

PRONUNCIATION.

(Continued from page 145.)

As there is much misunderstanding and want of understanding of some elementary facts of Pronunciation, it will be useful to give them plainly. To do this, let us study some classic, as Gray's

ELEGY

RITIN IN A COUNTRY CHURCHYARD.

The curlew tolls the knell of parting day,

The is *de*, *di*, *de*, colloquially *do*; *de* is common if emphatic, *di* is usual if next word begins with a vowel; *de*, if with a consonant. How shall this variation in orthoepy be indicated? Let *e* denote *e*, *i*, or *e*. We then have *de* denoting this variant pronunciation, with 'the' still the orthographic form.

Curfew is *ker'fū*, where *er* stands for *or* or *ur*, both *e* and *u* being modified by the *r*. As this is always folioed by *r* in the same syllable, it does not conflict with use of *e* for *e*, *i*, *e*. A variation occurs in *fer*, commonly given as *fyū*. Webster, however, says that the *y* be heard beginning a syllable, as in *value* (*val'yū*), yet that faint *i* (') is preferred in mid-syllable, giving *fiū*, *fiū*, and *fyū*, all being denoted by *fiū*, where *i* denotes *i* or *y*. The curfew, French *couvre-feu* from *couvrir* to cover and *feu* fire, was rung at 8 p. m. and introduced after the Norman Conquest. *Couvre-feu* is now pronounced *cūv'fe*:—800 years ago it was fairly phonetic. While in French the first vowel has shifted to *ū*, with us it has become *u* or modified *e*. So *burglar* (*burglar* or *berglar*) has come from Norman-French *bourglair*. These, then, furnish actual examples of Sound-shifting, see p. 149, more thoroughly worked out by Germans under title *Lautverschiebung* (*Laut* for *shē'bugk*). In *feu* also, drifting or shifting has been in different or opposite directions. So late as the Tudor period such words as *feu*, *neu*, were sounded *feu*, *neu*. They have now become *fū*, *nū*, as more fully given on p. 141. Of these *fū* and *nū* etc. appear relics of earlier shifts, doomed to yield to *fyū* etc.

Tolls is *tolz* as more generally pronounced. In south-eastern England it is *to'lz*. In other words, the vowel is folioed by a faint *u* ('). In Cockney speech it is *toulz*, where the vowel has shifted from close *o* to close *a* (*o*), a change opposed by *Punch* as quoted on p. 86. There is an Irish dialect in which *o* is *ou*; thus *bold* becomes *hould*, and *soul* *soul*. *Pat* gives *ou* distinctly, whereas the Cockney makes it the trochee *o*. Again the former uses it in certain words only, the latter every time the vowel occurs. As this is not recognized as proper by any dictionary, it is ruled out. While the dictionary gives *tolz*, Murray's will give *to'lz*.

Knell is *nel*. Its vowel is one of the few that has not shifted during several centuries. So late as the Tudor period the *k* was pronounced, as it was too in such words as *knec*. In German, a sister-language, it has, not yet at least, disappeared: their word for *boy* (*knabe*) is *kna'bu*.

Of is either *ov* or *or*, the latter about always in singing. This variation is signified by *ov*. Here the dictionary does not give light. True, they give it as 'short *o*', (*ō*), but whether close *a* (*o*) or open *o* (*ə*) is meant by that is not clear. "The former, *ov*, appears to prevail in America, which, in this respect, is more conservative than British practice, for, as Prof. Garnet has told us on page 146, "the older pronunciation has been preserved more purely on this side of the water." The truth is that south-eastern Eng. is drifting away from the established general pronunciation in even England itself, a fact which observers on the continent of Europe do not heed enough. As they come so much in contact with London they quietly assume this recent divergence as standard.

Parting is *part'ing*; if *r* be dropped, it becomes *pa't'ing*, in which *a* is prolonged or else tends to finish with the obscure vowel *ə*, *pa's'ing*.

Day is *da*. In London and its neighborhood *de'* or *de'* is heard. This is why the Paris *Teacher*, Paris lying close to S.E. England, uses *ei* for close *e*, our *a*. Thus in one line we find two standard vowels, *o* and *a* diphthongized by Londoners into *o'* and *a'*. We shall find two more presently, making four in all. Of these, Murray recognizes *o'* and *a'* only.

(To be continued.)

KEY: *a a e e i i o o u u ū*
as in *art at ale ell el ill l or ox no up put ooze*

IN PRONUNCIATION ONLY.

: = lip-protrusion; ' = nasalization
' or ' = accent.

Varieties of { *a er e i o u w*
Orthoepy. } *a a e u e i e i y o e ū ū a a e e*

EO AND OE. What is the value of *eo* in: "George Leonard McLeod, one of the people called yeomanry in feudal times, bestowed bounteous and gorgeous encomiums on one John Bunyan, a righteous theologian who wrote theology in a dungeon." If my orthoepy is not at fault, we have 12 values of *eo*. Again, what is the value of *oe* in: "Whoever does in a poem rhyme fellow with canoe is a wrong doer and a foetid foe to mercy." Have we 9 values of *oe* in the above? Will some mathematician calculate waste of time and energy required to teach and learn such absurd spellings?—JERIGH ARRH [J. R.] in *Jur. Amer. Orthoepy*.