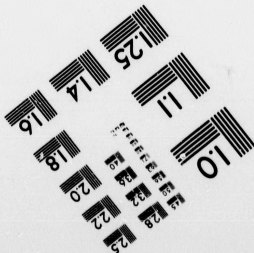
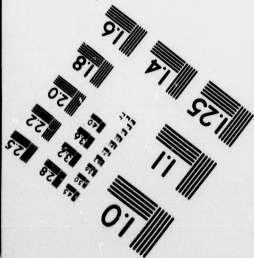
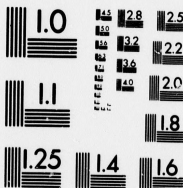


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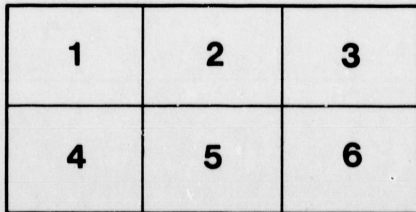
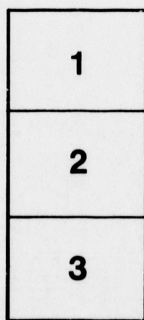
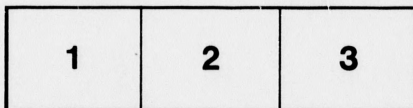
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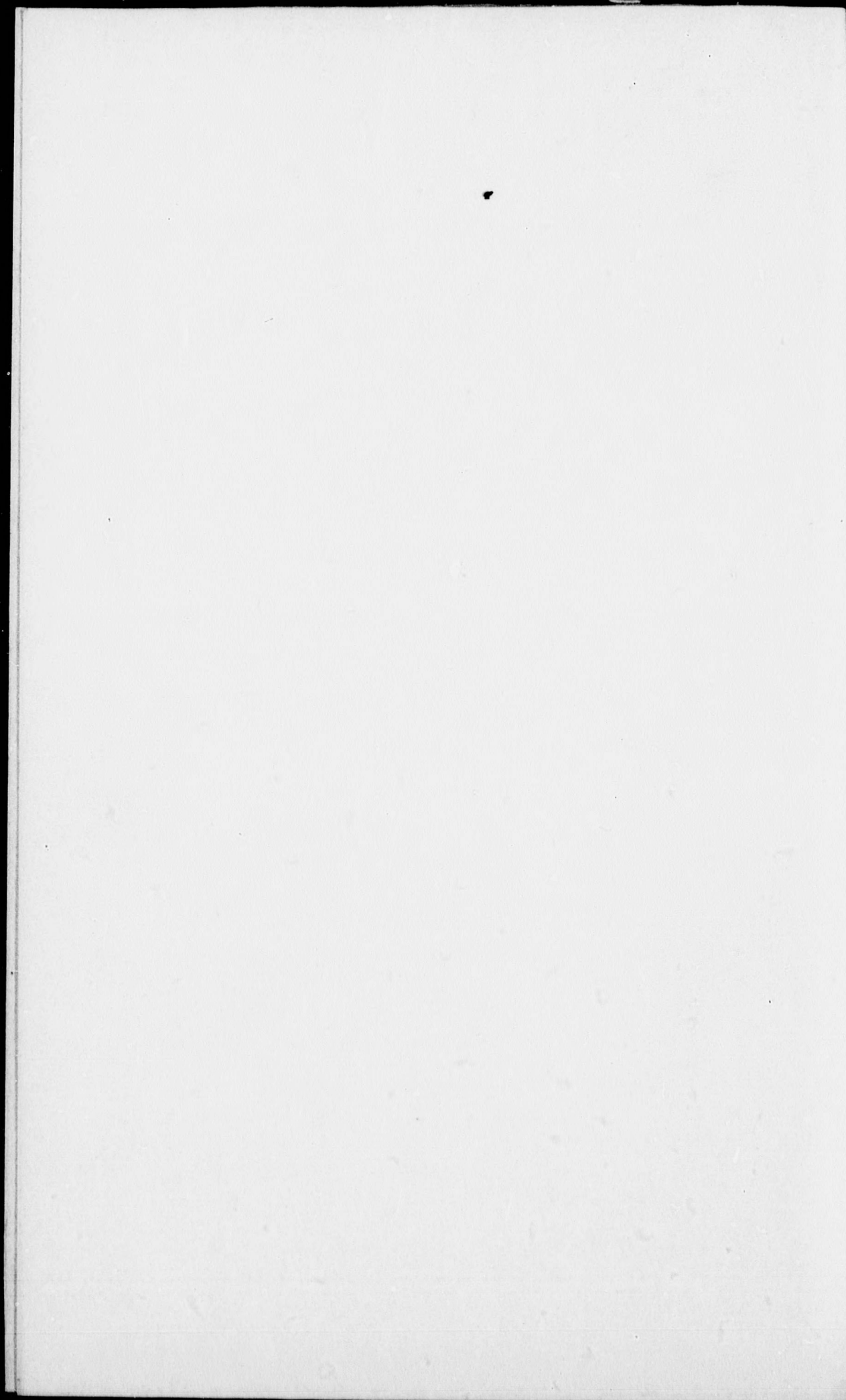
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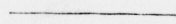
A MANUAL

— OF —

ELEMENTARY PHONETICS

BY

A. W. BURT.



TORONTO:

THE COPP, CLARK COMPANY, LIMITED.

1898.

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PREFACE.

The fact that this book deals with a subject new to many of our schools makes it advisable, perhaps, to give a reason for its appearance. I had gained much benefit as a student of modern foreign languages from reading the works of Messrs. P. Passy and W. Vietor on French and German phonetics, and from articles in *Le Maître Phonétique*, the organ of the International Association of Phoneticians, a magazine edited by Mr. Passy. The knowledge I had acquired, I used first in teaching French and German; then, moved by a statement of Professor Sweet, to the effect that the correction of errors in the pronunciation of one's own language may be greatly facilitated by a knowledge of the laws of sound production, I extended the scope of my employment of phonetics to my reading classes, hoping to find it a means of correcting those coarsenesses of speech that result from failure to properly articulate the elementary sounds of words. While thus making use of the subject, my classes were inspected by Mr. Seath, who informed me that he too had become impressed with its importance in teaching reading, and who suggested that I should prepare an elementary practical text book that might serve to introduce to our schools this means of improving the pronunciation of our pupils. This little work is, I think, mainly the result of that suggestion.

It was not without much hesitation that I undertook the task, for I felt that my knowledge of the more scientific side of the subject was scarcely definite or accurate enough to ensure its satisfactory accomplishment. My apprehensions on this score were, however, relieved when Professor Fraser, Lecturer on Phonetics in the University of Toronto, kindly undertook to revise the proofs of the part of this book which treats of the general laws of sound production, and of the mode of articulation of the various sounds. I am afraid he has found that my dependence upon his aid has made his task a heavier one than he anticipated, but he has performed it with the painstaking thoroughness and disregard of trouble that always characterize him.

one thousand
LIMITED, Toronto,

PREFACE.

As I look over the book, now that it is completed, I am disposed to fear that it has assumed too pedagogical an air. The term "correct" and its equivalents, as I have used them, certainly require definition. By a correct pronunciation I mean one marked by no provincialism or other peculiarity that would be likely among educated English-speaking people anywhere to be regarded as an evidence of lack of culture or as an affectation. The work of reference that I think conforms most closely to this standard is the Imperial Dictionary. To this book I have referred when I have felt the need of an authority, and I have always followed its dictum, except in the case of unaccented final syllables, when it usually recommends less obscure vowels than are customary in ordinary speech. Even here I have not differed from it unless Professor Sweet or some other eminent authority has agreed with the conclusions which my own observations of the speech of a number of persons of culture have led me to form.

The symbols I have employed are those used in *Le Maître Phonétique*, to the editor of which, Mr. Passy, my hearty thanks are due for a kind offer of aid in procuring type. These symbols have the advantages of being generally known to phoneticians and of conforming so closely to our ordinary characters that little effort is required to master their use.

Of the many books that I have found of service to me, the most useful has been the last edition of Mr. W. Vietor's "Elemente der Phonetik," a work that gives an admirable statement of the conclusions reached in phonetics up to the time of its appearance. From this work I have borrowed most of the lists of words used to exemplify the various sounds, and to show the redundancy of our conventional orthography.

I have also to thank Miss E. M. Bunnell, Modern Language teacher of the Brantford Collegiate Institute, for kind aid in proof reading, and for valuable suggestions with regard to the presentation of the subject-matter of this book.

A. W. BURT.

BRANTFORD, June, 1898.

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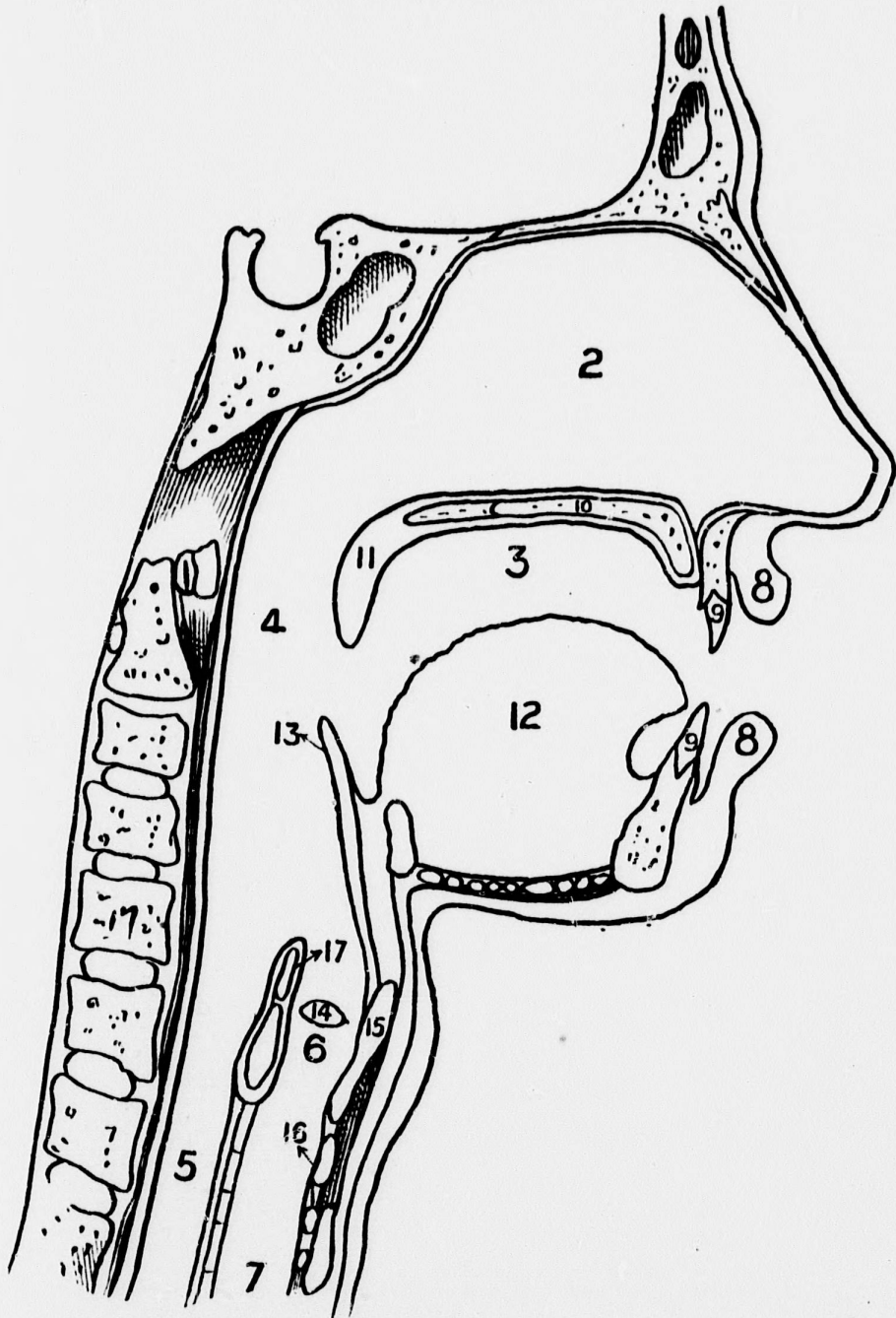
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SECTION

1, Brain ;
Windpipe ;
Epiglottis ;
Cartilage.

THE ORGANS OF SPEECH.



SECTION OF A PORTION OF THE HEAD, ETC., SHOWING THE ORGANS OF SPEECH.

1, Brain; 2, Nose Cavity; 3, Mouth Cavity; 4, Pharynx; 5, Gullet; 6, Larynx; 7, Windpipe; 8, Lips; 9, Teeth; 10, Hard Palate; 11, Soft Palate; 12, Tongue; 13, Epiglottis; 14, Glottis; 15, Thyroid Cartilage; 16, Cricoid Cartilage; 17, Articular Cartilage.

THE LARYNX.

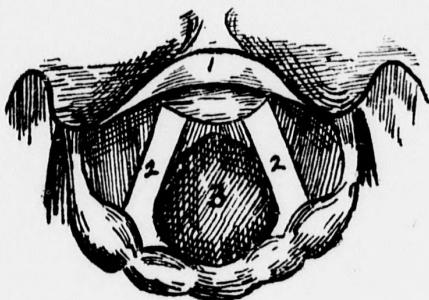


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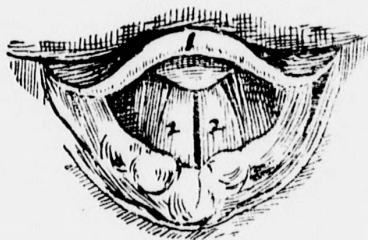


FIG. 2.

VIEWS OF THE LARYNX FROM ABOVE.

Fig. 1. Open as in breathing. 1, The Epiglottis; 2, The Vocal Chords; 3, Opening of the Windpipe.

Fig. 2. Contracted for Sound Production.

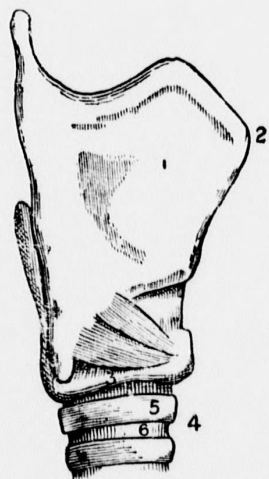


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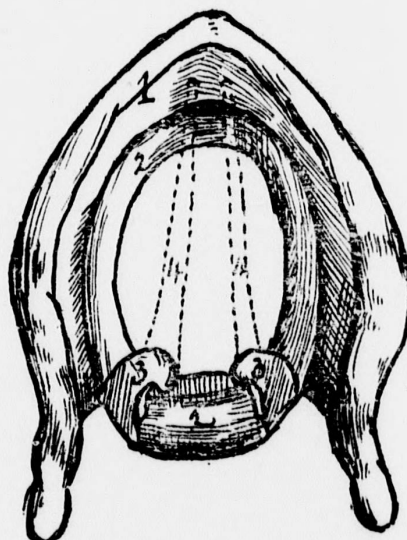


FIG. 2.

CARTILAGES OF THE LARYNX.

Fig. 1. Side view of the Larynx. 1, Thyroid Cartilage; 2, Adam's Apple; 3, Cricoid Cartilage; 4, Windpipe; 5, Rings of Cartilage; 6, Connecting Membrane.

Fig. 2. View of the Cartilages of the Larynx from above. 1, Thyroid Cartilage; 2, Cricoid Cartilage; 3, Artenoid Cartilages; 4, Vocal Chords.

CARTILAGES OF THE LARYNX.

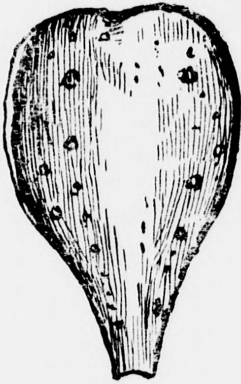


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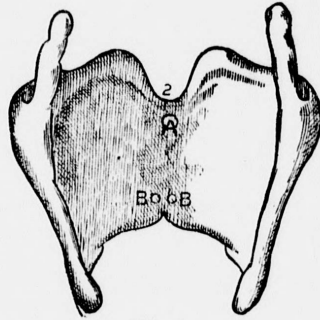


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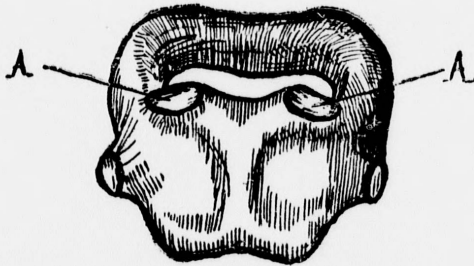


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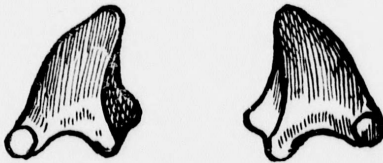


FIG. 6.

Fig. 3. The Epiglottis.

Fig. 4. The Thyroid Cartilage. A, Place of attachment of the Epiglottis; BB, Place of attachment of the Vocal Chords.

Fig. 5. The Cricoid Cartilage. AA, Joints with the Artenoid Cartilages.

Fig. 6. The Artenoid Cartilage.

SCRIPT CHARACTERS.

ij mijt.
 i: hix
 i sit.
 ɾ sɪts.
 e let.
 ei leit.
 ε: fex
 a hat
 a: haf
 ai dai.
 x bord.
 x sbaut.
 ɾ bɾt.
 a: fadɔr.
 au nau

ɔ: ɔ:t, nɔ:r.
 ɔ nɔt
 u bsi.
 ɔ: mɔ:r
 ɔ felo
 ou moud
 u fut
 u: pux
 ju: pjux.
 uw nuwn.
 juw djuwti
 ' hijp'l

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

n
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SCRIPT CHARACTERS.

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INTRODUCTION.

In teaching reading in our public and high schools, there are two main ends to be kept in view. The first is the acquisition of a distinct and cultured utterance ; and the second, which is largely conditional upon the first, the power to give oral expression to written thoughts to the end that we may be sensible of their full power and beauty, and that, on occasion, we may be capable of communicating to others the impressions these thoughts have made upon ourselves. Instruction in reading should therefore begin with the study of the sounds of our language, in other words, with the study of phonetics, and should then occupy itself with the various modes in which these sounds may be uttered in the expression of thought and feeling. This constitutes true elocution, an art which has little to do with the mixture of declamation and gesticulation that commonly bears this name. My little treatise on reading will therefore begin with a brief study of phonetics, comprising the distinguishing characteristics of the sounds of our language, the mode of their production, and their representation by definitive and consistent symbols. After thus dealing with the question of pronunciation, a few of the other attributes of oral expression will be brought under consideration.

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PART I.

PHONETICS.

THE ORGANS OF SPEECH.

Speech sounds are produced by the obstruction or *Speech* reverberation in the cavities of the throat, mouth and *Organs.* nose, of breath emitted from the lungs. These sounds owe their distinctive characteristics mainly to changes in the position of the organs which are situated in or connected with the above named cavities and to consequent modifications in the stream of breath emitted. The most elementary study of phonetics must therefore involve some knowledge of the structure and mode of action of the organs of speech.*

First to be considered are the lungs, two elastic mem- *The Lungs.* braneous bags nearly filling the chest cavity. They are permeated by a vast number of tubes, which by the *Structure.* alternate lowering and raising of the diaphragm (the elastic wall that separates the chest from the abdomen) and by the action of the intercostal muscles are alternately filled with and emptied of air. The function of the *Function.* lungs in speech is to supply breath, the raw material of sound, for the machinery of the throat, mouth and nose, to work up into the finished product. It is requisite that the supply of breath should be sufficient, and under com- *Training.* plete control. Hence all physical training is valuable that tends to increase the power and freedom of action of the lungs. Out-door sports, gymnastic and calisthenic exercises, and extension motions conduce largely to these ends ; but as direct instruments of voice culture, *Defective Breathing.* breathing exercises are perhaps most effective. A very

* See pages i-iii for diagrams.

common fault in breathing, particularly among women, is the habit of bringing into play only the upper portion of the lungs, leaving their base unexercised. The necessity of breathing so that the action of the lungs may be felt chiefly in the region of the abdomen and lower ribs must be kept in mind by those who desire to improve the power and quality of the voice.

*The
Larynx.
Structure.*

*Vocal
Chords.*

Glottis.

Functions.

From the lungs the breath is conducted by the bronchial tubes and the windpipe to the larynx, a box formed of cartilage and muscles, the outer portion of which, the Adam's apple, may be seen projecting in the front of the neck. The larynx contains elastic ligaments called vocal chords. These are attached to the sides of the organ, but have in the middle an opening called the glottis, the size of which can be regulated at will. In ordinary breathing the chords are relaxed and the opening is large, so that the breath passes through freely. When sound is to be produced, however, the chords are drawn together and rendered tense, obstructing the breath current and vibrating as it passes through. The frequency of the vibrations varies with the tension of the chords or the length of the edges of the opening between them. Differences in the frequency of the vibrations produce, of course, differences of pitch. Control of the various parts of the larynx is manifested in the modulation of the voice, that is, the ability to vary the pitch and to regulate the degree of the loudness of the utterance.

Epiglottis. The epiglottis is a valve or lid which covers the glottis at the moment of swallowing. Its action prevents food from passing into the larynx instead of into the œsophagus, the channel which is situated behind the larynx and leads to the stomach. The epiglottis has no direct function in speech.

Pharynx. The cavity at the back of the mouth above the larynx is called the pharynx. On the proper expanding of this cavity by depressing the larynx and the back of the

tongue, and the fulness of voice.

At the upper end of the nose cavity, between the nostrils, and between the nostrils and the palate. All sounds uttered, and distinguished (as in singing) from the ordinary voice with the glottis, are produced in the speech cavity.

Below the glottis, the palate, and the pharynx, in the position of the tongue, so using it, it impedes the tone.

The mouth produces the sounds of the voice. The chief organs are the hard palate and the soft palate.

The only motions of the tongue are the raising and lowering of the tip of the tongue to the roof of the mouth, and the turning of the tongue to the right and left. The passage of air from the lungs to the mouth is being prevented by the tongue.

tongue, and by raising the soft palate, depend largely *Function.* the fulness, clearness and richness of the tones of the voice.

At the upper part of the pharynx is the entrance to the *The Nose.* nose cavity, through the outer apertures of which, the nostrils, air is inhaled and exhaled. Communication be- *Function.* tween the nose and pharynx is closed by raising the soft palate. Allowing breath to pass through the nose as a sound is uttered, induces the quality called nasality. This quality distinguishes n from d, m from b, and ŋ (the sound of ng in sing) from g. Its improper manifestation in connection *Misuse.* with the general utterance is an offensive characteristic of the speech of many persons.

Below the nose cavity, from which it is separated by the *Mouth.* palate, and like the nose cavity, a continuation of the pharynx, is the mouth. Though the mouth may on occasion be used in inhaling and exhaling breath, the habit of *Mouth Breathing.* so using it constantly must be carefully avoided, as it impedes freedom of utterance and causes imperfection of tone.

The mouth contains most of the organs that so modify *Organs of Articulation.* the sounds produced by the larynx as to make them constitute speech, that is, significant articulate sound. The chief organs of articulation are the tongue, soft palate, hard palate, the gums, the teeth and the lips.

The only parts of the mouth here requiring particular *Tongue.* notice are the tongue and the soft palate. The tongue is a muscular body capable of a nearly infinite variety of motions; and the soft palate an extension of the hard *Soft Palate.* palate, somewhat like an upper tongue reversed, the uvula, or tip of the soft palate, which can move up and *Uvula.* down and vibrate at the back of the mouth, corresponding to the tongue tip in the front. Besides its use as an organ *Functions.* of articulation, the soft palate serves the purpose of closing the passage to the nose while sounds not properly nasal are being produced.

Training. The best training of the organs of articulation is afforded by practice in the accurate production of English sounds, first separately, then in conjunction, choosing in the end the most difficult combinations. After English sounds are mastered, the pupil's powers may be exercised on those of foreign languages, and he may be taught the differences in the mode of articulation that distinguish sounds which we are liable to err in regarding as the same in English and in a foreign tongue.

CLASSIFICATION OF SPEECH SOUNDS.

As the distinctions of speech sounds depend upon the degree and the place of the obstruction of the breath-stream, we have two chief bases of their classification. The former, while admitting the infinite gradations between the much and the little, gives us two main classes of sounds: those where the stoppage of the breath current or its friction with the speech organs is quite apparent, and those where the friction is scarcely perceptible. The former may be called consonants, the latter vowels.

Consonants.
Vowels.

Classes of consonants according to organs of articulation

The classes of consonants depending upon the second basis, that is the place of their formation, we distinguish by the name of the speech organ, or organs, mainly engaged in their articulation. Hence we have :

- Lip-consonants, p, b, m, μ and w ;
- Lip-teeth, f and v ;
- Tongue-teeth, θ and δ ;
- Tongue, t, d, n, s, z, \int , ʒ , l, r, r ;
- Hard-palate, j ;
- Soft-palate, k, g, ŋ ;
- Throat, h, ' (the glottal stop).

Stops and continuants

Another classification of consonants depends upon whether there is a complete closure or merely a narrowing of the breath passage. Consonants of the former class are called stops, of the latter, continuants.

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Stops, p, b, t, d, k, g, '.

Continuants, m, w, f, v, θ, ð, s, z, ʃ, ʒ, l, r, j, ɹ, h.

The continuants, as the name implies, are susceptible of indefinite prolongation, as the breath current passes through the partially closed passage. The continuant l is called a lateral, because it is formed by allowing the breath to escape at one or both sides of the mouth while the middle is obstructed; r is called a trilled continuant because the tongue vibrates as the breath-stream passes. The consonants m, n, ŋ, are formed in the positions of b, d and g respectively, and are stopped in the mouth, but the uvula is lowered so that the breath may pass through the nose, they are therefore susceptible of prolongation and are thus of the nature of continuants. They are distinguished by the title of nasals.

Nasals.

A consonant in any position may be formed in connection with a murmur produced by vibration of the vocal chords. Consonants formed with this vibration are said to be voiced, while those formed without it are said to be voiceless.

Voiced and voiceless consonants.

Table of the voiceless and corresponding voiced consonants:

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

The distinction between voiced and voiceless consonants may readily be observed if the ears are stopped as the sound is uttered. The vibration of the vocal chords in the former and its absence in the latter is, under this condition, clearly distinguishable.

The vowels are classified according to the position of the tongue as it modifies the resonance chamber formed by the mouth. These movements may be forward or backward, and upward or downward. Hence we have front, neutral

Classification of vowels.
Front, neutral and

*It has not been thought necessary to use distinctive symbols for voiceless m, n, l, etc., which occur in combination with other voiceless consonants; though elocutionists often err in giving them vocalicity in such cases: e.g., clear is made almost dissyllable.

back vowels. or mixed, and back vowels; and high, mid and low ones. These two classes combined give us nine vowel positions.

FRONT.	NEUTRAL.	BACK.
High, i, ɪ, i:		u, u:
Mid, e, ε:	ə, ə:	o, o:
Low, a, a:		ɑ; ɒ, ɔ, ɔ:

This scheme of classification, however, as will be shown when the vowels are considered separately, is but a rough one, sufficing for little more than to call attention to the cardinal points involved in the production of vowel sounds. Besides by changes in the position of the tongue, the mouth cavity may be affected as a resonance chamber by contraction of the lips. This contraction, or rounding as it is called, gives origin to the rounded vowels. All our back vowels except ɑ: and ɒ belong to this class. Vowels may be further distinguished according to the time required for their utterance, as long and short. The long vowels are those marked with two dots in the foregoing scheme. Change in length is almost invariably accompanied by a difference in the degree of the tension of the speech organs; or this difference alone may serve to discriminate vowel sounds. Vowels produced with little tension are called wide, those with greater tension, narrow vowels. This distinction is of service mainly in describing the difference between vowels formed in the same part of the mouth, as the two i sounds in sitɪ (city), of which the latter is the wider. An important characteristic of our English long vowels is that they are usually diphthongized. When this occurs they always end with a narrower sound and in a higher position than that with which they begin, the vanishing sounds in the case of the high vowels becoming consonantal in quality.

Diphthongs. Diphthongs, ij, ei, ai, au, oi, ou, uw.

There is another characteristic of vowels, on which it is not necessary to dwell at length, since it has no practical

Rounded vowels.

Long and short vowels.

Wide and narrow vowels.

bearing character as dependent on the position of the mouth cavity. The vowels may be rounded in the vocal tract, the pitch seen in the rounded articulation of front vowels, the highest pitch to the di-

While correctly accurate each sound almost in nunciatio fore now English present r lowed by in our o pronunciation following the back of t

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*See pa
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bearing on the correct utterance of the sounds. This characteristic is their absolute pitch, that is, their pitch *Vowel pitch*, as dependent upon the place of their production in the mouth cavity. This is an intrinsic quality of each vowel quite independent of the varying pitch at which any sound may be read or sung in accordance with the condition of the vocal chords. It is sufficient to say that this absolute pitch seems to depend upon the reverberation of the sound in the resonance chamber formed between the place of articulation and the outer opening of the mouth; for the front vowels, where this chamber is shortest, have the highest pitch, while the others are lower in proportion to the distance back at which they are formed.

ARTICULATION OF THE CONSONANTS.

While it is difficult without *viva voce* instruction to form correctly sounds with which we are unacquainted, an accurate knowledge of the mode of the articulation of each sound is of great importance to this end, and is almost indispensable in overcoming defects in the pronunciation of a language already acquired. I shall therefore now give a description of the mode in which each English sound is formed, dwelling upon those that present most difficulty. These descriptions will be followed by lists of the symbols which represent the sounds in our ordinary spelling and by notes on common mispronunciations. Beginning with the consonants, and following the order of their formation from the front to the back of the mouth, we have first to consider

m and w,*

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

* See page iv for script characters.

† The same order will be followed in dealing with all pairs of voiced and voiceless consonants.

by drawing the tongue backward and upward; while at the same time the lips are rounded and protruded and, in the case of m , the breath emitted with some force. Besides that it is voiced and lacks strong aspiration, w differs from m in being produced with less tension of the speech organs.

m is written:

wh in **when** (men), **where** (mɛ:x), etc.

w in **twenty** (tɛnti), **twill** (tɛmil), etc.

u in **quell** (kɛmel), **quick** (kɛik).

o in **choir** ($\text{kɛai}'ɔ$).

w is written:

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

u in **language** (lɛŋgwidz), etc.

It is not expressed orthographically in use (juwz and jwɜs), euphony (juwfnɛnt), etc.

In the Scotch and Welsh dialects the passage at the back of the mouth is sometimes so contracted that a decided uvular quality is lent to m , giving it an initial sound like that of ch in the Scotch loch or the German Buch, for which the phonetic symbol is x . Thus we hear xmen for men , etc.

People of the South of England usually replace m by w , pronouncing while (mail) wail, etc.

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

p and b

are stops formed by closing the lips. A slight escape of breath usually intervenes between p and the sound following. Any exaggeration of this aspiration, such as is heard in the pronunciation of some Irishmen is to be carefully avoided.

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p is written :

p in **peep** (pijp), **paper** (peipəɹ), etc.

pp in **poppy** (pɒpi), etc.

gh in **hiccough** (hikɒp).

b is written :

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

bb in **ebb** (eb), **babble** (bab'l), etc.

m

is the nasal formed usually with the same lip articulation as b, though before f it often becomes denti-labial.

m is written :

m in **maim** (meim), **mamma** (məmɑː), etc.

mm in **hammer** (haməɹ), etc.

A common fault among Irish and American speakers is to make m syllabic in such words as elm (elɪn), sounding it el'm or eləm.

f and v

are continuants articulated by pressing the lower lip lightly against the upper teeth and allowing the breath to escape through the space between the lip and the irregular edges of the teeth.

f is written :

f in **fief** (fi:f), **fifty** (fiftɪ), **deaf** (def), etc.

ff in **off** (ɔːf), etc.

ph in **phantom** (fantəm), **triumph** (traɪəmf), etc.

gh in **tough** (tɒf), etc.

u in **lieutenant** (leftənənt).

v is written :

v in **vivid** (vivid), **revive** (rɪvaɪv), etc.

f in **of** (ɔv).

ph in **Stephen** (stijv'n), **nephew** (nevjuw).

θ and ð

are continuants articulated by placing the tip of the tongue behind or between the teeth, the breath stream passing between the upper teeth and the tongue.

θ is written :

th in **thin** (θin), **saith** (seθ), **method** (meθəd), **bath** (ba:θ).

ð is written :

th in **than** (ðan), **father** (fɑ:ðə), **smooth** (smu:wð), **with** (wið), **baths** (ba:ðz), etc.

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

The articulation of these sounds seems to present considerable difficulty. Sometimes the tongue tip is not sufficiently lowered and advanced, and the escape of breath is permitted by a channel produced by depressing the middle of the tongue, so that *s* and *z* are sounded; thus children say *siþ* for *thing* (θiŋ), etc.

Again, the lower lip is allowed to come in contact with the edges of the upper teeth, so that *f* and *v* are produced, and we hear the pronunciation *fiþ*.

Occasionally the passage between tongue and teeth is left too open, and the aspiration only is heard, producing *hiŋ* for *θiŋ*.

On the other hand, a common fault is to raise the tongue tip into contact with the upper gums, thus leaving no escape for the breath, and changing these continuants into the stops *t* and *ɖ*, making the sound of *thing*, *tiŋ*.

θ is often erroneously omitted between two consonants, months (mɒnθs) being pronounced mɒns, tenths (tenθs), tens, etc.

By false analogy with *breadth*, etc., θ is added to *height* (hait), which thus becomes *haitθ*.

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t and d

are stops formed by placing the tip of the tongue against the upper gums, either close to the teeth or slightly farther back.

t is written :

t in taught (tə:t), potato (pəteito), etc.

tt in titter (titə), etc.

th in thyme (taim), Thomas (təməs), etc.

ed in fetched (fetʃt), wished (wiʃt), etc.

d is written :

d in deed (di:d), dado (deido), etc.

dd in added (adɪd), etc.

ed in blamed (bleimd), waged (weidʒd), etc.

The pedantic error is often made of sounding the t of often (ɔ:f'n), soften (sɔ:f'n), etc.

It is also erroneously added to across (əkrɔ:s), once (wʊns), etc., making them əkrɔ:st, wʊnst, etc.

A similar mistake is made in sounding d in cases where it should be silent, as in handsome (hansʊm).

On the other hand, like θ, t is often erroneously omitted between two consonants, so that cents (sents), is pronounced sens; facts (fakts), faks, gifts (gifts), gifs, etc.

d, too, is omitted often after n, as in friends (frendz), and in similar cases where it should be sounded.

The tendency to change voiceless into voiced consonants is seen in such mispronunciations as pɑ:ɪdnəɪ for partner (pɑ:ɪtnəɪ).

tʃ and dʒ

are formed by the union of t and d with the continuants ʃ and ʒ. The mode of their articulation is dealt with under the heads of the simple consonants of which they are composed.

tʃ is written :

ch in **church** (tʃə:tʃ), **teacher** (ti:tʃə), etc.

tch in **fetch** (fetʃ), **catch** (katʃ), etc.

dʒ is written :

j in **judge** (dʒʌdʒ), etc.

g in **region** (ri:dʒən), etc.

gg in **exaggerate** (egzadʒəreit), etc.

dge in **edge** (edʒ), etc.

di in **soldier** (souldʒə).

n

is the nasal articulated with the tongue and teeth in the same position as for d. It is very often syllabic, as in **oven** (ʌv'n), **hasten** (heis'n), etc.

n is written :

n in **nine** (nain), **tuner** (tjuwnə), etc.

nn in **ninny** (nint), etc.

s and z

are continuants articulated by placing the tongue tip against the upper gums, or slightly farther back, leaving in the middle a narrow channel through which the breath passes.

s is written :

s in **sister** (sistə), **abusive** (əbjuwsiv), etc.

ss in **grass** (grɑ:s), **grassy** (grɑ:sɪ), etc.

sc in **scent** (sent), etc.

c in **city** (sitɪ), etc.

sch in **schism** (siz'm), etc.

ps in **psalm** (sɑ:m), etc.

z is written :

z in **zeal** (zi:l), **seize** (si:z), **amazing** (əmeiziŋ), etc.

zz in **fuzz** (fʌz), **fuzzy** (fʌzi), etc.

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s in his (hiz), was (wəz), deeds (diɪdz), etc.

ss in scissors (sizəɪz).

x in Xerxes (zə:ksɪjz), etc.

The tendency to allow the voiced consonant to usurp the place of its voiceless associate is nowhere more common than with z and s; so we hear pə:ɪzɪst, əbjuwzɪv, dɪzmɪs, etc., for persist (pə:ɪsɪst), abusive (əbjuwsv), dismiss (dɪsmɪs), etc.

The defect called lipping is caused by lowering the tongue tip and allowing the breath to pass between it and the teeth so as to produce the sounds θ and ð, instead of s and z; so lisp (lɪsp) is pronounced lɪθp, sings (sɪŋz), θɪŋð, etc.

Before j and ʃ, s and z are generally mispronounced ʒ or ʒ, e.g., 'ðɪʃ jʊŋ man' for 'this young man' (ðɪs jʊŋ man), 'ðouz jʊŋ men' for 'those young men' (ðouz jʊŋ men), 'ðɪʃ ʃɪp' for 'this ship' (ðɪs ʃɪp), 'əʒ ʃu:r əz feɪt' for 'as sure as fate' (əz ʃu:r əz feɪt).

ʃ and ʒ

are usually grouped with s and z in the class of sibilants or hisses. Their articulation differs from that of s and z in that the tongue tip is drawn back, and by raising the sides of the tongue and lowering the middle, the breath is caused to pass in a broad instead of a narrow stream.

ʃ is written :

sh in sharp (ʃɑ:ɪp), rush (rʊʃ), dashing (dɑʃɪŋ), etc.

shi in fashion (fəʃən), etc.

si in Asia (eɪʃjə), Persia (pə:ɪʃjə), etc.

s in sugar (ʃugəɪ), sensual (senʃjuəl), etc.

ssi in mission (mɪʃən), etc.

ss in issue (ɪʃjuw), etc.

sci in conscience (kɒnʃəns), etc.

ti in nation (neɪʃən), etc.

c in *officiate* (ɔfʃi:ɛit), etc.
ci in *ancient* (einʃənt), etc.
ce in *ocean* (ouʃən), etc.
che in *luncheon* (lʌnʃən), etc.
ch in *pinch* (pinʃ), *chivalry* (ʃivəlri), etc.
sch in *schedule* (ʃedʒuwl), etc.
chs in *fuchsia* (fjuwʃjə).

ʒ is written :

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

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

Another common fault is to insert a *t* after *n* before *ʃ*; thus we hear *pinʃt*, *lʌntʃ*, etc., for *pinch* (pinʃ), *lunch* (lʌnʃ), etc.

l

l is articulated between one or both sides of the tongue and the teeth, the tongue tip touching the upper gums or slightly farther back, and stopping the egress of the breath in the centre of the passage. It is very frequently syllabic.

l is written :

l in *lily* (lilɪ), *until* (ʌntil), etc.
ll in *till* (til), *hilly* (hilit), etc.
le in *tale* (teil), etc.
le or **el** when syllabic, as in *table* (teib'l), *flannel* (flan'l), etc.

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In the articulation of this consonant the tongue tip is raised and drawn back, and the sides just back of the tip lowered. Hence there is a natural tendency to raise the back of the tongue. This sometimes causes the utterance of *l* to have a palatal quality, the preceding vowel, if a front one, being dragged to a back position. Thus we hear *fruwgʌl* for *frugal* (*fruwgʌl*), and *eibʊl* or even *eibʊl*, for *able* (*eibʌl*), etc.

r

is a continuant formed by lightly and quickly touching the front of the hard palate with the tip of the tongue, which vibrates slightly as the movement is made. In the South of England the trill is less apparent than with us, and in Scotland much more so. The closeness of its relation to the vowels, and the fact that its articulation is accompanied by raising the back part of the tongue are the probable causes of the loss of the front vanishing sounds of the diphthongs *ij*, *ei*, *ou* and *uw* before *r*, and of the tendency of vowels to become wider. Thus *fear*-ing is pronounced *fi:rɪŋ*; *fairy*, *fɛ:rɪ*; *tory*, *tɔ:rɪ* or *tɔ:rɪ*; *poorer*, *pʊ:rə*; and *purser*, *pju:rə*.

r is written :

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

rr in *sorry* (*sɔ:rɪ*), etc.

rh in *Rhine* (*raɪn*), *Rhone* (*roun*), *rhyme* (*raɪm*), etc.

A common vulgarism with us is to substitute *ɹ* for *r* as a medial sound in such words as *quarrel* (*kʷɔ:rɪl*), *barrel* (*bɔ:rɪl*), *squirrel* (*skwɪ:rɪl*), etc., dragging back the vowel preceding, and frequently causing the one following to disappear, with the resultant mispronunciations *kʷɔ:ɹl*, *bɔ:ɹl*, *skwɔ:ɹl* and similar monstrosities.

Accompanying the substitution of *ɹ* for *r* we often have a misplaced vowel; thus *hundred* (*hʌndrəd*) is mispronounced *hʌndəɹd*, etc.

Some speakers, form *r* as a medial with the flat part of

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the tongue instead of the tip, making the contact at the sides and allowing the breath to escape in the centre, producing a sound like *j* for *r*. Thus we hear *kɑ:ʝɪdʒ* for carriage (*kɑ:ɹɪdʒ*), *sʊpɪjə* for superior (*sʊpɪ:ɹiə*), *fɛbʝuəri* for February (*fɛbruəri*), etc.

The same mispronunciation is sometimes heard after a consonant, particularly after *g*: thus *gʝou* is heard for grow (*grou*), *gʝand* for grand (*grand*), etc.

Raising the back part of the tongue, and neglecting to move the tip, leads to a lip rounding that causes a sound resembling *w* to be substituted for *r*, thus *very* is mispronounced *vevy*, etc.

r is frequently incorrectly made syllabic, e.g., *ʊmb'relə* is heard for umbrella (*ʊmbrelə*), *hen'rɪ* or *henərɪ* for Henry (*henrɪ*), etc.

A fault so common among English people that some German phoneticians regard it as the correct pronunciation, is the insertion of *r* between a final vowel like *ə*, and the initial vowel of a following word; e.g., such phrases as *'ʃi aɪdɪ:ə r əv'* for 'the idea of' (*'ʃi aɪdɪ:ə əv*) *'dzuwðə r ənd ɪzrɛ:əl'* for 'Judah and Israel' (*'dzuwðə ənd ɪzrɛ:əl*), etc., are frequently noticeable.

When two *r*'s occur in adjacent syllables, it is a common mistake to omit a syllable, thus literary (*litərərɪ*) is mispronounced *litərɪ* or even *litrɪ*; library (*laɪbrərɪ*), *laɪbrɪ*, etc.

The following are additional mispronunciations associated with this troublesome consonant:

(1) Lengthening and narrowing *ɔ* to *ɔ:*; for example, pronouncing porridge (*pɔ:ɹɪdʒ*) as *pɔ:ɹɪdʒ*, forest (*fɔ:ɹɪst*), *fɔ:ɹɪst* or *fɔ:ɹɪst*; sorry (*sɔ:ɹɪ*), *sɔ:ɹɪ*, etc.;

(2) Changing *i:*, *e:* *o:* and *u:* to the diphthongs *ij*, *ei*, *ou* or *ow* and *uw*, sometimes making *r* syllabic after them; e.g., hearing (*hi:ɹɪj*) is pronounced *hijɹɪj* or *hij'ɹɪj*;

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fairy (fɛ:ri), feiri or feɪ'ri, hoary (ho:ri), houri or how'ri;
poorer (pu:rət), puwɹət or puw'rət, etc.;

(3) Adding a consonantal vanishing sound to the diphthong ai, thus miry (mai'ri) is pronounced maij'ri, etc.

j

is a consonantized i, formed by bringing the sides of the flat part of the tongue into contact with the front of the hard palate, turning down the tongue tip and allowing the breath to escape in the middle. So nearly does j sometimes approximate to i, that it is frequently very difficult to distinguish the two sounds: e.g., in tedious (tɪdjəs or tɪdjəs), Asia (eɪʃjə or eɪʃjə), etc.

j is written:

y in yes (jes), young (jʊŋ), etc.

i in onion (ʊnjən).

j in hallelujah (həlɹlɹwɹjə).

As a rule no orthographic symbol is used to indicate the presence of this sound before u, eu, ew, etc., as in duty (djuwti), due (djuw), eulogy (juwlədʒi), few (fjuw), etc.

While in cultured speech this consonant has very generally forced its companionship upon the vowel uw, the uneducated, and even persons of some degree of refinement, especially in the United States, still fail to employ it after a consonant. Thus tuwzdɹ for Tuesday (tjuwzdɹ), duwtɹ for duty (djuwtɹ), etc., are common mispronunciations.

On the other hand it is sometimes introduced when not required, for example, columns (kələmz) is incorrectly sounded kəljəmz or kəljumz; mischievous (mɪʃjɪvəs), mɪʃjɪvjəs; coupon (kuwpon), kjuwpon; and in the Eastern States cow (kəu), kjan, etc.

It is an English affectation to introduce it before an initial i:, changing the vowel to ə: or a:; thus Professor

Bell says that London curates may be heard proclaiming to their congregations: "ij ðat aθ jɑ:z tu jɑ: let im jɑ:". I myself have heard "hij ðat əθ jə:z tə jə:, let im jə:".

j is frequently replaced by ʒ after d, or by ʃ after t, so Indian (indjən) is mispronounced indʒən; dew (djuw), dʒuw; nature (neitju:ɹ), neitʃɹ, opportunity (əpəʃtjuwniti) əpəʃtuwniti, etc.

ɹ

ɹ is the continuant formed by raising the flattened front part of the tongue towards the hard palate in the position of the vowel ə so as to leave a wide passage through which the breath passes with considerable friction. ɹ differs from r in that the tongue tip does not move forward and touch the upper gums or the hard palate. It differs from j in being articulated with the tongue tip raised and the whole tongue drawn back. It appears only before consonants or at the ends of words, and in the latter case, unless a pause intervenes, is replaced by r before a word beginning with a vowel, e.g., we pronounce, It is here, it iz hi:ɹ, and Here it is, hi:r it iz. It is seldom clearly sounded among cultured speakers except in America, and with us, while it appears affected to allow it to be produced with so little friction as to make it degenerate into the vowel ə, the lightness with which it is touched is generally in direct proportion to the refinement of the speaker. What has been said concerning the modification of vowels before r is still more strongly applicable to them before ɹ, and we may further note their general tendency to lapse into the sound ə: before this consonant, thus fir, fur, heard, herd, myrrh, are pronounced fə:ɹ, fə:ɹ, hə:ɹd, hə:ɹd, mə:ɹ, with no distinction of vowel sound.

ɹ is written :

r in hear (hi:ɹ), heard (hə:ɹd), etc.

re in there (ðe:ɹ), etc.

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

rrh in catarrh (kætɑ:ɹ), etc.

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k is

The Southern Englishman usually fails to sound ɹ after a mid or low vowel or before a consonant, and replaces it by the vowel ə after a high vowel. Thus he pronounces father (fɑ:ʃə), mare (mɛ:ə), store (stɔ:ə), and hard (hɑ:əd) as fɑ:ʃə , mɛ: or mɛ:ə , stɔ: or stɔ:ə , and hɑ:d ; and fire (faɪ), poor (pu:), etc., he sounds faɪə , pu:ə , etc.

On the other hand, one of the last provincialisms to disappear from the Scotchman's speech is the unvarying use of a strongly trilled r for ɹ , usually without changing the sound ordinarily represented by the vowel symbol, to ə . Thus he pronounces: "The earth is the Lord's" (ðɪ ə:θ iz ðə lɔ:rdz), ði ɛrθ iz ðə lɔ:rdz , etc.

The lack of euphony which characterizes the speech of uneducated Canadians is largely due to the forcing or prolongation of this harsh sound, and the closing or diphthongizing of a preceding long vowel. I have seldom heard sounds more excruciatingly rasping than those of the words "Where did you get your hair cut?" when pronounced by a Canadian youth trying to articulate distinctly. The following phonetic transcript gives but a faint conception of the effect: æj'ɹ did jə get jə hej'ɹ kʌt ?

In a similar way the words tower (təu'ɹ), power (pəu'ɹ), etc., are often sounded təuwə , pə:uwə or təuwə , pəuwə , etc.

k and g

are stops formed by placing the upper part of the tongue against the palate in positions varying according to the place of the articulation of the accompanying vowel.

k is written :

k in **kin** (kin), **baker** (beikə), **book** (buk), **skin** (skin), etc.

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

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

cc in **account** (əkaunt), etc.

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

q in **quiet** (kmaiet), etc.

cq in **acquire** (ækmaɪ), etc.

qu in **quoit** (kɔit), **conquer** (kəŋkə), **mosque** (mɔsk), etc.

gh in **hough** (hɔk), etc.

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

g is written :

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

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

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

gh in **ghost** (goust), **aghast** (əgast), **burgher** (bɜ:ɪgə), etc.

x is equivalent to **gz** in **exact** (egzækt), etc.

These consonants are frequently articulated by children with the tip instead of with the body of the tongue, and are thus confused with *t* and *d*. Older people frequently mispronounce *k* and *g* in the same way before *l*, thus clean (klijn) and glint (glint) are pronounced tlijn and dlint.

The same interchange of sounds is partly responsible for the mispronunciation pitʃə for picture (piktʃu:ə).

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

Uncultured English people on the other hand often use *ŋg* or *ŋk* for *ŋ*, saying sɔmθɪŋg or sɔmθɪŋk for something (sɔmθɪŋ), etc.

ŋ

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

ŋ is written :

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

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

nd in **handkerchief** (hæŋkətʃɪf), etc.

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A very common and serious fault is to substitute *n* for *ŋ*, particularly in the derivative ending *ing*: e.g., pudding (*puɔɪŋ*), seeing (*si:ŋ*), etc., are sounded *puɔɪn* or *puɔɪn*, *si:n*, etc.

The same substitution occurs before *θ*: thus length (*leŋθ*), strength (*streŋθ*), etc., are mispronounced *lenθ*, *strenθ*, etc.

h

is usually classed among the continuant consonants, as it may be uttered with an audible friction of the vocal chords. The friction is, however, hardly perceptible, and *h* appears to be merely a quick expiration gradually increasing in force as it unites with a following vowel.

h is written :

h in house (*hɑ:ʊs*), hand (*hænd*), etc.

A common mark of the uncultured Englishman is the constant omission of this sound. Much less frequent is its introduction when not required. Some Englishmen however seem to be in a state of hopeless confusion as to when *h* should or should not be used.

‘ (glottal stop).

This is the sound produced by closing and suddenly opening the glottis as the breath stream issues from the lungs. If the expiration is very strong, a sound like a slight cough or outward gasp is produced. The glottal catch is, however, usually almost inaudible, and serves merely to give that clear fully voiced beginning of which the pronunciation of German words with a stressed vowel as the initial letter affords the commonest and most striking example. In English it is heard only in passionate or excited utterance, and then only at the beginning of a sentence, or in the hiatus between two vowel sounds: e.g., “Am I? the very idea of such a thing!” “‘am ai? ʔə vɛɪ ‘aɪdɪ:ə ev sʊtʃ ə θɪŋ!’”

ARTICULATION OF THE VOWELS.

Owing to the lack of perceptible friction in their articulation, it is often found difficult at first to note the movements of the speech organs that give rise to the distinguishing characteristics of the vowels. It seems expedient, therefore, to give a few practical hints upon this point.

We will begin with the tongue movements that distinguish the front from the back vowels. Utter the sound of *ij* in *eat* (*ijt*) and then the sound of *uw* in *food* (*fuwd*), keeping the attention fixed upon the tongue only. Its movement from the front of the hard palate to the back part of the mouth will be readily perceived. Next sound *e* as in *let* (*let*), and then *o*, the second vowel of *fellow* (*felo*), and though the two positions of the tongue are much closer together than in the utterance of *ij* and *uw*, their difference may again be recognized with little difficulty. Then take the vowels *a* as in *hat* (*hat*), *ɑ:* as in *father* (*fɑ:ðæ*), and *ɔ:* as in *law* (*lɔ:*), and it will again be noted that while there is no great change in the positions of the tongue, it is nearest the front of the mouth in the utterance of the first, and nearest the back in the last of these sounds. Finally utter the whole series, *i*, *e*, *a*, *ɑ:*, *ɔ:*, *o*, *u*, first in the order in which they are written, and then in the reverse order, and the distinction between front and back vowels should be speedily mastered. It will be observed, too, that accompanying the tongue movements, there is a decided tendency to gradually change the form of the lip opening from a long narrow oval with *i*, to a wide oval with *ɑ:*, the remaining back vowels being marked by a gradually increasing contraction and protrusion of the lips. The neutral vowels are identified by the negative fact that their articulation takes place at no definite point, but along the middle portion of the tongue, which, except that it may be raised or lowered, occupies the position it usually has when the mouth is closed.

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Open the mouth slightly and emit voice (*i.e.*, vibrate the vocal chords), slightly raising the tongue. This will produce the sound *ə*: as in bird (*bə:ɹd*).

To distinguish the high from the low vowels, utter the sounds of the two series, *i*, *e*, *a*, and *u*, *o*, *ɔ*; letting the sounds of each series glide into one another with no intervening pause. Carefully observe this time the vertical motion of the tongue. Its gradual downward movement, accompanied by a tendency to lower the jaw, will be quite apparent.

The distinction between the terms narrow and wide may be grasped by causing the vowel of eat (*ijɪ*) to glide into that of it (*it*), that of fed (*fed*) into that of fair (*fe:ɹ*), and that of naught (*nɔ:t*) into that of not (*nɒt*). As the transition from the first of each of these pairs to the second is made, a sense of relaxation of the upper surface of the tongue will be experienced, as if the sides were less curled up as the second vowel is sounded.

The pitch of vowels cannot be determined with any degree of exactitude without proper acoustical instruments.

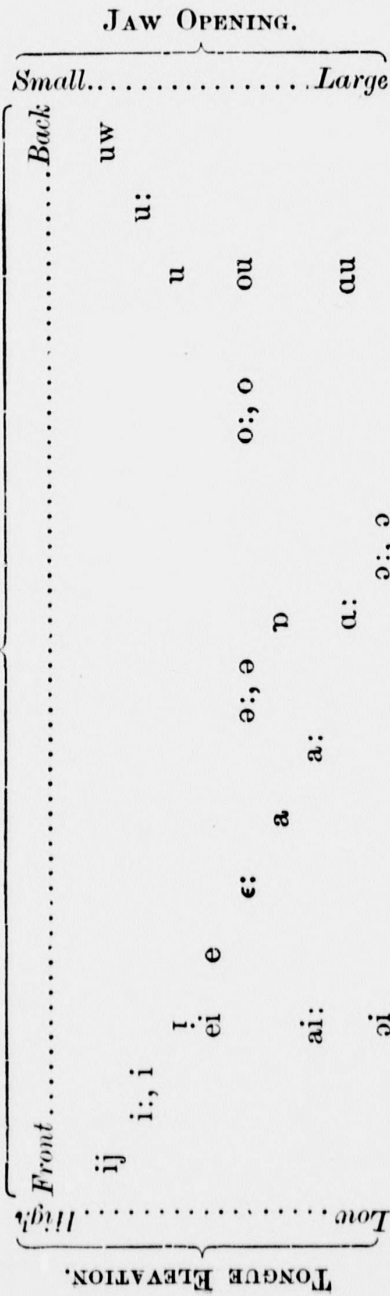
If the explanations given in the foregoing paragraphs are clearly understood, little further description of the articulation of our English vowels is needed than that afforded by the table on the following page.

The diphthongs are set in this table as nearly as possible in a line with the place of the articulation of the first and last elements of their sounds, which are approximately indicated by the two symbols employed.

*When there are two vowels in the same position, e.g., *i:* and *i*, the narrower is given first.*

s.
in their articulation to note the rise to the els. It seems cal hints upon
nts that distinguish the sound of n food (*fuwɹd*), gue only. Its ate to the back . Next sound owel of fellow he tongue are e of *ij* and *uw*, with little diffi- (hat), *ɑ:* as in it will again be the positions of th in the utter- ie last of these , *e*, *a*, *ɑ:*, *ɔ:*, itten, and then between front ed. It will be ie movements, ange the form al with *i*, to a vowels being tion and pro- e identified by es place at no of the tongue, ered, occupies uth is closed.

HORIZONTAL MOVEMENT OF THE TONGUE



Long Horizontal Opening. | Full Opening | Protruded and Contracted.

CHANGES IN THE POSITION OF THE LIPS.

High.....Low

PITCH OF THE VOWELS.

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ij

ij is written :

ae in Caesar (sijzəɪ), etc.**ay** in quay (kij).**e** in be (bij), even (ijvən), antipodes (antipodijz),
etc.**ea** in meat (mijt), bean (bijn), etc.**ee** in see (sij), etc.**ei** in seize (sijz), ceiling (sijliŋ), etc.**eo** in people (pijp'l).**ey** in key (kij).**i** in machine (məʃijn), chagrin (ʃəgrijn), invalid
(invəlɪjd), mosquito (məskijto), etc.**ie** in field (fiɪld), siege (siɪdʒ), etc.**oe** in **Æ**dipus (ijdipəs), etc.

The consonantal character of the closing element of this sound should not be too distinctly marked.

The commonest mispronunciation of this sound is the substitution of **i** in such words as creek (kriɪk), mosquito (məskijto), etc., making them krik, məskito, etc.

Occasionally **e** is wrongly used for **ij**, in such words as lep for leap (lijp), etc.

i:

i: is written :

ie in bier (bi:ɪ), etc.**e** in here (hi:ɪ), serious (si:riəs), real (ri:əl), mu-
seum (mjuwzi:əm), etc.**ea** in ear (i:ɪ), etc.**ee** in peer (pi:ɪ), etc.

This sound only occurs before **r**, **ɪ**, and vowels. The commonest fault in pronouncing it is to narrow it to **ij**, often omitting a following vowel, e.g., mɪɪt for mere (mi:ɪ), riɪl for real ri:əl, ɔ:ɪdiɪl for ordeal (ɔ:ɪdi:əl), etc.

Low

PITCH OF THE VOWELS.

High

CHANGES IN THE ARTICULATION OF THESE VOWELS

i

i is written :

- e in England (iŋglənd), pretty (prɪtɪ), etc.
- ee in breeches (brɪtʃɪz), been (bi:n or bi:jn), etc.
- i in fist (fɪst), irritate (ɪrɪteɪt), restive (restɪv),
miracle, (mɪrək'l), etc.
- ie in sieve (sɪv), etc.
- o in women (wɪmɪn).
- u in busy (bɪzɪ), etc.
- ui in build (bɪld), etc.
- y in system (sɪstɪm), etc.

Mistakes are common in the pronunciation of this sound. It is very often replaced by ə or ʊ before r in such words as squirrel (skwɪrəl), miracle (mɪrək'l), etc., these words being mispronounced skwə:ɹl or skwʊɹl, mɪ:ək'l, etc.

The same incorrect substitution takes place in such expressions as ʃə ɛ:ɹ for the air (ʃɪ ɛ:ɹ), pilgrəm or pilgrəm for pilgrim (pilgrim), tʃɔldrən for children (tʃɪldrən), juwnɪti for unity (juwnɪtɪ), etc.

Other mispronunciations consist in replacing i by a, ai and ij, e.g., resk for risk (risk), sens for since (sɪns), ɛŋglənd for England (iŋglənd), pretɪ for pretty (prɪtɪ), dʒɛnju:ain for genuine (dʒɛnju:ɪn), mistʃɪvjəs or mistʃɪvjəs for mischievous (mɪstʃɪvjəs), etc.

i

i is written :

- a in village (vɪlɪdʒ), etc.
- ai in captain (kaptɪn), etc.
- ay in Sunday (sʌndɪ), etc.
- e in begin (bɪɡɪn), exceed (ɪksɪjd), suited (sjuwtɪd),
restless (restlɪs), goodness (ɡʊdnɪs), college
(kɒlɪdʒ), poet (po:ɪt), etc.

- ea** in guinea (ɡɪnɪ), etc.
ee in coffee (kɒfɪ), etc.
ei in forfeit (fɔːfɪt), etc.
ey in alley (alɪ), etc.
i in comfit (kɒmfɪt), etc.
ia in carriage (kærɪdʒ), etc.
ie in envied (envɪd), etc.
oi in tortoise (tɔːtɔɪs or tɔːtɔɪsɪs).
u in lettuce (letɪs), etc.
ui in biscuit (bɪskɪt).
y in city (sɪtɪ), etc.
' in James's (dʒeɪmzɪz), etc.

The commonest mispronunciations of this sound are :
 Substituting ə, e.g., ruːən for ruin (ruːɪn), səːɪvəs for service (səːɪvɪs), etc.

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

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

e

e is written :

- a** in any (enɪ), many (menɪ), ate (et or eit), etc.
ae in Ætna (etnə), etc.
ai in again (əɡen or əɡeɪn), said (sed), etc.
ay in says (sez), etc.
e in let (let), merry (merɪ), special (speʃəl), etc.
ea in breadth (bredθ), cleanly (klenlɪ), etc.
ei in heifer (hefəɪ), leisure (leʒuːɪ or lɪʒuːɪ), etc.
eo in jeopardy (dʒepəɔdɪ), leopard (lepəɔd), etc.
ie in friend (frend), etc.
u in bury (berɪ), etc.

Mispronunciations are :

Changing e for i in such words as *git* for *get* (*get*), *instid* for *instead* (*insted*), *prisbiti:riən* for *Presbyterian* (*presbiti:riən*), etc.

Replacing it by *ij* in *dijf* for *deaf* (*def*), *wijpən* for *weapon* (*wepən*), etc.

Changing it for *ə* before *r*, e.g., *hæə:ld* for *herald* (*herəld*), *pə:əl* for *peril* (*perɪl*), etc.

Using *a* in its place in *jas* for *yes* (*jes*), or *ei* in *meizu:ɪ* for *measure* (*meʒu:ɪ*), etc.

ei

ei is written :

a in *lady* (*leidɪ*), *cambric* (*keimbrik*), *bass* (*beis*), etc.

ag in *champagne* (*ʃampein*), etc.

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

ai in *aid* (*eid*), etc.

aig in *campaign* (*kampein*), etc.

aigh in *straight* (*streit*), etc.

ait in *trait* (*trei* or *treit*).

alf in *halfpenny* (*heip'nɪ*).

ao in *gaol* (*dʒeɪl*).

ay in *day* (*dei*), etc.

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

ea in *great* (*greit*), etc.

eh in *eh* (*ei*), etc.

ei in *vein* (*vein*), etc.

eig in *reign* (*rein*), etc.

eigh in *weight* (*weit*), etc.

ey in *grey* (*grei*), etc.

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

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words as *pathos* (peíθəs), *patriot* (peitriət), *apparatus* (apəreitəs), etc., is very firmly established with us, even among persons with some pretensions to culture.

English people often mispronounce this sound by using *ə* or even *a* as the initial element of the diphthong, so *e.g.*, we hear the word *baby* (beibɪ) mispronounced bæibɪ or baibɪ.

The Scotch often use an undiphthongized *e:* for *ei*, sounding *hate* (heit), *he:t*, etc.

ε:

ε is written :

a in *caring* (kε:riŋ), *fare* (fε:ɹ), *scarce* (skε:ɹs),
Israel (izrε:əl), etc.

aa in *Aaron* (ε:rən), etc.

ai in *hairy* (he:ri), *pair* (pe:ɹ), etc.

aye in *prayer* (pre:ɹ), etc.

e in *ere* (ε:ɹ), *there* (ðε:ɹ), etc.

ea in *swearing* (sme:riŋ), *wear* (we:ɹ), etc.

ei in *their* (ðε:ɹ), *heir* (ε:ɹ), etc.

Mispronunciations are :

Making the sound too high and narrow, so that it becomes the first element of the diphthong *ei*, thus we hear *pe:ɹ* for *pear* (pe:ɹ), more frequently however it is diphthongized, and the word becomes *peia* or even *pejɹ*.

Lowering the sound to *a*, *e.g.*, *apparent* (əpe:rənt) is mispronounced *əparənt*, *were* (we:ɹ or wəɹ), *war*, *there* (ðε:ɹ), *ðaɹ*, etc.

Using the sound *ə:* in such words as *careless* (ke:əlɹs), etc., mispronouncing them *kə:əlɹs*, etc.

a

a is written :

a in *fat* (fat), *carry* (kari), etc.

ai in *plait* (plat or pleit), etc.

al in *salmon* (samən).

Mispronunciations are :

Changing *a* to *e* in *ketʃ* for *catch* (*katʃ*), etc.

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

To *ei* in *fə:ɪbeɪd* for *forbade* (*fə:ɪbad*), etc.

To *ɑ:* in *bɑ:ri:l* or *bɑ:ɪl* for *baril*, etc.

Americans who are striving to affect an English accent use *a:* or *ɑ:* in such words as *hɑ:nd*, *a:nt* or *ɑ:nt*, *ɑ:s*, etc., for *hand* (*hand*), *ant* (*ant*), *ass* (*as*), etc.

In the words *tassel* (*tas'l*), *balcony* (*balkəni*), etc., *ɔ* or *ɑ:* is made to replace it, so that we hear *təs'l*, *bə:lkəni*, etc.

a:

This sound is not only longer but lower and farther back than *a*.

a: is written :

a in **rather** (*ra:ðəɪ*), **bath** (*bɑ:θ*), **after** (*a:ftəɪ*),
pass (*pɑ:s*), **cast** (*kɑ:st*), **ask** (*a:sk*), **chance**
(*tʃɑ:ns*), **command** (*kəma:nd*), **sample** (*sɑ:mp'l*),
etc.

al in **alms** (*a:mz*), **calf** (*kɑ:f*), etc.

au in **laugh** (*la:f*), **launch** (*la:nʃ* or *lə:nʃ*), **aunt**
(*a:nt*), etc.

This sound in the speech of the South of England, and of some parts of the United States, is generally replaced by *ɑ:*. *a:* is however heard frequently everywhere among English-speaking people of culture, while with us, though of course permissible, the *ɑ:* sound seems affected.

One of the most marked solecisms in the speech of the uncultured of this continent consists in raising and shortening the sound to *a*. Thus we constantly hear *kant* for *can't* (*kɑ:nt*), *laf* for *laugh* (*la:f*), etc.

ai

ai is a combination of a: and i.

It is written :

ais in **aisle** (ail).

ay in **ay** (ai).

ei in **eiderdown** (aidəɪdʌn), etc.

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

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

i in **alibi** (alibai), **dial** (daiəl), **idol** (aidəl), **confine** (kənfain), **choir** (kwaɪ), etc.

ic in **indict** (indait), etc.

ie in **lie** (lai), etc.

ig in **sign** (sain), etc.

igh in **high** (hai), etc.

is in **island** (ailənd), etc.

uy in **buy** (bai), etc.

y in **fly** (flai), **tyrant** (tairənt), etc.

Mispronunciations are :

Using a: as the first element of the diphthong, sometimes dwelling at too great length on this component. Thus we hear mɑ:i for my (mai), etc.

Using ə: or ɒ as the first element. This is one of the most noticeable characteristics of the Irish dialect: e.g., mine (main) is pronounced məin, mɒin, or even məin.

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

Occasionally ei is substituted for ai as in teigəɪ for tiger (taigəɪ), etc.

Changing the sound to ɪ in the final syllable of ally, allies (alɑi, alaiz), making them alɪ, alɪz.

ə:

ə: is written :

- e in fern (fə:ɪn), etc.
- ea in earn (ə:ɪn), etc.
- i in fir (fə:ɪ), stirred (stə:ɪd), etc.
- o in work (wə:ɜ:k), colonel (kə:ɪnəl), etc.
- ou in courtesy (kə:ɪtsɪ), etc.
- u in turn (tə:ɪn), fur (fə:ɪ), etc.
- y in myrtle (mə:ɪtl), etc.

Mispronunciations, etc.:

Many English people raise the tongue so as to produce a sound resembling e; so, teən is heard for turn (tə:ɪn), etc.

On the other hand Canadians sometimes lower the tongue and move it back so that ə: is replaced by ɒ, e.g., bɒɪd for bird (bə:ɪd), etc.

The Irish often carry back the sound so far that it is scarcely distinguishable from u:, pronouncing bɪɪd (bə:ɪd), bu:ɪd, etc.

ə

ə is written :

- a in unstressed connectives and auxiliaries, e.g., and (ənd or ən), has (həz or əz), was (wəz), etc., also in agreeable (əgri:əb'l), idea (aɪdi:ə), etc.
- aa in Isaac (aɪzək).
- ah in Sarah (sə:rə), etc.
- e in the (before a consonant θə), prudence (pru:ðəns), enter (entə), etc.
- i in unstressed sir (səɪ).
- ia in parliament (pɑ:ɪləmənt).
- o in unstressed from (frəm), of (əv), etc.
- o in phantom (fəntəm), etc.
- oa in cupboard (kʌbəd), etc.

ou in famous (feiməs), etc.

oul in unstressed would (wəd), should (ʃəd), etc.

u in column (kələm), etc.

y in martyr (mɑ:ɪtəɪ), etc.

Mispronunciations :

Using the sounds a, ə, etc., in place of ɔ. This fault is most frequent in reading, when we hear for example, and for ənd or ən, əbʌnd for əbʌnd, kri:eitə:ɪ for kri:eitəɪ, etc.

Replacing ɔ by ʊ, e.g., aizʊk for aizək, etc.

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

ʊ

ʊ is written :

o in won (wʊn), honey (hʊni), worry (wʊri), nothing (nʊθiŋ), etc.

oe in does (dʊz), etc.

oo in blood (blʊd), etc.

ou in rough (rʊf), flourish (flʊriʃ), etc.

u in nut (nʊt), hurry (hʊri), etc.

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

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

With us ɔ too often wrongly takes its place, e.g., nothing (nʊθiŋ) is mispronounced nɔθiŋ or nɔ:θiŋ; monk (mʊŋk), mɔŋk; unknown (ʊnnəʊn), ɔnnəʊn, etc. This fault is particularly common in words with the prefix un.

We often, too, change ʊ to ɔ: before r, e.g., hurry (hʊri) is made to rhyme with furry (fɔ:ri), etc.

ɑ:

ɑ: is written :

a in **father** (fɑ:ðə), **car** (kɑ:), **starry** (stɑ:ri),
mama (məmə:), **papa** (pəpɑ:), etc.

aa in **kraal** (krɑ:l), etc.

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

e in **clerk** (klɑ:k), etc.

ea in **heart** (hɑ:t), **hearth** (hɑ:tθ), etc.

The sound ɔ: is more often heard than ɑ: in America in such words as *hearth*, *clerk*, etc. However, since the ɑ: sound is usual with us among people of the highest culture, while ɔ: is considered a decided vulgarity in England, the former is preferable.

Sometimes the articulation is so low and so far back that this sound becomes almost ɔ:; e.g., *father* is pronounced fɑ:ðə, etc.

With us the pronunciation of the words *mama* (məmə:) and *papa* (pəpɑ:) is much abused. We hear *mamə*, *pəpə*; *mɑ:*, *pɑ:*; *mɑ:*, *pɑ:*; and even *mɔ:*, *pɔ:*.

ɑu

ɑu is a combination of a sound a little higher perhaps than ɑ:, and u.

It is written :

ou in **out** (aut), etc.

ough in **plough** (plɑu), etc.

ow in **coward** (kɑuəd), **brown** (braun), etc.

The first element of this sound varies considerably with different speakers.

In the Eastern States and in Southern England, coupled with a raising of the initial sound to a, is observable a

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tendency to the introduction of *j*; thus pound (paund) becomes pjaund; cow (kau), kjau, etc.

Among people of affectedly English speech, *ɑ:* is often allowed to take the place of *au*; e.g., powers (paʊəz) is pronounced pɑ:z or pɑ:əz or pɑ:z.

A common Canadian fault is to over-round the lips before *r* and *ɹ*, so as to produce a *w* sound; e.g., pronouncing flower (flaʊ'ɹ) flauwə, etc.

ɔ: is written :

a in all (ə:l), bald (bɔ:ld), war (wɔ:ɹ), water (wɔ:təɹ), wrath (rɔ:θ), etc.

au in taut (tɔ:t), etc.

ough in caught (kɔ:t), etc.

aw in maw (mɔ:), etc.

o in off (ɔ:f), frost (frɔ:st), cloth (klɔ:θ), etc.

oa in broad (brɔ:d), etc.

ough in ought (ɔ:t), etc.

Before *r* and *ɹ* this sound slightly shortened is generally used by people of the South of England and by many Americans, where in Canada it is more usual to employ *o:*; e.g., a Southern Englishman pronounces more, mɔ:ə or mɔ:, etc., while most Canadians say mɔ:ɹ, etc.

An objectionable mispronunciation with us is due to neglecting to round this vowel, so that it resembles *ɑ:* or a lengthened *ɔ*. Thus we hear wɑ:təɹ or wɔ:təɹ for water (wɔ:təɹ), lɑ: for law (lə:), tɔt for taught (tɔ:t), etc., etc.

In some words *ɔ* is allowed to replace *ɔ:*, thus because (bɪkɔ:z) becomes bɪkɔz, etc.

ɔ is written :

a in was (wɔz), what (wɔt), quarry (kwɔɹɪ), equality (ɪjkwɔlɪtɪ), etc.

au in laudanum (lədnəm or lɔ:dnəm), etc.

o in **not** (nɒt), **folly** (fɒli), **foreign** (fɔːrɪn), **coral** (kərəl), etc.

ou in **hough** (hɒk).

ow in **knowledge** (nɒlɪdʒ), etc.

A very common tendency with us is to change ɔ to ɔ: especially before r or ɹ. So **foreign** (fɔːrɪn) is pronounced fɔːrɪn or fɔːɹn; **forest** (fɔːrɪst), fɔːrɪst or fɔːɹst; **office** (ɔfis), ɔːfis; **dog** (dɒg), dɔːg; **God** (gɒd), gɔːd etc. This last word is often mispronounced gɔːd.

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

ɔi

This diphthong is compounded of a wide ɔ: and ɪ.

ɔi is written :

oi in **oil** (ɔil), **turmoil** (tɜːmɔil), etc.

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

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

A common fault, most noticeable perhaps among the uneducated of England, though common too in America, is to use ai for this sound; e.g., **join** (dʒɔin) is mispronounced djain, etc.

o:

o: is written :

o in **ore** (oːɹ), etc.

oa in **oar** (oːɹ), etc.

oo in **door** (doːɹ), etc.

ou in **mourn** (moːɹn), **four** (foːɹ), etc.

This sound is seldom heard in the South of England unless it be in such words as **poet** (poːɪt or pouɪt), etc.;

among English-speaking people elsewhere it is the common sound before *ɪ*.

o

o is written :

oa in **Pharaoh** (fɛ:ro).

o in **obey** (obei), **protect** (protekt), **officiate** (ofɪʃieit),
hotel (hotel), **heroine** (heroin), etc.

ough in **thorough** (θɒro).

ow in **fellow** (felo), etc.

This vowel is often sounded ə, e.g., əbei for obei, etc. This is an offensive mispronunciation when the vowel is terminal, e.g., in window (windo), fellow (felo), etc.

ou

ou is compounded of a sound rather higher and narrower than o: and u.

ou is written :

eau in **beau** (bou), **bureau** (bjɜ:rou), etc.

eo in **yeoman** (jɜmən).

ew in **shew** (ʃou), etc.

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

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

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

oo in **brooch** (broutʃ), etc.

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

ough in **dough** (dou), **though** (ʃou), etc.

ow in **slow** (slou), etc.

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

Before a vowel the final u of the diphthong is scarcely sounded by cultured speakers. If this sound is at all narrowed, the effect is particularly offensive. This mis-

pronunciation is often accompanied by the omission of the vowel that should follow the diphthong; thus we hear *poum* for *poem* (*poum* or *po:ɪm*), etc.

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

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

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

English people often introduce the diphthong by *e* instead of *o:*, or prefix *e* to the diphthong. Thus we hear *neu* or *neou* for *no* (*nou*), etc.

u

u is written :

o in *woman* (*wumən*), *bosom* (*buzəm*), *to* (*tu*), etc.

oo in *book* (*buk*), *foot* (*fut*), etc.

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

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

u in *hurrah* (*hurɑ:*), *pulpit* (*pulpit*), *cushion* (*kuʃən*), *put* (*put*), etc.

In the word *to*, the vowel is so short and indistinct that before a consonant it is scarcely to be distinguished from *ə*. While before a consonant, *e.g.*, in such phrases as *send* (*tə send*), etc., this may be permitted; it is an offensive mispronunciation before a vowel or at the end of a phrase; *e.g.*, when *to eat* (*tu ijt*), *going to* (*gouɪj tu*), etc., are mispronounced *tə ijt*, *gouɪj tə*, etc.

ə is also incorrectly substituted for *u* in *you* (*ju* or *juw*), *your* (*juɪ* or *ju:ɪ*) which are sometimes sounded *jə* and *jəɪ*.

The use of *ə* in *should*, *would*, etc., is of course the rule in cases where they are unstressed and rapidly uttered.

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The commonest mispronunciation of *u* is the substitution of *ʊ*; thus we hear *bʊtʃəɪ* for *butcher* (*butʃəɪ*), *fʊt* for *foot* (*fʊt*), *bʊzəm* for *bosom* (*buzəm*), *kʊəriəɪ* for *courier* (*kuriəɪ*), etc.

In some cases *uw* is substituted for *u:*; *e.g.*, we have *buwzəm* for *bosom* (*buzəm*), *buwk* for *book* (*buk*), etc.

u:

u: is written:

eu in *pleurisy* (*plu:rist*), etc.

ew in *brewer* (*bru:əɪ*), *chewing* (*tʃu:iŋ*), etc.

o in *doer* (*du:əɪ*), *doing* (*du:iŋ*), etc.

oo in *poor* (*pu:ɹ*), *wooder* (*wu:əɪ*), etc.

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

u in *fluent* (*flu:ənt*), *sure* (*ʃu:ɹ*), etc.

It will be observed that this sound occurs only before vowels and the consonants *r* and *ɹ*. Its diphthongization in these cases is very objectionable: *e.g.*, in the pronunciation *puwɹ* or *puwəɹ* for *poor* (*pu:ɹ*), etc.

In affectedly English pronunciation *ɔ:* is often substituted for *u:*; *e.g.*, *surely* (*ʃu:ɹli*) is mispronounced *ʃɔ:ɹli* or *ʃɔ:lɪ*, etc.

Occasionally *ɔu* is incorrectly used for *u:*; *e.g.*, *tourist* (*tu:rist*) is mispronounced *tɔurist*, etc.

ju:

ju: is written:

eu in the common English pronunciation of *connoisseur* (*kənɪsju:ɹ* or *kənɪsə:ɹ*).

ew in *fewer* (*fju:əɪ*), etc.

iew in *viewer* (*vju:əɪ*), etc.

u in *pure* (*pju:ɹ*), *dual* (*dju:əl*), etc.

A very common mistake is the omission of the *j* sound in words like *dual* (*dju:əl*), pronouncing them *du:əl*, etc.

uw

There is some difference of opinion among phoneticians as to the final element of this diphthong, some regarding it as u, others as w; with us it is certainly usually consonantal.

uw is written :

eu in rheumatism (ruwmətiz'm), etc.

ew in Jew (dʒuw), chew (tʃuw), etc.

o in do (duw), who (huw), etc.

oe in canoe (kənuw), shoe (ʃuw), etc.

oo in boot (buwt), etc.

ou in youth (juwθ) route (ruwt), etc.

u in rumour (ruwməʀ), yule (juwl), etc.

ui in fruit (fruwt), juice (dʒuws), etc.

A very common error in the utterance of this sound is to shorten it to u, so room (ruwm) is mispronounced rum, soup (suwp), sup, etc.

Another fault is the change to ɔu in route (ruwt), accoutre (əkuwtə), etc., which are mispronounced rɔut, əkɔutə, etc.

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

In Scotland and the North of England this sound is not usually diphthongized: thus food (fuwd) is pronounced fu:d, etc.

juw

juw is written :

eau in beauty (bjuwt), etc.

eu in feud (fjuwd), etc.

ew in dew (djuw), etc.

ieu in adieu (ədjuw), etc.

iew in view (vjuw), etc.

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u in usage (juwzɪdʒ), duke (djuwk), volume (vɒljuwm), etc.

ui in nuisance (njuwsəns), suit (sjuwt), etc.

In America this sound is much less widely used than in England. It is almost always replaced by uw after l and s, thus blue (bljuw), suit (sjuwt), etc., are often pronounced by people of culture bluw, suwt, etc. After d, t, n and θ however, juw only can be regarded as permissible, thus stuwðənt for student (stjuwðənt) duw for due (djuw), nuwz for news (njuwz), etc., are serious mispronunciations.

LAW OF EXPRESSION—PHONETIC SYNTAX.

We have now to consider briefly the second part of our theme, the art of using words so as to make them effective vehicles for the expression of thought and feeling. This demands training of the organs of speech as well as power to comprehend the thought, and to become susceptible to the emotional states to which expression is to be given. Thought and feeling are so closely allied with their correct and forcible expression, that the consciousness of making a statement effectively quickens brain and heart. Thus gifted speakers soar upon the wings of their own words to the highest flights of oratory; and great readers and actors, and through them their hearers, attain insight into what is often at once brightest and most elusive in literature. Hence intellectual power and oral expression are to a certain degree interdependent. The question of the cultivation of the former lies beyond the scope of this work; but the laws governing the latter may be stated and the mode of their operation considered.

Apart from the individual characteristics of speech sounds as mere vocables, they have three classes of relative attributes, that is, of attributes which pertain to their *Syntactical attributes of Speech Sounds.*

Classes. use in the expression of thought. Of these the first are associated with time, the second with energy of utterance, and the third with changes in the condition of the speech organs or peculiarities in the mode of their formation. Under the first head we have to consider rate and pause; under the second, loudness or stress, and clearness; and under the third, pitch, inflection and tone, the latter term embracing full tone, thin tone, whisper, pure tone, wheeze, guttural and nasality.

Rate. A proper variation of the rate of utterance is one of the most important principles of elocution; first, in connection with varying manifestations of feeling; and secondly, in aiding to give proper relative value to our words and phrases. In the expression of emotional states, the rule is that excited feelings find vent in rapid utterance, while in grave or sad moods the rate of speech is slow. With regard to the perspective of our words and phrases, important ideas are brought to the foreground by slow and energetic enunciation, while what is comparatively insignificant is relegated to a subordinate position by a more hurried utterance. A common fault in reading is an unvaryingly rapid movement, generally accompanied by a slovenly pronunciation. It is very often the case, too, that readers fail to apportion the time given to the different parts of a statement in accordance with their relative weight of significance.

Pauses: Pauses may be divided into two classes: those that concern the intelligibility of speech, and those that add to its impressiveness. To the former class belong (1) pauses before and after parenthetical expressions or appositives (see page 67, l. 17); (2) before a predicate if the subject has attributes (page 67, l. 6); (3) between the parts of sentences that act as modifiers of the same word (page 67, l. 4); and (4) when there is an inversion or an ellipsis (p. 67, l. 3, and p. 70, l. 30). In the second class we have (1) the pause that usually follows an emphatic word (p. 67, l. 23); and (2) the lengthened pause that sometimes

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gives effect to words that follow, or that prepares for a change in the thought by holding us in suspense until the utterance is made (page 67, l. 6). In reading, the punctuation marks serve as partial guides for nearly all these pauses, but the skill of the reader is shown by properly varying their duration with different turns of thought and by appropriately introducing pauses not indicated by the punctuation. *Punctuation Marks.*

The terms loudness and stress designate the effect of the efforts by which the breath-stream is made to issue from the lungs. They are of course relative terms. The former is usually applied to the utterance of phrases or sentences, constituting in connection with energy of articulation the quality of speech known as force; while the use of the latter is generally restricted to words or parts of words. In this sense of the term there are three divisions of stress: (1) emphasis, or stress upon whole words; (2) accent, or stress upon those syllables of words of the pronunciation of which this stress is a constant feature; and (3) a varying stress in the utterance of the syllable itself. Of the last form it is necessary to note three manifestations: (1) initial or diminishing stress; (2) final or increasing stress; and (3) level stress. *Divisions of Stress.* These again may be compounded, so that we may have increasing and diminishing or median stress, and diminishing and increasing stress. A rapidly intermittent stress is called a tremor. *Tremor.* All variations of stress are usually accompanied by differences of pitch, the pitch rising as the stress increases. *Association with Pitch.*

Loudness may be observed in connection with the expression of any active violent passion, such as anger; and in the utterance of commands. In reading, while a deficiency of this quality is to be avoided, its excess to the degree of any straining of the voice is still more objectionable. *Effect of Loudness.*

Emphasis marks (1) words that stand in contrast to one another (see page 67, l. 18); (2) relational words that *Uses of Emphasis.*

Faults.

anticipate or follow a clause of explanation (page 67, ll. 29 and 23); and (3) words important because they express deep feeling or weighty ideas (page 67, l. 3). No fault more strikingly betrays lack of appreciation of an author's meaning than misplaced emphasis in reading. An instance of this often occurs in reading an adjective and a noun when the two together express an idea which it is expedient to make prominent. Thus the words "a good man," used to designate the person of whom goodness is an attribute, rather than to call attention to the quality itself in contradistinction to some other quality which might be possessed, are misread by strongly emphasizing the adjective and leaving the noun unstressed, a slight pause perhaps intervening between them, instead of grouping the two words and carrying the stress over slightly to the noun. The former mode of reading would of course be correct if the adjective expressed an idea of contrast, for example, in rebuttal of a statement that the man was bad.

Use of Accent.

Accent belongs mainly to the pronunciation of words apart from their connection with one another in the expression of thought. In so far as it serves to differentiate the meaning of words which have otherwise the same sound, its consideration has place in connection with phonetic syntax; but when we analyse pairs of words that seem to belong to this class, we find that there is nearly always a difference in their sounds, thus *produce* ('prodju:s), the noun, is distinguished from *produce* (pro'dju:s), the verb, by a change of vowel in the initial syllable, as well as by the change of accent. On the tendency to alternate accented and unaccented syllables depends the rhythm of our speech, this rhythm regulated and conventionalized, giving poetry its distinctive form. One of the commonest mistakes in reading poetry is to make the rhythm too apparent, so that, especially when, as is usually the case, this fault is accompanied by uniformity of inflection, of pause and of rate, it produces a monotonous sing-song.

*Rhythm.**Poetry.**Faults.*

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The employment of initial, final or level stress is largely one of national habit, the general custom among Teutonic peoples being to use initial stress, this tendency being very marked in American speech. The stress, however, varies with the character of the feelings expressed; final stress being often employed, for example, in brief utterances of anger or impatience; and level stress in calls to attract attention. Median stress is suited to the utterance of sublime thoughts. In excess it degenerates into the unpleasant affectation called "mouthing." Compound stress, usually with a marked change of pitch, serves to express scorn, contempt and similar feelings; while the tremor manifests itself in the speech of the physically infirm, or of those moved by grief or some other form of excitement that overcomes self-control.

What is called distinctness of utterance is the result of energetic action of the organs of articulation; indistinctness is its opposite. While all speech, especially all reading, should be marked by distinctness of articulation, the effort should not be apparent unless great force is to be manifested. In comparison with other European languages, indistinctness is a general characteristic of English speech, the Highland Scotch and the Welsh, I think, being the only speakers of our language whose articulation is generally clear. The defect has varying manifestations among different sections of the race. Englishmen, for example, often mumble their consonants, but pronounce their vowels with a fair degree of clearness. Canadians, on the other hand, too frequently grind out those consonants which they make heard, but elide, shorten and, where possible, consonantize their vowels. The articulation of the people of the United States resembles that of Canadians, but is usually easier and slower, sometimes degenerating into a drawl. The common tendency of English-speaking people to magnify stress at the expense of articulation, so that all but the stressed syllables lose their distinctive form or disappear, is very marked in American speech: thus, e.g., the word

*Initial,
Final, and
Level Stress.**National
Habit.**Expressing
Feeling.**Final Stress**Median.**Compound.**Tremor.**Distinctness
and Indis-
tinctness.**National
Characteris-
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Scotch and
Welsh.**English.**Canadians.**People of the
United
States.*

American (əmerikən) becomes 'mæk'n; gentleman (dʒentlmən), dʒen'm, etc.

- Pitch.* By pitch is meant the relative heights of sounds as indicated by the musical scale. Pitch depends upon the frequency of the vibrations of the vocal chords, and this frequency of vibration upon their length or tenseness.
- How Modified.* The degree of tenseness maintained in the whole utterance causes what is generally called the pitch at which the words are spoken; while the upward or downward glides resulting from gradually varying the tenseness as portions of a statement are uttered, constitute what is known as inflection. Fitting changes in the height of our tones conduce to melody of speech. No vocal exercises are more important than those that tend to remedy the hard inflexibility of tone so common among us. Such exercises should begin with singing the notes of the scale, so that differences in pitch may be recognized, then should come reading with varying pitch, and finally practice in inflectional glides of all kinds, and of all degrees within the compass of the voice.
- Effect of Changes.* Differences of pitch admit of infinite gradations, but it is sufficient to mark five degrees: high, low, median, very high and very low. They are manifested in connection with varying emotional states, high pitch expressing anger, alarm, or any form of excitement (see page 69, l. 27), while grave feelings find utterance in low tones (page 72, ll. 8-10).
- Remedy for Defects.* Inflectional glides may vary from any one pitch to any other. As with pitch, however, it is sufficient to note five modes: rise, fall, level or sustained tone, high rise and low fall. Inflections have the two-fold function of showing the connection or the character of the thought, and of expressing emotions. With regard to the former, the rule is that the voice falls at the close of a complete statement, whether it be assertive, or in the form of a question that does not require a direct reply; while the rising
- Differences of Pitch.*
- Manifesting Emotion.*
- Varieties of Inflection.*
- Function.*
- Rules for Use.*
- Falling Inflection.*

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tones ar

inflection or level tone is used at the close (1) of dependent statements which precede principal ones (page 67, l. 22), *Rising or Level.* and (2) of questions requiring a direct answer (page 69, l. 7). A low fall accompanies positiveness of statement *Low Fall.* (page 72, l. 10), and a high rise some feeling like doubt or *High Rise.* surprise (page 69, l. 12). The falling and rising inflection may express warning or doubt (page 71, l. 27), and the *Falling and Rising.* rising and falling, scorn, contempt, or irony (page 70, l. 2). The higher the rise and the lower the fall, the stronger is *Rising and Falling.* the emotional effect.

Among English people there is often a tendency to use *Faults.* inflection too much; with the people of this continent it is rather the reverse. The commonest violation of the laws of inflection in reading is allowing the voice to fall monotonously at the end of every clause or phrase. This is a fault which it is difficult to correct, as is the kindred one of reading poetry with the same inflections in successive lines or groups of lines. The victims of these bad habits are often themselves unconscious of their weaknesses, and are nearly always at first incapable of overcoming them. Exercises in glides, and patient insistence *Remedies.* upon the utmost degree of correctness attainable, are means of remedying these defects.

In mere breathing, the glottis is open and the vocal chords *Breathed Sounds.* relaxed, so that sound can be produced only by the friction of the breath in the nose, mouth, etc. Articulate sounds thus formed are properly called breathed sounds, but are popularly confounded with whispers. They are used to express secrecy and kindred feelings (page 69, l. 11).

Voice is produced by the vibration of the vocal chords, *Voice.* the more completely the chords vibrate, the fuller being the tones produced. What is called "full tone" is the *Full Tone.* result of closing the glottis and allowing the breath to pass through only in puffs, so that a large portion of the area of the vocal chords is made to vibrate. Very full tones are called, from a mistaken idea of their origin,

- Chest Tones.* "chest tones." In ordinary speech, the chords are merely brought together, so that only their edges vibrate, the wider the opening between them and the narrower the vibrating edge, the "thinner" being the tone. When this thinness exists to a marked degree, we have what is unscientifically called a "head-tone," and if it be extreme, a "falsetto." Differences of tone may be constant characteristics of speech, or they may be assumed as occasion demands. Thus full tones should usually be employed in reading, or in speaking to a large audience; and chest tones when the thought rises to the pitch of grandeur or sublimity (page 72, l. 8). The head-tone or even the falsetto may be heard in the utterance of rage, terror, violent grief or other highly excited feelings (page 69, ll. 27 and 28).
- Whisper.* Whisper is produced by drawing together the vocal chords as air is emitted from the lungs, but not allowing their edges to vibrate. In ordinary speech the whisper proper is seldom heard, what are generally called whispers being merely breathed sounds. Whisper may be noticed in the utterances of subdued excitement (page 69, l. 3).
- Use of Different Tones.*
- Full Tones.*
- Chest Tones.*
- Head Tones*
- Purity of Tone.* Purity of tone depends upon the action of the super-glottal organs. Constriction of the cartilages of the larynx above the glottis results in the disagreeable whistling quality which we call a "wheeze." Insufficient depression of the back of the tongue, and failure to open the back of the mouth induces the hoarse quacking sounds that we know as "guttural." Allowing the soft palate to remain in a neutral position, so that it does not exclude the out-going air from the nasal passages, as should be the case in the utterance of all sounds except m, n and ŋ, leads to the twang called "nasality." All these impurities are manifested as national and individual peculiarities of speech. They may result from bad example or from physical defects; thus excessive corpulency and other diseases that affect the throat, lead to wheeziness; a very thick tongue helps to induce guttural-
- Wheeze.*
- Gutturality.*
- Nasality.*
- Causes.*

ity ;
 portic
 catan
 is per
 other
 defect
 distin
 of the
 in the
 by no
 graine
 mands
 of the

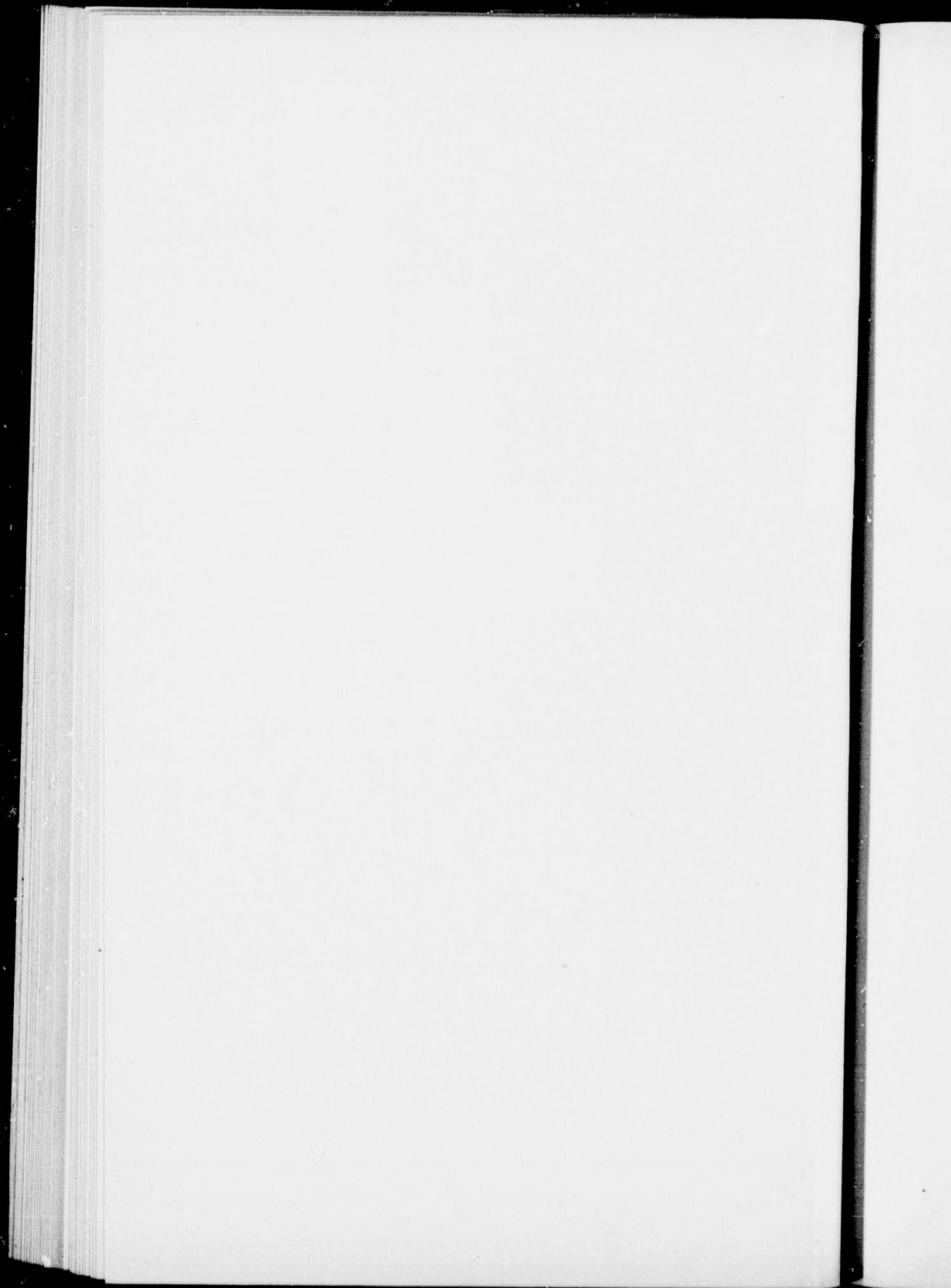
ity ; and the inflammation of the soft palate and adjacent portions of the pharynx that usually accompanies a catarrh, nasality. As national peculiarities, wheeziness is perhaps more common with the Scotch than with any other English-speaking race, guttural is a very prevalent defect among Canadians, and general nasality is one of the distinguishing characteristics of the speech of the people of the United States, particularly of the uneducated classes in the East. It is a defect, too, from which Canadians are by no means free. Since these faults are generally ingrained by the habits of a lifetime, their correction demands unremitting care and effort, besides a knowledge of the physical conditions which induce them.

National Peculiarities.

Remedies.

er the vocal
not allowing
the whisper
lled whispers
ay be noticed
e 69, l. 3).

of the super-
lages of the
ceable whist-
sufficient de-
ilure to open
rse quacking
ving the soft
at it does not
passages, as
ounds except
sality." All
nd individual
t from bad
cessive cor-
roat, lead to
uce guttural-



PART II.

PHONETIC TRANSCRIPTIONS.

ðə deθ bed.

* wij wətʃt hæ 'brijðiŋ θruw ðə naɪt \,
hæ 'brijðiŋ | sɔ:ft ənd l ou \,
az in hæ brest | ðə 'weɪv əv 'laɪf--
kept hiʒviŋ tuw ənd fru: \.

* sou 'saɪləntli wij siʒmd tu spiʒk,--
sou 'slouli | muwvd əbaʊt,--
əz wij əd lent hæ 'hɑ:f 'ɑ:u 'pau'az--
tu iʒk 'hæ 'liʒviŋ aʊt \.

* ɑ:u verɪ 'hɔ:ps | bɪləɪd ɑ:u 'fi:z,--
ɑ:u 'fi:z | ɑ:u 'hɔ:ps | bɪləɪd \ --
wij θɔ:t hæ 'daɪŋ-- | mən ʃi slept \,
ənd 'slɪʒpiŋ, | ^{ss}mən ʃi daɪd \.

^{ss}fɔ:ɪ | mən ðə mo:ɪn keɪm | 'dɪm | ənd 'sɑ:d-- |
ənd 'tʃɪl wið əli ʃɑ:z--,
hæ kʌmaɪət aɪlɪdʒ 'klouzd \ -- ʃiʒ hæd
'əndðə mo:ɪn ðən 'ɑ:uz \.]

T. HOOD.

ðə lɔ:s əv ðə 'bɛ:əkənhed\.

snpouzd tu bi tould i bai ə souldzəɪ huw
sɛ:vaivd\.

^{oh}rait ən auɪ fləŋk i ðə krimzən sɒn went daun\;
ðə dijp sij i rould əraund i in da:ək rɪpouz\;
mɛn, 'laik ðə 'waɪld 'frɪjk i frəm sɒm kaptju:əd
taun,¹
ə 'kraɪ əv 'wɪmɪn i rouz\.

'ðə staut sip 'bɛ:əkənhed i lei 'hɑ:əd ənd 'fa:st\,
kɔ:t wiðaut houp¹, wɒn ə hid'n rɔk\;
hɛɪ timbɛɪz 'θrɪld əz 'nɛ:ɪvz\, mɛn θruw ðəm, pa:st
ðə spirɪt əv ðat 'ʃɔk\.

and evɛɪ¹, laik beɪs kau'ɪdz¹, huw li:v ðe:ɪ rəŋks
in deɪndzɛɪz auɪ¹, bɪfɔ:ɪ ðə 'rɒʃ əv stɪl,¹
drɪftɪd əwei i dizɔ:ədɔ:lɪ i ðə pləŋks\,
frəm vɒndə'nɪjθ hɛɪ ki:l\.

'sou 'ka:m, ði ɛ:ɪ,¹ sou 'ka:m ənd 'stɪl, ðə flʊd,¹
^{oh}ðat, lou daun in its blijuw tra:nsljuwsɪnt glɑ:s,¹
wi:j sɔ: ðə greɪt 'fi:əs 'fi:ʃ, l¹ðət 'θɛ:ɪst fɛɪ 'blʊd\,
pa:s 'slouli\ || ðen 'ri:j pa:s\.

'ðei, tarɪd¹, ðə 'weɪvz, tarɪd¹, fɔ:ɪ ðe:ɪ 'prei\!
ðə sij tɔ:ənd wɒn kli:ɪ smail\! ¹laik θɪp
ɔslɪp¹
ðouz 'da:ək 'ʃeɪpz, in ði eɪzjuɪ sailəns lei\,
əz 'kmaɪət, əz ðə 'dijp\.

ˈðən əmidst ˈouθ, ənd ˈpre:ɪ̃, ənd ˈrʊʃ, ənd ˈrek̃,
 ˚feint skrijmz̃, feint kæstjənz̃, weitɪŋ nou rɪplaĩ
 ˚aʊ kə:ɪnəl, geiv ðə wə:ɪd̃, ˚ənd ən ðə dek̃,
 fo:ɪmd ʊs in laɪñ, ˚[tu daĩ.]

[tu ˈdaĩ]—tæz ˈhɑ:ɪd, ˚mailst ðə slijk ouʃən gloud
 bɪnɪθ ə skai əz fe:r əz sɒmə flau'ɪz̃:—

˚[>ɔ:l, tu ðə >bouts̃!] kraid wɒñ:—˚ˈhij wɔz,
 ˚θaŋk god,

˚nou əfisər əv aʊz̃!

aur ɪŋglɪʃ ˈhɑ:ɪts bijt ˈtruw̃:—˚wij wud nɔt ˈstə:ɪ̃:
 ðat beis əpijl, wij ˈhə:ɪd, bʊt ˈhijdɪd nɔt̃:

ən land, ən ˈsɪj, wɪ had aʊ kʊləz̃, ˚sə̃,

˚tu kijp wiðaut ə ˈspɔt̃!

˚ðei ˈʃal nɔt seĩ, ˚in ɪŋglənd̃, ˚ðæt wi fɔ:t
 wið ʃeɪmfʊl strepθ̃, ʊnənəɪd laɪf tu sɪjk̃;
 ɪntu miŋ seiftɪ̃, ˚[˚miŋ dɪzətəz̃], brɔ:t̃,
 baɪ tramplɪŋ daʊn ðə wɪjk̃.

sou wij meid wimɪn wið ðe:ɪ tʃɪldrən, goũ,

ði o:ɪz̃ plei bak, əgeñ, ənd jet əgeñ;

˚mailst, ˚ɪnʃ baɪ ɪnʃ, ðə draʊnɪŋ ʃɪp sɒŋk loũ
 stɪl ʊndə stɛdfɛst mɛñ.]

—nɔt fɔloz̃, ˚mai rɪkɔ:l̃?—ðə breɪv huw daɪd,̃

daɪd wiðaut flɪnʃɪŋ ɪn ðə blɔdɪ sɛ:ɪf̃,

˚[ðei slijp əz ˈwel̃, bɪnɪθ ðat pə:ɪpəl taɪd̃,
 əz ʊðəz̃ ʊndə tɛ:ɪf̃:—]

˚[ðei slijp əz ˈwel̃!] and, ˚rauzd frəm ðe:ɪ waɪld
 greɪṽ,

wɛ:ɪp̃ ðe:ɪ wuwndz̃ laɪk stɑ:ɪz̃, ʃal raɪz̃ əgeñ,

dʒɔɪnt e:ɪz̃ wið kraɪst̃, bɪkɔ:z̃ ðei bled̃, tu seɪv
 hɪz̃ wɪjk̃ wɒnz̃, nɔt ɪn veɪñ.

tu ə skailɑ:ək.

°heil tu ðij, blaið spirit!
 bæ:əd ðau nevəɪ wɛ:ət˘,
 ðat frəm hev'n, ɔ:ɪ ni:r it
 pɔ:ri:st ðai ful hɑ:ɪt˘
 in prɔfjuwz streinz, əv ʊnpri:jmediteitɪd ɑ:t.

hai'ɪ stɪl ɛnd hai'ɪ
 frəm ði ɔ:θ ðau sprɪŋɪst,
 laɪk ə klaud əv fai'ɪ
 ðə bljuw di:j, ðau wi:jɪst;
 ən si:ŋɪ stɪl dʌst sɔ:ɪ, ən sɔ:ri:j evəɪ si:ŋɪst.

in ðə goʊld'n laɪtnɪj
 əv ðə sɜŋkən sʊn˘
 ɔ:ɪ mi:tɪ klaudz ɛɪ braɪtnɪj˘,
 ðau dʌst flout ɛnd rɒn,
 laɪk ən ʊnbɔ:did dʒɔɪ huwz reis iz dʒʌst bi:ɡʊn.

*ðə peɪl pɛ:ɪp'l ɪjv'n
 melts əraʊnd ðai flait;
 °laɪk ə stɑ:r əv hev'n
 in ðə brɔ:d deɪlaɪt
 ðau ɑ:t ʊnsi:jn, brɔt jet ai hi:ɪ ðai ʃri:l dɪlaɪt!

kɪjn əz ɑ:ɪ ði əru:z
 əv ðat silvəɪ sfi:ɪ
 huwz intens lɑmp nɑru:z
 in ðə maɪt dɔ:n kli:ɪ,
 ʊntɪl wi:j hɑ:ɪdlɪ 'si:j, wi:j 'fi:l ðət it iz ni:ɪ.

o:l ði ə:ɪθ ənd ɛ:ɪ
 wið ðai vɔis iz laud,
 əz , mən naɪt iz be:ɪ,
 frəm wɒn lounli klaud
 ðə muwn reinz aʊt hæɪ bi:jmz, ənd hev'n iz ɔuvəɪ-
 floud.

l a:t.
 mət ðau a:t , wij nou nət ;
 mət iz moust laik ðij ?
 frəm reinbou klaudz , ðɛ:ɪ flou nət
 drəps sou braɪt tu sij
 əz , frəm ðai prezəns, ʃau'ɪz ə rein əv melodɪ :

sɪŋɪst.
 laik ə pɔ:ɪt hid'n
 in ðə laɪt əv θɔ:t,
 sɪŋɪj himz ʊnbɪd'n
 til ðə wɔ:ɪld iz rɔ:t
 tu simpθɪ , wið houps ənd fi:ɪz it hi:dɪd nət :

t bɪɡɒn.
 laik ə hai bɔ:ɪn meɪd'n
 in ə pələs tɔu'ɪ,
 suwðɪŋ hæɪ lɒv-leɪd'n
 soul , in sɪjkɪt aʊɪ ,
 wið mjuwsɪk sɪɪjt əz lɒv , mɪʃ ɔuvəɪflouz hæɪ bau'ɪ :

l dɪlaɪt !
 laik ə glou-wə:ɪm goʊld'n
 in ə dəl əv djuw,
 skat'ɪŋ ʊnbɪhoʊld'n
 its ɛ:i:ɪəl hjuw
 əmɒŋ ðə flau'ɪz ənd gra:s mɪʃ skɪɪn it frəm ðə vjuw :

nɪ:ɪ.
 laik ə rouz ɪnbau'ɪd
 in its ɔun grɪjn lɪjvz,
 baɪ wɔ:ɪm wɪndz dɪflau'ɪd,
 til ðə sent it gɪvz
 meɪks feɪnt , wið tuw mɒtʃ sɪɪjt , ðɪjz hevɪ-wɪŋɪd θɪjvz :

saund əv və:ʌnəl ʃau'ɪz
 ɔn ðə tʌɪŋkliŋ grɑ:s,
 rein-əweik'nd flau'ɪz,
 ɔ:l ðət evəɪ wəz
 dʒoɪəs ən kli:r ənd freʃ ðai mjuwzɪk dʌθ səɪpɑ:s.

tɪtʃ ʊs, sprait ɔ:ɪ bæ:ɪd,
 mət sʌɪjt θɔ:ts əɪ ðain:
 ai həv nevəɪ hə:ɪd
 preɪz əv lʌv ɔ:ɪ wain
 ðət pantɪd fo:əθ ə flʌd əv raptju:ɪ , sou divain.

kə:rəs haɪmɪ:əl
 ɔ:ɪ traɪɒmfəl tʃɑ:nt ,
 mətʃt wɪð ðain , wud biʒ ɔ:l
 bʌt ən emtɪ vɔ:nt—
 ə θɪŋ , mɛ:rɪn wɪʒ fiʒl ðɛ:r ɪz sʌm hid'n wɔnt.

mət əbdʒɪkts ɑ:ɪ ðə fauntɪnz
 əv ðai hɑpɪ streɪn ?
 mət fiʒldz ɔ:ɪ weɪvz ɔ:ɪ mɑuntɪnz,
 mət ʃeɪps əv skai ɔ:ɪ pleɪn ?
 mət lʌv əv ðain oun kaɪnd ? mət ɪgnərəns əv peɪn ?

wɪð ðai kli:ɪ kɪjŋ dʒoɪəns
 lɑŋgwəɪ kənət biʒ.
 ʃɑdɔ əv ɔnəɪəns
 nevəɪ keɪm ni:ɪ ðɪj:
 ðəu lʌvɪst ; bʌt ne:ɪ njuw lʌvz sɑd sətəɪətɪ.

weɪkɪŋ ɔ:r əslɪjɪp,
 ðəu əv deθ mʌst dɪjɪm
 θɪŋz mɔ:ɪ truw ən dɪjɪp
 ðən wɪʒ mɔ:ətɔlz dɪɪjɪm.
 ɔ:ɪ hɑu kʌd ðai nʌts fləu ɪn sʌtʃ ə krɪstəl strɪjɪm ?

wij luk bɪfɔ:r ənd a:ftəɪ,
 ən paɪn fə:ɪ ʌt iz nɔ:t
 ɔuɪ sɪnsi:rɪst lɑ:ftəɪ
 wið sɒm peɪn iz frə:t;
 ɔuɪ 'smɪjtɪst sɔpz ɑ:ɪ ðəuz ðət tel əv 'sɑdɪst θə:t.

jet ɪf wɪj kud skɔ:ɪn
 heɪt , ənd praɪd , ənd fɪ:ɪ;
 ɪf wɪj wəɪ θɪpz bɔ:ɪn
 nɔt tu ʃəd ə tɪ:ɪ,
 aɪ nou nɔt hɑu ðaɪ dʒəɪ wɪ: evəɪ kud 'kʌm 'nɪ:ɪ.

betəɪ ðən ə:l meɪʒju:ɪz
 əv dɪləɪtful sɑʊnd⁻,
 betəɪ ðən ə:l treɪʒju:ɪz
 ðət ɪn buks əɪ faʊnd⁻,
 ðaɪ skɪl tu pɔ:ɪt wɛ:ɪ , ðəu skɔ:ɪnər əv ðə graʊnd!

tɪjtʃ mɪ hɑ:f ðə glɑdnɪs
 ðət ðaɪ breɪn mʌst nou^ʹ,
 sɔtʃ hɑ:ɪmounɪəs mɑdnɪs
 frəm maɪ lɪps wʊd fləʊ⁻,
 ðə 'wɛ:ɪld ʃʊd lɪs'n 'ðen , əz 'aɪ əm lɪs'nɪp 'nɑu.

ðə la:st tʃɑ:ɹɪdʒ əv ðə frenʃ

ət wə:təʊlɪw.

ʔn keim ðə mə:lwind^ˉ, laik ðə la:st^ˉ
 bʊt ˈfi:ɹɪst sɹɪjəp əv tempɪst blɑ:st^ˉ—
 ʔn keim ðə mə:lwind—stɪjl glɪjɪmz broʊk
 laik laɪtnɪj θruw ðə rouliɪj smouk;

ðə wə:ɹ wəz weɪkt ənɪw[˘],

θrɪj hʊndrɪd kənən məʊðz ro:ɹd laʊd[˘],
 and frəm ðe:ɹ θrɒts, wɪð flɑʃ ən klaʊd^ˉ,

ðe:ɹ ʃɑʊ'ɹz əv aɪ'ɹn θruw[˘].

bɪnɪjθ ðe:ɹ faɪ'r ɪn ful kəri:ɹ,
 ˈrɒʃt ʔn, ðə pɒnd'rəs kɹɪ:rəsi:ɹ,
 ðə la:nseɹ kɑʊtʃt hɪz ruwθlɪs spi:ɹ,
 ənd hɒrɪj əz tu hævək ni:ɹ,

ðə kouhə:ɹts ɪjg'ɹz fluw.

ɪn wɒn dɑ:ɹk tɒrɪnt, brɔ:d ənd strɒj,
 ðɪ ədvɑ:nsɪj ʔnset roʊld ələj,
 fə:ɹθ hɑ:ɹbɪndʒəd baɪ fi:ɹs əkleɪm,
 ðæt, frəm ðe ʃrɑʊd əv smouk ənd fleɪm,
 pɪjld ˈwaɪldlɪ ðɪ ˈɪmpɪ:riəl ˈneɪm.

bʊt ʔn ðə brɪtɪʃ hɑ:ɹt wɛɹ lə:st
 ðə tɛrəz əv ðə tʃɑ:ɹɪdʒɪj hoʊst;
 fə:ɹ nɒt ʔn aɪ ðə stə:ɹm ðæt vjuwɹd
 tʃeɪndʒd ɪts prɑʊd glɑ:ns əv fə:ɹtɪtjuwɹd:
 nɔ:ɹ wəz wɒn fə:ɹwɔ:ɹd futstep steɪd,
 ɹɑz drɒpt ðə daɪɪj ʔn ðə ded,
 ˈfɑ:st əz ðe:ɹ rəŋks ðə θʊndəz tɛ:ɹ,
 fɑ:st ðeɪ rɪnɪjuwɹd ɪjtʃ sɛrɪd skɹe:ɹ,
 ənd ʔn ðə wuwɹndɪd ʔn ðə sleɪn

klouzd ðe:ɹ diminiʃt failz əgen˘,
 til frəm ðe:ɹ lain ske:ɹs spi:ɹz leŋθs θrij,
 ɪmə:ɹdʒiŋ frəm ðə smouk, ðei sij
 'helmɪt ən 'pluwɪm ən 'panoplɪ˘,—

ðən weiht ðe:ɹ fai'r ət wɒns˘!

ɪjtʃ mɒskɪti:ɹz rɪvɒlviŋ nəl
 əz fa:st, əz regjuwləɹlɪ fel˘,
 ez wɛn ðei praktis, tu displei
 ðe:ɹ disiplin, ən festəl dei.

ðen 'dærn went helm ənd læ:ns˘,
 'daun wɔ: ði iŋg'l banəz sent˘,
 daun, riŋliŋ, stɪdz ənd raidəz went˘,
 kɔ:ɹslɪts wɔ: pi:ɹst˘, ənd penənz rent˘;
 and, tu ə:ɡment ðə frei˘,
 wɪjld ful əɡenst ðe:ɹ stag'riŋ fləŋks,˘,
 ði iŋɡliʃ ho:ɹsmənz foumiŋ rəŋks
 fo:ɹst ðe:ɹ rɪzistlɪs wei˘.

°ðen, tu ðə mɒskɪt nel, sɒksɪdz˘

'ðə 'klaʃ əv 'so:ɹdz˘—ðə nei əv stɪdz˘.—

°az pləɪz ðə smiθ hiz kləŋiŋ treid˘,

'əɡenst ðə kmi:rəs rəŋ ðə bleid˘;

ənd məɪl əmid ðe:ɹ klous ərei

ðə wel-sə:ɹvd kənən rent ðe:ɹ wei˘,

ənd məɪl əmid ðe:ɹ skatəɹd bænd

reidʒd ðə fi:ɹs raidəz blɒdɪ brænd˘,

rɪkɔɪld in kəmən raut ənd fi:ɹ˘

læ:nsər ən ɡa:ɹd ən kmi:rəsi:ɹ˘,

ho:ɹsmən ənd fut˘,—ə miŋg'ld houst˘!

˘ ðe:ɹ lijdəz fo:l'n˘,—ðe:ɹ stændədz lɔ:st˘.]

deivid kəpəʃijld ənd ðə weitəɹ.

"iz ðat ðə lit'l dʒen'l'm frəm blundəsteoun?"*

"jes, məm," ai sed.

"wət naim?" ɪŋkmaɪd ðə leɪdɪ.

"kəpəʃijld, məm," ai sed.

"ðat weount dɪw," rɪtə:nd ðə leɪdɪ, "neoubədiz dɪnə z paid fər i:ə in ðat naim."

"iz it mə:dstoun, məm?" ai sed.

"if jo ə mɑ:stə mə:dstoun," sed ðə leɪdɪ, wɑ:i d jə geoun gɪv ənuðə naim, fə:st?"

ai ɪkspleɪnd tu ðə leɪdɪ hau it wəz, huw ðen rəŋ ən kə:ld aut, "wɪljəm feou ð kəfɪ rɪuwm!" ʊpən mɪtʃ ə weitəɹ keɪm rənɪŋ aut əv ə kɪtʃm ən ði əpɒsɪts aɪd əv ðə jɑ:rd tə ʃou it, ən sɪjmd ə gud dɪjl səpraɪzd mən i wəz ounlɪ tə ʃou it tu mɪj.

it wəz ə lɑ:rdʒ lɔŋ ruwm wɪð sɒm lɑ:rdʒ mɑps in it. ai dautɪf ai kud əv felt mʌtʃ streɪndʒəɹɪf ðə mɑps əd bɪn rɪ:əl fɔrɪn kɒntrɪz, ənd ai kɑ:st əwei in ðə mɪd'l əv ðəm. ai felt it wəz teɪkɪŋ ə lɪbətɪ tu sɪt daʊn, wɪð maɪ kɑp in maɪ hand, ən ðə kɑ:rnər əv ðə tʃe:ɹ nɪ:rɪst ðə do:ɹ; ənd mən ðə weitəɹ leɪd ə klo:θ ən pə:ɹpəs fəɹ mɪj, ən put ə set əv kɑ:stəɹz ən it, ai θɪŋk ai mʌst əv tə:nd red ə:l ɒvəɹ wɪð mɒdɪstɪ.

hɪj brɔ:t mɪ sɒm tʃɒps ən vedʒɪtəb'lz ən tuk ðə kɒvəɹz ə:fɪnɪtɪv ə bɑʊnsɪŋ mənəɹ ðət ai wəz əfreɪd ai mʌst əv gɪv'n ɪm sɒm ofens. bʊt i greɪtlɪ rɪlɪjvd maɪ maɪnd baɪ putɪŋ ə tʃe:ɹ fəɹ mɪ et ðə teɪb'l, ənd seɪɪŋ verɪ əfəblɪ: "nau sɪksfɒt! kum ɒn."

ai θəŋkt ɪm ən tuk maɪ sɪjt et ðə bo:rd, bʊt faʊndɪt ɪks-trɪjmlɪ dɪfɪkəlt tu hand'l maɪ naɪf ənd fo:ɹk wɪð enθɪŋ laɪk deksterɪtɪ ə:ɹ tu əvɔɪd spləʃɪŋ maɪself wɪð ðə greɪvɪ maɪl hɪj

* I have taken the liberty of making the landlady and the waiter speak like two cockneys, the peculiarities of whose pronunciation I have tried to analyse.

wəz stændɪŋ əpɒsɪt, stɛ:rɪŋ sɒu hæ:əd ən meɪkɪŋ mi blɒʃ ɪn ðə
mɒʊst dredfʊl mən.ə evrɪ taim ai kə:t ɪz ai. a:ftə wɒtʃɪŋ mi
ɪntə ðə sekənd tʃɒp, hɪj sed :

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

ai θaŋkt ɪm ən sed, “jes.” ʊpən aɪtʃ hɪj pɔ:ɪd ɪt aʊt əv ə
dʒɒŋ ɪntu ə lɑ:ɪdʒ tɒmblə, ənd held ɪt ʊp əɡenst ðə laɪt ən
meɪd ɪt lʊk bju:twɪfʊl.

“maɪ aɪ!” hɪj sed, “ɪt sɪjnz ə ɡʊd ɪjl, deɒnt ɪt?”

“ɪt dɒz sɪjm ə ɡʊd dɪjl,” aɪ ənsəəd wɪð ə smaɪl; fə:r ɪt wəz
kʌmaɪt dɪlaɪtʃfʊl tu mɪj tu faɪnd ɪm sɒu plezənt. hɪj wəz ə
tʌɪpklɪŋ aɪd, pɪmp'l feɪst mən wɪð ɪz hæ:ɪ stændɪŋ ʊpraɪt ə:l
əʊvər ɪz hed; ənd əz ɪ stʊd wɪð wɒn a:ɪm əkɪmbəʊ, haʊldɪŋ
ʊp ðə glɑ:s tə ðə laɪt wɪð ðɪ ʊðə hand, hɪ lʊkt kʌmaɪt frendli.

“ðeɪ wəz ə dʒem'n ɪ:ə ɪstɪdɪ,” hɪj sed—“ə staut dʒem'n, bɪ
ð nəɪm v tɒpsaɪjə—praps jə neʊ ɪm?”

“nou,” aɪ sed, “aɪ daʊnt θɪŋk—”

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

“nou,” aɪ sed bɑ:ʃfʊl, “aɪ hav'nt ðə plezʊ:ɪ—”

“ɪj kaɪm ɪn ɪjə” sed ðə weɪtə, lʊkɪŋ ət ðə laɪt θruw ðə
tɒmblə, “hɔ:dɪd ə glɑ:s v ðɪs aɪl—wɒd hɔ:dr ɪt—aɪ teʊld'm
nɒt—draŋk ɪt, ən fɛl ded. t wəz tɪʊw eʊld fr ɪm. t ɔə't
tə bɪ drɔ:n, ðats ðə fakt.”

aɪ wəz vɛrɪ mɒtʃ ʃɒkt tu hɪ:r əv ðɪs melənkəli əksɪdənt, ənd
sed aɪ θɔ:t aɪ d betə hav sɒm wɔ:tə.

“waɪ jə sɪj,” sed ðə weɪtə, stɪl lʊkɪŋ ət ðə laɪt θruw ðə
tɒmblə wɪð wɒn əv hɪz aɪz ʃɒt ʊp, “aʊ pɪjpl deɒnt laɪk
θɪŋz bɪjnz hɔ:dɪd ən left. t əfendz 'm. bʊt haɪ l drɪŋk ɪt ɪf
jə laɪk, aɪ m juwst tə t, ən juws ɪz evrɪ θɪŋk. aɪ deɒnt θɪŋk
t 'l ɔ:t mɪ, f aɪ θreʊ mi ed bæk ən taɪk t hɔ:f kʌk. ʃəl aɪ?”

aɪ rɪplaɪd ðət hɪj wud mɒtʃ əblaɪdʒ mɪ baɪ drɪŋkɪŋ ɪt ɪf ɪ
θɔ:t ɪ kʊd duw ɪt seɪflɪ, bʊt baɪ nou mɪjnz ʊðəwaɪz. mən ɪ

liz dɪnə z

d jə ɡeʊ

ən kɔ:ld

weɪtə keɪm

tə ʃəʊ ɪt,

ɪt tu mɪj.

ɪn ɪt. aɪ

ɪ bɪn rɪ:əl

aɪ felt ɪt

hand, ən

weɪtə leid

: ən ɪt, aɪ

vɒvəz ɔ:f

ɪ ɡɪv'n ɪm

ɪŋ ə tʃe:ɪ

tɒt! kʊm

ɪd ɪt ɪks-

ɪθɪŋ laɪk

: maɪl hɪj

ea:k lɪke twɔ

did θrou iz hed bak ən teik it ɔ:f kɪk, ai həd ə hɔrib'l fi:ɪ,
ai kənfes, əv sijij him mijt ðə feit əv ðə ləmentɪd mistəu
tɔpsə:ʒə ən fə:l laiflɪs ən ðə kɑ:ɹɪt. bʊt it did'nt hɔ:ət him.
ən ðə kɔntrɔri, ai θɔ:t i sijimd ðə freʒə fər it.

“wət v wi gət i:ə?” hij sed, pʊtɪj ə fɔ:ək intu mai diʒ.
“not tʃɔps?”

“tʃɔps,” ai sed.

“ləd bles mai seoul!” hij ikskleimd, “ai did'nt neou ðei wə
tʃɔps. wai ə tʃɔp s ðə verɪ θiɟ tə tɔik oəf ðə bəd əfeks ə ðat
bi:ə! aint ɪt lukɪ?”

so: i tuk ə tʃɔp bai ðə boun in wɔn hand, ənd ə poteito in
ði vðəɪ, ənd eit əwei wið ə verɪ gud apɪtəit, tu mai ɪkstrijm
satisfakʃən. hij a:ftərwəɪds tuk ənvðəɪ tʃɔp ənd ənvðəɪ
poteito. mən i həd dʊn, hij brɔ:t mi ə pʊdiɟ, ənd haviɟ set
it bɪfə:ɪ mi, sijimd tu ruwmineit, ən tu bɪkɔm əbsɪnt in iz
maɪnd fəɪ sɔm moumɪnts.

“au z ðə pɑi?” hij sed rauziɟ imself.

“its ə pʊdiɟ,” ai meid ənsəɪ.

“pud'n!” hij ɪkskleimd. “wai bles mi, seou it iz! wət!”
lukɪ at it ni:rəɪ, “jə deɔnt miɟ tə sai t s ə bətə pud'n?”

“jes, it iz indijd.”

“wai, ə bətə pud'n,” hij sed teikiɟ ɔp ə teib'l spuwn, “iz
mai faivrɪt pud'n! aint ðat lukɪ? kum on lit'l'n, 'n let sij uw l
get meoust.”

ðə weitəɪ sə:ətɪnlɪ gət moust. hij ɪntriɟtɪd mi mo:ɪ ðən
wɔns tu kɔm in ənd win, bʊt ɹɔt wið hiz teib'l spuwn tu mai
tiɟspuwn, hiz diʒpɑtʃ tu mai diʒpɑtʃ, ənd hiz apɪtəit tu mai
apɪtəit, ai wəz lef t fɑ:ɪ bɪhəɪnd ət ðə fə:ɹst mɑuθfʊl ənd had
nou tʃɑ:nz wið im. ai nevəɪ sə: eni:wɔn ɪndʒəi ə pʊdiɟ sou
mɔtʃ, ai θiɟk, ənd ij lɑ:ft mən it wəz ɔ:l gən, əz if hiz ɪndʒəimɪnt
əv it lɑ:stɪd stil.

fəɪndiɟ im sou verɪ frendlɪ ən kɔmpənʒənəb'l, it wəz ðen ðət

ai a
nɔt
maɪ
wəz

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“
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breo
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wəz ə
dʊn.

əv tu

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divə:ɪ
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mai p

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“ən əl
ðis ku
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“m
bi rait

hərib'l fi:ɪ,
nɪtɪd mistəɪ
t hɛ:ɪt him.

tu mai diʃ.

neou ðei wə
əfɛks ə ðat

ə poteito in
mai ɪkstrijm
nd ənɒðəɪ
l haviŋ set
bsɪnt in iz

iz! wət!"
pud'n?"

spuwn, "iz
let sij uw l

mo:ɪ ðən
ɪwn tu mai
ait tu mai
ɪl ənd had
pudɪŋ sou
ɪndʒoimɪnt

əz ðen ðət

ai a:skt fəɪ ðə pen ənd ɪŋk ən peipəɪ, tu rait tu pegoti. hij
nət ounli brɔ:t it imiɪdɪətli bət wəz gud mɒf tu luk ɒuvəɪ mi
mail ai raut ðə letəɪ. mən ai əd finiʃt it, hij a:skt mi mɛ:r ai
wəz go:ɪŋ tu skuwl.

ai sed, "ni:ɪ lɒndən," mitʃ wəz ɔ:l ai njuw.

"eou! mai ai!" hij sed lukɪŋ verɪ lou-spiritɪd, ai m sərɪ fə
ðat."

"mai?" ai a:skt im.

"eou, lɒəd!" hij sed ʃeikɪŋ hiz hed "ðats ðə skɪuwl wə ðai
breouk ðə boiz ribz, ə lit'l bɔi i wɒz. ai ʃəd sai ij wɒz—let mi
sij—au heould ə jo əbaut?"

ai tould im "bitəijn eit ən nain."

"ðat s dzust iz aidʒ," hij sed, "ij wz ait ji:ɪz n siks muns
eould wən ðai breouk iz fɒst rib, ait ji:ɪz ənd ait muns wən
ðai breouk iz sekənd ən did fr im."

ai kud nət disgaiz frəm maiself ɔ:ɪ frəm ðə weitəɪ, ðət ðis
wəz ən ɒnkɒmfərtəb'l kɔ:insidəns, ənd ɪŋkmaɪnd hɪu it wəz
ðɒn. hiz ansəɪ wəz nət tʃi:riŋ tu mai spirits, fər it kənsistɪd
əv tuw dizməl wə:ɪdz, "wið wəpin."

ðə blo:ɪŋ əv ðə koutʃ ho:m in ðə ja:ɪd wəz ə sɪʒənəb'l
divə:ɪʃən, mitʃ meid mi get ɒp ənd heziteitɪŋli ɪŋkmaɪn, in ðə
mɪŋg'ld praid ən difidəns əv haviŋ ə pɛ:ɪs (mitʃ ai tuk aʊt əv
mai pəkɪt), if ðəɪ wəz enɪθɪŋ tu pei.

"ðei z ə ʃijt v letə paipə," hij rɪtə:ɪnd. "did j evə bai ə ʃijt
v letə paipə?"

ai kud nət rɪmembəɪ ðət ai evəɪ had. "it z di:ə," hij sed,
"ən əkaunt v ðə dɪuwtɪ. θɪpəns, ðats ðə wai wi: ə takst in
ðis kuntri. ðei z nuʃiŋ əls ksept ðə waitə. nevə maɪnd ð
ɪŋk. hɪɪ lɪuwx bɪ ðat."

"mɒt ʃəd juw—mɒt ʃəd ai—hɪu mɒtʃ ɔ:t ai tu—mɒt wəd it
bi rait tu pei ðə weitəɪ, if juw plɪjz?" staməd ai, blɒʃɪŋ.

"f ai adnt ə famlɪ, ən ʤat famlɪ adnt ʤə kaupək," sed ʤə weitə, "ai wɒd nt taik ə sikspɪns. f ai did nt spəʊt ə haɪdʒɪd paɪrɪnt ɛnd ə lʊvlɪ sistə,"—hi:ɪ ʤə weitə wəz greɪtlɪ adʒɪ-teɪtɪd—"hɑɪ wɒdnt taik ə fɑ:dn. f ai d ə gud plais, n wəz trijɪd wɛl i:ə, ai ʃəd beg ɪksepəns v ə traɪf'l, ɪnstɪd v ə taɪkɪŋ v it. but ai liv ən breukən wɪt'lz—n ai slɪp n ʤə keulz." hi:ɪ ʤə weitə bə:st intʊ ti:z.

ai wəz verɪ mʊtʃ kənsə:nd fər iz misfə:ətjuwnz ɛnd felt ʤət enɪ rekəgnɪʃən ʃə:ət əv nainpəns wud bi mi:ɪ bruwɪtəlɪ ɛnd hɑ:ɪdnɪs əv hɑ:ɪt. ʤe:ɪfə:ɪ ai geɪv im wɒn əv maɪ θrɪj braɪt ʃɪljɪz, mɪtʃ hiɪ rɪsɪjvd wɪð mʊtʃ hjuwmɪlɪtɪ ən venərəɪʃən, ən spɒn ɒp wɪð iz θʊm, dɪrektlɪ a:fətəwədz, tu traɪ ʤə gudnɪs əv.

it wəz ə lit'l diskənsə:atɪŋ tu mi, tu faɪnd, mən ai wəz bi:ɪŋ helpɪt ɒp bɪhaɪnd ʤə kɒtʃ, ʤət ai wəz səpəuzd tu əv ɪt'n ə:l ʤə dɪnɑɪ wɪðaut enɪ əsɪstəns. ai diskɒvəd ʤis, frəm ɒvər-hi:ɪrɪŋ ʤə leɪdɪ in ʤə bou-wɪndə sei tu ʤə gɑ:ɪd, "taik ker əv ʤat tʃaɪld, dʒəʊdʒ, ə:r ɪjl buəst!" ən frəm əbsə:avɪŋ ʤət ʤə wɪmɪn sə:ɪvənts huw wər əbaʊt ʤə pleɪs keɪm aut tə luk ən gɪg'l at mi əz ə jɒŋ fɪnəmɪnən. maɪ ɒnfə:ətjuwnət frend ʤə weitə, huw əd kəmaɪt rɪkɒvəd hiz spɪrɪts, did nɒt əpi:ɪ tu bi dɪstə:əbd baɪ ʤis, bʊt dʒəɪnd in ʤə dʒenərəl admɪreɪʃən wɪðaut bi:ɪŋ ət ə:l kənfjuwzd. ɪf ai ɛd enɪ daʊt əv im, ai səpəuz ʤis hɑ:f əweɪkənd ɪt; bʊt ai ɛm ɪpklaɪnd tu bɪlɪjv ʤət wɪð ʤə sɪmp'l kɒnfɪdəns əv ə tʃaɪld, ən ʤə natju:rəl rɪlaɪəns əv ə tʃaɪld əpən sjuwpi:rɪəz ʒi:z (kɒlɒlɪtɪz ai ɛm verɪ sərɪ enɪ tʃɪldrən ʃud prɪjmətju:əlɪ tʃeɪndʒ fər wə:ɪdlɪ wɪzdəm), ai ɛd nou sɪ:riəs mɪstrʊst əv im, ən ʤə houl, ɪjv'n ʤən.

əl
siks
ənd
itself
nɒt i
lɪjɪf,
vnde
hərə:
hamə
sou
ənd i
sik
mɒt ʤ
tu bi
fjuwd
'nɒt n
əv stə
wə:ək
hiz tr
wɪl əv
stə:rɪz
pɑ:sɪŋ
tʃeɪnd
az ʤ
plau
rɪdʒɪz
stedɪlɪ
hauzɪz
ənd in

pök," sed ðə
 oət ə haidzɪd
 greitli adzi-
 plais, n wəz
 id v ə taikɪŋ
 ðə keoulz."

end felt ðət
 awtalitɪ end
 ai θriʃ braɪt
 enəreɪʃən, ən
 ðə gudnɪs əv.

ai wəz bi:ɪŋ
 əv ijt'n ə:l
 frəm ouvə-
 taik ker əv
 ɹvɪŋ ðət ðə
 t tə luk ən
 et frend ðə
 əpi:ɪ tu bi
 ɪʃən wiðaut
 i səpouz ðis
 ðət wið ðə
 s əv ə tʃaɪld
 tʃɪldrən ʃud
 nou si:riəs

frəm ðə teil əv tuw sitɪz.

ðə futsteps dai aut fəɹ evəɹ.

ələŋ ðə paris strijts, ðə deθ kɑ:ɪts rɒmb'l 'hələ, end 'hɑ:ɪʃ.
 siks tɒmbrɪlz kærɪ ðə deɪz waɪn tu la ɡɪləti:n. ə:l ðə dɪvɑ:urɪŋ
 end inseɪʃeɪt mɒnstəz ɪmɑdʒɪnd sɪns ɪmɑdʒɪneɪʃən kud rɪkɔ:ɪd 5
 itself, ɑ:ɪ fju:zd ɪn ðə wɒn rɪ:ələɪzeɪʃən, ɡɪləti:n. ən jət ðər ɪz
 nɒt ɪn frɑ:ns. wið its rɪʃ vərəɪtɪ əv soɪl ən klaimət, ə bleɪd, ə
 lijʃ, ə ruwt, ə sprɪŋ, ə pepəkɔ:ɪm, ɪtʃ wɪl grou tu mətju:rɪtɪ
 vɒndə kəndɪʃənz mɑ:ɪ sə:ɪtɪn ðən ðouz ðət əv prɒdjuwst ðɪs
 hərəɹ. krɒʃ hjuwmanɪtɪ aut əv ʃeɪp wɒns mɑ:ɪ, vɒndə simləɹ 10
 hɑmərəz, end ɪt wɪl tʌɪst itself ɪntu ðə seɪm tɔ:ɪtju:ɪd fɔ:ɪmz.
 sou ðə seɪm sɪjd əv rəpeɪʃəs laɪsəns end opreʃən ouvər əɡen,
 end ɪt wɪl ʃu:ɪlɪ jɪjld ðə seɪm fruwt əkɔ:ɪdɪŋ tu ɪts kaɪnd.

siks tɒmbrɪlz rɒul ələŋ ðə strijts. tʃeɪndʒ ðɪz bak əɡen tu
 mət ðeɪ wɑ:ɪ, ðəu pɑu'ɪfʊl ɛntʃɑ:ntəɹ, taɪm, ən ðeɪ ʃəl bi sɪjn 15
 tu bɪj ðə kærɪdʒɪz əv əbsɒljʊwt mənəks, ðɪ ɛkʌɪpɪdʒɪz əv
 fjuw'dl nɒub'lz, ðə tɔɪlɪts əv flɛ:riŋ dʒezəb'lz, ðə tʃə:ɪtʃɪz ðət ɑ:ɪ,
 'nɒt maɪ 'fɑ:ðəz 'hɑus, bʊt 'dɛnz əv 'θɪjvz, ðə hɒts əv mɪljənz
 əv stɑ:ɹvɪŋ pezənts! nou; ðə greit mɑdʒɪʃən huw mɑdʒestɪkəlɪ
 wɑ:ɪks aut ðɪ əpɔɪntɪd ɔ:ɪdər əv ðə krɪ:eɪtəɹ, nevəɹ rɪvə:ɪsɪz 20
 hɪz trɑ:nsfɔ:əmeɪʃənz. "ɪf ðəu bɪ tʃeɪndʒd ɪntu ðɪs ʃeɪp baɪ ðə
 wɪl əv ɡɒd, " sei ðə si:'ɪz tu ðɪ ɪntʃɑ:ntɪd, ɪn ðə waɪz əreɪbʒən
 stɔ:rɪz, "ðen, rɪmeɪn sou! bʊt ɪf ðəu wɑ:ɪ ðɪs fɔ:ɪm θruw mɪ:ɪ
 pɑ:sɪŋ kɒndʒju:reɪʃən, ðen rɪzjuwm ðaɪ fɔ:ɪmər əspekt!"
 tʃeɪndʒɪs end hɒuplɪs, ðə tɒmbrɪlz rɒul ələŋ.

25

az ðə sɒmbəɹ ɪɪjɪz əv ðə siks kɑ:ɪts gou raund, ðeɪ sɪjm tu
 plɑu ɒp ə ləŋ kru:kɪd fɒrə əmɒŋ ðə pɒpjuwləs ɪn ðə strijts.
 rɪdʒɪz əv feɪsɪz əɹ θroun tɔ ðɪs saɪd ən tɔ ðət, ən ðə plɑuz gou
 stɛdɪlɪ ənwəd. 'sou juwst əɹ ðə regjuwləɹ ɪnhəbɪtənts əv ðə
 hɑuzɪz tɔ ðə spektək'l, ðət ɪn mənɪ wɪndɔz ðər əɹ nou pɪj'p'l, 30
 end ɪn sɒm ðɪ əkjuwpeɪʃən əv ðə handz ɪz nɒt sou mɒtʃ əz

suspensid, mail di aiz sɔ:vei dɛ feisɪz in dɛ tɔmbrilz. hi:r ɛn
 dɛ:ɪ, di inmeit hɔz visitɔz tɛ sij dɛ sait; dɛn i points iz fɪŋgɛr,
 wið sɔmθiŋ ɛv dɛ kɔmpleisɛnsɪ ɛv ɛ kju:reitɔr ɔ:r ɔ:θɛ:ɪzɪd
 ekspounɛnt, tɛ ðis kɔ:ɪt ɛn tɛ ðis, ɛn sijmz tɛ tel huw sat hi:r
 5 jɛstɛɔdei ɛnd huw dɛ:ɪ dɛ dei bɪfɔ:ɪ.

sɔm ɛv dɛ raidɔz in dɛ tɔmbrilz ɛbsɛ:ɪv ðijz θiŋz, ɛnd ɔ:l
 θiŋz ɛn dɛ:l lɔ:st roudsaid wið ɛn impasiv stɛ:ɪ; vðɔz wið ɛ
 liŋ'grɪŋ intɛrɪst in dɛ weiz ɛv laif ɛnd mɛn. sɔm, sijtɪd wið
 druwpɪŋ hedz, ɛɪ sɔŋk in sailɛnt dɪspɛ:ɪ; ɛgɛn, dɛr ɛɪ sɔm sou
 10 hijdful ɛv dɛ:l luks dɛt ðei kɔ:st vɔn dɛ mɔltɪtjuwd sɔtʃ
 glɛ:nsɪz ɛz ðei ɛv sijŋ in θi:ɔtɔz, ɛnd in piktju:ɪz. sev'rɛl
 klouz dɛr aiz, ɛn θiŋk, ɔ:ɪ trɪɪ tɛ get dɛ:l streiŋ θɔ:ts tɛgɛðɛr.
 ounli wɔn, ɛnd hij ɛ mizɛrɛb'l krijtju:ɪ, ɛv ɛ kreizd aspekt,
 iz sou ʃɔtɛɔd ɛn meid drɔŋk bai hɔrɛɪ, dɛt i sipz, ɛnd traiz tɛ
 15 dɛ:ns. nɔt wɔn ɛv dɛ houl nɔmbɛɪ, ɛpijz bai luk ɔ:ɪ dʒɛstju:ɪ
 tɛ dɛ pitɪ ɛv dɛ piŋ'p'l.

dɛr iz ɛ gɔ:ɪd ɛv sɔndrɪ hɔ:ɪsmɛn raidiŋ ɛbrɛst ɛv dɛ
 tɔmbrilz, ɛnd feisɪz ɛr ɔ:f'n tɛ:ɪnd vɔp tɛ sɔm ɛv dɛm, ɛn ðei
 ɛr ɛ:skt sɔm kɛstjɛn. it wɔd sijm tu bi ɔ:lwɛs dɛ seim
 20 kɛstjɛn, fɔ:r it iz ɔ:lwɛs fɔlod bai ɛ pres ɛv piŋ'p'l tɔ:'ɪdz dɛ
 θɛ:ɪd kɔ:ɪt.

dɛ hɔ:ɪsmɛn ɛbrɛst ɛv dɛt kɔ:ɪt, frijkɛntli pɔint ɔut wɔn
 man in it wið dɛ:l sɔ:ɪdz. dɛ lijdɪŋ kju:riɔsitɪ iz, tɛ nou mitʃ
 iz hij; hij standz ɛt dɛ bak ɛv dɛ tɔmbril wið iz hed bent
 25 daun, tɛ kɛnvɛ:ɪs wið ɛ mi:ɪ gɛ:ɪl huw sits ɛn dɛ said ɛv dɛ
 kɔ:ɪt, ɛnd houldz iz hand. hi: ɛz nou kju:riɔsitɪ ɔ:ɪ kɛ:ɪ fɔɪ
 dɛ sijŋ ɛbɔut im, ɛnd ɔ:lwɛs spijks tɛ dɛ gɛ:ɪl. hi:r ɛn dɛ:ɪ
 in dɛ lɔŋ strijt ɛv sɔ*t ɔnɔrɛ:, kraiz ɛɪ reizd ɛgɛnst im. if ðei
 muwv im ɛt ɔ:l, it iz ounli tu ɛ kɛɪɪɛt smail, ɛz i ʃɛiks iz hɛ:r
 30 ɛ lit'l mɔ:ɪ luwslɪ ɛbɔut iz feis. hi kɛnɔt ijzilɪ tɔtʃ iz feis, hiz
 ɔ:ɪmz bi:ij bɔund.

ɛn dɛ steps ɛv ɛ tʃɔ:ɪtʃ, ɔweitiŋ dɛ kɔmiŋ vɔp ɛv dɛ tɔmbrilz,

* French nasalized vowel.

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 himse
 intu d

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 "je
 dɛ
 krats
 b "p
 "ɛ
 "h
 mɔ:ɪ.

bnt
 dɛ fei
 ɛ:vre:
 gouz i
 dɛ l
 dɛ pɔ
 eksɪkj
 nau k
 fɔ:r ɔ
 tʃɛ:ɪz,
 wimɪŋ,
 vendʒɛ

h ["
 h ["te:re
 "ʃi
 "nou
 "te:re:

* French

standz ðə spai ən pris'n ʃijp. hij luks intə ðə fə:ɪst əv ðəm;
nət ðɛ:ɪ. hij luks intə ðə sekənd : nət ðɛ:ɪ. hij ɔ:lredɪ a:sks
himself, w "haz i sakrifaiست mi?" mən hiz feis kli:az, az i luks
intu ðə θə:ɪd.

"mitʃ iz ɛ:vre:mɔ*d?" sez ə man bɪhaind im. 5

"ðat. at ðə bak ðɛ:ɪ."

"wið iz hand in ðə gə:ɪlz '?"

"jes."

ðə man kraiz, "daun ɛ:vre:mɔ*d! tu ðə giloti:n ɔ:l aristokrat
rats! daun ɛ:vre:mɔ*d." 10

"hʌʃ, hʌʃ!" ðə spai ɪntrijts im, timidli.

"ənd mai nət, ' sitizən?"

"h iz go:ij tə pei ðə fə:ɪt : it wil bi peid in faiv minɪts
mɔ:ɪ. let im bi ət pijs.

bʌt ðə man kəntinju:ij tu ɪksleim, "daun ɛ:vre:mɔ*d!" 15
ðə feis əv ɛ:vre:mɔ*d iz fər ə moumɪnt tə:and to:ɪdz im.
ɛ:vre:mɔ*d ðen sijz ðə spai, ənd luks ətentivli at him, ənd
gouz iz wei.

ðə klɔks ər ən ðə strouk əv θrij, ənd ðə fɔrə plaud əmɒŋ
ðə pɒpjuwləs iz tə:anij raund, tu kɒm ən intu ðə pleis əv 20
eksɪkjʊʃən ənd end. ðə ridʒiz θroun tu ðis said ən tu ðat,
nəu krɒmb'l in ən klouz bɪhaind ðə la:st pləu az it pə:siz ən,
fɔ:r ɔ:l ə fəlo:ij tu ðə giloti:n. in frɒnt əv it, sijtid in
tʃe:az, az in ə gə:ɪd'n əv pʌblik divə:ʃən, ɔ:r ə nʌmbər əv
wimɪn, bizilij nitij. ən wɒn əv ðə fə:ɪmɒst tʃe:az, standz ðə 25
vendʒəns, lukij əbaut fər əɪ frend.

h ["te:re:s!"] ʃi kraiz, in əɪ ʃril tounz. "huw əz sijz hɔɪ?
h ["te:re:s defəɪʒ!"]

"ʃi nevəɪ mist bɪfə:ɪ," sez ə nitij wʌmən əv ðə sistəhʌd.

"nou; nə:ɪ wil ʃi mis nəu," kraiz ðə vendʒəns, petjuwləntli. 30
"te:re:s!"

* French nasalized vowels.

"laudæi," ðə wumən rekomeɪnz.

ai! laudæi, vendzəns, mɒtʃ laudæi, ən stil ʃi w'l ske:ɪslɪ hi:ɪ ði. laudæi jet vendzəns, wið ə lit'l ouθ ɔ:ɪ sou adɪd, ənd jet it wil hæ:ɪdlɪ briɪ ɪ hæi. send vðæi wimɪn ɒp ən daʊn tə sɪjk əi, liɪg'riɪ sɒmæ:ɪ; ənd jet, ɔ:lðou ðə mesɪndzəz əv dɒn dred diɪd, it iz kæstjənəb'l æðər əv ðe:r oun wilz ðei wil gou fɑ:r ɪnɒf tu faɪnd hæi.

"bad fə:ɪtjuwɪn!" kraiz ðə vendzəns, stæmpɪɪ əi fut in ðə tʃe:ɪ, "ənd hi:r əi ðə tɒmbrɪlz! ənd ɛ:vre:mɒ*d l bi dɪspatʃt in 10 ə wɪk, ənd ʃɪj nɒt hi:ɪ! sɪj hæi nitɪɪ in mai hænd, ənd ər ɛmtɪ tʃe:ɪ redɪ fər əi. ai kraɪ wið vekseɪʃən ən dɪsəpɔɪntmɪnt!"

az ðə vendzəns dɪsɛndz frəm ər elɪveɪʃən tu du it, ðə tɒmbrɪlz biɪn tu dɪstʃɑ:ɪdʒ ðe:ɪ loudz. ðə mɪnɪstə:z əv se*t gilotin ɑ: rəʊbd ənd redɪ. kraʃ!—ə hed iz held ɒp, ənd ðə nitɪɪ wimɪn 15 huw ske:ɪslɪ liftɪd ðe:r aɪz tə luk ət it ə mɒumɪnt əgou mæn it kɒd θɪɪk ən spɪjk, kɑunt wɒn.

ðə sekənd tɒmbrɪl ɛmtɪz ən muwvz ən; ðə ðe:ɪd kɒmz ɒp. kraʃ!—ənd ðə nitɪɪ wimɪn, nevəi fə:l'triɪ ɔ:ɪ pɔ:ziɪɪ in ðe:ɪ wə:ɪk, kɑunt tuw.

20 ðə səpəʊzd ɛ:vre:mɒ*d dɪsɛndz, ənd ðə sɪjmstɪrɪz iz liftɪd aʊt nekst ɑ:ftər im. hi əz nɒt rɪliɪkæɪst hæi peɪʃənt hænd in getɪɪ aʊt, bʊt stil houldz it ɑz i prɒmɪst. hiɪ dzɛntli pleɪsɪz hæi wið əi bæk tu ðə kraʃɪɪ ɛndʒɪm ðət kɒnstəntli mæ:ɪz ɒp ən fə:lz, ən ʃi luks in'tu iz feɪs ən θaɪks im.

25 "bʊt fər juw, di:ɪ streɪndzəi, ai ʃud nɒt bi sou kəmpəʊzd, fr ai m natʃʊrɪli ə pɜ:ɪ lit'l θɪɪ, feɪnt əv hæ:ɪt; nɔ:ɪ ʃud ai əv bin eɪb'l tu reiz mai θə:ts tu him huw wəz put tə ðəθ, ðət wɪj mait hæv hɒp ən kɒmfət hi:ɪ tədei. ai θɪɪk juw wəz sent tə mi bai hev'n."

30 "ɔ:ɪ juw, tu miɪ," sez sɪdnɪ kɑ:ɪtən. "kɪjɪ ju:r aɪz əpən miɪ, di:ɪ tʃaɪld, ənd maɪnd nou vðər əbdʒɪkt."

* French nasalized vowels.

"ai
nɒθɪɪ

"ðe

ðə
spɪjk
hɑ:ɪt
ɛls sou
hɑiwei

"br
kæstj
lit'l."

"te

"ai
huwm
livz in
ɒs—ər
kud, h

"jes

"m
θɪɪkɪɪ
sou m
pɜ:ɪ, ə
les, ʃi

"m

"d j
mɒtʃ p
trembl
betər k
ʃeltərd

"it l
trɒbl

“ai maind nʊθiŋ mail ai hould ju:ɹ hand. ai ʃəl maind nʊθiŋ mən ai let it gou, if ðei ə rapid.”

“ðei wil bi rapid. fi:ɹ nət!”

ðə tuw stand in ðə fa:st θiniŋ θrəŋ əv viktinz, bʊt ðei spi:k əz if ðei wer əloun. ai tu ai, vɔis tu vɔis, hand tu hand, 5 hɑ:t tu hɑ:t, ðiz tuw tʃildrən əv ði ju:nivɛ:əsəl mʊðə, əls sou waid əpɑ:t ən difriŋ, həv kəm tæɡədər ən ðə dɑ:ɹk haiwei, tu ri:pɛ:ɹ houm tæɡədə, ən tu rest in hə buzəm.

“breiv ən dzɛn'rəs frɛnd, wil juw let mi a:sk juw wɒn la:st kʌmɛstjən? ai əm verɪ ignorənt, ənd it trɒb'lz mi—dzʊst ə 10 lit'l.”

“tel mi wət it iz.”

“ai həv ə kɒzn, ən ounli relətiv ənd ən ɔ:fən, laik maiself, huwm ai lɒv verɪ di:ɹli. ʃi: iz faiv ji:ɹz jɒŋgə ʌn ai, ən ʃi livz in ə fa:əmæz haus in ðə sɑ:θ kɒntri. pɒvəti pɑ:ti 15 vɜs—ən ʃi nouz nʊθiŋ əv mai feit—fr ai kanət rait—ənd if ai kʊd, həv ʃʊd ai tel ə! it iz betər əz it iz.”

“jes, jes : betər əz it iz.”

“wət əv əv bin θiŋkiŋ əz wi keim ələŋ, ənd wət ai əm stil θiŋkiŋ nau, əz ai luk intu ju:ɹ kaɪnd strəŋ feɪs mitʃ givz mi 20 sou mʊtʃ səpə:ət, iz ðis:—if ðə rɪpʊblik ri:əlɪ dʊz gud tə ðə pu:ɹ, ənd ðei kɒm tə bi les hɒŋgrɪ, ənd in ə:l weiz tu sɒfə les, ʃi mei liv ə lɒŋ taim : ʃi mei ijv'n liv tə bi ould.”

“wət ðen, mai dzɛnt'l sistə?”

“d juw θiŋk:” ði ɒnkəmpleiniŋ aiz in mitʃ ðer iz sou 25 mʊtʃ ɪndju:rəns, fil wið ti:ɹz, ənd ðə lips pɑ:t ə lit'l mɑ:r ən tremb'l: “ðət it wil sijm lɒŋ tu mi, mail ai weit fər ə in ðə betər land mɑ:r ai trɒst bouθ juw ənd ai ʃəl bi:moust mɑ:ɹisiful ʃeltəd?”

“it kanət bi, mai tʃaɪld; ðer iz nou taim ðe:ɹ, ənd nou 30 trɒb'l ðe:ɹ.”

“juw kʊmfəʔt mi sou mʊʔʃ! ai m sou ɪgnɔrənt. am ai tu
kis juw nau? iz ðə moumɪnt kʊm?”

“jes.”

“ʃi kisɪz hiz lips; hij kisɪz hæ:ɪz; ðei sɔləmlɪ bles ijtʃ ʊðə.
5 ðə spɛ:ɪ hand dʊz nɔt treɪnb'l az hij rɪlijsɪz it; nʊθɪŋ wə:ɪs
ðən ə sɪjt, braɪt kɔnstənsɪ iz in ðə peɪʃənt feɪs; ʃi gouz nekst
bɪfɔ:ɪ im—iz ɡən; ðə nitɪŋ wɪmɪn kaunt tɛntɪ tuw.

^{ch} “ai am ðə rezərekʃən ənd ðə laɪf, seθ ðə lɔ:d: hij ðət
bɪlɪjvɪθ in miŋ, ðou hi weɪ ded, jet ʃal hi liv: ənd huwso:evə
10 livɪθ ənd bɪlɪjvɪθ in miŋ ʃal nevəɪ daɪ.”

ðə mə:ɪm'riŋ əv menɪ vɔɪsɪz, ði ʊptə:niŋ əv menɪ feɪsɪz, ðə
presɪŋ ən əv menɪ futstɛps in ði aʊtskə:ɪts əv ðə kraʊd, sou
ðət it smɛlz fɔ:ɪwəɪd in ə mɑs, laɪk wɔn greɪt hiŋv əv wɔ:təɪ,
ɔ:l flɑʃɪz əwei. tɛntɪ θriŋ.

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klɔb f
nou
ən mɪ
ai k
pijɪ'l
lɔ:d ˘,

* See

am ai tu

es ijtʃ ɒðə.
 ɪθiŋ wə:ɪs
 ɡoʊz nekst
 w.

ɪd: hiː ʃət
 huːso:evə

ni feɪsɪz, ðə
 kraʊd, sou
 əv wə:təɪ,

ə kənveɪseɪʃən biːmɪjn tuw ʒɒŋ ɪŋɡlɪʃmən

(əɪdaptɪd frəm profesəɪ sɪmɪt).

d juw 'nou ɑ:θə dzəʊnz?

ou jes, hiː z n 'əʊld frend əv maɪn. ai v 'nəʊn ɪm evə sɪns
 ij wəz ə bɔɪ: wiː went tə skuːl təgeðə.

ai met ɪm lɑ:st naɪt ət ə pɑ:tɪ ət misɪz kɑ:təz. ai hɑd nt
 sɪjn ɪm fər 'evə sou lɔŋ. ai θɔ:t ij wəz ən ɪntɪmɪt frend əv
 ʒo*əz.

ou nou[˘], hiː z ɔʊnli ən əkmeɪntəns[˘]: ai 'nou ɪm tə spɪjk
 tu[˘], ðæt s ɔ:l[˘].

hiːz mənəz ə nɒt veriː ɡʊd, hiː z ɔ:f'n veriː 'ruːd tə streɪndʒəz.

hiː kən bi pələɪt ɪnɒf ɪf ij laɪks: hiː z ɔ:lwiːz pələɪt tə piːp'l
 ɪf ij θɪŋks ij kən get eniθiŋ 'aʊt ə ðəm, pələɪtnɪs sə:t'nliː 'peɪz
 betə ðən ruːdnɪs ən ðə houl.

'mɒd ə ju 'θɪŋk əv ʒɒŋ mɔ:timə[˘]?

ai 'θɪŋk ij z ðə 'mɒst kənsɪjtɪd ʒɒŋ fuːl ai evə sɔ:, bət ðəz
 nou greɪt hɑ:m ɪn ɪm[˘]. ət enɪ reɪt hiː z ə 'dʒent'lmen: hiː
 wud'nt duw 'eniθiŋ 'mɪjn ə dɪz'ənɪb'l.

ai m əfreɪd ðæt kɑ:nt bi sed əv ɪz eldə brɒðə.

ô hiː z ə 'regjələ 'kɑd: juw nou ij wəz tə:nd 'aʊt əv ɪz
 klɒb fə tʃɪjtɪŋ ət kɑ:dz.

nou[˘], ai dɪd'nt 'nou ðæt; ai kn bɪlɪv ɪt ðəʊ. ðə fɑ:ðər
 ən mɒðər ə rɪspektəb'l ɪnɒf, bət veriː snəbɪʃ.

ai kɑ:nt be:r ə snəb[˘], huw z ɔ:lwiːz telɪŋ ju hɑu menɪ rɪtʃ
 piːp'l ij nouz[˘], ən bəʊstɪŋ ðæt ɪz waɪf z dɪsɛndɪd frəm sɒm
 lɔ:d[˘], ɔr ɑ:tʃ bɪʃəp[˘] ə 'sɒm θɪŋ ə ðæt sɔ:t.

*See note on this selection.

te ə mu:s

on tə:rnin ɒp her ne:¹st wi ðə plu: novembər
sev'nti:n e:ç²ti faiv.

wi: sli:kit kaurin timrəs bi:sti,
o: ʌt ə pənɪks in ðai bri:sti !
ðau ni:dnə stɑrt əwə: se: he:sti,
wi bik'rin brɑt'l !
ai: wɒd bi le:θ te rin ən tʃe:s ði:,
wi mə:rdri:n pɑt'l !

aim tru:li so:ri mɑnz dɒmi:njən
həz brɔ:k'n ne:tju:rz so:ʃəl ju:njən,
ən jɒsti:faiz ðɑt il opi:njən
mitʃ mɑks ði: stɑrt'l
ət mi:, ðai pu:r ɛrθ-bo:rn kəmpanjən,
ən felo: mɔ:rtəl !

ai du:t nə mailz bɒt ðau me : θi:v,
ʌt ðen ? pu:r bi:sti, ðau mə:n li:v !
ə de:mən ikər in ə θre:v
z ə smə: rikæ:st
ail get ə blesin wi ðə le:v
ən ne:vər mis t !

ðai: wi: bit hu:si, tu:, in ru:in !
its sili wə:z ðə winz ər stru:in !
ən ne:θin nu: te big ə nju: jən
o fogədʒ gri:n !
ən bli:k disembərz winz insu:in,
be:θ snel ən ki:n !

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

²ç the sound of the German ch in *ich*, a voiceless j.

Ǿau sɔ: Ǿə fi:ldz le:d be:r ən we:st
 ən wi:ri wintər kɔmin fast,
 ən kɔ:si hi:r, bini:θ Ǿə blast
 Ǿau θɔ:x¹t te dwel,
 til, kraʃ! Ǿə kru:əl ku:ltər past
 u:t θru: Ǿai sel.

Ǿat wi: bit hi:p ɔ li:vz ən stib'l
 həz kɔ:st Ǿi: mæni ə wi:ri nib'l!
 nau Ǿauz tɔ:rnd u:t fər ɔ: Ǿai trɒb'l,
 bɒt hu:s ɔ:r hɔ:ld
 te θɔ:l Ǿə wintərz sli:ti dri:b'l,
 ən kranræg kɔ:ld!

bɒt mu:si:, Ǿau art no: Ǿai: le:n,
 in pru:vin fɔ:rseʃt me: bi: ve:n!
 Ǿə be:st-le:d ski:mz ɔ mais ən me:n
 gæŋ a:ft əgli,
 ən li: ɒs no:xt bɒt gri:f ən pe:n
 fər pro:mist dʒɔi.

stil Ǿau art blest kæmpe:rd wi mi:!
 Ǿə pre:zənt ɔ:nli tɒtʃiθ Ǿi:
 bɒt ɔ:x! ai: bækwɜrd kɑst mai: i:
 ɔ:n pro:speks dri:r!
 ən fo:rwɜrd, θɔ: ai: kænə si:
 ai: ges ən fi:r.

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

təmoro.

I.

hɔr, ðæt jɔr ɔnr wɔz spe:kɪn tə? ʌɪn, jɔr ɔnr? laʃt ʤi:r—
 standɪn hi:r bæi ðə brɪdʒ, ʌn laʃt jɔr ɔnr wɔz hi:r?
 'n jɔr ɔnr jə gev hɔr ðə tɒp o ðə mə:rɪn, “təməɾə” sɛ:z ʃi:
 ʌt dɪd ðe:kɔ:l hɔr, jɔr ɔnr? ðe:kɔ:ld hɔr məlɪ məgɪ.
 'n jɔr ɔnrz ðə tru: ɔ:ld blud ðæt ɔ:lweɪz mə:nz tə bi kəɪnd,
 bʌt ðɔrɪz rɛ:zn ɪn ɔ:l θɪŋz, jɔr ɔnr, fɛr məlɪ wɔz ɔ:t əv hɔr
 məɪnd.

II.

ʃu:r 'n mɪʃɪlf rɪmɪmbɔrɪz wʌn nəɪt kʌmɪn daʌn bi ðə stre:m,
 'n ɪt sɪ:mz tə mi naʊ ləɪk ə bɪt əv ʤɪstɔ:de: ɪn ə dre:m—
 hi:r ʌe:r jɔr ɔnr sɪ:n hɔr—ðɔr wɔz bʌt ə slɪp əv ə mu:n,
 bʌt əi hɑ:d 'm—məlɪ məgɪ: wɪd hɔr bʌtʃɪlɔr, dʌnɪ o: ru:n—
 “jə v bɪn te:kɪn ə drɒp əv ðə kre:tɔr” 'n dʌnɪ sɛ:z “trɔ:θ 'n
 əi bɪn
 drɪnkɪn jɔr hɪlθ wɪd ʃe:mʌs o: ʃe: ət kʌtɪz ʃɪbɪ:n;
 bʌt əi mʌst bi le:vɪn jə su:n.” “o:xo:n ɔr jə go:n əwe:?”
 “go:n tə kʌt ðə sʌsənɑ:x ʌe:t” hi sɛ:z “o:vɔr ðə se:”—
 'n ʌɪn wɪl jə mɪ:t mi əgɪn? 'n əi hɑ:rd 'm məlɪ əʃtɔ:r,
 “əi 'l mɪ:t jə əgɪn təmə:rə,” sɛ:z hi:, “bi ðə tʃʌp' l du:r.”
 “'n ʌɪn ɔr jə go:n tə le:v mɪ?” “o: mʌndɪ mə:rɪn,” sɛ:z hi:;
 “'n ʃu:r ðɪn jə 'l mɪ:t mi təmə:rə?” “təmə:rə, təmə:rə,
 məkri:!”

ðɪn məlɪz ɔ:l mʌðɔr, jɔr ɔnr, ðæt hʌd nɔ: ləɪkɪn fɔr dʌn,
 kɔ:ld frəm hɔr kʌbɪn 'n tʌld hɔr tə kɒm əwe: frəm ðə mʌn,
 'n məlɪ məgɪ: kɛ:m fləɪɪn əkrɔ:s mɪ, 'z ləɪt z ə lɑ:k,
 'n dʌn stʌd ðe:r fɛr ə mɪnɪt, 'n ðɪn wɪnt ɪntə ðə dɔ:k.
 bʌt wɪrə! ðə stɔ:rm ðʌt nəɪt—ðə θʌndɔr 'n rɛ:n ðæt fel,
 'n ðə stre:mz rʌnɪn daʌn ət ðə bʌk ə ðə glɪm 'd ə drʌʌndɪd hel.

but
 'z ðə
 əðen
 wɪd
 'n m.
 fɛr ð

'n hr
 “jɔr
 hi:z
 'n ʤi'
 'n tə
 but n

'n aft
 ʃɪ bɪg
 “təm
 “mə
 ðæt jə
 wɪd l
 “təm
 but h
 e

arə n
 draʌr

III.

but vɹθ wɹz ət pɛ:s nɪkst mə:rɪn, 'n hɪv'n in its glɔ:rɪ smæɪld,
'z ðə ho:lɪ muðər ə glɔ:rɪ ðæt smæɪlz ət hɹr sli:pɪn tʃæɪl --
æðen—ʃi stept ən ðə tʃap'l-gri:n, 'n ʃi: turnd hɹrsɪlf raun
wid ə dəɪmænd drɒp in hɹr əi, fər dani wɛz nət tə bi faun,
'n maniz ðə təɪm ðæt əi wɹtʃt hɹr ət mas letɪn daun ðə ti:r,
fər ðə dɪv'l ə dani wɛz ðɛ:r, jɹr ɔnɹ, fɹr fo:rtɪ ji:r.

laʃt ji:r—
i:r?
ə" sɛ:z ʃi:
mægi:
bi kænd,
aut əv hɹr

VI.

'n hɹr nɛ:bɹz 'n frɪndz 'd kənsɔ:l 'n kændɔ:l wid ər vɹlɪ 'n lɛ:t,
"jɹr dani," ðɛ: sɛ:z, "nɪvər krɔ:st ɔ:vər sɛ: tə ðə sasinax æ:t;
hi:z go:n tə ðə stɛ:ts ərɪ:n, 'n hi:z mɑ:ɪd ənuðər wəɪf,
'n ji 'l nɪvər set əɪz ən ðə fɛ:s 'v ðə trɛ:tɹr əgɪn in læɪf!
'n tə drɛ:m əv ə mɑ:ɪd man, deθ ələɪv, ɪz ə mɔ:rtəl sɪn."
but mɹlɪ sɛ:z, "əi d hiz hænd prɔmɪs, 'n ʃu:r hi:l mi:t mi əgɪn."

ə strɛ:m,
n—
ə mu:n,
o: ru:n—
: "trɔ:θ 'n

VII.

'n aftər hɹr pɹr'nts vɹd ɪntərd glɔ:rɪ 'n bo:θ in wæn dɛ:,
ʃi bigan tə spɛ:k tel hɹrsɪlf ðə krɛ:tɹr, 'n mɪʃpɹr, 'n sɛ:
"təmɔ:rə, təmɔ:rə!" 'n fa:ðər mɹlaunɪ hi tɹk ər in hæn,
"mɹlɪ jɹr mi:nɪn," hi sɛ:z, "mi di:r, 'v əi undərstan,
ðæt jəl mi:t jɹr pɹr'nts əgɪn 'n jɹr dani ɔ:ru:n əfo:r gɹd
wid hiz blesɪd mɑ:rtɹz 'n sɛ:nts;" 'n ʃi gɪv 'm ə frɪndlɪ nɹd,
"təmɔ:rə, təmɔ:rə," ʃi sɛ:z, 'n ʃi dɪdnt ɪntɪnd tə dɪsɛ:v,
but hɹr wɪts wɹr ded, 'n hɹr hɛ:r wɹz əz æɪt əz ðə snɔ: ən
ə grɛ:v.

əwɛ:?"
:"—
ɔ:r,
ɪ:r."
," sɛ:z hi;
, təmɔ:rə,

r dan,
n ðə man,

VIII.

ərə nau, hi:r laʃt munθ, ðɛ: wɹr dɪgɪn ðə bæg, 'n ðɛ: faun
draundɪd in blak bæg wɹ:tər ə kɹp læɪn undər graun.

ɛ.
fel,
ændɪd hel.



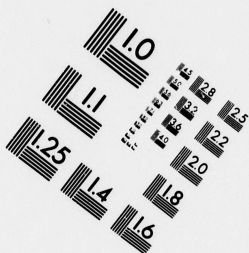
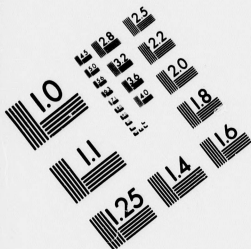
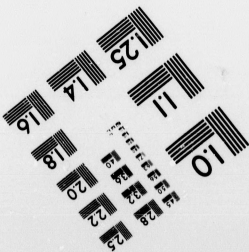
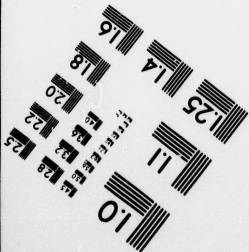
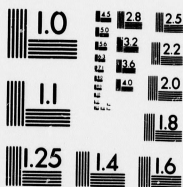


IMAGE EVALUATION
TEST TARGET (MT-3)



1.5
1.8
2.0
2.2
2.5
2.8
3.2
3.6
4.0

10

X.

ðim aul blænd nɛ:ɡɔrz 'n i:ɡipt, ɐi hard hiz rɪvrɪns sɛ:,
kɔd ki:p ðɔr he:ðen kiɪz 'n ðə fleʃ fɔr ðə dʒɔdʒmɪnt de:,
'n, fekz, bi ðə pɛɪpə o: mo:ziz, ðe: keɪp ðə kat 'n ðə dæg,
but it əd ə bɪn ɛ:ziəɪ wɜrk 'v ðe: livd bi 'n ɛɪrɪʃ bɔɡ.

XI.

hau 'n ivər ðe: le:d ðis bɔdɪ ðe: faun ɔn ðə gras
bi ðə tʃap'l du:r, 'n ðə pi:p'l 'd si: it ðæt wɪnt in tə mas—
but ə freʃ dʒɪməre:ʃɪn 'd rɪz, 'n mo:st 'v ðə aul wɔz fju:,
'n ɛi didnt no: him misɪlf, 'n no:n 'v ðə parɪʃ nju:

XII.

but məɪ kɛ:m lɪmpɪn up wɪd hɔr stɪk, ʃi wɔz le:m 'v ə ni:,
ðɪn ə slɪp 'v ə ɡɔsɔn kɔ:ld, “div jə no: 'm, məɪ məgi:?”
'n ʃi stɔd up stre:t əz ðə kəɪ:n 'v ðə wɜrld—ʃi lɪftɪd hɔr hed—
“hi sed hi wɔd mi:t mi təməre!” 'n drɔpt daun ded ɔn ðə
ded.

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NOTES ON THE PHONETIC TRANSCRIPTIONS.

It is perhaps almost unnecessary to observe that these transcriptions represent merely one way of uttering the words of the various writers; and that while it is hoped they conform with good usage, it is not to be supposed that they indicate the only correct pronunciation.

THE DEATH BED, AND THE LOSS OF THE BIRKENHEAD.

These selections attempt to show the ordinary pronunciation of the cultured Canadian in elevated discourse. They are marked to indicate with a fair degree of fulness, the laws of expression which may be observed in reading them.

In the first draft of the chapter on Phonetic Syntax, the distinction between loudness and force usually made in works on elocution, was observed. But, since force depends on loudness, distinctness and other elementary qualities of speech sounds, it seemed inadvisable to use this term. These two selections, however, were printed before the change was made, and in them the symbol ' is used for force, and ° for softness, its opposite; ° (quiet) standing for the opposite to loud.

TO A SKYLARK, AND THE LAST CHARGE OF THE FRENCH AT WATERLOO.

These selections are of the same character as the preceding, but marks of expression are much more sparingly employed.

DAVID COPPERFIELD AND THE WAITER.

This is more colloquial in style than the foregoing extracts. Incidentally it illustrates the peculiarities of the speech of the uncultured Londoner. The broad opening of the diphthong ai (indicated by the symbol ai), the use of !uw for uw and other peculiarities will be remarked; besides the uncertainty of the aspirates, the use of ai for ei, of eou for ou, of w for Δ, au for au, etc., which have already been noted.

THE FOOTSTEPS DIE OUT FOREVER.

This extract was selected for the special purpose of exemplifying the laws of Phonetic Syntax. The pronunciation is as nearly as I can indicate, in exact accordance with that of my own reading, and except in the more elevated passages is rather more colloquial than that of the foregoing selections. The few French words that occur show how the phonetic symbols used in this book serve to represent the sounds of a foreign tongue. They fail of course to indicate slight differences in the mode of articulation, the distinctness of the French consonants, for example.

A CONVERSATION BETWEEN TWO YOUNG ENGLISHMEN.

This is taken from Professor Sweet's "Elementarbuch des gesprochenen Englisch," a work intended for the use of German students of our language. It represents the pronunciation of a cultured speaker of the Southern English dialect. Most noticeable to us are the use of the broad α : where we use a :, the omission of ɪ , the broader opening of the diphthong ai , and the greater variety of the inflections. There are also slight differences that cannot be indicated without the use of additional symbols; *e.g.*, the o in such words as "j $\text{ɔ}\text{ɛ}\text{z}$ " is more rounded, and is formed nearer the front of the mouth than our o ; ɒ too, is articulated farther forward than with us.

TO A MOUSE.

In preparing the transcript of this extract I had the valuable aid of Mr. J. Bruce Walker, a member of the editorial staff of the *Brantford Expositor*, a phonetician, and an Ayrshire man born within a stone's throw of the birthplace of Burns. The most marked peculiarities exemplified are the use of a strongly trilled r for ɹ , and of er for $\text{ɛ}\text{ɹ}$, etc., the carrying back of the vowel a to near the α position, the use of i for ɪ and of i : for i , and the absence of diphthongization of the vowels. It was with some hesitation that I yielded to Mr. Walker's judgment in not writing the pronoun "I" as a : instead of ai . As with French sounds, slight differences in the Scotch mode of articulation cannot be shown by the symbols employed in this book.

TO-MORROW.

This transcript has given more trouble than nearly all the rest put together and is, perhaps, the least satisfactory when completed. Careful notes were first taken on the peculiarities of the speech of several Irishmen. Of these such as seemed local or individual were, as far as possible, disregarded, though as the revision of the work was made with an Irishman from the North, the characteristics of that dialect probably predominate. Our symbols again fail to denote certain distinctive features of the pronunciation, notably the strong aspiration of the dental and labial consonants, and the peculiar articulation of *r*, in which the tongue tip vibrates slowly, and is drawn farther back than in the utterance of the English initial *r*, or of the Scotch *r*, which is strongly trilled with the tongue tip still farther advanced. The sounds *o* and *o*: seem to be produced farther forward than with us, corresponding with some speakers almost exactly to *α* and *α*:; *α* before *r* is also farther forward as well as shorter than our *α*:. The use of the open *ε*: for *ei* seems to be general, as does *ɪ* or *i* for *e*, and *ɛi* or *ɛi* for *ai*. In the speech of Southerners, as with the Highland Scotch, *ʌ* is sometimes so strongly aspirated and produced with so little protrusion of the lips that it is scarcely to be distinguished from *f*. The pronunciation of the word "parents" (*pɔr'nts*) is that of a speaker from the North, and is perhaps local. I cannot, however, remember hearing the word pronounced by any other Irishmen.

exemplifying
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IRISHMEN.

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Ches

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