ALPHABETS, TABLES

AND

DIAGRAMS.
ALPHABETS.

THE ENGLISH ALPHABET.

The Consonants.

Stops

\[
\begin{align*}
p & \quad \text{wh} \\
b & \quad w \\
t & \quad f \\
d & \quad v \\
k & \quad \text{th— as in thistle, pith} \\
g & \quad \text{dh } \text{" } \text{this, with} \\
m & \quad s \quad \text{" } \text{seal, hiss} \\
n & \quad z \quad \text{" } \text{zeal, his} \\
ng & \quad \text{sh} \\
l & \quad \text{zh } \text{" } \text{azure, pleasure} \\
r & \quad y \\
\end{align*}
\]

Liquids

\[
\begin{align*}
\text{ng } \text{" } \text{singer, sink} \\
\text{l} & \quad \text{zh } \text{" } \text{azure, pleasure} \\
\text{r} & \quad h \\
\end{align*}
\]

Composite

\[
\begin{align*}
\text{ch } \text{= t, sh, as in chest, fetch} \\
\text{j } \text{= d, zh, } \text{" } \text{jest, edge} \\
\end{align*}
\]

\text{m', n', l',} \text{ are used for syllabic m, n, l, as in sizm', ritz', butl' (schism, written, bottle).}

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

Names of the Consonants.

They are called \text{pa, ba, ta, da, ka, ga, ma, na, nga, la, ra}, \text{and so on, as in pa-rental, ba-zaar, ta-boo, Da-rius, ca-lam-}
\text{ity, ga-zette, ma-ture, na-tivity, si-nge(r), la-ment, ra-vine}

\text{C, Q and X.}

These symbols are not used in this scheme, except \text{c} \text{ in the}
\text{combination ch. In ordinary spelling c} \text{ is used for k or s, as in cat, cell; q} \text{ is used for k, as in quick; and x is used for ks or gz, and xi for ksh, as in box, exist, noxious.}
The Vowels.

Long.

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>aa</td>
<td>as in baa</td>
</tr>
<tr>
<td>oe</td>
<td>boon (burn)</td>
</tr>
<tr>
<td>ê</td>
<td>fêri (fairy)</td>
</tr>
<tr>
<td>ey</td>
<td>feyt (fate)</td>
</tr>
<tr>
<td>iy</td>
<td>fiyt (feet)</td>
</tr>
<tr>
<td>ô</td>
<td>Pôl (Paul)</td>
</tr>
<tr>
<td>ow</td>
<td>powl (pole)</td>
</tr>
<tr>
<td>uw</td>
<td>puwl (pool)</td>
</tr>
</tbody>
</table>

Short.

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>as in attend (attend)</td>
</tr>
<tr>
<td>ð</td>
<td>pêt (putty)</td>
</tr>
<tr>
<td>e</td>
<td>pêt (pat)</td>
</tr>
<tr>
<td>i</td>
<td>pet</td>
</tr>
<tr>
<td>o</td>
<td>pot</td>
</tr>
<tr>
<td>o'</td>
<td>pilo' (pillow)</td>
</tr>
<tr>
<td>u</td>
<td>put</td>
</tr>
</tbody>
</table>

Diphthongs.

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>ai</td>
<td>as in taim (time)</td>
</tr>
<tr>
<td>au</td>
<td>land (loud)</td>
</tr>
<tr>
<td>oi</td>
<td>noiz (noise)</td>
</tr>
<tr>
<td>yu</td>
<td>tyun (tune)</td>
</tr>
<tr>
<td>ea</td>
<td>as in bear</td>
</tr>
<tr>
<td>ia</td>
<td>biar (bier)</td>
</tr>
<tr>
<td>oa</td>
<td>boar</td>
</tr>
<tr>
<td>ua</td>
<td>buar (boor)</td>
</tr>
</tbody>
</table>

i’a and u’a are used when the short vowels i and u are followed by a, making two syllables, as in prit’ar, influ’ans (prettier, influence). Cf. follower, written folo’ar.

Names of the Short Vowels.

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

Script Forms.

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

æ   œ

Accent.

Accented or stressed syllables may generally be known by rule; but when it is necessary to indicate them they are marked thus:—intend, invest; or, if this is impracticable, a turned point is placed before the accented vowels, thus:—informal, imprótant.
THE FRENCH ALPHABET.

THE CONSONANTS.

<table>
<thead>
<tr>
<th>Stops</th>
<th>Liquids</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>'m— as in prisme</td>
</tr>
<tr>
<td>b</td>
<td>'l</td>
</tr>
<tr>
<td>t</td>
<td>'r</td>
</tr>
<tr>
<td>d</td>
<td>u</td>
</tr>
<tr>
<td>k</td>
<td>w</td>
</tr>
<tr>
<td>g</td>
<td>f</td>
</tr>
<tr>
<td>m</td>
<td>v</td>
</tr>
<tr>
<td>n</td>
<td>s</td>
</tr>
<tr>
<td></td>
<td>z</td>
</tr>
<tr>
<td>ñ— as in règne (rèn)</td>
<td>ch— chat = Eng. sh</td>
</tr>
<tr>
<td>l</td>
<td>j</td>
</tr>
<tr>
<td>r</td>
<td>y</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liquids</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liquids</td>
</tr>
<tr>
<td>as in règne (rèn)</td>
</tr>
<tr>
<td>p</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>e</td>
</tr>
<tr>
<td>ë</td>
</tr>
<tr>
<td>õ</td>
</tr>
<tr>
<td>è</td>
</tr>
<tr>
<td>ë</td>
</tr>
<tr>
<td>i</td>
</tr>
<tr>
<td>a— as in pâte</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>e</td>
</tr>
<tr>
<td>ë</td>
</tr>
<tr>
<td>i</td>
</tr>
<tr>
<td>n</td>
</tr>
<tr>
<td>n</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a— as in pâte</td>
<td>an</td>
</tr>
<tr>
<td>a— as in patte</td>
<td>a</td>
</tr>
<tr>
<td>e— je</td>
<td>e</td>
</tr>
<tr>
<td>è— près</td>
<td>èn</td>
</tr>
<tr>
<td>ë— été</td>
<td>ë</td>
</tr>
<tr>
<td>i— fini</td>
<td>i</td>
</tr>
</tbody>
</table>

THE VOWELS.

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>o— as in homme</td>
<td>on</td>
</tr>
<tr>
<td>ò— drôle</td>
<td>ou</td>
</tr>
<tr>
<td>eu— peur</td>
<td>eun</td>
</tr>
<tr>
<td>u— pu</td>
<td>u</td>
</tr>
</tbody>
</table>

All the vowels may be long or short, except ê and e, which are always short.

Long vowels are written thus:—aː, iː.
### The German Alphabet

#### THE GERMAN ALPHABET.

#### The Consonants.

<table>
<thead>
<tr>
<th>Stops</th>
<th>Liquids</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>m</td>
</tr>
<tr>
<td>b</td>
<td>n</td>
</tr>
<tr>
<td>t</td>
<td>ng</td>
</tr>
<tr>
<td>d</td>
<td>l</td>
</tr>
<tr>
<td>k</td>
<td>r</td>
</tr>
<tr>
<td>g</td>
<td>r² — guttural r</td>
</tr>
</tbody>
</table>

- *w* — as in *zwei*
- *f*  
- *v*  
- *s*  
- *z*  
- *sh* 
- *zh*  
- *ç* „ *ich*  
- *j* „ *Eng. yet*  
- *ch* „ *ach*  
- *q* „ *Wagen*  
- *h*  

#### The Vowels.

<table>
<thead>
<tr>
<th>Long.</th>
<th>Short.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ah — as in <em>lahm</em></td>
<td>a — as in <em>Lamm</em></td>
</tr>
<tr>
<td>äh „ mähen</td>
<td>e „ Gabe</td>
</tr>
<tr>
<td>eh „ geh</td>
<td>i „ Männer</td>
</tr>
<tr>
<td>ih „ ihn</td>
<td>Uh „ Kuh</td>
</tr>
<tr>
<td>Back-round</td>
<td>Back-round</td>
</tr>
<tr>
<td>oh „ Sohn</td>
<td>o „ Sonne</td>
</tr>
<tr>
<td>uh „ Kuh</td>
<td>u „ dumm</td>
</tr>
<tr>
<td>Front</td>
<td>Front</td>
</tr>
<tr>
<td>öh „ Söhne</td>
<td>ö „ können</td>
</tr>
<tr>
<td>üh „ kühn</td>
<td>ü „ dünn</td>
</tr>
</tbody>
</table>

#### Diphthongs.

*ai, au, eu,* as in *Ei, Haus, Heu.*
<table>
<thead>
<tr>
<th>Scheme of English Consonants.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lips.</strong></td>
</tr>
<tr>
<td><strong>Lip-Teeth.</strong></td>
</tr>
<tr>
<td><strong>Nasal</strong></td>
</tr>
<tr>
<td>wh</td>
</tr>
<tr>
<td>th</td>
</tr>
<tr>
<td>s, z</td>
</tr>
<tr>
<td>sh, zh</td>
</tr>
<tr>
<td>t, d</td>
</tr>
<tr>
<td>s, z, sh, zh</td>
</tr>
</tbody>
</table>
# Scheme of French Consonants

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Stops</td>
<td></td>
<td>Front-Round</td>
<td>Back-Round.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>p</td>
<td>b</td>
<td></td>
<td>t</td>
<td>d</td>
<td>k</td>
<td>g</td>
</tr>
<tr>
<td>Nasal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>'m</td>
<td>m</td>
<td></td>
<td>n</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Side</td>
<td></td>
<td></td>
<td></td>
<td>'l</td>
<td>'l</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trill</td>
<td></td>
<td></td>
<td></td>
<td>'r</td>
<td>'r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Continuants</td>
<td>'u</td>
<td>'u</td>
<td>'w(wh)</td>
<td>f</td>
<td>v</td>
<td>s</td>
<td>z ch(sh)j(zh)</td>
</tr>
</tbody>
</table>
### Scheme of German Consonants

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>b</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasal</td>
<td>m</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Side</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trill</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Continuants</td>
<td>w</td>
<td>f</td>
<td>v</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Combined Scheme of English, French and German Consonants.**

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stops</strong></td>
<td>p b</td>
<td>t d</td>
<td>k g</td>
<td>'</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Nasal</strong></td>
<td>m</td>
<td>n</td>
<td>règne</td>
<td>ng</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sido</strong></td>
<td>'l l</td>
<td>'r r</td>
<td>'r²</td>
<td>r²</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Trill</strong></td>
<td>zwei puis bais wh w</td>
<td>f v</td>
<td>th dh</td>
<td>s z sh zh</td>
<td>ich y</td>
<td>ach Wagen</td>
<td>h</td>
</tr>
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</table>
### Scheme of Vowels, English.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Close</td>
<td>pool</td>
<td></td>
<td>feet</td>
</tr>
<tr>
<td></td>
<td>put</td>
<td></td>
<td>pit</td>
</tr>
<tr>
<td>Half-closed</td>
<td>pole, pillow</td>
<td></td>
<td>fate</td>
</tr>
<tr>
<td>Half-open</td>
<td></td>
<td>villa</td>
<td>pet</td>
</tr>
<tr>
<td></td>
<td>but</td>
<td>burn</td>
<td>fairy</td>
</tr>
<tr>
<td>Open</td>
<td></td>
<td></td>
<td>pat</td>
</tr>
<tr>
<td></td>
<td>father</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paul</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>pot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>Front.</td>
<td>fini</td>
<td>été</td>
<td>pin</td>
</tr>
<tr>
<td>Mixed.</td>
<td>pu</td>
<td>peu</td>
<td>pour</td>
</tr>
<tr>
<td>Back.</td>
<td>tout</td>
<td>drôle</td>
<td>pont</td>
</tr>
<tr>
<td>Close</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Half-closed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Half-open</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Open.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Front</td>
<td>Mixed</td>
<td>Back</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>ROUND</td>
<td>ihn</td>
<td>dünn</td>
<td>Kuh</td>
</tr>
<tr>
<td>ROUND</td>
<td>Sinn</td>
<td>Söhne</td>
<td>dumm</td>
</tr>
<tr>
<td>ROUND</td>
<td>geh</td>
<td>können</td>
<td>Sohn</td>
</tr>
<tr>
<td>ROUND</td>
<td>Mäuler, mählen</td>
<td>Gabe</td>
<td>Sonne</td>
</tr>
<tr>
<td>Open</td>
<td>lähm, Lamm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>Round.</td>
<td>Nasal.</td>
<td>Pit</td>
<td>F. pen</td>
</tr>
<tr>
<td>Close</td>
<td>Open</td>
<td>Half-closed</td>
<td>Half-open</td>
</tr>
<tr>
<td>Pool</td>
<td>Put</td>
<td>Pole</td>
<td>F. homme F. pount</td>
</tr>
</tbody>
</table>
Diagram: 

I. 

a Nose. b Hard Palate. c Soft Palate. d Mouth. e Tongue. f Pharynx. g Hyoid Bone. h Epiglottis. i Glottis. k Vocal Chord. l Thyroid Cartilage. m Larynx. n Cricoid Cartilage. o Windpipe. p Gullet.
II. Laryngoscopic view of the Female Glottis in the delivery of a Headnote (ordinary appearance).

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

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

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

INTRODUCTION TO PHONETICS

(ENGLISH, FRENCH AND GERMAN)

WITH

Reading Lessons and Exercises

BY

LAURA SOAMES

WITH A PREFACE BY DOROTHEA BEALE

London
SWAN SONNENSEHEIN & CO.
NEW YORK: MACMILLAN & CO.
1891
Butler & Tanner,
The Selwood Printing Works,
Frome, and London.
Miss Soames's book will, I believe, supply a want much felt by teachers of English and foreign languages. There are learned works on comparative phonology, but I know of none which are sufficiently clear and simple to put into the hands of the average learner.

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

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

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

DOROTHEA BEALE.

Jan., 1891. Principal of the Cheltenham Ladies' College.
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## PART I.

INTRODUCTION TO ENGLISH, FRENCH, AND GERMAN PHONETICS.

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<th>Page</th>
</tr>
</thead>
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<td>Preface by Miss Beale</td>
<td>xix</td>
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<tr>
<td><strong>INTRODUCTION</strong></td>
<td>1</td>
</tr>
<tr>
<td>I. The Vocal Organs Described</td>
<td>8</td>
</tr>
<tr>
<td>II. English Sounds Illustrated</td>
<td>11</td>
</tr>
<tr>
<td>Consonants</td>
<td>11</td>
</tr>
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INTRODUCTION TO PHONETICS.

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

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

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

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

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

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

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

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

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

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

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

**Oral Teaching necessary.** It is not pretended that the use of this, or of any other book on phonetics, can supersede oral teaching, but it is hoped that this popular exposition of the sounds of English, French and German may enable teachers to acquire for themselves the first principles of phonetics, and make their oral teaching systematic and effectual.

In conclusion, I may say that this work has not been undertaken without careful preparation. It is now more than thirty years since I first began to study the sounds of English, French and German, so that the book is the result of personal observation as well as of reading, and I hope it will prove reliable. The soundness of the French and German sections is, I think, sufficiently guaranteed by M. Paul Passy and Prof. W. Vietor, for this part of the book is based upon their writings, and has been thoroughly revised by them. They assure me also that I have succeeded in acquiring a good pronunciation of French and German.

As regards the sounds of English, I have not found myself able to follow any one phonetician in particular, nor to use the vowel system of Mr. Bell, which is adopted, with some modifi-
Books Recommended. 5
cations, by Messrs. Ellis and Sweet. But in this I am not singular, for the Bell system is not generally accepted by foreign phoneticians. I have however learnt much from the writings of Dr. Sweet, and especially from his Elementarbuch.

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

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

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

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

________________________________________

LIST OF BOOKS RECOMMENDED TO STUDENTS.

ENGLISH, FRENCH AND GERMAN.

(1) Le Maître Phonétique. Organe de l'Association Phonetique des Professeurs de Langues Vivantes. (6, Rue Labordère, Neuilly s. Seine.) Monthly: price per ann., 3 fr.; per single number, 25 centimes. For members of the Association, 2 fr. per ann.
Introduction to Phonetics.

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

(3) Elemente der Phonetik und Orthoepie des Deutschen, Englischen und Französischen, mit Rücksicht auf die Bedürfnisse der Lehrpraxis, von Wilhelm Victor. Zweite verbesserte Auflage. (Gebr. Henninger, Heilbronn, 1887.) Marks 4.80; Half-bound, m. 5.60.

(4) Phonetische Studien. Zeitschrift für wissenschaftliche und praktische Phonetik, mit besonderer Rücksicht auf die Reform des Sprachunterrichts, herausgegeben von Wilhelm Victor. (N. G. Elwert, Marburg in Hessen.) Three numbers appear in the year; each number 3 to 4 marks. Vol. I., 9s. 6d.; II., 11s.; III., 12s. 6d.

ENGLISH.

(1) Elementarbuch des Gesprochenen Englisch. Henry Sweet. 2nd ed. (Clarendon Press, 1886.) 2s. 6d.

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

FRENCH.

(1) Les Sons du Français. Leur Formation, leur Combi-
naison, leur Représentation, par Paul Passy. 2e édition, revue, corrigée et augmentée. (Firmin-Didot, Paris, 1889.) 1 fr. 50 c.

(2) Le Français Parlé. Morceaux choisis à l’usage des étrangers, avec la Prononciation Figurée, par Paul Passy, Professeur de Langues Vivantes, ancien Pré-
sident de l’Association Phonétique. 2e édition. (Hen-
ninger frères, Heilbronn, 1889.) Marks 1.80.

(3) Phrases de tous les jours. Felix Franke. 2e édition. (Henninger frères, Heilbronn, 1888.) Marks 0.80.

(4) Ergänzungsheft. Franke. 2e éd. (Henninger, Heil-
bronn, 1888.)

(5) Fransk Læsebog. Jespersen (Copenhagen).

(6) Französische Phonetik. Für Lehrer und Studierende, von Franz Beyer. (Otto Schulze, Cöthen, 1888.)
German Pronunciation: Practice and Theory. The "best German"—German sounds, and how they are represented in spelling—The letters of the alphabet, and their phonetic values—German accent—Specimens. By Wilhelm Vietor, Ph.D., M.A. (Marburg), Professor of English Philology, Marburg University; late Lecturer on Teutonic Languages, University College, Liverpool. 2nd ed. (Henninger Brothers, Heilbronn, 1890.) Marks 1.50; cloth, m. 2.

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

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

THE VOCAL ORGANS DESCRIBED.

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

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

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

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

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

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

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

The breath passes first into the pharynx, which is separated from the larynx by a movable lid called the epiglottis. This lid is closed in the act of swallowing, to prevent the food from passing into the windpipe and choking us. And from the pharynx it passes out through the mouth or the nose.
The passage through the nose can be opened or closed by the movements of the soft palate (I. c). For although the front half of the palate is hard, the back part, to which is attached the little tongue called the uvula, is soft and movable. By lowering the soft palate we allow the air to pass behind it and escape by the nose, as it commonly does when we are at rest; but in speaking and singing the soft palate is raised, and the nose passage shut, so that the breath all passes through the mouth, except when we pronounce those vowels and consonants which are called nasal.

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

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

ENGLISH SOUNDS ILLUSTRATED.

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

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

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

THE CONSONANTS ILLUSTRATED.

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

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

pen
happy
Clapham
Grimthorpe
steppe
hiccough

B. Symbols:—b, bb, pb, be; as in

bed
ebb
cupboard
Morecambe

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

ten
thyme
indict
phthisic (tizik)
better
two
receipt
mezzotint (metso’tint)
stopped
debt
yacht
caste
gazette
D. Symbols:—d, dd, ed, de, ld, dh, ddh, bd; as in

- den
- begged
- would

Buddhist

- add
- horde
- Wyndham

- bdellium

K. Symbols:—k, c, q, ck, eh, ee, eq, qu, que, lk, gh, se, x, teh, ke, lke, quh, eeh; as in

- kill
- quell
- acquaint
- hough

Burke

- call
- back
- liquor
- viscount

Folkestone

- havoc
- ache
- barque
- except

Urquhart

- sceptic
- account
- walk
- hatchel

Bacchanal

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

- go
- egg
- ghost
- league
- blackguard

Bainbrigge

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

- man
- lamb
- holme

Banff

- hammer
- hymn
- programme

Pontefract (Pœmfrít)

- phlegm
- Hampden
- drachm

Cholmondeley (Chœmli)

- psalm

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

- net
- gnaw
- pneumatics
- riband
- borne

- dinner
- John
- puisne
- ipecacuanha
- Anne

- opening
- know
- Lincoln
- gunmale
- coigne

- pardoning
- mnemonics
- Wednesday
- compter
- studding-sail

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

- thing
- handkerchief
- Birmingham

- think
- tongue
- Menzies

Additional examples of ng written n before g, k, c, q, ch, and x; i.e. before the sounds g and k:—

- finger
- hungry
- monkey
- banquet

- anger
- sink
- ancle
- anchor

- angry
- thank
- uncle
- anxious

- hunger
- donkey
- conquer
- lynx
The Consonants.

L. Symbols:—l, ll, sl, gl, ld, lw, le, lle, sle, ln, al, uall; as in
  let       seraglio  carle  kiln
  well      Guildford  gazelle  Magdalen
  island    Woolwich  aisle  victualler

R. Symbols:—r, rr, rh, wr, rw, rwh, re, rre, rrh, rps; as in
  red       rhetoric  Norwich  Steere  myrrh
  merry     write     Tyrwhitt  parterre  corps

WH. Symbol:—wh; as in
  where     whistle  why

W. Symbols:—w, u, o, nothing at all; as in
  wear      square  choir  one

F. Symbols:—f, fl, ph, gh, If, ft, pph, u, fe,ffe; as in
  fill       physic  half  sapphire  Skaife
  stiff      rough   often  lieutenant  Shorncliffe

V. Symbols:—v, ve, lve, f, ph, lv, sv, zv; as in
  vest      halve    nephew  Grosvenor
  twelve    of       Belvoir  rendezvous

TH. Symbols:—th, t, h, tth, gh, phth; as in
  thin      Southampton  eighth  Matthew  Keighley  phthisis

DH. Symbols:—th, the; as in
  this      soothe

TH and DH compared:—

<table>
<thead>
<tr>
<th>Initial</th>
<th>Final</th>
<th>Medial</th>
</tr>
</thead>
<tbody>
<tr>
<td>th</td>
<td>dh</td>
<td>th</td>
</tr>
<tr>
<td>thief</td>
<td>the</td>
<td>pith</td>
</tr>
<tr>
<td>thing</td>
<td>this</td>
<td>path</td>
</tr>
<tr>
<td>thatch</td>
<td>that</td>
<td>truth</td>
</tr>
<tr>
<td>thin</td>
<td>they</td>
<td>oath</td>
</tr>
<tr>
<td>thick</td>
<td>then</td>
<td>mouth</td>
</tr>
<tr>
<td>thorn</td>
<td>than</td>
<td>breath</td>
</tr>
<tr>
<td>three</td>
<td>thus</td>
<td>sheath</td>
</tr>
<tr>
<td>through</td>
<td>there</td>
<td>sooth</td>
</tr>
<tr>
<td>throw</td>
<td>though</td>
<td>loath</td>
</tr>
</tbody>
</table>
S. Symbols:—s, ss, se, c, ee, sc, see, sch, sw, st, sth, ps, z, str, tsw, sse, tzs, ces, rence, rees, sh; as in

seal scene listen mistress (Mrs.) Gloucester

hiss coalesce isthmus boatswain Cirencester

pulse schism psalm crevasse Worcester

cell sword quartz britzka Masham

dance

Z. Symbols:—z, zz, ze, s, ss, se, es, e, se, ez, sh, si, is, x, ds, sw; as in

zeal scissors discern venison

puzzle cleanse czar beauz

furze Wednesday dishonour Windsor

his sacrificing business Keswick

SH. Symbols:—sh, s, ch, ss, c, t, shi, si, ssi, ei, ee, sei, ti, sch, che, chsi, psh, sshc; as in

she assure fashion social motion fuchsia

sugar officiate Asia ocean schedule pshaw

chaise vitiate mission conscious moustache Ashteton

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

azure glazier abscission rouging

pleasure division transition rouge

Additional examples:—

seizure treasure brasier derision confusion

leisure osier vision occasion delusion

measure hoster decision intrusion usual

Y. Symbols:—y, i, e, j, l; as in

yet onion hidcow hallelujah cotillon

Also g in the combination gn, pronounced ny; as in vignette (vinyet)

H. Symbols:—h, wh, gh, lquh; as in

he who Callaghan Colquhoun

CH. Symbols:—ch, tch, che, t, ti, te, e, jori; as in

chest ditch luncheon question violoncello

rich niche nature righteous Marjoriibanks
The Long Vowels.

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

jest hinge dungeon adjourn hedge Greenwich
gentle barge collegian judgment soldier Bellingham

SYLLABIC CONSONANTS.

m'. Symbol:—m; as in

baptism criticism rhythm chasm spasm

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

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

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

bottle troubled vessel sepulchre victuals
apple settled musical Michael levelling
riddle flannel difficult gunwale bristle

THE LONG VOWELS ILLUSTRATED.

aa.

Symbols for aa:—a, au, ah, aa, ai, a-e, ar, ear, uar, er, aar, arre.

spa aft rather task repast branch
papa waft ass cask chant blanch
mamma shaft pass flask grant command
pain raft brass rascal plant demand
balm { draft grass past slant laugh
calm { draught class mast dance aunt
psalm craft glass { cast lance daunt
alms graft gasp { caste chance jaunt
almond after rasp fast prance launch
sample rafter hasp vast trance ah
example salve grasp last answer hurrah
calf halve clasp blast advance baa
half path ask master askance kraal
chaff bath bask pastor { staunch plaister
staff lath mask aghast { staunch are
quaff father
Observe that in the following examples r is silent. The symbol most commonly used to represent aa is ar.

<table>
<thead>
<tr>
<th>hard</th>
<th>parse</th>
<th>barb</th>
<th>marsh</th>
<th>guard</th>
</tr>
</thead>
<tbody>
<tr>
<td>card</td>
<td>farm</td>
<td>park</td>
<td>marl</td>
<td>clerk</td>
</tr>
<tr>
<td>cart</td>
<td>darn</td>
<td>large</td>
<td>starve</td>
<td>bazaars</td>
</tr>
<tr>
<td>part</td>
<td>harp</td>
<td>march</td>
<td>heart</td>
<td>marred</td>
</tr>
</tbody>
</table>

**aa in unaccented syllables.**

- transgress
- transcend
- transcribe
- translate

**oe.**

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

Observe that in all these examples r is silent.

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

**oe in unaccented syllables.**

- perverse
- pervert
- perturb
- fertility
- adverse
- pervert

**ê.**

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

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

**ê unaccented.**

- whereon
- therein
**The Long Vowels.**  

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

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

**ey unaccented.**

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

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

<table>
<thead>
<tr>
<th>feel</th>
<th>cedar</th>
<th>chagrin</th>
<th>key</th>
<th>scignory</th>
</tr>
</thead>
<tbody>
<tr>
<td>feet</td>
<td>fever</td>
<td>machine</td>
<td>keyed</td>
<td>Leigh</td>
</tr>
<tr>
<td>heat</td>
<td>ceiling</td>
<td>fatigue</td>
<td>mosquito</td>
<td>Leigh</td>
</tr>
<tr>
<td>heave</td>
<td>niece</td>
<td>formulæ</td>
<td>quay</td>
<td>Caius College</td>
</tr>
<tr>
<td>scene</td>
<td>relief</td>
<td>diarrhoea</td>
<td>c'en</td>
<td>Beaufchamp</td>
</tr>
<tr>
<td>theme</td>
<td>invalid</td>
<td>people</td>
<td>vehicle</td>
<td>Wemyss</td>
</tr>
</tbody>
</table>

**iy unaccented.**

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

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

<table>
<thead>
<tr>
<th>hauk</th>
<th>walk</th>
<th>toss</th>
<th>trough</th>
<th>broad</th>
</tr>
</thead>
<tbody>
<tr>
<td>faun</td>
<td>stalk</td>
<td>frost</td>
<td>aught</td>
<td>flooring</td>
</tr>
<tr>
<td>sauce</td>
<td>la</td>
<td>cost</td>
<td>caught</td>
<td>mahlstick</td>
</tr>
<tr>
<td>pause</td>
<td>broth</td>
<td>off</td>
<td>aue</td>
<td>batman</td>
</tr>
<tr>
<td>fall</td>
<td>cloth</td>
<td>soft</td>
<td>thawed</td>
<td>Magdalen Coll.</td>
</tr>
<tr>
<td>ball</td>
<td>loss</td>
<td>cough</td>
<td>ought</td>
<td>Vaughan</td>
</tr>
</tbody>
</table>

I.P.
Observe that in the following examples r is silent. The commonest symbol for o is or.

lord fort board course floors poured
cord gored hoard warn extraordinary floored
port stored court warred soared George

{o} unaccented.

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

{ow}.

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

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

{ow} unaccented.

coincidence poetic impost inmost

{uw}.

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

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

{uw} unaccented.

brutality prudential judicial Gertrude

For the combination {yuw}, abbreviated and written {yu}, see p. 23.
a.

**a is always unaccented.**

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

<table>
<thead>
<tr>
<th>ahoud</th>
<th>portable</th>
<th>tendency</th>
<th>Europe</th>
</tr>
</thead>
<tbody>
<tr>
<td>aside</td>
<td>miracle</td>
<td>expediency</td>
<td>asylum</td>
</tr>
<tr>
<td>mature</td>
<td>mentally</td>
<td>Ninth</td>
<td>vellum</td>
</tr>
<tr>
<td>balloon</td>
<td>verbally</td>
<td>waggon</td>
<td>syrup</td>
</tr>
<tr>
<td>moral</td>
<td>legacy</td>
<td>cannon</td>
<td>stirrup</td>
</tr>
<tr>
<td>mental</td>
<td>litany</td>
<td>wisdom</td>
<td>enormous</td>
</tr>
<tr>
<td>organ</td>
<td>ascendancy</td>
<td>phantom</td>
<td>glorious</td>
</tr>
<tr>
<td>grammarian</td>
<td>villa</td>
<td>idol</td>
<td>jealousy</td>
</tr>
<tr>
<td>canvas</td>
<td>Bella</td>
<td>carrot</td>
<td>thorough</td>
</tr>
<tr>
<td>carat</td>
<td>America</td>
<td>bullock</td>
<td>Edinburgh</td>
</tr>
<tr>
<td>servant</td>
<td>Sarah</td>
<td>develop</td>
<td>parliament</td>
</tr>
<tr>
<td>distant</td>
<td>verandah</td>
<td>testimony</td>
<td>Isaac</td>
</tr>
<tr>
<td>guidance</td>
<td>barren</td>
<td>harmony</td>
<td>tortoise</td>
</tr>
<tr>
<td>balance</td>
<td>moment</td>
<td>geology</td>
<td>iron</td>
</tr>
<tr>
<td>ballast</td>
<td>payment</td>
<td>argosy</td>
<td>Augusta</td>
</tr>
<tr>
<td>breakfast</td>
<td>violence</td>
<td>welcome</td>
<td>meerschaum</td>
</tr>
<tr>
<td>ornament</td>
<td>experience</td>
<td>Gladstone</td>
<td>waistcoat</td>
</tr>
</tbody>
</table>

Observe that in the following examples r is silent.

<table>
<thead>
<tr>
<th>slaggard</th>
<th>understand</th>
<th>martyrs</th>
<th>entered</th>
</tr>
</thead>
<tbody>
<tr>
<td>standard</td>
<td>interview</td>
<td>liquors</td>
<td>rumoured</td>
</tr>
<tr>
<td>bulwark</td>
<td>centred</td>
<td>conquers</td>
<td>martyred</td>
</tr>
<tr>
<td>proverb</td>
<td>comfort</td>
<td>measured</td>
<td>conquered</td>
</tr>
<tr>
<td>modern</td>
<td>stubborn</td>
<td>ventured</td>
<td>cupboard</td>
</tr>
<tr>
<td>exercise</td>
<td>Saturday</td>
<td>beggared</td>
<td>avoirdupois</td>
</tr>
<tr>
<td>entertain</td>
<td>honours</td>
<td>collared</td>
<td>Urquhart</td>
</tr>
</tbody>
</table>
\textbf{ae.}

\textit{ae} almost always has an accent, primary or secondary.

Symbols for \textit{ae} :—\textit{u, o, o-e, ou, oo, oe, ow}.

- nut  son  dove  flood
- duck  money  touch  does
- dust  come  rough  rovlock

\textit{ae} with secondary accent.

- unjust  uproot  teacup  humbug:

\textit{ae} unaccented.

- hubbub  punctuality  pugnacious  ductility  ulterior

\textbf{ae.}

Symbols for \textit{ae} :—\textit{a, a-e, ua, ai, e, \textquoteleft ae}.

- man  bade  plaid  thresh
- have  guarantee  plait  Gaelic

\textit{ae} unaccented.

- alpaca  ambassador  compact (sb.)  abstract (sb.)

\textbf{e.}

Symbols for \textit{e} :—\textit{e, ea, a, a-e, u, ai, ei, ie, eo, ue, ay, ey, o, ave}.

- get  any  said  leopard  says
- red  many  leisure  Geoffrey  Reynard
- head  ate  heifer  guess  foetid
- bread  bury  friend  guest  Abergavenny

\textit{e} unaccented.

- precept  stipend  sensation  mendacity
- insect  index  vexation  pestiferous

\textbf{i.}

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

- fit  hymn  women  build  groats
- bid  nymph  busy  guilt  fivepence
- give  pretty  sieve  Saint John  Theobald
- live  England  breeches  exhibit  Teignmouth
### The Short Vowels.

#### i unaccented.

<table>
<thead>
<tr>
<th>disturb</th>
<th>mischief</th>
<th>Saint Paul</th>
<th>lettuce</th>
<th>forehead</th>
</tr>
</thead>
<tbody>
<tr>
<td>plentiful</td>
<td>Bessie</td>
<td>college</td>
<td>forfeit</td>
<td>housewife</td>
</tr>
<tr>
<td>restive</td>
<td>cherries</td>
<td>courage</td>
<td>pulley</td>
<td>chamois</td>
</tr>
<tr>
<td>plenty</td>
<td>coffee</td>
<td>village</td>
<td>donkey</td>
<td>plaguay</td>
</tr>
<tr>
<td>remain</td>
<td>circuit</td>
<td>landscape</td>
<td>guinea</td>
<td>Denbigh</td>
</tr>
<tr>
<td>deceive</td>
<td>biscuit</td>
<td>miniature</td>
<td>foreign</td>
<td>Jervois</td>
</tr>
<tr>
<td>minded</td>
<td>captain</td>
<td>marriage</td>
<td>sovereign</td>
<td>Rothsay</td>
</tr>
<tr>
<td>churches</td>
<td>fountain</td>
<td>carriage</td>
<td>James's</td>
<td>Beaulieu</td>
</tr>
</tbody>
</table>

#### o.

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

<table>
<thead>
<tr>
<th>hot</th>
<th>want</th>
<th>fault</th>
<th>hough</th>
<th>honour</th>
</tr>
</thead>
<tbody>
<tr>
<td>rod</td>
<td>salt</td>
<td>vault</td>
<td>Gloucester</td>
<td>shone</td>
</tr>
<tr>
<td>watch</td>
<td>halter</td>
<td>laurel</td>
<td>knowledge</td>
<td>pedagogue</td>
</tr>
</tbody>
</table>

#### o unaccented.

| prosperity | hostility | ostensible | prostration |

#### o'.

**o' is always unaccented.**

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

<table>
<thead>
<tr>
<th>omit</th>
<th>protect</th>
<th>elocation</th>
<th>following</th>
<th>furlough</th>
</tr>
</thead>
<tbody>
<tr>
<td>obey</td>
<td>motto</td>
<td>invocation</td>
<td>follower</td>
<td>depot</td>
</tr>
<tr>
<td>molest</td>
<td>hero</td>
<td>widow</td>
<td>heroes</td>
<td>Pharaoh</td>
</tr>
<tr>
<td>provide</td>
<td>heroine</td>
<td>follow</td>
<td>followed</td>
<td>Colquhoun</td>
</tr>
</tbody>
</table>

#### u.

Symbols for u:—u, oo, ou, o, or, o-e.

<table>
<thead>
<tr>
<th>put</th>
<th>bull</th>
<th>book</th>
<th>crook</th>
</tr>
</thead>
<tbody>
<tr>
<td>puss</td>
<td>foot</td>
<td>nook</td>
<td>could</td>
</tr>
<tr>
<td>push</td>
<td>soot</td>
<td>cook</td>
<td>would</td>
</tr>
<tr>
<td>bush</td>
<td>good</td>
<td>shook</td>
<td>should</td>
</tr>
<tr>
<td>pull</td>
<td>wood</td>
<td>rook</td>
<td>wolf</td>
</tr>
<tr>
<td>bull</td>
<td>wool</td>
<td>look</td>
<td>woman</td>
</tr>
<tr>
<td>full</td>
<td>hood</td>
<td>hook</td>
<td>worsted</td>
</tr>
<tr>
<td>pulpit</td>
<td>stood</td>
<td>brook</td>
<td>Bolingbroke</td>
</tr>
</tbody>
</table>
English Sounds Illustrated.

\[ u \] unaccented.

fulfil  manhood  influential
wilful  childhood  instrument
painful  into  prejudice

For the combination \[ yu \] see p. 23.

THE DIPHTHONGS ILLUSTRATED.

\[ ai \].

Symbols for \[ ai \]—i, i-e, y, y-e, ie, ye, ig, igh, eigh, ui, ui-e, uy, ai, ey, eye.

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

\[ ai \] unaccented.

idea  migration  vivacious  itinerate  organization
irate  minute  quiescent  identical  outline

\[ au \].

Symbols for \[ au \]—ou, ow, owe, ough, oughe, hou, aou, o, eo.

house  cow  vowed  plough  caoutchouc
doubt  now  bowed  ploughed  compter
howl  how  bough  hour  Macleod

\[ au \] unaccented.

however.

\[ oi \].

Symbols for \[ oi \]—oi, oy, oye, uoi, uoy, uoye, eoi.

boil  boy  annoyed  quoit  buoyed
coin  toy  destroyed  buoy  bourgeois

\[ oi \] unaccented.

turmoil  envoy
Symbols for yu:—u-e, u, ue, ui, eu, œu, ew, yu, you ieu, iew, yew, eaæ, eæ, iææ, hu, uh, ug, ugh, uææ, eo, ueææ, ua, eve.

tune duke muse use unit puny dual
due cue Tuesday suit feud eulogy manoeuvre
few pew yule you youth vie view
yu euæ yuæ euæ yuæ

yu unaccented.

unite usurp regular educate
gradual tortuous valuable tribute
absolute resolute virtue value
statue mildew virtue value
turtle
turtle

R after the Long Vowels and the Diphthongs ea, ia, oa, ua.

Examples of words in which r is silent, though written in our ordinary spelling, have been given above in the illustrations of the vowels aa, oe, ạ and a, but the sound of r may be heard in all the examples which follow. For illustrations showing how different forms of the same word may have r silent or sounded, see p. 34.

aar.

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

are (aar) par (paar) bar (baar)
amar tar car
far czar jar
spar star scar

aar final and unaccented.

memoir (memwaar) reservoir (rezavwaar)
**aar** followed by a vowel.

- starry (staari)
- jarring (jaaring)
- marring (maaring)
- debarring (dibaaring)

**oer**

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

- fur (foer)
- bur (boer)
- cur (koer)

**oer** followed by a vowel.

- furry (foeri)
- spurring (spoering)

**èr, ear and ea.**

**èr.** Always followed by a vowel.

Mary (Meri) fairy (féri) wearing (wéring)

For other examples, see p. 16.

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

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

<table>
<thead>
<tr>
<th>pare</th>
<th>tare</th>
<th>fare</th>
<th>stare</th>
<th>blare</th>
<th>lair</th>
</tr>
</thead>
<tbody>
<tr>
<td>pair</td>
<td>tear</td>
<td>fare</td>
<td>stair</td>
<td>glare</td>
<td>chair</td>
</tr>
<tr>
<td>pear</td>
<td>dare</td>
<td>rare</td>
<td>scare</td>
<td>flare</td>
<td>where</td>
</tr>
<tr>
<td>bare</td>
<td>care</td>
<td>yare</td>
<td>snare</td>
<td>air</td>
<td>there</td>
</tr>
<tr>
<td>bear</td>
<td>ware</td>
<td>hare</td>
<td>sware</td>
<td>ere</td>
<td>their</td>
</tr>
<tr>
<td>mare</td>
<td>wear</td>
<td>hair</td>
<td>swear</td>
<td>heir</td>
<td>prayer</td>
</tr>
<tr>
<td>mayor</td>
<td>share</td>
<td>spare</td>
<td>square</td>
<td>eyre</td>
<td>ne’er</td>
</tr>
</tbody>
</table>

**ear final unaccented.**

- welfare
- horsehair
- somewhere
- nowhere

**ea medial**, the sound of **r** following it having disappeared.
Symbols for **ea**:—are, air, ear, ere, eir, ayer, ayor, ar, aire.

cares (keaz) wherefore (wheaför) mayors (meaz)
stairs (steaz) theirs (dheaz) scarce (skeas)
pears (peaz) prayers (preaz) aired (ead)

**eyer** and **eya**.

Very rare. Exx.:—
layer (leyar) layers (leyaz)
player (pleyar) players (pleyaz)

**iar**.

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

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

\[
\begin{align*}
\text{peer} & \quad \text{veer} & \quad \text{leer} & \quad \text{queer} & \quad \text{rear} & \quad \text{blear} \\
\text{pier} & \quad \text{sier} & \quad \text{cheer} & \quad \text{tear} & \quad \text{drear} & \quad \text{clear} \\
\text{beer} & \quad \text{seer} & \quad \text{jeer} & \quad \text{tier} & \quad \text{hhear} & \quad \text{mere} \\
\text{bier} & \quad \text{sere} & \quad \text{freer} & \quad \text{near} & \quad \text{here} & \quad \text{sphere} \\
\text{deer} & \quad \text{sheer} & \quad \text{steer} & \quad \text{gear} & \quad \text{spear} & \quad \text{we’re} \\
\text{dear} & \quad \text{shear} & \quad \text{sneer} & \quad \text{fear} & \quad \text{smear} & \quad \text{weir}
\end{align*}
\]

**iar** final unaccented.
compeer reindeer headgear

**iar** followed by a vowel.

cheery cheering hearing hearer dearest
weary steering clearing clearer merest

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

Symbols for **ia**:—eer, ear, ere, ier, eir, eere, eare, ea, eu.
peers beard tiers veered real theatre
cheers spheres weird feared ideal museum

**ia** unaccented.
compeers greybeard

**ia** final.
idea panacea
ôr, oar and OA.

ôr final. Rare. Pronounced ò when not followed by a vowel in the next word, but written full length. Exx.:—
or nor for your

ôr final unaccented.
therefore lessor vendor guarantor

ôr followed by a vowel.
story chorus boring soaring pouring
glory porous storing roaring flooring

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

Symbols for oar:—ore, oar, our, oor, uor, or, oer, awer.
ore core shore store roar floor
pore gore lore swore hoar fluor
bore wore yore oar pour corps
more fore score boar four o'er
tore sore snore soar door drawer

oa final occurs in
Noah boa

oar medial does not occur in my pronunciation.

owar and owa.

Very rare. Exx.:—
lower (lowar) lowering (lowaring)
rower (rowar) lowers (lowaz)
mower (mowar) lowered (lowad)

uar and ua.

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

uar final, pronounced ua when not followed by a vowel in the next word, but written full length.
poor sure truer doer
moor tour brewer wooer
**R after the Short Vowels.**

**uar followed by a vowel.**

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

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

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

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

---

**R after the Short Vowels.**

**ar.**

ar is always unaccented.

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

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

**ar followed by a vowel.**

**ea.**

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

**eir.**

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

---

**ir.**

<table>
<thead>
<tr>
<th>Word</th>
<th>Word</th>
<th>Word</th>
<th>Word</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>miracle</td>
<td>irritate</td>
<td>myriad</td>
<td>unaccented.</td>
<td></td>
</tr>
<tr>
<td>inescible</td>
<td>irrational</td>
<td>miraculous</td>
<td>creation</td>
<td></td>
</tr>
</tbody>
</table>
or.    o’r.    ur.  
sorry  unaccented.  courier
horrid  voracious  unaccented.
forehead  adoration  adjuration
majority  aborigines  hurrah
quarry

R final never occurs after any short vowel except a.

R after the Triphthongs aia, aua, oia, yua, and the Diphthongs ai, yu.

aiar, aia and air.

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

aiar final.
fire  tire  pyre  buyer  briar
mire  wire  higher  liar  prior
hire  lyre  crier  friar  choir

aiar followed by a vowel.
miary  fiary  tiring  hiring

aia followed by a consonant. No sound of r.
tired  hired  fires  buyers  trial  denial

air only in unaccented syllables. Rare.
irate  ironical

auar and aua.

auar final.
our  flour  tower  shower
sour  flower  power  plougher

auar followed by a vowel.
sourest  flowering  towering
floury  showery  overpowering

aua followed by a consonant. No sound of r.
hours  towers  soured  flowered, allowance
R after Triphthongs.

oyer and oya.

These are very rare.

oyer final.

destroyer employer

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

yuar, yua and yur.

yuar final.

pure lure cure ewer sewer fewer

yuar followed by a vowel.

purest luring curing enduring

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

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

ENGLISH ANALYSIS.

THE CONSONANTS.

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

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

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

The English consonants are twenty-three in number, besides the two composite consonants ch and j. So as our alphabet does not furnish a symbol for each of them, we employ the six digraphs ng, wh, th, dh, sh and zh, each of which combinations represents a single sound, unless the letters are separated by a hyphen. The hyphen is used in such words as engage, out-house, mishap (in-geyj, aut-haus, mis-hærp), and the like, to indicate that each letter is to be sounded separately.

Names of the Consonants. It is necessary in studying the consonants, to practise sounding them alone, without any vowel; but in class teaching, and whenever we speak of the consonants, we want some names that are distinctly audible. So they should be called pa, ba, and so on, as in the words parental, balloon, the following vowel being sounded as gently as possible.

One of the names will be found difficult, and will require a little practice, namely nga, for in English ng is never met
with at the beginning of a word or syllable, though it occurs at the beginning of words in other languages, as for instance in the names of certain places in New Zealand.

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

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

**The Stops.**

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

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

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

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

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

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

1. The hard lip stop, \textit{p}.
2. The soft \textit{", "}, \textit{b}.
3. The hard point\textit{","}, \textit{t}.
4. The soft \textit{","}, \textit{d}.
5. The hard back\textit{","}, \textit{k}.
6. The soft \textit{"}, \textit{g}. 


The Liquids.

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

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

The back nasal \( NG \) and the symbol \( NG \) in ordinary spelling. To prevent confusion between the back nasal \( ng \) in \( sing, singer, \) and the symbol \( ng \), which in ordinary spelling has various uses, it will be well to refer to the exx. of \( n \) used for \( ng \) on p. 12, and to observe that in ordinary spelling \( nk \) always has the value \( ngk \), whilst \( ng \) has four different values, namely \( ng, ngg, n-g \) and \( nj \). Examples:—

\[
\begin{align*}
\text{nk} &= \text{ngk} & \text{ng} &= \text{ng} & \text{ng} &= \text{ngg} & \text{ng} &= \text{n-g} & \text{ng} &= \text{nj} \\
\text{ink} &\quad \text{sing} & \text{finger} &\quad \text{engage} & \text{engrave} & \text{hinge} \\
\text{sink} &\quad \text{singer} & \text{anger} &\quad \text{ungraceful} & \text{plunging} \\
\text{think} &\quad \text{singing} & \text{hunger} &\quad \text{ungraceful} & \text{plunging} \\
\text{thank} &\quad \text{hang} & \text{longest} &\quad \text{danger} & \text{plunging} \\
\text{tinker} &\quad \text{hanging} & \text{angry} &\quad \text{penguin} & \text{congestion} \\
\text{monkey} &\quad \text{long} & \text{anguish} &\quad \text{ungenerous} & \text{ungenerous} \\
\text{donkey} &\quad \text{longing} & \text{language} & & \\
\end{align*}
\]

The Side Consonant \( L \) is generally formed by closing the breath passage in the centre with the point of the tongue against the upper gums, and letting the breath escape at the two sides, so that the stream of breath is divided, and it is often called a divided consonant. But some persons, myself among I. P.
the number, let the breath escape on one side only, so it seems better to call it a *lateral* or *side* consonant.

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

**The Trilled Consonant R.** The letter **r** will be discussed in connexion with the vowels (see pp. 55–62), but two important points concerning it must be noticed here by anticipation.

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

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

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

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

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

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

The Continuants.

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

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

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

WH and w are not simple lip continuants. We meet with these in German “Quelle,” and south German “Wesen.” In the English *wh* and *w* the lips and tongue take the same position as in the back-round vowel *uw* (oo in *pool*), that is to say, the lips are rounded, not opened as a slit, but with the corners drawn together, and the back of the tongue is raised towards the soft palate. So they may be called back-round continuants. See pp. 42 f.
In ordinary spelling it is the rule to use \( u \) for the sound \( w \) after \( q \) and \( g \). Exx. of \( u \) pronounced as \( w \)::—quench, quick, queen, anguish, language, persuade.

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

**The Lip-teeth Continuants \( F \) and \( V \).** These form a pair of hard and soft consonants. Both are produced by pressing the lower lip against the upper teeth, so that the stream of breath passes between the teeth.

**The Point-teeth Continuants \( TH \) and \( DH \).** Refer to the examples given on p. 13. These sounds are formed by placing the point of the tongue against the edges of the upper teeth, so that the breath passes between the teeth, as it does in \( f \) and \( v \). The difficulty which foreigners and young children often find in producing these sounds may be overcome by observing their mechanism, which is really very simple. It is however, generally very difficult for the ear to distinguish sounds which have not been acquired in infancy or childhood, so that these sounds are liable to be mistaken for \( f \) and \( v \), or \( s \) and \( z \), by foreigners who have not been carefully taught, even after a long residence in England; and the same mistakes are often made by young English children.

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

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

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<tr>
<th>( f )</th>
<th>( v )</th>
<th>( vz )</th>
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<td>bath</td>
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The Point Continuants S and Z. These are formed by placing the point of the tongue close to the upper gums; but they differ from t and d, in that the tongue does not quite touch the gums. A little channel is left for the breath. S is the most clearly audible of all the consonants, and can be distinctly heard without any vowel, as in hissing, or in the French and German pst.

The only difference between s and z is that z is voiced and s is not. Our frequent use of the symbol s for the sound z is confusing, and obscures the fact that we have two different plural terminations where to the eye there is but one, e.g. in cats, s, and in dogs, z. See further on pp. 63, 64.

The Point Continuants SH and ZH. The formation of sh, and of the corresponding voiced consonant zh, is very differently explained by different writers. If I had regard to English only, I should venture to call them Blade Continuants, as being formed not only with the point of the tongue, but with the blade as well, but they seem to be differently formed in different languages. The blade is the part of the tongue immediately behind the point. In forming them I myself, and I believe English people generally, raise the blade as well as the point, and draw the tongue a little further back than for s and z.

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

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

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

The sound zh was noticed in English as far back as the year 1688 (Sweet, Hist. of English Sounds, p. 267), and Prof. Skeat says that in pleasure and leisure it is still older.
The Soft Palatal Continuant Y. We form y by raising the middle, technically called the front, of the tongue, and bringing it near the hard palate. The tongue is in fact for a moment in the same position as for the vowel iy. In some words the distinction between y and the short vowel i is not very clearly marked.

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

Silent i. i = y i = i.
gracious bilious victorious
motiön onion criterion
judicial labial material

The corresponding hard or breathed consonant, which is similar to the German ich sound, is said to be heard occasionally in such English words as hue, human, and pure (hyu, hyuman, pyuar).

The Glottal Continuant H. Some persons do not reckon h, or the glottal stop (‘), as consonants, because they are not formed in the super-glottal passages, but in the glottis itself, that is, in the opening between the vocal chords. But they do not seem to differ essentially from the other consonants, h being formed by squeezing the breath in the glottis, and (‘) by stopping it there, just as the other consonants are formed by squeezing or stopping it after it has left the larynx.

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

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

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

It sometimes happens that \( t \) and \( sh \) come together in places where each sound belongs to a separate syllable, as in \textit{nutshell}. In such cases we write \textit{tsh}—not \textit{næchel} but \textit{nætshel}.

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

**Syllabic Consonants.** The consonants \( m \), \( n \) and \( l \) are often so prolonged as to form a distinct syllable, as in \textit{schism}, \textit{open}, \textit{bottle} (\textit{sizm}', \textit{owpn}', \textit{botl}'), and they may then be called \textit{vocal} or \textit{syllabic}. \( M \), \( n \) and \( l \) are always syllabic when they occur at the end of a word, preceded by a consonant, as in the exx. given above, or between two consonants, as in \textit{owpn'd}, \textit{botl'd}. They are seldom syllabic in any other case, but in a few instances syllabic \( n \) is followed by a vowel, as in \textit{strengthening}, \textit{prisoner} (\textit{strengthn'ing}, \textit{prizn'ar}).

The Vowels.

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

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

We may observe for instance that \( a \) is used for nine different
Analysis.

Bounds, as in father, fat, fate, fare, fall, want, any, villa, village, and that there are no less than twenty-one different symbols for the sound ey in fate, namely, a-e, a, ai, ay, aye, ah, ag-e, aig, aigh, ait, alf, ao, au, ei, ey, ea, eh, eye, eig, eigh, eighe, as in fate, lady, fail, may, played, dahlia, champagne, campaign, straight, trait, halfpenny, goal, gauge, vein, they, break, eh, obeyed, reign, weigh, weighed, and nearly as many for uw in pool, see p. 18.

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

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

Before attempting to classify the vowels, or to study them in detail, the keywords on p. iii. should be learnt by heart, and then the names of the vowels themselves, as this is the easiest way of committing them to memory. The vowels are copiously illustrated on pp. 15–23.

Pronunciation of ê.—One name, that of ê in fairy (féri), will be found difficult to pronounce, for we are always accustomed to follow it with the sound r, as in fairy, or a as in fair, air, where the last sound is like a in villa. Try to pronounce air without this final a, and to keep the ê pure and unchanged. This is a useful exercise, because the sound required is practically the same as the French ê or è in mème, zèle, etc.
The best key to the classification of the vowels is the mastery of the five principal ones, namely, **aa**, **ey**, **iy**, **ow**, **uw**, as in father, fate, feet, pole, pool (faadhar, feyt, fiyt, powl, puwl). These are approximately the sounds given to **a**, **e**, **i**, **o**, **u** in German, Italian, and most continental languages, so that it seems appropriate to use digraphs beginning with **a**, **e**, **i**, **o**, **u**, to represent them.

We may observe also that these five sounds are represented in the continental fashion in some English words, e.g., in father, obey, machine, pole, rule, and that only two of the symbols adopted here, namely, **iy** and **uw**, are altogether new, as we meet with **aa** in baa, kraal, bazaar, **ey** in they, grey, obey, and **ow** in a great many words, such as bowl, flow, grow.

It may be useful to remember that the symbols used for **aa**, **ey**, **iy**, **ow**, **uw**, by the Indian Government and the Church Missionary Society, in geographical names and native names in general, are **a**, **e**, **i**, **o**, **u**.

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

---

**Aa in father.**—When we sound **aa** in father the tongue is lowered, and the mouth passage is wide open, so it is called an open vowel; and it is reckoned one of the back vowels, although the back of the tongue is not raised in forming it. Mr.
Jespersen, in his *Articulations of Speech Sounds*, observes that it is rightly called a back vowel, because, although the back of the tongue is not absolutely as high as the middle, it is at the back that the tongue is nearest to the palate, so that this is the place of greatest friction, and the vowel should be named accordingly. It is sometimes called the *Italian a*, and it is a favourite sound with singers. The symbol most commonly used for it in English is *ar*, as in *hard, cart*, etc. See pp. 15 f.

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

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

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

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

The consonants wh and w are related to uw, as y is to iy, being formed by placing the lips and tongue in the same position as for uw.

Observe how the five principal vowels, aa, ey, iy, ow, and uw are placed and named in the scheme on p.-x. That scheme does not pretend to scientific accuracy, but it seems to be the most convenient way of exhibiting the vowels in a tabular form.

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

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

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

It is said that aa, iy, and uw are diphthongal also, and that the only long vowel in English which is kept unaltered to the end is oe in burn. But it seems to me that in the best southern English aa is not a diphthong, and that the change at the end of iy and uw is not obvious unless they are followed by a vowel, as in seeing, doing (siying, duwing), when they certainly become closer at the end, and conclude with the sounds y and w respectively.
\( \hat{E} \) in fairy and \( \hat{o} \) in Paul.—In our ordinary spelling \( \hat{e} \) is always represented by some vowel or vowels followed by \( r \), most frequently by \( a \) or \( ai \), as in Mary, fairy, and the commonest symbol for \( \hat{o} \) is \( or \), as in port, corn, horse, lord. See exx. of \( \hat{e} \) and \( \hat{o} \) on pp. 16–18. As already observed, we must, in studying \( e \), learn to pronounce it without adding that sound of \( a \) in villa which is heard after it in care, pair, wear, and, indeed, wherever the \( r \) is not followed by a vowel and trilled, as it is in Mary.

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

We may regard the front vowels \( \hat{e} \), \( ey \), \( iy \), and the back-ground vowels \( \hat{o} \), \( ow \), \( uw \), as forming two corresponding series of sounds, but with this irregularity, that \( \hat{o} \) is much more open than \( \hat{e} \). Observe the position of \( \hat{e} \), \( ey \), \( iy \), and \( \hat{o} \), \( ow \), \( uw \), in the scheme on p. x., and compare with the French vowels on p. xi.

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

\( \text{OE in burn.} \)—This vowel, like \( \hat{e} \), is always represented by some vowel followed by \( r \). It has no particular symbol belonging to it, but is written \( er \), \( ir \), \( or \), \( ur \), as in herd, bird, word, turn, and in various other ways. See the exx. on p. 16.
As the tongue is in a position intermediate between that for a front or a back vowel, it is called a mixed vowel, and it is accordingly placed between the front and back vowels in the scheme on p. x. Like \( \hat{e} \) it is half open. We do not meet with it in French or German.

**The Short Vowels.**

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

**Six Short Accented Vowels.** We meet with six short vowels in unaccented syllables, namely \( \alpha \), \( \varepsilon \), \( e \), \( i \), \( o \), \( u \), as in putty, pat, pet, pit, pot, put. These six accented vowels are always close or stopped, i.e., followed by a consonant in the same syllable, and as it is not easy to pronounce them alone, it is convenient to give them the names \( \alpha t, \varepsilon t, e t, i t, o t, u t \).

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

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

\[
\begin{align*}
\text{oe and } \alpha & \text{ in boen and } \text{bën.} \\
\hat{e} & \text{ } \alpha \text{ } \text{Mëri } \text{ } \text{mæri.} \\
\text{ey} & \text{ } e \text{ } \text{geyt } \text{ } \text{get.} \\
\text{iy} & \text{ } i \text{ } \text{fiyt } \text{ } \text{fit.} \\
\hat{o} & \text{ } o \text{ } \text{Pöl } \text{ } \text{Poli.} \\
\text{uw} & \text{ } u \text{ } \text{puwl } \text{ } \text{pul.}
\end{align*}
\]

If each of these six short vowels is prolonged, care being taken not to alter its character in any way, it will be found that every one of them differs more or less in formation and sound from the corresponding long vowel. This is not the case in French, where precisely the same sound may be long or short, and nearly all the vowels may be lengthened or shortened with-
out altering their quality, as is shown in the table of French vowels on p. xi. In German there is usually a difference between long and short vowels, as in English, but it is not necessary to make any difference except that of length between the long vowels in "lahm" and "mähen," and the short ones in "Lamm" and "Männer" respectively. The nature of the difference between the long and short vowels can be more conveniently discussed after we have examined each short vowel separately.

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

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

E in pet may be called a half-open vowel, being decidedly more open than ey. It is intermediate between ey in fate and é in fairy.

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

The importance of distinguishing between the sounds iy and i is seen in the study of French, where the long and short i differ only in length. The short i in fini, for instance, is just as close as long i in livre, and fini must not be pronounced with the open i of English finny, nor with the long vowel heard in fee and knee.

The Short Back-round Vowels—ö in Paul. The vowel ö in pot is unknown in French and German. It is the short vowel corresponding with the long ő in Paul, and is pronounced with the tongue in the lowest position possible.
U in put is not a very common sound in English. It bears the same relation to uw as i does to ly, being decidedly more open than its corresponding long vowel uw. The u of pull or full when prolonged is quite distinct from the long uw in pool, fool.

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

On the distinction between æ and a, which sound much alike, e.g., in another (anœdhar), see p. 51.

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

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

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

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

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

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

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

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

**Unaccented Vowels.**

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

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

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

Examples of the very rare unaccented vowels will be found in pp. 16-29, and the student will do well to read them through before proceeding to consider *a, i* and *o*. It will then be seen that

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

\[
\begin{align*}
dh\text{é}rin & \quad f\text{öt}el & \quad i\text{mp}ow\text{st} & \quad \alpha n\text{jæ}est \\
o\text{eth}k\text{we}y\text{k} & \quad d\text{aunf}\text{öl} & \quad i\text{nm}ow\text{st} & \quad tiy\text{kæp}.
\end{align*}
\]

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

\[
\begin{align*}
\text{saakæstik} & \quad i\text{ykwoliti} & \quad p\text{ótentas} & \quad \text{powetik} \\
\text{paateyk} & \quad k\text{ri}\text{yeyshan} & \quad j\text{uwdishal} & \quad \text{aidia} \\
\text{foetiliti} & \quad \text{o\text{th}oriti} & \quad \text{kowins}\text{ins}\text{dans} & \quad \text{yunait}.
\end{align*}
\]

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

\[
\begin{align*}
\text{poevoes} & \quad h\text{æbæb} & \quad \text{ælpræka}.
\end{align*}
\]

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

\[
\begin{align*}
\text{plækaa}d & \quad \text{kon-}k\text{riy}t & \quad \text{kompækt} & \quad \text{insekt} \\
\text{ædvoes} & \quad \text{impöteyshan} & \quad \text{priysept} & \quad \text{staip}e\text{nd}
\end{align*}
\]

We may now turn to the commoner unaccented vowels, \(a\), \(i\) and \(o\).

**The obscure vowel “\(a\)” in attend, portable, villa, sometimes called the natural or the neutral vowel,** is fully illustrated on pp. 19, 27. It would seem that English people in general fail to notice the existence of this vowel and confuse it with \(æ\) in cat, man, etc., for most dictionary makers use the same symbol for \(æ\) and \(a\), and yet the two vowels are quite different in formation and in sound. It would be less surprising if it were mistaken for \(œ\) in putty, which in sound, though not in formation, resembles it very closely.

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

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

The distinction between \( \text{œ} \) and \( a \). Although \( \text{œ} \), the so-called *but* vowel, and the obscure vowel \( a \), sound very much alike, they can almost invariably be distinguished by following the rule that \( a \) has no accent whatever, whilst \( \text{œ} \) has some sort of accent, primary or secondary. Some exceptions to this rule are given on p. 20. *Haebæb* is a case of assimilation. Compound words which are felt to be compounds, such as *teacup, unfit, unkind*, and all words beginning with *un-*, have a slight stress on the weaker syllable, and should be written with \( \text{œ}—\text{tiykœp, œnfit, œnkaind} \), and so on; but compounds like *welcome*, which are not felt to be such, and where the weaker syllable consequently has no stress whatever, should be spelt with \( a—\text{welkam} \).

Exx. of \( \text{œ} \) and \( a \):

<table>
<thead>
<tr>
<th>amœng</th>
<th>œndœn</th>
<th>kœrant</th>
<th>anœdhar</th>
</tr>
</thead>
<tbody>
<tr>
<td>abœv</td>
<td>mœdhar</td>
<td>hœndrad</td>
<td>abœndans</td>
</tr>
<tr>
<td>ajœst</td>
<td>sæmar</td>
<td>mœestar</td>
<td>ajœstmant</td>
</tr>
<tr>
<td>œnajœst</td>
<td>kœlar</td>
<td>nœmbar</td>
<td>œnkœmfaabl'</td>
</tr>
</tbody>
</table>

Unaccented \( i \) and \( i' \). There are two varieties of unaccented \( i \). The \( i \) in *rabbit, frolic*, is practically the same as accented \( i \) in *bit, lick*; but a more open sound, intermediate between \( i \) and \( e \), is often used, \( \text{e.g.} \) in the terminations, *-iz, -id, -nis, -lis*, and the prefixes *in-, igz-, ils-,* and wherever \( i \) is final, or followed by a vowel.

For purposes of discussion, this open \( i \) may be written \( i' \), and it should always be written so in words where it is followed by \( a \), as in *priti'ar, mim'ori'ad*, to show that there are two distinct vowels, and not a diphthong as in *tear, real* (tiar, rial).
But in other cases it need have no special symbol, and may be represented by l.

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

fishiz  fulnis  intéyl  foli
wishiz  gudnis  ingéyj  meri
weyttid  restlís  igzist  merí'ar
wontid  fruwtlís  ıksiyd  glórv'as

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

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

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

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

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

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

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

U' is more frequent, and occurs, like o', in final syllables, open or close, and in initial and medial syllables which are open. It most frequently appears as part of the diphthong yu. It differs from u in put, and from unaccented u in fulfil, wilful, manhood (mænhud), etc., in being somewhat mixed. When followed by a, it must be written u', to distinguish u'a from the diphthong in poor, sure (puar, shuar).

Exx. of u':—

\[
\begin{align*}
\text{intu} & & \text{vaelyud} & & \text{prejudis} & & \text{influenshal} \\
\text{vaelyu} & & \text{voetyuz} & & \text{dyuréyshan} & & \text{influ'ans} \\
\text{voetyu} & & \text{instrumant} & & \text{myunifisant} & & \text{inkónggru'as}
\end{align*}
\]

Diphthongs.

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

The diphthongs ea, ia, oa, ua, occurring in bear, bier, boar, boor, are seldom met with except when r follows, so they will be discussed in connexion with that consonant, and ey and ow, which may be reckoned as diphthongs, have been explained already; so we have to consider here

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

\[
\begin{align*}
\text{ai} & \text{ in taim} = \text{aa}, \text{ iy}. & \text{oi} & \text{ in noiz} = \text{ê}, \text{ iy}. \\
\text{au} & \text{ , laud} = \text{aa}, \text{ uw}. & \text{yu} & \text{ , tyun} = \text{y}, \text{ uw}.
\end{align*}
\]

But on analysing \text{ai} more carefully, we find that it lies between \text{aa} and \text{iy}, without quite reaching either extremity. The first sound in \text{ai} is the French \text{a} in \text{patte}, midway between \text{aa} and \text{ae}, for which we may use the symbol \text{à}, and the last is \text{i'}, the vowel between \text{e} and \text{i}.

There are however three English words containing a diphthong which resembles \text{ai}, and yet is not quite identical with it, having the full sound of \text{aa} for its first element. It may be represented by \text{aai}, and is heard in \text{Isaiah}, \text{aye}, and \text{ayah} (\text{Aizaaia}, \text{aai}, \text{aaia}).

\text{Au} is composed of \text{â} and the mixed vowel \text{u'}, as in “\text{prejudice},” “\text{influence},” and \text{oi} of \text{ê} and \text{i'}.

\text{Yu} in accented syllables is composed of \text{y} and \text{uw}, but in unaccented syllables, \text{e.g.} in \text{regular} (\text{regyular}), it consists of \text{y} and \text{u'}. The sound of \text{u} as in \text{put}, \text{fulfil}, is never heard in this diphthong, nor do we ever meet with the short form of \text{yu} in monosyllables or accented syllables.

So this is the more accurate analysis of these four diphthongs:

\[
\begin{align*}
\text{ai} &= \text{â}, \text{ i'}. & \text{Accented yu} &= \text{y}, \text{ uw}. \\
\text{au} &= \text{â}, \text{ u'}. & \text{Unaccented yu} &= \text{y}, \text{ u'}. \\
\text{oi} &= \text{ê}, \text{ i'}. & \text{As the length of yu can be determined by the accent, it is not necessary to use the awkward symbol yuw for the diphthong in tune. }
\end{align*}
\]

In words where unaccented \text{yu} is followed by \text{a}, as in \text{annual}, \text{conspicuous} (\text{ænyual}, \text{kanspikyuaas}), \text{yu} is often reduced to \text{yw} and ceases to form a separate syllable. When such words have another syllable added to them, as in \text{annually}, \text{conspicuously} (\text{ænywali}, \text{kanspikywasli}), \text{yu} is, I think, always reduced to \text{yw}.

Many phoneticians omit \text{yu} from among the diphthongs, and regard it simply as a combination of a consonant with a vowel, but it seems convenient to follow the example of Dr. Murray, who reckons it as a diphthong.
Combinations of **R** with Vowels, Diphthongs and Triphthongs.

<table>
<thead>
<tr>
<th>aa</th>
<th>jar</th>
<th>jaa(r)</th>
<th>jaaring</th>
<th>jaad</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>star</td>
<td>staa(r)</td>
<td>staari</td>
<td>staaz</td>
</tr>
<tr>
<td>oe</td>
<td>fur</td>
<td>foe(r)</td>
<td>foeri</td>
<td>foez</td>
</tr>
<tr>
<td></td>
<td>stir</td>
<td>stoe(r)</td>
<td>stoering</td>
<td>stoed</td>
</tr>
<tr>
<td>a</td>
<td>beggar</td>
<td>bega(r)</td>
<td>begari</td>
<td>begaz</td>
</tr>
<tr>
<td></td>
<td>render</td>
<td>renda(r)</td>
<td>rendaring</td>
<td>rendad</td>
</tr>
<tr>
<td>ia</td>
<td>fear</td>
<td>fia(r)</td>
<td>fiairing</td>
<td>fiaz</td>
</tr>
<tr>
<td></td>
<td>steer</td>
<td>stia(r)</td>
<td>stiaring</td>
<td>stiad</td>
</tr>
<tr>
<td>ua</td>
<td>moor</td>
<td>mua(r)</td>
<td>muaring</td>
<td>muaz</td>
</tr>
<tr>
<td></td>
<td>assure</td>
<td>ashua(r)</td>
<td>ashuaring</td>
<td>ashuad</td>
</tr>
<tr>
<td>aia</td>
<td>fire</td>
<td>faia(r)</td>
<td>faiaring</td>
<td>faiad</td>
</tr>
<tr>
<td></td>
<td>prior</td>
<td>praia(r)</td>
<td>praiari</td>
<td>praiaz</td>
</tr>
<tr>
<td>aua</td>
<td>sour</td>
<td>saua(r)</td>
<td>sauarist</td>
<td>sauad</td>
</tr>
<tr>
<td></td>
<td>tower</td>
<td>taua(r)</td>
<td>tauaring</td>
<td>tauaz</td>
</tr>
<tr>
<td>yua</td>
<td>cure</td>
<td>kyua(r)</td>
<td>kyuaring</td>
<td>kyuaz</td>
</tr>
<tr>
<td></td>
<td>lure</td>
<td>lyua(r)</td>
<td>lyuaring</td>
<td>lyuad</td>
</tr>
<tr>
<td>ê, ea</td>
<td>bear</td>
<td>bea(r)</td>
<td>bêring</td>
<td>beaz</td>
</tr>
<tr>
<td></td>
<td>stare</td>
<td>stea(r)</td>
<td>stêring</td>
<td>stead</td>
</tr>
<tr>
<td>ô, oa</td>
<td>roar</td>
<td>roa(r)</td>
<td>rôring</td>
<td>rôz</td>
</tr>
<tr>
<td></td>
<td>store</td>
<td>stoa(r)</td>
<td>stôring</td>
<td>stôd</td>
</tr>
</tbody>
</table>

The following combinations are very rare:—

<table>
<thead>
<tr>
<th>eya</th>
<th>player</th>
<th>pleya(r)</th>
<th>pleyaz</th>
</tr>
</thead>
<tbody>
<tr>
<td>owa</td>
<td>lower</td>
<td>lowa(r)</td>
<td>lowad</td>
</tr>
<tr>
<td>oia</td>
<td>employer</td>
<td>emploia(r)</td>
<td>emploiaz</td>
</tr>
</tbody>
</table>
The consonant \textit{r} is the most perplexing element in our language. Dr. Ellis wrote in 1875, that after more than thirty years' study, he was not certain whether he had yet mastered its protean intricacies; so it will need special attention on the part of the student.

The manner in which \textit{r} is formed has been explained on p. 34, and a large number of examples showing it in combination with the vowels will be found on pp. 23–29. The chief facts concerning it will however be more easily grasped by referring to the table at the head of this chapter, which shows the changes that take place in the inflections of words ending in \textit{r}.

There is so much diversity of practice in the pronunciation of words written with \textit{r}, that it may be well to repeat that the pronunciation given here is my own, \emph{i.e.} that of an educated Southerner. The same alphabet can however be used to represent other pronunciations, as is shown on pp. 16f.

The chief points to be noticed are these:—

1. \textbf{\textit{R is never heard unless a vowel follows it.}} Accordingly it will be seen on inspecting the table that \textit{r} is written before a vowel in \textit{jarring, starry} (jaarring, staari), etc., but omitted when, in other forms of the same words, a consonant is added, as in \textit{jarred, stars} (jaad, staaz).

There is an apparent exception to this rule in such words as \textit{barrel, barren, quarrel, sorrel}, which are often pronounced (\textit{bærl', bærn', kworl', sorl'}), but in these cases the \textit{p} and \textit{n}, being syllabic, are equivalent to vowels.

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

In this book the longer forms, \textit{stoer, rendar, flar}, and so on, are always employed, but in the table at the head of this chapter \textit{r} final is enclosed in brackets, to indicate that it is sometimes silent.
We have an analogous case in the article a or an, where the n disappears before a consonant in the next word. And the same thing occurs frequently in French, where many final consonants are silent unless there is a liaison with a vowel in the word which follows.

3. R sometimes lengthens the vowels which precede it.

Compare for instance:—

<table>
<thead>
<tr>
<th>Word</th>
<th>Lengthened Vowel</th>
</tr>
</thead>
<tbody>
<tr>
<td>bad</td>
<td>and</td>
</tr>
<tr>
<td>bar</td>
<td>(bæd, baar)</td>
</tr>
<tr>
<td>bed</td>
<td>&quot;</td>
</tr>
<tr>
<td>her</td>
<td>(bed, hoer)</td>
</tr>
<tr>
<td>bid</td>
<td>&quot;</td>
</tr>
<tr>
<td>stir</td>
<td>(bid, stoer)</td>
</tr>
<tr>
<td>nod</td>
<td>&quot;</td>
</tr>
<tr>
<td>nor</td>
<td>(nod, nôr)</td>
</tr>
<tr>
<td>bud</td>
<td>&quot;</td>
</tr>
<tr>
<td>fur</td>
<td>(bœd, foer)</td>
</tr>
</tbody>
</table>

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

4. R produces Diphthongs and Triphthongs. On referring to the table on p. 55, it will be seen that r produces the four diphthongs ea, ia, oa, ua, besides eya and owa which are very rare, and three triphthongs, aia, aua, uya, besides the rare triphthong oia, all ending with the vowel a, as in villa.

5. These Diphthongs and Triphthongs remain when R disappears, as may be seen by the exx. in the table. The a which preceded the r is even more distinctly heard in fears, moors, fires (fiaz, muaz, faiaz), where the r is silent, than in scaring, mooring, firing.

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

<table>
<thead>
<tr>
<th>Word</th>
<th>Syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>rear</td>
<td>and freer</td>
</tr>
<tr>
<td>poor</td>
<td>&quot; doer</td>
</tr>
<tr>
<td>hire</td>
<td>&quot; higher</td>
</tr>
<tr>
<td>lyre</td>
<td>&quot; liar</td>
</tr>
<tr>
<td>hour</td>
<td>and shower</td>
</tr>
<tr>
<td>flour</td>
<td>&quot; flower</td>
</tr>
<tr>
<td>pure</td>
<td>&quot; ewer</td>
</tr>
<tr>
<td>cure</td>
<td>&quot; skewer</td>
</tr>
</tbody>
</table>

7. ê and ô are not always changed into ea, oa by R following them, so they are put last in the table as
requiring more explanation. But the four vowels ey, iy, ow, uw and the four diphthongs ai, an, oi, yu, never have r immediately after them. The sound a as in "villa" is always inserted before r.

This rule is never broken in accented syllables, but in unaccented syllables there are some rare exceptions. See air and yur on pp. 28, 29. In these cases the r belongs to the syllable which follows, and so is disconnected from the preceding ai or yu.

8. English people often think they hear R when it is silent. Many fancy that they hear it in such words as fierce, fears, moors (fias, fiaz, muaz), when what they really hear is the sound a as in villa. And, as Prof. Skeat has remarked, some even think that they hear it in barn pronounced like the German Bahn (baan), and in arms and lord, when they sound exactly like alms and laud (aamz, lɔd). But in such cases the r only serves to indicate that we pronounce the long vowels aa and ò instead of the short vowels ae and o as in am and odd (æm, od).

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

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

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

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

There is also in ua a tendency to become ó, as in your, generally pronounced yór, and rhyming with för. Compare also Bournemouth and Eastbourne, pronounced by some Bónmáth and Iystbón. And it is not unusual to hear shór and shóli for sure and surely, though this pronunciation is not to be recommended.

aia, aua, yua. In these also the final a is decidedly shortened when r follows, as in fiery, flowering, purest (faiari, flauaring, pyuarist).

They are not the sounds generally represented by e and o, as in pet and pot. But just as in representing the diphthongs in peer and poor, we found it convenient to use the symbols ia and ua rather than iya and uwa, so for the sounds in bear and boar. it is convenient to use ea and oa instead of êa and òa. But the connexion between the sounds in wêring and wear, hóri and hoar must not be forgotten.

ea, oa. In these the first sounds are ê and ô as in fairy and Paul, but shortened. In ea and oa the second element, a, is short and less distinct than at the close of ia, ua, aia, aua, yuar, so that it cannot be reckoned as a separate syllable.

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

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

When these words ending in -ear, or, to speak more exactly, in -ea or -êr, are inflected, they follow the same rule, and we have ër before a vowel and ea before a consonant; so we pronounce and write ër in bearing, staring (bëring, stëring), and ea in bears, stares (beaz, steaz).

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

oa is not so often heard as ea, being noticeable only when such a word as roar, store is at the end of a sentence, in which case the r of course disappears. So in I heard the lion roar, Give me some more, Shut the door, we hear roa, moa, doa. But if such words are followed by another word, or inflected, the a disappears; and if it is a vowel that follows, we hear ër, as in Give me some more ink (môr), roaring, storing (rôring, stôring), or if a consonant, simply ë, as in Give me some more pens (mô) roared, stored (rôd, stôd).

All such words as roar, store, door, pour have therefore in reality three different forms, according to position, ending in oa when final, in ër when followed by a vowel, and in ë when followed by a consonant, though it is convenient to use for them the fixed spellings roar, stour, doar, poar.

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

<table>
<thead>
<tr>
<th></th>
<th>Before a vowel</th>
<th>Before a consonant</th>
<th>Final.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bear</td>
<td>bêr</td>
<td>bea</td>
<td>bea</td>
</tr>
<tr>
<td>pear</td>
<td>pêr</td>
<td>pea</td>
<td>pea</td>
</tr>
<tr>
<td>wear</td>
<td>wêr</td>
<td>wea</td>
<td>wea</td>
</tr>
<tr>
<td>boar</td>
<td>bôr</td>
<td>boa</td>
<td></td>
</tr>
<tr>
<td>hoar</td>
<td>hôr</td>
<td>hoa</td>
<td></td>
</tr>
<tr>
<td>soar</td>
<td>sôr</td>
<td>soa</td>
<td></td>
</tr>
</tbody>
</table>

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

**Ôr in weak words and syllables.** In the weak words or, nor, for, your, and in the unaccented final syllables of therefore, wherefore, lessor, vendor, guarantor we have the ending ôr, before a vowel and ô in other cases, but oa is seldom or never heard, and we spell them all with ôr, thus:—ôr, nôr, fôr, yôr, dhearôr and so on.

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

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

1. âa instead of aa in such words as jarred, stars, barn, far (jâad,
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English Synthesis.

stäaz, bäan, fáar) to indicate that the sound heard is a diphthong ending with the a in villa. To write r before a consonant would be misleading, as the consonant r is not heard, but only a vowel glide.

2. ēr instead of ēr wherever I write ēr, i.e. in such words as fairy, bearing, staring (feary, bearing, stearing), where a vowel follows the r, to indicate that a diphthong is heard and not a simple vowel.

3. oa instead of o in words spelt with or followed by a consonant, such as cord, north (koad, noath), etc., to show that the simple vowel is changed into a diphthong.

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

Doubled Sounds.

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

Examples of—

<table>
<thead>
<tr>
<th>tt, dd, kk.</th>
<th>mm, nn.</th>
<th>ll, ss, īl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>kowtteyl</td>
<td>immýúar</td>
<td>sowlli</td>
</tr>
<tr>
<td>heddros</td>
<td>unnéssari</td>
<td>howlli</td>
</tr>
<tr>
<td>bukkeys</td>
<td>unnówn</td>
<td>misstéytmant</td>
</tr>
<tr>
<td>bukkiyping</td>
<td>innéyt</td>
<td>pitiing</td>
</tr>
</tbody>
</table>

In the case of doubled l, what is done is to give a sudden increase of force to the vowel, which marks the beginning of a new syllable. But when explosive consonants are doubled it should be noticed that the first consonant differs from the second. The organs of speech take the right position for the formation of the consonant, whatever it may be, and the reopening of the passage through the mouth is delayed a little, but the opening or explosion is not made twice over. The first consonant is heard in the act of closing and the second in the act of opening.

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

**CONSONANTS COMBINED.**

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

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


**Inflections.**

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

**The terminations t, d, id, s, z, iz.** These endings to verbs and nouns are written in our ordinary spelling as t, d, ed, s, ce, es, as in the following examples:—
The rules governing the use of these terminations are that—

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

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

And the exceptions are these:

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

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

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

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

<table>
<thead>
<tr>
<th>After hard consonants</th>
<th>After soft consonants</th>
<th>After vowels</th>
<th>After liquids</th>
<th>After ( t, d, ) and sibilants</th>
</tr>
</thead>
<tbody>
<tr>
<td>dropt</td>
<td>robd</td>
<td>pleyd</td>
<td>dremt</td>
<td>spotid</td>
</tr>
<tr>
<td>nokt</td>
<td>begd</td>
<td>friyd</td>
<td>sind</td>
<td>dredid</td>
</tr>
<tr>
<td>pœft</td>
<td>livd</td>
<td>flowd</td>
<td>loent</td>
<td>dresiz</td>
</tr>
<tr>
<td>goetht</td>
<td>beydhd</td>
<td>vyuwd</td>
<td>boent</td>
<td>myuziz</td>
</tr>
<tr>
<td>drest</td>
<td>myuzd</td>
<td>fænsid</td>
<td>longd</td>
<td>pushiz</td>
</tr>
<tr>
<td>pusht</td>
<td>ruwzhd</td>
<td>folo’d</td>
<td>sweld</td>
<td>ruwzhiz</td>
</tr>
<tr>
<td>fecht</td>
<td>ejd</td>
<td>pleyz</td>
<td>dwelt</td>
<td>fechiz</td>
</tr>
<tr>
<td>drops</td>
<td>robz</td>
<td>friyz</td>
<td>driymz</td>
<td>ejiz</td>
</tr>
<tr>
<td>spots</td>
<td>dredz</td>
<td>flowz</td>
<td>penz</td>
<td></td>
</tr>
<tr>
<td>noks</td>
<td>begz</td>
<td>vyuwz</td>
<td>pens</td>
<td></td>
</tr>
<tr>
<td>poœfs</td>
<td>livz</td>
<td>fænsiz</td>
<td>singz</td>
<td></td>
</tr>
<tr>
<td>goeths</td>
<td>beydhz</td>
<td>folo’z</td>
<td>telz</td>
<td></td>
</tr>
</tbody>
</table>

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

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

*bect*, *locnt*, *dremt*, *dwelt*, *spilt*, *spelt*, *spoilt*. But in the Biblical phrase “they spoiled the Egyptians,” where the meaning is “they took spoils from,” we pronounce *spoild*.

**Change of th to dh.** The plural of substantives and the 3rd person of verbs ending in *th* are very frequently formed by changing *th* to *dh* and adding *z*, just as *f* is often changed to *v* in similar cases, e.g. in *loaf*, *loaves*, *thief*, *thieves* (*lowf*, *lowvz*, *thiyf*, *thiyvz*). After a short vowel or a consonant the *th* is retained, as in *breaths*, *deaths*, *months*, *tenths*, *healths*, but after a long vowel the change generally takes place, as in these examples:

- *baath* to *baadhz*  *owth* to *owdhz*  *mauth* to *maudhz*
- *shiyth* to *shiydhz*  *paath* to *paadhz*  *yuth* to *yudhz*
- *wriyth* to *riydhz*  *klóth* to *klódhz*  *truwth* to *truwdhz*

**Changes of Vowels.** The following changes of vowels are not apparent in ordinary spelling:

- *child* to *children*  *chaild* to *children*
- *woman* to *women*  *wuman* to *wimin*
- *pence* to *sixpence*  *pens* to *sikspans*
- *say* to *says, said*  *sey* to *sez, sed*
- *do* to *does*  *duw* to *deez*
- *read* to *read*  *riyd* to *past tense and part. red*
- *eat* to *eat, ate*  *iyt* to *et*
- *dream* to *dreamed*  *driym* to *dremt*
- *lean* to *leaned*  *liyn* to *lent*
- *leap* to *leaped*  *liyp* to *lept*
- *mean* to *meant*  *miyn* to *ment*
- *hear* to *heard*  *hiar* to *hoed*
- *can* to *can’t*  *kaen* to *kaant*
- *shall* to *shan’t*  *shael* to *shaant*
- *do* to *don’t*  *duw* to *downt*

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

I. P.
The past tense of ask (aask) is pronounced aast, the k being dropped.

Note that there is a distinction in sound, though not in spelling, between the following verbs and the corresponding adjectives:

<table>
<thead>
<tr>
<th>Past tense and part. of verb</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>aged</td>
<td>eyjd</td>
</tr>
<tr>
<td>learned</td>
<td>loent</td>
</tr>
<tr>
<td>cursed</td>
<td>koest</td>
</tr>
<tr>
<td>blessed</td>
<td>blest</td>
</tr>
<tr>
<td>beloved</td>
<td>biloævd</td>
</tr>
</tbody>
</table>

And used, past tense and part. of to use, is pronounced yuzd, whilst used = accustomed is pronounced yust.

The form yust is probably due to assimilation, for used = accustomed is always followed by to. But when used, past tense or part. of use, is followed by t, as in "I used two brushes," "It has been used to-day," the pronunciation yuzd is retained.

ACCENT.

In English the accented syllables are strongly emphasized, whilst the unaccented ones are pronounced indistinctly, so that students of French, where every syllable, unless elided, is heard quite clearly, and the accent or stress is nearly equal throughout the sentence, have to pay special attention to the difference between the two languages in this respect.

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

Accented syllables are marked thus: —infést. When printers have a difficulty in supplying the type, or the vowel has already a diacritic mark over it, a turned point, before the accented vowel, can be used instead, thus: —infést, imprótant.

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

rebcl = rebl' or ribel
accent = æksant " æksent
present = prezant " prizent
absent = æbsant " æbsent
record = rekód " rikód
protest = prowtest " pro'test
refuse = refyus " rifyuz

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

*balcony, barrier, effort, essay, record* (subst.). And two other facts should be noted:—

(1) a and o' are never accented, and—

(2) Certain terminations, the commonest of which are -shan, -zhan, -shal, and -iti, always cause the accent to be on the preceding syllable.

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

**Accent Rules.**

1. Words ending in -shan, -zhan, -shal, or -iti, have the accent on the preceding syllable. Examples: — *ditoeminéyshan, divizhan, benifishal, impyuniti.*

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

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

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

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

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

**Shifting Accent.** There are a few disyllables which have the principal accent on the first or second syllable, according to circumstances. We say, for instance, “His age is fîftéen.” “I have fîfteen shillings.” “Some fell by the way-side.” “A way-side inn.” “They sat outside.” “An outside passenger.” “He went downstairs.” “A downstairs room.” “Among the Chinëse.” “A Chinese lantern.” “I saw the princess.” “I saw Princess Alice.”

**Contrasted Words.** The accent is also shifted when we want to contrast two words, the principal stress being laid on the syllable which serves to distinguish them. So we say, agréable and disagreeable, decided and undécideëd, open and ré-open, ascénd and désceënd, though the principal accents generally fall as follows:—disagreeable, undécideëd, re-open, ascénd, désceënd.

**Sentence Stress or Emphasis.** This subject will not be fully treated here, and in the reading-book sentence stress has not been marked in any way. All that has been done is to indicate the strongest syllable in each word, and it is left to the reader to distinguish how the words must be more or less strongly stressed according to their places in the sentence. But it seems necessary to indicate the principles which govern the use of stress in sentences. These appear to be two:—
(1) **Logical Stress.** In English the most important words in the sentence are stressed, *e.g.* in "Give me some bread," the stress falls upon *give* and *bread*, at least under ordinary circumstances. But just as, in exceptional cases, we have seen that the stress in words may for special purposes be shifted from one syllable to another for the sake of contrast, so under special circumstances we might say, "Give mė some bread," implying that the speaker is afraid of being overlooked, or "Give me sôme bread" to intimate that he does not ask to have it all. But as M. Passy has observed, in such cases the stressed words or syllables are those which are the most important under the circumstances, so that they are not real, but only apparent exceptions to the rule.

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

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

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

If the ear did not expect the strong syllables to occur regularly, the variety produced by the skilful speaker who occasionally departs from the rule would not be appreciated as it now is, and the rule does not cease to be a rule because it is subject to some exceptions.

**Quantity.**

Although the English vowels naturally fall into two classes, long and short, their length is not always fixed and invariable. It depends upon two things, (1) whether they are accented or unaccented, and (2) whether they are followed by a hard consonant.

It is obvious, for instance, that unaccented ō in *othoriti* is shorter than accented ō in *othar*, that *kaad* is longer than *kaat*, and *maan* longer than *kaet*.

Dividing the vowels into long, half-long, and short, they may be classified thus:—
Long. All so-called long vowels and diphthongs, when they are accented and either final or followed by a soft consonant. Examples:

\[
\begin{array}{llll}
\text{faa}(r) & \text{feyl} & \text{blow} & \text{taim} \\
\text{foe}(r) & \text{fiyl} & \text{bluw} & \text{laud}
\end{array}
\]

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

\[
\begin{array}{llll}
\text{kaat} & \text{feyt} & \text{bowl} & \text{lait} \\
\text{hoet} & \text{fiyt} & \text{buwt} & \text{aut}
\end{array}
\]

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

\[
\begin{array}{llll}
\text{sæn} & \text{haed} & \text{fed} & \text{hil} & \text{rod} \\
\text{mød} & \text{kæb} & \text{hen} & \text{pig} & \text{dol}
\end{array}
\]

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

\[
\begin{array}{llll}
\text{kæt} & \text{pet} & \text{pet} & \text{pit} & \text{pot} \\
\text{kæp} & \text{mæp} & \text{pek} & \text{stif} & \text{dros}
\end{array}
\]

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

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

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

<table>
<thead>
<tr>
<th>Long</th>
<th>Half-long</th>
<th>Short</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long</td>
<td>{ kaa(r)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>{ kaad</td>
<td></td>
</tr>
<tr>
<td>Short</td>
<td>{ pley</td>
<td></td>
</tr>
<tr>
<td></td>
<td>{ pleyd</td>
<td></td>
</tr>
<tr>
<td>Commonly called</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long</td>
<td>{ flow</td>
<td></td>
</tr>
<tr>
<td></td>
<td>{ flowd</td>
<td></td>
</tr>
<tr>
<td>Short</td>
<td>{</td>
<td></td>
</tr>
</tbody>
</table>
Speech is not, as some persons imagine, divided into words by means of pauses, or in any such way as will enable the ear to perceive the division. Common phrases, such as "at all events," are often mistaken by children for single words, until they have been seen in writing. Indeed it is now generally recognised that the true unit of speech is the sentence, and not the word, whether we regard speech phonetically, or as the expression of thought, or go back to the history of its origin. This theory was first propounded by Waitz, and there is a very interesting exposition of it in Sayce's *Science of Language*, vol. i. 85-87, 110-132.

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

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

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

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

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

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

**Word Division.** The division of syllables is generally, but not always, made to correspond with the word division. Dr. Sweet observes that we distinguish a *name* and a *try* from *an aim* and *at Rye* by the syllable division, that is, by making the stress begin on the first sound of the second word. Otherwise the phrases would sound exactly alike. He shows also how in some cases the word and syllable division do not correspond, e.g. in "not at əl," where the syllable division is "a-təl," a new stress beginning on the *t* of *at*.

**Rules for Syllable Division.** In English these are as follows:

1. When a single consonant occurs between two vowels.

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

   (2) But if the preceding vowel is unaccented, the consonant belongs to the syllable which follows, thus:—*ri-lent, pro'-siyd, a-tend, lab-a-ra-ta-ri*.

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

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

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

(2) But if the preceding vowel is unaccented, we put as many consonants as possible with the following syllable; that is, as many as can be combined together at the beginning of a word. So we divide thus:— *a-trakt, a-krös, di-präiv, di-kléym, o'-bliyk, pro'-gresiv, in-téns, in-hérít, in-trúwd, ig-zékt, kan-síyl, kam-práiz*.

(3) And if the preceding vowel is long and accented, we do the same, dividing thus:— *stey-bling, vey-grant, ziy-bra, laan-dri, siym-stres*.

**Exceptions to the above rules.**

When a group of consonants begins with *s*, the *s* belongs to the preceding syllable. So we divide *dis-kæríj, dis-paiz, mis-téyk, beys-maut, maas-tar, klaas-píng,* although *sk, sp, st, sm, sp* are combinations which occur at the beginnings of words.

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

*Tl* and *dl* can be combined at the beginning of a syllable, though not at the beginning of a word. We divide thus:— *diysan-tli, prezau-tli, di-sáid-i-dli, faun-dling*.

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

**Intonation.**

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

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

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

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

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

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

\[
\begin{align*}
\text{ou} & \quad \text{o} & \quad \text{ô} & \quad \text{a} & \quad \text{â} & \quad \text{ê} & \quad \text{é} & \quad \text{i} \\
\text{eu} & \quad \text{è} & \quad \text{ù} & \quad \text{u} 
\end{align*}
\]
It will be seen that the vowels thus form the chord of the dominant seventh.

Three other vowels in Dr. Trautmann's scheme are not of any practical importance. One of them is often heard in Hanover, but the other two are not known in any language.

**Variable Words.**

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

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

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

**Accented Vowel Sounds.**

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

Path, paas, paast, and with *aa* in every case.

(2) **aa** or **Ô**. *Daunt, haunt, haunch, launch, gauntlet, laundress.*

Dönt, hönt, haanch, laanch, gaantlit, laandris.

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

Öfn', kösting, sófn', molt, solt, foltar, poltri.

(4) **âa** or **aa**. *Parse, arms, carees.* (Cp. *pass, alms, calves,* and for the diphthong *âa*, see pp. 61 f.)

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

Nearly all these variable words may be arranged in four groups, thus:—
1. Words ending in *r*.

2. Weak words, *i.e.* those which may occupy a subordinate place in the sentence and so have no accent.

3. Words where the weak syllables vary.

4. Words which may have a syllable more or less.

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

**Words ending in *r***. We have already seen that all words ending in *r* have two forms, the *r* not being heard unless a vowel follows in the next word, and that in words which have the diphthongs *ea* and *oa* the *a* sometimes disappears, pp. v. 7, 13-15.

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

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

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

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

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

<table>
<thead>
<tr>
<th><strong>Emphatic</strong></th>
<th><strong>Weak</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>a</em> or <em>an</em>:</td>
<td><em>ey, æn,</em></td>
</tr>
<tr>
<td><em>am</em>:</td>
<td><em>æm,</em></td>
</tr>
<tr>
<td><em>and</em>:</td>
<td><em>ænd,</em></td>
</tr>
<tr>
<td><em>are</em>:</td>
<td><em>aar, aa,</em></td>
</tr>
<tr>
<td><em>as</em>:</td>
<td><em>æz,</em></td>
</tr>
<tr>
<td><em>at</em>:</td>
<td><em>æt,</em></td>
</tr>
<tr>
<td><em>be</em>:</td>
<td><em>biy,</em></td>
</tr>
<tr>
<td><em>been</em>:</td>
<td><em>biyn,</em></td>
</tr>
<tr>
<td><em>can</em>:</td>
<td><em>kæn,</em></td>
</tr>
<tr>
<td><em>could</em>:</td>
<td><em>kud,</em></td>
</tr>
<tr>
<td><em>do</em>:</td>
<td><em>duw,</em></td>
</tr>
<tr>
<td><em>does</em>:</td>
<td><em>dœz,</em></td>
</tr>
<tr>
<td><em>for</em>:</td>
<td><em>før, fo,</em></td>
</tr>
</tbody>
</table>

| (rarely *foa*) | |
|----------------| |
| *from*:       | *fram.* |
| *had*:        | *hæd,*   | *had, ad, d.* |
| *has*:        | *hæz,*   | *haz, az, z.* |
| *have*:       | *hæv,*   | *hav, av, v.* |
| *he*:         | *hiy,*   | *hi, iy, i.* |
| *her*:        | *hoer,*  | *har, ar, a.* |
| *him*:        | *him,*   | *im.* |
| *his*:        | *hiz,*   | *iz.* |
| *is*:         | *iz,*    | *z, s.* |

<table>
<thead>
<tr>
<th><strong>Emphatic</strong></th>
<th><strong>Weak</strong></th>
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</thead>
<tbody>
<tr>
<td><em>madam</em>:</td>
<td><em>mædam,</em></td>
</tr>
<tr>
<td><em>me</em>:</td>
<td><em>miy,</em></td>
</tr>
<tr>
<td><em>must</em>:</td>
<td><em>møst,</em></td>
</tr>
<tr>
<td><em>my</em>:</td>
<td><em>mai,</em></td>
</tr>
<tr>
<td><em>of</em>:</td>
<td><em>ov,</em></td>
</tr>
<tr>
<td><em>or</em>:</td>
<td><em>ôr, ô</em></td>
</tr>
<tr>
<td></td>
<td>(rarely <em>oa</em>),</td>
</tr>
<tr>
<td><em>nor</em>:</td>
<td><em>nôr, nô</em></td>
</tr>
<tr>
<td></td>
<td>(rarely <em>noa</em>),</td>
</tr>
<tr>
<td><em>not</em>:</td>
<td><em>not,</em></td>
</tr>
<tr>
<td><em>saint</em>:</td>
<td><em>seynt,</em></td>
</tr>
<tr>
<td><em>shall</em>:</td>
<td><em>shæl,</em></td>
</tr>
<tr>
<td><em>she</em>:</td>
<td><em>shiy,</em></td>
</tr>
<tr>
<td><em>should</em>:</td>
<td><em>shud,</em></td>
</tr>
<tr>
<td><em>sir</em>:</td>
<td><em>soer,</em></td>
</tr>
<tr>
<td><em>some</em>:</td>
<td><em>søm,</em></td>
</tr>
<tr>
<td><em>such</em>:</td>
<td><em>søch,</em></td>
</tr>
<tr>
<td><em>than</em>:</td>
<td><em>dhaen,</em></td>
</tr>
<tr>
<td><em>that</em>:</td>
<td><em>dhaet,</em></td>
</tr>
<tr>
<td><em>the</em>:</td>
<td><em>dhiy,</em></td>
</tr>
<tr>
<td><em>their</em>:</td>
<td><em>dhea,</em></td>
</tr>
<tr>
<td><em>there</em>:</td>
<td><em>dhar,</em></td>
</tr>
</tbody>
</table>
Words where the weak Syllables vary. The principal variations which take place in weak syllables are these:—
1. The vowels æ, o, o', oe, ò are liable to be reduced to a.
2. e is reduced to i, and ey becomes e or i.
3. a before n or l, and u before l, disappear, and the n or l becomes syllabic, so that the syllable is not lost.

**Vowels reduced to a.** Exx.—

<table>
<thead>
<tr>
<th>æ</th>
<th>ascend</th>
<th>ð</th>
<th>belong</th>
</tr>
</thead>
<tbody>
<tr>
<td>æsénd</td>
<td>asend</td>
<td>o</td>
<td>ascend</td>
</tr>
<tr>
<td>æsént</td>
<td>asent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ædmít</td>
<td>admit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>æbstéyn</td>
<td>absteyn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>konfoem</td>
<td>kanfoem</td>
<td></td>
<td></td>
</tr>
<tr>
<td>konfaund</td>
<td>kanfaund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>po'laít</td>
<td>palait</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pro'vizhan</td>
<td>pravizhan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>poefóm</td>
<td>pfôm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>soepraiz</td>
<td>sapraiz</td>
<td></td>
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</tr>
<tr>
<td>iystoen</td>
<td>iystian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>widhoed</td>
<td>widhad</td>
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</table>

<table>
<thead>
<tr>
<th>ò</th>
<th>forgive</th>
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</thead>
<tbody>
<tr>
<td>fógív</td>
<td>fagiv</td>
</tr>
<tr>
<td>forget</td>
<td></td>
</tr>
<tr>
<td>fógét</td>
<td>faget</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>e</th>
<th>excess</th>
</tr>
</thead>
<tbody>
<tr>
<td>eksés</td>
<td>iksés</td>
</tr>
<tr>
<td>eksépt</td>
<td>iksépt</td>
</tr>
</tbody>
</table>
Weak Syllables.

essential esenshal or isenshal
kindness kaindnes kaindnis
countless kauntles kauntlis
separate (adj.) separat separit
violet vaialet vaialit
cy yesterday yestadey estadi
holiday holidey holidi
candidate kændideyt kændidet or kændidit
advocate ædvo'keyt ædvo'ket ædvo'kit
always ölweyz ölwez ölviz
an pardon paadan paadn'
fallen følan føln'
al marshal maashal maashl'
practical præktikal præktikl'
ul useful yusful yusfi'
playful pleyful pleyfl'
beautiful byutiful byutifi'
wonderfully wœndafuli wœndafl'i

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

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

It is noticeable that when we compare disyllables whose first syllable is unaccented and variable with corresponding forms having more than two syllables, we generally find that, in these longer forms, the vowel of the first syllable is always
obscure. We sometimes, though very rarely, pronounce admit, konfōem, poefsōm, fōgēt, eksēs, but we always say admishan, kanfoeming, pafōmans, fagetful, iksēsiv, and so on.

**Words which may have a Syllable more or less.**

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

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

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

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

1. Weak words, which may be reduced to consonants and cease to be syllables. See above, pp. 78-80.

2. Words ending in *iar, uar, aiar, auar,* or *yuar,* as:—

- sere \(\rightarrow\) siar  
- seer \(\rightarrow\) hire  
- poor \(\rightarrow\) dier  
- brewer \(\rightarrow\) dair

The rule for these is that they are pronounced as two syllables, unless they happen to be followed by a vowel in the next word, causing the *r* to be trilled; in which case the *a* often ceases to be a syllable, and is reduced to a mere vowel-
A Syllable More or Less.

glide. In "the hour of trial," "the power of steam," hour and power can be pronounced as monosyllables, but in "this very hour," "power to resist," or in the plural forms hours, powers, they must be pronounced as dissyllables.

3. Words in which n', l' or ar is followed by an unaccented vowel, such as:—

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>n' lessening</td>
<td>les'n'ing</td>
<td>or lesning</td>
</tr>
<tr>
<td>l' traveller</td>
<td>trævl'ar</td>
<td>trævlar</td>
</tr>
<tr>
<td>ar memory</td>
<td>memari</td>
<td>memri</td>
</tr>
<tr>
<td>l' wandering</td>
<td>wondaring</td>
<td>wondring</td>
</tr>
<tr>
<td>l' reverence</td>
<td>revarans</td>
<td>revrans</td>
</tr>
</tbody>
</table>

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

This uncertainty as to the use of ar or r gives rise to the common mistakes laibrari, Henari, ømbrèla, for laibrari, Henri, æmbrêla.

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

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>i suppliant</td>
<td>sæpli'ant</td>
<td>or sæplyant</td>
</tr>
<tr>
<td>l' glorious</td>
<td>glóri'as</td>
<td>glóryas</td>
</tr>
<tr>
<td>l' period</td>
<td>piari'ad</td>
<td>piaryad</td>
</tr>
<tr>
<td>l' lovelier</td>
<td>lœvli'ar</td>
<td>lœvlyar</td>
</tr>
<tr>
<td>u influence</td>
<td>influ'ans</td>
<td>inflwans</td>
</tr>
<tr>
<td>o' following</td>
<td>folo'ing</td>
<td>folwing</td>
</tr>
<tr>
<td>yu individual</td>
<td>indivídyual</td>
<td>indivídywal</td>
</tr>
<tr>
<td>l' tempestuous</td>
<td>tempéstynas</td>
<td>tempéstywas</td>
</tr>
<tr>
<td>l' casuistry</td>
<td>kæzyuistri</td>
<td>kæzywistri</td>
</tr>
</tbody>
</table>

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

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

**Spelling of Variable Words.**

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

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

2. Words pronounced differently by the same persons under different circumstances have a fixed spelling.
   a. Words ending in *r* have the *r* always written.
   b. Weak words are written in their emphatic forms.
   c. Words in which the weak syllables vary, or where there may be a syllable more or less, are written to represent the colloquial usage of a careful speaker.

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

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

Exceptions to the above rules:—

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

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

<table>
<thead>
<tr>
<th>a</th>
<th>is written a</th>
</tr>
</thead>
<tbody>
<tr>
<td>an</td>
<td>an</td>
</tr>
<tr>
<td>and</td>
<td>and</td>
</tr>
<tr>
<td>the</td>
<td>dhi or dha</td>
</tr>
<tr>
<td>that rel. or conj.</td>
<td>dhat</td>
</tr>
<tr>
<td>to unstressed</td>
<td>tu</td>
</tr>
</tbody>
</table>
The demonstrative *that* is written *dhat*. It is convenient to be able to distinguish *dhat* and *dhat* in such sentences as, *I believe that that (dhat dhat) is true.*

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

These spellings should also be noted:—

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>or</td>
<td>Ὠο</td>
<td>oar,</td>
<td>ore</td>
</tr>
<tr>
<td>nor</td>
<td>ὸν</td>
<td>the Nore</td>
<td>Noar</td>
</tr>
<tr>
<td>for</td>
<td>ὸφ</td>
<td>four, fore</td>
<td>foar</td>
</tr>
<tr>
<td>your</td>
<td>ὸγ</td>
<td>yore</td>
<td>yoar</td>
</tr>
</tbody>
</table>

The longer forms of *or*, *nor* and *for* (oa, noa, foa) are occasionally heard when speakers pause upon these words, but this is quite exceptional, as *for* seldom, and *or* and *nor* never, are found at the end of a sentence. These long forms never occur in my own pronunciation.
V.

LOAN WORDS USED IN ENGLISH.

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

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

**Special Symbols Required.**

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

<table>
<thead>
<tr>
<th>Fr.</th>
<th>Germ.</th>
<th>Fr.</th>
<th>Germ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>à</td>
<td>as in patte</td>
<td>an</td>
<td>as in pan</td>
</tr>
<tr>
<td>ö</td>
<td>&quot;   peu</td>
<td>èn</td>
<td>&quot;   pin</td>
</tr>
<tr>
<td>ü</td>
<td>&quot;   pu</td>
<td>on</td>
<td>&quot;   pont</td>
</tr>
<tr>
<td></td>
<td>Kühn</td>
<td>eun</td>
<td>&quot;   un</td>
</tr>
</tbody>
</table>

86
The Most Necessary Foreign Sounds.

Hints for learning the most necessary foreign sounds. The formation of the sounds represented by these nine symbols is explained in the French and German sections of this book. But as it is a considerable undertaking to learn all these foreign sounds, it may be worth while to note that some occur much more frequently, and are much more necessary.

\( \text{a} \) serves for two sounds which are not identical, short Fr. \( \text{a} \) in "patte," and short German \( \text{a} \) in "Mann."

\( \text{aa} \) is used to represent (1) the Fr. \( \text{a} \) in "pâte," (2) the long Fr. \( \text{a} \) in "ménage," and (3) the long Germ. \( \text{ah} \) in "lahm."

\( \text{a} \) is used for the short vowels (1) \( \text{e} \) in Fr. "lé," and (2) \( \text{e} \) in Germ. "Gabe."

\( \text{oe} \) represents French \( \text{eu} \) in "peur."

\( \text{ny} \) is used for French \( \text{ga} \) in "vignette."

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

Many English people fail to pronounce the French nasal vowel \( \text{an} \), and use \( \text{on} \) instead, as in encore, carte blanche, pronounced by them "onkôr," "kartblonsh."

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

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

- \( \text{abattoir}, \text{abatwaar.} \)
- \( \text{aperçu}, \text{âpêrsû.} \)
- \( \text{belles lettres}, \text{bel letr.} \)
- \( \text{arpeggio}, \text{ârpéjyo'.} \)

The Most Necessary Foreign Sounds.
than others. There are only three foreign sounds which occur very frequently, namely a, an, and on, and one tolerably often, namely ü, making four in all. And as already observed, most English people pronounce an and on alike, making them both equal on. This seems the more excusable, as I am informed, on the authority of M. Passy, that young children in Paris are doing the same, and it seems likely that the next generation of Parisians will drop an altogether. This leaves then practically a minimum of three foreign sounds to be learnt—à, on and ü.

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

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


**LIST OF LOAN WORDS.**

<table>
<thead>
<tr>
<th>abandon, àb’andon.</th>
<th>abbé, àbey.</th>
</tr>
</thead>
<tbody>
<tr>
<td>abatis, àb’atiy.</td>
<td>ab initio, àb in’fihio’.</td>
</tr>
<tr>
<td>abattoir, àb’ätwaar.</td>
<td>accelerate, àkselir’ændo’.</td>
</tr>
</tbody>
</table>

à, patte, Mann. ö, peu, schön. ü, pu, kühn. an, pan.
List of Loan Words.

acciacatura, àchàkatúwra.
accolade, èko’léy, àko’l’àd.
accoucheur, àkushóéer.
accoucheuse, àkushóéez.
adagio, adaajyo’.
ad hominem, èd hominem.
adieu, adyu.
à l’infinitum, èd infináitam.
ad interim, èd intarim.
ad libitum, èd libitam.
ad nauseam, èd nòsíæm.
ad valorem, èd valórem.
agis, iyjis.
àngrotat, igrówtæt.
Àeneid, Iniýid, Iyniíid.
a fortiori, ey fòshi’órai.
agape, ñègapi.
àgió, ñëjio’, eyjio’.
Àgnus Dei, ñègnas diyai, ñègnuws deyiy.
aide-de-camp, eydakan.
aiguille, eygwiyl.
à la carte, à là kàrt.
à la mode, èlâmowd, èlámówd.
alcalde, àlk’áldey.
al fresco, àlfrésko’.
algæ, pl. alge, èlga, ñèljiy.
alguazil, èlgwazil.
alibi, ñèlibai.
allegretto, èleygréto’.
allegro, èléygro’.
al seigno, èl seynyo’.
àlto, èlto’, èlto’.
alto-rilievo, èlto or èlto’ rilíyvo’.
amateur, ñèmatyúa(r), some-
times àmátoer, ñematóer or ñematyuà(r).
Ameer, amià(r).
amende honorable, àmánd on-
oráabl.
amour, amua(r).
amour-propre, àmuwêr prôpr.
amphora, èmfarà.
anabasis, ènàbasis.
anacolouthon, ñenako’lyúthan.
anclien régime, ânsyèn rey-
zhïym.
andante, ànd’ânte, ènd’ánti.
anglice, ènglísi.
Ànno Domini, èno’ Dominaí.
antè meridiem, ènte mirídyem.
à l’outrance, à üntrans.
apercu, àp’èrstü.
aphasia, afeyzya.
Àphrodite, Èfro’dáiti.
a piacere, à piyach’èrey.
aplomb, àplón.
aposiopesis, ñpo’saiop’éysis.
a posteriori, ey postiari’órai,-ri.
appliqué, àpl’iykey.
appogiatura, àpojàtúwra.
appui, apwiy.
a priori, ey prai’órai.
apropos, àpropów.
arc-boutant, aarbuwtan.
Àreopagus, Èriópagas.
arète, àrèt.
argot, ärgo’.
Àries, Èriiyz.
armada, aaméyda.
arpeggio, àrpéjyo’.

èn, pin. on, pont. cun, un. x, ach. ç, ich.
loan words used in English.

arras, aeras.
arrière-pensée, aëry-ër pansey.
arrondissement, ârönëdyssëm.
artiste, ârtyst.
asafëtida, âsafëtida.
Ate, eytì.
atelier, âtelyey.
atoll, âtól, ætól.
attaché, âtâshey.
auberge, owbërzh.
aucourant, ow kuran.
aufait, ow fey.
aufond, ow fon.
aunaturel, ow nätürel.
aurevoir, ow ravaaar.
autoda-fé, ëto'dáfey.
avanche, ävalaansh.
avautour, avâant, or avvënkuri'a(r).
ave, eyvi.
ayah, aaya.
Baal, Beyal.
baboo, baaabu.
Bacchas, Bëkas.
bacillus, basilas.
bacterium, bëktëﬁrì'am.
badinage, bàdiynaazh, bàdinej.
bagatelle, bàgatél.
bakshish, bëkshëysh.
ballade, bâlåd.
ballet, bâley.
bambino, bàmbëïno'.
banquette, bënkët.
barége, bârëyzh.
bas bleu, baa blø.
bashi-bazouk, bëshëbazuwk.
basso-rilievo, bàso-rilëyvo'.
basta, bâsta.
Bastille, Bâstïyl.
bateau, bâto'.
baton, baaton, bëtan.
battue, bâttì.
bavardage, båvårdaazh.
bdellium, deleyam.
beau garçon, bow gàrsön.
beau-ideal, bowaidïal.
beau-monde, bo'monëd.
bél-esprit, bel espriy.
belles-lettres, bel letr.
benedicite, benidàisiti.
ben trovato, ben tro'vaatô'.
bergfall, berksål, boegföl.
bête noire, beyt ñwaar.
bétise, beytiyż.
bézique, beyziyż.
bienséance, byënseyëns.
biennéance, byën'vëeleyëns.
biga, baiqa.
bijou, biyzhu.
bijouterie, biyzhiwätariy.
billet-doux, bilyëdúw.
bizarre, bizáar.
bizarrerie, bizáarariy.
bise, biyz
blague, blag.
blancmange, blâmáazh, bla-mônzh.
blasé, blâzey.
blonde, blond.
Boanerges, Bowa'nejiyz.
boodega, bo'diyga.
Boer, Bua(r).

à, patte, Mann. ö, pëu, schön. ü, pu, kiltëm. an, pan.
List of Loan Words.

<table>
<thead>
<tr>
<th>English</th>
<th>French</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>bolus, bowlsas.</td>
<td>bolus, bo’séda.</td>
<td>Refreshment bar.</td>
</tr>
<tr>
<td>bolero, bo’léro’.</td>
<td>bolero, bo’sélo.</td>
<td>A sideboard or a cupboard.</td>
</tr>
<tr>
<td>boná fide, bowna</td>
<td>bon fide, bon ton.</td>
<td>When an office is meant, sometimes “burrew.”</td>
</tr>
<tr>
<td>bon-bon, bon bon</td>
<td>bon mot, bon mow,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bonbonnière,</td>
<td>bon mot, bon mow,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bond, fide,</td>
<td>bond, fide,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bonhomie,</td>
<td>bonhomie,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bon mot, bon mow,</td>
<td>bon mot, bon mow,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bonne,</td>
<td>bonne,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bonne bouche,</td>
<td>bonne bouche,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bonne ton,</td>
<td>bonne ton,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bon vivant,</td>
<td>bon vivant,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bon voyage,</td>
<td>bon voyage,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>Bon Étes,</td>
<td>Bon Étis,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>boudoir,</td>
<td>boudoir,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bougie,</td>
<td>bougie,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>boulevard,</td>
<td>boulevard,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bouleversement,</td>
<td>bouleversement,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bouquet,</td>
<td>bouquet,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bourgeois,</td>
<td>bourgeois,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bourgeoisie,</td>
<td>bourgeoisie,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>Bourse,</td>
<td>Bourse,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bouts-rimes,</td>
<td>bouts-rimes,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>bravura,</td>
<td>bravura,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>brique-a-brac,</td>
<td>brique-a-brac,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>brochure,</td>
<td>brochure,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>Brumaire,</td>
<td>Brumaire,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>brunette,</td>
<td>brunette,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>brusque,</td>
<td>brusque,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>brusquely,</td>
<td>brusquely,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>brusqueness,</td>
<td>brusqueness,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>brusquerie,</td>
<td>brusquerie,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>buffet,</td>
<td>buffet,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>caballero,</td>
<td>caballero,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cabaret,</td>
<td>cabaret,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cabbala,</td>
<td>cabbala,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cabriole,</td>
<td>cabriole,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cache,</td>
<td>cache,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cachet,</td>
<td>cachet,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cachucha,</td>
<td>cachucha,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cacique,</td>
<td>cacique,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cacoethes,</td>
<td>cacoethes,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cadenza,</td>
<td>cadenza,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cadi,</td>
<td>cadi,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>cadre,</td>
<td>cadre,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>café,</td>
<td>café,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>caftan,</td>
<td>caftan,</td>
<td>Café or an office.</td>
</tr>
<tr>
<td>caisson,</td>
<td>caisson,</td>
<td>Café or an office.</td>
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end, pin. on, pont. eun, un. x, ach. y, ich.
<table>
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<tr>
<th>Loan Words used in English.</th>
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<tbody>
<tr>
<td>capriccioso, kàprichòwzo'</td>
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<td>carafe, karaaf.</td>
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<td>carbonari, kàrbo'ñáriy.</td>
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<td>carillon, kàriylyon.</td>
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<td>carmagnole, kàrmáñyòl.</td>
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<td>carte-blanche, kàrt blansh.</td>
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<tr>
<td>carte-de-visite, kàrt da viyziyt.</td>
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<td>caryatid, pl. -ides, kàeri'àtid, -idiyz.</td>
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<td>car, kàsiyno'.</td>
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<td>catalogue raisonné, kàtalog reyzoney.</td>
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<td>centime, sant'iyym.</td>
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<tr>
<td>cerise, seriyz.</td>
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<td>chaise-longue, sheyz long.</td>
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<td>chalet, shàley.</td>
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</table>
| chamois, shàmwaà; when lea-
  ther is meant, "shàmèi." |
| chaperon, shàparown, -on.  |
| char-à-banc, shàràban.     |
| chargé d'affaires, shàrzhey dàf'èr. |
| charivari, shàriyy'vaariy. |
| chassé, shàsey.            |
| chasseur, shàsoer.         |
| château, shàato'.          |
| chatelaine, shàtaleyn.     |
| chef, shef.                |
| chef d'œuvre, sheydóevr.   |
| chemise, shìmìyz.          |
| chemisette, shemizèt.      |
| chenille, shìniył.         |
| cheval-glass, shàvàl glàas.|
| chevaux de frise, shevo' da friyz. |
| chevrette, shevret.        |
| chiaroscuro, kyàaro'ñkúwro'.|
| chiffon, shiyfon.          |
| chiffonier, shifania(r).   |
| chignon, shìnyon.          |
| cicala, sikàala.           |
| cicerone, chiycheýrówney,   |
| sisarówni.                 |
| cicisbeism, chichisbiyizm'.|
| cicisbeo, chichisbéyo'.    |
| ci-devant, siydavan.       |
| cinquecento, chingkwichénto'.|
| clairvoyance, klèrvw'ayans, |
| kleavóians.                |
| claque, klàk.              |
| claqueur, klàka(r).        |
| clientèle, kliyantél, kla-
  iantél.                    |
| clòture, klòwtür.          |
| cobra de capello, kowbra da kapélo'. |
| cognac, konyaçõesh.        |
| cognoscenti, kono'shéntiy. |
| collaborateur, kol'àbo'ràtoer, or spelt collaborator, kal'æba-
  réyta(r).                  |
| colporteur, kolportoer.    |
| comme il faut, kom iy fow. |
| commode, kamowd.           |
| communiqué, kom'ùniykey.   |
| complaisant, komplezáánt.  |

à, patte, Mann. ò, peu, schön. ü, pu, kïhn. an, pan.
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<tr>
<th>Loan Word</th>
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<td>kuw d oey.</td>
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<td>kuwt ka kuwt.</td>
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<td>Culturkampf</td>
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<td>Czar</td>
<td>Zaa(r).</td>
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<td>Zaariyna.</td>
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<td>Czarewitch</td>
<td>-owitz, Zaaravich, -vits.</td>
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<td>Czech</td>
<td>Chek.</td>
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<td>deyis.</td>
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<td>danseuse</td>
<td>dansœz.</td>
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<td>Dauphin</td>
<td>döfin.</td>
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<td>débonair</td>
<td>debanéa(r).</td>
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<td>débutant</td>
<td>-ante, debütan, -ant.</td>
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<td>déjeuner à la fourchette</td>
<td>dey-zhoeney à la fuwrshêt.</td>
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<td>deynûwman.</td>
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<td>de novo</td>
<td>da nowvo'.</td>
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<td>dépôt</td>
<td>depo'.</td>
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<td>de rigueur</td>
<td>da riygoer.</td>
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<td>deshabille</td>
<td>desâbiyl.</td>
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<tr>
<td>detour</td>
<td>detua(r).</td>
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<td>de trop</td>
<td>da trow.</td>
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<td>devoir</td>
<td>devwaar.</td>
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<td>dies non</td>
<td>daiiyz non.</td>
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<td>Dieu et mon droit</td>
<td>Dyö ey mon drwaa.</td>
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<td>distraint</td>
<td>diystréy.</td>
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<td>divan</td>
<td>div'æn.</td>
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</table>
Loan Words used in English.

Dives, Daiviyz.
doctinaire, doktrinéa(r).
dolce far niente, dolchey faar niéntey.
donna, donà.
douane, duwáan.
double entendre, duwbl' an-tándr.
douceur, duwsoer.
eau de Cologne, ow da Kalown.
eau-de-vie, ow da viy.
écarté, eyk’ártey.
éciaisement, eykl’érsiys-man.
éclat, eykl’á.
edelweiss, eydalvais.
édition de luxe, eydíysyon da lüks.
Effendi, Efénidy.
Effel, aifl’.
Eisteddfodd, aistéfod.
élan, eylán.
élite, eyliyt.
élogo, eyloewzh.
embarras de richesse, amb’ára da riyshes.
embonpoint, anbonpwèn.
embouchure, anbúwsühr.
émente, eymóet, imyút.
employé, anplw’ayey, emplóiy.
emprèssent, anprésman.
en bloc, an blok.
encænia, ensìynyä.
enceinte, ans’ent.
encore, ank’òr.
en famille, an fámiyl.

enfants perdus, anfan peròdù.
enfant terrible, anfan teriybl.
en masse, an màs.
ennuï, annwiý.
en règle, an reygl.
en route, an ruwt.
ensemble, ans’anbl.
entente cordiale, antant kord-yàl.
entourage, ant’uwraazh.
en tout cas, an tuw kà.
entrée, antrey.
entremets, antramey.
entre nous, antra nuw.
enveloppe, aanvilowp, envilowp.
epergne, epóen.
esclandre, esklanîr.
escritoire, eskriytwaar.
espiéglerie, espyéyglariy.
espionage, espyonaazh.
esprit de corps, espriy da kór.
etablissement, eyt’âblisman.
etagère, etâzh’ér.
etiquette, etiykét.
exigeant, -te, egziyzhán, -ánt.
ex-officio, eks ofishyo’.
ex partie, eks paati.
exposé, ekspo’zéy.
extempore, ekstémpari.
façade, fásad.
facile princeps, fásili prinsëps.
façon de parler, fason da pàrley.
faience, faians.
fainéant, feyneyan.
fait accompli, feyt akónpliy.
fakir, fækia(r).

ä, patte, Mann. ö, peu, schön. ü, pu, kühn. an, pan.
<table>
<thead>
<tr>
<th>Loan Word</th>
<th>Pronunciation (French)</th>
<th>Pronunciation (English)</th>
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<td>honi iy swå kiy màl iy pans.</td>
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<td>zhârdiynyêr.</td>
<td>jardinière</td>
</tr>
<tr>
<td>je ne sais quoi</td>
<td>zha na sey kwâ.</td>
<td>je ne sais quoi</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pronunciation (German)</th>
<th>Pronunciation (English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>en, pin.</td>
<td>en, pin.</td>
</tr>
<tr>
<td>on, pont.</td>
<td>on, pont.</td>
</tr>
<tr>
<td>eun, un.</td>
<td>eun, un.</td>
</tr>
<tr>
<td>x, ach.</td>
<td>x, ach.</td>
</tr>
<tr>
<td>ç, ich.</td>
<td>ç, ich.</td>
</tr>
</tbody>
</table>
jet d’eau, zhey d ow.
jeu d’esprit, zhō d espry.
journal, zhuwrnāl.
jujube, zhuwzhuwb.
Kaiser, Kaiza(r).
khan, kaan.
Khedive, Keydīyv.
kinder(d)ergarten, kindagaatn’.
kiosk, kiyōsk.
kirschwasser, kiyrshvasar.
krāal, krāal.
kreutzkrater, kroitsar.
kyrie, kirri.
Koran, Kōrāān, Kōrān, K-'ōran.
laissez faire, lesey fèr.
Lama, Laama.
landsturm, lāndshtuwrnm.
landwehr, lāndvēr.
Laocoon, Leyōko’on.
lapis lazuli, leypis lāzyulai.
lapsus linguæ, lēpsas linggwiy.
laires, lēriyζ.
Lateran, Lætaran.
latriyne, latriybn.
lazzaroni, lætsarówniy.
legerdemain, lejadameyn.
levée, levi.
linguafrançā, linggwafraengka.
liqueur, liykoer.
littératur, liteyratóer.
littré, liyta(r).
locale, lo’kζl.
louvre, (the) Luwvr.
louvre, (a) luwva(r).
Madame, Mādām.

Mademoiselle, Mādmwázɛl.
Madonna, Madona.
Magna Charta, Mægna Kaata.
maison de santé, meyzon da santey.
maître d’hôtel, meytr d owtél.
mal à propos, mål à propow.
marguerite, mārgariyť.
marionette, mær’i’anɛť.
mark (Germ. coin) maak.
Marseillaise, Maaselyęyz.
massage, másaazh.
matériel, màtēriyel.
matinée musicale, mātiney müziykol.
mauvaise honte, moveyz ont.
mediocre, mediówka(r).
meerschaum, miasham.
mélée, meley.
ménage, menaazh.
ménagerie, men’āzhariy.
menu, menū, menyu.
mésalliance, meyzāliyans.
messieurs, meshaz.
métayer, metéyey.
metempsychosis, metempsi-kówzis.
mètre, miyta(r).
metronome, metronom.
mirabile dictu, miréybili diktyu
mirage, miyraazh.
mitrailleuse, miytrayóez.
modus vivendi, mowdas vai-vendai.
moiré, mwárey.
Monseigneur, Monséynyoer.

à, patte, Mann. ö, peu, schön. ü, pu, kühn. an, pan.
Monsieur, Mûsyû.

morceau, morsow.

mot, mow.

motif, mo’tiyf.

muezzin, muwâdzîn.

mufti, moefti.

munshi, muwñshiy.

naïve, nàiyyv.

naïveté, naivtey.

née, ney.

névé, neyvey.

nirvana, noeváana.

nisi, naisai.

noblesse oblige, nobles oblîyzh.

dénom de plume, non da plûm.

nom de guerre, non da gûr.

nonchalant, nonshålàn.

nonchalance, nonshålâns.

nonpareil, nonparel.

nous, naus.

nous verrons, nuw vûron.

nouveaux riches, nuwvo‘riysh.

nuance, nûans.

oasis, owéysis.

obligato, oblîygáto‘.

octroi, oktrwaa.

œsophagus, iysôfagas.

olla podrida, ola podriyda.

on dit, on diy.

oubliette, uwblîet.

outre, uwtrey.

pace, peysi.

paillasse, pàelyas.

paletot, pàelto‘.

panacea, pàenasîya.

papier-maché, pàpyey maashey.

par excellence, pár ekselâns.

parterre, pârt•èr, paatée(r).

parvenu, párvanû.

Pasha, Pâshâ, Pashaa.

passé, pásey.

passe-partout, pâs-pàrtûw.

pastille, pæstïyl.

patois, pâtwa.

penchant, panshan.

pension, pansyon.

perdu, pèrdû.

persiflage, pêrsiýflaazh.

personâgrata, pøesóowna greyta.

personnel, pêrsoneîl.

petite, patiîyt.

petite culture, patiîyt kült•ûr.

pfennig, pfeniîç.

phthisis, thaîsis.

piano (subst.) pi‘âno’, pi‘æno’.

piano (adv.) piáano’.

pianoforte, pi‘âno’fôti.

piastre, pi‘æsta(r).

piazza, pi‘atsa, pi‘ætsa.

pièce de résistance, pyeys da reyzîystâns.

pince-nez, pèns ney.

piquant, piyîkant.

piqué, piykey.

pis aller, piyz âley.

plébiscite, plebisîyt.

Pleiades, Plaiadiyz.

poco curante, powko‘ kuwr-ântey.

poignard, pönyad, sometimes spelt “poniard.”

point d’appui, puën d’apwiy.
Loan Words used in English.

pongee, ponjiy.
porte cochère, pôrt kosh'èr.
portemonnaie, pôrtmoney.
portière, pôrtiyèr.
poutr estante, post restant.
pouter meridiem, powstmiridyem.
pour encourager les autres, puwr ankúrązhey leyz owtr.
pour parler, puwr pàrley.
pour prendre congé, puwr prandr konzhey.
précis, preysiy.
préfet, prefey.
prestige, prestíyzh.
prix chévalier, pruw shevalíy(r).
priedieu, priydyô.
prima donna, priymà donà.
prima facie, praima feyshiy.
procès verbal, prosey vèrbâl.
pronunciation, pronunciamento, pro'noenshi'aménto'.
pro rata, prow reytsey.
programme, prowgræm.
protégé, proteyzhey.
pugaree, pograari.
quantité négligeable, kantiyt ey negliy下列bl.
quartette, kwòtét.
quasi, kweysai.
quatrefoil, kætrafoil.
queue, kö.
qui vive, kiy viyv.
quondam, kwondæm.
racconteur, rak'ontoer.
ragout, raguwy.
raison d’être, reyzon d eytr.
Rajah, Raaja.
rallentando, ràlent‘ándo'.
ranché, raansh.
rapprochement, ràp'róshman.
rationale, ræshanéyli.
rechaufré, reshófwfey.
razia, râtsyâ.
recherché, resh'érshey.
reconnaissance, rikónisans.
reconnaître, rekánóïta(r).
refrain, rifréyn.
régime, reyzhiym.
Reichsrath, Raiçsraat.
Reichstag, Raiçstaag.
Renaissance, Rinéysans.
rendezvous, randeyvûw.
rentes, rant.
repertoire, repèrtwaar.
repoussé, rapûsey.
requiem, rekwïem.
restaurant, restoran.
résumé, reyz'ümey.
reveillé, revéyey.
reverie, revariy.
riant, riyan.
ricochet, riko'shëy.
rôle, rowl.
rondéau, rondo'.
rondel, rondel.
roturier, ro'túriyey.
roué, ruwey.
rouge, ruwey.
rouge et noir, ruwey ey nwaar.
roulade, ruwlàd.

à, patte, Mann. ò, peu, schö'n. ü, pu, kühn. an, pan.
<table>
<thead>
<tr>
<th>Loan Word</th>
<th>French Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>ruche, rūsh.</td>
<td>soirée, swaarey.</td>
</tr>
<tr>
<td>ruse, rūz, ruwz.</td>
<td>solidaire, solidear.</td>
</tr>
<tr>
<td>sabot, sābo'.</td>
<td>sortie, sūrtiy.</td>
</tr>
<tr>
<td>sachet, sāshey.</td>
<td>sotto voce, soto’ vowchey.</td>
</tr>
<tr>
<td>saga, seyga.</td>
<td>sou, suw.</td>
</tr>
<tr>
<td>sahib, saaiyb.</td>
<td>souvenir, suwvaniyr.</td>
</tr>
<tr>
<td>salaam, salaam.</td>
<td>staccato, stākāato’.</td>
</tr>
<tr>
<td>salon, salon.</td>
<td>suave, sūāv.</td>
</tr>
<tr>
<td>sangfroid, sanfrwā.</td>
<td>sub judice, sōb judisi.</td>
</tr>
<tr>
<td>sans-culottes, san kūlōt.</td>
<td>suite, swiyt.</td>
</tr>
<tr>
<td>sans- façon, san fāson.</td>
<td>surveillance, soveylyans.</td>
</tr>
<tr>
<td>sans-souci, san suwsfy.</td>
<td>tableau vivant, tāblo’ viyvan.</td>
</tr>
<tr>
<td>Sassenach, Sāsinēk.</td>
<td>table d’hôte, taabl’ d owt.</td>
</tr>
<tr>
<td>sauerkraut, sauakraut.</td>
<td>tapis, tāpiy.</td>
</tr>
<tr>
<td>sauvet qui peut, sowv kiy pó.</td>
<td>tazza, ōeta.</td>
</tr>
<tr>
<td>savant, savan.</td>
<td>technique, teknīyik.</td>
</tr>
<tr>
<td>savoir-faire, såvwār fēr.</td>
<td>terra incognita, tera inkōgnīta.</td>
</tr>
<tr>
<td>savoir-vivre, såvwār viyvr.</td>
<td>tête-a-tête, teyt a teyt.</td>
</tr>
<tr>
<td>scrutin de liste, skrūtēn da liyst.</td>
<td>thaler, taaler.</td>
</tr>
<tr>
<td>scherzo, skêrtso’.</td>
<td>tic douloureux, tik duwlurūw.</td>
</tr>
<tr>
<td>séance, seyans.</td>
<td>timbre, tēnbr.</td>
</tr>
<tr>
<td>seigneur, seynyoe.</td>
<td>tirade, tirēyd.</td>
</tr>
<tr>
<td>seigneur, siynyari.</td>
<td>toilette, twēlet.</td>
</tr>
<tr>
<td>serviette, sērvyet.</td>
<td>tour de force, tuwr da fōrs.</td>
</tr>
<tr>
<td>Sèvres, Seyvr.</td>
<td>tournure, tuwnrūr.</td>
</tr>
<tr>
<td>sgraffito, grefito’.</td>
<td>tout ensemble, tuwt ansdnbl.</td>
</tr>
<tr>
<td>sheikh, shiyik.</td>
<td>train de luxe, trēn da lūks.</td>
</tr>
<tr>
<td>siesta, siyēsta.</td>
<td>trait, trey.</td>
</tr>
<tr>
<td>Signor, Siynyor.</td>
<td>tremolo, tremo’lo.</td>
</tr>
<tr>
<td>Signora, Siyny’orā.</td>
<td>trio, triyo’.</td>
</tr>
<tr>
<td>Signorina, Siynyōriynā.</td>
<td>trisagion, trisægion.</td>
</tr>
<tr>
<td>silhouette, siluēt.</td>
<td>troupe, truwp.</td>
</tr>
<tr>
<td>sine qua non, saini kwey non.</td>
<td>tulle, tūl.</td>
</tr>
<tr>
<td>sobriquet, sobrikey.</td>
<td>tu quoque, tyu kwokwki.</td>
</tr>
<tr>
<td>soi-disant, swā diyzan.</td>
<td>turquoise, tūrkwāz, toekōiz.</td>
</tr>
</tbody>
</table>

\[ \text{èn, pìn. on, pont. eun, un. x, ach. ș; ich.} \]
ukase, yukéys.
Vallauris (ware), Vallariy.
valenciennes, valansyén.
valet, vælit.
valet de chambre, váley da shanbr.
valise, valiyz.
vaudeville, vowdviyl.
vedette, vidét.
vertu, věrtů.
verve, věrv.
vignette, vinyét.
vinaiigrette, vineygrét.
violeoncello, vaialanchélo'.
virtuoso, voetyuówzo'.

vis à vis, viyz à viy.
visé, viyzey.
viséed, viyzeyd.
vivandière, viyvandy'èr.
vivat, viyváa.
viva voce, vaiwa vowsi.
volte face, volt fás.
Walhalla, Vælh'æla.
zeitung, tsaitung.
zenana, zináana.
zither, zithar.
Zollverein, Tsolfaráin.
zouave, zuwáav.

èn, pin. on, pont. eun, un. x, ach. ş, ich.
á, patte, Mann. ö, peu, schön. ü, pu, kuhn. an, pan.
VI.

HINTS FOR TEACHERS.

Method Recommended.

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

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

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

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

The chief things we have to teach are these:

1. English sounds and the ordinary alphabet do not correspond.
2. A phonetic English alphabet.
3. A few sounds from French and German.
4. The structure of the vocal organs.
5. Formation and classification of sounds.
6. To read English aloud from phonetic spelling.
7. To analyze English words into their component sounds.

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

I. Sounds and Symbols do not agree. First show that the sounds of English do not correspond with the 26 letters of our alphabet, and that—

1. For some sounds we must use digraphs, e.g. sh, th, ee, oo, as in she, the, peel, pool.
2. For some we have no symbols at all. We cannot distinguish the sounds in hut and put, this and thistle, sir and leisure.
3. We often use different symbols for the same sound, as in kill, cat, queen, echo.

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

Point out the difference between the sounds and their names, showing that the names are generally distinct from the sounds.

Be careful to have the names of ng and ê well pronounced. See pp. 30, 31, 40.

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

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

The order suggested is as follows:—

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

The diphthongs might be learnt after the reading lessons have been begun.

The teacher will find all the rarer sounds fully illustrated on pp. 11-29.

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

\[
\begin{align*}
\text{ch} &= t, \text{sh} & \text{ai} &= \text{aa}, \text{i}y & \text{oi} &= \text{ô}, \text{i}y \\
\text{j} &= \text{d}, \text{zh} & \text{au} &= \text{aa}, \text{uw} & \text{yu} &= \text{y}, \text{uw}
\end{align*}
\]

III. The most necessary Sounds in French and
German. These are the vowels in *patte*, *peu*, *pu*, the four nasal vowels, and the consonants in *ach* and *ich*. Diagram V., on p. xv., will be a help in teaching some of the new vowels.

French sounds should also be compared with English when teaching the English diphthongs *ia*, *ua* in *peer* and *poor*. Compare these diphthongs with the sounds *iy* and *uw* as they occur both in English words without *r* and in French words with *r* following, thus:—

<table>
<thead>
<tr>
<th>English</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>peel</td>
<td>peer</td>
</tr>
<tr>
<td>pool</td>
<td>poor</td>
</tr>
<tr>
<td><em>Pronounced.</em></td>
<td></td>
</tr>
<tr>
<td>piyl</td>
<td>pia(r)</td>
</tr>
<tr>
<td>puwl</td>
<td>pua(r)</td>
</tr>
</tbody>
</table>

IV. Structure of the Vocal Organs. This cannot be explained much more simply than by referring to the diagrams on pp. xiv., xv., and using the explanations on pp. 8–10.

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

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

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

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

<table>
<thead>
<tr>
<th>ENGLISH CONSONANTS.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stops</strong></td>
</tr>
<tr>
<td>p (Hard)</td>
</tr>
<tr>
<td>b (Soft)</td>
</tr>
<tr>
<td>t</td>
</tr>
<tr>
<td>d</td>
</tr>
<tr>
<td>k</td>
</tr>
<tr>
<td>g</td>
</tr>
<tr>
<td>n</td>
</tr>
<tr>
<td>ng</td>
</tr>
<tr>
<td><strong>Nasal</strong></td>
</tr>
<tr>
<td>l</td>
</tr>
<tr>
<td>r</td>
</tr>
<tr>
<td><strong>Side Trill</strong></td>
</tr>
<tr>
<td>wh</td>
</tr>
<tr>
<td>w</td>
</tr>
<tr>
<td>f</td>
</tr>
<tr>
<td>v</td>
</tr>
<tr>
<td>th</td>
</tr>
<tr>
<td><strong>Continuants</strong></td>
</tr>
<tr>
<td>s</td>
</tr>
<tr>
<td>z</td>
</tr>
<tr>
<td>sh</td>
</tr>
<tr>
<td>zh</td>
</tr>
<tr>
<td>y</td>
</tr>
<tr>
<td>h</td>
</tr>
<tr>
<td><strong>Composite</strong></td>
</tr>
<tr>
<td>{ch = t, sh.}</td>
</tr>
<tr>
<td>{j = d, zh.}</td>
</tr>
</tbody>
</table>
The German consonants in *ach* and *ich* might be taught in connexion with the English continuants, the French vowels in *patte, peu, pu*, immediately after the classification of the five principal vowels, *aa, ey, iy, ow, uw*, and the nasal vowels when all the long English vowels have been studied.

VI. **Reading aloud from Phonetic Spelling.** This exercise is a very necessary one, and will afford an excellent opportunity for training the children to pronounce clearly and well. But it will be found necessary to recognise some differences between the pronunciation represented in this book and that of the teacher, seeing that no two people pronounce exactly alike, and to tolerate some varieties of pronunciation among the children themselves. We cannot fix upon any standard pronunciation which will be universally accepted. There are several pronunciations of English tolerated amongst educated people, besides those which are condemned as vulgar. The teacher should study the varieties of pronunciation pointed out on pp. 76–84, as well as the common mistakes to be guarded against on pp. 111–115.

Though it has been thought desirable to use fixed forms of spelling for the weak and variable words, it must be remembered that this does not accurately show their pronunciation when combined in sentences, and the teacher must not encourage an unnatural use of the emphatic forms. He should study the list of weak words on pp. 79, 80, and make the children notice some of the weak forms in the course of the reading lessons.

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

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

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

As therefore the analysis of words is difficult, and that of sentences far more so, it will be sufficient to ask children to
Hints for Teachers.

analyse single words. For this purpose they should have much practice in—

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

This last is difficult, and should be reserved to the end of the course. A series of graduated exercises in it is given at II. 67-75. For the Key, see I. 115-119.

How to Spell aloud. The only difficulties here are (1) Syllable division, and (2) How to name the short vowels. Rules for syllable division are given on pp. 72-74; but the teacher will not go far wrong if he follows these two simple directions. (1) Aim at a natural division of syllables, according to sound and not according to spelling. Hour, fire, and chasm are dis-syllables in reality, just like power, higher, and season, and should be divided accordingly. (2) When several consonants occur between two vowels they may be divided at pleasure in the way which seems most natural.

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

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

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

The short open unaccented vowels **u** as in **intu**, **influ’ans**, and **ey** as in **essay** (esey), **survey** (soevey), subst., are so rare, except when **u** occurs as part of the diphthong **yu** (see pp. 53, 54), that it is hardly worth while to make the children call them **short u** and **short ey**. It may suffice to call them **uw** and **ey**.

**Miscellaneous Exercises.** The teacher will have no difficulty in inventing a variety of exercises to test the children’s knowledge and cultivate their powers of observation. It will interest them, for instance, and be useful also, to give them a list of words in ordinary spelling illustrating the nine values of the letter **a** (pp. 39 f.) or the four values of the digraph **ng** (p. 33), and to ask them to write after each word the proper phonetic symbol for **a** or **ng**. But it would be a waste of time to attempt to show them all the intricacies of ordinary spelling, as exhibited in the exx. on pp. 11–29.

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

The other important requirement is that, in the children’s first course of lessons in a foreign language, some sort of phonetic spelling should be used. The particular alphabets used in this work are commended to the teacher’s notice as being peculiarly easy to read, to write, and to print; but it is probable that some may prefer to use the international alphabet of the *Maitre Phonétique*, or the French alphabet of Franke’s *Phrases de tous les Jours*, as that little book contains such good material for conversation.
Teachers who have tried the experiment of using phonetic spelling in this way are unanimous in pronouncing it a far more effectual plan than to begin with ordinary spelling. The child sees how each word should be pronounced, and is saved from those perpetual corrections and fault-findings which are so wearisome and discouraging to beginners. To those who observe that this involves the trouble of learning two things instead of one, M. Passy's reply is that when a man is told to convey a load from one place to another, he does not complain because he has to take a wheelbarrow as well.

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

PRINCIPES PÉDAGOGIQUES DE L'ASSOCIATION PHONÉTIQUE DES PROFESSEURS DE LANGUES VIVANTES.

Secrétaire, M. Paul Passy, 6, Rue Labordère, Neuilly s. Seine.

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

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

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

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

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

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

**COMMON MISTAKES.**

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

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

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

1. *–a* changed to *–ar*, as in "Vikt'ôri'ar anar kwiyn," "dhi aidiar ov it," "dha sowfar iz kœvad," etc.
2. *–ō* changed to *–ør*, as in "dha lôr av dha Lôd."
3. *–aa* changed to *–aar*, as in "papaar iz gôn aut."
4. *–o* changed to *–ar*, as in "dha windar iz owpn'," "dha felar iz leyzi."

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

1. *s* changed to *sh*, as in "dhish yoer," "siksh yeez." This practice is extremely common, even amongst highly educated
Hints for Teachers.

people. A lady of the name of Alice Young, told me that a large proportion of her friends called her "Ælish Yeeng," and many dignitaries of the Church are caught in this pitfall.

2. z changed to zh, as in "æzh yuzhwal," "æzh yet," "él dhiyzh yoez," "preyzh yiy dha Lôd." The change of z to zh, or to sh, before sh in such phrases as "is she," pronounced "izh" or "ish shiy," seems however to be unavoidable in rapid speech.

3. t, with y following, changed to ch, as in "hi wil miy chuw" (miyt yuw), "laas chiar" (laast yiar), "ey chiaz agow" (eyt yiaz), "down chuw (or "cha") now" (downt yuw). In "laast yiar" avoid also dropping the t and reducing it to "laash yiar."

4. d, with y following, changed to j, as in "it woz Pey jestad-i" (peyd yestadi), "it mey ju heziteit" (meyd yu).

III. Pronounce clearly the endings n, ing, o', ô, iti.

Avoid:—

1. n changed to m, after a lip consonant, as in "ilévm' a klok," "givm' oep," "a kep m' sósar."

2. ing changed to in, as in "telin," "givin," etc.

3. o' changed to a, as in "winda," "pila," for "windo'," "pilo'."

4. ô changed to oa (=ôa), as in "ritn' in dha loa," as if lore were written instead of law. So raw, daw, flaw must have a pure unaltered vowel, and not end with a vowel glide as roar, door, floor often do.

5. iti changed to ati, as in "yunati," "abilati."

IV. Keep ty and dy clear in accented syllables. Avoid:—

1. ty changed to ch, as in "opachwuniti" (opatyuniti).

2. dy changed to j, as in "juaring" (dyuaraging). Observe that in unaccented syllables the change of ty to ch is often allowed, as in nature, venture, question, and the change of dy to j occasionally, as in soldier.

V. Pronounce r carefully in unaccented syllables. Avoid:—

1. Introducing a before it when it follows a consonant, as in "Henari," "œmbarélà."

2. Dropping an r or otherwise mispronouncing a word in which r occurs twice, as in laibrari, Febru'ari, tempalarili, sekritari, dittar'iarcyt, litarari, lebaratari, mispronounced "laibri," "Febyuari," "temparali," and so on.
VI. Keep a and i distinct from one another in unaccented syllables, as far as can be done without pedantry. Avoid:—
1. i changed to a, as in "Apral," "vizabl,'" "herasi," as well as in the ending -iti, already mentioned.
2. a changed to i, as in "mirikl'."

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

<table>
<thead>
<tr>
<th>Mispronounced.</th>
<th>Properly.</th>
</tr>
</thead>
<tbody>
<tr>
<td>antarctic</td>
<td>æntàatik</td>
</tr>
<tr>
<td>arctic</td>
<td>aatik</td>
</tr>
<tr>
<td>aye (yes)</td>
<td>ey</td>
</tr>
<tr>
<td>biography</td>
<td>biyografi</td>
</tr>
<tr>
<td>calisthenic</td>
<td>kælisténik</td>
</tr>
<tr>
<td>catch</td>
<td>kech</td>
</tr>
<tr>
<td>christian</td>
<td>krishtyan</td>
</tr>
<tr>
<td>drama</td>
<td>draema</td>
</tr>
<tr>
<td>economic</td>
<td>eko'nomik</td>
</tr>
<tr>
<td>God</td>
<td>Gòd</td>
</tr>
<tr>
<td>heterogeneous</td>
<td>hetaro'gényas</td>
</tr>
<tr>
<td>homogeneous</td>
<td>howmo'gényas</td>
</tr>
<tr>
<td>I dare say</td>
<td>ai desey</td>
</tr>
<tr>
<td>idyll</td>
<td>idil</td>
</tr>
<tr>
<td>Isaiah</td>
<td>Aizaia</td>
</tr>
<tr>
<td>just</td>
<td>jest</td>
</tr>
<tr>
<td>neighbourhood</td>
<td>neybarud</td>
</tr>
<tr>
<td>nomenclature</td>
<td>nowménklachar</td>
</tr>
<tr>
<td>panorama</td>
<td>pænar'æma</td>
</tr>
<tr>
<td>philanthropic</td>
<td>filantrópik</td>
</tr>
<tr>
<td>philosopher</td>
<td>filósifar</td>
</tr>
<tr>
<td>presumptuous</td>
<td>priz'œmshas</td>
</tr>
<tr>
<td>primer</td>
<td>praimar</td>
</tr>
<tr>
<td>question</td>
<td>kwesshan</td>
</tr>
<tr>
<td>or kweshshan</td>
<td></td>
</tr>
<tr>
<td>recognise</td>
<td>rekanaiz</td>
</tr>
<tr>
<td>rheumatism</td>
<td>ruwmatizam</td>
</tr>
</tbody>
</table>

1 On the diphthong aai, see p. 54.
Hints for Teachers.

<table>
<thead>
<tr>
<th>Mispronounced</th>
<th>Properly</th>
</tr>
</thead>
<tbody>
<tr>
<td>schism</td>
<td>sizim</td>
</tr>
<tr>
<td>sure</td>
<td>shoar</td>
</tr>
<tr>
<td>surely</td>
<td>shōli</td>
</tr>
<tr>
<td>thank</td>
<td>thengk</td>
</tr>
</tbody>
</table>

And, above all, avoid:—

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

<table>
<thead>
<tr>
<th>Mispronounced</th>
<th>Properly</th>
</tr>
</thead>
<tbody>
<tr>
<td>mountain</td>
<td>maunteyn</td>
</tr>
<tr>
<td>fountain</td>
<td>faunteyn</td>
</tr>
<tr>
<td>cp. villain</td>
<td>vilin</td>
</tr>
<tr>
<td>chaplain</td>
<td>chæplin</td>
</tr>
<tr>
<td>captain</td>
<td>kæptin</td>
</tr>
<tr>
<td>curtain</td>
<td>koetin</td>
</tr>
<tr>
<td>often</td>
<td>òftan or oftan</td>
</tr>
<tr>
<td>cp. soften</td>
<td>sófn’ or sofn’</td>
</tr>
<tr>
<td>associate (sb.)</td>
<td>asowshyit</td>
</tr>
<tr>
<td>associate (vb.)</td>
<td>asowshieyt</td>
</tr>
<tr>
<td>cp. social</td>
<td>sowshal</td>
</tr>
<tr>
<td>musician</td>
<td>myuzìshan</td>
</tr>
<tr>
<td>officiate</td>
<td>ofishieyt or afishieyt</td>
</tr>
<tr>
<td>propitiation</td>
<td>pro’pìsìeyshan</td>
</tr>
<tr>
<td>conquer</td>
<td>kongkar</td>
</tr>
<tr>
<td>cp. exchequer</td>
<td>ekschékar</td>
</tr>
<tr>
<td>liquor</td>
<td>likar</td>
</tr>
</tbody>
</table>
### Key to the Spelling Lessons.

<table>
<thead>
<tr>
<th>Mispronounced</th>
<th>Properly</th>
</tr>
</thead>
<tbody>
<tr>
<td>soldier¹</td>
<td>sowldyar</td>
</tr>
<tr>
<td>inspiration</td>
<td>inspaireyshan</td>
</tr>
<tr>
<td>recitation</td>
<td>riysaiteyshan</td>
</tr>
<tr>
<td>cp. admiration</td>
<td>ædmireyshan</td>
</tr>
<tr>
<td>resignation</td>
<td>rezigneyshan</td>
</tr>
<tr>
<td>respiration</td>
<td>respireyshan</td>
</tr>
<tr>
<td>England</td>
<td>Enggland</td>
</tr>
<tr>
<td>cp. pretty</td>
<td>priti</td>
</tr>
<tr>
<td>says, said</td>
<td>sez, sed</td>
</tr>
</tbody>
</table>

#### Key to the Spelling Lessons.

**I.**

<table>
<thead>
<tr>
<th>ate</th>
<th>it</th>
<th>on</th>
<th>pot</th>
<th>kid</th>
<th>good</th>
<th>big</th>
<th>men</th>
</tr>
</thead>
<tbody>
<tr>
<td>ebb</td>
<td>in</td>
<td>pet</td>
<td>put</td>
<td>cod</td>
<td>nook</td>
<td>bog</td>
<td>king</td>
</tr>
<tr>
<td>egg</td>
<td>odd</td>
<td>pit</td>
<td>bed</td>
<td>could</td>
<td>cook</td>
<td>Tom</td>
<td>gong</td>
</tr>
</tbody>
</table>

**II.**

<table>
<thead>
<tr>
<th>ill</th>
<th>rock</th>
<th>wet</th>
<th>fill</th>
<th>pith</th>
<th>thick</th>
</tr>
</thead>
<tbody>
<tr>
<td>if</td>
<td>rook</td>
<td>thin</td>
<td>full</td>
<td>with</td>
<td>lock</td>
</tr>
<tr>
<td>of</td>
<td>when</td>
<td>then</td>
<td>bull</td>
<td>fit</td>
<td>look</td>
</tr>
<tr>
<td>wreck</td>
<td>wen</td>
<td>them</td>
<td>deaf</td>
<td>foot</td>
<td>pull</td>
</tr>
<tr>
<td>rick</td>
<td>whet</td>
<td>fell</td>
<td>give</td>
<td>wood</td>
<td>wool</td>
</tr>
</tbody>
</table>

**III.**

<table>
<thead>
<tr>
<th>is</th>
<th>was</th>
<th>should</th>
<th>yell</th>
<th>chick</th>
<th>etch</th>
<th>rich</th>
</tr>
</thead>
<tbody>
<tr>
<td>this</td>
<td>wash</td>
<td>shook</td>
<td>his</td>
<td>hook</td>
<td>edge</td>
<td>hedge</td>
</tr>
<tr>
<td>puss</td>
<td>dish</td>
<td>yes</td>
<td>hiss</td>
<td>John</td>
<td>which</td>
<td>lodge</td>
</tr>
<tr>
<td>says</td>
<td>push</td>
<td>yet</td>
<td>chin</td>
<td>Jem</td>
<td>witch</td>
<td>push</td>
</tr>
</tbody>
</table>

**IV.**

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

¹ The only words with endings similar to that of *soldier*, are *procedure, verdure, grandeur*, and it is best to pronounce *-jar* in them all; but as they are not in such common use as *soldier*, the ending *-dyar* is
Hints for Teachers.

V.

amid  abash  villa  dollar  colour
aback  attach  Bella  miller  manner
attack  amass  Anna  rudder  matter
among  amiss  Hannah  gunner  mother
above  ahead  collar  fuller  summer

VI.

a  that demonstrative  the orange  pretend
an  to  the nuts  select
and  two, too  putty  protect
the before vowel  a man  folly  window
the before consonant  an ox  fully  follow
that rel. or conj.  pen and iuk  resist  following

VII.

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

VIII.

burn  fairy  father  repairing  recourse
turn  hairy  martyr  despairing  portion
dirt  Mary  regard  daisy  mowing
hurt  daring  bazaar  station  motion
word  wearing  return  peaceful  ruler
Persian  tearing  deserve  deceive  truthful

IX.

bide  prying  how  join  joying  new
bite  flying  now  choice  cloying  few
cry  house  bowing  boy  duke  unique
fly  mouse  allowing  joy  duty  unite

allowable. Soldiers themselves cry out that they would rather be
called sojaz than soulyaz, when some young lady at a penny-reading
scrupulously pronounces the word according to the spelling.
### KEY TO THE EXERCISES.

#### EXERCISE I.

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

#### EXERCISE II.


#### EXERCISE III.


#### EXERCISE IV.


#### EXERCISE V.

Heyst meyks weyst. Now peynz, now geynz. Il wiydz grow apeys. Ikstriymz (or ekstriymz) miyt. Chæriti biginz
Hints for Teachers.


EXERCISE VI.

Aamz aar dha solt ov richiz. Truworth mey biy bleymd, bœt kaant biy sheymd. Hiy dhat sliypith (or -eth) in haavist iz a søn dhat kûsith sheym. A söft (or soft) aansar toenith awey rôth. Òl hoer paadhz aar piys. Fôwônd, föraamd.

EXERCISE VII.

A stich in taim seyyz nain. If dhau duw il, dha joi feydz, not dha peynz; if wel, dha peyn dœth feyd, dha joi rimeynz. Dha pœn sez tu dha pot, “Kiyp òf, ôr yu l smœch miy.” Mœ-dar wil aut. Huw nowz nøething, dauts nøething. Wœn fow iz tuw meni, and a hœndrad frendz tuw fyu. Now krûs now kraun.'

EXERCISE VIII.

Aut ov det, aut ov deynjar. A profit hæz now onar in hiz own kœntri. Fizishan, hiyl dhaiself. Dha risiyvar z (or -vaz) æz bœd æz dha thiyf. A rowling stown gœdhaz now mos. Dhau shœlt suwnar ditekt an ænt (or aant) muwving in dha daak nait on dha blœk oeth, dhœn Òl dha mowshanz ov praid in dhain haat.

EXERCISE IX.

Mœn pro'powziz, God dispowziz. Kowlz tu Nyukaasl'. Miss-fœchanz nevar kœm singgl’. Hevn’ and oeth fait in veyn agenst (or ageynst) a dœns. Dha rivar paast and God fôgotn’. When dha teyl ov briks iz dœbl’d, Mowziz kœmz. Iz Söl Òlso’ amœng dha profits?

EXERCISE X.

Moar heyst woes spiyd. A skûldid dog fiaz kowld wôtar. Il duaz aar il diymaz. Dhear z (or dheaz) meni a slip twikst dha køep and dha lip. Dha fiar ov mœn bringith (or -eth) a snear. A puar mœn iz betar dhœn a fuwl. Bifoar onar iz hyumiliti.
**Key to the Exercises.**

**Exercise XI.**

Dha greyps aar sauar. Nolij iz pauar. A boent chaild dредz dha faiar. It iz nôt, it iz nôt, seth dha baiar, bœt when hiy iz gôn (or gon) hiz wey, dhen hiy bowstith. Dhey woer mëriing and giving in mërij. Tu dha pyuar òl thingz aar pyuar. Wiy kàunt dhem blesid which indyuar (or endyuar).

**Exercise XII.**


**Class 1.**

divizhan
sivériti
obzavéyshan
iksprænshan, or eks-prænshan
eksibishan
préjudishal
insensibiliti
dilyúzhan
imposibiliti
obligéyshan

**Class 2.**

pro'tékt
adváiz
paréntal
o'biydyant
mo'lést
kantínyu
abóminabl'
kansíyl

**Class 3.**

kondisénd
ritéen
ditôemin
igzíbit, or egzíbit
intélijant
intímideyt
disláik

**Exercise XIII.**
VII.

FRENCH ANALYSIS.

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

THE CONSONANTS.

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

No less than five of the symbols in the scheme of French consonants on p. vii., namely, $\mathbf{r}^2$, $\mathbf{r}^2$, $\mathbf{u}$, $\mathbf{w}$, and $\mathbf{y}$, can be dispensed with in writing, though they are wanted to make the scheme complete, and to enable us to explain the sounds of French.

It will be found that the points requiring most attention are the use of unvoiced $\mathbf{l}$ and $\mathbf{r}$, as in *table* and *autre* (tab'l, ôt'r), and what is really more difficult, the use of the familiar voiced $\mathbf{r}$ in unaccustomed positions.
Stops. Liquids.

The Stops.

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

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

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

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

The Liquids.

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

The Lip-Nasal \( M \) is, properly speaking, a voiced consonant, but under special circumstances it is liable to become voiceless. It is never syllabic as in English. At the end of a breath group, after a consonant—a position in which English \( m \) becomes syllabic—it is voiceless, and is written thus: \( 'm \), as in the words \( prisme, rhumatisme \), pronounced \( pris'm, rumatis'm \). Compare English \( chasm, criticism \) (kæzm', kritisizm'). On the pronunciation of words like \( prisme \), when not at the end of a breath group, see pp. 140-142.

The Point-Nasal \( N \) is slightly different from the English \( n \), in that the point of the tongue is placed against the teeth. In this respect it corresponds with the French point-stops \( d \) and \( t \).
The Palatal-Nasal ñ. This sound does not occur frequently, and like the English and German ng, it is never heard at the beginning of a word. It is formed in the same part of the mouth as y, that is, by the front of the tongue and the hard palate. But the tongue comes into contact with the palate, so that, as in the case of the other nasal consonants, the mouth passage is closed, and the breath is sent through the nose. The nearest approach to it in English is the ny in onion, pinion (œnyan, pinyan).

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

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

Voiceless L. At the end of a breath group, after a consonant, French l is always voiceless, and we represent it by 'l. This requires special attention, for in the same position English l is voiced and syllabic. Compare English table, noble, with French table, noble. Breathed l will present no difficulty to those who have mastered the distinction between breathed and voiced sounds. See pp. 31f. On the variations of such words as table, peuple, under different circumstances, see pp. 140-142.

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

L Mouillé. This sound is the same as the Italian gl, and is an l formed by contact of the tongue and palate, corresponding to the palatal-nasal ñ. It is still heard in the South of France, but has been superseded in the north by y, and may therefore be omitted from our alphabet.
The Liquids.

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

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

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

Voiced R. French r, like the other French liquids, is usually voiced, and the French voiced r, when formed with the point of the tongue, is like the English r in rat, tree, etc., but more distinctly trilled. Yet it is perhaps the most troublesome of all the French consonants for English students. For in English this sound never occurs before a consonant, nor is it ever heard at the end of a word, unless the next word begins with a vowel. Moreover, it usually converts the preceding vowel into a diphthong, by introducing the sound a, as in peer, poor (pia(r), pua(r)). See pp. 57f. So English people find it very difficult (1) to pronounce r as a consonant when it is final or followed by another consonant, and (2) to keep long vowels followed by r pure to the end.

Although French r is short, and slightly trilled as compared with the r heard in Italian, the best way to learn to pronounce it properly is to begin by practising a long trill, and then to learn to hold the vowels which precede it steady and unchanged passing suddenly from them to the r sound. It will be a useful exercise to learn to distinguish accurately between the English and French words given below, where the difference is only in the treatment of r.
**Voiceless R.** The sound r follows the same rule as m and l, becoming voiceless at the end of a breath group after a consonant, as in *poudre, maître* (poud'r, mèt'r). ‘R is rather more difficult for English people than ‘l, and needs some practice. It should be pronounced very softly. It is a good exercise to learn to make a long trill without any voice. The sound is very like the purring of a cat.

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

On the pronunciation of the above words, when not at the end of a breath group, see pp. 140-142.

**The Continuants.**

**The Front-round Lip-continuant U.** This sound is heard in huile, huit, nuit, lui, etc., and is apt to be confounded by English people with w or ou (Eng. uw). They do not distinguish as they ought between lui and Louis (lui, Lwi), but pronounce them both alike “lwi” or “louï.”

The consonant u is derived from the vowel u, bearing the same relation to it as the consonants w and y do to ou and i (Eng. uw and iy) respectively. See pp. 35, 38. So when the student can pronounce the French u in bu, lu, nu, etc., he need only try to pronounce this vowel very rapidly and pass quickly to the vowel which follows, and he will not fail to produce the consonant u in buis, lui, nuit, etc.

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

**Voiceless U.** The lip-continuant u generally ceases to be voiced when it follows a voiceless consonant, as in puis, fuis (p'ui, fui). But some Frenchmen pronounce u in puis like
The Continuants.

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u in *buis*, so the distinction is not of much importance, and it is practically unnecessary to write 'u.

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

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

The Lip-teeth Continuants F and V. These are like English *f* and *v*, and need no special remark.

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

The Palatal Continuant Y. This sound very seldom occurs at the beginning of words, and is not often represented by *y*. The symbols for it are *i*, *ï*, *y*, *ill* and *Il*, as in *bien*, *viens*, *mangions*, *aïeul*, *yeux*, *joyeux*, *paille*, *fille* (byèn, vyèn, manjyon, ayeul, yeû, jwayneû, pâ:y, fi:y). Though not so difficult as the *l* mouillé which it has superseded, see p. viia. 12, it needs attention and practice, because in English we are not accustomed to pronounce it at the end of our words.

*Y* after a hard consonant generally becomes voiceless, following the same rule as *u* and *w*. It is voiceless, for instance, in *pied*, *chien* (p'ye, ch'yen), but it is practically unnecessary to use the symbol 'y to represent this sound. 'y is nearly the same as the German *ch* in *ich*. 
The Glottal Continuant II. This sound has ceased to be used in Paris and in most parts of France. The so-called aspirated h only denotes that there must be no liaison with the preceding word. But this produces an awkward hiatus, quite contrary to the genius of the French language, e.g. in en haut (an œ), and M. Passy recommends the retention of the h, as in the French of Normandy. I myself was taught to sound it in my childhood by bonnes who were supposed to pronounce better than the Parisians, but it is probable that most students will prefer to omit it, following the example of the Parisians and of the great majority of French people in this respect.

The Vowels.

The French vowel system is very different from ours, as may be seen by a comparison of the schemes on pp. x., xi.; and nothing is commoner than to hear English people, who can speak French quite fluently, make sad havoc of the vowels. For our short vowels are quite different from theirs, and we have a tendency to turn our long vowels into diphthongs, which is a great obstacle to us in trying to acquire the long vowels of either French or German.

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

The Open Vowels.

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

French â is sometimes mistaken for English 6 in Paul, as it resembles it in being more open than English aa, and French pas is pronounced like English paw, but this is a bad fault.
French \( \text{à} \) should not be rounded like English \( \text{ô} \), and those who cannot imitate it precisely would do better to substitute for it the English \( \text{aa} \) in \text{father}.

\textbf{A in patte} is a mixed open vowel, differing from \( \text{aa} \) in \text{father} in being mixed and not back, and from \( \text{æ} \) in \text{fat} in being more open. It is intermediate between the two, and pains should be taken to make it distinct from both of them. It is generally short, as in \( \text{à, la, patte, madame} \) (\( \text{a, la, pat, madam} \)), but it may also be long, as in \text{rare, cage} (\text{rar, ka:}j).

\text{A} is easiest for English people when it is short and followed by a consonant; and if a difficulty is found in pronouncing final \( \text{a} \), as in \text{la mer} (\text{la më:r}), it is best to practise it a few times with the first consonant of the next word, thus:—\text{lam, lam, la më:r}.

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

\textbf{The Front Vowels.}

There are three front vowels in French which are not rounded and may be considered normal sounds, namely, the open \( \text{é} \) in \text{près}, the close \( \text{ê} \) in in \text{été}, and \( \text{i} \) as in \text{fini}. They correspond, roughly speaking, with English \( \text{ê, ey, iy} \) in \text{fairy, fate, feet}.

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

\textbf{I in fini}. The sound \( \text{i} \) in French may be long, as in \text{abîme, pire, rive} (\text{abi:m, pi:r, ri:v}), or short, as in \text{fini, vie, lime, gîte, vif, triste} (\text{fini, vi, lim, jit, vif, trist}). Special attention must be paid to the short \( \text{i} \), which does not exist in English. For our
short i in *pit* is very different, being a wide vowel, and much more open than the long i. French *fini* is not at all like English *finny*.

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

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

**Open é in près** is nearly the same as é in English *fairy* (féri), but for all that it is difficult for English people to pronounce well. It is long in *tête, rève, fer, vert, terre, frère, chaise, neige, reine* (têt, rè:v, fè:r, vè:r, tè:r frè:r, chè:z, nè:j, rè:n), and short in *tel, bref, herbe, net* (tè:l, brèf, hèrb, nèt).

It is more open than our e in *pet*, but slightly less open than our é in *Mary, fairy*. When it is long, there is a difficulty in pronouncing it arising from the English habit of always following it by r or a, generally by a, thus forming the diphthong ea, as in *fairy* (féri or feari), *tearing* (tèring or tearing), *fares, cares, ucar, tears* (feaz, keaz, weaz, teaz). We find it hard therefore to pronounce it in any other position. We have to aim at prolonging the first sound in *air* (ea(r)) without altering it in any way, as this will give us a vowel almost identical with the French long é.

**The Back-round Vowels.**

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

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

**Ou in tout.** French ou may be long, as in *rouge, jour,*
amour (rou:j, jour, amou:r), or short, as in loup, tousse, goût (lou, tous, gou). When long, it is almost the same as English uw in food, but it is equally close throughout, not getting gradually closer like our uw. Short ou is just as close as long ou, and must not be made like our u in put, pull, etc., which is a wide vowel and much more open. The nearest approach we have to French short ou is our short u in open syllables, e.g. in influence, instrument, into (intu).

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

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

The Front-round Vowels.

These vowels are found in German as well as in French, but we do not meet with them in English or in Italian. They may be regarded as abnormal vowels. They are formed, like the ordinary front vowels ê, é and i, by the front of the tongue approaching the hard palate, but at the same time the lips are rounded as for the back-round vowels o, ô, ou.

The French vowels belonging to this series are three in number, corresponding with the two sets of vowels just men-
tioned, namely, **eu, eû** and **u**, as in *peur, peu, pu* (peur:r, peû, pu). It is best to begin by learning to pronounce **u**, which is not difficult if we first sound **i**, and then, without stopping the voice or altering the position of the tongue, bring our lips into the position for **ou**.

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

**Examples of eu, eû and u:**

- **Eu** is long in *heure, veuve, fleuve, cœur, œil, accueil* (heur:r, veuv:v, fleuv:v, keur:r, eu:y, akeu:y), and short in *seul, jeune, œuf, cueiller* (seul, jeun, euf, keuyir).

- **Eû** is long in *creuse, neutre, émeute, jeûne* (kreu:z, neû:t'r, émeu:t, jeû:n), and short in *peu, queue, veut, deux* (peu, keu, veu, deu).

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

**The Four Nasal Vowels.**

In forming most vowel sounds, the passage of the breath through the nose is stopped by raising the soft palate, so that it issues through the mouth alone. But if, in pronouncing any vowel, the soft palate is lowered, allowing the breath to escape partly by the nose and partly by the mouth, the vowel becomes nasal. There are no nasal vowels in the best English, except in loan-words borrowed from French; but in French the four vowels **à, è, o, eu**, are liable to be nasalized, thus forming the four nasal vowels which occur in *pan, pin, pont, un*, and which in this scheme are represented by **an, èn, on, eûn** in italics.

One of these symbols, namely **èn** for the sound in *pin*, will probably seem strange, but it should be remembered that in *rien, bien, chien, Amiens, pensum*, and many other words, the symbol for it is **en**.

Frenchmen, as well as students of other nations, are apt to fancy that a sound of **n** is heard in these nasal vowels. They are however simple vowel sounds, and it is only when there is a liaison with a following vowel that any consonant is heard.
Vowels in Unaccented Syllables.

When there is a liaison, add an "n" in ordinary type thus: mon enfant (monn anfan).

Examples of the Nasal Vowels.

an:—an, champ, plante (an, shan, plant).
èn:—fin, mince, soin, grimper, plindre, fain, plein, bien, rien, pensum, (fèn, mèn:s, swèn, grènpe, plèndr, fèn, plèn, byèn, ryèn, pènsom).
on:—rond, conte, nom (ron, kon:t, non).
eun:—un, parfum, jeun (eun, parfeun, jeun).

When there is a liaison, some speakers denasalise these vowels altogether, and they always lose more or less of their nasality.

It may be worth noting that some of the French nasal vowels differ from the oral vowels on which they are based in being more open. Èn at least is unquestionably more open than è. My own observations led me to conclude that it was the English e nasalized, before I had studied any books on French phonetics, and it still seems to me nearer to this sound than to the French è. But on is hardly as open as o in homme. Perhaps, though pretty nearly on a level with this o, it may really be derived from the closer ò in drôle.

Vowels in Unaccented Syllables.

There are three vowels which occur only in unaccented syllables and are always short. The most important of these is—

The Natural Vowel e in le.—E is called the French natural vowel, because when Frenchmen hesitate in speaking and simply let the voice go on without attempting to modify it, this is the sound they utter. It is not quite the same as a in villa which Englishmen use in the same way, the French sound being a little closer and slightly rounded.1

There is not much difference in sound between French eu and e, but it is convenient to use different symbols for them, because there is this important distinction, that eu may be long and accented, whilst e is always unaccented and short, and is also very often elided.

1 F. Beyer says that it is closer than eu in peur, but not so close as ed in peu, and this appears to me to be correct.
Examples of e:—je, me, le, de, ne, degré, faisant, faisons, faisais, (fezan, fezon, fezè).

Two other unaccented Vowels.—There are two other vowels occurring in unaccented syllables only, namely one intermediate between è and é, e.g. in maison, which is not precisely =mèzon or mézon, and another which is between o and ô, e.g. in comment (koman or kôman). There is no need to use special symbols for these sounds. They can be represented by the characters è and o in a work which does not aim at making minute distinctions. These vowels are always short.
VIII.

FRENCH SYNTHESIS.

Accent.

The French language differs so much from English in the use of accent, i.e. stress or emphasis, that English students who have only paid attention to the pronunciation of particular words, and not to the accentuation of whole sentences, can only speak a miserable sort of English-French, totally different from the French language in the mouth of a native. Who has not heard English people say "Parlez-vous français?" or "Comment-vous portez-vous?" with a strong accent on the first syllable of the principal words, bringing these out in sharp contrast to the remaining syllables, utterly regardless of French habits of accentuation?

The first point to be observed with regard to accent in French is that there is no such well-marked contrast between accented and unaccented syllables as we find in English and in German. Dr. Abbott in his *Hints on Home Teaching* goes so far as to say that there is equal stress on all the syllables; and although this is an exaggeration, it must be confessed that Frenchmen are not all agreed among themselves as to where the stress should fall. But happily there is not much difference of opinion among the leading phoneticians.

Beginners must then be frequently reminded that in French the syllables should be all perfectly clear and distinct, like a row of pearls on a string, not weak and confused, with a few syllables coming into prominence here and there. This remark, which applies to the spoken language, must not, however, be understood to mean that everything which appears as a syllable in the ordinary spelling is to be clearly pronounced as such. In the spoken language the vowel e very frequently disappears,
petit is pronounced pti, or if a vowel follows, ptit, and in je ne sais pas the vowel of ne is lost, and so on. And in all such cases the syllable is lost also, for French has no syllabic consonants like English, l', m', n' in "trouble," "criticism," "open."

The French accent laws differ also from the English in these particulars:—

(a) The syllables which bear the accent or stress are not necessarily the same as those on which the voice is raised to a higher pitch. This has occasioned some difficulty in ascertaining where the accent really does fall.

(b) The accent, as a general rule, is not logical, that is, it does not serve to distinguish the principal words in the sentence.

The rule which governs French accentuation is a very simple one, and soon stated, but it requires great attention on the part of English people to carry it out in practice. It is as follows:—

**Rule for French Accentuation.** The accent falls on the last syllable of each sentence or breath-group; and if the breath-group is a long one, it is broken up, at the discretion of the speaker, into several accent-groups, each one of which ends with an accented syllable.

So in the two phrases given above—"Koman vou porté vou?" and "Parlé vou fransé?"—the last syllable of each phrase should have the stress, whilst the other syllables are made as equal as possible.

The following sentence, taken from M. Passy's Le Français Parlé, shows how longer sentences are broken up into accent-groups, the last syllable of each group bearing the accent: "S étêt eun om | de hôt nèsans, | don l fon | n été pà movè, | mè ky étè | korompu | par la vanité | é par la molès."

The most important exception to this rule is that when the last syllable has the vowel e, the accent falls on the preceding syllable.

It should be observed also that a logical accent is occasionally used in French as in English, to mark an antithesis. F. Beyer gives as examples, "donner et pardonner"; "pagina n'est pas le, mais la page en français."

**Secondary Accents** are met with in words where the final vowel which bears the principal accent is immediately
preceded by a long vowel. This long vowel then becomes half long, and takes a secondary accent. Exx., baron, bâton, château, passer, raison, and words ending in -asion, -ation, -assion, and -ision.

The Accents in Poetry. It is evident that French poetry cannot be scanned like English poetry. Theoretically, there is a fixed number of syllables in each line, but in point of fact these syllables are not all heard, many of the final syllables in e being omitted, though the readers sometimes fancy that they scrupulously pronounce them according to rule. There are different theories as to the principle of rhythm observed in French poetry. M. Passy's theory is that although the number of syllables is variable, there is a fixed number of accent-groups in each line, and the division of the lines into accent-groups is shown in the specimens of poetry in M. Passy's Les Sons du Français and Le Français Parlé.

Quantity.

Here again we are met by the difficulty that phoneticians are not all agreed as to the laws of quantity in the French language. And certainly the differences of quantity or length, like those of accent, are not so clearly marked in the French language as they are in English and German. Moreover the dialects of French differ as to the length of certain syllables, e.g. the first syllables of beaucoup and comment. It is in accented syllables that the difference between long and short vowels is most apparent, and that there is a general agreement in the uses of the various dialects.

As regards quantity, French vowels may be divided into three classes.

Class I. Two vowels which are always short:—é and e.

Class II. Seven vowels:—â, ô, eû, an, èn, on, eun, which are more frequently long than any others, and may be called long by nature. Note that these consist of the three which, in this scheme, are marked with a circumflex, and the four nasal vowels.

Class III. The remaining seven vowels:—a, è, i, o, ou, eu, u.
As regards Class I., reasons can be given why é and e are always short; namely that e is always unaccented, and that, although é may have an accent, it never occurs in a position where, by rule, other vowels would be long, that is, not before a final consonant.

Three rules concerning quantity apply equally to the vowels in Classes II. and III. First, all final vowels are short, as in tôt, pas, joue, vie (tò, pà, jou, vi).

Secondly, vowels in accented syllables, followed by a single final consonant, are long, if that consonant is r or one of the soft continuants. Exx., cave, ruse, cage, travail, soleil, rare, (ka:v, ru:z, ka:j, trava:y, solè:y, rarr, or rå:r).

And thirdly, all vowels are generally long when they occur, followed by a consonant, in the final syllables of words borrowed from foreign languages. Exx.: —iris (iri:s), blocus (bloku:s), Minos (Mino:s).

Liaison does not lengthen a vowel, apparently because the consonant is pronounced as though it belonged to the following word: il n’est pas ici, (inèpâ zisi).

The vowels in Class II.—à, ô, eû, and the nasal vowels— when accented and followed by any one or two consonants, are long: —côte, passe, jeûne, fonte, pente, pâtre, apôtre (kò:t, pâ:s, jeû:n, fon:t, pan:t, pâ:t’r, apô:t’r). Exceptions in the case of a: —froide, froisse, paroisse (frwâd, frwâs, parwâs).

Here again vowels are not lengthened by liaison: tant et plus (tan téplus).

The vowels in Class III.—a, è, i, o, ou, eu, u—followed by any consonant other than a soft continuant or r, may be long or short, but they are most frequently short. One only, namely è, may be indifferently long or short in such a position. Exx.: —mètre (mè:t’r), maître (mé:t’r); saine (sèn), Seine (sèn); renne (rèn), reine (rèn); tette (tèt), tête (tè:t).

It is worth noting also that the vowels in tous (tou:s), boîte (bwa:t), serve to distinguish these words from tousse (tou:s), boîte (bwa:t).

In unaccented syllables, long vowels generally become half long, and as a rule their length can then be left unmarked, but it is worth while to distinguish the half-long vowels in the
participles *tirant* (*tir*ant), *couvant* (*kou*van), from the short ones in the substantives *tyran* (*tiran*), *couvent* (*kouvan*).

**INTONATION.**

We have seen that French syllables differ but slightly from one another in accent and quantity. And yet the effect of spoken French is not monotonous, owing to the well-marked modulations of the voice. English students, and those of other nations also, find the French intonation extremely difficult to imitate, so that it is often the one thing wanting to those who, in other respects, pronounce French almost like a native. And unfortunately but little can be done by means of symbols to show the rising and falling of the voice.

The chief points of contrast to be observed between the English and French systems of modulation are these:

1. In French the voice rises and falls through much larger intervals than in English, producing a greater contrast between the high and low syllables.

2. Whereas in English, sentences which are not interrogative fall at the close, French sentences often, and indeed most frequently, rise at the end, even when they are not interrogative, in a manner which sounds very strange to English ears.

3. The English rule that accented syllables rise in pitch does not prevail in French, where a syllable may rise without being accented, or be accented without rising. This fact is said to be the explanation of the difference of opinion concerning the accent in French, those syllables which are higher in pitch appearing to be accented when this really is not the case.

**SYLLABLES.**

We have seen that in English a consonant may sometimes form the nucleus of a syllable, as in *troubles*, *opened* (*troo*bl'z, *owp*n'd), where *l* and *n* are syllabic. But in French there are no syllabic consonants, and every syllable must have a vowel. And as there are no diphthongs in French, the rule is that *there are as many syllables as there are vowels.*
Such combinations as *ui*, *wa*, *wan*, *ya*, *ye*, etc., are indeed sometimes reckoned as diphthongs, but the first sound in each of them is generally pronounced as a consonant. M. Passy at least reckons them as such, and lays down the rule that the number of vowels and of syllables is the same.

**Syllable Division.** In French, as many consonants as possible are joined with the vowel that follows, and this rule holds good when final consonants are followed by a vowel in the next word. The syllables are divided quite irrespectively of word division. Exx.:—*tapis*, *cadeau*, *tableau*, *insensibilité*, quel âge a-t-il? are divided thus:—“ta-pi,” “ka-dô,” “ta-blô,” “èn-san-si-bi-li-té,” “kè-lâ-ja-til?”

This French habit is very confusing to foreigners, for the words all run into one another, so that it is impossible for the ear to detect where one word ends and another begins. In English, on the other hand, a new word almost always begins a new syllable.

**Open Syllables.** It follows from the rule for syllable division that French syllables are almost always open, that is, they end in a vowel. The vowel é never occurs in close syllables; so although it is heard in *j'ai* (jé), it is changed to è in *ai-je* (èj). The French Academy have recognised this law by altering *collège*, *siège*, in the last edition of their dictionary, to *collège*, *siège*.

**Liaison.**

As in French open syllables are preferred, and combinations of consonants are avoided, many final consonants which were formerly pronounced, are now silent, unless a vowel follows in the next word. And when such final consonants are sounded, there is said to be a “liaison.” Cp. *les chevaux* (lé chvô), *un grand chien* (eun gran chyèn) with *les hommes* (léz om), *un grand homme* (eun grant om).

We have parallel cases in English, as the *n* of *an* is never used unless a vowel follows, and it is only before a vowel in the next word that final *r* is ever heard.

Observe the change of consonants in (“léz om,” “eun grant om”), *neuf heures* (neuv eür), *un sang impur* (eun sank ènpur:r)
s and f being changed to z and v, and d and g to t and k respectively. The rule is that in liaison continuants become soft, and stops become hard.

Many more liaisons are made in careful reading than in ordinary speech. It is very difficult for foreigners to know when to make a liaison. The following rules are from Mr. Beuzemaker's French and German Journal, very slightly modified by M. Passy. They apply to colloquial French.

The liaison should be used before vowels:

1. Between articles and their nouns:—“Léz arbr.”
2. Between nouns and preceding adjectives:—“vöz anfan,” “se movèz ékolyé.” But when the adjective follows the noun, it is not used in ordinary speech:—“eun gou oribl,” in elevated style, “eun gout oribl.”
3. Between numerals and their nouns:—“diz om,” “vènt ardwaz.”
4. Between pronouns and verbs:—“i(l) vouz on doné.”
5. Between verbs and pronouns:—“partet i (l),” “dit él,” “prenéz an.”
6. Between adverbs and adjectives or verbs:—“trèz aktif,” “pluz okupé.”
7. Between prepositions and their complement:—“chéz él,” “sanz é(k)sкуz.”
8. Between the words, est, ël, ëls and a following vowel:—“il et isi,” “iz on peur.”

Observe that ël and ëls are sounded i before a consonant, and îl, îz, before a vowel.

Monosyllables are oftener tied than longer words:—“trèz ènportan,” but “asé,” or “aséz ènportan”; and that when the first word already ends with a consonant, the liaison is generally omitted:—“anvèr él.”

**ELISION.**

There are some few cases in which elision is recognised in the ordinary French spelling, le and de being written l’ and d’ before vowels, as in l’enfant, un verre d’eau. But elisions are far more frequent than the spelling would lead us to suppose.

The only sound which is elided is e, and this usually disap-
pears whenever it can be omitted without bringing too many consonants together. Examples of its disappearance in the middle of a word are: \textit{petit} (pti), \textit{second} (zgon), \textit{mesure} (mzu:r), \textit{de-main} (dmin). In an elevated style it is not so often omitted as in colloquial French.

As a general rule, three consonants cannot come together in French without \textit{e} intervening, but M. Passy observes that this rule has exceptions. He says: "When the third consonant is one of the following—\textit{I}, \textit{r}, \textit{w}, \textit{u}, \textit{y}, which may be called vowel-like consonants,—three consonants are quite natural: "Madam Blan,” "kat plansh,” “pom kuit.” In some cases where the \textit{first} consonant is one of these five, it is the same: “\textit{cunn ark-bout-an};” indeed, in this way \textit{four} consonants may be allowed: “sa marsh byèn.” Forms such as “\textit{opstiné},” “\textit{un bèl statu},” “\textit{un grand statu},” were originally artificial (popularly "\textit{ostiné}," “\textit{un bèl èstatu }"); but are now quite natural to educated people.

The use of \textit{e} to avoid awkward combinations of consonants is not limited to those words in which it is written. It may be heard, for instance, after \textit{arc} in the phrase \textit{l'arc de triomphe}, and after \textit{est} in \textit{l'est de la France}.

\textbf{How Stops are Combined.}

It is important to observe the different way in which the stops are combined in English and in French. We have noticed on p. 63 how in English, when a stop is followed by another stop, or by a liquid, as in "\textit{active, bacon} (aktiv, beykn’), the first consonant is implosive and not explosive, that is, it is heard only in the act of shutting. But if the French \textit{actif} (aktif) were pronounced in this way, a Frenchman would fail to hear the \textit{k}. In such cases there should be a slight explosion, with a little escape of breath between the two consonants.

\textbf{Variations of Words ending in Voiceless M, L, or R.}

We have seen already (pp. 121f., 124) that some French words end with voiceless \textit{m}, \textit{l}, or \textit{r}, when not followed by another word in the same breath-group. But these words have the provoking habit of going through a good many variations under different
circumstances. M. Passy writes to me that they are "une véritable scie." They are the words commonly spelt with the endings -le, -re, -me, preceded by a consonant, such as peuple, table, spectacle, souffle, propre, arbre, autre, tendre, livre, souffre, rhumatisme.

All such words have three different forms, and some have four, according to their position in the sentence. Speaking generally, the terminations of these words are:

1. 'l, 'r, 'm at the end of the breath-group.
2. l, r, m before a vowel.
3. le, re, me before a consonant, or else
4. l and r are altogether dropped before a consonant.

When English people are in doubt whether to use 3 or 4, it is safer to use 3, and pronounce le and re before a consonant.

The first set of endings hardly needs further illustration, as we meet with them whenever a word of this class is isolated, or at the end of a sentence, or of any breath-group. But in familiar conversation l and r are often dropped altogether, and we hear peup, kat, for peup'l, kat'r, and M. Passy says that in dogme, he pronounces a voiced m.

The rule for the second set appears to be invariable, final m, l and r being always voiced when followed by a vowel in the next word, as in "la Bibli antyèr," "mon pô:vr ami."

The perplexing point is to know what ending should be used when a consonant follows in the next word. The general rule is to have voiced m, l or r followed by the obscure vowel e, so as to prevent three or more consonants coming together, as in "rumatisme kronik," "sa propre lan:g," "table d ô:t," but there are many exceptions. In this position m is not liable to be dropped altogether by people who pronounce carefully, though pris, rumatis, etc., are often vulgarly used; but even those who pride themselves on speaking correctly often drop l, and still more frequently r, in familiar conversation, e.g. in "kat pérson," "not tab'l," "pôv garson !" "pour prand konjé." In compounds such as "mêt d ôtél," "eun kat plas," r is invariably dropped. There is also a third form in use before a consonant, voiceless m, l and r being sometimes used in this position.

M. Passy observes that some French people use syllabic l
at the end of a breath-group, or before a consonant, but he considers this abnormal. When we anglicize such an expression as *table d' hôte*, syllabic *I* is, of course, quite allowable, and it would be affectation to try to avoid it, but it ought not to be used in speaking French.
IX.

GERMAN ANALYSIS.

The sounds of German are easier to master than those of French, partly because they are more like English sounds, and partly because the spelling is more regular, and consequently a better guide to the pronunciation. And if French has already been acquired, some of those sounds which do not occur in English will have been learnt already.

STANDARD GERMAN.

The great differences in pronunciation between the natives of different parts of Germany must be obvious to every one. It has been usual for English people to accept the pronunciation of Hanover as the best German, but the Germans themselves are of a different opinion, and ridicule the Hanoverians for their provincialisms. But although provincialisms are to be met with in all parts of Germany, there is happily a pretty general consensus of opinion as to what is the best German. It is the language of the stage, that is the pronunciation of north Germany, free from provincialisms, which may be accepted as standard German, and this it is which all foreigners should try to acquire.

There are indeed some few points which may be regarded as open questions, and Prof. Vietor, whose pronunciation I have followed throughout, accordingly gives some alternative forms, shown in the foot-notes to the specimens of German. These forms are what I myself use, and they will be found easier for English pupils than those given in the text.
**German Consonants Illustrated.**

<table>
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<th>Symbols</th>
<th>Examples</th>
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<td><strong>P</strong></td>
<td>Paar (pahr), &quot;pair&quot;; Rappe (rape), &quot;black horse&quot;; ab ('ap), &quot;off.&quot;</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>Bahn (bahn), &quot;track,&quot; &quot;railway.&quot;</td>
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<tr>
<td><strong>T</strong></td>
<td>Tau, (tau), &quot;rope&quot;; fett (fet), &quot;fat&quot;; Thal (tahl), &quot;valley&quot;; Hand (hant), &quot;hand&quot;; Stadt (shtat), &quot;town.&quot;</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td>du (duh), &quot;thou.&quot;</td>
</tr>
<tr>
<td><strong>K</strong></td>
<td>Kahl (kahl), &quot;bald&quot;; dick (dik), &quot;thick&quot;; Achse ('akse), &quot;axle&quot;; Quelle (kvöle), &quot;well,&quot; &quot;spring&quot;; Cognac (konjak), &quot;cognac.&quot;</td>
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<tr>
<td><strong>G</strong></td>
<td>gut (guht), &quot;good&quot;; vergehen (färgëhen), &quot;pass away.&quot;</td>
</tr>
<tr>
<td><strong>M</strong></td>
<td>mir (mihr), &quot;to me&quot;; Lamm (lam), &quot;lamb.&quot;</td>
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<tr>
<td><strong>N</strong></td>
<td>nie (nih), &quot;never&quot;; Mann (man), &quot;man.&quot;</td>
</tr>
<tr>
<td><strong>NG</strong></td>
<td>singen (zingen), &quot;sing&quot;; lang (lang), &quot;long; Dank (dangk), &quot;thanks.&quot;</td>
</tr>
<tr>
<td><strong>L</strong></td>
<td>lahm (lahm), &quot;lame&quot;; voll (fol), &quot;full.&quot;</td>
</tr>
<tr>
<td><strong>R</strong></td>
<td>rauh (rau), &quot;rough&quot;; Narr (nar), &quot;fool.&quot;</td>
</tr>
<tr>
<td><strong>W</strong></td>
<td>schwer (shwehr), &quot;heavy&quot;; quer (kwehr), &quot;crosswise.&quot;</td>
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<tr>
<td><strong>F</strong></td>
<td>Fall (fal), &quot;fall&quot;; Schiff (shif), &quot;ship&quot;; viel (fihl), &quot;much.&quot;</td>
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<td><strong>V</strong></td>
<td>wohl (vohl), &quot;well&quot;; Qual (kvahl), &quot;torture.&quot;</td>
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<tr>
<td><strong>S</strong></td>
<td>List (list), &quot;stratagem&quot;; Kasse (kase), &quot;cash&quot;; Fuss (fuhs), &quot;foot.&quot;</td>
</tr>
</tbody>
</table>

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*Note: W (not = Eng. w) used by some Germans instead of v in w, u*
Six New Consonants.

Most of the German consonants are identical with, or very similar to, those used in English, but there are six new consonants, namely: (*), r², w, ș, ch, q. We shall see, however, that of these, three are really superfluous, so that English
students need only learn to pronounce the three following:—
(‘), ß, ch.

The Glottal Stop, for which we use the symbol (‘), is
formed by bringing the vocal chords together, so as to close
the glottis, and then suddenly opening them with an explosion,
as is done in coughing or clearing the throat. It is not a sound
difficult to produce, but as it is not ordinarily written, Germans
and others who have not studied phonetics, generally fail to
observe it. A German master told me that when he repeated
the vowels to classes of English children, they always laughed,
and he was puzzled by this until it was pointed out to him that
in so doing he sounded an emphatic glottal stop before each
vowel, producing an effect very strange to English ears.

Students must be very careful not to forget to pronounce this
consonant. It occurs before all initial vowels, as well as in the
second part of compounds like überall, abirren. But in com-
pounds which are no longer felt to be such, like allein, daraus,
heraus, hinaus, it is omitted, as also in phrases where little
words are closely connected with the preceding word, and con-
sequently unaccented, e.g. in "will ich," "hat er," "muss es."

R². This guttural r, formed with the back of the tongue and
the uvula, is the same as the r generally used in Paris, and
has been discussed on p. 123. Many Germans have substituted
it for the r formed with the point of the tongue, and the use
of it is spreading in Germany; but it is not as yet heard in
the best German, and there are some Germans who omit final
r altogether, substituting for it some sort of vowel sound.
This also is a practice to be avoided.

The Simple Lip Continuant W. This again is a sound
which it is not necessary to use in German, as it is a substitute
for v, and though frequent, is by no means universal amongst
careful speakers. It is heard in the combinations written schw,
qu, and zw, e.g. in schuer, quer, and zweî, and pronounced either
(shw, kw, tsw) or (shv, kv, tsv). It is not a difficult sound to
pronounce, being formed by simply bringing the lips together,
without rounding them or raising the back of the tongue, as is
done in pronouncing English w. It differs also from English
w in being very often voiceless.
The reason for drawing attention to this sound is that it may easily be mistaken for English \textit{w}, which ought never to be substituted for it. German \textit{Quell} must be distinguished from English \textit{quell}. It is best to pronounce \textit{v} (1) wherever \textit{w} is written, and (2) where \textit{u} is found in the combination \textit{qu}.

The corresponding voiced sound is used in South Germany, \textit{e.g.} in the word \textit{Wesen}.

\textbf{The Palatal Continuant \textit{C}}, commonly called the \textit{ich} sound, is quite distinct from the back continuant \textit{ch}, called the \textit{ach} sound. It is sometimes heard in English \textit{hue}, and we have met with it in French \textit{pied}, where the sign used for it was '\textit{y}' (see p. 125). In some combinations it is difficult to pronounce, especially after \textit{r}, as in the words \textit{durch} and \textit{Furct}. \textit{C} always occurs after a front vowel or a consonant, except in a few foreign words, such as \textit{Charon}.

There are some instances in which it may be questioned whether \textit{c} or \textit{k} should be used, namely, those in which \textit{g} final is written after a front vowel or a consonant. But Prof. Victor says that two-thirds of German speakers use \textit{c} in such cases, and that in the termination \textit{-ig}, as in \textit{König}, the \textit{c} sound is almost universal.

Except the termination \textit{-ig}, the case is quite analogous to that of medial \textit{g}; that is to say, either \textit{c} or \textit{k} may be used. But \textit{ik} for \textit{-ig} final is quite a provincialism.

\textbf{The Back Continuant \textit{CH}.} This consonant, the so-called \textit{ach} sound, may be heard in the Scotch \textit{loch}. Like \textit{uw}, it is formed with the back of the tongue approaching the soft palate. It occurs only after back vowels.

\textbf{The Voiced Back Continuant \textit{Q}.} This differs from the last sound only in being voiced. It is somewhat difficult to pronounce, but it is always allowable to use \textit{g} in its place. It occurs only after back vowels, and is always medial, as in \textit{Wagen}, \textit{Bogen}.

\textbf{Familiar Consonants.}

A few points concerning these demand our attention, for some of them differ in formation or in use from our English consonants.

\textbf{The Point Consonants} \textit{T, D, N, L, SH, R} are some-
what different from the corresponding sounds in English. German \( t, d, n, l \) are formed with the point of the tongue only, whilst in English \( t, d, n \) the blade, or part immediately behind the point, seems to be raised also; and in forming English \( l \) the back of the tongue is raised as well as the point. So students must endeavour to use the point only in forming all these consonants.

German \( sh \) is formed, Prof. Vietor says, by a broad stream of breath passing between the teeth, whilst the lips are somewhat protruded; but in English \( sh \) the lips are not protruded, and the blade of the tongue is made to approach the hard palate, leaving a central channel for the breath.

It is usual in Hanover, and in some other parts of Germany, to substitute \( s \) for \( sh \) in words beginning with the written symbols \( sp \) and \( st \), such as \( sprechen, stehen \); but this is a mistaken attempt to follow the spelling, and ought not to be imitated.

\( R \) in German is more distinctly trilled than in English, and in the best German it does not lengthen, or modify in any way, the vowels which precede it. It is difficult for English people to pronounce it when final or followed by a consonant; and the worst mistakes of English students of German are generally due to their habits of omitting it, and allowing it to modify preceding vowels in their own language (see pp. 57 f.).

\( H \) is always pronounced. Illiterate speakers do not drop it as they do in England.

**Final Consonants are hard.** The only exceptions to this rule are the liquids \( m, n, ng, l, r \); for though many words are spelt with final \( b, d, g, v \), the sounds heard in such cases are \( p, t, ç \) or \( ch \), and \( f \), as in \( ab, Hand, Sieg, Berg, Tag, zog, Motiv. \)

**Final Consonants are Short.** It is very necessary to draw the pupils' attention to this fact; for in English, after short vowels, final consonants are lengthened, and to do the same in German would be a bad mistake. It is particularly important to avoid lengthening final liquids. Pronounce the final consonants in such words as \( Lamm, Mann, lang, Narr, voll \) as abruptly as possible.
German Vowels Illustrated.

Symbols. | Examples.
---|---
ah a, aa, ah | da (dah), "there"; Aal (‘ahl), "eel"; nah (nah), "near."
äh ä, äh | säen (zähen), "sow"; mühen (mühen), "mow."
eh e, ee, eh | schwer (shvehr), "heavy," "difficult"; Beet (beht), "flower-bed"; Reh (reh), "roe."
ih i, ie, ih, ieh | mir (mïr), "to me"; sie (zïh), "she"; ihn (ihn), "him"; Vick (fiïh), "cattle."
oh o, oo, oh | so (zoh), "so"; Boot (boht), boat; roh (roh), "raw," "rude."
uh u, uh | du (dëh), "thou"; Kuh (kuh), "cow."
öh ö, öh | schön (shöhn), "beautiful"; Hohle (höhle), "cave."
üß û, ûh | für (fïhr), "for"; kühn (kïhn), "bold."
a a | ab (‘ap), "off."
e e | Gebote (gebohtë), "commandments."
ä e, ä | fest (fïst), "fast," "firm"; Hände (hïnde), "hands."
i i, ie | mit (mit), "with"; vierzehn (fïrtsën), "fourteen."
o o | ob (‘op), "if," "whether."
ö ë | Kunst (kunst), "art."
öö ëë | Gespött (geshopöt), "mockery."
üß û û | Hütte (hütë), "hut."
ai ei, ai | Ei (‘ai), "egg"; Mai (maï), "may."
au au | Au (‘au), "mead," "meadow."
oi eu, äü | Heu (hoï), "hay"; glüübig (gloibïg), "believing."

The above list does not include symbols occurring only in loan-words. It should be observed, however, that in French loan-words we meet with four nasal vowels, an, èn, on, eun, the French symbols being retained in every case. Exx. — an in Chance (shanse), "chance"; Trente-et-un (tran-teh eun). èn, "Bassin (basën), "basin"; train (trèn), "baggage" (of an army); plein (plën), "full."
on in Ballon (balon), "balloon."

eun,, Trente-et-un (trant-eh-eun), parfum (parfeun), "per-
fume."

GERMAN VOWELS DESCRIBED.

The German vowel scheme shown on p. xii. should be examined, and compared with the English and French schemes preceding it. We shall find that in some respects the German vowels are like the French, and that in others they resemble our own; so that, to those who know the sounds of English and French, the mastery of the German vowels will prove to be a matter of small difficulty. Several of the English habits of speech which mislead students of French must be guarded against in German also; therefore some of the warnings given in the chapters on French must be repeated here.

LONG AND SHORT VOWELS.

An inspection of the German scheme of vowels on p. xii. will show at once that here, as in English, the long and short vowels are distinct from one another, there being only two instances in which the corresponding long and short vowels are identical in sound. And the difference in each pair of corresponding long and short vowels is the same that we have noticed in English; that is, the short vowel is formed with a relaxed and widened tongue, so that it is called wide, and it is also decidedly more open than the corresponding long vowel.

The correspondence of the long and short vowels may be shown thus:—

<table>
<thead>
<tr>
<th>Long and Narrow</th>
<th>Short, Wide, and more Open</th>
</tr>
</thead>
<tbody>
<tr>
<td>eh as in geh.</td>
<td>ä as in Hände.</td>
</tr>
<tr>
<td>ih ,, ihm.</td>
<td>i ,, Sinn.</td>
</tr>
<tr>
<td>oh ,, Sohn.</td>
<td>o ,, Sonne.</td>
</tr>
<tr>
<td>uh ,, Kuh.</td>
<td>u ,, dumm.</td>
</tr>
<tr>
<td>öh ,, Söhne.</td>
<td>ö ,, können.</td>
</tr>
<tr>
<td>üh ,, kühn.</td>
<td>ü ,, dünn.</td>
</tr>
</tbody>
</table>

Long. Short and identical in sound.

ah as in lahnm.  a as in Lamm.

äh ,, mähen.    ä ,, Männer.
The short vowel ā appears twice in the above pairs of vowels, because, whilst it is identical in sound with the long āh, it bears the same relation to eh as the other short vowels do to the long ones most resembling them.

There is no long vowel corresponding with the short e in Gabe. This short vowel is always unaccented.

But whilst, in the distinction between long and short vowels, German is like English and unlike French, there are two points in which the vowels correspond with the French and differ from our own. For first, we have a series of front-round vowels, like the French in peur, peu, pu; and secondly, the German vowels do not, like the English, tend to become diphthongs.

**Open Vowels.**

The Open Vowels ah, a, as in lähm, Lamm. There is no difficulty in pronouncing the long vowel ah, as it is identical with English aa in father. But a in Lamm, Mann, etc., must on no account be made like English a in lamb, man, for the sounds are quite different. It is however an easier vowel than French a in patte, because it is precisely like English aa in father, only shorter, whilst the French a is, as we have seen, intermediate between aa in father and æ in fat.

When German a is unaccented, great care is needed to avoid altering the vowel and making it like English a in villa, servant, etc. It must be pronounced quite clearly, as in Niemand (nihmant), “nobody.”

**Front Vowels.**

The Front Vowels, äh, ä, eh. The easiest of these for English students is the short ä, in Fest, Hunde, which is the same as our e in pet. The sound must not be altered before r, as English people are apt to do, making German Herr like English her.

German äh, as in säen, mühen, corresponds with French è, though the French sound is more open, and German eh, as in geh, with French é. Here, as in French, our difficulty arises from the English tendency to turn long vowels into diphthongs. We
can obtain a sound sufficiently near to the open äh by omitting the final sound of English bear, and the close eh, by omitting the i sound at the end of obey. German Reh is not = English ray.

The close German eh in sehr schwer, will be found "sehr schwer," i.e. very difficult, because r follows, and this combination is contrary to our English habits.

The Close Front Vowels ih, i. The short German i in Sinn, being = English i in pit, will be found very easy, except in the position where all German vowels are more or less difficult, i.e. before r, as in Hirt; and the difference between the long German ih in ihn and English iy in feet, is not very great. It is that English iy begins with a more open sound and gradually becomes closer, whilst German ih is equally close throughout.

Observe that though German ih is shortened in unaccented open syllables, its quality is not altered. So direkt differs from English direct, the i being pronounced like our short unaccented iy in the first syllable of eternal.

The symbol ie for short i, as in vierzehn, is very rarely used.

The Back-round Vowels oh, o, as in Sohn, Sonne. Both of these require attention. The long oh must not close with a sound of u, like English ow in bowl, but must be kept unchanged to the end, and it is not quite like the first part of our English ow, but apparently identical with French ô in drôle. See p. 129.

The short o is very decidedly more close than English o in pot; it is nearer to French o in homme, but a little closer than the French o, and it has not, like French o, a leaning towards the front-round eu in peur, but is clearer, and more distinctly a back vowel.

Both oh and o must be clearly pronounced before r, e.g. in Rohr, fort. The long oh is peculiarly difficult in this position. How distressed my excellent German mistress was, to be sure, at the ineffectual attempts of her pupils to pronounce her name, Frau Flohr! The pronunciations were many and various, but it was most frequently pronounced like English flaw.
The symbol oo for long oh is very rare.

**The Close Back-round Vowels uh, u, as in Kuh, dumm.** These are not difficult, the short u being the same as English u in put, and the long uh like English uw in pool. But the long German uh is close and unaltered throughout, whilst English uw begins with a more open sound and is gradually closed.

**Front-round Vowels.**

**The Front-round Vowels öh, ö, as in Sühne, können.** These have no equivalent in English, being quite distinct from English oe in burn, which comes nearest to them in sound. The long öh is the same as French eũ in peu, except in the matter of length, for French eũ may be short, as indeed it is in peu.

The short ö is more like French eu in peur, but it is somewhat closer, and is always short, whilst French eu may be long, as it is in peur.

The symbol ë for öh is rare.

**The Close Front-round Vowels üh, ü, as in kühn, dünn.** These also are missing in English, but üh is = French u in pu, except that it is always long, whilst French u may be short, and is so in the word pu.

The short ü is decidedly more open than the long üh, but this will not be difficult for English students, as we are accustomed to make our short vowels more open than the corresponding long ones.

**Unaccented Vowels.**

**Un accented e.** This mixed vowel is the natural vowel of German, that is to say, the vowel uttered by Germans when they simply emit the voice without any attempt to modify it. It is not identical either with the English natural vowel, unaccented a in villa, nor the French natural vowel e in le, but it approaches very nearly to our unaccented a. According to Dr. Sweet, the difference is that German unaccented e is narrow, whilst English a is wide. It appears to me that the German natural vowel is also somewhat closer than the English, as is generally the case with the narrow vowels when compared with
the corresponding wide ones. It differs from French e in lc in not being rounded.

Pronounce German unaccented e somewhat like a, in villa, or e in silver, not like y in silly; and take care not to add r when a vowel follows in the next word. English people are apt to do this, just as they often say in English, "dhi aidiar av it," but this is a very bad fault.

**Other Unaccented Vowels.** The other German vowels are not liable to change their sound when unaccented; and as English unaccented vowels are usually reduced to the obscure sound of a in villa, special pains must be taken to pronounce them clearly in German.

Attend particularly to unaccented a, o and u, and do not make the last syllables of Anna, Jacob, Doktor, Fokus like those of English Anna, Jacob, doctor, focus.

**Diphthongs.**

There are in German three diphthongs, in all of which the stress is upon the first element. They are as follows:—

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>ai</td>
<td>ei, ai  Ei, &quot;egg&quot;; Mai, &quot;May.&quot;</td>
</tr>
<tr>
<td>au</td>
<td>au       Au, &quot;meadow.&quot;</td>
</tr>
<tr>
<td>oi</td>
<td>eu, äu  Heu, &quot;hay&quot;; gläubig (gloibig), &quot;believing.&quot;</td>
</tr>
</tbody>
</table>

These diphthongs are almost the same as the English ai, au, oi, in time, laud, noise. The points of difference to be observed are:

1. In ai and au the first element is clearer. Make it like a in German Mann.
2. In oi the first element is closer, just as German o in Sonne is much closer than English o in pot. And the first element is never lengthened as it sometimes is in English, e.g. in oil.

**Nasal Vowels.**

These are identical with the French nasal vowels, see pp. 130f., and occur only in French loan-words. We can use the italic symbols an, èn, on, eun to represent them.
Germans are careful to distinguish between *an* and *on*, whilst most English people pronounce them both alike, as *on*.

The nasal vowels are always long in German. In French they may be long or short.

In North Germany the nasal vowels are often omitted, and *ong* or *ang* may be heard instead of the French nasal *on* or *an*. But this is not worthy of imitation.
GERMAN SYNTHESIS.

VOWELS FOLLOWED BY R.

As already observed, all the German vowels are difficult to English students when they come before r, especially the long eh and oh, as in schwer, Ohr. Care must be taken not to alter the sound in any way, as we are apt to do in English, where we allow the preceding vowel to become a diphthong, as in pare, peer, pore, poor (cp. pale, peel, pole, pool), or to become a mixed, instead of a clear front or back, vowel, as in fern, fir, fur, word (cp. fell, fill, full, folly).

It will be found useful to practise all the vowels in succession, by pronouncing aloud the examples given below. The r must be distinctly trilled in every case.

<table>
<thead>
<tr>
<th>ah</th>
<th>пар</th>
<th>eh</th>
<th>Pferd</th>
<th>öh</th>
<th>hören</th>
<th>i</th>
<th>irren</th>
</tr>
</thead>
<tbody>
<tr>
<td>äh</td>
<td>Bär</td>
<td>ih</td>
<td>mir</td>
<td>üh</td>
<td>für</td>
<td>o</td>
<td>fort</td>
</tr>
<tr>
<td>äh</td>
<td>Bär</td>
<td>dir</td>
<td></td>
<td>spüren</td>
<td>u</td>
<td>Urteil</td>
<td></td>
</tr>
<tr>
<td>äh</td>
<td>Ahre</td>
<td>ihr</td>
<td></td>
<td>a hart</td>
<td>&quot;</td>
<td>durch</td>
<td></td>
</tr>
<tr>
<td>äh</td>
<td>Ehre</td>
<td>oh</td>
<td>Ohr</td>
<td>warten</td>
<td>&quot;</td>
<td>Furcht</td>
<td></td>
</tr>
<tr>
<td>äh</td>
<td>Erde</td>
<td>Moor</td>
<td></td>
<td>ä Herr</td>
<td>ö</td>
<td>Mörder</td>
<td></td>
</tr>
<tr>
<td>äh</td>
<td>erst</td>
<td>uh</td>
<td>Uhr</td>
<td>Herz</td>
<td>ü</td>
<td>Bürde</td>
<td></td>
</tr>
<tr>
<td>äh</td>
<td>werden</td>
<td>nur</td>
<td></td>
<td>i Hirt</td>
<td>e</td>
<td>Mutter</td>
<td></td>
</tr>
</tbody>
</table>

Diphthongs and Triphthongs followed by R. We have observed how, in English, diphthongs followed by r are converted into triphthongs, e.g. in ire, our, employer (aia(r), au(r), imploia(r), pp. v., 5, 9. In German also we observe the same triphthongs occurring before final r, e.g. Eier (aier), "eggs," Schleier (shlaier), "veil," sauer (zauer), "sour," Trauer (trauer), "mourning," Feuer (foier), "fire," teuer (toier), "dear."
But in such cases the third element of the diphthong is always written as e.

We find however that when derivative or inflectional endings are added to words ending in auer or oier, the e disappears, and the r follows immediately after the diphthong, as in saures, "sour" (neut.), traurig, "mournful," feurig, "fiery," teures, "dear" (neut.). Cp. also eirund (airunt), "oval." When this is the case, be careful to pass at once from the diphthong to the trilled r.

**QUANTITY.**

In German, as in English, the difference between long and short vowels is generally clearly marked, though long vowels are sometimes reduced to half-long. But in some respects the rules for quantity differ from ours, so that they need to be studied. The rules for the length of the vowels are as follows:

1. Vowels are long at the end of words, whether they are accented or not. Exx.: da, Emma, Athene, (atéhneh), Salomo, Kakadu, the only exceptions being the final vowel e, and the words na, da, ja (interjections).

2. They are long (1) before a single consonant, i.e. before one which is written as single in the ordinary spelling, for when a double symbol follows, as in dünn, fett, Wolle, the vowel is short, or (2) before a combination which can begin a syllable. Exx.: ihn, für, schwer, Mitra. Observe that in such cases the syllables become open if a vowel follows, as in ih-nen, sche-re.

3. They are seldom long before combinations of consonants which cannot begin a syllable. In this case they remain closed when another syllable is added. Exx. of long vowels before such combinations are—Mond, Magd, zart, Krebs, Pferd.

4. In compound words, vowels which have a secondary accent are not shortened in consequence. Exx.: Vorliebe, ausgeben, Abart, Abzug.

5. In unaccented open syllables, long vowels become half-long or even short, as ih in Militäär and eh in Sekretäär.

In German spelling the short vowels are often indicated by doubling the consonant which follows, as in satt, füllen, and the long ones by adding h, or doubling the vowel, or by some other device, as in Mehl, fühlen, Saat, dieser.
**Mistakes to be avoided.** It may be useful to guard against those mistakes in the quantity of the vowels to which English people are especially liable.

1. Do not make the long vowels half-long, when a hard consonant follows, because this is the rule in English. German vowels in such a case retain their full length. The vowels and diphthongs are half-long in English fail, graced, note, goose, ice, out, but fully long in German fehl, gehst, Not, Gruss, Eis, laut.

2. In compound words be careful to make the vowel with the secondary accent long. See exx. above.

3. Make even unaccented syllables long if they happen to be final. See exx. above.

4. Do not lengthen a short vowel because r follows, though it is difficult for English people to avoid this, when the r is followed by another consonant, or final, as in warten, Bart, zart, hart, Hirt, Herr, Herz, Erbe, Urne.

5. When a long vowel is shortened to half-long, because it is not accented, do not on that account alter its quality and make it more open. The i in Militär should be pronounced like English iy in eternal (iytoenal) and e in Sekretär nearly like English ey in chaotic (key6tik), but without the slight sound of y heard in English.

**Length of Consonants.** The consonants in German are never lengthened, except in compound words, such as mitteilen, Packkorb, Tauffeier, Still-leben, and even in such cases they are commonly short in conversational German.

English people must guard against lengthening the consonants after short vowels, as we habitually do in English. They should practise them in this position, pronouncing them as quickly and sharply as possible, e.g. in Sinn, Mann, Lamm, contrasted with English thin, man, lamb.

**Accent.**

The accentuation of German words and sentences is almost identical with the accentuation of English, and does not present much difficulty. The principal rules are as follows:

1. The stem syllable, being the most significant, bears the principal accent. This rule is almost universal in words not
borrowed from foreign languages. The chief exceptions are that the particles, in some compound words, take the principal accent; exx.: Antwort, unwohl, Ursache, ausgehen, in each of which the first syllable is accented.

2. The weaker syllables all have a slight stress, unless they have the vowel e. English pupils should note this, and pronounce the unaccented vowels clearly, not making them obscure, as we are apt to do in English.

3. In German, as in English, the accent may be shifted when two words are contrasted, as in "sérgéhen, nicht vérgéhen."

The rules for accenting sentences are the same as in English, but these deviations should be noted:

a. A great number of words receive the accent. Compare "das Búchvélches er mir gab" and "the book which he gave me," where the German has three accents and the English only two.

b. Verbal forms following the object must not be strongly accented in such clauses as the following: "einen Brief schreiben," "einen Brief geschrieben haben," "wenn ich einen Brief schreibe."

As in English, the accent may be shifted so as to emphasize any word in the sentence to which the speaker wishes to draw special attention. In "Gib mir das Buch her," the stress might therefore be laid at pleasure (a) upon gib and Buch, which would be the regular accentuation, or (b) on das, or (c) on her.

Some words, when unaccented, have weak forms, but the cases are not nearly so numerous as in English. Exx. er, 'ér, 'ár, 'er, er; der, dér, dár, der. And in conversation er is sometimes weakened to "r" (syllabic), and der in like manner to "dr" with syllabic "r."

INTONATION.

Little need be said concerning intonation in German, for it follows the same laws as in English. The chief point of difference seems to be one which is very noticeable in the exclamation so! It is amusing to English people to observe the variety of feelings which can be expressed in German by this one little monosyllable, by varying its intonation, and as it were singing a little tune upon it. Prof. Vietor observes that when
monosyllables such as *ja*, *so*, *wie*, are used to represent a whole sentence, all the intonation of that sentence may be given in a single syllable.

**Syllable Division.**

Germans divide their syllables in the same way as the English, as far as speech is concerned, but when a consonant belongs equally to the syllables before and after, as in *leidend*, and yet an artificial division must be made, they divide thus:—*lei-dend*, whilst in similar cases we divide as follows:—*lead-ing*. 
XI.

SYMBOLIZATION OF GERMAN SOUNDS.

Symbols used for the Consonants.

The use of some of the consonant symbols has been shown already (pp. 144f.), but a few more explanations are needed: (1) to account for some variety in the symbols used for the same sounds; (2) to help students to determine what sound is expressed by a doubtful symbol; and (3) to guard against some common mistakes.

Doubled Letters, and the combinations ck, tz, serve to indicate that the preceding vowel is short, as in fett, Lamm, Mann, voll, Narr, Schiff, dick, Satz.

The distinction between the doubled letter ss (jj) and the symbol fs (fi), which is not reckoned as a double letter, is not usually shown when German is printed in Roman characters, ss being used for both. We find long vowels before fs when that symbol is retained in the inflected forms of the word, e.g. in Fußs, pl. Fußse. But as fs is regularly substituted for ss at the end of words, we meet with fs after short vowels also, e.g. in Nufs, "a nut." In these cases the inflected forms of the word are written with ss, thus:—pl. Nüsse.

B, D, G, used for hard Sounds. We have already observed that at the end of a word these are used for p, t and q or ch. Note that g = q after a front vowel or a consonant, as in Sieg, Berg, and ch after a back vowel, as in Tag, zog.

These letters are also reckoned final and pronounced as hard sounds whenever they are not initial, and are followed by a liquid not belonging to the stem, or by any other consonant.

So b is pronounced p in liebt, "loves," üblich, "customary," d stands for t in handlich, "handy," and g for q in regsam, "active," and for ch in Wagnis, "perilous enterprise."
Symbolization of German Sounds.

But in übler, "worse," as the 1 belongs to the stem, b is not pronounced p, but b.

The rest of the doubtful symbols, arranged alphabetically, are:

1. =ts before front vowels, as in Officier.
2. =k in other cases, as in Cognac.

CC.

1. =kts before front vowels, as in Accent ('aktsént), "accent."
2. =k before back vowels, as in Accord, "accord."

CH.

1. =c after front vowels and consonants, as in ich, "I," solch, "such," and always in the ending chen, as in Mamachen, "dear mamma."

Also initial in Chemie, "chemistry," China, "China," and some other foreign words.
2. =ch after back vowels, as in ach.
3. =k when followed by radical s, as in Fuchs, "fox," sechs, "six," etc.

Also in Chor, "choir," Chronik, "chronicle" and a few other foreign words.

1. =g, initial, and when beginning the primarily accented syllable in foreign words, as in gut, "good," regieren, "reign."
2. =j, medial, after front vowels and consonants, as in Siege, "victories," Berge, "mountains," regnen, "rain."
3. =q, medial after back vowels, as in Tage, "days," zogen, "drew."
4. =zh initial and medial in some loan words, as in arrangieren, "arrange," Genie, "genius," "ingenuity."
5. =c final after front vowels and consonants, as in Sieg, Berg, regsam.
6. =ch final, after back vowels, as in Tag, zog, Wagnis.
Symbols used for the Consonants.

H.

Pronounced h, or used as part of a digraph such as ah, eh, sh, th, or of the trigraph sch.

I.

Stands for j in unaccented syllables in such words as Familie (famihlje), Spanien (shpahnjen).

J.

1. = j as in ja.
2. = zh in some loan words, e.g. Jalousie, Journal (zhurnahl).

N.

1. = n as in nic, an.
2. = ng before k, as in sinken, Dank.
3. In French loan words in an, on, etc., to show that the preceding vowel is nasal.
   See also under ng.

NG.

Pronounced as a single sound, ng, as in singen, lang.

S.

1. = z, initial before vowels, and medial, as in so, Rose, winsle.
2. = s, initial before consonants, and final, as in Skizze, Hals, ist.
3. = sh, initial in the combinations sp and st, and so also when preceded by German prefixes, as in sprechen, stehen, besprechen, verstehen.

T.

1. = t, as in Tau, warten, mit.
2. = ts in words originally Latin, before unaccented i followed by an accented vowel, as in Nation, Patient.

TH.

Always pronounced t. In German words it occurs by transposition to show that the vowel next to it is long, as in Thal for "Tahl," cp. Zahl.
Symbolization of German Sounds.

V.

After q pronounced v, or by many persons as a simple lip continuant, see pp. 146f.

Symbols used for the Vowels.

The symbols commonly used to represent the German vowels are shown on p. 149. It will be seen there that the symbols a, ä, e, i, o, u, ö, ü, ie, may be used to represent long or short vowels, and that e has three values, namely long eh in schwer, short ä in fest, and unaccented e in Gebote.

I propose to give here only the general rules for determining the value of these symbols. A full statement of the rules and exceptions will be found in Vietor’s Germ. Pronunciation.

The symbols a, ä, e, i, o, u, ö, ü are used to represent long vowels when they occur (1) in open syllables, that is, when they are not followed by a consonant in the same syllable, and (2) when, in a final syllable, they are followed by one consonant only. In other cases they are short. Exx.:—

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>laden (ah)</td>
</tr>
<tr>
<td>ä</td>
<td>säen (äh)</td>
</tr>
<tr>
<td>e</td>
<td>Rede (eh)</td>
</tr>
<tr>
<td>i</td>
<td>Igel (ih)</td>
</tr>
<tr>
<td>o</td>
<td>Rose (oh)</td>
</tr>
<tr>
<td>u</td>
<td>rufen (uh)</td>
</tr>
<tr>
<td>ö</td>
<td>öde (öh)</td>
</tr>
<tr>
<td>ü</td>
<td>müde (üh)</td>
</tr>
</tbody>
</table>


E has the same sound in der, dem, den, des, es, when they are unaccented.

Ie stands for short i in vielleicht, Viertel, vierzehn, vierzig, In other cases it represents long ih, as in sic, Liebe.
PART II.

READING LESSONS
AND
EXERCISES.
A PHONETIC READING BOOK
(ENGLISH, FRENCH AND GERMAN)

WITH

Exercises

BY

LAURA SOAMES

London
SWAN SONNENSCHEIN & CO.
PATERNOSTER SQUARE
1891
SPELING LESNZ.

I.

Nine Consonants with e, i, o, u.

et  it  on  pot  kid  gud  big  men
eb  in  pet  put  kod  nuk  bog  king
eg  od  pit  bed  kud  kuk  Tom  gong

II.

Consonants to dh.

il  rok  wet  fil  pith  thik
if  ruk  thin  ful  widh  lok
ov  when  dhen  bul  fit  luk
rek  wen  dhem  def  fut  pul
rik  whet  fel  giv  wud  wul

III.

Remaining Consonants.

iz  woz  shud  yel  chik  ech  rich
dhis  wash  shuk  hiz  huk  ej  hej
pus  dish  yes  his  Jon  which  loj
sez  push  yet  chin  Jim  wich  push

IV.

Remaining Short Accented Vowels—œ, æ.

Script Forms œ  æ

œp  æz  käp  ræg  dœv  ræsh  Mæj
æs  æsh  käp  thoem  hæv  push  göesh
æt  bæk  bœd  dhaen  dhœs  møch  bush
æd  bæk  bœd  sœng  pus  møch  dœl
æm  buk  rœg  sœng  rœsh  jœj  pul
V.

Unaccented Vowels—*a*, and ending *ar*.

<table>
<thead>
<tr>
<th>amid</th>
<th>abæsh</th>
<th>vila</th>
<th>dolar</th>
<th>kælar</th>
</tr>
</thead>
<tbody>
<tr>
<td>abæk</td>
<td>atæch</td>
<td>Bela</td>
<td>milar</td>
<td>mænar</td>
</tr>
<tr>
<td>atæk</td>
<td>amæs</td>
<td>Æna</td>
<td>roédar</td>
<td>møetar</td>
</tr>
<tr>
<td>amœng</td>
<td>amis</td>
<td>Hæna</td>
<td>gœnar</td>
<td>mœðhar</td>
</tr>
<tr>
<td>abœv</td>
<td>ahed</td>
<td>kolar</td>
<td>fular</td>
<td>sømar</td>
</tr>
</tbody>
</table>

VI.

Weak Words. Unaccented *i* and *o*.

<table>
<thead>
<tr>
<th>a</th>
<th>dhæt</th>
<th>dhi orinj</th>
<th>pri-ténd</th>
</tr>
</thead>
<tbody>
<tr>
<td>an</td>
<td>tu (to)</td>
<td>dha nœts</td>
<td>si-lékt</td>
</tr>
<tr>
<td>and</td>
<td>tuw (two, too)</td>
<td>poëti</td>
<td>pro’tékt</td>
</tr>
<tr>
<td>dhi</td>
<td>a mæn</td>
<td>foli</td>
<td>windo'</td>
</tr>
<tr>
<td>dha</td>
<td>an oks</td>
<td>fuli</td>
<td>folo'</td>
</tr>
<tr>
<td>dhat</td>
<td>pen and ingk</td>
<td>ri-zist</td>
<td>folo'ing</td>
</tr>
</tbody>
</table>

VII.

Long Vowels—*aa, ey, iy, ô, ow, uw*.

<table>
<thead>
<tr>
<th>paam</th>
<th>dhey</th>
<th>hiy</th>
<th>pôz</th>
<th>now</th>
<th>huw</th>
</tr>
</thead>
<tbody>
<tr>
<td>kaam</td>
<td>o'bew</td>
<td>miy</td>
<td>pôt</td>
<td>gow</td>
<td>duw</td>
</tr>
<tr>
<td>baan</td>
<td>peyl</td>
<td>siy</td>
<td>lô</td>
<td>sow</td>
<td>shuw</td>
</tr>
<tr>
<td>kaat</td>
<td>peys</td>
<td>fiyl</td>
<td>drô</td>
<td>bowl</td>
<td>ruwd</td>
</tr>
<tr>
<td>aar</td>
<td>eyt</td>
<td>piys</td>
<td>för</td>
<td>bowt</td>
<td>ruwl</td>
</tr>
<tr>
<td>faar</td>
<td>geyt</td>
<td>mashiyn nôr</td>
<td>kowt</td>
<td>buwt</td>
<td></td>
</tr>
</tbody>
</table>

VIII.

Long Vowels—*oe, ê*.

<table>
<thead>
<tr>
<th>boon</th>
<th>fêri</th>
<th>faadhar</th>
<th>rip’êring</th>
<th>rik’ôs</th>
</tr>
</thead>
<tbody>
<tr>
<td>teen</td>
<td>hëri</td>
<td>maatar</td>
<td>disp’êring</td>
<td>pôshan</td>
</tr>
<tr>
<td>doet</td>
<td>Mëri</td>
<td>rigáad</td>
<td>deyzi</td>
<td>mowing</td>
</tr>
<tr>
<td>hoet</td>
<td>dëring</td>
<td>bazaar</td>
<td>steyshan</td>
<td>mowshan</td>
</tr>
<tr>
<td>woed</td>
<td>wëring</td>
<td>ritòen</td>
<td>piysful</td>
<td>ruwlar</td>
</tr>
<tr>
<td>Poeshan</td>
<td>tèring</td>
<td>dizöev</td>
<td>disiûv</td>
<td>truworthful</td>
</tr>
</tbody>
</table>
### IX.

**Diphthongs—ai, au, oi, yu.**

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Word</th>
<th>Pronunciation</th>
<th>Word</th>
<th>Pronunciation</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>baid</td>
<td>praing</td>
<td>hau</td>
<td>join</td>
<td>joiing</td>
<td>nyu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bait</td>
<td>flaiing</td>
<td>nau</td>
<td>chois</td>
<td>cloing</td>
<td>fyu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>krai</td>
<td>haus</td>
<td>bauing</td>
<td>boi</td>
<td>dyuk</td>
<td>yunifyk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>flai</td>
<td>maus</td>
<td>alauing</td>
<td>joi</td>
<td>dyuti</td>
<td>yunait</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### X.

**Diphthongs—ea, ia, oa, ua.**

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Word</th>
<th>Pronunciation</th>
<th>Word</th>
<th>Pronunciation</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>wear</td>
<td>dhear</td>
<td>riar</td>
<td>doar</td>
<td>hoar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pear</td>
<td>hear</td>
<td>fiaz</td>
<td>moar</td>
<td>puar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>whear</td>
<td>iar</td>
<td>siar</td>
<td>roaz</td>
<td>tuaz</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ear</td>
<td>piar</td>
<td>hiar</td>
<td>soaz</td>
<td>duar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>teaz</td>
<td>tiaz</td>
<td>oar (oar, ore)</td>
<td>woar</td>
<td>muar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>deaz</td>
<td>diar</td>
<td>ör (or)</td>
<td>foar (four, fore)</td>
<td>wuar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>keaz</td>
<td>miar</td>
<td>poar</td>
<td>för (for)</td>
<td>shuar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>rear</td>
<td>niar</td>
<td>toar</td>
<td>nör (nor)</td>
<td>bruar</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
RIYDING LESN’Z—PROWZ.

I.

Dha Foks and Dha Gowt.

A Foks hæd fêlan\(^1\) intu a wel, and hæd biyn kaasting about för a long taim hau hiy shud get aut agen;\(^2\) when âet length a Gowt keym tu dha pleys, and wonting tu dringk, aast Renad whedhar dha wôtar woz gud, and if dhear woz plenti ov it. Dha Foks, disémbling dha rial deynjar ov hiz keys, ripláid, “Kæm daun, mai frend; dha wôtar iz sow gud dhat ai kænot dringk anœf\(^3\) ov it, and sow abœndant dhat it kænot biy igzô-stid.” Apon dhis dha Gowt, widháut eni moar aduw, lept in; when dha Foks, teyking advaantij ov hiz frendz hônz, æz nimblí lept aut; and kuwlli rimáakt tu dha puar dilyúdid Gowt, “If yu hæd haaf æz mœch breynz æz yu hæv biad, yu wud hæv lukt bifóar yu lept.”

II.

Dha Maizar.

A Maizar, tu meyk shuar ov hiz propati, sowld ôl dhat hiy hæd and kanvoetid it intu a greyt lœmp ov gowld, which hiy hid in a howl in dha grund, and went kantinyuali tu vizit and inspék it. Dhis rauzd dha kyuariôsiti ov wœn ov hiz week-man, huw, saspekting dhat dhear woz a trezhar, when hiz maastaz bæk woz toend, went tu dha spot, and stowl it away. When dha Maizar ritôend, and faund dha pleys emti, hiy wept, and toar hiz hear. Boét a neybar huw sø him in dhis ikstræva-gant griyf, and loent dha kôz ov it, sed, “Fret yôsélf\(^4\) now longgar, boét teyk a stown and put it in dha seym pleys, and thingk dhat it iz yôr lœmp ov gowld; för æz yu nevar ment tu yuz it, dha woen wil duw yu æz mœch gud æz dhi oedhar.”

Dha woeth ov møeni iz not in its po’zeshan,\(^5\) boët in its yus.

Alternative forms: —\(^1\) fól’n. \(^2\) aгеyn. \(^3\) inœf. \(^4\) yaself. \(^5\) pazeshan.
III.

**DHA KOK AND DHA JUWIL.**

Æz a Kok woz skræching òep dha strô in a faam-yaad, in soech ov fuwd för dha henz, hiy hit apon a Juwil dhat bai ñem chaans hæd faund its wey dhear. “How!” sed hiy, “yu aar a veri fain thing, now daut, tu dhowz huw praiz yu; bœt giv miy a baali-kôn bifôar òl dha poelz in dha woeld.”

Dha Kok woz a sensibl’ Kok: bœt dhear aar meni sili piypl’ huw dispáiz what iz preshas owlni bikóz¹ dhey kænot ñenda-stâend it.

IV.

**DHA KRÆB AND HOER MŒDHAR.**

Sed an owld Kræb tu a ñøeng wœn, “Whai duw yu wôk sow krukid, chaild? wôk streyt!”

“Mœdhar,” sed dha ñøeng kræb, “show miy dha wey, wil yu? and when ai siy yu teyking a streyt kös, ai wil trai and folo.”

IgzâAMPL² iz betar dhœn priysept.

V.

**DHA MİLAR, HİZ SŒN, AND DHEAR AAS.**

A Milar and hiz Sœn woer draiving dhear Aas tu a ney-baring fear tu sel him. Dhey hæd not gôn³ faar when dhey met widh a truwp ov goelz ritœning from dha taun, tôking and laafing. “Luk dhear!” kraid wœn ov dhem; “did yu evar siy søech fuwlz, tu biy træjing along dha rowd on fut, when dhey mait biy raiding!” Dhi owld møen, hiairing dhis, kwai-atli bed hiz Sœn get on dhi Aas, and wókt along merili bai dha said ov him. Prezantli dhey keym òep tu a gruwp ov owld men in oenist dibéyt. “Dhear!” sed wœn ov dhem, “it pruwvz whot ai woz a-seying. Whot rispék iz shewn tu owld eyj in dhiyz deyz? Duw yu siy dhæt aidl’ ñøeng rowg raiding, whail hiz owld faadhar hæz tu wôk?—Get dœm, yu skeyp-

*Alternative forms:*—¹ bikôz. ² egzâAMPL. ³ gôn.
greys! and let dhi owld mâen rest hiz wiari limz." Apon dhis dha Faadhâr meyd hiz Sœn dismáunt, and got õep himself. In dhis mënâr dhey hæd not pro’siydid faar when dhey met a kœmpâni ov wînim and childrân. "Whai, yu leyzi owld felo’!" kraid sevral tœngz âet wœns, "hau kæn yu raid apon dha biyst, whâil dhæt puar litl’ lœd dheâr kæn haadli kiyp peys bai dha said ov yu.” Dha gud-neychad Mîlarr stud karektid, and imîyjitli tuk õep hiz Sœn bihâind him.


VI.

DHA KŒNTRI MEYD AND HOER MILK-KÆN.

A Kœntri Meyd woz wûking along widh a kæn ov milk apon hoer hed, when shiy fel intu dha folo’ing streyn ov riflekshanz. “Dha mœni för which ai shœl sel dhis milk wil inéybl’ miy tu inkîfys mai stok ov egz tu thriy hœndrad. Dhiyz egz, alauning för whot mey pruwv œdl’, and whot mey biy dstrôid bai voemin, wil pro’dyus âet liyst tuw hœndrad and fîtti chîkinz. Dha chîkinz wil biy fit tu kæri tu maakit jœst âet dha taim when powltri iz õlwiz 3 diar; sow dhat bai dha nyu-yoer 4 ai

Alternative forms: 1 agen. 2 indévarîng. 3 õlweyz. 4 yiar.
Dha Frogz Aasking for a King.

In dha deyz ov owld, when dha Frogz wœr Ôl ët libati in dha leyks, and hæd grown kwair ov folo’ing evri wœn hiz own divâísiz, dhey asembl’d wœn dey tagedhar, and widh now litl’ klæmar pitîshand Juwpitar tu let dhem hæv a King tu kîyp dhem in betar Ôdar, and meyk dhem liyd honistar laîvz. Juwpitar nowing dha wœnîti ov dhearr haats, smaîld ët dhearr rîkwëst, and thruw daun a log intu dha leyk, which bai dha splash and kawôshan it meyd, sent dha howl komanwelth intu dha greytist terar och ameyzmant. Dhey rësht ëndar dha wôtar och intu dha moëd, och dead not kœm widhin ten liyph length ov dha spot whear it ley. Ôet length wœn Frog, bowldar dhœn dha rest, venchad tu pop hiz hed abœv dha wôtar, och teyk a sœrvey ov dhearr nyu King ët a rispëktful distans. Prezantli, when dheey poesiyyd dha log lai stok-stil, ëdhaz big’œn tu swim up tu it och araund it, til bai digriyz, growing bowldar och bowldar, dheey ët laast lep apon it, och triythyd it widh dha greytist kantempt.

Dis’setisfaid widh sow teym a ruwlar, dheey fôthwîth pitîshand Juwpitar a sekand taim för anöedhar och moar ëktiv King. Apon which hiy sent dhem a stôk, huw now suwnar araivd amœng dhem dhœn hiy big’œn leyng howld ov dhem och divâuaring dhem wœn bai wœn æz faast æz hiy kud, and it woz in veyn dhat dheey indëvad tu iskëyp him. Dhen dheey sent

Alternative forms:—
1 in-œf. 2 tos. 3 fabear. 4 pasiyyvd.
Moekyuri widh a pravit mesij tu Jwupitar, bisiyching him dhat hiy wud teyk piti on dhem wøns moar; bët Jwupitar ripláid dhat dhey woer owlnli säfaring dha pøenishmant dyu tu dhear foli, and dhat anœdhar taim dhey wud loen tu let wel alown, and not biy dis'setisfaid widh dhear nœcharal kandishan.

VIII.

Dha Kœntri Maus and dha Taun Maus.

Wøns apon a taim a Kœntri Maus huw hæd a frend in taun inváitid him, för owld akweyntans seyk, tu pey him a vizit in dha kœntri. Dhi inviteyshan biying ëksëptid in dyu fûm, dha Kœntri Maus, dhow pleyn in rœf and sæomwhot fruwgal in hiz neychar, owpn’d hiz haat and stoar in onar ov hospitalitï and an owld frend. Dhear woz not a keafuli stôd öep mös’l’ dhat hiy did not bring fôth aut ov hiz laadar, piyz and baali, chiyz-përingz and nets, howping bai kwontitì tu meyk öep whot hiy fiad woz wanting in kwoliti, tu syut dha pælat ov hiz deynti gest.


Owvapåuad widh sæch fain woedz and sow polisht a mændar, dha Kœntri Maus æsëntid;² and dhey sæt aut taggedhar on dhear joeni tu taun. It woz leyt in dhi iyvning, when dhey krept stelthili intu dha siti, and midnait ear dhey riycht dha greyt haus, whear dha Taun Maus tuk öep hiz kwötaz. Hiar woer kauchiz ov krimzan velvit, kaavingz in aivari; evrithing in shôt dinòwtid welth and lœkshari. On dha teybl’ woer dha

*Alternative forms:* —¹ wil. ² asentid.
It woz nau dha toen ov dha kòtyar tu pley dha howst; hiy pleysiz hiz kœntri frend on peopl', rœnz tuw and frow tu saplai ōl hiz wonts, presiz dish apon dish and deynti apon deynti, and, æz dhow hiy woer weyting apon a king, tøysts evri kòs ear hiy venchaz tu pleys it bifôar hiz rœstik kœzn'. Dha Kœntri Maus, ñor hiz paat, afekts tu meyk himsélf kwait æt howm, and blesiz dha gud fôchan dhat hæz rôt sœch a cheynj in hiz wey ov laïf; when, in dha midst of hiz injóimant, æz hiy iz thing-king widh kantempt ov dha puar fear hiy hæz föséykn',¹ on a sœdn' dha doar flaiz owpn', and a paati ov revl'az ritéening from a leyt entatéynmant, boests intu dha ruwm.

Dhi afraitid frendz joomp from dha teybl' in dha gretyst konstaneýshan and haid dhemsélvz² in dha 'foest kônar dhey kœn riych. Now suwnar duw dhey venchar tu kriyp aut ageyn³ dhœn dha baaking ov dogz draivz dhem bœk in stil gretyar terar dhœn bifôar. Æt length, when thingz siymd kwaiat, dha Kœntri Maus stowl aut from hiz haiding-pleys, and biding hiz frend gud-bai, whispad in hiz iar,⁴ "Ow, mai gud soer, dhis fain mowd ov living mey duw för dhowz huw laik it; bœt giv miy mai baali-bred in piys and sikyuariti bifôar dha deyntiist fiyst whear Flar and Kœar aar in weyting."

IX.

DHI AASIZ SHÆDO'.

A yuth, wœn hot sœmaz dey, haiad an Aas tu kæri him from Æthinz tu Megara. Æt middey dha hiyt ov dha sœn woz sow skôching, dhat hiy dismauntid, and wud hæv sœt daun tu ripôwz ñendar dha shædo' ov dhi Aas. Bœt dha draivar ov dhi Aas dispútid dha pleys widh him, dikl'ering dhat hiy hæd an iykwal rait tu it widh dhi œdhar. "Whot!" sed dha yuth, "did ai not haiar dhi Aas für dha howl joeni?" "Yes," sed dhi œdhar, "yu haiad dhi Aas, bœt not dhi Aasiz shædo'." Whail dhey woer dhœs rænggling and faiting för dha pleys, dhi Aas tuk tu hiz hiylz and ren awvey.

Alternative forms:—¹ fasykn'. ² dhamsélvz. ³ agen. ⁴ yœër.
DHA MÆNGKI AND DHA DOLFIN.

It woz an owld kœstam amœng seylaz tu kæri abaut widh dhem litl' Moltiyz læp-dogz, òr mœngkiz, tu amyuz dhem on dha voyij; sow it hænp'd wœns apon a taim dhat a mæn tuk widh him a Mœngki æz a kampænyan on bôd ship. Whail dhey woer òf Suwnyam, dha feymas promantari ov Ætika, dha ship woz kôt in a vaialant stôm, and biying kæpsäizd, òl on bôd woer thrown intu dha wôtar, and hæd tu swim fôr lænd æz best dhey kud. And amœng dhem woz dha Mœngki. A Dolfin só him stœregling, and teyking him fôr a mæn, went tu hiz asistans and boar him on hiz bæk streyt fôr shoar. When dhey hæd jœst got opazit Pairiyas, dha haabar ov Æthinz, dha Dolfin aast dha Mœngki if hiy woer an Athiynyan? “Yes,” aansad dha Mœngki, “ashuaridli, and ov wœn ov dha foest fœmiliz in dha pleys.” “Dhen ov kös yu now Pairiyas,” sed dha Dolfin. “Ow yes,” sed dha Mœngki, huw thôt it woz dha neym ov sœm distinggwisht sitizn”; “hiy iz wœn ov mai mowst intimit frendz.” Indignant æt sow grows a disiyt and folsud, dha Dolfin daïvd tu dha botam, and left dha laïing Mœngki tu hiz feyt.

DHA WIND AND DHA SŒN.

A dispyût wœns arowz bitwîyn dha Wind and dha Sœn, which woz dha stronggar ov dha tuw, and dhey agriyd tu put dha point apon dhis isyu, dhat whichévar suwnist meyd a trœvl'ar teyk òf hiz klowk, shud biy akauntid dha moar pauful. Dha Wind bigœn, and bluw widh òl hiz mait and meyn a blaast, kowld and fias æz a Threyshan stôm; bêt dha stronggar hiy bluw dha klowsar dha trœvl'ar ræpt hiz klowk arround him, and dha taitar hiy graaspt it widh hiz hændz. Dhen browk aut dha Sœn; widh hiz welkam biyinz hiy dispôest dha veypar and dha kowld; dha trœvl'ar felt dha jiynyal wîmth, and æz dha Sœn shon braitar and braitar, hiy sæt daun, owvak'œm widh dha hiyt, and kaast hiz klowk on dha graund.
Dhès dha Sœn woz dikléad dha kongkarar; and it hæz evar biyn diymd dhat poesweyzhan¹ iz betar dhaën fös; and dhat dha sønsbain ov a kaind and jentl' mænar wil suwnar ley owpn' a puar mænz haart dhaën öl dha thretningz and fös ov blœstring¹ òþorití.

XII.

DHA FOKS WIDHÀUT A TEYL.

A Foks biying kôt in a træp, woz glæd tu kampaund fôr hiz nek bai liyving hiz teyl bïháind him; bœt apon kœmíng abrôd intu dha woeld, hiy big'ræn tu biy sow sensibl' ov dha disgréys sœch a difékdt wud bring apon him, dhat hiy òlmuwst wisht hiy hæd daíd raadhar dhaën kœm awey widháut it. Hauëvar, rizólving tu meyk dha best ov a bæd mætar, hiy kold a miyting ov dha rest ov dha foksiz, and pro'powzd dhat ôl shud folo' hiz igzáampl'. "Yu hæv now nowshan," sed hiy, "ov dhi iyz and kœmfat widh which ai nau muwv abant; ai kud nevar hæv bilîyvd it if I hæd not traid it maisêl';³ bœt rialí, when wœn kœmz tu riyzn' apon it, a teyl iz sœch an œglí, inkansvínyant, cœnnèsisari apendij, dhat dhi ownli wœndar iz dhat, æz foksiz, wiy kud hæv put œp widh it sow long. Ai pro'powz,⁴ dhearfôr, mai woedhi bredhrín, dhat yu ôl profit bai dhi iksviplivrians dhat ai œm mowst wiling tu afôrd yu, and dhat ôl foksiz from dhis dey fôwad kœt ôf dhear teylz." Apon dhis wœn ov dhi owldist stept fôwad and sed, "Ai raadhar thingk, mai frend, dhat yu wud not hæv advaizd œs tu paat widh auar teylz if dhear wœr eni chaans ov rikƒøevering yôr own."

RAALIZ TUW PLAANTS.

In dha reyn ov Kwîyn Ilîzabath, tuw plaants woer brôt tu Inggland, för dha foest taim, bai Soer Woltar Raali, bowth ov which aar nau veri meech yu zd—dha tabeko'-plaant and dha pateyto'. Soer Woltar hæd seyl'd akrôs dha siyz tu Amerika,

Alternative forms:—¹ pasweyzhan. ² blœstring. ³ misêl'. ⁴ prapowz.
in soech ov nyu-lændz, and hiy brôt bæk bowth dhiyz plaants widh him.

When hiy woz in Amerika, hiy hæd siyn dhi Indyanz smowk, and bifôar long hiy akwaiad dha hæbit himsèlf. Hiy bikéym ikstrîymli fond ov smowking, and friykwantli indêljd in dha pràktis.

When hiy rîtôend tu Ingglând, hiy woz sitting bai dha faiar ween dey, and big-æn tu smowk. In dha midl' ov hiz smowking, dha doar owpn'd, and in keym hiz mæn-soevant. Nau dhis mæn hæd nevar in hiy laif siyn eni smowk, and did not now dhat dhear woz soech a plaant æz tabæko'. Sow when hiy sô dha smowk köeming from hiz maastaz mauth, hiy thôt dhat hiy woz on faiar! Hiy kraid aut in alaam, ræn tu fech a bêkit ov wôtar tu put dha faiar aut: and Soer Woltar woz délyujd bifuôar hiy hæd taim tu iksmpléyn whot hiy woz riali duwing.

Bœt veri suwn dhi owld soevant got yust tu siyng piypl' widh smowk köeming aut ov dhear mauhdz; and øl dha yêng nowbl'z ov dha kôt big-æn tu smowk bikóz Soer Woltar did sow.

Æt foest piypl' did not laik dha pateyto' æt øl; nowbadi wud iyt it. Yet Soer Woltar towld dhem hau yusful it wud biy. Dha pateyto', hiy sed, kud biy meyd tu grow in Ingglând. Hiy towld dhem dhat, when dha kôn-haavist feyld—which it öfn' yust tu duw—piypl' niyd not staav if dhey hæd plenti ov pateyto'z.

Kwiyn Ïlizabath, huw woz a veri klevar wuman, lis'nd tu whot Soer Woltar sed, and hæd pateyto'z soevd ðep æt hoer own teybl'. Dhear dha grænd piypl' huw daind widh hoer mæjisti woer o'blaijd¹ tu iyt dhem. Bœt dhey spred a rip'öt dhat dha pateyto' woz poizn'as, bikóz it bilôngz tu dha seym ðodar æz dha dedli naitsheyd and meni ðedhar poizn'as plaants. Sow in spait ov øl dhat dha Kwiyn kud duw, now ween wud iyt pateyto'z, and dhey woer left för dha pigz.

Dha piypl' did not faind aut dhear mistéyk til meni yoez² aattawadz. Dha puar pateyto' woz dispâizd and fôrgótn³ til dha reyn ov dha French⁴ King Luwis XVI., when dhear livd a Frenchman huw hæd meyd a stoëdi ov growing plaants för

*Alternative forms:*—¹ ablaijd. ² yiaz. ³ fagotn'. ⁴ Frensh.
Hiy felt shuar dhat hiy kud meyk dha pateyto’ a greyt blessing tu dha kœntri; and hiy big-rœn æt wœns tu trai.

Aaftar a greyt diyl ov trœbl’ hiy saksiydid. Piypl’ laaft æt him æt foest, and wud not teyk eni nowtis ov whot hiy sed. Bœt hiy went on growing dha pateyto’ til hiy brôt it tu poefekshan.1 Iyvn’ dhen now wœn wud hœv iyt’n’ it, if its paat hœd not biyn teykn’ bai dha king. Hiy hœd laaj piysis ov graund plaantid widh pateyto’z, and went abaut widh dha flauar ov dha pateyto’ in hiz bœtn’-howl.

Now wœn dead tu laaf æt dha king, and when hiy sed dhat pateyto’z woer tu biy iyt’n’, piypl’ big-rœn tu faind aut hau gud and howlsam dhey woer. Bai digryyz dha pateyto’ woz moar and moar laikt; and nau dhear iz haadli eni vejital’ dhat iz moar haili istfymd,

A Boiz Advenchaz amœng dha Siy-Keyvz.

A Teyl ov dha Kromati Kowst.

From Mai Skuwelz and Skuwelmaastaz, dhi òto’baïógrafi ov Hyn Milar, dha selibreytid jiyolajist, huw woz twelv yoez 2 owld when hiy hœd dhis streynj advenchar.

It woz on a plezant spring mœning dhat, widh mai litl’ kyuarias frend bisâid miy, ai stud on dha biydh opazit dhi iystan promantari, dhat widh its stoen grœnîtik wœl, baaz ëkses fœr ten deyz aut ov evri fœtiyn 3 tu dha wœndaz ov dha Dwukot; and sœ it streching pro’vowkingli aut intu dha griyn wœtar. It woz haad tu biy disapointid, and dha keyvz sow niar. Dha taïd woz a low niyp, and if wiy wontid a pœsij draï-shod, it bihûwvd œs tu weyt fœr æt liyst a wiy;k; bœt niydhar 4 ov œs œndastûd dha filôsafî ov niyp-taidz æt dhaet piari’ad. Ai woz kwait shuar ai hœd got raund æt low wœtar widh mai œngkl’z not a greyt meni deyz bifôar, and wiy bowth infœéd dhat if wiy bœt saksiydid in geting raund nau, it wud biy kwait a plezhar tu weyt amœng dha keyvz insâid, œntîl 5 sœch taim œz dha fœl ov dha taïd shud ley bear a pœsij fœr auar ritœn.

Alternative forms:—1 pafekshan. 2 yiaz. 3 fœtiyn. 4 naidhar. 5 œntîl.

I. P. II.

fuwd. Hiy felt shuar dhat hiy kud meyk dha pateyto’ a greyt
blesing tu dha kœntri; and hiy big-rœn æt wœns tu trai.

Aaftar a greyt diyl ov trœbl’ hiy saksiydid. Piypl’ laaft æt
him æt foest, and wud not teyk eni nowtis ov whot hiy sed. Bœt
hiy went on growing dha pateyto’ til hiy brôt it tu poefekshan.1
Iyvn’ dhen now wœn wud hœv iyt’n’ it, if its paat hœd not
biyn teykn’ bai dha king. Hiy hœd laaj piysis ov graund
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Now wœn dead tu laaf æt dha king, and when hiy sed dhat
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and howlsam dhey woer. Bai digryyz dha pateyto’ woz moar
and moar laikt; and nau dhear iz haadli eni vejital’ dhat iz
moar haili istfymd,
A næro' and browkn' shelf rœnz along dha promantari, on which, bai dhi asistans ov dha neykid fiyt, it iz jœst posibl' tu kriyp. Wiy saksiydid in skræmbling ëp tu it, and dhen, krøling ëpawdz on òl fòz—dha presipis, ëz wiy pro'siydid, biyting moar and moar fòmidabl' from aböv, and dha wôtar bik'œming gryiarn and diypar bilów—wiy riycht dhi autar point ov dha promantari; and dhen, dœbling dha keyp on a stil næro’ing maajin—dha wôtar, bai a rivóes proses, bik'œming shælo’ar and les gryñ ëz wiy advaanst inwads—wiy faund dha lej toemineyting jœst whear, aafter kliraring dha siy, it owvah'œng dha grævl’i biych ët an eliveyshan ov niali ten fiyt.

Adaun wiy bowth dropt, praud ov auar sakses—ëp splæsht dha rætling grævl’ ëz wiy fel, and fœr ët liyst dha howl kœming wiyk, dhow wiy woer ënawéar ov dhi ikstént ov auar gud-lœk ët dha taim, dha maavl’z ov dha Duwkot Keyv mait biy rigáadid ëz sowlli and ëksklûwsivli auar own. Fœr wœn shôt sevn’ deyz, tu boro’ emphasis from dha freyziolaji ov Kaaláil, "dhey woer auar own and now ëdhar mænz."

Dha foest ten auaz woer auaz ov shiar injóimant. Dha laajar keyv pruwvd a main ov maavl’z; and wiy faund a greyt diyl adishanal tu wendar ët on dha slowps binýyth dha presipisiz, and along dha piys ov roki siy-biych in frœnt. Wiy saksiydid in disk'œvaring1 fœr auasélvz bai kriyping, dwôf-bushiz dhat towld ov dha blaiting influ’ansiz ov dha siy-sprey, dha peyl yelo’ hœnísœkl’, dhat wiy hœd nevar siyn bifóar seyv in gaadn’z and shrœbariz, and on a diypli-sheydid slowp dhat liynd agenst2 wœn ov dha stiypar presipisiz, wiy ditéktid dha swiyt-sentid wudrœf ov dha flauar-plot and paatéar, widh its delikit whait flauaz and priti liyvz, dhat bik'œm dha moar owdarífaras dha moar dhey aar krœsht. Dhear tuw, imíyjitli in dhi owpning ov dha diypar keyv, whear a smõl striym keym ðætaring in dit'æcht drops from dhi owvar-biyting presipis aböv, laik dha foest drops ov a hevi thœndar-shauar, wiy faund dha hot, bitar skoevi-graas, which dha greyt Kæptin Kuk yuzd in hiz voyijiz; aböv òl, dhear woer dha keyvz, widh dhear pijanz,3 whait, vearygèytid, and bluw, and dhear.

*Alternative forms:*—1 disk'œvring. 2 ageynst. 3 pijinz.
mistfari'as and gluwmi debths,¹ in which plaants haadn'd intu stown, and wôtar bikéym maabl'.

In a shôt taim wiy hæd browkn' ôf widh auar hæmaz howl pokit fulz ov stælaktaits and petrifaid mos. Dhear woer litl' puwlz æt dha said ov dha keyv, whear wiy kud siy dha woek ov konjileyshan gowing on, æz æt dha kamenmant ov an Oktowbar fröst, when dha kowld nôth wind bêt beali ræfl'z dha soefis ov søem mauntin lokan ôr sloegish muyaland striym, and showz dha nyuli-fômd niydl'z ov ais glisnuing from dha shôz intu dha wôtar. Sow ræpid woz dha kôs ov depazishan, dhat dhear woer keysiz in which dha saidz ov dha holô'z siymd growing ölmowst in prapôshan æz dha wôtar rowz in dhem; dha springz liping owvar, dipôzitid dhear mainyût kristalz on dhi ejiz, and dha rezawwôz diypn'd and bikéym moar kapeyshas æz dhear maundz woer bilt òep bai dhis kyrias meysanri.

Dha long teliskópic prospekt² ov dha spaakling siy, æz vyud from dhi inar ikstremiti ov dha kævan, whail ôl around woz daak æz midnait—dha søedn' gliym ov dha siy-gël, siyn för a mowmant from dha risês, æz it flitid paast in dha søenshain—dha blæk hiyving bêlk ov dha græmpas, æz it thruw òep its slendar jets ov sprey, and dhen, toening daunwandz, displéyd its glosî bêk and vaast engyular fin; iynn' dha pijanz, æz dhey shot whizing bai, wên mowmant skeas vizibl' in dha gluwm, dha nekt reydyant in dha laît—ôl akwaiad a nyu intarist from dha pikyulâeriti ov dha seting in which wiy sô dhem. Dhey fômd a siariyz ov søen-gilt vinyêts, freymd in jet; and it woz long ear wiy taiad ov siyign and admaïaring in dhem moëch ov dha streynj and dha byutiful.

It did siym raadhar ominas, hauëvar, and pahëps søemwhat syupan'æcharal tu buwt, dhat abaut an auar aaftar nuwn, dha taid, whail yet dhear woz a ful fædham ov wôtar binîyth dha òrau ov dha promantari, siyst tu fôl, and dhen, aaftar a kwôtar ov an auaz speys bigæn ækchwali tu kriyp òepwadz on dha biych. Boet jøst howping dhat dhear mait biy søem mistéyk in dha mætar, which dhi iyvning taid wud skeas feyl tu rek-tifai, wiy kantinyud tu amyuz auaselvz, and tu howp on.

Auar aaftar auar paast, length'ning æz dha shædœ'z length-

Alternative forms: —¹ depths. ² prospekt.
and, and yet dha taid stil rowz. Dha søen hæd søengk bhíaínd dha presipisiz, and òl woz gluum along dhear beysiz, and døbl' gluum in dhear keyvz; bøt dhear røgid brauz stil kót dha red glear ov iyyning. Dha fæsh rowz haiar and haiar, cheyst bai dha shaedo'z: and dhen, aafter linggaring før a mowmant on dhear krests ov hœnsisekl' and juwnipar, paast awey, and dha howl bikëym sombar' and grey. Dha siy-geel fæpt owpadz from whear hiy hæd fowtidi on dha ripl', and haid him slowli awey tu hiz loj in hiz diyp-siy stæk; dha døeski kómårant flitid paast, widh hevi'ar and moar friykwant strowk, tu hiz whaitn' shelf on dha presipis; dha pijanz keym whizing daunwadz from dhi œplandz and dhi opazit lænd, and disapsad amid dha gluum ov dhear keyvz; evri kriychar dhat hæd wingz meyd yus ov dhem in spiýding howmwadz, bøt niydhar¹ mai kampænyan nør maisélf² hæd eni, and dhear woz now posibiiliti ov geting howm widhauté dhem.

Wiy meyd desparit efats tu skely dha presipisiz, and on tuv sevaral³ akeyzhanz saksiyddid in riyching midwey shelvz amœng dha krægz, whear dha perigrin-folkan and dha reyvn' bild; bøt dhow wiy hæd klaimd wel anøf⁴ tu render auar ritéen a mætar'ov bear posibiiliti, dhear woz now posibiiliti whotévar ov geting faadhar òep—dha klifs hæd nevar biyn skeyld, and dhey woer not destind tu biy skeyld nau. And sow æz dha twailait diypn'd, and dha prik'éri'as futing bikëym evri mowmant moar dautful and prik'éri'as, wiy hæd jœst tu giv òep in dispéar.

"Wudn't kear før misélf,"⁵ sed dha puar litl' felo', mai kampænyan, boesting intu-tiaz, "if it woer not för mai⁶ møéðhar; bøt whot wil mai⁶ møéðhar sey?" "Wudn't kear niydhar," sed ai, widh a hevi haat; "bøt it s jœst bækwótar, and wiy l⁷ get aut æt twelv." Wiy ritriytid tagedhar intu ween ov dha shælo'ar and draiar keyvz, and kliaring a litl' spot ov its rœf stownz, and dhen growping along dha roks för dha draisgraas, dhat in dha spring siyzan hœngz from dhem in widhad tœfts, wiy fœmd för auasélvz a mowst œnk-œmfastabl' bed, and ley daun in ween anœdhaz aamz.

*Alternative forms:*¹ naidhar. ² misélf. ³ sevrul. ⁴ in'œf. ⁵ maisélf. ⁶ n.i. ⁷ wil.
För dha last fuu auaz mauntinas pailz ov klaudz hæd biyn raizing, daak and stêmi in dha siy-mauth, and dhey hæd fœad pôtëntasli in dha seting søen, and hæd wön, widh dha dikláin ov iyyning, ôlmowst evri miytiórîk tint ov ænggar, from faiari red tu a sombar thœndaras braun, and from sombar braun tu dowlfu blæk, and wiy kud nau, æt liyst, hiar whot dhey pó-téndid, dhow wiy kud now longgar siy. Dha raizing wind bigœn tu haul mônfüli amid dha klís, and dha siy, hidhatu sow sailant, tu biyt hevili agenst¹ dha shoar, and tu buwm, laik distrés gœnz, from dha risësiz ov dha tuw diyp-siy keyvz. Wiy kud hiar, tuw, dha biyting reyn, nau hevi'ar, nau laitar, æz dha gëests swëld òr søngk; and dhi intamîtánt pëtar ov dha striymlit owvar dha diypar keyv, nau draiving agenst¹ dha presipisiz, nau disënding hevili on dha stownz.

Tuwôdz² midnait dha skai kliad, and dha wind fel, and dha muwn in hoer last kwotar rowz red æz a mas ov hiytid aian aut ov dha siy. Wiy krept daun in dhi ènsôëtin laït, owvar dha reif slipari kræg, tu æsatéyn whédhar dha taid hœd not føln' safishantli faar tu yiyled æs a pësij, bœt wiy faund dha weyvz cheyfing amëng dha roks, jœst whear dha taid-lain hœd restid twelv auaz bifoar, and a ful fœdham ov siy inklassing dha beys ov dha promantari.

A glimaring aídëa ov dha rial neychar ov auar sîtyneyshan æt length krôst mai maind. It woz not imprizanmant för a taid tu which wiy hæd kansaind auasëlvz; it woz imprizanmant för a wiyk. Dhear woz litl' kœmfat in dha thôt, araizing, æz it did, amid dha chîlz and teraz ov dha driâri midnait, and ai lukt wistfûli on dha siy æz auar ownli paath ov iskëyp. Dhear woz a vesl' krôsing dha weyk ov dha muwn æt dha taim, skëas haaf a mail from dha shoar, and asistid mai kampanyan, ai bigœn tu shaut æt dha top ov mai këngz, in dha howp ov biying hoed bai dha seylaz. Wiy sö hoer dim bëlk fœling slowli athwôt dha red gitaring belt ov lait dhat hœd rendad hoer vizibl', and dhen disapîaring in dha moeki blœknis; and jœst æz wiy löst sait ov hoer för evar, wiy kud hiar an indistîngkt saund ming-gling widh dha dæsh ov dha weyvz—dha shaut in riplâi ov dha staatl'd helmzman.

Alternative forms:—¹ ageynst. ² tôdz.
Dha vesl', æz wiy aafawadz loent, woz a laaj stown-laitar, diypli leydn', and oenfœenisht widh a bowt; nör woer hoer kruw æt ôl shuar dhat it wud hæv biyn seyf tu atend tu dha midnait vois from amid dha roks, iyvn' hæd dhey dha miynz ov kamyunikeshan widh dha shoar. Wiy weytìd on and on, hauévar, nau shauting bai toenz, and nau shauting tagedhar, bêt dheær woz now sekand riplái; and æt length luwzing howp, wiy growpt auar wey bæk tu auar kæmsfælæs, jœst æz dha taid hæd agen 1 toend on dha biych, and dha weyvz bigæn tu rowl ðepwadz, haiar and haiar æt evi dæsh.

Æz dha muwn rowz and braîtn'd, ai hæd saksiydid in droping æz saundli asliyp æz mai kampænyan, when wiy weor bowth arauzd bai a laud shaut. Wiy staatìd ðæp, and agen krept daunwadz amœng dha krægz tu dha shoar, and æz wiy riycht dha siy, dha shaut woz ripiýtìd. It woz ðæt ov æt liyst a dæzn' haash voisiz yunáïtid. Dheær woz a briyf pôz, folo'd bai anoedhar shaut, and dhen tuw bowts, strongli mænd, shot raund dha westan promantari, and shautìd yet ageyn.

Dha howl taun hæd biyn alaamd bai dhi intëlijans dhat tuw litl' boiz hæd strægl'd away in dha mônìng tu dha roks ov dha sëdhan Syûtôr, and hæd not faund dheær wey bæk. Dha presipisiz hæd biyn a siyn ov fraitful æksidants from taim imim'ôri'al, and it woz æt wæns infød dhat wëns ðædhard sëd æksidant hæd biyn ædëd tu dha nœmbar. Truw, dheær weor keysiz rimémëbað ov piypl' hæving biyn taid-baund in dha Đuwkot keyvz, and not meech wœs in konsikwans, bêt æz dha keyvz weor inëksësl' iyvn' dyuaring niyps, wiy kud not, it woz sëd, posibil biy in dhem; ænd dha sowl riméyning groundwork ov howp woz, dhat æz hæd hæpn'd wæns bìfóar, ownlî wœn ov dha tuw hæd biyn kild, and that dhi soevâivar woz lënggarin amœng dha roks, afreyd tu këm howm. And in dhis biliyf, when dha muwn rowz, and dha soëf fel, dha tuw bowts hæd biyn fitid aut.

It woz leyt in dha mônìng ear wiy riycht Kromatì, bêt a kraud on dha biych aveytìd auar ariavl'; and dheær weor angshas-lukiing laits glaansing in dha windo'z, thik and mæñifowld; ney, sœch woz dhi intarist ilisitid, dhat sœm

Alternative form:——1 ageyn.
Dha Diskantentid Pendyulam.

An owld klok dhat hæd stud för fifti yoez in a faamaz kichin, widhåut giving its ownar eniköz ov kampleynt, oei wën sœmaz mœning, bifóar dha fæmili woz stoering, sœdn’li stopt. Apon dhis dha daial-pleyt (if wiy mey kredit dha feybl’) cheynjd kauntinans widh alaam, dha hændz meyd an iniféktywal 3 efat tu kantinyu dhear kôs, dha whiylz riméynd mowshanlis widh sapraiz, dha weytz hæng spiychlis, iych membar felt dispówzd tu ley dha blem on dhi œdhaz.

Æt length dha daial instityutid a fœmal inkwaïari intu dha kôz ov dha stop, when hændz, whiylz, weytz, widh wën vois, pro’tesid dhear ino’sans; 4 bœt nau a feynt tik woz hoed bilôw from dha pendyulam, huw dhœs spowk: “Ai kanfes maisélf 5 tu biy dha sowl kôz ov dha prézant stopij, and ai æm wilin, för-dha jenaral sætisfækshan, tu asain mai riyzn’z. Dha truwh iz, dhat ai æm taiad ov tikin.”

Apon hiaring dhis, dhi owld klok bikéym sow inrêyjd, dhat it woz on dha veri point ov straiking. “Leyzi waiar!” iks-kloymd dha daial-pleyt. “Æz tu dhæt,” ripláid dha pendyulam; “it iz vaastli iyzi för yu, Mistris Daial, huw hæv olwiz, æz evribodi nowz, set yôsélf æp abëv miy—it iz vaastli iyzi för yu, ai sey, tu aklyuz ædhar piypl’ ov leyzinis—yu, huw hæv hæd nœthing tu duw ól dha deyz ov yôr laif bœt tu stear piypl’ in dha feys, and tu amyuz yôsélf widh woching ól dhat gowz on in dha kichin! Thingk, ai bisïych yu, hau yu wud laik tu biy shœt æp för laif in dhis daak klozit, and wæg bækwadz and fowadz, yoer aafar yoer, æz ai duw.”

“Whai,” sed dha daial, “iz dhear not a windo’ in yôr haus on poepas för yu tu luk thruw?” “Für òl dhæt,” rizyûmd dha

Alternative forms:—1 incœf. 2 yiaz. 3 inifékchwal. 4 inasn’s. 5 misélf.

“İgzækli sów,” ripláid dha pendyulam; “wel, ai apiyl tu yu òl, if dha veri thôt ov dhis woz not anøf 2 tu fatiyg wën; and when ai biqæn tu mœltiplai dha strowks ov wën dey bai dhowz ov moënths and yœez, riali it iz now wëndar if ai felt diskærijd æt dha prospikt: 4 sow aafia dha greyt diyl ov riyzing and heziteyshan, thingks ai tu maiælf—ai 11 stop!”

Dha daial kud skeaslî kiyp its kauntinz dyauring dhis haræng; bët rizyûming its græviti, dhœs ripláid: “Diar Mistar Pendyulam, ai ëm riali astonisht dhat sëch a yusful ind’oestri’as poesn’ æz yösélf shud hæv biyn owvak’sëm bai dhis sajeschan. It iz truw, yu hæv dœn a greyt diyl ov wëk in yôr taim; sow hæv wiy òl, and aar laikli tu duw, and dhow dhis mey fatiyg œs tu thingk ov, dha kweschan iz, wil it fatiyg œs tu duw? Wud yu nau duw miy dha feyvar tu giv about haaf-a-dœzn’ strowks tu ilastreyt mai aayumant?” Dha pendyulam kampláid, and titk sikz taimz at its yuzhwal peys.

“Nau,” rizyûmd dha daial, “woz dhaet igz’eshan fatiyying tu yu?” “Not in dha liyst,” ripláid dha pendyulam, “it iz not ov sikz strowks dhat ai kampleyn, nôr ov siksti, bët ov milyanz.” “Veri gud,” ripláid dha daial; “bët rekálëkt, dhat oldhów yu mey thingk ov a milyan strowks in an instant, yu aar rikwáid tu eksikyut bët wën; and dhat hanévar ôfn’ yu mey hiaráafter hæv tu swing, a mowmanwil òlwiz biy givn’ yu tu swing in.”

“Dhaet kansidareyshan staægaz miy, ai kanfes,” sed dha pendyulam.

“Dhen ai howp,” ædíd dha daial-pleyt, “wiy shæl òl imiy-

Alternative forms:—1 wil. 2 inæf. 3 yiaz. 4 prospekt.
jitli ritóen tu auar dyuti, fôr dha meydž wil lai in bed til nuwn, if wiy stãnd aidling dhôes.”

Apon dhis, dha weyts, huw hãd nevar biyn akyuzd ov lait kondoëkt, yuzd ðl dhear influ’ans in oëjing him tu pro’siyd; when, æz widh woen kansent, dha whiylz big-æn tu toen, dha hãndz big-æn tu muvw, dha pendyulam big-æn tu swing, and tu its kredit, tikt æz laund æz evar; whail a biym ov dha raizing sën, dhat striymd thruw a howl in dha kichin sheetar, shaining ful apon dha daial-pleyt, meyd it braitn’ oëp æz if nœthing hãd biyn dha mætar.

When dha faamar keym daun tu brekfast, hiy dikléad, apon luking æt dha klok, dhat hiz woch hãd geynd haaf an auar in dha nait.

—Jane Taylor.

Dha Litl’ Dræmar-Boi.

Wœn kowld Disémbar mûning, abaut dha bigûning ov dhis senchari, a French aami woz krûsing dhi Ælps. Dha men lukt thin and hevi-aid from wont ov fawd and sliyp; and dha puar hôsiz dhat woer dræging dha hevi gœnz stœmbli’d æt olmowst¹ evrí step.

Bœt dhear woz wœn in dhaet aami huw siymd tu injóï dha rœf maaching, and huw trœempt along thruw dha diyp snow and kowld grey mist, æz merili æz if hiy woer gowing tu a piknik. Hiy woz a litl’ dræmar-boi, ten yoez² owld, huwz fresh, rowzi feys lukt veri brait and priti amœng dha grim, skaad feysiz ov dhi owld sowljaz. When dha kœting wind whoeld a shauar ov snow in hiz feys, hiy dæsht it awey widh a laaf, and awowk dhi eko’z widh dha laivli rœtl’ ov hiz dræm, til it siymd dhat dha hyuj blæk roks arauand woer ðl ringing in kôras.

“Braavow, litl’ dræmar!” kraid a tôl mœn in a shæbi grey klówk. Dhis ofisar woz maaching æt dha hêd ov dha lain widh a long powl in hiz hãnd, which hiy strœk intu dha snow evri nau and dhen, tu siy hau diyp it woz. “Braavow, Pyër, mai boi! Widh sœch myuzik æz dhaet, wœn kud maach ðl dha wey tu Mosko’!”

Dha boi smaild, and reyzd hiz hãnd tu hiz kæp in salyut;

Alternative forms:—¹ olmówst. ² yiaz.
Rhjding Lesnz—Prowz.

før dhis rëf-lukiug mën woz now ëdhar dhën dha jenaral him- 
sélf—"Faiting Mækdóndal," æz hiy woz kõld—wëen ov dha 
breyvist sowljaz in Fraans, ov huwëm hiz men yust tu sey dhat 
wën sait ov hiz feys in bëtl' woz woeth a howl rejimant.

Jœst dhën a streynj, ënëothli saund woz hoed faar awey ëp 
dha greyt whët mauntain-said. Evri mowmant it gruv laudar 
and haashar, til ået length it swelled into a diyp, hûs roar.
"On yôr feysiz, lëdž!" shautid dha jenaral. "An ëvalaansh 
iz kœming."

Biföar hiz men hæd taim tu o'beý, dha ruwin woz on dhem. 
Daun thœndad dha trimëndas mãs ov snow, swiyping laik a 
wötatofl along dha næro' lej-paath; and, krëshing along widh it, 
keym hiyps ov stownz and grævl' and luws ëeth, and ëpréutwid 
bushiz, and greyt bloks ov ais. Fôr a mowmant ól woz daak 
æz nait; and when dhë ëvalaansh hæd paast, meni ov dha 
breyv fëlo'z huw hæd biyn stœnding on dha paath woer now- 
wheritu biy siyn. Dhey hæd biyn kæríd owvar dha presipis, 
and woer iydhâr1 kïld ër berid alaiv in dha snow.

When dheer woz a chaans tu luk arând, wën krai arowz 
from niali evri mauth: "Wheer iz auar drëmar? Wheer iz 
auar litl' drëmar-boi?"

Ól æt wëns, faar bilôw dhem, aut ov dha daak, ënnôwn gëlf 
dhat ley bitwiyn dhowz frauning roks, arowz dha feynt rowl 
ov a dreem, biyting dha chaaj! Dha sowljaz staatíd, and bent 
iygali fôwad tu lïsn'. Dhen went ëp a shaut dhat shuk thi ear!
"Hiy iz alaiv, kœmridz! Auar Pyër iz alaiv, aftar ól! Hiy 
iz biyting hiz drëm stil, laik a breyv laed! Hiy wontid tu hæv 
dhi owld myuzik tu dha veri laast! Bëet wiy môst seyv him, 
lædz, òr hiy l² friyz tu deth daun dheer. Hiy môst biy seyvd!"

"Hiy shël biy!" browk in a diyp vois; and dha jenaral 
himself woz siyn stœnding on dha bringk ov dha presipis, 
throwing ôf hiz klowk.

"Now, now, jenaral!" kraid dha grenâdiaz, widh wëen vois; 
"yu môst not ren soch a risk æz dhat. Let wëen ov ëes gow 
instëd; yôr laif iz woeth moar dhën ël ov auaz put tagedhar!"

"Mai sowljaz aar mai children," aansad Mækdóndal, kwaiatli, 
"and now faâdhar gërjiz hiz own laif tu seyv hiz sân. Kwik

Alternative forms:—¹ aidhar. ² wil.
Dha Litl’ Dræmar-Boi.

nau, boiz! Kaast luws dha dræg-rowp ov dhæt kænan, luwp it oendar mai aamz, and let miy daun.”

Dha sowljaz o’beyd in sailans; and dha nekst mowmamt dhear breyv, tendar-haatid jenaral woz swinging in mid-ear, daun, daun, til hiy vænisht intu dha kowld, blæk debth¹ bilow. Mækðónald lændid seyfli æt dha fut ov dha presipis, and lukt ængshasli arund in socch ov Pyër; bœt dha biyting ov dha dræm hæd siyst, and, in dhæt òful sailans, dhear woz nœthing tu gaid dha breyv jenaral.

“Pyër!” hiy shautid, æz laudli æz hiy kud, “whear aar yu, mai boi?”

“Hiar, jenaral!” aansad a wiyk vois.

And, shuar anœf,² dhear woz dha litl’ felo’, haaf berid in a hyuj maund ov sôft³ snow. Mækðónald went twôdz⁴ him at weens, and òldhöw hiy sængk weyst-diyæ æt evri step, æt laast riycht dha spot.

Ól rait nau, mai breyv boi!” sed dha jenaral. Tearing øf hiz sæsh, and noting ween end ov it tu dha rowp, hiy baund Pyër and himsélf foemli tagedhar widh dhi ðedhar end, and dhen geyv dha signal tu drô œp.

When dha tuw keym swinging œp weens moar intu dha deylait, and dha sowljaz só dhear pet stil alaiv and œnhóet, chiaq apon chiar ræng aut, rowling faar bæk along dha lain, til dha veri mauntinz dhamselvz⁵ siymd tu rijóis.

“Wiy v⁶ biyn øndar fiair and øndar snow tagedhar,” sed Mækðónald, cheyfing dha boiz kowld hændz tendali, “and nœthing shæl paat ðæs aftar dhis, sow long æz wiy bowth liv.”

And dha jenaral kept hiz woed. Yoez⁷ leytar, when dha greyt woz woer ðø owvar, dhear mait hæv biyn siyn, wôking in dha gaadn’ ov a kwaiat kentri haus in dha sauth ov Fraans, a stuwping whait-head owld møn, huw woz now ðedhar dhaen dha feyamas Maashal Mækðónald; and dha tôl, sowljar-laiq felo’ apon huwz aam hiy liynd fôr sapôt hæd weens biyn litl’ Pyër. dha dræmar.

Alternative forms:—¹ depth. ² inœf. ³ soft. ⁴ tôdz. ⁵ dhemsélvz. ⁶ hæv. ⁷ yiaq.
DHA JAUF.

From Pælgreyz Areybya.

A brôd diyp væli, disënding lej aaftar lej til its inamowst debths\(^1\) aar hidu' from sait amid faar-riyching shelvz ov redish rok, bilów evriwhear stœdid widh tœfts ov paam growvz and klœstaring fruwt-triyz in daak-griyn pæchiz daun tu dha faadhist end ov its wainingz; a laaj braun mæs ov irëgyular meysanri krauning a sentral hil; biyônd a tól and solitari taur owvalúking dhi opazit længk ov dha holo', and faadhar daun smôl raund tœrts and hët haus-tops haaf berid amid dha gaadn' fowlyij, dha 'howl plœnj in a pœpandíkyular fœd ov lait and hiyt; søch woz dha foest æspikt ov dha Jauf æz wiy nau aprowcht it from dha west. It woz a lævli siyn, and siymd yet moar sow tu auar aiz, wiari ov dha long dezo'leyshan thruw which wiy hëd, widh haadli an iksepsan, joenid dey aaftar dey sins auar laast fearwel glimps ov Geyza and Pælistain æp tu dha foest entrans on inhæbitid Areybya. “Laik dha Pæradais ov iytoeniti, nœn kœn entar it til aaftar hæving priyvyaslì paast owvar hel-brij,” sez an Ærab powit, diskrâibing søm similar lowkæliti in Æljiari'an lændz.

Riy'ænimeytid bai dha vyu, wiy pusht on auar jeydid biysts, and woer.ôlrêdi disënding dha foest krægi slowps ov dha væli, when tuw hûsman, wel drest and fuli aamd aaftar dha fæshan ov dhiyz paats, keym æp tuwôd\(^2\) œs from dha taun, and et wœns salyutid œs widh a laud and haati “Mârhâbâ,”* \(5\) or “Welkam”; and widhâút faadhar prefas dhey ædid, “Alait and iyt,” giving dhemsêlîvz\(^3\) dhi igzâmpl' ov dha fômar bai disënding briskli from dhear lait limd hôsiz, and ëntâiing a laaj ledhar bæg ful ov eksalant deyts, and a wôtar-skin, fild from dha rœnig spring; dhen spreding aut dhiyz mowst opatyun rifrëshmants on dha rok, and æding: “Wiy woer shuar dhat yu mœst biy hænggri and thoesti, sow wiy hæv kœm redi pro'vaidid,” dhey invâïtid œs wœns moar tu sit daun and bigin.

\* à represents a short vowel corresponding with \(aa\); see p. 87.

* Alternative forms:—\(^1\) depths. \(^2\) tôd. \(^3\) dhàmsêlîvz.
Dha So’saiiti ov Buks.

Yu wil admit, dautlis, dhat aköding tu dha sinseriti ov auar dizáiar dhat auar frendz mey biy truw, and auar kampænyanz waiz, and in pro’põshan¹ tu dhi oenistnis and diskreshan widh which wiya chiuwz bowth, wil biy dha jenaral² chaansiz ov auar hæpinis and yusfl’nis.

Boet graanting dhat wiya hæd bowth dha wil and dha sens tu chiuwz auar frendz wel, hau fyu ov œs hæv dha pauar! ør, æt liyst, hau limitid, fôr mowst, iz dha sfiar ov chois! Niali òl auar asowshieyshanz aar ditóemind bai chaans ør nisesiti, and ristrïktid widhín a nørø’ seekl’. Wiy kœnot now huwm wiya wud, and dhowz huwm wiya now wiya kœnot hæv æt auar said when wiya mowst niyd dhem. Òl dha haiar seekl’z ov hyuman intélijans aar, tu dhowz biníyth, ownlí mowmandarili and paashali owpn’. Wiy mey, bai gud fôchan, abteyn a glimps ov a greyt powit, and hiar dha saund ov hiz vois; ør put a kwes-chan tu a mæn ov saians, and biy aansad gud-yumadli.

Wiy mey intrúwd ten minits tôk on a kœbiniit ministar, aansad probablí widh woedz woes dhæn sailans, biying diséptiv; ør sneech, wëns ør twais in auar laivz, dha privilij ov throwing a bukey in dha paath ov a prinés,³ ør aresing dha kaind glaans ov a kwïyn. And yet dhïyz mowmantari chaansiz wiya kevít, and spend auar yoez,⁴ and pæshanz, and pauaz in poesyût ov litl’ moar dhæn dhïyz, whail miyntaim dhear iz a so’saiiti kantinywali owpn’ tu œs ov piypl’ huw wil tôk tu œs œz long æz wiya laik, whotévar auar rængk œr okyueyshan— tôk tu œs in dha best woedz dhey kæn chiuwz and ov dha thingz niarist dhear haats. And dhis so’saiiti, bikóz it iz sôw nyumaras and sow jenlt’; and kæn biy kept weytîng raund œs øl dey long—kingz and steytsman linggarîng peyshantli, not tu graant ödyans, bøt tu geyn it—in dhowz pleynli foenisht and nørø’ anti-ruwmz, auar buckeys-shelvz, wiya meyk now a kaunt ov dhæt kempani, pahnëps nevar lisn’ tu a woed dhey wud sey øl dey long.

—Ruskin: “Sesame and Lilies.”

Alternative forms:—¹ prapêshan. ² jenral. ³ prinses. ⁴ yiaz.
POWITRI.

DHA STRIYT OV BAI-AND-BAI.

Ow shœn dha spot, mai yuthful frendz, ai oej yu tu biwearer!
Bigáiling iz dha plezn’t wey, and sóftli¹ briydhz dhi ear;
Yet noen hæv evar paast tu siynz inówbling, greyt and hai,
Huw wœns big‘æn tu linggar in dha striyt ov Bai-and-bai.

Hau vèrid aar dhi imijiz araizing tu mai sait,
Ov dhowz huw wisht tu shœn dha rong, huw lœvd and praizd
dha rait,
Yet from dha silkn’ bondz ov slowth dhey veynli strowvy tu flai,
Which held dhem jentli prizn’d in dha striyt ov Bai-and-bai.

“Mai projikts thráiv,” dha moechant sed; “when dœbl’d iz mai
stoor,
Hau friyli shæl mai redi gowld biy shauad amœng dha puar!”
Vaast gruw hiz welth, yet strowvy hiy not dha mônaz tiar tu
drai;
Hiy nevar joenid onwad from dha striyt ov Bai-and-bai!

“Fôgiv² dhai oering broëdhar; hiy hæz wept and soefad long!”
Ai sed tu wœn; huw aansad—“Hiy hæth dœn miy griyvas
rong;
Yet wil ai siyk mai broëdhar, and fagiv him ear ai dai.”
Alaas! Deth shôtli faund him in dha striyt ov Bai-and-bai!

Dha wiarid woeldling myuziz apon lôst³ and weystid deyz,
Rizólvd tu toen hiardaftar from dhi erar ov hiz weyz,
Tu lift hiz grovling⁴ thôts from oeth, and fiks dhem on dha skai;
Whai dœz hiy linggar fondli in dha striyt ov Bai-and-bai?

Alternative forms: —¹ softli. ² fagiv. ³ lost. ⁴ grovling.
Dhen shœn dha spot, mai yuthful frendz; woek on whail yet yu mey;
Let not owld eyj ôtéyk ¹ yu æz yu slowthsl'i diléy,
Lest yu shud geyz arauamd yu, and diskw-ovar widh a sai,
Yu hæv riych dha haus ov “Nevar”—bai dha striyt ov “Bai-
and-bai.”

—Abdy.

**Dha Jækdô ov Riymz.**

Dha Jækdô ² sæt on dha Kaadinalz chear:
Bishap and æbat and praiar weor dhear;
   Meni a mœngk, and meni a fraiar,
   Meni a nait, and meni a skwaiar,
With a greyt meni moar ov lesar digrîy,—
In suwth a gudli koempani;
And dhey soevd dha Lôd Praimit on bendid niy.
   Nevar, ai wiyn,  Woz a praudar siyn,
Red ov in buks, ôr dremt ov in driymz,
Dhæn dha Kaadinal Lôd Aachbishop ov Riymz!
   In and aut,  Thruw dha motli raut,
   Dhaet litl’ Jækdô kept hoping abaut;
Hiar and dhear,  Laik a dog in a fear,
   Owvar kœmfits and keyks,  And dishiz and pleyts,
Kaul and kowp, and rochit and pöl,
Maitar and krowzhar! hiy hopt apon ôl!
   Widh sôsi ear,  Hiy poecht on dha chear
Whear, in steyt, dha greyt Lôd Kaadinal sæt
In dha greyt Lôd Kaadinalz greyt red hæt;
   And hiy piad in dha feys  Ov hiz Lôdships Greys,
   Widh a sætisfaid luk, æz if hiy wud sey,
   “Wiy tuw arar dha greytist fowks hiar ta-dey!”
   And dha priysts widh ô,  Æz søch friyks dhey sô,
Sed, “Dha Devl’ møest biy in dhæt litl’ Jækdô!”

*Alternative forms:*—¹ owvatéyk.  ² Jækdô. The syllables are both accented, and it depends on the position of the word which should have the chief stress. It is on the second syllable when the word is followed by a pause.
Riyding Lesn’z—Powitri.

Dha fyyst woz owvar, dha bôd woz kliad,
Dha flônz and dha köstadz hæd òl disapîad,
And siks litl’ singing-boiz,—diar litl’ sowlz!
In nais kliyn feysziz, and nais whait stowlz,
Keym in ôdar dyu, Tuw bai tuw,
Maaching dhæt grænd riféktari thruw!
A nais litl’ boi held a gowl’dnu’ yuar,
Embóst ¹ and fild widh wôtar æz pyuar
Æz eni dhat flowz bitwîyn Riymz and Namuar;
Which a nais litl’ boi stud redi tu kæch
In a fain gowl’dn’ hænd-beysn’ meyd tu mæch.
Tuw nais litl’ boyz, raadhar moar grown,
Kærid lëvn’dar wôtar, and ow da Kalown;
And a nais litl’ boi hæd a nais keyk ov sowp,
Woedhi ov woshing dha hændz ov dha Powp.
Wœn litl’ boi  A næpkin boar,
Ov dha best whait daiapar, frinjd widh pingk,
And a kaadinalz hæt maakt in “poemanant ingk.”

Dha greyt Lôd Kaadinal toenz æt dha sait
Ov dhiyz nais litl’ boiz drest òl in whait:
  From hiz finggar hiy drôz  Hiz köstli ² toekw’ôz ³;
And, not thingking æt òl abaut litl’ Jækd’ôz,
  Dipózits it streyt Bai dha said ov hiz pleyt,
Whail dha nais litl’ boiz on hiz Eminans weyt;
Til, when nowbadi ⁴ z driyming ov eni søech thing,
Dhæt litl’ Jækd’ô hops òf widh dha ring!

Dheerz z a krai and a shaut, And a dyus ov a raut
And nowbadi siymz tu now whot dheer ⁵ abaut,
Bêt dha mœngks hæv dhear pokits òl toend insaïd aut
  Dha fraiaz aar niyling  And hœnting, and fiyling
Dha kaapit, dha floar, and dha wôlz, and dha siyling.
  Dha Kaadinal druw  Ôf iych plœm-kœlad shuw,
And left hiz red stokings ikspôwzd tu dha vyu;
Hiy piyps and hiy fiylz  In dha towz and dha hiylz;

Alternative forms:—¹ imbóst.  ² kostli.  ³ toekwâaz
  nowbodi.  ⁴ nowbodi.  ⁵ dheè yaar.
Dhej toen oep dha dishiz,—dhej toen oep dha pleyts,
Dhej teyk oep dha powkar and powk aut dha greyts,
Dhej toen oep dha reajz,  Dhej igz-æmin dha mægiz:
Bøt, now!—now sëch thing;—Dhej kaant faind dha ring!
And dhi Æbat dikléad dhat, “when nowbadi twigd it,
Sëm raaskl’ òr òedhar hæd popt in, and prigd it!”

Dha Kaadinal rowz widh a dignifaid luk,
Hiy kôld fôr hiz kændl’, hiz bel, and hiz buk!
In howlî ænggar and paias griýf,
Hiy solamli koest têt raaskali thiyf!
Hiy koest him æt bôd, hiy koest him in bed;
From dha sowl ov hiz fut tu dha kraun ov hiz hed;
Hiy koest him in sliypping, dhat evari nait
Hiy shud driym ov dha devl’, and weyk in a frait;
Hiy koest him in iyting, hiy koest him in dringking,
Hiy koest him in kôfing, in sniyzing, in wingking;
Hiy koest him in sitiing, in stænding, in laiing,
Hiy koest him in wôking, in raiding, in flaing,
Hiy koest him in living, hiy koest him in daiing!
Nevar woz hoed sëch a terabl’ koes!
Bøt what geyv raiz  Tu now litl’ sapraiz,
Nowbadi siydm wên peni dha woes!

Dha dey woz gôn,  Dha nait keym on,
Dha møngks and dha fraiaz dhey soeect til dôn;
When dha sækristn’ sô,  On kræmpl’d klô,
Kæm limping a puar litl’ leym Jækd-ô;
Now longgar gey,  Æz on yestadey;
Hiz fedhaz òl siydm tu biy toend dha rong wey,
Hiz pinyanz druwpit—hiy kud haadli stænd,—
Hiz hed woz æz bôld æz dha paam ov yôr hænd;
Hiz ai sow dim,  Sow weystid iyeh lim,
Dhat, hiydlis ov græmar, dhey òl kraid, “Dhæt s him!—
Dhæt s dha skæmp dhat hæz døn dhis skændalas thing!
Dhæt s dha thiýf dhat hæz got mi Lôd Kaadinalz Ring!”

Alternative forms:—1 evri.  2 devil.  3 kofing.  4 terabl’.  
5 nowbodi.  6 gon.  7 yestadi.  8 mai.

I. P. II. C
Dha puar litl’ Jækd-ô, When dha møngks hiy sô, 
Fiybli geyv vent tu dha gowst ov a kô; 
And toend hiz bóld hed, æz møch æz tu sey, 
"Prey biy sow gud æz tu wôk dhis wey!"

Slowar and slowar, Hiy limpt on bifôar, 
Til dhey keym tu dha bæk ov dha belfri doar, 
When dha foest thing dhey sô, 
Midst dha stiks and dha stré, 
Woz dha ring in dha nest ov dhaet litl’ Jækd-ô!

Dhen dha Lød Kaadinal kôld fôr hiz buk, 
And ðf dhøet teribl’ koes hiy tuk; 
Dha myut ikspreshan¹ Soevd in lyu ov kanfeshan,² 
And, biying dhøes køep’ld widh ful restityushan, 
Dha Jækdô got pliynari æbsólyushan!

When dhowz woedz woer hoed, Dhaet puar litl’ boed 
Woz sow cheynjd in a mowmant, t woz riali absoed.³ 

Hiy gruw sliyk, and fast; In adishan tu dhøet, 
A fresh krop ov fedhaz keym thik æz a mæt!

Hiz teyl wægl’d moar Lyvn’ dhæn bifoar; 
Bøt now longgar it wægd with an impyudant⁴ car, 
Now longgar hiy poecht on dha Kaadinalz chear.

Hiy hopt nau abaut Widh aゲyt divânt; 
Æt Mætinz, æt Vespaz, hiy nevar woz aut; 
And sow faar from eni moar pilfaring diydz, 
Hiy ölwiz⁵ siymd teling dha konfesaz⁶ biydz.

If eni wøn laid, ðr if eni wøn swoar, 
Ör sloëmbad in prear-taim and hæpn’ð tu swoar, 
Dhaet gud Jækd-ô Wud giv a greyt "Kô,”

Æz møch æz tu sey, "Downt duw sow eni moar!"

Whail meni rimåakt, æz hiz mænar dhey sô, 
Dhat dhey “nevar hæd nown søch a paias Jækd-ô!”

Hiy long livd dha praid Ov dhøet køntri said, 
And æt laast in dhi owdar ov sængktiti daid; 
When, æz woedz woer tuw feynt, Hiz merits tu peynt,

Alternative forms:—¹ ekspresshan. ² konfeshan. ³ æbsœd. 
⁴ impidant. ⁵ ölwyz. ⁶ kanfesaz, when properly accented 
on the second syllable, but the rhythm requires us here to shift the accent 
to the first syllable.
Dha konkleyv¹ ditóemind tu meyk him a seynt!
And on nyuli-meyd seynts and powps, æz yu now,
It s dha kaestam æt Rowm, nyu neymz tu bistów,
Sow dhey kænanaizd him bai dha neym ov Jim Krow!
—Barham.

OV DHA CHAILD WIDH DHA BOED ÆT DHA BUSH.

"Mai litl' boed, hau kænst dhau sit,
And sing amidst sow meni thônz!
Let miy boet howld upon dhiy get;
Mai ðøv widh onar dhiy adônz.

Dhau aat æt prezn't litl' woeth;
Faiy faadhingz nœn wil giv før dhiy;
Boet pridhiy litl' boed kœm fôth;
Dhau ov moar vælyu aat tu miy.

T² iz truw, it iz scønshain³ tadey,
Tamoro' boedz wil hœv a stôm;
Mai priti wœn, kœm dhau awey,
Mai buzam dhen shœl kiyp dhiy wôm.

Dhau sœbjikt aat tu kowld a⁴ naits,
When daaknis iz dhai kœvaring,⁵
Æt dey z⁶ dhai deynjar greyt bai kaits,
Hau kænst dhau dhen sit dhear and sing?

Dhai fuwd iz skeas and skænti tuw,
T iz woemz and trœsh which dhau dœst iyt;
Dhai prezn't steyt ai pit duw,
Kœm, ai l⁷ pro'vaid dhiy betar miyt.

Ai l fiyd dhiy widh whait bred and milk,
And shugarplœmz, if dhem dhau kreyv;
Ai l kœvær dhiy widh fainist silk
Dhat from dha kowld ai mey dhiy seyv.

Alternative forms: ¹ kongkleyv. ² it. ³ scœnshain. ⁴ ov.
⁵ kœvring. ⁶ iz. ⁷ wil.
Mai faadhaz pælas šæl biy dhain,
Yey in it dhau šælt sit and sing;
Mai litl' boed, if dhau lt¹ biy main,
Dha howl yoer² raund šæl biy dhai spring.

Ai l tiych dhiy ŏl dha nowts æt kót;
Œnth'ot ov myuzik dhau šælt pley;
And ŏl dhat dhidhar duw riz'ot,
Šæl preyz dhiy för it evri dey.

Ai l kiyp dhiy seyf from kæt and koer,
Now mænar a³ haam šæl kœm tu dhiy;
Yey, ai wil biy dhai søekarar,
Mai buzam šæl dhai kæbin biy.''

Bœt low, bihöwld, dha boed iz gôn;⁴
Dhiyz chaamingz wud not meyk hoer yiyld;
Dha chaild z left æt dha Bush alown,
Dha boed flaiz yondar oar⁵ dha fiyld.

—John Bunyan.

Dha Distrækshan ov Sen'ækarib.⁶

Dhi Asiryan⁷ keym daun laik a wulf on dha fowld,
And hiz kowhôts woer gliyning in poepl' and gowld;
And dha shiyn ov dhear spiæz woz laik staaz on dha siy,
When dha bluw weyv rollz naitli on diyp Gæliliy.⁸

La'k dha liyvvz ov dha forist when søemar iz griyn,
Dhæt howst widh dhear bænaz æt søenset woer siyn:
Laik dha liyvvz ov dha forist when Õtam hæth blown,
D'hæt howst on dha moro' ley widhad and strown!

Før dhi Eynjal⁹ ov Deth spred hiz wingz on dha blaast,
And briydhd in dha feys ov dha fow æz hiy paast;
And dhi aiz ov dha sliypaz wækst dedli and chil,
And dhear haats boet wœns hiyvd, and før evar gruw stil!

Alternative forms:—¹ wilt. ² yiar. ³ ov. ⁴ gon. ⁵ owvar.
⁶ Shrsekerib. ⁷ As'tri'an, As'tri'an. ⁸ Gæliliy. ⁹ eynjl'.
And dhear ley dha stiyd widh hiz nostril ól waid,
Boët thruw it dhear rowld not dha breth ov hiz praid;
And dha fowm ov hiz gaasping ley whait on dha toef,
And kowld æz dha sprey ov dha rok-biyting soef.

And dhear ley dha raidar dist'otid and peyl,
Widh dha dyu on hiz brau and dha rest on hiz meyl;
And dha tents woer ól sailant, dha bænaz alown,
Dha laansiz œnliftid, dha trœempit œnblówn.

And dha wido’z ov Æshar aar laud in dhear weyl,
And dhi aidalz¹ aar browk² in dha templ’ ov Beyl;³
And dha mait ov dha Jentail, censmówt bai dha sód,
Hæth meltid laik snow in dha glaans ov dha Lôd!

—Byron.

Dha Mærinaz ov Inggland.

Yiy Mærinaz ov Inggland
Dhat gaad auar neytiv siyz!
Huwz flæg hæz breevd, a thauzand yoez,
Dha bætl’ and dha briyz!
Yôr glôryas⁴ stændad laanch agen⁵
Tu mâech ancœhar fow;
And swiyp thruw dha diyp,
Whail dha stômi waindz⁶ duw blow;
Whail dha bætl’ reyjiz laud and long
And dha stômi waindz duw blow.

Dha spirits ov yôr faadhaz
Shæl staat from evri weyv—
Fôr dha dek it woz dhear fiyld ov feyn,
And Owshan woz dhear greyv:
Whear Bleyk and maitî Nelsn’ fel
Yôr mænli haats shæl glow,
Æz yiy swiyp thruw dha diyp,
Whail dha stômi waindz duw blow;

Alternative forms:—¹ aid’z. ² browkn’. ³ Beyal. ⁴ glôri’s.
⁵ ageyn. ⁶ windz.
Whail dha ñet' reyjiz laud and long
And dha stòmi waindz duw blow.

Brit:ænya niydz now bulwoeks,
Now tauaz along dha stiyp;
Hoer maach iz oar¹ dha mauntin weyvz,
Hoer howm iz on dha diyp.

Whid thændaz from hoer neytiv owk
Shiy kwelz dha floez bilów—
Æz dhey roar on dha shoar,
When dha stòmi waindz duw blow;
When dha 'ñet' reyjiz laud and long,
And dha stòmi waindz duw blow.

Dha miytyar flæg ov Ingglænd
Shéel yet terifik boen;
Til deynjaz trébl'd nait dipáát
And dha staar ov piys ritóen.
Dhen, dhen, yiy owshan-woryaz!²
Auar song and fiyst shéel flow
Tu dha féym ov yór neym,
When dha stóm hæz siyst tu blow;
When dha faiari fait iz hoed now moar,
And dha stóm hæz siyst tu blow.

—T. Campbell.

AANSAR TU A CHAILDZ KWESCHAN.

Duw yu aask whot dha boedz sey? Dha spæro', dha dœv,
Dha linit, and thrëesh, sey "Ai lœv and ai lœv!"
In dha wintar dhear³ sailant, dha wind iz sow strong;
Whot it sez ai downt⁴ now, bœt it singz a laud song.
Bœt griyn liyvz and blosamz and sœnι wóm wedhar,
And singing and lëving, òl kœm baek tagedhar.
Bœt dha laak iz sow brimful ov glædnis and lœv,
Dha griyn fiyldz bilów him, dha bluw skai abœv,
Dhat hiy singz and hiy singz, and fôr evar singz hiy,
"Ai lœv mai lœv, and mai lœv lœvz miy."

—Coleridge.

Alternative forms: —¹ owvar. ² wori'az. ³ dhey aar. ⁴ duw not.
Dha Pain-æpl' AND Dha Biy.

Dha pain-æpl'z in tripl' row  
Woer baasking hot, and òl in blow;  
A biy ov mowst dizéening teyst  
Poesíyvd ¹ dha freygrans æz hiy paast;  
On iygar wing dha spoilar keym,  
And soecht för kræniz in dha freym,  
Oejd hiz atemt on evri² said,  
Tu evri peyn hiz trøengk aplaid:  
Bøt stil in veyn—dha freym woz tait,  
And ownli poeyyas tu dha lait:  
Dhøes hæving weystid haaf hiz dey,  
Hiy trimd hiz flait anædhar wey.

Auar diar diláits aar òf'n' søech:  
Ekspowzd³ tu vyu, bøt not tu tøech,  
Dha saít auar fuwlish haat ínfløymz,  
Wiy long för pain-æpl'z in freymz:  
Widh howplis wish wøen luks and linggaz,  
Wøen breyks dha glaas and koets hiz fìnggaz,  
Bøt dhowz huwm truwnth and wizdam liyd,  
Kæn gædhar høni from a wiyd.

—Cowper.

Dha Ritáiad Kæt.

A powits kæt, sidéyt and greyv  
Æz powit wel kud wish tu hæv,  
Woz mœch adíktid tu inkwáiar,  
Før nuks tu which shiy mait ritáiar,  
And whear, sikyúar æz maus in chingk,  
Shiy mait ripówz, òr sit and thingk.  
Sømtáimz⁴ æséndïng⁵ debanéar,  
An æpl' triy, òr lófti pear,  
Lojd widh kanvinyaans in dha fók,  
Shiy wocht dha gaadnar æt hiz wœck:

Alternative forms:—¹ pasíyvd. ² evari. ³ ikspowzd. ⁴ sømtáimz. ⁵ æséndïng.
Sœmtáimz hoer iyz and solas söt
In an owld emtí wötring¹-pot;
Dhear, wonting nöthing seyv a fæn
Tu siym sœm nimf in hoer sidæn,
Aperald in igzæktist söt,
And redi tu biy bôn tu kôt.

Bœt læv ov cheynj it siymz hæz pleys
Not ownli in auar waizar reys;
Kœts òlso' fiyl, æz wel æz wiy,
Dhaet pæshanz fös, and sow did shiy,
Hoer klaiming, shiy bigæn tu faind,
Ekspówzd² hoer twu mêch tu dha waind,³
And dhi owld yutansil⁴ ov tin
Woz kowld and kœmfatlis widhín:
Shiy dhearfôr wisht, instéd ov dhowz,
Sœm pleys ov moar sirîyn ripówz,
Whear niydhar⁵ kowld mait kœm, nôr ear
Tuw ruwdli wontan widh hoer hear,
And söt it in dha laiklyist⁶ mowd,
Widhín hoer maastaz sneg abowd.

A droar, it chaanst, æt botam laind
Widh liuin ov dha sóftist⁷ kaind,
Widh sæch æz mœechants intro'dyús
From Indya, før dha leydiz yus—
A droar impénding oar⁸ dha rest,
Haaf owpn', in dha topmowst chest,
Óv debth⁹ anœf,¹⁰ and noen tu spear,
Inváitid hoer tu slœmbar dhear.
Pus, widh diláit biyônd ikspreshan,
Soevéyd dha siyn and tuk po'zeshan.
Rikœmbant æt hoer iyz, ear long,
And læld bai hoer own hœm-dream song,
Shiy left dha keaz ov laif bihãind
And slept æz shiy wud sliyp hoer laast;

Alternative forms:—¹ wötaring. ² ikspowzd. ³ wind. ⁴ yutênsil.
⁵ naidhar. ⁶ laikliist. ⁷ softist. ⁸ owvar. ⁹ depth. ¹⁰ inœf.
When in keym, hæziffl1 inkláind,
Dha cheymbameyd, and shōt it faast;
Bai now maligniti impéld,
Boet ol ønkónshas huwm it held.

Aweykn’d bai dha shok, kraíd Pus,
“Woz evar kæt atendid dhos!
Dhi owpn’ droar woz left, ai syi;
Miali tu pruwv a nest fór miy;
För suwn æz ai woz wel kampowzd,
Dhen keym dha meyd, and it woz klowzd.
Hau smuwdh dhiyz koechifs, and hau swiyt!
Ow! whot a delikit ritríyt.
Ai wil rizáin misélfl2 tu rest,
Til Sol, dikláining in dha west,
Shæl kól tu søpar, when, now daut,
Suwzn’ wil kœm and let miy aut.”

Dhi iyyning keym, dha seen diséndid,
And Pus riméynd stil ønaténdid.
Dha nait rowd teadili away,
(Widh hoer, indíyd, t woz nevar dey,)
Dha spraitli món hoer kös rinyúd,
Dhi iyyning grey ageyn3 insyúd;
And Pus keym intu maind now moar
Dhæn if intúwmd dha dey biföar.
Widh hœnggar pincht, and pincht fór ruwm,
Shiy nau priséyjd aprowching duwm,
Nör slept a singgl’ wingk, òr poed,
Kønshas ov jepadi inkóed.

Dhaet nait, bai chaans, dha powit woching
Hoed an inéksplikabl’ skræching;
Hiz nowbl’ haat went pit-a-pët,
And tu himsélf hiy sed, “Whot’s dhæt?”
Hiy drew dha koetin æt hiz said,
And fôth hiy piypt, boet nœthing spaid;
Yet, bai hiz iar yøer4 diréktid,5 gest

Alternative forms:—1 hauswaifli. 2 másélfl. 3 agen. 4 yøer-
5 dairéktid.
Sæmthing imprizn’d in dha chest,
And, daufful whot, widh pruwdn’t kear
Rizólv’d it shud kantinyu dheer.
Æt length a vois which wel hiy nyu,
A long and melankali¹ myu,
Salyuting hiz powétik iaz,²
Kansowld³ him and dispéld hiz fiaz.
Hiy left hiz bed, hiy tród dha floar,
And gæn⁴ in heyst dha dróz eksploar;⁵
Dha lowist foest, and widhaut⁶ stop
Dha rest in òdar, tu dha top;
Fôr t iz a truwh wel nown tu mowst,
Dhat whotsowevar thing iz löst,
Wiy siyk it, ear it kóem tu lait,
In evri kreni bêt dha rait.
—Fôth skipt dha kæt, not nau riplíyt,
Æz oest, widh éri self-kansiyt,
Nôr in hoer own fond æpriefenshan
A thiym fôr òl dha woeldz atenshan;
Bêt modist, sowbar, kyuad ov òl
Hoer nowshanz haipabólikl’,
And wishing fôr a pleys ov rest
Enithing raadhär dhæn a chest.
Dhen stept dha powit intu bed
Widh dhis riflekshan in hiz hed:—

Moral.
Biwéar ov tuw sablaim a sens
Ov yôr own woeth and konsikwans!
Dha maén huw driymz himsélf sow greyt,
And hiz imp’ôtans ov søeç weyt,
Dhat òl arauand, in òl dhat s dén,
Møest muwv and ækt fôr him alown,
Wil loen in skuwl ov tribyuleyshan,
Dha foli ov hiz ekspekteyshan.

—W. Cowper.

Alternative forms:—¹ melangkali. ² yoez. ³ konsówld. ⁴ big-aen. ⁵ iksploar. ⁶ widhauté.
Kontest bitwiyn dha Nowz and dhi Aiz.

Bitwiyn Nowz and Aiz a streynj kontest arowz,
Dha spektakl'z set dhem ōenh’aepili rong;
Dha point in dispynút woz, æz ol dha woeld nowz,
Tu which dha sed spektakl'z ôt tu bilóng.

Sow dha tøng woz dha lôyar, and aagyud dha kôz
Witha greyt diyl ov skil, and a wig ful ov loening;
Whail Chiýf-bærân Iar¹ set tu bælans dha lôz,
Sow feymd för hiz tælant in naisli dizóening.

“In bihaaf ov dha Nowz, it wil kwikli apiar,
And yór lôdship,” hiy sed, “wil œndáutidlí faind
Dhat dha Nowz hæz hæd spektakl’z òlwiz in wear,
Which amaunts tu pazeshan, taim aut ov maind.”

Dhen howlding dha spektakl’z œp tu dha kôt—
“Yór lôdship abzœvz dhey aar meyd widh a strædl’,
Æz waid æz dha brĳ ov dha nowz iz; in shôt,
Dizáind tu sit klows tu it, jœst laik a sædl’.

Agen,² wud yór lôdship a mowmant sapowz
(T iz a keys dhat hæz hæpn’d, and mey biy agen)
Dhat dha vizij òr kauntınans hæd not a nowz;
Prey, huw wud, ör huw kud, wear spektakl’z dhen?

On dha howl it apiaz, and mai aagyumant showz,
Witha riyzning³ dha kôt wil nevar kandem,
Dhat dha spektakl’z pleynli woer meyd för dha Nowz,
And dha Nowz æz pleynli intêndid för dhem.”

Dhen shifting hiz said, æz a lôyar nowz hau,
Hiy plyydid ageyn on bihaaf ov dhi Aiz;
Bot whot woer hiz aagyumants fyu piypl’ now,
Für dha kôt did not thingk dhey woer iykwali waiz.

Sow hiz lôdship dikríyd, in a greyv solam town,
Disálísiv and kliar, widháut wen if ör bot,
Dhat—“Whenévar dha Nowz put hiz spektakl’z on,
Bai deylait ör kændl’-lait—Aiz shud biy shot.”

—W. Couper.

Alternative forms:—¹ yeer. ² ageyn. ³ riyzn’ing.
JON GILPIN.

Jon Gilpin woz a sitizn'.
Ov kredit and rináun,
A treyn-bænd kæptin iyk woz hiy
Ov feymas Ùændan Taun.

Jon Gilpinz spauz sed tu hoer diar,
"Dhow wedid wiy hæv biyn
Dhis twais ten tiydyas yoez, ¹ yet wiy
Now holidey ² hæv siyn.

Ta-moro' iz auar weding-dey,
And wiy wil dhen ripéar
Œntu dha Bel æt Edmantn',
Ôl in a sheyz and pear.

Mai sistar and mai sistaz chaild,
Maisélf, ³ and children thriy,
Wil fil dha sheyz; sow yu moest raid
On hōsbæk aafar wiy.''

Hiy suwn ripláid, "Ai duw admaiäar
Ov wumankaind bœt wœn,
And yu aar shiy, mai diarist diar,
Dheafór it shæl biy dœn.

Ai ûem a linindreypar bowld,
Æz ôl dha woeld dœth now,
And mai gud frend dha kælindar,
Wil lend hiz hös tu gow.''

Kwowth Mistris Gilpin, "Dhaet s wel sed!
And, för dhat wain iz diar,
Wiy wil biy foenisht widh auar own,
Which iz bowth brait and kliar.''

Jon Gilpin kist hiz lœving waif,
Ôjóid woz hiy tu faind
Dhat, dhow on plezhar shiy woz bent,
Shiy hæd a fruwgl' maind.

Alternative forms:— ¹ yiaz. ² holidi. ³ misélf.
Jon Gilpin.

Dha mòning keym, dha sheyz woz brôt,
Bøt yet woz not alaud
Tu draiv òep tu dha doar, lest öl
Shud sey dhat shiy woz praud.

Sow thriy dòz ôf dha sheyz woz steyd,
Whear dhey did ôl get in,
Siks preshas sowlz, and ôl agog
Tu dæsh throu thik and thin.

Smæk went dha whip, raund went dha whiylz,
Woer nevar fowks sow glæd;
Dha stownz did rætl' øndaniyth,
Æz if Chiypsâid woer mæd.

Jon Gilpin, æt hiz høsiz said,
Siyzd faast dha flowing meyn,
And òep hiy got, in heyst tu raid,
Bøt suwn keym daun ageyn;

Fôr sædl'-triy skeas riycpt hæd hïy,
His joeni tu bigín,
When, toening raund hiz hed, hïy sô
Thriy kœstamaz kœm in.

Sow daun hïy keym; fôr lôs ov taim,
Ōldhôw it griyvd hîm soar,
Yet lôs ov pens, ful wel hïy nuy,
Wud trœbl' hîm mæch moar.

T¹ woz long bifóar dha kœstamaz
Woer syutid tu dhear maind,
When Beti, skriyning, keym daunstéaz,
"Dha wain iz left biháind!"

"Gud læk!" kwowth hïy, "yet bring it miy,
Mai ledhan belt laikwaiz ²
In which ai bear mai trœsti sôd
When ai duw eksasaiz."

 Alternative forms:—¹ it.  ² laikwaiz.
Nau Mistris Gilpin (keaful sowl!)  
Hæd tuw stown-botl’z faund,  
Tu howld dha likar dhat shiy lœvd,  
And kiyp it seyf and saund.

Iych botl’ hæd a koeling iar, ¹  
Thruw which dha belt hiy druw,  
And hæng a botl’ on iych said,  
Tu meyk hiz bælans truw.

Dhen owvar öl, dhat hiy mait biy  
Ikwípt from top tu tow,  
Hiz long red klówk, wel-brëesht and niyt,  
Hiy mænfuli did throw.

Nau siy him mauntid wœns ageyn  
Apon hiz nimbl’ stiyd,  
Ful slowli peysing oar ² dha stownz,  
Widh kõshan and gud hiyd.

Bœt faiinging suwn a smuwduck rowd  
Binýth hiz wel-shod fiyt,  
Dha snöting biyst big’æn tu trot,  
Which gõld him in hiz siyt.

Sow “Fear and sôtli!” ³ Jon hiy kraid,  
Bœt Jon hiy kraid in veyn ;  
Dhæt trot bikéym a gælap suwn,  
In spait ov koeb and reyn.

Sow stuwping daun, æz niydz hiy møest  
Huw kænot sit oépráit,  
Hiy graaspt dha meyn widh bowth hiz hændz,  
And iyk widh öl hiz mait.

Hiz hôs, huw nevar in dhæt söt  
Hæd hændl’d biyn bifôar,  
Whot thing apon hiz bæk hæd got  
Did wœndar moar and moar.

*Alternative forms:*—¹ yœr. ² owvar. ³ softli.
Awey went Gilpin, nek ɔr nɔt;
    Awey went hæt and wig;
Hiy litl’ dremt, when hiy set aut,
    Ov rœning sœch a rig.

And nau, æz hiy went bauing daun
    Hiz rięking hed ful low,
Dha botl’z tweyn biháind hiz bæk
    Woer shætad æt a blow.

Daun ræn dha wain intu dha rowd,
    Mowst pityas tu biy siyn,
Which meydi hiz hôsz flangks tu smowk
Æz dhey hœd beystid biyn.

Bœt stil hiy siy/md tu kæri weyt,
    Widh ledhan goedl’ breyst!
Fôr ól mait siy dha botl’-neks
    Stil’dœnggling æt hiz weyst.

Dhoes ól thruw meri Izlingtn’
    Dhiyz gœmbl’z hiy did pley,
Œntil¹ hiy keym œntu dha Wosh
    Ov Edmantn’ sow gey.

And dhear hiy thruw dha Wosh abaut
    On bowth saidz ov dha wey,
Jœst laik œntu a troendling mop,
    Ær a waild guws æt pley.

Æt Edmantn’ hiz lœving waif
    From dha bœlkɔwni ² spaid
Hoer tendar hœzband, wœndring³ moeck
    Tu siy hau hiy did raid.

“Stop, stop, Jon Gilpin!—Hiar z dha haus”—
    Dhey ól æt wœns did krai;
“Dha dinar weyts, and wiy aar taiad”;
    Sed Gilpin—“Sow œm ai!”

Alternative form:—¹ œntil. ² bœlkani. ³ wœndaring.
Bët yet hiz hôs woz not a whit
Inkláind tu tærí dhear;
 För whai?—hiz ownar hæd a haus
· Ful ten mailz òf, ët Wear.

Sow laik an æro’ swift hiy fluw,
Shot bai an aachar strong;
Sow did hiy flai—which bringz miy tu
Dha midl’ ov mai song.

Away went Gilpin aut ov breth,
And soar agenst hiz wil,
Til ët hiz frendz dha kælindaz
Hiz hôs ët laat stud stil.

Dha kælindar, ameyzd tu siy
Hiz neybar in søch trim,
Leyd daun hiz paip, fluw tu dha geyt,
And dhöes akostid him:

“Whot nyuz? whot nyuz? yôr taidingz tel!
Tel miy yu mœst and shæl—
Sey, whai bear-hedid yu aar kœm,
Ôr whai yu kœm ët òl?”

Nau Gilpin hæd a plezn’t wit,
And lœvd a taimli jowk;
And dhöes ëntu dha kælindar
In meri gaiz hiy spowk:

“Ai keym bikóz¹ yôr hôs wud kœm;
And, if ai wel fôbówd,²
Mai hæt and wig wil suwn biy hiar,
Dhey aar apon dha rowd.”

Dha kælindar, rait glëd tu faind
Hiz frend in meri pin,
Ritòend him not a singgl’ woed
Bët tu dha haus went in;

*Alternative forms:*—¹ bikôr. ² fabowd.
Jon Gilpin.

When streyt hiy keym, widh hæt and wig
  A wig dhat flowd bihältind;
A hæt not moých dha woes för wear;
  Iych kœmlī in its kaind.

Hiy hold dhem œp, and in hiz toen
  Dhœs showd hiz redi wit:
"Mai hed iz twaiz æz big æz yôz,
  Dhey dheafôr niydz moést fit.

Bët let miy skreyph dha doet awey,
  Dhat hængz apon yôr feys;
And stop and iyt, för wel yu mey
  Biy in a hœnggri keys."

Sed Jon, "It is mai weding-dey,
  And ól dha wœld wud stear,
If waif shud dain æt Edmantan,
  And ai shud dain at Wear."

Sow, toening tu hiz hôs, hiy sed,
  "Ai æm in heyst tu dain;
T woz för yôr plezhar yu keym hiar,
  Yu shœl gow bœk för main."

Aa lœklîs spiych, and buwtlîs bowst!
  För which hiy peyd ful diar;
Fôr, whail hiy speyk, a breying aas
  Did sing mowst laud and kliar:

Whæræt hiz hôs did snôt, æz hiy
  Hœd hoed a laian roar,
And gœlapt òf widh ól hiz mait,
  Æz hiy hœd dœn bîfôar.

Awey went Gilpin, and awey
  Went Gilpinz hæt and wig;
Hiy lôst dhem suwnar dhœn æt foest,
  För whai ?—dhey woer tuw big.

Nau Mistris Gilpin, when shiy sô
  Hoer hœzband powsting daun
Intu dha kœntri sår away,  
Shiy puld aut haaf-a-kraun.

And dhoes œntu dha yuth shiy sëd,  
Dhat drowv dhem tu dha Bel,
“Dhis shael biy yôz, when yu bring bæk  
Mai hœzband seyf and wel.”

Dha yuth did raid, and suwn did miyt  
Jon kœming bæk ameyn;
Huwm in a trais hiy traid tu stop,  
Bai kœching æt hiz reyn;
Bœt not poesôming1 whot hiy ment,  
And glædli wud hœv dœn,
Dha fraitn’ëd stiyd hiy fraitn’ëd moar,  
And meyd him faastar rœn.

Awey went Gilpin, and awey  
Went powst-boi æt hiz hiylz,
Dha powst-boiz hôs rait glæd tu mis  
Dha læmbrient2 ov dha whiylz.

Siks jentl’ëman3 apon dha rowd  
Dhoes siying Gilpin flai,
Widh powst-boi skæmpring4 in dha riar,  
Dhey reyzd dha hyu and krai:—

“Stop thiyf! stop thiyf!—a haiweyman!”  
Not ween ov dhem woz myut;
And òl and iych dhat paaståt dhæt wey  
Did join in dha poesyût.5

And nau dha toenpaik geyts ageyn  
Fluw owpn’ in shôt speys:
Dha towl-man thingking æz bifóar  
Dhat Gilpin rowd a reys.

And sow hiy did, and ween it tuw!  
För hiy got foest tu taun;

*Alternative forms:* 
1 paêsôming. 2 læmbaring. 3 jentl’ëmen. 4 skæmpring. 5 pasyût.
Æt Siy.

Nôr stopt, til whear hiy hæd got ðæp
Hiy did ageyn get daun.

Nau let ðæs sing, Long liv dha king,
   And Gilpin, long liv hiy;
And, when hiy nekst doeth raid abrôd,
   Mey ai biy dhear tu siy!

—W. Cowper.

Æt Siy.

A wet shiyt and a flowing siy,
   A waind dhat folo’z faast
And filz dha whait and rœshing seyl
   And bendz dha gælant maast;
And bendz dha gælant maast, mi¹ boiz,
   Whail laik dhi iygl’ friy
Awey dha gud ship flaiz, and liyvz
   Owld Inggland on dha liy.

Ow fôr a sôft² and jentl’ waind!³
   Ai hoed a fear wœn krai;
Bœt giv tu miy dha snôring briyz
   And whait weyvz hiyving hai;
And whait weyvz hiyving hai, mi lœdz,
   Dha gud ship tait and friy:—
Dha woeld ov wôtaz iz auar howm,
   And meri men aar wiy.

Dhear z tempist in yon hônîd⁴ muwn,
   And laitning in yon klaud;
Bœt haak dha myuzik, mærînáz!
   Dha waind iz paiping laud;
Dha waind iz paiping laud, mi boiz,
   Dha laitning flëshiz friy—
Whail dha holo’ owk auar pælas iz,
   Auar heritîj dha siy.

—A. Cunningham

Alternative forms:—¹ mai. ² soft. ³ wind. ⁴ hônîd.
WILYAM TEL.

Kœm, list tu miy, and yu shæl hiar,
    A teyl ov whot bifél
A feymas mæn ov Switsaland,—
    Hiz neym woz WILYAM TEL.

Niar Roisiz bængk, from dey tu dey,
    Hiz litl’ flok hiy led,
Bai pruwdant thrift and haadi toil
    Kantent tu oen hiz bred.

Nør woz dha hæntaz kraaft ønnówn:
    In Uariy nœn woz siyn
Tu træk dha rok-frikwënting hoed
    Widh ai sow truw and kiyn.

A litl’ søen woz in hiz howm,
    A laafling, fear-head boi;
Sow strong ov lim, sow blaidh ov haat,
    Hiy meyd it ring widh joi.

Hiz faadhaz shiyp woer ôl hiz frendz;
    Dha læmz hiy kold bai neym;
And when dhey frolikt in dha fiyldz,
    Dha chaild wud shear dha geym.

Sow piysfuli dhear auaz woer spent
    Dhat laif hæd skeas a soro’;
Dhey tuk dha gud ov evri dey,
    And howpt fôr moar ta-moro’.

Boët 0ft¹ søem shaining Eypril mœn
    Iz daaku’d in an auar;
And blækist griyfs oar² joias howmz,
    Alaas! œnsiyn mey lauar.

Not yet on Switsaland hæd dönd
    Hoer dey ov libati;
Dha streynjaz yowk woz on hoer søenz,
    And prest rait hevili.

*Alternative forms:* —¹ oft.      ² owvar.
Sow wœn woz sent in lœklis auar,  
    Tu ruwl in Ostryaz ¹ neym;  
A hôtí mœn ov sævij nuwd,—  
    In pomp and pauar hiy keym,  
Wœn dey, in wontannis ov pauar,  
    Hiy set hiz kœp on hai;—  
"Bau daun, yiy sleyvz," dhi ôdar rœn;  
"Huw diso'béyz shaël dai!"  

It chaanst dhat Wilyam Tel, dhœt mœn,  
    Hœd left hiz kotij howm,  
And, widh hiz litl' sont in hœnd,  
    Tu Æltôf taun hœd kœm.  

Fôr ôft dha boi hœd aid dha spoil  
    Hiz faadhar howmwad boar,  
And preyd tu jœin dha hœnting kruw,  
    When dhey shud rowm fœr moar.  

And ôfn on sœm meri nait,  
    When wœndras fîyts wœr towld,  
Hiy longd hiz faadhaz bow tu teyk,  
    And biy a hœntar bowld.  

Sow tôdz ² dha shâmwoz hûnts dhey went;  
_ Wœn_ sæng hiz chaildish songz,  
    Dhi œdhar bruwdid mœnfuli  
Oar ³ Uariyz griyfs and rongz.  

Tel sô dha kraud, dha liftid kœp,  
    Dha tiaarants ænggri fraun,—  
Dha heraldz shautid in hiz iar,⁴  
"Bau daun, yiy sleyvz, bau daun!"  

Stoen Gezlar maakt dha pezants miyn,  
    And wœcht tu siy him fôl;  
Beêt nevar paam-triy streytar stud  
Dhœn Tel bifôar dhœm ôl.  

Alternative forms: —¹ Ostri'az, Ôstri'az. ² tuwôdz. ³ owvar. ⁴ yoer.
"Mai niy shæl bend," hiy kaamli sed,
"Tu God, and God alown;
Mai laif iz in dhi Ostryanz¹ hænd,
Mai konshans iz mai own."

"Siyz him, yiy gaadz," dha ruwlar kraid,
Whail peshan chowkt hiz breth;
"Hiy moks mai pauar, hiy breyvz mai lôd,
Hiy daiz dha treytaž deth;—

Yet weyt. Dha Swis aar maaksman truw,
Sow ôl dha woeld dœth sey:
Dhæt fear-head stripling hidhar bring;
Wiy l² trai dhear skil ta-dey."

Haad bai a spreding laim-triy stud,
Tu dhis dha yuwth woz baund;
Dheyt pleyst an æpl’ on hiz hed—
Hiy lukt in wændar raund.

"Dha folt iz main, if folt dhear biy,"
Kraid Tel in æksn’ts waild;
"On mænhud let yôr venjans fôl,
Bêt spear, ow spear mai chaild!"

"Ai wil not haam dha priti boi,"
Sed Gezlar tontingli;
"If blœd ov hiz shæl steyn dha graund,
Yôz wil dha moedar biy.

Drô tait yôr bow, mai kœning mæn,
Yôr streytist æro’ teyk;
Fôr, now, yon æpl’ iz yôr maak,
Yôr libati dha steyk.”

A minggl’d noiz ov rôth and griyf
Woz hoed amœng dha kraud;
Dha men dheyt møødæd kœsiz diyp,
Dha wimin wept alaud.

_Alternative forms:_ ¹ Ostri’anz, Ôstri’anz. ² wil.
Wilyam Tel.

Ful fifti peysiz from hiz chaild,
Hiz krós-bow in hiz hænd,
Widh lip kamprest, and flæshing ai,

Tel foemli tuk hiz stænd.

Shuar, ful anoef¹ ov peyn and wow
Dhîs kraudid oeth hæz biyn;
Bœt nevar, sins dha koes big'æn,
A sædar sait woz siyn.

Dhen speyk alaud dha gælant boi,
Impeyshant ov diléy,—
"Shuwt streyt and kwik, dhain eym iz shuar;
Dhau kænst not mis ta-dey."

"Hevn' bles dhiy nau," dha përant sed,
"Dhai kœrij sheymz mai fiar;
Mæn træmpl'z on hiz broæhar mæn,
Bœt God iz evar niar."

Dha bow woz bent; dhi æro' went,
Æz bai an eynjl' gaidid;
In piysiz tuw, biniyth dha triy,
Dhi æpl' fel diváidid.

"T ² woz breyvli dœn," dha ruwlar sed,
"Mai plaitid woed ai kiyp;
T woz breyvli dœn bai saiar and søen,—
Gow howm, and fiyd yôr shiyp."

"Now thængks ai giv dhiy för dhai buwn,"
Dha pezn't kowldli sed;
"Tu God alown mai preyz iz dyu,
And dyuli shæl biy peyd."

"Yet now, praud mæn, dhai feyt woz niar,
Hæd ai bœt mist mai eym;
Not cænâvënjd mai chaild hæd daid,—
Dhai paating auar dha seym.

Alternative forms:—¹ in-œf. ² it.
Riyding Lesn'z—Powitri.

För siy! a sekand shaaf't woz hiar,
If haam mai boi bifél;
Nau Gow and bles dha hevn'li pauar,
Mai foest hæz sped sow wel.”

God helpt dha rait, God spead dha sin;
Hiy bringz dha praud tu sheym;
Hiy gaadz dha wiyk agenst¹ dha strong,—
Preyz tu Hiz howli Neym!

—Rev. J. H. Gurney.

Møngkiz Mænaz.

Møngkiz, when dhey sit æt teybl',
Iyt æz faast æz dhey aar eybl’—
Gobl' för dhear veri laivz—
Skuwp oep greyvi widh dhear naivz—

Put dhear finggaz in dha dish
If søm nais tit-bit dhey wish—
Widh dhear naif, òr fök, òr spuwn,
On dha teybl’ draem a tyun—

Sømtaimz² from iych ødhaz pleyt—ow,
Shoking!—pilfar a pateytho’,
Òr søm veri temting slais
Which dhey thingk iz luking nais.

Riflekshan.

Now yœng riydaz, shuar, ov main
Evar wud laik møngkiz dain!

—Tom Hood.

Dha Song ov dha Stríyt Møngki.

Dhey thingk when ai m straiking dha shril gitáar
Widh a slaitli kealis hænd,
Dhat ai hæv fagotn’³ mai lœvd wenz, faar
Awey in a distant lænd.

Alternative forms:¹ ageynst. ² sømtázimz. ³ ſògótň'.
Dheer dwel Misiz Em and mai mëngkilings thriy,
And dhey woendar whear ai ëm,
Æz dhey sit in dha top ov dha kowko'-nët thriy,
And fiyst on dha lëshas ëm.

Mai mëngkilings dhey aar grown-œp bai dhis,
And dhear teylz kwait long mœst biy;
Dheer mëdhar ôft¹ givz dhem, ai now, a kis,
Bikóz² dhey aar sow laik miy.

Long—long mey dhey baund mid³ dha ëôfti⁴ thriyz,
In dha forist shædø'z kuwl,
Nôr evar biy fetad widh klówdhz⁵ laik dhiyz,
And daans on a thriy-legd stuíwl.

Dha tip ov mai teyl iz dinyúdid ov skin,
It pruwvz hau mœch ai fret:
Bœt bikóz ai ind'œlñ in a paassing grin
Dhey fænsi dhat ai faget.⁶

—Tom Hood.

Dha Dômaus.

Dha litl’ dômaus iz tôni red,
Hiy meyks agenst wintar a nais snoeg bed;
Hiy meyks hiz bed in a mosi bængk,
Whear dha plaants in dha søemar grow töl and rængk.
Awey from dha deylait, faar ðendagráound,
Hiz sliypr thruw dha wintar iz kwaiat and saund;
And when òl abœv him it friyziz and snowz,
Whot iz it tu him? för hiy nôt ov it nowz.
And til dha kowld taim ov dha wintar iz gon?,
Dha litl’ dômaus kiyps sliyping on.
Bœt æt laast, in dha fresh briyzi deyz ov dha spring,
When dha griyn liyzv bœd, and dha meri boedz sing,
And dha dred ov dha wintar iz owvar and paass,
Dhen dha litl’ dômaus piyps aut æt laast—

Alternative forms: —¹ oft. ² bik-ôz. ³ amid. ⁴ lofti.
⁵ klówz. ⁶ fógét. ⁷ gôn.
Riyding Lesn'z—Powitri.

Aut ov hiz snœg kwaiat béro' hiy wendz,
And luks ôl abaut för hiz neybaz and frendz;
Dhen hiy sez, æz hiy sits æt dha fut ov a laach,
"T 1 iz a byutiffl 2 dey för dha foest dey ov Maach,
Dha vialit iz bluwming, dha bluw skai iz kiar;
Dha laak iz æpspringing, hiz kærł' ai hiar;
And in dha griyn fiyldz aar dha læm and dha fowl;
Ai m 3 glæd ai m 3 not sliyping, nôr daun in mai howl.'
Dhen avey hiy rœnz, in hiz meri muwd,
Owvar dha fiyldz, and intu dha wud,
Tu faind eni greyn dhear mey chaans tu biy,
Or eni smôl beri dhat hængz on dha triy.
Sow from oeli mônging til leyt æt nait,
Hæz dha puar litl' kriychar its own dilâit;
Luking daun tu dhi oeth, and ðep tu dha skai,
Thingking, "Whot a hæpi démaus æm ai!"
—Mary Howitt.

Dha Graas-hopar and dha Krikit.

Dha powitri ov oeth iz nevar ded:
When ôl dha boedz aar feynt widh dha hot søen,
And haid in kuwling triyz, a vois wil røen
From hej tu hej abaut dha nyu-mown miyd;
Dhæt iz dha graas-hopar—hiy teyks dha liyd
In søemar löckshari,—hiy hæz nevar døen
Width hiz dilâits, fôr when tiaäd aut widh fœn,
Hiy rests æt iyz binîyth søem plezn't wiyd.
Dha powitri ov oeth iz siysing nevar:
On a lown wintar iyyning, when dha fröst
Hæz rôt a sailans, from dha stowv dhear shrilz
Dha krikits song, in wîmth inkrîysing evar,
And siymz tu wœn, in drauzinis haaf löst,
Dha graas-hopar amœng søem graasi hilz.
—Keats.

Alternative forms:— 1 it. 2 byutiful. 3 æm.
OWD TU DHA KUKU.

Heyl byutyas streynjar ov dha growv!
Dhau mesinjar ov Spring!
Nau hevn’ ripéaz dhai ruaral siyt,
And wudz dhai welkam sing.

Whot taim dha deyzi deks dha griyn,
Dhau soetin vois wiy hiar;
Hæst dhau a staar tu gaid dhai paath,
Ôr maak dha rowling yiar?

Diláitful vizitant! widh dhiy
Ai heyl dha taim ov flauaz,
And hiar dha saund ov myuzik swiyt
From boedz amæng dha bauaz.

Dha skuwlboi, wondring thruw dha wud
Tu pul dha primrowz gey,
Staats, dha nyu vois ov Spring tu hiar,
And imiteyts dhai ley.

Whot taim dha piy puts on dha bluwn
Dhau flaist dhai vowkal veyl
An ænyual gest in ðæðar lændz
Anædhar Spring tu heyl.

Swiyt boed! dhai bauar iz evar griyn,
Dhau skai iz evar kliar;
Dhau hæst now soro’ in dhai soug,
Now Wintar in dhai yiar!

Ow kud ai flai, ai d³ flai widh dhiy!
Wiy d³ meyk, widh joiful⁴ wing,
Auar ænyual vizit oar⁵ dha glowb,
Kampaénanz ov dha Spring.

—John Logan.

Alternative forms:—¹ dilaitfl’. ² wændaring. ³ wud. ⁴ joifl’. ⁵ owvar.
Dha Milar ov Diy.

Dhear dwelt a milar, heyl and bowld,
Bisáid dha rivar Diy;
Hiy woekt and sæng from môn til nait,
Now laak moar blaidh dhæn hiy;
And dhis dha boedn’ ov hiz song
För evar yust tu biy:
“Ai envi nowbadi, now, not ai,
And nowbadi enviz miy.”

“Dhau at¹ rong, mai frend,” sed gud King Hæl—
“Æz rong æz rong kæn biy—
För kud mai haat biy lait æz dhain,
Ai d² glædli cheynj widh dhiy;
And tel miy nau, whot meyks dhiy sing
Widh vois sow laud and friy,
Whail ai æm sæd, dhow ai m³ dha king,
Bisáid dha rivar Diy?”

Dha milar smaild and doft hiz kæp:
“Ai oen mai bred,” kwowth hiy;
“Ai lœv mi⁴ waif, ai lœv mi frend,
Ai lœv mi children thriy;
Ai ow now peni ai kænot pey;
Ai thængk dha rivar Diy,
Dhat toenz dha mil dhat graindz dha kôn
Dhat fiydz mai beybz and miy.”

“Gud frend,” sed Hæl, and said dha whail,
“Feawél and hæpi biy;
Bøet sey now moar, if dhau dst⁵ biy truw,
Dhat now woen enviz dhiy:
Dhai miyli kæp iz woeth mai kraun,
Dhai mil, mai kingdamz fly;
Sœch men æz dhau aar Ingglændz bowst,
Ow milar ov dha Diy!”

—Mackay.

Alternative forms:—¹ aat. ² wud. ³ æm, am. ⁴ mai. ⁵ wudst.
Wœn bai Wœn.

Wœn bai wœn dha sændz aar flow,ing,
Wœn bai wœn dha mowmants fœl;
Sœm aar kœming, sœm aar gowing;
Duw not straiv tu graasp dhem ăl.

Wœn bai wœn dhai dyutiz weyt dhiy,
Let dhai howl strength gow tu iych,
Let now fyuchar driymz iléyt dhiy,
Loen dhau foest what dhiyz kœn tiych.

Wœn bai wœn (brait gifts from Hevn’)
Joiz aar sent dhiy hiar bilôw;
Teyk dhem redili when givn’,
Redi biy tu let dhem gow.

Wœn bai wœn dhai grijfs shœl miyt dhiy,
Duw not fiar an aamid¹ bœnd;
Wœn wil feyd æz ædhaiz griyt dhiy,
Shœdo’z paasing thruew dha lœnd.

Duw not luk at laifs long soro’;
Siy hau smœl iych mowmants peyn;
God wil help dhiy för ta-moro’,
Sow iych dey bigîn ageyn.

Evri aaar dhat fliyts sow slowli,
Hœz its taask tu duw ôr bear;
Lyuminas dha kraun, and howli,
When iych jem iz set widh kear.

Duw not linggar widh rigrêting,
Ôr för paasing auaz dispônd;
Nôr, dha deyli toil fôgêting,²
Luk tuw iygalî biyônd.

Auaz aar gowldû’ lingks, Godz towkn’,
Rîyching Hevn’; beet wœn bai wœn,
Teyk dhem, lest dha cheyn biy browkn’
Ear dha pilgrimij biy dœn.

—Adelaide Proctor.

Alternative forms:—¹ aamd.     ² fagêting.
Ow, yöeng Lokinváár iz køm ant ov dha west,
Thruw ol dha waid Bôdar hiz stiyd woz dha best,
And, seyv hiz gud brôd-sôd, hiy wepanz hæd nœn;
Hiy rowd òl oenáamd, and hiy rowd òl alown.
Sow feythful in lœv, and sow döntlis in wôr,
Dhear nevar woz nait laik dha yöeng Lokinváár.

Hiy steyd not för breyk, and hiy stopt not för stown,
Hiy swæm dhi Esk rivær whear föd dhear woz nœn;
Bœt, ear hï alaitid æt Nedhabi geyt,
Dha braid hæd kansentid, dha gælant keym leyt,
Fôr a lægad in lœv, and a dæstad in wôr,
Woz tu wed dha fear Elin ov breyv Lokinváár.

Sow bowldli hïy entad dha Nedhabi hól
Amœng braidzman and kinzman, and broedhaz and òl:
Dhen spowk dha braidz faadhar, hiz hænd on hiz sôd
(Fôr dha puar kreývn' braidgruwn sed nevar a woed),
"Ow, køm yîy in piys hiar, òr køm yîy in wôr,
Ôr tu daans æt auar braidl', yöeng Lôd Lokinváár?"

"Ai long wuwd yôr dôtar, mai syut yu dinâíd;—
Lœv swelz laik dha Solwey, bœt ebz laik its taid—
And nau ai æm køm, widh diis löst lœv ov main,
Tu liyd bœt wên mezhar, drîngk wên kœp ov wain.
Dhear aar meydn'z in Skotland moar lœvli bai faar,
Dhat wûd gœldli biy braid tu dha yöeng Lokinváár."

Dha braid kist dha goblit; dha nait tuk it òep,
Hïy kwaaf t of dha wain, and hïy thruw daun dha kœp,
Shiy lukt daun tu bleesh, and shiy lukt òep tu sai,
Widh a smail on hoer lips and a tiar in hoer ai.
Hïy tuk hoer söft 1 hænd, ear hoer møedhär kud baar,—
"Nau tred wîy a mezhar!" sed yöeng Lokinváár.

*Alternative form:*— 1 soft.
AAFTAR Blenim.

It waz a søemar iyvning;
Owld Kæspaz woek waz doen,
And hiy bifőar hiz kotij doar
Waz siting in dha seen;
And bai him spôtid on dha griyn
Hiz litl’ grændchaïld Wilamïyn.

Shiy så hoer bředhar Piytakin
Rowl søemthing laaj and raund,
Which hiy bisáid dha rivyulet
In pleying dhear hænd faund;
Hiy keym tu aask whot hiy hænd faund
Dhat woz sow laaj and smuwdh and raund.

Alternative forms:—¹ yoer. ² gcjn. ³ wil. ⁴ amœng. ⁵ nevar. ⁶ evar. ⁷ woz.
Owld Kæspar tuk it from dha boi,
    Huw stud ikspéktant bai;
And dhen dhi owld mæn shuk hiz hed,
    And widh a næcharal¹ sai,
"T iz söm puar felo'z skœl," sed hiy,
"Huw fel in dha greyt viktari."²

"Ai faind dhem in dha gaadn',
    Fôr dhear z meni hiar abaut;
And òfn when ai gow tu plau
    Dha plaushear teenz dhem aut.
Fôr meni thanzand men," sed hiy,
  "Woer sleyn in dhæt greyt viktari."

"Nau tel òes whot t waz òl abaut,"
    Yøeng Piytakin hiy kraiz;
And litl' Wilamfyñ luks òep
    Widh wëndar-weytíng aiz;
"Nau tel òes òl abaut dha wôr,
And whot dhey fôt iych oëdhar fôr ?"

"It waz dhi Ingglísh," Kæspar kraid,
    "Huw put dha French ³ tu raut;
Bøt whot dhey fôt iych oëdhar fôr
    Ai kud not wel meyk aut.
Bøt evribodi sed," kwowth hiy,
  "Dhat t woz a feymas viktari.

Mai faadhar livd æt Blenim dhen,
    Yon litl' striym haad bai;
Dhey boent hiz dweling tu dha graund,
    And hiy waz fôst tu flai:
Sow widh hiz waif and chaïld hiy fled,
Nôr hæd hiy whear tu rest hiz hed.

Widh faiar and söd dha kœntéri raund
Waz weystid faar and waid,

Alternative forms:—¹ næcharal. ² viktri. ³ Frensh.
And meni a chailding mœdhar dhen
And nyubên beybi daid:
Bœt thingz laik dhët, yu now, mœst biy
ÆEt evri feymas viktari.

Dhey sey it woz a shoking sait
Aaftar dha fiyld waz wœn;
Fœr meni thauzand bodiz hier
Ley roting in dha sæn:
Bœt thingz laik dhët, yu now, mœst biy
Aaftar a feymas viktari.

Greyt preyz dha Dyuk ov Môlbra¹ wœn
And auar gud Prins Yujïyn;
—"Whai t woz a veri wikid thing!"
Sed litl' Wilamïyn;
"Ney . . . ney . . . mai litl' goel," kwowth hiy,
"It waz a feymas viktari."

And evribodi preyzd dha Dyuk
Huw dhis greyt fait did win."
—"Bœt whot gud keym ov it æt laast?"
Kwowth litl' Piytakin:—
"Whai dhët ai kænot tel," sed hiy,
"Bœt t woz a feymas viktari."

—R. Southey.
In pælasiz aar haats dhat aask,
    In diskantént and praid,
Whai laif iz sóech a, driari taask,
    And ól gud thingz dínáid.
And haats in puarist høts admaiar
   Hau Løv hæz in dhear eyd
(Løv dhat not evar siymz tu tiaiar)
   Sóech rich pro’vizhan meyd.

—Archbishop Trench.
EXERCISES.

EXERCISE I.

Silent letters to be left out, and i to be written instead of y or ie at the end of words.

Instead of:—

well begged deck sense Jessie
ill filled kick twelve Minnie
doll robbed rock give pussy
pull pulled flock solve Johnnie
mess very head wren merrily
miss silly bread wrist steadily
dross folly deaf knit possibly
puss fully breast knob impossibility

We write:—

wel begd dek sens Jesi
il fild kik twelv Mini
dol robd rok giv pusi
pul puld flok solv Joni
mes veri hed ren merili
mis sili bred rist stedili
dros foli def nit posibli
pus fuli brest nob imposibiliti

Write in the same manner:—

Bell, egg, inn, stiff, odd, full, dug, lived, lead, dead, pity, merry, sorry, Willy, ready, sense, stick, block, horrid, plenty, plentifully.
Exercises.

Exercise II.

On words from Reading Lesson I.

<table>
<thead>
<tr>
<th>attend</th>
<th>pæt</th>
<th>pet</th>
<th>pit</th>
<th>pot</th>
<th>put</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>hæd</td>
<td>wel</td>
<td>it</td>
<td>foks</td>
<td>intu</td>
</tr>
<tr>
<td>an</td>
<td>æt</td>
<td>get</td>
<td>hiz</td>
<td>woz</td>
<td>gud</td>
</tr>
<tr>
<td>and</td>
<td>kænot</td>
<td>plenti</td>
<td>iz</td>
<td>ov</td>
<td>wud</td>
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<tr>
<td>apon</td>
<td>æz</td>
<td>frend</td>
<td>in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>agen</td>
<td>hæv</td>
<td>frendz</td>
<td>nimbli</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>eni</td>
<td>if</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Learn to write ae all in one stroke.
Observe the different sound of ae in pæt and a in attend, America, villa.

1. What symbols do we generally use in the above words for a, ae, e, i, o, u?

2. Write phonetically, that is, according to sound:
   John had a good dog. Florrie looked at it. A bag full of wool. A woolly lamb. His foot is wet. His hand is full. Sam left his book. Jem took it. Willy is not steady. Give him ten minutes

Exercise III.

On words from Reading Lesson I.

<table>
<thead>
<tr>
<th>t</th>
<th>n</th>
<th>v</th>
<th>z</th>
<th>k</th>
<th>ks</th>
</tr>
</thead>
<tbody>
<tr>
<td>lukt</td>
<td>kænot</td>
<td>ov</td>
<td>æz</td>
<td>kænot</td>
<td>foks</td>
</tr>
<tr>
<td></td>
<td>compare</td>
<td>plenti</td>
<td>hiz</td>
<td>compare</td>
<td>compare</td>
</tr>
<tr>
<td>kukt</td>
<td>eni</td>
<td>iz</td>
<td>kæp</td>
<td>waeks</td>
<td></td>
</tr>
<tr>
<td>dipt</td>
<td>nimbli</td>
<td>woz</td>
<td>kot</td>
<td>veks</td>
<td></td>
</tr>
<tr>
<td>stopt</td>
<td>intu</td>
<td>frendz</td>
<td>kuk</td>
<td>mikks</td>
<td></td>
</tr>
</tbody>
</table>

1. What symbols do you generally use in the above words for t, n, v, z, ks?

2. Write according to sound:
   Ann is a good cook. Henry has a pretty box. Ten pens. Twenty pence. Fifty books. Sixty beds. Many cocks and
Exercises.

Exercises.

On words from Reading Lesson II.

<table>
<thead>
<tr>
<th>a</th>
<th>ng</th>
<th>th</th>
<th>dh</th>
<th>zh</th>
<th>ch</th>
</tr>
</thead>
<tbody>
<tr>
<td>dha</td>
<td>longgar</td>
<td>thingk</td>
<td>dhi</td>
<td>trezharn</td>
<td>which</td>
</tr>
<tr>
<td>dhat</td>
<td>thingk</td>
<td>woeth</td>
<td>dha</td>
<td>compare</td>
<td>much</td>
</tr>
<tr>
<td>a</td>
<td>singar</td>
<td>thin</td>
<td>dhat</td>
<td>trezharn</td>
<td>dich</td>
</tr>
<tr>
<td>an</td>
<td>finggar</td>
<td>thik</td>
<td>compare</td>
<td>vizhan</td>
<td>fech</td>
</tr>
<tr>
<td>and</td>
<td>hænggri</td>
<td>thisl'</td>
<td>dhen</td>
<td>dilyuzhan</td>
<td>chin</td>
</tr>
<tr>
<td>dhat</td>
<td>dongki</td>
<td>pith</td>
<td>widh</td>
<td>ruwzh</td>
<td>chest</td>
</tr>
</tbody>
</table>

Observe that the endings of longgar and trezharn sound the same as those of græmar, kolar, selar, dolar, though we are accustomed to write long-er, treas-ure, gramm-ar, coll-ar, cell-ar, doll-ar.

Write phonetically:—

The bell was ringing. Annie was thinking. The lamb is drinking. Measure this bit of wood. A mossy bank. A hotch-potch. Match that red wool. Put in a stitch. Drink the milk. Fanny is at leisure. Ned has a treasure. John is very angry. Tom is angling.

Exercise V.

On words from Reading Lessons III. and IV.

<table>
<thead>
<tr>
<th>ey</th>
<th>iy</th>
<th>ow</th>
<th>uw</th>
<th>ðæ</th>
<th>u</th>
</tr>
</thead>
<tbody>
<tr>
<td>wey</td>
<td>miy</td>
<td>show</td>
<td>huw</td>
<td>ðæp</td>
<td>krukid</td>
</tr>
<tr>
<td>dhey</td>
<td>siy</td>
<td>sow</td>
<td>duw</td>
<td>søm</td>
<td>tu (to)</td>
</tr>
<tr>
<td>streyt</td>
<td>piypl'</td>
<td>dhowz</td>
<td>fuwd</td>
<td>bæt</td>
<td>compare</td>
</tr>
<tr>
<td>teyking</td>
<td>priysept</td>
<td>ownli</td>
<td>juwil</td>
<td>wæn</td>
<td>tuw (too)</td>
</tr>
</tbody>
</table>

Note that ðæ should be written without lifting the pen.

1. Write in ordinary spelling two fresh examples of each of the sounds ðæ, ey, iy, ow, uw.
2. Write phonetically:—

Haste makes waste. No pains, no gains. Ill weeds grow apace. Extremes meet. Charity begins at home. Great is the truth and it shall prevail. None of these things moved him. The tongue is not steel, but it cuts. Treasures (ending -az) of wickedness profit nothing.

**EXERCISE VI.**

*On words from Reading Lesson V.*

<table>
<thead>
<tr>
<th>aa</th>
<th>oe</th>
<th>ô</th>
</tr>
</thead>
<tbody>
<tr>
<td>aas</td>
<td>weer</td>
<td>tôking</td>
</tr>
<tr>
<td>faar</td>
<td>goelz</td>
<td>wôkt</td>
</tr>
<tr>
<td>laafing</td>
<td>ritoening</td>
<td>yôr</td>
</tr>
<tr>
<td>faadhar</td>
<td>oenist</td>
<td>nôr</td>
</tr>
<tr>
<td>compare</td>
<td>compare</td>
<td>compare</td>
</tr>
</tbody>
</table>

Remember to write final r though it is sometimes silent. We hear it in “far off,” “father is at home.”

Write phonetically:—

Alms are the salt of riches. Truth may be blamed but can’t be shamed. He that sleepeth in harvest is a son that causeth shame. A soft answer turneth away wrath. All her paths are peace. Forewarned, forearmed.

**EXERCISE VII.**

*On words from Reading Lesson VI.*

<table>
<thead>
<tr>
<th>ai</th>
<th>au</th>
<th>oi</th>
<th>yu</th>
</tr>
</thead>
<tbody>
<tr>
<td>ai</td>
<td>alauing</td>
<td>distróíd</td>
<td>nyu</td>
</tr>
<tr>
<td>bai</td>
<td>daun</td>
<td></td>
<td>rifyúz</td>
</tr>
<tr>
<td>taim</td>
<td>gaun</td>
<td>point</td>
<td>compare</td>
</tr>
<tr>
<td>mai</td>
<td>compare</td>
<td>joint</td>
<td></td>
</tr>
<tr>
<td>straiv</td>
<td>nau</td>
<td>boi</td>
<td>regyular</td>
</tr>
<tr>
<td>maind</td>
<td>bau</td>
<td>joi</td>
<td>vælyu</td>
</tr>
</tbody>
</table>
Exercises.

The symbol for *ou* in *house*, namely *au*, is the same that is used for this sound in German, so we spell the English words *house, mouse*, exactly like German *Haus, Maus*.

Observe that—

\[
\begin{align*}
\text{ai} & \text{ is like } \text{aa, iy} \\
\text{au} & \text{ is like } \text{6, iy} \\
\text{ou} & \text{ is like } \text{yu, y, uw}.
\end{align*}
\]

Write phonetically:—

A stitch in time saves nine. If thou do ill, the joy fades, not the pains; if well, the pain doth fade, the joy remains. The pan says to the pot, "Keep off, or you'll smutch me." Murder will out. Who knows nothing, doubts nothing. One foe is too many, and a hundred friends too few. No cross, no crown.

**Exercise VIII.**

*On words from Reading Lesson VIII.*

<table>
<thead>
<tr>
<th>ar</th>
<th>a</th>
<th>a</th>
</tr>
</thead>
<tbody>
<tr>
<td>klæmar</td>
<td>ædhaz</td>
<td>pitishand</td>
</tr>
<tr>
<td>betar</td>
<td>libati</td>
<td>ko'mowshan</td>
</tr>
<tr>
<td>òdar</td>
<td>venchad</td>
<td>kandishan</td>
</tr>
<tr>
<td>terar</td>
<td><strong>compare</strong></td>
<td>ameyzman</td>
</tr>
<tr>
<td><em>compare</em></td>
<td>òdz</td>
<td>pœnismant</td>
</tr>
<tr>
<td>selar</td>
<td>teraz</td>
<td>distans</td>
</tr>
<tr>
<td>kolar</td>
<td>selaz</td>
<td>sekand</td>
</tr>
<tr>
<td>vila</td>
<td>kolaz</td>
<td>prezantli</td>
</tr>
<tr>
<td>Bela</td>
<td>vilaz</td>
<td></td>
</tr>
</tbody>
</table>

Observe how, when *z* is added, *r* disappears.

Show that *a, e, o or ou* may stand for the sound *a* in ordinary spelling.

Write phonetically:—

Out of debt, out of danger. A prophet has no honour in his own country. Physician heal thyself. The receiver's as bad as the thief. A rolling stone gathers no moss. Thou shalt sooner detect an ant moving in the dark night on the black earth, than all the motions of pride in thine heart.
Exercises.

EXERCISE IX.

On words from Reading Lesson VIII.

<table>
<thead>
<tr>
<th>p'</th>
<th>m'</th>
<th>n'</th>
<th>o'</th>
<th>o'</th>
</tr>
</thead>
<tbody>
<tr>
<td>môsl'</td>
<td>compare</td>
<td>kœzn'</td>
<td>pro'kyuar</td>
<td>compare</td>
</tr>
<tr>
<td>poepl'</td>
<td>bæptizm'</td>
<td>scoedn'</td>
<td>compare</td>
<td>soro'</td>
</tr>
<tr>
<td></td>
<td>compare</td>
<td>sizm'</td>
<td>owpn'</td>
<td>pro'tekt</td>
</tr>
<tr>
<td>litl'</td>
<td>kæzm'</td>
<td>compare</td>
<td>mo'lest</td>
<td>folo'z</td>
</tr>
<tr>
<td>bæbl'd</td>
<td>bætn'</td>
<td>ridn'</td>
<td>bilo'</td>
<td>folo'd</td>
</tr>
<tr>
<td>bœbl'z</td>
<td>ridn'</td>
<td>bilo'z</td>
<td>folo'ing</td>
<td>folo'ar</td>
</tr>
</tbody>
</table>

Write phonetically:—

Man proposes, God disposes. Coals to Newcastle. Misfortunes never come single. Heaven and earth fight in vain against a dunce. The river past and God forgotten. When the tale of bricks is doubled, Moses comes. Is Saul also among the prophets?

EXERCISE X.

On words from Reading Lesson VIII.

<table>
<thead>
<tr>
<th>ea</th>
<th>ia</th>
<th>oa</th>
<th>ua</th>
</tr>
</thead>
<tbody>
<tr>
<td>dhear</td>
<td>hiar</td>
<td>doar</td>
<td>puar</td>
</tr>
<tr>
<td>whear</td>
<td>fiar</td>
<td>stoar</td>
<td>compare</td>
</tr>
<tr>
<td>fear (fare)</td>
<td>fiad</td>
<td>bifoar</td>
<td>buar</td>
</tr>
<tr>
<td>kear</td>
<td>compare</td>
<td>compare</td>
<td>duar</td>
</tr>
<tr>
<td>keafuli</td>
<td>apiar</td>
<td>döz</td>
<td>muar</td>
</tr>
<tr>
<td></td>
<td>compare</td>
<td>apiaz</td>
<td>stôz</td>
</tr>
<tr>
<td></td>
<td>apiad</td>
<td>stôd</td>
<td>muad</td>
</tr>
<tr>
<td>feaz</td>
<td>ashuar</td>
<td>roar</td>
<td>ashuar</td>
</tr>
<tr>
<td>feed</td>
<td>ashuaz</td>
<td>rôz</td>
<td>ashuaz</td>
</tr>
<tr>
<td>keaz</td>
<td>ashuad</td>
<td>rôd</td>
<td>ashuad</td>
</tr>
</tbody>
</table>

The following words give the key to these sounds:—

bear  bier  boar  boor.
Exercises.

Observe how words ending in \( r \) lose the \( r \) when a consonant is added, and words ending in \( oar \) lose a also.

1. Show in ordinary spelling two or more ways of representing each of the sounds \( ear, iar, oar, uar \).

2. Write phonetically:

More haste, worse speed. A scalded dog fears cold water. Ill doers are ill deemers. There’s many a slip twixt the cup and the lip. The fear of man bringeth a snare. A poor man is better than a fool. Before honour is humility.

Exercise XI.

On words from Reading Lessons VIII. and IX.

<table>
<thead>
<tr>
<th>aia</th>
<th>aua</th>
<th>yua</th>
<th>Doubled letters.</th>
</tr>
</thead>
<tbody>
<tr>
<td>haiar</td>
<td>owwapaund</td>
<td>indyuar</td>
<td>deyntiist</td>
</tr>
<tr>
<td>haiad</td>
<td>compare</td>
<td>pro’kyuar</td>
<td>middey</td>
</tr>
<tr>
<td>faiar</td>
<td>auar</td>
<td>sikyuariti</td>
<td>compare</td>
</tr>
<tr>
<td>faiaz</td>
<td>sauar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>faiad</td>
<td>pauar</td>
<td>pyuar</td>
<td>pritiist</td>
</tr>
<tr>
<td>tiaiar</td>
<td>pauaz</td>
<td>indyuaz</td>
<td>kæriing</td>
</tr>
<tr>
<td>tiaiaz</td>
<td>flauar</td>
<td>indyuad</td>
<td>hæriing</td>
</tr>
<tr>
<td>tiaiad</td>
<td>flauaz</td>
<td>pro’kyuar</td>
<td>stædiing</td>
</tr>
<tr>
<td></td>
<td>flauad</td>
<td>pro’kyuad</td>
<td>heddres</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>bukkeys</td>
</tr>
</tbody>
</table>

Observe that \( r \) forms triphthongs.
Also that doubled letters must be used in those few cases where the sounds are doubled.

Write phonetically:

The grapes are sour. Knowledge is power. A burnt child fears the fire. It is naught, it is naught, saith the buyer, but when he is gone his way, then he boasteth. They were marrying and giving in marriage. To the pure all things are pure. We count them blessed which endure.
Exercises.

Exercise XII.

è and ó are not always turned into diphthongs by r following. Examples:

<table>
<thead>
<tr>
<th>Word</th>
<th>Phonetic Form</th>
<th>Phonetic Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>kear</td>
<td>kēring</td>
<td>keaz</td>
</tr>
<tr>
<td>bear</td>
<td>bēring</td>
<td>beaz</td>
</tr>
<tr>
<td>stoar</td>
<td>stōring</td>
<td>stōd</td>
</tr>
<tr>
<td>roar</td>
<td>rōring</td>
<td>rōd</td>
</tr>
</tbody>
</table>

Note that è occurs only before r and a vowel. But ó occurs also when r disappears before a consonant.

Examples of è:

<table>
<thead>
<tr>
<th>Word</th>
<th>Phonetic Form</th>
<th>Phonetic Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>ēri</td>
<td>vēri</td>
<td>Sēra</td>
</tr>
<tr>
<td>hēri</td>
<td>déri</td>
<td>pērant</td>
</tr>
</tbody>
</table>

Notice the appearance of words with ai or oi followed by i.

Examples:

<table>
<thead>
<tr>
<th>Word</th>
<th>Phonetic Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>traiing</td>
<td>dikoining</td>
</tr>
</tbody>
</table>

Write phonetically:

A hoary old man. A daring robbery. The door was ajar. Wood is porous. Clara will not return. Mary is enjoying her ride. Mr. Jones is employing a gardener. Her motives are not apparent. Morocco wears well. Sarah is lying down. Louisa is untowing a knot. They are restoring the church.

Exercise XIII.

On Accent.

In English most words are accented on the first syllable. But words ending in shan, zhan, shal or iti are always accented on the syllable preceding these terminations.

And the vowels a and o' are never accented; so if the vowel of the first syllable is a or o', and the word does not end in shan, zhan, shal or iti, we accent the second syllable.
Examples:—

-\textit{shan}, -\textit{zhan} -\textit{shal}, -\textit{iti}  
\begin{tabular}{llll}
  extension & judicial & sagacious & protect \\
  civilization & initial & away & propose \\
  mathematician & inability & account & oblige \\
  intrusion & majority & lament & produce \\
  indecision & humanity & arrival & domain \\
\end{tabular}

Write out the following words phonetically, marking the accent, and arranging them in three classes, (1) those whose accent is determined by the ending, (2) those whose accent is determined by the vowel of the first syllable, and (3) those which are irregular, not coming under the above rules:—

\begin{tabular}{llll}
  protect & parental & continue & delusion. \\
  advise & obedient & exhibit & abominable \\
  condescend & molest & exhibition & impossibility \\
  division & observation & prejudicial & intimidate \\
  return & determine & intelligent & dislike \\
  severity & expansion & insensibility & conceal \\
\end{tabular}
Deu pti garson d la vil, Richar é Gusta:v, s égarè:r eun jour danz un épè:s foré. Anfèn i trouvè:r un petit obèrj, ô milyeû d la forè, é iz i antré:r pour i pâsè la nu:î.


A sé mô, lé pôvz anfan pansè:r mourir:r de frèyeur:r. Richar, ky ètè trè poltron, di, "Nou som pèrdu! St om la èt eunn antropofaj! I y a déz antropofaj, j l é lu dan mon Robènson."


Le matèn, l obèrjist sorti dan la kour:r, eunn gran koutô à la mèn. Il ala dwà a l établ é ouvri la port an dizan: "Alon, mé pti drò:l, sortè: vot dèrnyèr eur è vnu."

Lé. deûz anfan pousè:r dé kri lamantabl é l priè:r a jnou de n pà lé tuè.

L obèrjist, tout étoné, leur di: "Kèske vou fèt don isi? kèska..."
Specimens of French.

vou m konté? Mwa, vou tué? èské vou m prené pour eun manjeur d om?

"Më wi, m’sjeû,“ di Richar:r, “vouz avé di a vot fam, sêt nui : "’démèn j turé lé deû pti drô:l de la vil.’”

L obèrjist parti d eun grant ékla d ri:r é di : “Ch parlè d mé deû kochon: j léz apèl pti drô:l de la vil, paske j léz é achté a la vil.—Alon, vné vit déjeuné é vou débarbouyé: ansuit j vou montrer l chemèn pour rantré ché vô paran. Un òt fwa vou n ékoutré plu ò port.”

LÉ DEÛ PALMYÉ.

Eun jour: eun Kalif pásé 1 lon d un kò:t arid ki s apèl Choluan; i s i trouva deû palmyé, seulz ornmàn de s désè:r. Il avé swaf, é ordona k 1 on koupa 1 eun dé palmyé don la sè:v dvêt é:tr eun breuvaj délisyeû. Lorske l arbre fut abatu, l onn apèrsu l ènskripsyon suivant: “Swayé bëni, ô vou lé deû palmyé d Choluan, ki avé doné vó frûi é prê:té vot’r om:br ò pè:vre pásan fatigé . . . . é male.ur a selui ki vouz ora séparé!” Le kalif éyan lu sé mò s santi malad é n put alé plu lwèn.—Ensi péri 1 puisan ki détruí tou pour satisfè:r un anvi.

Jéra:r de Nèrval (Gérard de Nerval).

LA MÉZON KI MARCH.

Charnase avèt un trè lon:g avnu dvan sa mézon ann Anjou; dan sèt avnu bël é parfèt étè planté un mézon d peizan ê son pti jardèn ki s i étè trouvé lorks él fu bâti. Jamè Charnasè ni son pè:r n avè pu rédui:r se péizan a la leur van:d’r, kèlk avantaj k il lui ann us ofè:r; é s èt un opinya:treté don kantitè d propriètè:r se pik, pour fè:r anrajé dé jan a la konvnans: é kèlke fwa a la nèsesité dékèl i son. Charnasè, ne sachan plu k i fè:r, avè lè:sé sla dpuï lontan, sanz an plu parlé. Anfèn, fatigé t sèt chômýér ki lui bouchè la vu é lui étè tou l agréman t sonn avnu, il imajina eun tour: de pàs pàs.

Le péizan ki i dmeûrè, é a ki èl apartenè, étè tâyeur de son métèjé, kant i trouvè a l égzerèsé; é il étè ché lui tou seul, san fam ni anfan. Charnasè l anvwa chérchè, lui di k il è dmandé a la koud pour eunn anplwa d konsèkans, k il è
Appendices.

présé d s i ranxdr, mè k i lui fô un livré. I fon marché ô kontan; mè Charnasé stipul k i n veû pwèn s fyé a sé délè, é ke, mwayénañ kékchôz de plus, i n veû pwèn k i sort de ché lui k sa livré n swa fêt; é k il le kouchra, le nourira é l peyra avan de l ranvwayé. Le tâyeur s i akord é s mè a travayé.

Pandann il et okupé, Charnasé fé pranxdr avèk la dèr-
nyè:r égzaktitud le plan é la dimansyon t sa mézon é t son
jardèn, dé pyès de l entéryeur, just a la pôzisyón déz
ustansil é dé pti meubl', fé démon:té la mézon, é anporto
tou s ki y été, rmon: t la mézon tél k él été, o just,
dedan é dehor, a kat porté d mouskè, a kôtè t som avnu;
replas tou lé meubl é ustansil dan la mèm pôzisyón dan
lakèl on léz avè livré, é rétabli 1 peti jardèn d mè;m; an
mèm tan, fèt aplani: r é nétwayé 1 andrwà d l avnu ou él
été, an sort k i n i paru pà. Tou sla fut égzékuté ankor plu
tô k la livré fêt, é spandann t tayeur: dousman gardé a vu, d
peur de kèlk èndiskrésyon.—Anfèn la bzoñ achvé d part é d
ô:tr, Charnasé amuz sonn om jusk a la nui byèn nwa;r, le
pè:yé l ranvwa kontan. Le vla ki ansil l avnu. Byéntô i
tou la trouv long: g; aprè, i va o z arbr, é n an trouv plu; i s
apèrsa va k il a pâ:se l bou, é rvyèn a lènstan chérché léz
arb' r; i lé sui a l èstim, pui krwàz é n trouv pà sa mézon;
i n konpran pwèn st avantur. La nui s pâ:s dan st égzèrsis;
le jour: ariv, é dvyèn byéntô asè klè:r pour avizè sa mézon.
I n vwa ryèn; i s frot léz yeû; i chérch d òtz objè pour
dékouvri: r si s è la fòt de sa vu. Anfèn, i krwà ke l dyâ:ble
s an mè:l é k il a anporto sa mézon.

A fors d alé, de vnr, é d porté sa vu d tou kôté, il apèrsa va,
a un asè grax: d distan:s de l avnu, un mézon ki rsan: bl a la
syèn kom deu gout d ô. I n peù krwàr ke sla swa; mè la
kuryozité l fêt alé ou él è, é ou i n a jamè vu d mézon. Pluz
il aproch, pluz i rkonè k s è la syèn. Pour s asurè myèf de
s ki lui tourm la tè:t, i prézan: t sa klè; èl ouyvr, il ant'r,
i rtrou:v tou s k il y avè lè:sé, é présizéman dan la mèm
plas. Il è pré a an pâ: mè, é dmeur konvènku k s èt eun
tour de sorssyè. La journée n fu pà byèn avansè, k la ri:zè
du chà:tô è du vilaj l ènstrui: zi d la vérité du sortilè:j, è 1 mit
an furi. I veu plédé, i veu dman: dé justis a 1 éntandand, é partou on s an mok. Le rwâ l su, ki an rit ûsi, é Charnasé u sonn avnu libr. Si i n avé jamè fè pi, il orè konsèrvé sa réputasyon é sa liberté. —Sén Simon (Saint Simon).*

* Msieù d Charnasé fut arêté é mi an pri:zon, aku:zé, di Sén Simon, de bôkou d méchant chó:z, surtou d fôs moné.

II.

SPECIMENS OF GERMAN.

Durç dihze hohle Gase mus 'ár komen;
'Às führt kain 'anderl Vehç1 nach Küsnacht—hihr
Fol'ánd içs—dih Geleghenhait 2 'ist günstig.
Dort där Holündershtrauch färbirçt 3 miç 'ihm;
Fon dort häráp kan 'ihn main Pfail 'ärlängen;
Däs Vehjes4 'Änge vehret dän Färföljern.5
Mach daine Rächnung mit dám Himel, Fohcht! 6
Fort must duh,—daine 'Uhr 'ist 'ápgefaun.

'Iç lehpte shtil 'unt harmlohs—das Geshos
Vahr 'auf däs Valdes Tihre nuhr gerictet,
Maine Gedangken vahren rain fon Mort—
Duh hast 'aus mainem Frihden miç häräus
Geshräkt; 'in gährent Drächengifst hast duh
Dih Milç dàr fromen Dängk'ahrt mihr färvändelt;
Tsum 'Ungehoiren hast duh miç gevöhnt—
Vehr zicz däs Kindes Haupt tsum Tsibole zätste,
Dehr kan 'auch träfzen 'in das Härts däs Faints.

* * * * * * * *

Auf dihzer Bangk fon Shtain vil 'icz miç zätsen,
Däm Vanderer tsur kurtser Ruh beraitet—
Dän hihr 'ist kaine Haimaht—jahder traipt
Zicz 'an däm 'anderl rash 'unt främt fohruhber,
'Unt frahquet7 niçt nach zainem Shmärts—hihr geht
Där zorjenfole 8 Kaufman, 'unt dàr laïct
Geshürkte Piljer 9—där 'andächtje Mönç,
Där düsstre Roiber, 'unt dàr haitre Shpihlman,
Där Zoimer, mit däm shvehr behahdnen Ros,

Allowable forms:—1 Vehk. 2 Geleghenhait. 3 färbirçt. 4 Vehges.
5 Färföljern. 6 Fohkt. 7 frahquet. 8 zorgenfole. 9 Pilger.
Das färne hehrkomt fon därc Mänshen Ländern—
Dän jehde Shtrahse führt 'ans Änt där Vält—
Zih 'ale tsihen 'ihres Vehjes 1 fort,
'An 'ihr Geshäft—'unt maines 'ist där Mort!

—Schiller, "Wilhelm Tell."

1Als tsohgen 2 drai Burshe vohl 'ühber den Rain,
Bai 'ainer Frau Virtin dah kehrten zih 'ain:
"Frau Virtin! hat zih guht Bihr 'unt Vain?
Voh hat zih 'ihr shöhnes Töchterlain?"
"Main Bihr 'unt Vain 'ist frish 'unt klahr.
Main Töchterlain lihkt 3 'auf der Tohtenbahr."

'Unt 'als zih trahten tsur Kamer hinain,
Dah lahch 4 zih 'in ainem shvartsen Shrain.

Der 'ehrste, dehr shluhk 5 den Shlaier tsuhr'ük,
'Unt shaute zih 'an mit traurijem Blik:
"Ach, lehptest duh noch, duh shöhne Mait!
'Iç vürde diç lihben fon dihzer Tsait."

Der tsvaite dakte den Shlaier tshuh,
'Unt kehrte zic 'ap, 'unt vainte dahtsuh:

"Ach, das duh lihçst 6 'auf der Tohtenbahr!
'Iç hahp diç gelihbet zoh mançes Jahr."

Der drite huhp 'ihn vihder zohglaïç,
'Unt küste zih 'an den Munt zoh blaiç:
"Diç lihpt 'ic 'imer, diç lihb ic noch hoit,
'Unt vehrde diç lihben 'in 'Ehviçkait."
Specimens of German.

'Iain Mähr'zen, 'unt Lote zahchte zälpst, 'ič zolte 'ihnen den Vilen tuhn. 'Ic shnit 'ihuen das 'Ahbentbroht, das zih nuhn fast zoh gürne fon mihr, als fon Loten 'annehmen, 'unt 'ärsählte 'ihnen das Hauptshükzen fon där Prints'äsin, dih fon Händen bediht vart. 'Ic lärne sìhl dahbai, das färzìç 'ič diç, 'unt iç bin 'ärshtàunt, vas äs 'auf zih führ 'Aindrükë macht. Vail 'ič mançmahl 'ainen 'Intsihda'ntspungkt 'ärfinden mus, dehn 'ič baim tsvaiten Mahle färgä'se, zahqen zih glaiç, das fohrije Mahl värhs 'anders gevehst, zoh das 'ič miç jätst 'ühbe, zih 'unfär'ä'nderliç, 'in einem zingenden Zilbenfal 'an 'ainem Shnührçzen väç tsuh rehtsiht'ihren. 'Ic hahbe dahrhaus gelärnt, vih 'ain 'Autor durç aine tsvaite fär'änderte 'Auflahqë zainer Geshiçte, 'unt vän zih noch zoh poh'ehhtish bäser gevorden vähre, nohtvändiç zainem Buhche shahden mus. Der 'ehrste 'Aindruk findet 'uns viliç, 'unt der Mänsh 'ist zoh gemacht, das man 'ihm das 'Ahbentoierliçste 'ühberöhden kan; das haftet 'ahber 'auch glaiç zoh färst, 'unt vehe dehm, dehr äs vihder 'auskratsen 'unt 'austiljen vil!

—Göthe, "Die Leiden des jungen Werthers."
Appendices.

III.

SPECIMEN OF ENGLISH,

Showing Variable Words in my own Pronunciation.

DHI AISBOEG.

At twelv aklok wiy went bilôw an ad jœst got thruw dina, wen dha kuk put iz hed daun dha skœtl', an towld as ta køm on dek an siy dha fainist sait dhat wiy ad eva siyn.

"Wher awey, kuk?" aast dha foest mœn huw went œp. "On dha laabad bau." An dhea ley, fowting in dhi owshn', sevral mailz ôf, an imœns irégyula mœs, its top an points kœvad widh snow, an its sentar av a diyp indigo' køla. Dhis waz an aisboeg, wœn av dha laajist saiz, az wœn av aua men sed hu ad biyn in dha nôdhan owshan.

Az faar az ai kud riych, dha siy in evri direkshn' waz av a diyp bluw køla, dha weyvz renæing hai an fresh, an spaacling in dha lait; and in dha midst ley dhis imœns mauntin ailand, its køavitiz an væliz thrown inta diyp sheyd, an its points an pinakl'z glitrîng in dhi ea.

Ôl hœndz wa suwn on dek lukiing æt it and admairing in vûri'as weyz its byuti an grænja; bœt now diskârîpshn' kan giv eni aidia av dha streynjnis, splendar, an rial sablimitî av dha sait.

Its greyt saiz, far it møest av biyn fram tuw ta thriy mailz in sakœmfarans an sevral hœndrad fiyt in hait; its slow mowshn'; æz its beys rowz an sengk in dha wûtaz, an its hai points nodid agenst dha klausd; dha dæshing av dha weyvz apon it, wich, breyking hai widh fowm, kœvad its beys widh a wait krœst; dha thœndring saund av dha kræking av dha mœs, an dha breyking an tœmbling daun av hyuj piysiz, tagedha widh its nianis an aprowich, wich ædid a slait elimant av fia—ôl kambaind ta giv it dha kærikart av truw sablimiti.

Dha meyn bodi av dha mœs woz, az ai av sed, av an indigo' køla, its beys waz krœstid widh frowzn' fowm, an æz it gruw thin an traupærant taw‘ôdz dhi ejiz an top, its køela sheydid ôf fram a diyp bluw ta dha waitnis av snow. It siymd ta bi drifting slowli taw‘ôdz dha nôth, sow dhat wiy kept awey anavoidid it.

It waz in sait ôl dhi aafantúwn, an æz wiy got ta lyuwad
THE SAME SPECIMEN OF ENGLISH,
With a fixed spelling for Variable Words.

DHI AISBOEG.

Æt twely aklok wiy went bilów, and hæd jœst got thruw dinar, when dha kuk put hiz hed dann dha skœol', and towld œs tu kœm on dek and siy dha fainist sait that wiy hæd evar siyn.

"Whear awey, kuk?" aast dha foest mœn huw went œp.

"On dha laabad bau." And dhear ley, flowting in dhi owshan, sevral mailz ôf, an iméns irégylar mœs, its top and points kœvd widh snow, and its sentar ov a diyp indigo' kœlar. Dhis woz an aisboeg, wœn ov dha laajist saiz, æz wœn ov auar mœn sed huw hœd biyn in dha nœdhæn owshan.

Æz faar æz ai kud riych, dha siy in evri direkshan woz ov a diyp bluw kœlar, dha weyvz rœening hai and fresh, and spaak-ling in dha lait; and in dha midst ley dhis iméns mauntin ailand, its kævitiz and væliz thrown intu diyp sheyd, and its points and pinakl'z glitring in dhi ear.

Öl hœndz woer suwn on dek luking æt it and admairing in vëri'as weyits its byutì and grænjär; bœt now diskripshan kœn giv eni aidia ov dha streynjnis, splendor, and rial sablimiti ov dha sait.

Its greyt saiz, för it mœst hœv biyn from tuw tu thrïy mailz in sakœmfarans and sevral hœnrdad fïyt in hait; its slow mowshan, æz its beys rowz and sœnk in dha wôtaz, and its hai points nodid agenst dha klandz; dha dœshing ov dha weyvz apîn it, which, breyking hai widh fowm, kœvd its beys widh a whait kroest; dha thœndaring saund ov dha krœking ov dha mœs, and dha breyking and tœmbling daun ov huyj piysiz, tagedhar widh its nianis and aprochw, which âdid a slait elimant ov fiar—öl kambaind tu giv it dha kærìktar ov truw sablimiti.

Dha meyn bodi ov dha mœs woz, æz ai hœv sed, ov an indigo' kœlar, its beys woz kroestid widh frowzn' fowm, and æz it gruw thin and traanspërânt tuw-ôdz dhi ejiz and top, its kœlær sheydid ôf from a diyp bluw tu dha whaitnis ov snow. It siynd tu biy drifitng slowli tuw-ôdz dha nœth, so dhat wiy kept awey and avoidid it.

It woz in sait öl dhi aafantûwn, and æz wiy got tu lyuwad
Appendices.

av it, dha wind daid awey, sow dhat wiy ley tuw, kwait niar it, fa dha greyta paat av dha nait. Ænf'œchanitli dha waz now muwn, bat it waz a klia nait, and wiy kad pleynli maak dha long regyula hiyving av dha styupéndas mæs æz its ejiz muwvd slowli agenst dha staaz.

Sevral taimz in aua woch laud kræks wa hoed, wich saundid az dhow dhey mast av rœn thruw dha howl length av dhi ais-boeg, an sevral piysiz fel daun widh a thœndaring kræsh, plœn-jing hevili inta dha siy. Tuw'õdz mõning a strong briyz spræng œp, sow wiy fild awey, an left it astoen, an at deylait it waz aut av sait.
ov it, dha wind daid away, sow dhat wiy ley tuw, kwait niar it, för dha greytar paat ov dha nait. Ónfōchanitli dhear woz now muwn, böet it woz a kliar nait, and wiy kud pleynli maak dha long regyular hiyving ov dha styupéndas mës æz its ejiz muwvd slowli agenst dha staaz.

Sevral tainz in auar woch laud kræks woer hoed, which saundid æz dhow dhey mœst hæv rœn thruw dha howl length ov dhi aisboeg, and sevral piysiz fel daun widh a thœndaring kræsh, plœnjing hevili intu dha siy. Tuwôdz mœning a strong briyz sprœng œp, sow wiy fild awey, and left it astoen, and æt deylait it woz aut ov sait.