

from the "Bourgeois Gentilhomme." As regards the transcription it is worth noting that for the first time the stressed syllables are plainly indicated in heavy black type. This alone renders a very great service to the foreigner; and when he comes to read the specimens of French poetry in connection with the theory of verse outlined in the introduction, he will find himself in possession of a key to one of the most arduous parts of his study of French language and literature. The book is not meant for beginners in French, to whom other works, such as the "Leçons de choses," by Passy and Tostrup, or the "Elementarbuch," by Beyer and Passy, are better suited. The "Chrestomathie" is published in Paris by H. Le Soudier; New York, Holt & Co. Price in paper a little more than one dollar. In cloth, about \$1.50.

The "Dictionnaire phonétique" is probably the first of its kind. In about 300 pages the authors have gone over the whole vocabulary of French words in the spoken language, omitting only comparatively rare terms. The result is not an ordinary French dictionary with the pronunciation following the word, but a dictionary in which the words occur first in phonetic type, and are then followed by the same word in its academic form. The slight inconvenience of using an alphabet of thirty-seven sounds in their proper order soon disappears in practice, for there are really only thirteen new signs and they are easily remembered. The type used in this book, as in all the others by the Passy Brothers, is that employed by the International Phonetic Association in the "Maître Phonétique." This alphabet bids fair, indeed, to become universal among phoneticians, and has already been applied to some 150 different lan-

guages or dialects. That some simplification of sound notation is urgently needed in learning French is surely apparent, if only from the fact that there is scarcely any other language, except our own, in which simple sounds are indicated by academic orthography in so many different ways. A certain authority has counted in French as many as thirty signs or combinations to indicate the open and closed "o," fifty-two for the nasal "an," and fifty-five for the open "e". What a boon, then, is this book, not only to the beginner in French, but even to the veteran student who feels uncertain of many anomalous words as soon as he is asked to pronounce them, although he may not be far wrong in a host of others! Few of us yet realize the fact that there is not one single sound which is the same in French and English, though an examination of the preface to the "Chrestomathie" would soon convince us of it.

But the Phonetic Dictionary is not satisfied with one pronunciation for each word; it often gives two where both are common in cultivated speech, and it also supplies us with a very interesting table of the principal divergences in pronunciation, taking M. Paul Passy's pronunciation as a basis, and this is followed by a second table of divergences of which no account has been taken because of their wide departure from the standard adopted, but which one often hears in the mouths of natives of different parts of France. The book does not pretend, however, to set up a standard pronunciation; phoneticians have long ceased to do that. But it undoubtedly does represent the pronunciation which, on the whole, prevails among cultivated people of Northern France, and which, we are informed, is chosen, "not as preferable in itself, but as