proceeds to burrow with it, with a result that is altogether surprising, and certainly most painful. The Lapp himself stains his face with a mixture of tar and grease, which the creatures do not like. Moreover, it is a fact that the mosquito and knort do not assail the natives as they do strangers. A mask of this stain, and a handkerchief, placed inside the cap and left to hang down behind, are the native precaution. But the tourist thinks of "England, home and beauty," and probably does not relish disguising his complexion into that of a mulatto. So he makes himself miserable by trying to wear a veil, something like a meat-safe, from which all the world looks like milk-and-water, and he breathes with a suffocating feeling, as if he were on the point of choking or fainting, or doing something equally unmanly.

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A fable told to children.

The Sow and the Wolf.

Once upon a time there was a sow which had a many little ones. One day a wolf was passing that way, and raising himself on his hind legs, he peeped over the side of the sty, and saw all the little sucking-pigs frisking

ađā hand, iz sailent and e'perrentli hā:mles. hi: e'raivz  
 andb'trusivli. hi stō:lz e'baut e bit, az if hi wā not  
 in ðe list bit hangri, bat onli e litl plezn:tlī in-  
 'kwizitiv. hwot hām kōd satf e smō:l θiŋ du: tu  
 jū θik nitēd stōkinz? bat ðe bi:k ov ðe nō:t  
 iz lōŋ, end haviŋ tʃo:zū: (h)iz rō:ndivū:, ði omar  
 ov ðat bi:k prō'sidz tu baro wiđ it, wiđ e ri'zalt ðets  
 o:lta'gedā sā'praiziŋ, end sāt:enli mo:st pei'nflī. ðe  
 lap him'self stei'nz (h)iz fe:s wiđ e mikstjar ov tār  
 an(d) gri:s, hwitf ðe krietjāz do:nt laik. mo:ro:var its  
 e fakt | ðet ðe mas'kitō en(d) nō:t do:nt e'se:l ðe  
 netivz ez ðe:ɪ du stæ:ɪndzāz. e mask ov ðis stei'n, end  
 e hanġkātʃif, ple:st in'said ðe kap end left tu hanġ  
 daun bi'haind, ā ðe netiv pri'kō:ʃn. bat ðe turist  
 θiŋks ov "iŋglend, ho:m end bjurti," end prōbabli ðaznt  
 relif ðis'gaiziŋ (h)iz kam'plekʃn: intu ðat ov e mju'lato.  
 so: hi me:ks (h)im'self mizərəbl bai trai[j]iŋ tu we:r e ve:l,  
 samθiŋ laik e mit:se:f, frōm hwitf o:l ðe wā:ld luks  
 laik milken(d)'wō:tā, end hi bri:dz wiθ e safōketiŋ  
 filiŋ, ez if hi waz ən ðe pōint ov tʃō:kiŋ ō fe:ɪntiŋ,  
 ō du:ŋ samθiŋ i:kwali an'manli.

---

e fe:ɪbl to:ld tu tʃildrən.

ðe sau end ðe wulf.

wans ʌ'pən e taim dā wōz e sau | hwitf had e meni  
 litl: wanz. wan ðe:ɪ e wulf waz pasiŋ ðat we:ɪ, and  
 æ:ziŋ him'self ən (h)iz haind lēgz, hi pi:pt o:vā ðe said  
 ov ðe stai, end so: o:l ðe litl: sakinpiŋz friskiŋ

about. But their mother the sow was there, and she was very strong; so the wolf dare not touch them, though he was nearly wild with hunger, and wanted badly to eat them up. So he pretended to be very friendly, and said, Good morning, Mrs. Sow, what a beautiful family you have got. I never saw any children so pretty; and I never saw a mother so kind and so attentive to the wants of her little ones. You must be very tired sometimes with all this house-work. Pray let me know what I can do for you. Perhaps you'd like to take a little walk this morning, while I look after the children. It would be quite a pleasure to me to serve so good a neighbour, I assure you. But the old Sow was much too wise to be deceived by the cunning crafty Wolf. So she said to him, You are very kind, Mr. Wolf, but I don't let anybody look after my children but myself. You are very fond of them, no doubt; and I know the reason why. So please begone, this very minute. Be off with you, I say. If you had been an honourable wolf, you never would have come here at all. So the Wolf, seeing that his wickedness was quite understood, slunk off with his tail between his legs, and hungrier than ever. But the little pigs remained with their kind and careful mother, and were quite safe.

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### Nursery Rhyme.

#### Cock Robin.

Who killed Cock Robin?

I, said the Sparrow, with my bow and arrow,  
I killed Cock Robin.

e'baut. bat ðe maðā ðe sau wdz ðē; and fi: wdz veri strōj; so: ðe wulf ðēnt tatf ðem, ðo: hi wdz ni:lī waild wiθ hangā, end wōntəd badli tu it ðem ap. so: hi pri'tendəd tu bi veri frendli, end sed, gud mō:niŋ misiz sau, hwət e bjutifol famili juv gōt. ai nevā sō: eni tʃildrēn so priti; and ai nevā sō: e maðā so kaind | end so[w] e'tentiv tu ðe wōnts ov hā litl wanz. ju mast bi veri taiŋd sam'taimz wið o:l ðis hauswā:k. pre:ī let mi no: hwət ai kan du: fō ju. praps jud laik tu te:k e litl wō:k ðis mō:niŋ, hwail ai luk aftā ðe tʃildrēn. it wad bi kwait e plezā tu mi: tu sāv so: gud e neiðā, ai e'fu:ā ju. but ði o:ld sau wdz matf tu: waiz tu bi di'si:vd bai ðe kanij krafti wulf. so: fi sed tu him, juā veri kaind mistā wulf, bat ai do:nt let enibōdi luk aftā mai tʃildrēn bat mai'self. juā veri fōnd ov ðem no: daut; and ai no: ðe ri:zn: hwai. so: pliz bi'gōn, ðis veri minit. bi: of wiθ ju ai se:ī. if ju hed bin en onarabl wulf, ju nevā wud ev kam hir e tō:l. so: ðe wulf, si:[j]iŋ ðet hiz wikədnes waz kwait andā'stud, slan:k of wiθ hiz te:īl bi'twain (h)iz legz, and hangriā ðen evā. bat ðe litl: pigz ai'me:īnd wiθ ðē kaind end kē:fol maðā, and wā kwait se:f.

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nā:sari raim.

kək rōbin.

hu: kild kək rōbin?

ai, sed ðe sparo, wiθ mai bo: end aro,  
ai kild kək rōbin.

Who saw him die ?

I, said the Fly, with my little eye,  
I saw him die.

Who caught his blood ?

I, said the Fish, with my little dish,  
I caught his blood.

Who'll make his shroud ?

I, said the Beetle, with my thread and needle,  
I'll make his shroud.

Who'll dig his grave ?

I, said the Owl, with my spade and showl\*,  
I'll dig his grave.

Who'll read the prayers ?

I, said the Rook, with my little book,  
I'll read the prayers.

Who'll be the clerk ?

I, said the Lark, if it's not in the dark,  
I'll be the clerk.

Who'll bear him to his grave ?

I, said the Kite, if it's not in the night,  
I'll bear him to his grave.

Who'll be chief mourner ?

I, said the Dove, for I mourn for my love,  
I'll be chief mourner.

\* Provincial for *shovel*.



hu: sɔ: him dai ?

ai, sɛd ðɛ flai, wiθ mai litl: ai,  
ai sɔ: him dai.

hu: kɔ:t (h)iz blɔd ?

ai, sɛd ðɛ fɪʃ, wiθ mai litl: diʃ,  
ai kɔ:t (h)iz blɔd.

hu:l me:k (h)iz ʃraʊd ?

ai, sɛd ðɛ bi:tl, wiθ mai θred ɛn(d) ni:dl.  
ail me:k (h)iz ʃraʊd.

hu:l dig (h)iz gre:ɪv ?

ai, sɛd di[j] aul, wiθ mai spe:ɪd ɛnd ʃaul,  
ail dig (h)iz gre:ɪv.

hu:l ai:d ðɛ prɛ:z ?

ai, sɛd ðɛ ru:k, wiθ mai litl: bu:k,  
ail ai:d ðɛ prɛ:z.

hu:l bi ðɛ klɑ:k ?

ai, sɛd ðɛ lɑ:k, if its nɔt in ðɛ dɑ:k,  
ail bi ðɛ klɑ:k.

hu:l be: him tu hiz gre:ɪv ?

ai, sɛd ðɛ kait, if its nɔt in ðɛ nait,  
ail be: him tu hiz gre:ɪv.

hu:l bi tʃi:f mo:ɪnɔ ?

ai, sɛd ðɛ dɔv, fɔr ai mo:ɪn fɔr mai lɔv,  
ail bi tʃi:f mo:ɪnɔ.

Who'll sing a psalm?

I, said the Thrush, as I sit in my bush,  
I'll sing a psalm.

Who'll toll the bell?

I, said the Bull, because I can pull,  
I'll toll the bell.

From "Framley Parsonage," a novel by Anthony  
Trollope.

[Mrs. Harold Smith, sister of Mr. Nathaniel Sowerby,  
visits Miss Dunstable, a rich maiden lady, on a matri-  
monial mission.]

- S. I may as well break the ice at once. You know enough of Nathaniel's affairs to be aware that he is not a very rich man.
- D. Since you do ask me about it, I suppose there's no harm in saying that I believe him to be a very poor man.
- S. Not the least harm in the world, but just the reverse. Whatever may come of this, my wish is that the truth should be told scrupulously on all sides; the truth, the whole truth, and nothing but the truth.
- D. *Magna est veritas*, as the Bishop of Barchester taught me long ago. But I forget the remainder.
- S. The bishop was quite right, my dear, I'm sure. But if you go to your Latin, I'm lost. As we were just now saying, my brother's pecuniary affairs are in a bad state. He has a beautiful property of his own, which has been in the family for I can't say how many centuries—long before the Conquest, I know.

hu:l siŋ e sa:m ?

ai, sɛd ðe θraʃ, az ai sit in mai buʃ,  
ail siŋ e sa:m.

hu:l to:l ðe bɛl ?

ai, sɛd ðe bul, biko:z ai kɛn pul,  
ail to:l ðe bɛl.

frəm "framli pā:sanedz," e nɔvl: bai anθani  
tɪɔlap.

[misiz harald smiθ, sistar ɒv mistā ne'θanjəl sauābi,  
vizits mis ðanstɛbl:, a ritʃ meīdn: leīdi, ɔn e matri-  
'mo:nial miʃən.]

- S. ai meī ez wɛl brek ði[j] ais ɛt wans. ju no: i'naʃ  
ɒv ne'θanjalz e'fɛ:z tu bi e'wɛ: ðet hiz nɔt e  
veri ritʃ man.
- D. sins ju du: ask mi e'baut it, ai sa'po:z ðɛ:z no: hām  
in se:[j]iŋ ðet ai bi'liv him tu bi e veri pu:f maʃ.
- S. nɔt ðe list hām in ðe wā:ld, bat dzast ðe ri'vā:s.  
hwɔt'ɛvā me: kam ɒv ðis, mai wiʃ iz ðet ðe tɪu:θ  
ʃud bi to:ld skrupjələsli ɔn ɔ:l saidz—ðe tɪu:θ,  
ðe ho:l tɪu:θ, and nθiŋ bat ðe tɪu:θ.
- D. magna est veritas, az ðe biʃap ɒv bārtfestā tɔ:t  
mi lɔŋ e'go:. bat ai fɔ'get ðe ri'meīndā.
- S. ðe biʃap wɔz kwait ɹait, mai di:ā, aim ʃu:ā. bat  
if ju go: tu ju:ā latin, aim lɔst. az wi wā dzast  
nau se:[j]iŋ, mai bradāz pi'kju:njari e'fɛ:z ɒr in e  
veri bad stɛt. hi haz e bjʊ:ʃɪfʊl prɔpāti ɒv hiz ɔ:n,  
hwitʃ hez bi:n in ðe famili fɔr ai kant seī hau meni  
sentjuriz—lɔŋ bi'fo:ā ðe koŋkwɛst, ai no:.

- D. I wonder what my ancestors were then.
- S. It does not much signify to any of us what our ancestors were; but it's a sad thing to see an old property go to ruin.
- D. Yes indeed, we none of us like to see our property going to ruin, whether it be old or new. I have some of that feeling already, although mine was only made the other day, out of an apothecary's shop.
- S. God forbid that I should ever help you to ruin it. I should be sorry to be the means of your losing a ten-pound note.
- D. *Magna est veritas*, as the dear bishop said. Let us have the truth, the whole truth, and nothing but the truth, as we agreed just now.
- S. And that's what I wish. Of course my chief object is to secure my dear brother's happiness.
- D. That's very unkind to poor Mr. Harold Smith.
- S. Well, well, well, you know what I mean.
- D. Yes, I think I know what you mean. Your brother is a gentleman of good family, but of no means.
- S. Not quite so bad as that.
- D. Of embarrassed means then, or anything you will; whereas I am a lady of no family, but of sufficient wealth. You think that if you brought us together and made a match of it, it would be a good thing for—for whom?
- S. Yes, exactly.
- D. But for whom? Remember the bishop now and his nice little bit of Latin.
- S. For Nathaniel then. It would be a very good thing for him. Now that's honest, is it not?

- D. ai wandā hwōt mai ansēstāz wē: dēn.
- S. it dazn:t matf signifai tu eni ov as | hwōt aur ansēstāz wē:; bat its e sad θinj tu si: en o:ld prōpāti go: tu ru:n.
- D. jes in'di:d, wi nan ov as laik tu si: auƒ prōpāti go:inj tu ru:n, hwēðar it bi o:ld ð nju:. aiv sam ov ðet fili:inj o:l'ædi, o:l'ðo: main wōz o:nli me:ð ði: ađā de:ī, aut ov en e'pōθekeriz fōp.
- S. gōd fō'bid ðet ai fud evā help ju tu ru:n it. ai fud bi sōri tu bi ðe mi:nz ov juƒ luzi:inj e ten paund nōt.
- D. magna est veritas, az ðe di:ƒ biƒap sed. let as hav ðe tɹu:θ, ðe ho:l tɹu:θ, and naθinj bat ðe tɹu:θ, az wi e'gri:d dzast nau.
- S. and ðats hwōt ai wiƒ. ov ko:īs mai tʃi:f əbdzekt iz tu si'kju:ƒ mai di:ƒ bradāz hapines.
- D. ðats veri an'kaind tu pu:ƒ mistā harald smiθ.
- S. wel, wel, wel, ju no: hwōt ai mi:n.
- D. jes, ai θi:ŋk ai no: hwōt ju mi:n. juƒ bradāz e dzentl:mēn ov gud famili, bat ov no: mi:nz.
- S. nōt kwait so: bad ez ðat.
- D. ov əm'barēst mi:nz dēn, ɔr eniθinj ju wil; hwer'az aim e le:idi ov no: famili, bat ov sa'fi:nit wēθ. ju θi:ŋk ðet if ju brō:t as tu'gēdā | end me:ð e matf ov it, it wud bi: e gud θinj fō:—fō: hum?
- S. jes, eg'zaktli.
- D. bat fō hum? ri'membā ðe biƒap nau, and hiz nais litl: bit ov latin.
- S. fō nē'θanjəl dēn. it wud bi: e veri gud θinj fō him. nau ðats ɔnēst, iz it nōt?

- D. Yes, that's honest. And did he send you here to tell me this?
- S. Well, he did, that and something else.
- D. And now let's have the something else. You were going to tell me how well he would use me, no doubt.
- S. Something of that kind.
- D. That he wouldn't beat me; or spend all my money, if I got it tied up out of his power; or look down on me with contempt because my father was an apothecary. Was that it?
- S. I was going to tell you that you might be more happy as Mrs. Sowerby of Chaldicotes than you can be as Miss Dunstable—
- D. Of Mount Lebanon. And had Mr. Sowerby no other message to send? Nothing about love, or anything of that sort? I should like to know, before taking such a leap.
- S. I do believe that he has as true a regard for you as any man of his age ever does have—
- D. For any woman of mine. That's not putting it in a very devoted way, certainly; but I'm glad to see you remember the good bishop's maxim.
- S. What would you have me say? If I told you he was dying for love, you would say I was trying to cheat you. And now, because I don't tell you so, you say he is wanting in devotion. I must say you are hard to please.
- D. Perhaps I am very unreasonable. As for expecting the love of a man who condescends to be my husband, that, of course, would be monstrous.

D. jes, ġats ɔnest. an(d) did hi send ju hi:ɫ tu tel mi ġis ?

S. wel, hi did, ġat end samθiŋ els.

D. and nau lets hav ġe samθiŋ els. ju wɫ goiŋ tu tel mi hau wel hi wud ju:z mi, no: daut.

S. samθiŋ ɔv ġat kaɪnd.

D. ġet hi wudn:t bi:t mi; ɔ spend ɔ:l mai mani, if ai ɡɔt it taid ʌp aut ɔv hiz pauɫ; ɔ luk daun ɔn mi wiθ kɔn'temt | bi'kɔ:z mai fa:ðɫ wɔz en e'pɔθəkəri wɔz ġat it ?

S. ai wɔz goiŋ tu tel ju ġet ju mait bi mo:ɫ hapi | az misiz sauɫbi ɔv tʃaldiko:ts | ġan ju kan bi ez mis danstɛbl—

D. ɔv maunt lebɛnɔn. and had mistɫ sauɫbi no: ɫðɫ mesedz tu send? nɫθiŋ e'baut ɫv, ɔr eniθiŋ ɔv ġat sɔ:t? aid laik tu no: bi'fo:ɫ tɛ:kiŋ satʃ e li:p.

S. ai du: bi'li:v hi haz ez tɫu: e ri'ɡɫ:d fɔ ju: | ez eni man ɔv hiz e:ɫdz evɫ dɫz hav—

D. fɔr eni wumen ɔv main. ġats nɔt putiŋ it in e veri di'vo:tɛd we:ɫ, sɫɫ:ɫnli; bat aim ɡlad tu si: ju ri'membɫ ġe gud biʃɫps maksim.

S. hwɔt wud ju hav mi se:ɫ? if ai to:ld ju hi wɔz daiiŋ fɫ ɫv, ju wud se:ɫ ai wɔz tɫaiiŋ tu tʃi:t ju. and nau, bi'kɔ:z ai do:nt tel ju so:, ju se:ɫ hi:z wɔntiŋ in di'vo:ʃɔn. ai mast se:ɫ ju:ɫ hɫ:d tu pli:z.

D. pɫ'haps aim veri ɫn'ɫi:znɛbl. az fɔr eks'pektiŋ ġe ɫv ɔv e man hu kɔndi'sendz tu bi: mai hazbɛnd, ġat, ɔv ko:ɫs, wud bi mɔnstrɫs.

- S. Now, my dear Miss Dunstable!
- D. I feel indeed that I ought to be obliged to your brother for sparing me the string of complimentary declarations which are usual on such occasions. He, at any rate, is not tedious—or rather you on his behalf. No doubt his time is so occupied with his parliamentary duties that he cannot attend to this little matter himself.
- S. He was coming here himself, but I advised him not to do so.
- D. That was so kind of you!
- S. I thought that I could explain to you more openly and more freely what his intentions really were.
- D. Oh I've no doubt that they are honourable. He does not want to deceive me in that way, I am quite sure.
- S. Upon my word, you would provoke a saint.
- D. I am not likely to get into any such company by the alliance that you are now suggesting to me. There are not many saints usually at Chaldicotes, I believe; always excepting my dear bishop and his wife.
- S. But my dear, what am I to say to Nathaniel?
- D. Tell him, of course, how much I am obliged to him.
- S. Do listen to me one moment. I dare say I have done wrong to speak to you in such a bold unromantic way.
- D. Not at all. The truth, the whole truth, and nothing but the truth,—that's what we agreed on.
-



S. nau, mai di:ɪ mis danstɛbl!

D. ai fi:l in'di:d ðet ai ɔ:t tu bi ɒ'blaidʒd tu juɪ brɑ:ðɪ |  
fɔ̃ spɛriŋ mi: ðe stɔ:ŋ ɒv kɔmpli'mentəri dekle'reiʃn:z |  
hwitʃ ɪ ju:zʊəl ɔn sɑtʃ ɒ'ke:ʒənz. hi: e tɛni re:t,  
iz nɔt ti:dʒəs—ɔr fɑ:ðɪ ju: | ɔn hiz bi'ha:f, nɔ: daʊt  
hiz taimz sɔ: ɔkju:paɪd wiθ hiz pɑ:le'mentəri dʒu:tiz |  
ðet hi kanɔt e'tend tu ðis litl: matɪ him'self.

S. hi: wɒz kɑmiŋ hi:ɪ him'self, but ai eð'vaɪzɪd him nɔt  
tu du: sɔ.

D. ðat wɒz sɔ: kaɪnd ɒv ju!

S. ai θɔ:t ðet ai kud eks'pleɪn tu ju mo:ɪ ɔ:pɑnli | ɛnd  
mo:ɪ fri:li | hwɔt (h)iz in'tɛnʃn:z .ɪ:ɪli wɛɪ.

D. ɔ: aɪv nɔ: daʊt ðet ðe:ɪ ɔnrebl. hi: dɑ:znt  
wɔnt tu di'si:v mi[j] in ðat wɛɪ, aɪm kwaɪt ju:ɪ.

S. ʌ'pɔn mai wɪ:d, ju wud prɒ'vɔ:k e seɪnt.

D. aɪm nɔt laikli tu get intʊ ɛni sɑtʃ kɑmpɛni | baɪ ði:  
e'laiɛns ðet ju:ɪ nau sɑ'dʒɛstɪŋ tu mi. ðɛr  
ɪ nɔt meni seɪnts ju:zʊɑli et tʃɑldikɔrts ai bi'lɪv;  
ɔ:lwez ɛk'septɪŋ mai di:ɪ bɪʃɑp ɛnd hiz waɪf.

S. bɑt mai di:ɪ, hwɔt ɛm ai tu se: tu nɛ'θɑnjəl?

D. tɛl him, ɒv kɔ:ɪs, haʊ mɑtʃ aɪm ɒ'blaidʒd tu him.

S. du: lɪsn: tu mi wɑn mo:mɛnt. ai dɛ: seɪ aɪv dɑn  
ɔŋ tu spɪk tu ju in sɑtʃ e boɪld ʌn.ɔ'mɑntɪk wɛɪ.

D. nɔt e tɔ:l. ðe tɹu:θ, ðe hoɪl tɹu:θ, and nɑθɪŋ  
bɑt ðe tɹu:θ, ðɑts hwɔt wi[j] e'grɪ:d ɔn.

**From "The Pickpocket," comedy, by G. P. Hawtrey.**

## Characters:

GREGORY GRUMBLEDON, imaginary invalid.

FREDA, his niece (assisting him to alight from bath-chair).

F. Carefully, Uncle Gregory. Carefully out of the chair.

G. Chair, do you call it? I call it a perambulator. Where are you taking me? I'm not going into that stuffy hotel. I want to sit down.

F. Then let us stay outside. What a lovely place! I think you'll enjoy sitting out here.

G. No, I shan't, I shan't enjoy anything. I shall catch my death of cold. But anything is better than those unwholesome rooms. I'm feeling faint. I'm sinking! I know why it is! It's because I could eat no breakfast, no breakfast at all.

F. Why, Uncle Gregory! you had ham and eggs, and a chop, and an omelette.

G. Well but you know what I mean. Of course I forced myself to eat a little food; but I didn't enjoy it. I didn't enjoy it a bit.

F. I certainly thought you enjoyed your breakfast, uncle.

G. I tell you I did not. The fact is, I'm feeling frail, very frail.

F. Oh, Uncle Gregory, don't say that.

G. Ah, my pet, you're a good child. You will be sorry, eh? — a little sorry when I die? You will come here some day and strew flowers over my little grave?

F. Uncle Gregory, don't! Cheer up! Come now, where shall we sit?

frəm “ðe pikpəkət,” kəmædi, bai dʒi: pi: həttri.

karektʌz.

gɹegəri grɑmbl:dən, i'mædʒinəri inveli:d.

fri:də, hiz ni:s (e'sistiŋ him tu e'lait frəm bæθ tʃe:).

F. kɛ:fuli, ʌŋkl: gɹegəri. kɛ:fuli aut ðv ðe tʃe:.

G. tʃe:, dʒu kɔ:l it? ai kɔ:l it e pɑr'ambjuletʌ. hwɛɪ  
ʌ ju te:kiŋ mi? aim nət go:ŋ intu θæt stɑfi  
ho'tel. ai wɒnt tu sit daun.

F. ðen let ʌs steɪ aut'said. hwət e ʌvli ple:s! ai θiŋk  
jul ən'dʒɔi sitiŋ aut hi:f.

G. no: ai ʃɑnt, ai ʃɑnt ən'dʒɔi eniθiŋ. ai fl: kɑtʃ  
mi ðeθ ðv kɔ:ld. bæt eniθiŋz betʌ ðen ðɔ:z  
ʌn'ho:lsəm rʊmz. aim filiŋ feɪnt. aim siŋkiŋ!  
ai no: hwai it iz. its bi'kɔ:z ai kɒd i:t no: brɛkfɛst,  
no: brɛkfɛst e tɔ:l.

F. hwai, ʌŋkl: gɹegəri! ju had ham ɛnd ɛgz, and e tʃɒp,  
and ɛn ɔmilet.

G. wɛl bæt ju no: hwət ai mi:n. ɒv kɔ:ʌs ai fo:ʌst  
mi'self tu i:t e litl fu:d; bæt ai didnt ən'dʒɔi it. ai  
didnt ən'dʒɔi it e bit.

F. ai sʌ:tənli θɔ:t ju ən'dʒɔid jʊ brɛkfɛst ʌŋkl:.

G. ai tel ju ai didnt. ðe fakt iz aim filiŋ freɪl,  
veri freɪl.

F. ɔ:, ʌŋkl: gɹegəri, do:nt seɪ ðæt.

G. ɑ: mai pɛt, juɪ e gud tʃaɪld. ju:l bi sɔ:ri, eɪ?  
— e litl: sɔ:ri, hwen ai dai? ju:l kɑm hi:f sɑm  
deɪ | ɛnd stɪu: flɑu[w]ʌz ɔ:vʌ mai litl: greɪv?

F. ʌŋkl: gɹegəri, do:nt. tʃi:r ʌp! kɑm nau, hwɛ:  
fl: wi sit?

- G. Yes, dear; where shall we cheer up? We must try and find some corner where there is no draught. This seems the best place.
- F. It's very pleasant here.
- G. Pleasant! Ugh! Suppose it comes on to rain.
- F. Oh no, it won't rain. And if it did, we could go in.
- G. In? Go in? You want to choke me! You grudge me Heaven's blessed breath! Ah! there's a draught here. Oh I see what it is. They've left the gate open. I feel it distinctly. Where's my comforter?
- F. Here it is, uncle. But I don't feel any draught.
- G. No draught! I tell you there's a hurricane. And I believe the ground's damp too. My feet are like stones.
- F. Wait a minute, uncle. I'll run and fetch a footstool. (*exit F.*)
- G. I wish I hadn't come to this miserable place. I shall never get better here. I'll go away tomorrow. I wonder how long that girl will be before she brings the footstool. I feel the deadly chill creeping up my legs. Ah, here she comes at last. (*Re-enter F.*) Freda, why do you leave me all alone. You don't know what might happen to me.
- F. I won't leave you, uncle dear. See, here's a footstool, and a rug.
- G. Ah, that's better. I begin to think this place will agree with me. I'm afraid it will. I feel better already.
- F. Oh, I am so glad.
- G. Yes, and I've got such a capital idea. I've hit on a plan of finding out what is really the matter with me.
- F. What a blessing that would be!

- G. jes di:ã; hwē: fl: wi tʃi:r ʌp? wi mʌs tri:ai  
 ɛnd faɪnd sʌm kɔ:nã hwē dēz no: draɪt. ðis  
 si:mz ðe best ple:s.
- F. its veri plezn:t hi:ã.
- G. plezn:t! ʌx! sʌ'pɔ:z it kʌmz ɔn tu re:ɪn.
- F. o: no:, it wɔnt ɪe:ɪn. and if it did, wi kud go: in.
- G. i:n! go: i:n? ju wɔntu tʃɔ:k mi! ju gradz mi  
 hev:nz blesəd brəθ! ɔ:, dēz e draɪt hi:ã.  
 o: ai si: hwɔt it iz. ðe:ɪv leɪt ðat ge:t ɔpn. ai fi:l  
 it dis'tɪŋktli. hwē:z mai kʌmfʌtã?
- F. hir it iz ʌŋkl:. bʌt ai do:nt fi:l eni draɪt.
- G. no: draɪt! ai tel ju ðe:z e hʌrikeɪn. and ai  
 bi'lɪv ðe graundz damp tu:. mai fi:t ʌ laɪk sto:nz.
- F. we:t e minit ʌŋkl:. ail ɪʌn ɛnd fetʃ e fut-  
 stul. (ɛgzit F.)
- G. ai wɪʃ ai hadn:t kʌm tu ðis mɪzərəbl ple:s. ai fl:  
 ne:vã get betã hi:ã. ail go: e'we:ɪ tu'mɔro. ai wandã  
 hau lɔŋ ðat gʌ:l ʌl bi: | bi'fɔ:ã ʃi brɪŋz ðe futstul.  
 ai fi:l ðe dedli tʃɪl kri:pɪŋ ʌp mai legz. ɔ:, hi:ã  
 ʃi kʌmz ɛt last. (ri[j]'ɛntã F.) Frɪde, hwai du ju  
 liv mi ɔ:l e'lɔ:n. ju do:nt no: hwɔt mait hʌpn:  
 tu mi.
- F. ai wɔnt liv ju, ʌŋkl: di:ã. si:, hi:ãz e futstul,  
 and e rag.
- G. ɔ:, ðats betã. ai bi'gɪn tu θɪŋk ðis ple:s will e'grɪ:  
 wiθ mi. aim e'freɪd it wil. ai fi:l betã ɔ:l'ædi.
- F. ɔ:, aim so: glad.
- G. jes, ɛnd aɪv gɔt sʌtʃ e kʌpɪtɪ: ai'di:ɛ. aɪv hit ɔn e  
 plʌn ɔv faɪndɪŋ ʌt hwɔts ɪ:ɪli ðe matã wiθ mi.
- F. hwɔt e blesɪŋ ðat wud bi:!

- G. Yes! You see Dr. James is afraid to tell me. Of course I know what that means. It's something very serious.
- F. O uncle, I hope not.
- G. Yes, it is. He's afraid to tell me for fear of the shock, but he has written all about my case to the doctor here. I've got the letter here in my pocket. Here it is.
- F. But you surely wouldn't open the letter?
- G. In the cause of truth, my child,—in the cause of truth I might venture.
- F. Oh please, do'nt do it.
- G. Why not? Eh? Why not?
- F. Dear Uncle Gregory, don't.
- G. Ah, you fear the effect upon me. But you don't know me. Ill as I am, my nerves all shattered, yet I can be brave. I will be like a soldier standing in the breach.
- F. You are exciting yourself, uncle.
- G. You are timid, my child. You are frightened to death. Take courage from me. There! The deed is done! Let me see. At last! At last! "Dear Sir, I send you "a patient who is incurable"—Oh! Oh! (*drops letter.*)
- F. Oh Uncle Gregory, impossible! (*picks up letter.*)
- G. Oh, I knew it. I'm fainting. I can't read any more.
- F. Then I will. "He is one of those men who fancy "themselves ill, and conjure up in their imaginations "every conceivable ailment. The simple truth is that "he is in robust health."
- G. Robust? I robust? Look at me. Am I robust? How dare he?

G. jes! ju si: dɔkt<sup>ɪ</sup> dʒeɪmz iz e'freɪd tu tel mi. ɒv  
kɔ:ɪz ai no: hwət dət mi:mz. its sʌmθɪŋ veri  
sɪrɪəs.

F. o: ʌŋkl:, ai hoʊp nɔt.

G. jes it iz. hi:z e'freɪd tu tel mi:, fɒ fɪr ɒv ðe ʃɔk,  
bʌt hi:z ɹɪtn: ɔ:l e'baʊt mai ke:s tu ðe dɔkt<sup>ɪ</sup>  
hi:ɪ. aɪv gɔt ðe let<sup>ɪ</sup> hi:ɪ in mai pɔkət. hi:ɪ it iz.

F. bʌt ju fu:ɪli wudnɪt ɔ:pɪn: ðe let<sup>ɪ</sup>.

G. in ðe kɔ:z ɒv tru:θ mai tʃaɪld,—in ðe kɔ:z ɒv tru:θ  
aɪ maɪt ventʃɪ.

F. o: plɪz, doʊnt du: ɪt.

G. hwai nɔt? eɪ? hwai nɔt?

F. dɪr ʌŋkl: grɛgəri, doʊnt.

G. ɔ:, ju fɪ:ɪ ði ə'fekt ʌ'pɔn mi:. bʌt ju doʊnt no:  
mi. ɪl e:z aɪ əm—maɪ nʌ:ɪvz ɔ:l sʌtʌd—jet aɪ kʌn  
bi brɛɪv. aɪl bi: laɪk e soɪldʒɪ stændɪŋ in ðe  
brɪtʃ.

F. jʊr ek'saɪtɪŋ jɒ'self ʌŋkl:.

G. ju:ɪ tɪmɪd maɪ tʃaɪld. ju ɪ fraɪtn:d tu dɛθ.  
te:k kʌredʒ frɒm mi:. ðɛ:ɪ! ðe dɪ:d iz dʌn!  
let mi: si:. at last! at last! “dɪ:ɪ sʌ:, aɪ send ju  
“e peʃənt hu iz ɪn'kjʊrəbl”—o:ɪ! o:ɪ! (drɒps let<sup>ɪ</sup>.)

F. o: ʌŋkl: grɛgəri, ɪm'pɔsɪbl! (pɪks ʌp let<sup>ɪ</sup>.)

G. o:, aɪ nju: ɪt. aɪm feɪntɪŋ. aɪ kʌnt ɹɪ:d enɪ mo:ɪ.

F. ðen aɪ wɪl. “hi: iz wʌn ɒv ðo:z men | hu fʌnsɪ  
“ðəm'selvz ɪl, and kʌndʒər ʌp ɪn ðɛr ɪmʌdʒɪ'neɪfɪz |  
“evrɪ kʌn'sɪ:vəbl eɪlment. ðe sɪmpl: tru:θ iz | ðæt  
“hi: iz ɪn rɔ'bʌst helθ.”

G. rɔ'bʌst? aɪ rɔ'bʌst? luk et mi. əm aɪ rɔ'bʌst? hau  
ðɛ: hi?

- F. (*reads on*) "If he insists on it, give him harmless  
"medicines, and keep him at Southborne as long as  
"you can."
- G. The monster! The ignoramus! The quack! My blood  
boils! Freda, my dear, help me into the hotel and  
get me a composing draught.

---

### Small Talk.

Good morning! I hope you have slept well.

No, I've had a very bad night, I'm sorry to say.

Sorry to hear that. What was the matter?

There was some merry-making next door, and they kept  
it up until three o'clock in the morning.

What a pity! Shall we have breakfast now?

Yes, I'm ready. What shall we have?

I don't mind. What can we get?

Waiter, what can we have for breakfast?

Chop, sir, steak, bacon and eggs, cold meat, cold fowl,—

Suppose we try bacon and eggs. What do you say?

O, I'm quite agreeable. Shall we have tea or coffee?

I prefer coffee, if you don't mind.

Not at all. They're both the same to me.

Waiter, bring bacon and eggs and coffee for two.

Yes, sir. Hot milk or cold milk, sir?

Hot milk, please, and some dry toast, and some fresh rolls.

I hope he won't be long. I fancy it's getting late.

Why, what time is it?

I don't know. My watch has stopped. I forgot to wind it.



F. (ri:dz ən) "if hi in'sists ən it, giv him hā:mles  
 "mædsn:z, and kip him ət sauθbo:ɹn | az ləŋ ɛz  
 "ju kan."

G. ðe mənstā, ði[j] ignə'rei:məs, ðe kwak! mai blad  
 bəilz! fri:de mai di:ɹ, help mi[j] intu ðe ho'tel, an(d)  
 get mi e kam'pə:ziŋ draft.

---

smə:l tək.

gud mō:niŋ! ai ho:p juv slept wəl.

no:, aiv had e veri bad nait | aim səri tu seɹ.

səri tu hi:ɹ ðat. hwət wəz ðe matā?

ðā wəz sam merime:ɹkiŋ neks(t) do:ɹ, an(d) ðe: kept

it əp antil θri: v'klək in ðe mō:niŋ.

hwət e piti! ɹal wi hav brekfəst nau?

jes, aim redi. hwət ɹl: wi hav?

ai do:nt maind. hwət kan wi get?

wetā, hwət kan wi hav fə brekfəst?

tʃəp sā, ste:k, be:kn ən egz, ko:ld mit, ko:ld faul,—

sə'pə:z wi tɹai be:kan ɛnd egz. hwət dju seɹ?

o:, aim kwait e'gri:əbl. ɹal wi hav ti: ɔ kəfi?

ai pri'fā kəfi, if ju: do:nt maind.

nət ʌ təl. ðe:ɹ bo:θ ðe se:ɹm tu mi:.

wetā, briŋ be:kan ɛnd egz, ɛnd kəfi fə tu:.

ɹisā. hət milk ʌ ko:ld milk sā?

hət milk pliz, ɛnd sam drai to:st, and sam frəʃ ɹə:lz.

ai ho:p (h)i wə:nt bi ləŋ. ai fansi its getiŋ le:t.

hwai, hwət taim iz it?

ai do:nt no:. mai wətʃ ɛz stəpt. ai fə'gət tu waind it.

Well, mine's not much better. It wants cleaning. Sometimes it gains and sometimes it loses; so I never know the time exactly.

I fancy it's about nine o'clock. Waiter, what's the time? It struck nine about five minutes ago, sir.

We shall have to hurry. Our train is at 9.45.

How far is it to the station?

It's about ten minutes' walk from here.

This toast won't do. I asked for dry, and you've brought it buttered.

This bacon's very nicely cured, don't you think?

Yes, I'd sooner have it smoked than salted.

Waiter! Bill, please. We're going directly.

The bill's here, sir, when you're ready.

Thanks. Can you give me change? I want 11s. 6d. from you.

Here it is, sir. Thank you, sir. Good day, gentlemen.

---

Is there any letter for me this morning?

No, none yet; the postman has not come.

When does he generally come?

About eight o'clock, generally; but this morning he is late.

I am expecting a letter from a particular friend.

Do you ever hear from your friends in America now?

Yes, sometimes, but not very often.

There's a ring at the door. Perhaps it's the postman.

No, he's just gone past without calling.

When will the next delivery be?

There is a delivery about every two hours until 9 o'clock.

wel, mainz nət matʃ bet̃. it wənts kliniŋ. sam-  
 taimz it geɪnz | ɛnd samtaimz it lu:zəz; so ai neṽ no:  
 ðe taim eg'zaktli.

ai fansi its e'baut nain ʌ klək. wert̃, hwəts ðe taim?  
 it stɪk nain e'baut faiv minits e'go: s̃.

wi: ʃl: hav tu hari. əũ tɹeɪnz ɛt nain fō:ti faiv.  
 hau faɪr iz it tu ðe steɪn?

its e'baut ten minits wɔ:k frəm hi:.

ðis to:st wənt du:. ai askt fō dɹai, and juv brə:t  
 it bat̃d.

ðis be:kn:z veri naisli kju:ɹd, do:nt ju θiŋk?

jes, aid su:ñ hav it smə:kt ðen sɔltəd.

wert̃! bil, pliz. wi: goiŋ di'rektli.

ðe bilz hi: s̃, hwen juɹ ædi.

θaŋks. kan ju giv mi tʃe:ɹndz? ai wənt i'levn ɛn siks  
 frəm ju.

hi:r it iz s̃. θaŋk jə s̃. gu deɪ dzentl:mən.

iz ðer ɛni let̃ fō mi: ðis mō:niŋ?

no:, nan jet; ðe po:stmenz nət kam.

hwen daz (h)i dzɛnɹali kam?

e'baut ɛt ʌ klək, dzɛnɹali; bat ðis mō:niŋ hi:z let̃.

aim ɛks'pektiŋ e let̃ frəm e p̃'tikjəpl̃ frɛnd.

dju ɛṽ hi: frəm juɹ frɛndz in e'merika nau?

jes, sam'taimz, bat nət veri ɔfn.

ðez e riŋ ɛt ðe do:ɹ. pɹ'aps its ðe po:stmen.

no:, hi:z dzast gən past wid'aut kəliŋ.

hwen wil ðe neks(t) di'livari bi:?

ðez e di'livari e'baut ɛvri tu: əũz antil nain ʌ klək.

And how late can I post for London?

Until 8 o'clock in the next street, and until 10 o'clock at the General [Post Office].

Have you many letters to write to day?

About a dozen, if I had writing materials.

What is it you want? Paper, pens, envelopes, —?

Thank you,—a little note paper and a few stamps.

Here is note paper. What stamps will you require?

I'll want three halfpenny, five penny and two 2½ d. stamps.

Anything more? Any post cards, or postal wrappers?

Thank you. You are very kind. I don't think I want anything more.

Well, I'll leave you now to write your letters.

Is it far to the General Post from here?

No, not far. We'll send your letters when they're ready.

Thank you. I shall not be long.

---

Good morning, Mr. Jones. I'm very glad to see you. How do you do?

Very well, thank you. I hope you are well too.

Yes I can't complain very much at my age.

Why, how old are you, Mr. Smith? Not so very old, I think.

That depends on what you call old. I was 61 yesterday.

Glad to hear it. Many happy returns! But you don't look 61 yet.

Perhaps not, but I feel sixty one. How old are you?

Well, I was 49 last December.

Forty-nine! You're only a youngster yet.

Perhaps not, but I don't stand the winters like I used to do.

ænd hau leit kan ai poist f<sup>x</sup> landan.

antil e:t Δ klök in ðe neks(t) stri:t, and antil ten Δ klök  
et ðe dʒenrəl [poist ofis].

hav ju meni let<sup>x</sup>z tu rait tu'de:ʃ?

e'baut e dʒzn:, if ai had raitiŋ me'ti:riəlz.

hwət iz it ju wənt? pe:p<sup>x</sup>, penz, ənvelə:ps?

θaŋk ju, e litl: nɔ:tpe:pər ænd e fju: stamps.

hi:z nɔ:tpe:p<sup>x</sup>. wɔt stamps wil ju ri'kwai<sup>x</sup>?

ail wənt θri: he:pni, faiv peni, ən tu: tɔ:pns he:pni stamps.

eniθiŋ mo:ɪ? eni poist kɔ:dz, ɔ poistl: rap<sup>x</sup>z?

θaŋk ju. ju:ɪ veri kaɪnd. ai dɔ:nt θiŋk ai wənt eni-  
θiŋ mo:ɪ.

wel, ail li:v ju nau tu rait ju<sup>x</sup> let<sup>x</sup>z.

iz it fɔ: tu ðe dʒenrəl poist frəm hi:<sup>x</sup>?

nɔ:, nɔt fɔ:; wil send ju<sup>x</sup> let<sup>x</sup>z hwən ðe:ɪ rɛdi.

θaŋk ju. ai fl: nɔt bi ləŋ.

gud mɔ:niŋ mist<sup>x</sup> dʒo:nz aim veri gləd tu si: ju. hau  
dju du.

veri wel θaŋk ju. ai ho:p ju <sup>x</sup> wel tu.

jes, ai kə:nt kəm'pleɪn veri matʃ | et mai eɪdz.

hwai, hau o:ld ð: ju, mist<sup>x</sup> smiθ? nɔt so veri o:ld, ai θiŋk.

ðat di'pendz ən hwət ju kɔ:l o:ld. ai wɔz siksti wən jest<sup>x</sup>de.

gləd tu hir it! meni hapi ri't<sup>x</sup>ɪnz! bət ju dɔ:nt

luk siksti wən jet.

p<sup>x</sup>həps nɔt, bət ai fi:l siksti wən. hau o:ld ð ju:?

wel, ai wɔz fɔ:ti nain last di'semb<sup>x</sup>.

fɔ:ti nain! ju:r ɔ:nli e jʌŋst<sup>x</sup> jet.

p<sup>x</sup>həps nɔt, bət ai dɔ:nt stænd ðe wint<sup>x</sup>z laik ai ju:s(t) tu du.

We've had a very mild winter so far.

Yes but we don't know what's in store for us yet.

True; we had dreadful weather after this date last year.

Yes, we had six week's skating, but I don't call that very dreadful.

No, not for you, but I've given up skating these many years.

What I detest is rain and fog and thaw.

Well I dare say you'll have rain before long. The glass is falling rapidly.

Perhaps it only means wind, and I don't mind that much.

By the way, I had a letter from our old friend Robinson yesterday.

Well, how is he getting on now? I didn't know you ever heard from him.

Oh, he seems to like his new place very well.

Let me see. He went into Cornwall, didn't he?

Yes, the doctor ordered him to a milder climate.

Ah, I remember, he had a weak chest.

Yes, that's the man. He tells me he's quite thrown off those ailments now.

I'm very glad to hear it. And what is he doing?

He says he's going to make a fortune in early vegetables.

Early vegetables! That's a new line for him.

Yes it is, but he was always an enterprising fellow.

But there can be no great market for early vegetables in Cornwall.

No, of course not. He grows and gathers for the London market.

Ah, I see, quick transit again! It's astonishing what is done in that way now.

wi:ɪv had ɛ veri maild wint<sup>ʌ</sup> so: f<sup>ʌ</sup>.

jes, bat wi do:nt no: hwɔts in sto:<sup>ʌ</sup> fɔr ʌs jɛt.

tru; wi had dædful wɛðar aft<sup>ʌ</sup> ðis dɛt last jɪ:<sup>ʌ</sup>.

jes, wi:d siks wi:kz sketiŋ, bat ai do:nt kɔ:l ðat veri  
dædful.

no:, nɔt f<sup>ʌ</sup> ju:, bat aiv givn ʌp sketiŋ ði:z meni jɪ:<sup>ʌ</sup>.

hwɔt ai di'tɛst iz re:ɪn ɛnd fɔg ɛnd θɔ:.

wɛl, ai dɛ: se:ɪ ju:l hav re:ɪn bi'fɔ:ɪ lɔŋ. ðɛ glas  
is fɔ:liŋ rapidli.

p<sup>ʌ</sup>'haps it o:nli mi:nz wind, and ai do:nt maind ðat matʃ.

bai ðɛ we:ɪ, ai had ɛ lɛt<sup>ʌ</sup> frɔm ʌur o:ld frɛnd rɔbinsn  
jest<sup>ʌ</sup>dɛ.

wɛl, hau iz hi getiŋ ɔn nau? ai didn:t no: ju: ɛv<sup>ʌ</sup>  
h<sup>ʌ</sup>:d frɔm him.

o:, hi: si:mz tu laik hiz nju: plɛ:s veri wɛl.

lɛt mi: si:. hi went daun intu kɔ:nwɔl, didn:t hi?

jes, ðɛ dɔktar ɔ:d<sup>ʌ</sup>d him tu ɛ maild<sup>ʌ</sup> klaimet.

ɔ:, ai rɪ'memb<sup>ʌ</sup>, hi had ɛ wi:k tʃɛst.

jes, ðats ðɛ man. hi tɛlz mi: hiz kwait θrɔ:n ɔf  
ðɔ:z ɛɪlments nau.

aim veri glad tu hir it. and hwɔt iz hi: du:ɪŋ.

hi: sez hiz go:ɪŋ tu me:k ɛ fɔ:tʃʌn in ʌ:li vɛdʒitɛbl:z.

ʌ:li vɛdʒitɛbl:z! ðats ɛ nju: lain f<sup>ʌ</sup> him.

jes it iz, bat hi wɔz ɔ:lwez ɛn ɛnt<sup>ʌ</sup>praiziŋ fɛlo.

bat ðɛ kan bi no: grɛ:t mɔ:kɛt fɔr ʌ:rli vɛdʒitɛbl:z  
in kɔ:nwɔl.

no:, ɔv kɔ:ɪs nɔt. hi: grɔ:z ɛnd gæd<sup>ʌ</sup>z f<sup>ʌ</sup> ðɛ landan  
mɔ:kɛt.

ɔ:, ai si:, kwik transit ɛ'gɛn! its ɛs'tɔnifiŋ hwɔts  
ðʌn in ðat we:ɪ nau.

Yes, in Liverpool we get cut flowers every day from Italy. And fresh vegetables, they tell me, from the Canary Islands.

Yes, but not every day. Are you going further this way?

No, I turn off to the right. Good bye, Mr. Jones.

Good bye, Mr. Smith. I'm glad to see you looking so well.

I'm very glad I met you. Remember me kindly to

Mrs. Jones.

And me to Mrs. Smith! Good bye.

---

What shall we do this morning? Shall we take a walk?

Very well. Where shall we go?

I'd like to take a walk down town. I want to do some shopping.

O I hate shopping, but I do'n't mind looking at the shops.

That will do very well. You needn't come in unless you like.

All right, on those conditions. When shall we start?

Now immediately, as soon as I've put my gloves on.

It's very pleasant outside this morning — so fresh and clear.

Yes, and not too cold. You won't be chilly, looking at the shops.

This is a nice shop here. The windows are always so tastefully dressed.

Yes, it's always quite a picture. But there's nothing here I want to buy.

What do you want to buy? I didn't know you wanted anything.

No I don't, for myself. But I wanted to buy something for the children.



jes, in livāpuil wi get kat flau[w]āz evri deī from iteli.  
 and frēf vėdgitėblz, đe: tel mi, frəm đe kė'neri ailėndz.  
 jes, bat nət evri deī. ā: ju goiņ flāidā đis weī?  
 no:, ai tām of tu đe rait. gud bai, mistā dzomz.  
 gud bai, mistā smiθ. aim glad tu si: ju: lukiņ so: wel.  
 aim veri glad ai met ju. ri'membā mi: kaindli tu  
 misiz dzomz.  
 and mi: tu misiz smiθ! gud bai!

---

hwət fl: wi du: đis mōmiņ. fal wi tek a wək?  
 veri wel. hwē: fl: wi go:?  
 aid laik tu tek a wək daun taun. ai wənt tu du: sam  
 sōpiņ.  
 o: ai hert sōpiņ, bat ai domt maind lukiņ et đe sōps.  
 đatl: du: veri wel. ju ni:dn:t kam in | an'les  
 ju laik.  
 o:l .ait, ən đo:z kan'difn:z. hwen fl: wi stāt?  
 nau i'mi:đjetli, az sun ez aiv put mai glavz ən.  
 its veri pleznit aut'said đis mōmiņ, — so: frēf end kli:ā.  
 jes, end nət tu: ko:ld; ju wənt bi tfili, lukiņ et  
 đe sōps.  
 đis iz e nais sōp hi:ā. đe windoz ɔr ɔlwez so:  
 te:stfuli drest.  
 jes, its ɔlwez kwait e piktjā. bat đēz nathiņ hir  
 ai wənt tu bai.  
 hwət dju wənt tu bai? ai didnt no: ju wənted  
 eniθiņ.  
 no: ai domt, fō: mai'self. bat ai wənted tu bai samθiņ  
 fō đe tfildrən.

What children? I didn't know you had any, of your own. Neither I have; but I've some little nephews and nieces. Well, here's a toy-shop. This is the place for you. See! Yes, I see so many things that I don't know what to buy. Here's a Noah's ark, and a speaking doll, and a rocking horse.

Some of them are too big for dolls, or rocking horses either. Well, here are purses, and bracelets, and cricket-bats. Yes, a very good selection. I think I'll go in here and choose something.

Hadn't you better walk a little further and see what else there is?

Very well, we will. We can always turn back, if we like. Come on then. Let's walk sharp and get warm again. Who was that lady you just bowed to? I didn't know her at all.

No, perhaps not. I only know her slightly now. That's Mrs. Thompson.

What? Wife of Mr. Thompson the banker?

Yes, that is her only title to distinction.]

Do you mean she is not worth much in herself?

I do; but she's as stuck-up as if her brains had made the money, and not his.

Well, perhaps she helped him; and it's only human nature in any case.

She was glad enough to be recognised by me, twenty years ago. Ah well, perhaps she thought you were stuck-up in those days.

Perhaps so, but I wasn't, and she'd no right to think any such thing.

hwət tʃildrən? ai didnɪt no: ju had eni, əv jur ɔ:n.  
 ni:ðar ai hav; bat aiv sam litl: nəfju:z ən(d) ni:səz.  
 wəl, hi:z ɛ tɔɪfəp. ðis iz ðe plɛ:s fɔː ju. siː!  
 jes, ai si: so: meni θiŋz ðət ai do:nt no: hwət tu bai.  
 hi:z ɛ no:az ðɪk, and ɛ spi:kiŋ dəl, and ɛ rɔkiŋ  
 hɔ:s.

sam əv ðəm ð tu: big fɔː dɔlz, əz rɔkiŋhɔ:səz i:ðɪ.  
 wəl, hi:ɪ ð pɪ:səz, and bre:slɛts, and krikət bats.  
 jes, a veri gud si'lekʃn:. ai θiŋk ail go: in hi:ɪ ən(d)  
 tʃu:z samθiŋ.

hadnɪt ju betɪ wɔ:k ɛ litl fɪ:ðar ænd si: hwət əls  
 ðər iz?

veri wəl, wi wil. wi: kən əlwez tɪ:n bak, if wi laik.  
 kəm ən ðen. lets wɔ:k fɔːp ænd get wɔ:m e'gen.  
 hu: wɔz ðat leɪdi ju dʒʌst baud tu? ai didnɪt no:  
 hɜr ɛ tɔɪl.

no: pɪ'haps nɔt. ai ɔ:nli no: hɪ slaitli nau. ðats misəz  
 tɔmsnɪ.

hwət? waif əv mistɪ tɔmsnɪ: ðe bɒŋkɪ?

jes, ðets hɜr ɔ:nli taitl: tu dis'tiŋʃn:.

dju mi:n ʃi:z nɔt wɪ:θ mətʃ in hɪ'self?

ai du:. bat ʃi:z ɛz stak əp ɛz if hɪ: breɪnz ɛd meɪd  
 ðe mɒni | and nɔt hi:z.

wəl, pɪ'haps ʃi helpt him; and its ɔ:nli hju:mən ne:tʃər  
 in eni ke:s.

ʃi wɜz gləd ə'nɒf tu bi rekɔgnəɪzd bai mi: twenti ʃi:z e'go:  
 a: wəl, pɪ'haps ʃi θɔ:t ju: wɪ stak əp in ðɔ:z  
 deɪz.

pɪ'haps so:, bat ai wɔznɪt, and ʃi:d no: rait tu θiŋk eni  
 sətʃ θiŋ.

Well, well, never mind her. Here's another nice shop. Why, this is a green-grocer's shop. I can't give them cabbages.

No, certainly not; but here are oranges, apples, pears, bananas.

Yes, they like those; and here are grapes, and dates, and figs also.

I'm afraid the choice is so large that you're rather embarrassed.

That's very true. I can't make up my mind at all.

Then let's go home again. We've had our walk, and we can come again tomorrow.

It seems foolish to come out to buy, and to go back without buying.

Never mind that. It's been very pleasant. Let's repeat the pleasure.

Just as you please. You never will let me have my own way.

---

### **Type C (138).**

Small Talk, rapidly spoken.

It's getting near tea-time. Won't you stay and have tea? Thanks, I will; if it's no trouble to you.

None at all. They're just laying the cloth.

Then I'll stay with pleasure, and have a further chat.

Sarah, please get tea ready for two.

O please don't make any fuss. I'm not a stranger.

No, we won't make any fuss. But we'll want tea for two at any rate.

wel wel, nev<sup>f</sup> maind h<sup>f</sup>l. hi:lz e'nd<sup>f</sup> nais fəp.  
hwai, dis iz e grɪŋgro:s<sup>f</sup>lz fəp. ai ka:nt giv ðem  
kabedʒəz.

no:, s<sup>f</sup>ā'tenli nət; bat hir ɒr ərendʒəz, apl:z, p<sup>f</sup>ē:z,  
be'nɑ:nəz.

jes, ðeɪ laik ðo:z; and hir ɒ greɪps, an(d) de:ts, and  
figz əlso.

aim e'freɪnd ðe tʃo:is iz so: lɑ:dʒ | ðet ju: ɪɑ:ðɑr əm-  
'bærəst.

ðats veri tru:. ai ka:nt me:k ʌp mai maind ʌ tɔ:l.  
ðen lets go: hom e'gen. wi:v had aʊf wɔ:k | ɛnd wi:  
kən kɑ:m e'gen tu'mɔ:ro.

it simz fu:lɪf tu kɑ:m aut tu bai, ɛnd tu go: bak  
wið'aut baɪɪŋ.

nev<sup>f</sup> maind ðat. its bi:m veri plezn:t. lets ɪ'pɪt  
ðe plez<sup>f</sup>ʌ.

dʒʌst ez ju plɪ:z. ju nev<sup>f</sup> wil let mi hav mai ɔ:n  
weɪ.

### taip si:, paragraf wan θ<sup>f</sup>l:ti et.

smɔ:l tɔ:k, rapɪdli spɔ:kn:.

its getɪni:l tɪtəɪm. wɔ:ntʃu ste: n av ti:ʔ

θɑ:ŋks, ai wil, if its no: trabl tɑ ju:.

nɑn ʌ tɔ:l. ðe:l dʒʌs(t) leɪn ðe kloθ.

ðen ail steɪ wiθ plez<sup>f</sup>ʌ, ɛn hav e fl<sup>f</sup>ɪd<sup>f</sup> tʃʌt.

seɪv, plɪ:z ge(t) ti: redi fl<sup>f</sup> tu:.

o: plɪ:z dɔmp me:k eni fʌs. aim nət ʌ streɪndʒ<sup>f</sup>ʌ.

no: wi wɔmp me:k eni fʌs. bat wil wɔn(t) ti: fl<sup>f</sup> tu:,  
e'teni reɪt.

Well of course, but don't put yourself out of the way on my account.

O no, not at all. How do you like my tea service?

I like it very much. It's very pretty. Have you had it long?

Not very long. It was a Christmas present.

You were in luck to get a Christmas box like that.

I like the design; it's very neat, and the colours are good too.

Is it a large set? How many cups and saucers are there?

A dozen cups and saucers, and plenty of bread-and-butter plates.

I like that cream-jug. It's very graceful.

But what I like best is the teapot. I hate metal teapots.

Yes they do spoil the tea, there's no doubt.

Shall we have a sweet tea, or high tea, as they call it.

O no high tea for me, thanks. I could not eat meat at this hour.

Then what may I offer you in the way of sweets?—jam? marmalade? cake?

Ah, you want to make me bilious, I see. I like bread and butter best.

Try some brown bread then. It's very wholesome, they say.

Thanks, I will. I often have it at home in preference to white.

And here are some warm muffins too. Take them while they're hot.

Thanks, thanks. You overwhelm me.

Do you take cream and sugar?

A little cream, please; but no sugar.

I hope the bread's not cut too thick for your liking.

Not at all, I could have done with it thicker, and less butter on.

wel v: ko:ʳās, bā doim patʃʳ self aut ʌ ðā weɪ ɒn  
mai ʌ'kaunt.

o: no:, nɒt ʌ tɔ:l. hau dzu laik mai ti: sʌ:ʳvis?  
ai laik it veri matʃ. its veri priti. hav ju had it lɔŋ?  
nɒt veri lɔŋ. it wʌz e krisməs preznt.

ju wʌr in lʌk | tʌ geɪ e krisməs bɒks laik ðat.  
ai laik ðe di'zain; its veri nit, ɛnd ðe kʌlʌz ʌ gud tu:  
iz it e lɔ:dʒ set? haumni kʌps ʌn sɔ:sʌz ɔ: ðe?  
e dʌzn: kʌps ʌn sɔ:sʌz, ɛn plentjʌv brem'batʳ  
pleɪts.

ai laik ðat krimdzʌg. its veri greɪsfl.  
bat hwɒt ai laik bests ðe ti:pɒt. ai heɪt metl: ti:pɒts.  
jis ðeɪ du: spɔɪl ðe ti:, ðʌz no: daʊt.

ʃl: wi hav e swi:t ti:; ɔ: hai ti:, ɛz ðe: kɔ:l it.  
o: no: hai ti: fɒ mi:, θʌŋks. ai kudnt it mit et  
ðis auʃ.

ðen hwɒt mej ai ɔfʳ ju in ðe weɪ ʌv swi:ts? dʒʌm?  
mɑ:mʌleɪd? ke:k?

ɔ:, ju wɒn(t). tʌ me:k mi biljʌs, ai si:. ai laik brem-  
'batʳ best.

tʌi sam braʊm bred ðen. its veri ho:lsʌm, ðe: seɪ.  
θʌŋks, ai wil. ai ɔfn hav it ʌ th:ɒm | in prefrʌns  
tʌ hwait.

ɛnd hi: ʌ sam wɔ:m mʌfɪnz tu:. te:k ðem wail  
ðe: hɒt.

θʌŋks, θʌŋks. ju[w] ɔ:vʳ'wɛlm mi.

dju te:[k] kri:m ʌn fʊgʳ?

e litl: kri:m pli:z; bat no: fʊgʳ.

ai ho:p ðe bredz nɒt kʌt tu θik fʳ jʳ laikɪŋ.

nɒt ʌ tɔ:l, ai kd ʌv ðʌn wið it θikʳ, ɛn(d) les batɪ ɒn.

O, I'm sorry. Shall she cut some more?

By no means. I'm enjoying this thoroughly.

Another cup of tea? I see you're ready. This one will be nice and strong.

Thank you. It's very refreshing. No sugar again, please!

Thank you for reminding me. I had nearly given you some.

Yes, I saw you taking up the sugar-tongs.

Yes, I already had them in the sugar-basin.

Can I pass you anything,—any cake, or preserves?

Thanks, you can pass me some jam, and a teaspoon to eat it with.

You will want a dessert-spoon to serve it with too.

I don't see a dessert-spoon about. But this spoon will do, though it's a table-spoon.

---

### Mixed Types.

#### Railway Travelling (B, C).

I want a ticket for Manchester.

Single or return?

How much is it?

Two-and-six single, four-and-six return.

When does the train start?

There's an express at 3.30 and a stopping train at 3.35.

Porter, please label this luggage.

Where for, sir?

For Manchester. Is this a through train?

Don't know, sir. Better ask the guard. There he is, with the whistle in his mouth.

Are you the guard of this train?



o: aim səri. ʃal ʃi kat sA(m) mo:ʔ?

bai no: minz. aim ən'dzəiin ðis θArali.

nAðĀ kap Δv ti:ʔ ai si: ju(r) rədi. ðis wan l:

bi nais ən stɔŋ.

θəŋkju. its veri ri'frəʃiŋ. no: ʃugr e'gen, pliz!

θəŋkju fA ri'maindin mi. aid ni:ʔli givn ju sam.

jes, ai sə: ju tekin Δp ðe ʃugA tɔŋz.

jes, ai ɔ:l'ædi had ðem in ðe ʃugA be:sn:

kan ai pas ju eniθiŋ,—eni ke:k, ɔ̄ pri'zAivz?

θəŋks, ju kŋ pas mi sam dzam, ɛnd e ti:spun tu[w] i:t  
it wiθ.

jul wənt e di'zA:tspun tu sA:v it wiθ tu.

ai do:nt si: e di'zA:tspun e'baut. bAd ðis (s)pun l:

du:, do: its e te:ɪblspun.

### mikst taips.

re:ɪlweɪ trav(Δ)liŋ (taips bi: ən(d) si:).

ai wənt e tikət fō mantʃəstA.

singl ɔɪ nɪ'tA:n?

hau matʃ iz it?

tu: Δn siks singl, fɔ:r Δn siks ri'tA:n.

hwɛn dAZ ðe tre:ɪn stA:t?

ðA:z n eks'pres At θri:θA:ti, and Δ stəpin tre:ɪn At θri:θA:ti'faiv.

po:ʔtA, pliz le:ɪbl ðis lagedz.

wAɪ fɔɪ sAɪ?

fō mantʃəstA. iz ðis e θru: tre:ɪn?

do: no: sA. betɪ ask ðA gA:d. ðAɪ i: iz, wi(d)

ðA wisl in iz mauθ.

ɔ̄: ju: ðe gA:d ɔv ðis tre:ɪn?

Yes, sir.

Does it go through to Manchester?

No, sir. Change at Wigan. Take your seats, please!

Take your seats!

---

Wi'gan, Wi'gan, Wi'gan! Change here for Edinburgh,  
Glasgow, Carlisle, Manchester und Yorkshire.

Change here for Manchester, did you say?

Yes, sir. Train leaves at 4.7. No. 3 platform. Not  
much time. Give me your bag, sir. This way, sir.

Is this Wigan then? I didn't hear them say Wigan.

Yes, sir. Bless you, sir, we shouted "Wigan" as loud as  
anything.

Just so, you shouted Wi'gan, Wi'gan, Wi'gan, and all  
I heard was 'gan, 'gan, 'gan. You should shout Wigan,  
not Wi'gan.

Perhaps so, sir, but it doesn't come so natural. Here's  
your train, sir. Smoker, sir?

No, I prefer a non-smoker.

Then here's a corner seat, back to engine.

Thank you. Much obliged.

Take your seats! Take your seats! Train for Manchester,  
Huddersfield, Leeds, Scarborough and Hull! Manchester  
next stop. Tickets, please! Tickets! Tickets!

Do you take tickets here?

Yes, sir, Manchester tickets. This is the last stop.

---

jis sĀ.

daZ it go: θru: tu mantʃestĀ?

no: sĀ. tʃe:indz et wigen. te:kja'sits pli:z.

kja'sits!

---

wi'gɛ:n, wi'gɛ:n, wi'gɛ:n! tʃe:indz i:ɪɪ fɔ̃ enbra,  
glascɔ, ka:lɪɪl, mantʃstɪɪ n jo:ɪkʃɪɪ!

tʃe:indz hi:ɪ fɔ̃ mantʃestĀ, did ju se:ɪ?

jisɪɪ. tʃe:ɪn li:vz ɔt fo:lɪɪ se:vɪ. nambɪɪ θri: plɔtfo:ɪm. nɔt  
matʃ taim! gimi jɪɪ bag sɪɪ. ðis we:ɪ sɪɪ.

iz ðis wigen ðen? ai didn:t hi:ɪ ðem se:ɪ wigen.

jis sɪɪ. bleʃ jɪɪ sɪɪ, wi fautid "wi'gɛ:n" ez laud ɔz  
eniθin.

dʒast so:, ju fautəd wi'gɛ:n, wi'gɛ:n, wi'gɛ:n, ɛnd ɔ:l  
ai hɪ:ɪd wɔz gɛ:n, gɛ:n, gɛ:n. ju ʃɔd faut wigen,  
nɔt wi'gɛ:n.

praps so: sɪɪ, bat it dazn:t kam so: natɪɪl. hi:ɪɪz  
jɪɪ tʃe:ɪn sɪɪ. smo:kɪɪ sɪɪ?

no:, ai prɪ'fɪɪ ɛ nɔn smo:kĀ.

ðen hi:ɪɪz ɔ kɔ:nɪɪ sɪɪ, bak tu indzin.

θaŋk ju. matʃ v'blaidzɔd.

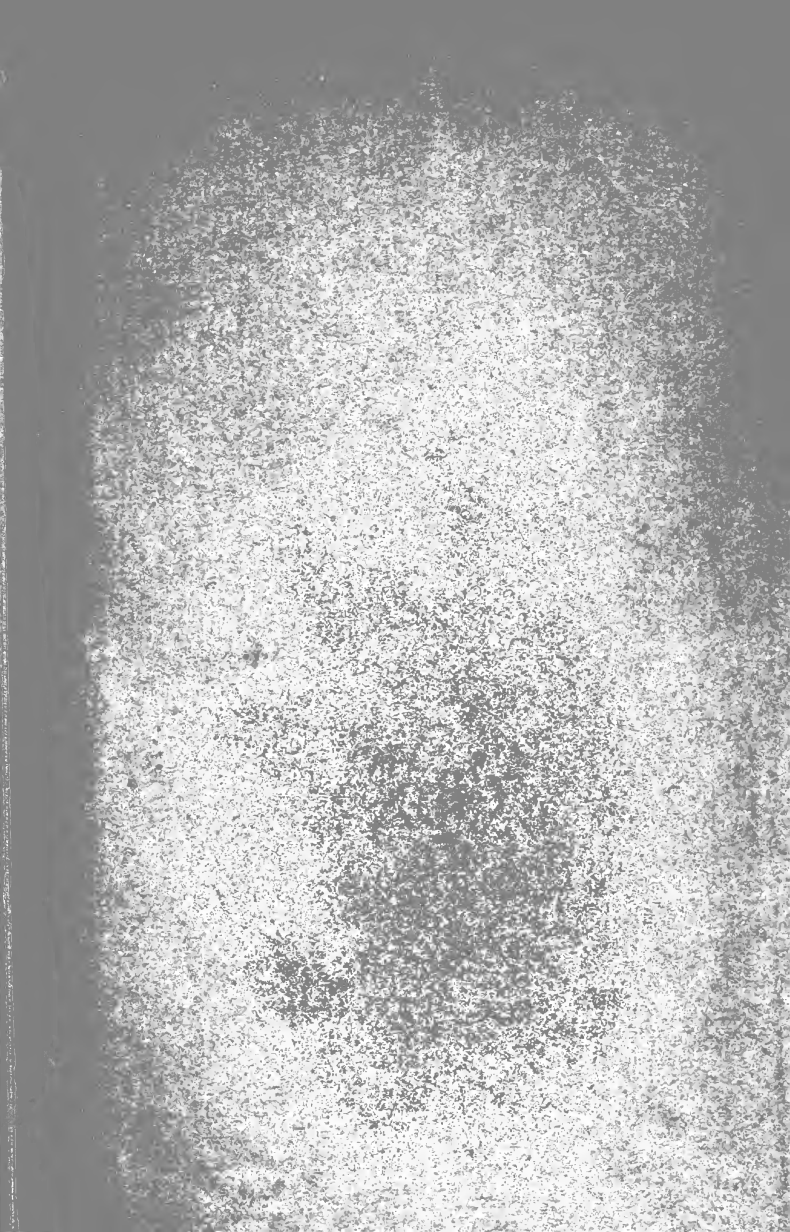
te:k jɪɪ sɪɪts! kʃɪɪ'sɪɪts! tʃe:ɪn fo:l mantʃstɪɪ,  
ɔdzfɪ:ld, li:dz, skɪɪbrɪɪ nd ɔl! mantʃstɪɪ  
neks stɔp. tikts pli:z! tikits! tik'ɛ:ts!

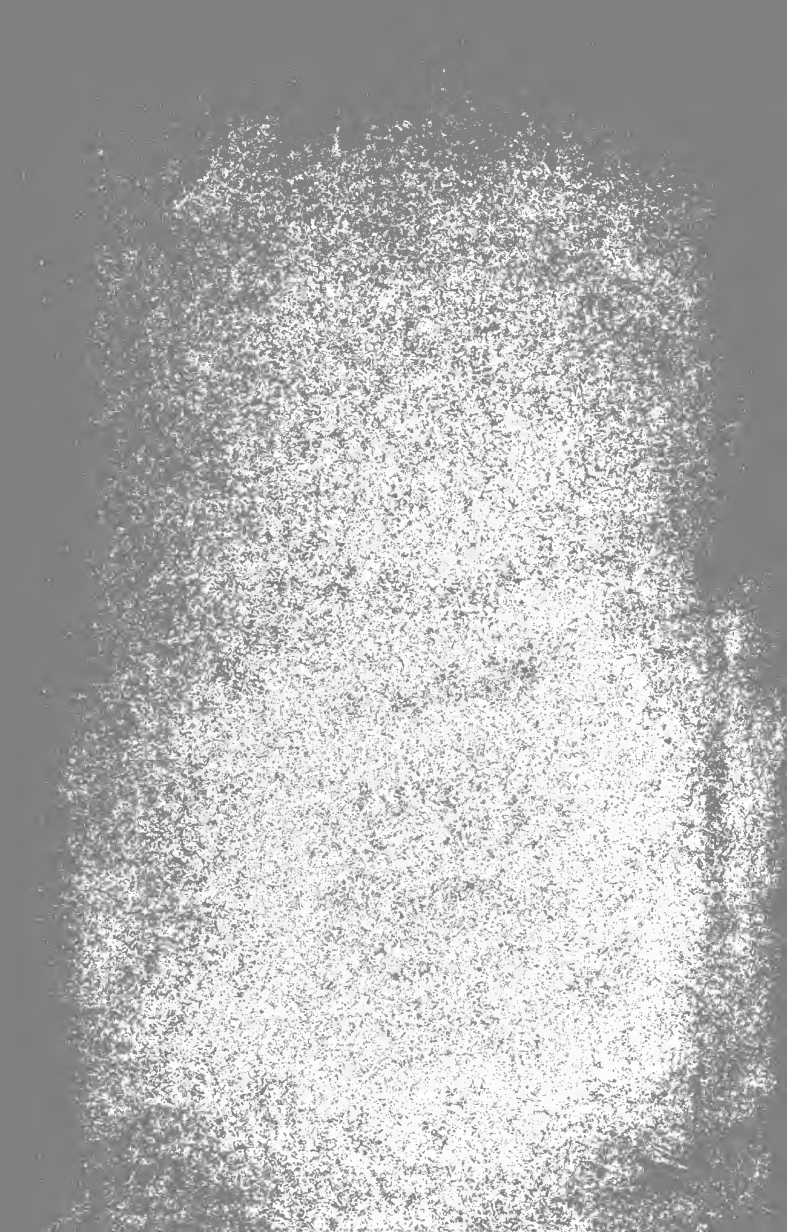
du ju te:k tikɔts hi:ɪ?

jis sĀ, mantʃestɪɪ tikits. ðis iz ðe las stɔp.

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