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SOAMES'S PHONETIC METHOD  
FOR LEARNING TO READ

# THE TEACHER'S MANUAL

EDITED BY

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PART I

The Sounds of English



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# SCHEME OF ENGLISH SOUNDS.

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LIPS.		LIP-TEETH.		POINT-TEETH.		POINT.				FRONT.		BACK.		GLOTTAL.	
Breath.	Voiced.	Breath.	Voiced.	Breath.	Voiced.	Breath.	Voiced.	Breath.	Voiced.	Breath.	Voiced.	Breath.	Voiced.	Breath.	
Stops		p	b			t	d					k	g		
Liquids.	Nasal		m				n						ng		
	Side						l								
	Trill						r								
Open Consonants		wh	w	f	v	th	dh	s	z [r]	sh	zh	ç	y	x [w]	h
Vowels															
		<div> <div>i (ü)</div> <div>i</div> <div>ey (ö)</div> <div>e</div> <div>â</div> <div>æ</div> <div>(û)</div> <div>(u)</div> <div>(ow)</div> <div>oe œ</div> <div>(ô)</div> <div>â (o)</div> </div>													

Sounds used only in loan words are printed in italics. Round brackets signify lip-rounding.





## A PHONETIC ALPHABET.

### THE CONSONANTS.

Stops	{	p		Open Consonants	{	wh		
		b				w		
		t				f		
		d				v		
		k				th—as in <i>thistle</i> , <i>Arthur</i>		
Liquids	{	g—as in <i>get</i> , <i>egg</i>				dh	„ <i>this</i> , <i>father</i>	
		m				s	„ <i>seal</i> , <i>hiss</i>	
		n				z	„ <i>zeal</i> , <i>his</i>	
		ng „ <i>singer</i> , <i>sink</i>				sh		
		l				zh	„ <i>glazier</i> , <i>measure</i>	
		r			y			
					h			

Composite { ch=t, sh—as in *chest*, *larch*, *batch*  
 { j=d, zh „ *jest*, *large*, *badge*

m', n', l', are used for syllabic m, n, l, as in *sizm'*, *ritn'*, *botl'* (*schism*, *written*, *bottle*).

n-g, w-h, t-h, d-h, s-h, z-h are used for the sounds in *engage*, *blow-hole*, *out-house*, *blood-hound*, *mishap*, and *hogshhead*.

### Foreign Sounds used in Loan Words.

Open Consonants { ç—as in German *Pfennig*.  
 { x „ „ *Aachen*.

Observe that the Liquid r is retained before a consonant, and at the end of the word, in Loan Words, as in *sortie*, *seigneur*.



# A Phonetic Alphabet

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## THE VOWELS.

Long.		Short.	
Front Back- round	â—as in bâ ( <i>baa</i> )	a—as in attend ( <i>attend</i> )	
	œ „ boen ( <i>burn</i> )	æ „ pœti ( <i>putty</i> )	
	ê „ fêri ( <i>fairy</i> )	Front { æ „ pæt ( <i>pat</i> )	
	ey „ feyt ( <i>fate</i> ), prey	Front { e „ pet	
	i „ fit ( <i>feet</i> )	Front { i „ pit	
	ô „ Pôl ( <i>Paul</i> )	Back- round { o „ pot	
	ow „ powl ( <i>pole</i> ), bowl	Back- round { o' „ pilo' ( <i>pillow</i> )	
	û „ pûl ( <i>pool</i> )	Back- round { u „ put	

## Diphthongs.

ai—as in ail (*isle, aisle*).      au—as in aul (*owl*).  
oi—as in oil.

Besides the following six diphthongs, for which no special symbols are required, as they can be represented by combining two of the symbols already given above:—

yû—as in tyûn, yûl ( <i>tune, yule</i> )	ia—as in biar ( <i>bier</i> )
yu „ regyular ( <i>regular</i> )	ôa „ bôar ( <i>boar</i> )
êa „ bêar ( <i>bear</i> )	ûa „ bûar ( <i>boor</i> )

## Foreign Sounds used in Loan Words.

### Short.

à—as in French *étape*.

### Long and Short.

Front- round	{ ö—as in French <i>milieu</i>	Nasal	{ ân—as in French <i>encore</i>
	{ ü „ „ <i>aperçu</i>		{ æn „ „ <i>pincenez</i>
			{ ôn „ „ <i>bonbon</i>
			{ oen „ „ <i>vingt un</i>

## Script Forms.

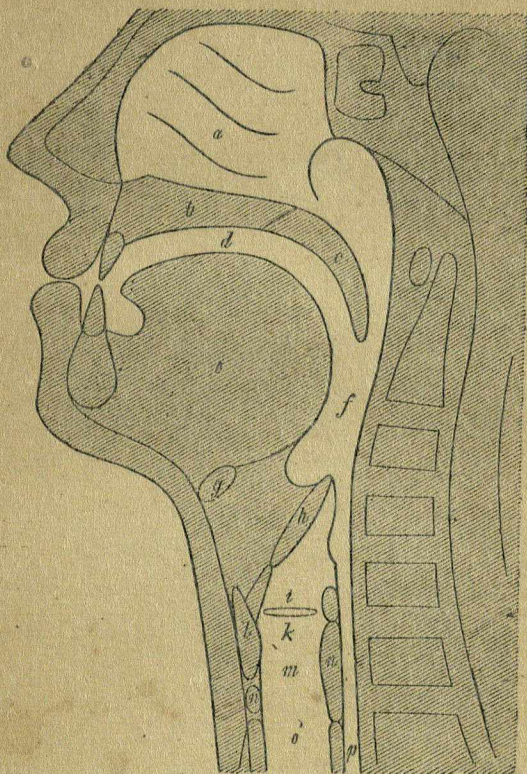
The script forms of æ and œ can be written without lifting the pen, thus:—

æ œ

## Stress.

Stressed or accented syllables may generally be known by rules (see ch. viii.); but when it is necessary to indicate them they are marked thus:—inténd, invést, infô'mal, impô'tant.





THE VOCAL ORGANS.

[From Prof. Vietor's *German Pronunciation*, p. viii.]

a Nose. b Hard Palate. c Soft Palate. d Mouth. e Tongue. f Pharynx. g Hyoid Bone. h Epiglottis. i Glottis. k Vocal Chord. l Thyroid Cartilage. m Larynx. n n Cricoid Cartilage. o Windpipe. p Gullet.



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## AUTHOR'S PREFACE

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THIS book is primarily intended for those who are teaching young children to read, either at home or in Infant Schools or Kindergartens. Many intelligent teachers are now trying to teach this art on what is called a phonic method, that is they attempt to teach the sounds of English by means of the current spelling, beginning with those words in which the current spelling is phonetic, and gradually proceeding to those in which it is more or less irregular. But this attempt soon reveals the chaotic condition of our spelling, and it becomes evident that the task of teaching the sounds of English without some definite symbol for each sound—that is, without a new phonetic alphabet—is as hopeless as it would be to teach arithmetic by means of the old Roman numbers.

A genuine phonetic method, such as is here offered to the public, will certainly make it easy to learn to read in half the time now devoted to that study. (1) *Learning to read will be made easy and pleasant.* (2) *A good pronunciation will be acquired*—unless, indeed, the teacher pronounces badly, and (3) *a good foundation will be laid for learning the pronunciation of foreign languages.* Moreover, the transition to reading and writing in the





## Author's Preface

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ordinary spelling presents no difficulty. On the contrary, beginning to read ordinary books, the children will at once guess almost every word, and they will also learn to spell better than other children. They will be quick to notice silent letters, and will see at a glance which words are spelt regularly and which are not, and what is the nature of the irregularity.

Teachers of singing, who know that the shortest way for learning to sing at sight from the ordinary notation is to begin with a notation in which the facts are presented clearly and simply to the children's minds—I mean the Tonic Sol-fa notation—will not find it difficult to believe in the use of a corresponding method for learning to read. The cases are precisely parallel.

Testimonies as to the success of a phonetic method, and the facility of the transition, are quoted in the Prospectus of this method, reprinted at the end of the *Child's Key*.

This *Teacher's Manual* has been arranged in two parts, each complete in itself, so that students of English pronunciation who are not teachers of young children can use the first part only—*The Sounds of English*—whilst pupil teachers and other teachers who may be unable to find time for the study of the first part, will find in the second—*The Teacher's Method*—brief explanations of how each sound is formed, and will, through the practice gained in teaching, become practically familiar with the sounds of English and their symbols.

In some respects it may be hoped that this work will be found to be an advance upon my *Introduction to*





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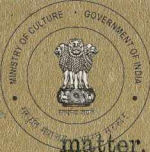
*Phonetics*, which was so kindly and well received by phoneticians at home and abroad when it appeared in 1891. For their criticisms, especially those of Prof. Storm, of Christiania, have been very instructive; and much has also been learnt by me since then from the study of phonetic literature and from careful observation of the pronunciation of English. The phonetic English alphabet also has been simplified and improved.

The classes of people to whom the *Sounds of English* may prove especially useful, in helping them to acquire a sound knowledge of English pronunciation, are these: (1) As already mentioned, those who teach little children to read English. (2) All teachers of English. Without some study of phonetics, it is impossible to criticise and cure faults of pronunciation, though the teacher may be vaguely conscious of them and say that his pupils have an indistinct, or a broad, or a provincial, or a Cockney pronunciation. Only the student of phonetics will be able to perceive clearly what is wrong in each case, and be able to find a remedy.

(3) All teachers of foreign languages. These ought doubtless to go beyond my *Sounds of English*, and to study the sounds of French and German, either in my *Introduction to Phonetics*, or in the writings of M. Paul Passy and Prof. Viëtor.<sup>1</sup> But the root of the whole

<sup>1</sup> The simplest and most necessary manuals are *German Pronunciation*, Prof. Viëtor (O. R. Reisland, Leipzig), 2nd ed., 1m.50; *Sons du Français*, Paul Passy, Docteur ès Lettres (Firmin-Didot, Paris), 4th ed., 1fr.50. Specimens of various other languages, besides English, French, and German, in an International Phonetic Alphabet, will be found in M. Passy's monthly periodical *Le Maître Phonétique* (Fonetik, Neuilly-St.-James), sent gratis to





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matter, both for teacher and pupils, is a knowledge of the sounds of English and of how they are formed. We must proceed from the known to the unknown. The late Mr. W. H. Widgery wrote:—"In striving to improve the pronunciation of a large class in German, I found I could get the sounds produced rightly at times by persistent insistence; but the moment the attention was taken off, the English habit reasserted itself, and I began to feel that if the teaching of pronunciation was to be something less than a Sisyphus piece of labour, it was imperative to begin on English. The English sounds at least were certain, and by practising on them some idea of the formation of sounds in general might be arrived at. We can only hope to obviate English habits by a thorough drill of the organs of speech."

The book may also prove serviceable (4) to students of any foreign language whatever, as a key to the pronunciation of sounds in general. (5) Also to English people who are conscious of any defects in their pronunciation, dialectal or otherwise. And (6), and finally, I cannot but hope that some of my numerous friends in many foreign lands, who are engaged in teaching the English language, and who accorded such a warm welcome to my first book, may find in this one also something worthy of their notice.

But my chief desire is that, through the assistance of friends in England who feel the urgent need of a reform in our methods of teaching English children to read, this branch of education may be a means of stimulating

members of the Phonetic Teachers' Association, who subscribe at least 3 *fr.* per annum, or pay a life subscription of at least 30 *fr.*



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the children's observing faculties, and become a pleasure instead of a weariness to both teachers and pupils, and that it may also assist the rising generation to acquire a clear and beautiful pronunciation of our noble language.

And I should be still further rewarded if missionaries and others who are spreading a knowledge of English in the remotest parts of the globe would not only make use of my writings to assist them in acquiring the pronunciation of foreign languages, as I believe many are doing already, but would try the experiment of using my phonetic method for teaching English to the natives. Like all those who are now teaching English phonetically in Germany, Scandinavia, and elsewhere, those who venture to try this plan will soon testify with one voice that nothing shall ever induce them to return to the old methods again.

LAURA SOAMES.

*July, 1894.*





## EDITOR'S PREFACE

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It was the wish of the late author that I should edit her *Teacher's Manual*, if she proved unable to finish her work. Unhappily, this has been the case. When Miss Soames passed away on January 24th, 1895, her book was not ready for the printer.

The eight chapters forming the First Part, *The Sounds of English*, having been written under great difficulties, and partly consisting of mere indications and references, required much revision and occasionally re-writing. I have, however, been able to complete that part of the work without materially resorting to the author's permission "to alter or abridge anything which in my judgment needed alteration."

I have scrupulously avoided introducing my own views into the text of the book. Wherever it seemed worth while to record differences of opinion this has been done in editorial notes marked as such.

The Second Part consists of *The Teacher's Method*. According to Miss Soames's instruction this was not to contain much more than the Notes on the *Child's Key* already printed with the *Child's Key* itself in smaller type. Miss Soames had asked Miss Annette Verrall, one



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of her literary trustees (the others being the author's brother, Mr. Arthur W. Soames, and Dr. Walter Leaf), to re-arrange and supplement these Notes, but wished me to be finally responsible for the Second Part as well.

The Appendix to the Second Part contains copious word lists, including all those words which are understood by children five years of age, and a large number of words which are liable to be mispronounced. Miss Soames had collected sufficient words for these lists, but some of them needed re-arranging or had to be omitted in a final revision. This has been undertaken by Mr. Arthur W. Soames.

The standard of pronunciation adopted throughout is that of the author. Important variations in some of the words have been noted by Dr. Leaf, who is a native of, and resident in, London, and are given in footnotes, with his initials.

I much regret that the publication of this book has been so long delayed, principally owing to circumstances which have made it impossible for me to devote myself to the work during the greater part of the preceding year.

*The Teacher's Manual* may be regarded as an abridged and revised edition of the corresponding chapters of the author's *Introduction to Phonetics*, published in 1891. I trust it will meet with the same favourable reception as the older and larger work.

WILHELM VIETOR.

December, 1896.





# THE TEACHER'S MANUAL.

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## PART I.

### THE SOUNDS OF ENGLISH.

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#### CHAPTER I.

##### *HOW TO STUDY PHONETICS.*

A knowledge of phonetics, which is the science of speech sounds, is like that of other branches of science, in that it cannot be acquired by reading alone. The use of books on phonetics is to help the student to observe and classify facts. It is, therefore, essential that he should learn (1) *to listen*, so as to distinguish the sounds by ear; (2) *to isolate and prolong the sounds*, so that he may the better hear the difference between them, and see or feel how they are formed; (3) *to see the movements of the vocal organs*, as far as this is possible; and (4) when this cannot be done, *to feel these movements*. And the knowledge thus gained should be tested and made definite by written exercises.

**Difficulty of trusting our Ears.** This hindrance must be realized before we can overcome it. It not only meets us in the study of every foreign language, where the new and unfamiliar sounds are almost always difficult to distinguish, but in that of English sounds also.

In English our chief difficulty is, that we think we already know how we pronounce, being, in fact, misled by the ordinary spelling. We are like beginners in drawing, who find it hard to trust their eyes. They think, for instance, that because they know that the sides of a square are equal in length, they must represent them as equally long when two of them happen to be





## *The Sounds of English*

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foreshortened; and that because they know that a distant hill is covered with green grass and trees, they must paint it bright green, like the grass and trees in the foreground.

In the case of foreign sounds, or sounds of standard English which the student may unfortunately not have acquired, owing to his not speaking standard English, but Cockney, or some other English dialect, a knowledge of the manner in which the unknown sounds are formed will be of great assistance; but it will still be necessary to repeat the sounds very frequently after a competent teacher until (1) the ear distinguishes them clearly, and (2) the student can reproduce them just after the teacher, and (3), and lastly, the sounds can be pronounced at will, and in any combination.

**Sounds must be distinguished from Symbols.** This is so important that full notes on sounds and their symbols are appended to the earlier chapters, to assist the learner in recognising the sounds under their different disguises, and every chapter is followed by an exercise to give practice in representing each sound by the appropriate symbol. But before proceeding to enumerate the sounds of English, it will be necessary to guard against **some common misconceptions** arising from our mode of writing. The appearance of the written or printed page suggests (1) that there is a pause between each word, and (2) that each word has one form only, and should always be pronounced in the same way, except in one instance, namely *a* or *an*, which is not only pronounced but written differently before a consonant or before a vowel. It certainly makes the page clearer to leave spaces between our words, and it saves much trouble to write the same word always in the same way; but as a matter of fact we make no pause between our words except at the end of sentences, or when, a sentence being long, it is convenient to stop before the close. There are also, as will be shown later on, several large classes of words which are pronounced differently under different circumstances; but only one class need be mentioned here, namely, those ending with *r* or *re*.

**Illusions as to the sound of *r*.** It is a very common mistake to suppose that in careful speech we pronounce the





## How to Study Phonetics

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sound of *r* whenever the letter *r* is written ; but in every case where a word ends with *r* or *re* in our ordinary spelling, the *r* is like the *n* of *an*, heard only when a vowel follows in the next word. So *r* is sounded in *poor old man*, *dear Annie*, *never ending*, *far off*, and *centre of gravity* ; but silent in *poor child*, *dear me*, *never mind*, *far distant* and *centrepiece*.

Secondly, the sound heard at the end of such words as *near* and *poor*, when not followed by a vowel, is commonly mistaken for the sound of *r*, because it occurs in words spelt with *r*, and is absent from similar words spelt without it. Cp. *neat* and *near*, *boot* and *boor*. But it is, in fact, a vowel sound just like the *a* in *idea*, *Dorothea*, *sofa*, *aroma*.

And thirdly, most people fancy that they pronounce *r* when followed by a consonant in the same word. But it is always dropped in such cases. For instance, we pronounce *father* and *farther*, *alms* and *arms*, *laud* and *lord*, *colonel* and *kernel*, exactly alike, and what we hear in *moored*, *steered*, *beard*, to distinguish them from *mood*, *steed*, *bead*, is really the vowel *a*, as in *sofa*. In fact, *r* is never heard unless a vowel follows in the same word, e.g., in *red*, *merry*, *sorry*, or in the next one.

### THE ALPHABET.

**A new Alphabet necessary.** Before we can discuss and classify the sounds of English, it is necessary that we should have a definite symbol for each one, as the Roman alphabet is inadequate for this purpose. Although we can afford to disregard many shades of vowel sounds for which symbols are provided in Dr. Murray's *New English Dictionary*, we want no less than forty-four symbols, so that the twenty-six letters of the Roman alphabet will not suffice. We must either devise an alphabet which is altogether new, or add in some way to the alphabet already in use. If we decide to utilize the symbols with which we are already familiar, which is found to be most convenient, there remain three ways of adding to the existing alphabet. We may (1) invent new symbols, or (2) use diacritic marks, over or under the letters, or (3) we may employ digraphs, that is, combinations of letters each of which represents a single sound, such as *th*, *sh*, *ng*, as used in *thin*, *ship*, *sing*.





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**The Alphabet used here.** In this alphabet, which is placed for facility of reference on pp. ix., x., it will be seen that no new letters are used, and very few diacritic marks, most of the additional symbols being digraphs. This makes it necessary to observe and remember that we do not, as some people fancy, pronounce two separate sounds in the *ng* of *sing*, for instance, but that we use two symbols for one sound merely as a matter of convenience. The use of new letters avoids this slight difficulty, and seems more logical; but the alphabet used here, as compared with new letter alphabets, undoubtedly has the three advantages of being *easy to read*, *easy to write*, and, above all, *easy to print*.

**Names of the Sounds.** The student should read aloud the names of the sounds of English, as arranged in the phonetic alphabet, which are as follows :—

**Consonants.** Except *ng*, which is called *œng*, as in *rung*, they are called *pa*, *ba*, *da*, etc., as in *parental*, *baboon*, *taboo*, *Darius*, and so on. *Tha*, *dha*, *sha*, *zha*, *ya*, are pronounced as in *Bertha*, *father*, *Elisha*, *glazier*, *India*.

**Long Vowels and Diphthongs.** The names of these are identical with their sounds, except that *ê* may for greater facility be called *êa*, as in *skêas* (*scarce*), and the last six diphthongs may be named by naming their two component parts.

**The Short Vowels** are called *a*, *œt*, *æt*, *et*, *it*, *ot*, *short o'*, *ut*, as in the key-words *attend*, *putty*, *pat*, *pet*, *pît*, *pot*, *pillow*, *put*.

In naming *a*, as also in naming the consonants *pa*, *ba*, *ta*, etc., care must be taken to make a quite short, to distinguish it from the long vowel *œ*. Compare these vowels in *athœst*, *Boetha* (*athirst*, *Bertha*).

**Foreign Sounds used in borrowed words :—**

French.	German.	French.	German.
à as in <i>patte</i> ...	<i>Mann</i> .	ân as in <i>pan</i> .	x as in <i>ach</i> .
ö „ „ <i>peu</i> ...	<i>schön</i> .	æn „ „ <i>pin</i> .	ç „ „ <i>ich</i> .
ü „ „ <i>pu</i> ...	<i>kühn</i> .	ôn „ „ <i>pont</i> .	
		oen „ „ <i>un</i> .	

Final *r* in foreign words is printed as an italic, to show that it is never silent, thus : *âmûr propr* (*amour propre*).





The sounds of the vowels will serve as their names. The consonants *a* and *g* are called after two short German words, the *ach* sound, and the *ich* sound.

*It is important, when studying phonetics, to form the habit of calling the sounds by the names given above. To use the names generally given to the letters of the alphabet would cause great confusion.*

## THE VOCAL ORGANS.

It is impossible to explain and classify the sounds of any language without first describing the apparatus by which human speech is formed. The organs of speech are *the lungs*, with the bronchial tubes, *the windpipe*, the upper portion of which is called *the larynx*, *the pharynx*, or passage immediately above the windpipe and gullet, *the mouth* and *the nose*. A diagram giving a general view of all the vocal organs, except the lungs and the bronchial tubes, will be found on page xi.

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

**The Larynx** or voice-box is the upper part of the windpipe. It may be seen in men to form the projection in the throat familiarly called Adam's apple. In the larynx are two horizontal membranes called the vocal chords. These are connected by membranes called ventricular bands with the walls of the larynx, so that the air from the lungs is obliged to pass between them.

**The Glottis.** This is the name given to the opening between the vocal chords. When we are silent, the chords are relaxed, leaving the glottis wide open, so as to give free passage to the breath, but it can be completely closed. We close it and open it again with an explosion when we cough or clear our throats. But when we produce voice sounds in speaking or singing, the voice chords are brought together, and so stretched





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that the air can pass between them in a series of puffs, causing the chords to vibrate.

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

The breath passes first into the *pharynx*, which is separated from the larynx by a movable lip called the *epiglottis*. This lid is closed in the act of swallowing, to prevent the food from passing into the windpipe and choking us. And from the pharynx it passes out through the mouth or the nose.

The passage through the nose can be opened or closed by the movements of the *soft palate*. For although the front half of the palate is hard, the back part, to which is attached the little tongue called the *uvula*, is soft and movable. By lowering the soft palate we allow the air to pass behind it and escape by the nose, as it commonly does when we are at rest; but in speaking and singing the soft palate is raised, and the nose passage shut, so that the breath all passes through the mouth, except when we pronounce those vowels and consonants which are called nasal.

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

**How to use the Vocal Organs.** Two points have to be considered here: (1) the production of the voice, and (2) articulation, or a distinct utterance of the various speech sounds. Defects in the voice are seldom found to arise from any fault or weakness in the vocal chords. They are almost invariably due to a faulty method of breathing. The lungs ought not to be expanded by raising the collar bones and the chest, but by lowering the diaphragm and expanding the ribs, and the clothing should be loose enough to allow the ribs and abdomen to expand freely.

Two other faults should also be avoided. In speaking or reading aloud the head should be held erect, so as to give free





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play to the larynx. Stooping over a book interferes seriously with the production of the voice. The other point to be considered in voice production is choosing a suitable pitch for the voice. The commonest mistake in this respect is pitching the voice too high. It is an advantage to be able to choose a higher or lower key at will, as by varying the key the speaker can sometimes avoid over-fatigue.

Articulation will be greatly improved by the study of phonetics, as this will draw attention to the way in which each sound is produced and the necessary movements of the various organs of speech, and also train the ear to observe faults of pronunciation. Laziness in moving the lips is a defect characteristic of English people, and one which students must carefully avoid.

Useful exercises for breathing, and others for training the lips and tongue will be found in Brown and Behnke's *Voice, Song, and Speech*. (Messrs. S. Low, Marston & Co.)

### NOTES ON SOUNDS AND THEIR SYMBOLS.

**The Short Stressed Vowels.** The names of the eight short vowels should be learnt by heart, the easiest way being to learn, first, the key words, *sofa, putty*, etc., and then the names. Only six of these vowels occur in stressed syllables, namely, æ, ʌ, e, i, o, u, as in *putty, pat, pet, pit, pot, put*.

It is quite unnecessary to commit to memory the various symbols used in ordinary spelling for each of the sounds of English, but it will be useful to inspect the symbols enumerated below, so as to learn to recognise each sound in spite of its different disguises.

Amongst the symbols used for the short stressed vowels are the following :—

For ʌ :—*u, o, ou, oo, o-e, oe*—*bud, mother, touch, blood, come, does*.

For æ :—*a, a-e, ai, e*—*man, have, bade, plait, thresh*.

For e :—*e, ea, ei, ie, eo, e-e, a, ai, ay, a-e, u*—*bed, head, heifer, friend, leopard, diocese, any, many, said, says, ate, bury*.

For i :—*i, y, e, o, u, ie, ee, ui, oa*—*bid, hymn, pretty, England, women, busy, sieve, breeches, build, groats*.





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For **o** :—*o, a, au, o-e, ow, ou*—*hot, watch, fault,*<sup>1</sup> *shone, knowledge, hough.*<sup>2</sup>

For **u** :—*u, oo, ou, o, or*—*pull, wool, would, wolf, worsted.*

**Three Short Weak Vowels.** There are among the short vowels only two weak, or unstressed, ones to which special symbols and names are allotted. These are **a**, as in *sowfa* (*sofa*), and **o'**, as in *pilo'* (*pillow*). A third short weak vowel, namely **i**, as in *pæti* (*putty*), should also be noticed, as it is very common indeed. *The weak vowels a and i occur much more frequently than any others.*

The vowels **a** and **o'** must be carefully distinguished from the stressed vowels, which they most closely resemble in sound; that is, **a** must be distinguished from **æ**, and **o'** from **ow**. In the prefix *un-* the vowel is **æ**, this prefix being always slightly stressed.<sup>3</sup>

**a** compared with **æ**, and **o** with **ow** :—

abœv	kœlar	œnjœst	powlo'
ajœst	anœdhar	œndœn	pro'mœwt
bœtar	abœndans	sowlo'	pro'vowk

In ordinary spelling :—

above	colour	unjust	polo
adjust	another	undone	promote
butter	abundance	solo	provoke

Some of the symbols for these three weak vowels are as follows :—

For **a** :—*a, e, o, u, ou, ar, er, re, or, ur, our, yr, oar*—*amid, litany, villa, mystery, waggon, cherub, pompous, mustard, entertain, centred, comfort, Saturday, honours, martyrs, cupboard.*

For **o'** :—*o, ow*—*omit, hero, follow.*

<sup>1</sup> fôlt.—W.L.

<sup>2</sup> hæf.—W.L.

<sup>3</sup> In such words as *œneybl'* (*unable*), *œnizi* (*uneasy*), the stress is, indeed, so slight that the prefix might practically be considered unstressed. Yet *œneybl'*, *anizi*, would rather suggest *an able* (*man*), *an easy* (*way*). Compare : *anent, anoint*, etc.—Ed.





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For unstressed *i* :—*i, y, e, ie, ey, ai, a, ia*—*plentiful, plenty, remain, acme, college, Bessie, money, captain, courage, carriage.*

Many other symbols might be added for *a* and for unstressed *i*.

Additional examples of the Short Vowels :—

<i>livery</i>	<i>property</i>	<i>ransom</i>	<i>enemy</i>	<i>shadowy</i>
<i>history</i>	<i>inward</i>	<i>fulsome</i>	<i>remedy</i>	<i>molest</i>
<i>injury</i>	<i>myriad</i>	<i>chariot</i>	<i>pretended</i>	<i>prohibited</i>
<i>literary</i>	<i>hundred</i>	<i>meadow</i>	<i>Elizabeth</i>	<i>industrial</i>
<i>impetus</i>	<i>entered</i>	<i>regret</i>	<i>indigo</i>	<i>temporarily</i>
<i>hazardous</i>	<i>abandon</i>	<i>begun</i>	<i>heroine</i>	<i>involuntarily</i>

Written phonetically :—

<i>livari</i>	<i>propati</i>	<i>rənsam</i>	<i>enimi</i>	<i>shædo'i</i>
<i>histari</i>	<i>inwad</i>	<i>fulsam</i>	<i>remidi</i>	<i>molest</i>
<i>injari</i>	<i>miriad</i>	<i>chæriat</i>	<i>priténdid</i>	<i>pro'hibitid</i>
<i>litarari</i>	<i>hændrad</i>	<i>medo'</i>	<i>Ilizabath</i>	<i>indœstrial</i>
<i>impitas</i>	<i>entad</i>	<i>rigrét</i>	<i>indigo'</i>	<i>tempararili</i>
<i>hæzadas</i>	<i>abændan</i>	<i>bigæn</i>	<i>hero'in</i>	<i>invólantarili</i>

### QUESTIONS.

1. Describe briefly the vocal organs.
2. Write down the phonetic symbols for the short vowels with key-words in ordinary spelling.
3. In what cases is *r* heard in English, and what sound are we liable to mistake for it? Give illustrations.
4. Write the following words phonetically, marking the stress when it does not fall upon the first syllable. The consonants require no alteration, except that in some cases *r* must be omitted.

<i>wood</i>	<i>flourish</i>	<i>unfit</i>	<i>liberty</i>	<i>womanhood</i>
<i>fun</i>	<i>flooded</i>	<i>breakfast</i>	<i>vigorous</i>	<i>egoist</i>
<i>plaid</i>	<i>abash</i>	<i>sheltered</i>	<i>onerous</i>	<i>repented</i>
<i>London</i>	<i>method</i>	<i>wondering</i>	<i>element</i>	<i>testimony</i>
<i>salad</i>	<i>elbow</i>	<i>wandering</i>	<i>melody</i>	<i>adversary</i>
<i>lizard</i>	<i>bereft</i>	<i>memento</i>	<i>jeopardy</i>	<i>profundity</i>



## CHAPTER II.

*CONSONANTS AND VOWELS DEFINED.*

Sounds may be divided into two classes, which the ear is accustomed to distinguish, namely musical sounds, and non-musical sounds, or noises. Those speech sounds which are musical are called vowels, whilst non-musical speech sounds are called consonants.

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

In vowels, the supraglottal passages are not so much contracted, and the voice can be clearly heard. When we shout or sing, we are forced to dwell upon the vowels. They are voice sounds modified by giving some definite shape to the passages above the glottis, but without audible friction. There is, however, no sharp line of demarcation between consonants and vowels.

The names "vowel" and "consonant" are not inappropriate, as "vowel" means "vocal," or "having voice," whilst "consonant" means "sounding together." We have seen that the voice is clearly heard in vowels, and as regards consonants the general rule is that they cannot stand alone to form a syllable, but must accompany some vowel which is the nucleus of the syllable.

## CONSONANTS. THE STOPS.

The consonants are easier to distinguish and to classify than the vowels, so it is convenient to begin with them.

The student should pronounce the names of the six stops, *p, b, t, d, k, g*, and learn them by heart, and then pronounce





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the sounds alone without the vowel *a*, and this should be done with each set of consonants as they are studied in succession.

**Stops and Open Consonants.** Proceeding then to compare the stops with the open consonants, we may observe that whereas some consonants—*e.g.* the open consonants *s* and *sh*—used in hissing and hushing, can easily be prolonged, the attempt to prolong any of these stops—*e.g.* in the words *taper*, *labour*, *heating*, *heeding*, *seeker*, *eager*—results only in an interval of absolute silence. The fact is that in forming all these sounds, the breath is not merely squeezed, but completely stopped, and then the passage is opened so as to make an explosion. For some exceptional cases, where only the act of closing the breath passage is heard, see pp. 67, 68.

The distinction between the stops and the open consonants, in which a small central passage through the mouth is left for the breath, is said to be a distinction as to *form*.

**Lip, Point and Back Consonants.** The next distinction to be observed relates to the *place* where the breath is stopped or squeezed, as the case may be. As regards the six stops, it is not difficult to observe that *p* and *b* are formed by closing the lips, and *t* and *d* by placing the point of the tongue against the upper gums, whilst for *k* and *g* the stoppage is further back. In *k* and *g* the closure is formed by the back of the tongue touching the soft palate. We may, therefore, classify these six sounds as *lip stops*, *point stops*, and *back stops*. These three classes of consonants are sometimes called *labial*, *dental*, and *guttural*.

**Breath and Voiced Consonants.** The nature of the distinction between *p* and *b*, *t* and *d*, *k* and *g* respectively is less obvious. In *p*, *t* and *k* we expel the breath more forcibly than in *b*, *d* and *g*; so *p*, *t*, *k* are sometimes called *hard*, and *b*, *d*, *g* *soft* consonants. But the essential distinction is of a different kind, and is more easily appreciated if we compare a pair of open consonants, such as *s* and *z*, or *f* and *v*.

Take, for instance, *s*, and prolong it. The hissing sound of *s* is evidently formed by the passage of the breath through the mouth; whilst in a prolonged *z*, although there is no alteration in the position of the lips or tongue, there is a buzzing sound





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to be accounted for. The origin of this sound can be ascertained by gently tapping the larynx whilst we pronounce a prolonged *s* and a prolonged *z*, or by making the same experiment with any such pair of open consonants, *e.g.* *f* and *v*. We then find that the *s* sound is uninterrupted, whilst the *z* sound is suddenly stopped each time the larynx is tapped, just as any vowel sound would be stopped under the same circumstances.

The essential difference between these two classes of consonants is, then, that one class is simply formed by the breath in the supraglottal passages, whilst in the other the vocal chords vibrate so as to produce a faint sound of voice. They are accordingly called *breath* and *voiced* consonants, and the voiced consonants may be regarded as midway between the breath consonants and the vowels.

This distinction is very important, giving us a key to several foreign sounds, *e.g.* French voiceless *l* and *r*, German *ch* in *ich*, and the Welsh *ll*, which is only a voiceless *l*, and the student should not fail to master it. It will be useful, for instance, to try to pronounce the sound of *p* alone and very forcibly, and then *b* in the same way. Then in *p* we hear only the explosion of the breath, but in *b* there is a slight murmur, whilst the lips are still closed, and a faint vowel sound—*a*—when they open, like the *a* in *balloon*. Again, if *f* be suddenly stopped, there is silence, but on stopping *v* we clearly hear a vowel sound like the *a* in *variety*. But the most striking experiment of all is to prolong *z* or *v*, or any one of the voiced open consonants, whilst the ears are stopped. The buzzing sound formed in the larynx will then be heard very clearly indeed, as a loud noise, whilst it is altogether absent in the corresponding breath consonants *s* and *f*.

The classification of the stops is shown in the table of sounds on p. vii. Their full description is as follows:—

<i>p</i> , the breath lip stop.	<i>d</i> , the voiced point stop.
<i>b</i> , „ voiced „ „	<i>k</i> , „ breath back „
<i>t</i> , „ breath point stop.	<i>g</i> , „ voiced „ „





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### NOTES ON SOUNDS AND THEIR SYMBOLS.

When the student has learnt to recognise the sounds illustrated below, in addition to the short vowels, he will be able to write many short sentences phonetically.

**The Five Principal Vowels.** These are â, ey, i, ow, û, as in *father, fate, feet, pole, pool*. Amongst the symbols used for them are the following :—

For â :—*a, an, ah, aa, ar, ear, uar, er—father, past, aunt, ah, salaam, farther, hard, heart, guard, clerk.*

For ey :—*a-e, a, ai, ay, ei, ey—fate, lady, pain, pay, vein, obey.*

For î :—*ee, ea, e-e, e, ei, ie, i, i-e—feel, heat, scene, cedar, ceiling, niece, invalid, machine.*

For ow :—*o-e, o, oa, ou, ow, owe, oe, oh, ew—bone, most, road, mould, mow, owe, woe, oh, sew.*

For û :—*oo, u, u-e, ou, ui, ue, ew, o, o-e, oe—cool, truth, rude, group, fruit, blue, brew, do, move, shoe.*

**The Stops.** The names of the stops should be learnt by heart.

Note that in ordinary spelling *pp, bb, tt, dd, gg* are common symbols for the single sounds *p, b, t, d, g*. Doubled consonants are rarely heard. They occur, however, in *lamp-post, cab-builder, coat-tail, mid-day, book-keeping, home-made, unnecessary, coolly, misstatement*, and some other words. Most people think they hear them in such words as *stepping, rabbit, budding*, etc., but in reality the double symbol written in such cases only suggests that the preceding vowel is short and stressed, and the rule of using a double symbol in such cases is not invariable. Cp. *tepid, rabid, study*, with *stepping, rabbit, muddy*.

The following symbols are amongst those used for the stops :—

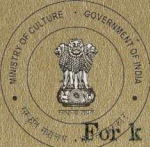
For *p* :—*p, pp—rapid, happy.*

For *b* :—*b, bb—robin, robbing.*

For *t* :—*t, tt, ed, th, tw—matins, matting, stopped, thyme, two.*

For *d* :—*d, dd, ed—boody, nodding, robbed.*





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For **k** :—*k, c, q, ck, ch, qu, que*—*king, cat, queen, back, ache, liquor, grotesque.*

For **ks** :—*x, xh*—*box, exhibition.*

For **ksh** :—*xi*—*noxious, complexion.*

For **g** :—*g, gg, gh, gue*—*flagon, flagging, ghost, league.*

For **gz** :—*x, xh*—*example, exist, exhaust, exhibit.*

**Four Open Consonants**—*th, dh, s, z.* The difficulty some persons have in distinguishing the breath consonants **th** and **s** from the corresponding voiced consonants **dh** and **z** arises simply from the fact that we are not in the habit of using symbols appropriate to each. They are really as distinct from each other as *f* and *v*. When English people are speaking, they never make the mistake of interchanging **th** and **dh**. For instance, no one would fail to distinguish the sounds in such words as *thai* and *dhai*, *ithar* and *idhar*, *shith* and *shidh* (*thigh, thy, ether, either, sheath, sheathe*). In like manner we so often use the symbol *s* for the sound *z* that the eye does not help us to recognise that *his* rhymes with *fizz*, and *does* with *buzz* (*hiz, fiz, dœz, bæz*), or that in *cats* and *dogs*, *cocks* and *hens*, the ending is not really the same (*kæts, dogz, koks, henz*). If the student hesitates about either of these four sounds, he should prolong the doubtful consonant, when he will easily hear whether it is voiced or not.

Among the symbols used for **th, dh, s, z** are the following :—

For **th** :—*th, t, h, tth*—*thin, Southampton, eighth, Matthew.*

For **dh** :—*th, the*—*this, soothe.*

For **s** : *s, ss, se, c, ce, sc, sce, z*—*seal, hiss, pulse, cell, dance, scene, coalesce, chintz.*

For **z** :—*z, zz, ze, s, ss, se, sc, x*—*zeal, buzz, bronze, his, possess, cleanse, discern, Xerxes.*

**Three Weak Words**—**A** or *an, the, to.* These words are so rarely stressed and pronounced *ey, æn, dhi, tû*, that they should be written in their weak forms *a, an, dhi, or dha, tu* (*dhi*, like *an*, to be used only before a vowel), thus :—*a hen, an eg, dha hen, dhi eg, tu ask.* But when *to* happens to be stressed, it should be written *tû*, as in *tû and frow* (*to and fro*).

**Final r.** We have seen (p. 3) that in words commonly spelt with final *r* or *re*, the *r* is not heard unless a vowel follows





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in the next word. But it is convenient to have a fixed form for such words, so for *jar*, *star*, *baker*, *tailor*, *collar*, *colour*, *centre*, we always write *jâr*, *stâr*, *beykar*, *teylar*, *kolar*, *kœlar*, *sentar*, and so on. But when a consonant is added as an inflection, as in *stars*, *baker's bread*, *coloured*, we write *stâz*, *beykaz bred*, *kœlad*, and so on, omitting the *r*.

### QUESTIONS.

1. Distinguish between consonants and vowels.
2. How can you distinguish experimentally (a) between a stop and an open consonant, and (b) between a breath and a voiced consonant?
3. Enumerate the six stops, and state where each is formed.
4. Write phonetically, marking the stress when not on the first syllable :—

Ill weeds grow apace. Extremes meet. Great is the truth, and it shall prevail. None of these things moved him. Alms are the salt of riches. A prophet has no honour in his own country. A rolling stone gathers no moss. Men should be what they seem. Every one can master a grief but he that has it. The better part of valour is discretion. Let the shoemaker stick to his last. Slothfulness casteth into a deep sleep.



## CHAPTER III.

## CONSONANTS CONTINUED—THE LIQUIDS.

**The Nasal Consonants.** These are *m*, *n*, and *ng* (*ng* as in *sing*, *sink*, *singer*). Note that *ng* is a single sound, quite different from *n* and *g*, heard in *en-greyv*, *œn-gâdid* (*engrave*, *unguarded*), and learn to pronounce it as an initial sound, saying first *singa* (*singer*) and then *nga*. It is never heard in English as an initial sound, but in some languages it occurs in this position, *e.g.*, at the beginning of names of places in New Zealand and Central Africa.

It is obvious that for *m* we close the lips, as we do for *p* and *b*, and that for *n* the point of closure is the same as for *t* and *d*, the point of the tongue touching the upper gums. For *ng* the closure is at the same place as for *k* and *g*, being formed by the back of the tongue touching the soft palate. But whereas it is impossible to prolong any of the stops, and if we try to do so, *e.g.* *p* and *b* in *tepid*, *robin*, a silence ensues, we find it easy to prolong *m*, *n*, and *ng* in *promis*, *hœni*, *singar* (*promise*, *honey*, *singer*), for this reason, that the breath finds a passage through the nose. This is effected by lowering the soft palate and allowing the breath to pass behind it. When a cold in the head stops up the nose, it is difficult to pronounce *m*, *n*, and *ng*, and impossible to prolong them. No other English sound ought to be pronounced through the nose, but in American and Cockney English the vowels are nasal, the passage behind the soft palate not being completely closed.

The nasal consonants are always voiced in English. When we hum a tune, we sing it on the sound *m*, which would be impossible if *m* were voiceless.

**The Side Consonant l** is generally formed by closing the breath passage in the centre with the point of the tongue





against the upper gums, and letting the breath escape at the two sides, so that the stream of breath is divided, and it is often called a *divided consonant*. But some persons, myself among the number, let the breath escape on one side only, so it seems better to call it a *lateral* or *side* consonant.

The English *l* is voiced, but voiceless *l* occurs in French and in Welsh, and the student who has mastered the distinction between voiced and voiceless consonants will have the satisfaction of being able to pronounce the terrible Welsh *ll* without any difficulty, since it is only a voiceless *l*.

**The Trilled Consonant *r*.** It may be well to repeat here that (1) the sound of *r* is never heard in standard English except before a vowel, following either in the same word or in the next one. There is, indeed, an old traditional rule, according to which such rhymes as *morn* and *dawn*, *harm*, and *calm*, are condemned as Cockney rhymes, but in standard English these rhymes are really perfect, the *r* of *morn* and *harm* being quite silent. And (2) there is a sound often heard where *r* is written, namely the sound which distinguishes *beard*, *peers*, *steered*, *moored*, from *bead*, *peas*, *steed*, *mood*, which is not the sound of *r*, nor indeed a consonant sound at all, but the vowel *a* of *sowfa* (*sofa*). See above, p. 3.

The *r* of southern English is, it must be allowed, only the remnant of a trill, and it will be seen in my scheme of English sounds on p. vii. that I have placed an *r* in square brackets among the open consonants, to show that it is not always pronounced as a trill.

Prolonged trills are produced by the elastic parts of the mouth, which, by vibrating, alternately close and open the breath passage. They may be made by the point of the tongue or by the uvula, or by blowing upon the lips, as babies sometimes do. But they are often reduced to a single flapping movement of the tongue or of the uvula, which may conveniently be called a trill. In French and German some speakers use the point *r*, and others uvular *r*, but in England uvular *r* is quite exceptional. It may be heard in the north of England, and it is called the Northumberland burr.

In standard English it is rare to hear *r* as a prolonged trill.





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The prolonged trill is, however, used sometimes to express strong emphasis. I have heard it very well marked in *skrimd* (*screamed*) spoken in conversation by my youngest sister. It is also usual for teachers, when trying to correct a defective *r*, to make their pupils attempt a long trill; and no doubt if young children are once taught to make a long trill, they will pronounce *r* all the better in consequence, both in English, and also when they come to learn French or German or Italian. When childhood is past, it is difficult, if not impossible, to learn to make a trill.

In English, then, *r* is generally made by a single flapping movement with the point of the tongue, either closing the breath passage completely, as in *skim*, *meri*, *sori* (*scream*, *merry*, *sorry*), or very nearly, as in *red*, *Méri* (*Mary*). It seems that the complete closure seldom, if ever, takes place except after a consonant or a short stressed vowel.

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

**French and German *r*.** As observed above, some French and German speakers use point *r*, and others uvular *r*. Uvular *r* is used by Parisians, and it is spreading in Germany. But this uvular *r* is so difficult to English people that they will do best to aim at point *r*, which is admissible in both languages. They should, if possible, learn to make a long trill with the point of the tongue, as the best preparation for sounding *r* with a complete closure, and in any position, and then they should proceed to practise *r* final, and *r* before a consonant, both of which are difficult to the English.

In such words as French *pire* and *pour* (*pîr*, *pûr*), they must be especially careful not to pronounce *a* either as a substitute for *r* or before it, as we do in English *peer*, *poor* (*pîa*, *pûa*, or before a vowel, *piar*, *pûar*). Compare also with English *mere*, *dear*, *tour*, Germ. *mir*, *dir*, *nur*, and Fr. *tour* (*mîr*, *dîr*, *nûr*, *tûr*).<sup>1</sup>

<sup>1</sup> As a matter of fact, such words as *mir*, *dir*, *nur*, are very commonly pronounced *mîa*, *dîa*, *nûa*, by the Germans themselves, the *a*, as in English, also appearing before *r*, in the middle of a word, e.g. *faliara*





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

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

These are the only syllabic consonants heard in careful speech, but careless speakers sometimes make *s* serve for a syllable, as in *ir's'lisitar*, *s'powz* (*solicitor*, *suppose*), where the first syllable ought to be pronounced *sa*.

## NOTES ON SOUNDS AND THEIR SYMBOLS.

**Three Long Vowels**—*oe*, *ê*, *ô*. Besides the five principal vowels, there remain the three long vowels, *oe*, *ê*, *ô*, to be illustrated. The long vowels *oe*, as in *curve*, *burn*, and *ê*, as in *fairy*, *Mary*, are heard only in words spelt with *r*, except in the word *colonel*, pronounced *koenl'*, just like *kernel*, where the *olo* stands for *oe*. For *ô*, the most frequent symbol is *or*, as in *lord*, *fort*. *Lord* and *laud* sound exactly the same. Some of the symbols for these vowels are as follows:—

Symbols for *oe*:—*ur*, *er*, *ir*, *or*, *our*, *ear*, *yr*, *urr*, *err*, *urre*, *erre*, *irre*, *eur*, *olo*—*turn*, *herd*, *firm*, *work*, *journey*, *earth*, *myrtle*, *purrs*, *errs*, *purred*, *erred*, *stirred*, *amateurs*, *colonel*.

(*verliere*). In careful speaking, however, final *r* is still lightly trilled, and medial—*ir*—etc., kept pure, as indicated in the text.—*Ed.*



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Symbols for ê:—*a, ai, ea, e-e*—*Mary, fairy, wearing, wherein.*

Symbols for ô:—*a, o, aw, au, ou, oa, oo, awe, or, ore, oar, our, ar, arre, oor, aor, eor*—*fall, broth,<sup>1</sup> hawk, pause, trough,<sup>2</sup> broad, flooring, awe, port, stored,<sup>3</sup> board,<sup>4</sup> court, warm, warred, floors,<sup>5</sup> extraordinary, George.*

**The Sound a following the Vowels ê, î, ô, û.**—This sound cannot be said to have any symbol appropriated to it in ordinary spelling, but it occurs either between these vowels and the consonant *r*, or remains where the *r* is no longer sounded, as in the following examples:—

<i>r</i> sounded.	<i>r</i> dropped.	<i>r</i> sounded.
<i>stare</i>	<i>stares</i>	<i>staring</i>
<i>steer</i>	<i>steers</i>	<i>steering</i>
<i>store</i>	<i>stores</i>	<i>storing</i>
<i>moor</i>	<i>moors</i>	<i>mooring</i>

Written phonetically:—

<i>stêar</i>	<i>stêaz</i>	<i>stêring</i>
<i>stîar</i>	<i>stîaz</i>	<i>stîaring</i>
<i>stôar</i>	<i>stôz</i> <sup>6</sup>	<i>stôring</i> <sup>7</sup>
<i>mûar</i>	<i>mûaz</i>	<i>mûaring</i>

The following words are very rarely stressed, and in consequence the sound *a* is hardly ever heard in them:—

<i>or</i>	<i>nor</i>	<i>for</i>	<i>your</i>
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To be written phonetically:—

<i>ôr</i>	<i>nôr</i>	<i>fôr</i>	<i>yôr</i>
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In contradistinction to:—

<i>oar</i>	<i>Nore</i>	<i>four</i>	<i>yore</i>
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Which should be written:—

<i>ôar</i>	<i>Nôar</i>	<i>fôar</i>	<i>yôar</i>
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**Symbols for the Liquids.** It may suffice to mention that for each of the liquids, except *ng*, doubled symbols are very common, as in *hammer, dinner, well, merry*, whilst before the sounds *k* and *g*, the symbol for *ng* is *n*.

<sup>1</sup> Broth; <sup>2</sup> trof; <sup>3</sup> stôad; <sup>4</sup> bôad; <sup>5</sup> âôaz; <sup>6</sup> stôaz; <sup>7</sup> stôaring.—W.L.





## Consonants continued—The Liquids

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Thus we have *n* standing for *ng* in :—

<i>finger</i>	<i>hungry</i>	<i>donkey</i>	<i>ankle</i>	<i>anchor</i>
<i>anger</i>	<i>think</i>	<i>monkey</i>	<i>conquer</i>	<i>anxious</i>
<i>angry</i>	<i>thank</i>	<i>uncle</i>	<i>banquet</i>	<i>lynx</i>

Phonetically :—

<i>finger</i>	<i>høenggri</i>	<i>dongki</i>	<i>ængkl'</i>	<i>ængkar</i>
<i>ænggar</i>	<i>thingk</i>	<i>møengki</i>	<i>kongkar</i>	<i>ængkshas</i>
<i>ænggri</i>	<i>thængk</i>	<i>øngkl'</i>	<i>bængkwet</i>	<i>lingks</i>

**Symbols for the Syllabic Consonants.** For *m'* :—*m*  
—*baptism, criticism, rhythm, chasm.*

For *n'* :—*en, on, in, ain, enn*—*seven, open, lengthening, button, person, reasoning, cousin, Britain, halfpenny.*

For *l'* :—*le, el, al, ul, ael, ual*—*apple, vessel, musical, difficult, Michael, victuals.*

### QUESTIONS.

1. Enumerate the liquids, and explain how they are formed. Which way do you form *l*?
2. Under what circumstances is the *n* of ordinary spelling often pronounced as *ng*? Give examples.
3. Write phonetically, marking the stress, when not on the first syllable :—

Look before you leap. Thorny paths lead to glory.  
Though the day be ever so long, at length it ringeth to  
evensong. The smallest worm will turn being trodden  
on. Knowledge comes, but wisdom lingers. Nought shall  
make us rue, If England to itself do rest but true. More  
haste, worse speed. The pot calls the kettle black. Chil-  
dren, obey your parents. The fear of man bringeth a  
snare. Ill-doers are ill-deemers. Many a little makes  
a mickle. Monkeys copy their masters. A scalded dog  
fears cold water. A poor man is better than a fool.



## CHAPTER IV.

CONSONANTS CONCLUDED—THE OPEN AND  
COMPOSITE CONSONANTS.

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

**The Lip Open Consonants wh and w.** These sounds differ from one another simply in that *wh* is a breath consonant, whilst *w* is voiced. Except in compounds, *e.g.*, *bewhiskered*, *unwhipped*, *overwhelmed*, the sound *wh* occurs only at the beginning of words, and many persons—most southerners, indeed—never use this sound, but substitute for it the voiced consonant *w*. They pronounce *when* like *wen*, *whale* like *wail*, and so on. But those who generally avoid this sound may sometimes be heard to utter it in an emphatic interrogation, such as “*where?*” and it seems not improbable that the attempt to revive the regular use of *wh* in southern English will be successful.

*Wh* and *w* are not simple lip open consonants. We meet with these in German *Quelle*, and south German *Wesen*. In the English *wh* and *w* the lips and tongue take the same position as in the back-round vowel *û* (*oo* in *pool*); that is to say, the lips are rounded, not opened as a slit, but with the corners drawn together, and the back of the tongue is raised towards the soft palate. So they may be called *back-round open consonants*.

**The Lip-teeth Open Consonants f and v.** These form a pair of breath and voiced consonants. Both are pro-





duced by pressing the lower lip against the upper teeth, so that the stream of breath passes between the teeth.

**The Point-teeth Open Consonants th and dh.**

These also are a pair of breath and voiced consonants. They are formed by placing the point of the tongue against the edges of the upper teeth, so that the breath passes between the teeth, as it does in *f* and *v*. The difficulty which foreigners and young children often find in producing these sounds may be overcome by observing their mechanism, which is really very simple.

**The Point Open Consonants s and z.** These are formed by placing the point of the tongue close to the upper gums; but they differ from *t* and *d*, in that the tongue does not quite touch the gums. A little channel is left for the breath. *S* is the most clearly audible of all the consonants, and can be distinctly heard without any vowel, as in hissing, or in the French and German *psst*.

The only difference between *s* and *z* is that *z* is voiced and *s* is not.

**The Point Open Consonants sh and zh.** The breath consonant *sh* and the corresponding voiced *zh* are formed in a manner very similar to *s* and *z*, but the tongue is slightly retracted, and not only the point but the *blade*, i.e. the part just behind the point, is raised, whilst the channel left for the breath is widened. The four consonants, *s*, *z*, *sh*, *zh*, are commonly called *sibilants*, from their hissing sound, and they may be distinguished by calling *s* and *z* *narrow*, and *sh* and *zh* *broad sibilants*.

Observe that *zh* is the same as French *j* in *je*. In English it never occurs at the beginning of words.

**The Front Open Consonant y.** We form *y* by raising the *middle*, technically called the *front*, of the tongue, and bringing it near the hard palate. The tongue is, in fact, for a moment in the same position as for the vowel *i*. *Y* is voiced. Compare below (p. 24) the German *ç*, formed in the same place. These consonants are often called *palatals*.

**The Glottal Open Consonant h.** Some persons do not reckon *h* as a consonant, because it is not formed in the super-glottal passages, but in the glottis itself; that is, in the opening





between the vocal chords. But it does not seem to differ essentially from the other consonants, being formed by squeezing the breath in the glottis, just as other consonants are formed by squeezing it after it has left the larynx.

## TWO GERMAN OPEN CONSONANTS.

**The Front, or Palatal Open Consonant  $\text{ç}$ ,** commonly called the  $\text{ic}$  (*ich*) sound, is a breath consonant corresponding with English  $\text{y}$ , and it may easily be learnt by dwelling on the sound  $\text{i}$ , as in  $\text{it}$  (*eat*), and then breathing forcibly through the mouth, whilst keeping the tongue in the position for  $\text{i}$ .

**The Back Open Consonant  $\text{x}$ .** This consonant, the so-called  $\text{ax}$  (*ach*) sound, may be heard in the Scotch *loch*. It is formed in the same place as  $\text{k}$ ,  $\text{g}$ , and  $\text{ng}$ , by the back of the tongue approaching the soft palate, but there is not a complete closure. It is a breath consonant.

For examples of  $\text{ç}$  and  $\text{x}$ , see page 72. Note that  $\text{ç}$  occurs after a front vowel or a consonant, whilst  $\text{x}$  always comes after a back vowel.

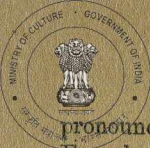
**The Composite Consonants  $\text{ch}$  and  $\text{j}$ .** It is not difficult to hear that each of these is composed of two sounds—that  $\text{ch}=\text{t}$ ,  $\text{sh}$ , and  $\text{j}=\text{d}$ ,  $\text{zh}$ . Dr. Murray calls them consonantal diphthongs. In the phonograph the succession of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

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

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

It is interesting to observe that the period when words spelt with  $\text{ch}$  were derived from the French may be determined by their pronunciation. In those borrowed at an early period,  $\text{ch}$  is





pronounced *ch*, as *chine*, *rich*, but the later ones retain the French pronunciation *sh*, like *machine*.<sup>1</sup>

## NOTES ON SOUNDS AND THEIR SYMBOLS.

**The Open Consonants.** Four of these, namely, *th*, *dh*, *s*, *z*, have already been fully illustrated on page 14. The chief symbols for the remainder are as follows:—

For *wh*:—*wh*—*when*.

For *w*:—*w*, *u*, *o*, nothing at all—*will*, *quill*, *languid*, *persuade*, *choir*, *reservoir*, *one*.

For *f*:—*f*, *ff*, *ph*, *gh*—*fill*, *stiff*, *physic*, *laugh*.

For *v*:—*v*, *ve*, *f*, *ph*—*vest*, *twelve*, *of*, *nephew*.

For *sh*:—*sh*, *ch*, *s*, *ss*, *c*, *t*, *shi*, *si*, *ssi*, *ci*, *ti*, *sci*, *ce*—*she*, *machine*, *fetch*, *sugar*, *assure*, *officiate*, *viliate*, *fashion*, *pension*, *mission*, *social*, *motion*, *conscious*, *ocean*.

For *zh*:—*z*, *s*, *zi*, *si*, *ti*, *ssi*, *g*, *ge*, *j*—*seizure*, *treasure*, *glazier*, *division*, *transition*, *abscission*, *menagerie*, *badger*, *rouge*, *hedge*, *adjourn*.

For *y*:—*y*, *i*, *e*—*yes*, *onion*, *hideous*.

Note that the sound *y* occurs very frequently in the endings *-yan*, *-yant*, *-yans*, *yas*, *yal*, *yar*, *yari*, as in *million*, *guardian*, *chameleon*, *obedient*, *convenience*, *dubious*, *piteous*, *filial*, *familiar*, *pecuniary*.

After *r*, however, the sound *i* may be clearly heard in such endings, as in *criterion*, *librarian*, *glorious*, *vitreous*, *material*, of which the endings are pronounced *ian*, *ias*, *ial*.

For *h*:—*h*, *wh*—*he*, *who*.

**The Composite Consonants.** For *ch*:—*ch*, *tch*, *che*, *t*, *ti*, *te*, *c*—*chest*, *rich*, *ditch*, *niche*, *luncheon*, *nature*, *manufactory*, *question*, *violoncello*.

For *j*:—*j*, *g*, *ge*, *gi*, *dj*, *dg*, *dge*, *di*, *ch*—*jest*, *gentle*, *hinge*, *dungeon*, *collegian*, *adjourn*, *badger*, *hedge*, *soldier*, *spinach*.

**The Diphthongs** *ai*, *au*, *oi*, *yû*, *yu*. The name diphthong is generally given to the double symbols *æ* and *œ*, but it is used here to denote a double sound.

<sup>1</sup> In both cases the French sound is retained, *ch* being = *ch* (*tsh*) in Anglo-French and Old French generally, and *sh* in Modern French.—*Ed.*



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Among the symbols used for these diphthongs are :—

For **ai** :—*i, i-e, y, y-e, ie, ye, uy, eye, ai*—kind, dine, try, type, tie, dye, buy, eye, aisle.

For **au** :—*ou, ow*—round, now.

For **oi** :—*oi, oy*—boil, boy.

For **yû** :—*u, u-e, ue, ui, eu, ew, yu, you, yew, ieu, iew, ewe, eau*—unit, duke, due, suit, feud, few, yule, you, yew, lieu, view, ewe, beauty.

For **yu**, which is always unstressed :—*u, u-e, ue, ew*—unite, regular, resolute, statue, mildew.

**The Sound a following the Diphthongs ai, au, yû.**  
The following examples show how **a** occurs between the diphthongs **ai, au, yû** and the sound **r**, or remaining in cases where the **r** is silent :—

*R* sometimes sounded.      *R* dropped.

*hire*

*hired*

*sour*

*soured*

*cure*

*cures*

*R* sounded.

*hiring*

*sourest*

*curing*

Phonetically—

*haiar*

*haiad*

*haiaring*

*sauar*

*sauad*

*sauarest*

*kyûar*

*kyûaz*

*kyûaring*

At this stage the student should begin to write phonetically connected passages of English, since all the sounds have been illustrated by examples, showing some of the various ways in which each sound is represented in ordinary spelling.

### QUESTIONS.

1. Enumerate the English *open consonants*, classifying them as to *place*.
2. Explain fully how **w** is formed.
3. Give examples of **th** and **dh**, also **o/s** and **z** used for the plural inflection—six examples of each.





## *The Open and Composite Consonants*

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4. What sounds are heard in *ch* and *j*? Write phonetically three words to illustrate each, first with the abbreviated symbols *ch* and *j*, and then so as to show the component sounds of each.
5. How are the German *ach* and *ich* sounds formed?
6. Transcribe phonetically, marking the stress when it is not (1) on the first syllable, or (2) the vowel of the first syllable being *a*, *o*', or *yu*, it is not on the second syllable.

### *Memory.*

Oh that our lives, which flee so fast,  
In purity were such,  
That not an image of the past  
Should fear that pencil's touch!  
Retirement then might hourly look  
Upon a soothing scene,  
Age steal to his allotted nook,  
Contented and serene;  
With heart as calm as lakes that sleep,  
In frosty moonlight glistening;  
Or mountain rivers, where they creep  
Along a channel smooth and deep,  
To their own far-off murmurs listening.



## CHAPTER V.

*THE LONG VOWELS.*

The student who has read the preceding Notes on Sounds and their Symbols and written out answers to the questions, may be supposed to have already learnt to recognise the various vowel sounds of English and to use for each its appropriate symbol, but the formation and classification of the vowels remains to be studied. The difference between vowels and consonants has been stated above (p. 10).

If the whole alphabet has not yet been committed to memory, the student should lose no time in doing this. In the case of the vowels and diphthongs it is easiest to learn by heart first the key-words, and then the names of the vowels themselves.

The vowels present some special difficulties, for although these used in stressed syllables can be easily distinguished and enumerated, there are really an infinite number of positions of the jaw, tongue and lips possible for the formation of vowel sounds, so that we may have a number of vowels shading imperceptibly into one another, and consequently difficult to distinguish. This makes the acquisition of foreign vowel sounds very difficult, and also affects us practically in English in two ways: (1) We may often be in doubt in weak syllables what the vowel really is. The obscure vowel sound in the second syllable of *basket*, for instance, is intermediate between the *e* and *i* of *pet* and *pit*, and would consequently be written as *e* by some phoneticians, whilst others would write it as *i*. And (2) when we wish to correct a dialectal pronunciation of the vowels, such as we hear in Cockney or in some of our provincial dialects, we shall find it a matter requiring considerable time and patience.

**The Five Principal Vowels.** The best key to the classification of the vowels is the mastery of the five principal



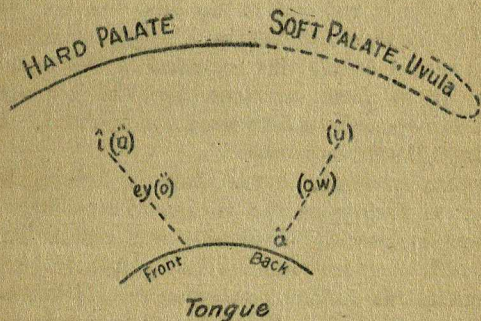


## The Long Vowels

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ones, namely, â, ey, î, ow, û, as in *father*, *fate*, *feet*, *pole*, *pool* (fâdhar, feyt, fit, powl, pôl). These are approximately the sounds given to *a*, *e*, *i*, *o*, *u* in German, Italian, and most continental languages, and we may observe that these five sounds are represented in the continental fashion in some English words, e.g., in *father*, *obey*, *machine*, *pole*, *rule*, and that two of the symbols adopted here, namely, ey and ow, are already familiar, as we meet with ey in *they*, *grey*, *prey*, *obey*; and ow in a great many words, such as *bowl*, *flow*, *grow*.

This diagram shows the position of the tongue in forming the five principal vowels and two other foreign vowels. Round brackets signify lip rounding.



**Â in father.** When we sound â in *father* the tongue is lowered, and the mouth passage is wide open, so it is called an *open vowel*; and it is reckoned one of the *back vowels* because it is at the back that the tongue is nearest to the palate, so that this is the place of greatest friction, and the vowel is named accordingly.

**Ey in fate and î in feet.** It is very obvious that when we pass from â to î we raise the lower jaw considerably. But the sound can be produced without thus closing the jaws; and if by an effort we keep down the lower jaw, we can see that the tongue rises and approaches very near to the hard palate. It is the centre or so-called front of the tongue which rises most, so î is called a *front vowel*. And in forming ey the jaw and the



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same part of the tongue are raised, but not quite to the same extent; so *ey* likewise is called a *front vowel*, and distinguished from *i* as being *half-close*, whilst *i* is said to be *close*.

The vowels *ey* and *i*, like the consonants *y* and *ç* (p. 24) and all other sounds formed by raising the front of the tongue towards the hard palate, are sometimes called *palatals*.

In order to feel more distinctly the movements of the front of the tongue, practise saying: (1) â î â î â, and (2) â ey î ey â ey î ey â, prolonging these vowels and making no pauses between them.

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

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

The consonants *wh* and *w* are related to *û*, as *ç* and *y* are to *i*, being formed by placing the lips and tongue in the same position as for *û* and *i* respectively, and this is shown in the scheme on p. vii.

*How û and i differ from w and y.* When a pair of these sounds come together, as in *tû wûndz* (*two wounds*), or *wî yildid* (*we yielded*), the open consonants *w* and *y* are found to be somewhat closer than the close vowels *û* and *i*, and the lips are visibly more contracted for *w* than for *û*; but before an open vowel, as in *wâft, yâd* (*waft, yard*), this is not the case. The





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essential difference seems to be that whereas in *û* and *i* the organs remain long enough in one position for the voice to be clearly heard, in *w* and *y* it is only the process of opening that we hear, as the mouth gradually assumes the position for the following vowel—in other words, we hear only the glide on to the vowel.

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

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

Observe how the five principal vowels, *â*, *ey*, *i*, *ow*, *û*, are placed in the diagram (p. 29), which may serve as a key to the grouping of the vowels in the scheme on p. vii.

**The Long Vowels *ê*, *ô*, *œ*.** *E* in *fairy* and *ô* in *Paul*. The sound *ê* occurs only in words spelt with *r*, and is a vowel modified by *r*. Compare *meykar* and *Mêri*, *seylar* and *Sêra* (*maker, Mary, sailor, Sarah*), and then substitute *ey* for *ê* in *Mêri* and *Sêra*, noticing what an effort this involves, and how strange it sounds.

When studying *ê*, practise prolonging it without making it a diphthong by the sound of a following, as every one is accustomed to do when it is final, or followed by a consonant, *e.g.* in *êa*, *skêas* (*air, scarce*), and as some do even when *r* is heard after it, saying *Mêari*, *fêari*, instead of *Mêri*, *fêri* (*Mary, fairy*). When naming the sound, it may, however, for greater facility, be called *êa*.

The two sounds *ê* and *ô* belong to classes of vowels already



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described, *ê* being, like *ey* and *î*, a *front vowel*, and *ô*, like *ow* and *û*, a *back-round vowel*, but they are both *open vowels*, decidedly more open than *ey* and *ow*. In both of them the jaw and tongue are decidedly lower, and in *ô* the lips are less contracted than in *ow*.

It will be observed that for *ô* the tongue is lower than for *ê*, and even lower than for *â*. But it is not possible to place the tongue so low for an open front vowel as for an open back one, and if we take this into account, it will not be misleading to put *ê* and *ô* on the same line in the scheme of vowels. Each of them is almost as open as it is possible for a vowel of its own class to be.

*Oe in curve.* This sound, like *ê*, occurs only in words spelt with *r*, with one exception, *colonel*, pronounced *koenl'*, exactly like *kernel*.

The vowel *oe* is formed by letting the voice escape whilst the mouth is in the easiest and most natural position. It may be called a *murmur vowel*, having a murmuring sound, and occurring in *moemar* (*murmur*).

*Oe* is not so open as *â*. It is a *half-open vowel*, and being neither a front nor a back vowel, it is said to be *mixed*.

The following diagram shows roughly the position of the tongue for each of the English long vowels, together with *ö* and *û*, which occur in French and German, and which are explained below. Round brackets signify lip rounding.

	FRONT.	MIXED.	BACK.
Close	<i>î</i> ( <i>û</i> )		( <i>û</i> )
Half-close	<i>ey</i> ( <i>ö</i> )		( <i>ow</i> )
Half-open		<i>oe</i>	
Open	<i>ê</i>	<i>â</i>	( <i>ô</i> )





**The Foreign Vowels ö and ü**, as in French *peu*, *pu*, or German *Göthe*, *Flügel*, pronounced *pö*, *pü*, *Göta*, *Flügl'*. Of these *ü* is the easiest to learn, and the most important, being often used in loan words. The tongue should be placed in the position for *i* and the lips contracted as for *û*, or even more closely brought together. The student should practise saying repeatedly *â î ü*, dwelling upon each vowel, and not stopping between them, having some competent person to give a good pattern *ü*. In *ö* the tongue takes the position for *ey*, whilst the lips are rounded as for *ow*. Practise, after a teacher, saying *â ey ö*, avoiding the faint sound of *i* with which we usually finish *ey*. *ö* is called a *half-close, round vowel*, and *ü* a *close, round vowel*.

**The French Nasal Vowels, â<sup>n</sup>, æ<sup>n</sup>, ô<sup>n</sup>, œ<sup>n</sup>**, as in *pan*, *pin*, *pont*, *un*. Of these the most important for English people is *ô<sup>n</sup>*, which is used in many loan words. These words are often supposed by French people as well as by the English to be a vowel sound plus the consonant *n*, but this is a mistake, though in *liaison*, that is when a vowel follows in the next word and the preceding word is altered in consequence, we do hear *n* after the word *un*. The italic *n* written at the end of each must therefore be regarded simply as an indication that they are nasalised. If it were desirable to write words containing nasal vowels in italics, the *n* might be printed in ordinary Roman type, thus:—*ân, æn, ôn, œn*.

We have observed that the consonants *m*, *n* and *ng* are nasal, the breath passing through the nose whilst the mouth passage is completely stopped. But when vowels are nasalised—and any vowel may be nasalised—the passage through the mouth is left open, and at the same time the soft palate is lowered, leaving some of the breath to escape through the nose. It is unfortunately the practice in Cockney and in American English to nasalise all the vowels more or less, and this is a habit to be avoided, but in French there are four vowels which must be strongly nasalised. The student must of course try to imitate these sounds as pronounced by a teacher, but it will be a great help to notice which English vowels most closely resemble them. These are *â, æ, ô, œ*, as in *father, fân, fawn, fern*. The student





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should try to say after a competent teacher, â, ân, æ, æn, ô, ôn, œ, œn, pronouncing, before each French nasal vowel, the English oral vowel which most closely resembles it. It will also be useful to practise the examples of the nasal vowels on pp. 71, 72.

### NOTES ON INFLECTIONS.

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

**Words ending in r.** The facts respecting these words have already been noted above (pp. 2, 17, etc.), but we may repeat here (1) that **r** disappears before a consonant ending, so that in all words ending with **r** we drop it before the **z** or **d** added to verbs, or the **z** added to substantives, either for the plural or the possessive. Examples, *plœnda(r)* (*plunder*), *plœndaz*, *plœndad*; *beykar* (*baker*), *beykaz* (*bakers, baker's*).

And (2) words in *-êa(r)* and *-ôa(r)* drop not only the **r**, but in certain cases the **a** also, thus:—

<i>bêa(r)</i> ( <i>bare</i> )	<i>bêar</i>	<i>bêad</i>	<i>bêring</i>
<i>bôa(r)</i> ( <i>bore</i> )	<i>bôr</i> <sup>1</sup>	<i>bôd</i> <sup>2</sup>	<i>bôring</i>

the **a** of *-êa(r)* disappearing when the **r** is sounded owing to a vowel following, and the **a** of *-ôa(r)* being retained only when *-ôa(r)* is final.

**The Terminations t, d, id; s, z, iz.** These endings to verbs and nouns are written in our ordinary spelling as *t, d, ed; s, ce, es*, as in the following examples:—

<i>felt</i>	<i>t=t</i>	<i>hopes</i>	<i>s=s</i>
<i>hoped</i>	<i>d=t</i>	<i>pence</i>	<i>ce=s</i>
<i>moved</i>	<i>d=d</i>	<i>pens</i>	<i>s=z</i>
<i>added</i>	<i>ed=id</i>	<i>diesses</i>	<i>es=iz</i>

<sup>1</sup> *bôar*, <sup>2</sup> *bôad*,—*W.L.*





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The rules governing the use of these terminations are that—

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

(2) After a voiced consonant or a vowel we use a voiced consonant, either *d* or *z*.

And the exceptions are these:—

(1) After a liquid we sometimes use *t*, and in the word *pence* we use *s* after the liquid *n*, although all the liquids are voiced.<sup>1</sup>

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

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

Examples of endings *t*, *ḍ*, *id* ; *s*, *z*, *iz* :—

After breath consonants.	After voiced consonants.	After vowels.	After liquids.	After <i>t</i> , <i>d</i> , and sibilants.
{ dropt	{ robd	{ pleyd	{ sind	{ spotid
{ nokt	{ begd	{ frid	{ longd	{ dredid
{ pœft	{ livd	{ flowd	{ sweld	{ dresiz
{ goetht	{ beydhḍ	{ vyṭd	{ dremt	{ myṭiz
{ drest	{ myṭd	{ fænsid	{ loent	{ pushiz
{ pusht	{ rūzhd	{ folo'd	{ boent	{ rūzhiz
{ fecht	{ ejd	{ pleyz	{ ḍwelt	{ fechiz
{ drops	{ robz	{ friz	{ drimz	{ ejiz
{ spots	{ dredz	{ flowz	{ penz	
{ noks	{ begz	{ vyṭz	{ singz	
{ pœfs	{ livz	{ fænsiz	{ telz	
{ goeths	{ beydhs	{ folo'z	{ pens <sup>1</sup>	

The word *haus* makes the plural *hauziz*, changing *s* into *z* before the termination *iz*, but the possessive is *hausiz*.

Note particularly that after the liquids *m*, *n*, *l* in the follow-

<sup>1</sup> *Pence*, pronounced *pens*, is a petrified form, the inflection *s* being in Middle English=*s* also after voiced consonants or vowels.—*Ed.*



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ing words we should pronounce *t*, though they are often written with *ed* :—

*boent, loent, dremt, dwelt, spilt, spelt, spoilt.*

But in the Biblical phrase "they spoiled the Egyptians," where the meaning is "they took spoils from," we pronounce *spoild*.<sup>1</sup>

**Adjectives distinguished from Verbs.** Note that there is a distinction in sound, though not in spelling, between the following verbs and the corresponding adjectives :—

	Past tense and part of verb.	Adjective.
<i>aged</i>	<i>eyjd</i>	<i>eyjid</i>
<i>learned</i>	<i>loent</i>	<i>loenid</i>
<i>unlearned</i>	<i>œnloent</i>	<i>œnloenid</i>
<i>cursed</i>	<i>koest</i>	<i>koesid</i>
<i>blessed</i>	<i>blest</i>	<i>blessid</i>
<i>beloved</i>	<i>bilœvd</i>	<i>bilœvid</i>

And *used*, past tense and part. of *to use*, is pronounced *yūzd*, whilst *used* = *accustomed* is pronounced *yūst*.

**Verbs ending in *mp* and *ngk*.** In these verbs the *p* and *k* are necessarily silent before the ending *t*. Thus we pronounce *jœmt*, *thængt* (*jumped*, *thanked*), being unable to make the *p* and *k* heard in the combinations *mpt* and *ngkt*. The movement which usually produces the sound *p* or *k* is indeed made by opening the lips or the back of the mouth after the *m* or the *ng*, but not before the opening for *t* has been effected, so that only the *t* is heard. Before the ending *s*, however, the *p* or *k* is quite audible, as in *jœmps*, *thængks*.

**Change of *th* to *dh*.** The plural of substantives and the third person of verbs ending in *th* are frequently formed by changing *th* to *dh* and adding *z*, just as *f* is often changed to *v* in similar cases, e.g. in *lowf*, *lowvz*; *thif*, *thivz* (*loaf*, *loaves*; *thief*, *thieves*). After a short vowel or a consonant the *th* is

<sup>1</sup> Dr. Leaf remarks :—"I believe that in nine out of ten cases you would hear in church, Jowzef drimd a drim, and I cannot agree that this is wrong." "So spoild (*despoiled*) always."—*Ed.*





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retained, as in *breaths, deaths, months, tenths, healths*, but after a long vowel the change generally takes place, as in these examples :—

bâth	bâdhz	owth	owdhz	mauth	maudhz
shîth	shîdhz	pâth	pâdhz	yâth	yâdhz
rîth	rîdhz	klôth	klôdhz	trâth	trâdhz

**Substantives with plural ending iz (es).** The substantives in *is* which have the plural spelt *es*, such as *crisis*, *thesis*, pl. *crises*, *theses*, change the consonant as well as the vowel in the plural ending, which is pronounced *iz*—*kraisiz*, *thisiz*, and so on.

**Adjectives ending in ng.** The only adjectives ending with *ng* which take comparative and superlative inflections are *long*, *strong*, *yong* (*young*), and they are inflected by adding *-gar*, *-gest*, thus : *longgar*, *longgest*, and so on.

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

<i>child</i>	<i>children</i>	<i>chaild</i>	<i>childran</i>
<i>woman</i>	<i>women</i>	<i>wuman</i>	<i>wimin</i>
<i>hero</i>	<i>heroine</i>	<i>hiaro'</i>	<i>hero'in</i>
<i>pence</i>	<i>sixpence</i>	<i>pens</i>	<i>sixpans</i>
<i>say</i>	<i>says, said</i>	<i>sey</i>	<i>sez, sed</i>
<i>read</i>	<i>read</i> { past tense } { and part. }	<i>rid</i>	<i>red</i>
<i>eat</i>	<i>eat, ate</i>	<i>it</i>	<i>et</i>
<i>dream</i>	<i>dreamed</i>	<i>drim</i>	<i>dremt</i>
<i>lean</i>	<i>leaned, leant</i>	<i>lin</i>	<i>lent</i>
<i>leap</i>	<i>leaped, lept</i>	<i>lip</i>	<i>lept</i>
<i>mean</i>	<i>meant</i>	<i>mîn</i>	<i>ment</i>
<i>clean</i>	<i>cleanly</i>	<i>klin</i>	<i>klenli</i>
<i>hear</i>	<i>heard</i>	<i>hiar</i>	<i>hoed</i>
<i>can</i>	<i>can't</i>	<i>kæn</i>	<i>kânt</i>
<i>shall</i>	<i>shan't</i>	<i>shæl</i>	<i>shânt</i>
<i>do</i>	<i>don't</i>	<i>dû</i>	<i>downt</i>

There is no change of vowel in the plural *gentlemen*, except sometimes in the vocative, nor in the plurals formed from names



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of nations ending in a sibilant, such as *Englishmen*, *Frenchmen*, *Welshmen*, which are pronounced just like the singular, with the ending *-man*.

### QUESTIONS.

1. Explain the production of *â*, *ey*, *î*, *ow*, *û*, and make a diagram to illustrate this.
2. Explain (a) a mixed vowel, (b) formation of *ö* and *ü*, (c) how vowels are nasalised.
3. State rules for the pronunciation of the inflections *-ed*, *-es*, *-s*, and mention some other case or cases where inflections are disguised by spelling.
- 4 Transcribe phonetically, marking the stress as before (p. 27):—

The yellow room was a large airy one, with white-painted wainscoting, a huge four-post bed with yellow curtains, and a pretty view from the windows. In the middle of the floor we saw our box standing in all its dignity, uncorded, and ready. Then it was that the terrible fact broke upon our minds that the key was left behind. My sufferings during the few seconds before I found courage to confide this misfortune to our new friend were considerable. When I did tell her, the calmness and good nature with which she received the confession were both surprising and delightful.





## CHAPTER VI.

## THE SHORT VOWELS.

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

We meet with six short vowels in unaccented syllables, namely *æ*, *ə*, *e*, *i*, *o*, *u*, as in *putty*, *pat*, *pet*, *pit*, *pot*, *put*. These six accented vowels are always *stopped*, i.e. followed by a consonant in the same syllable; and as it is not easy to pronounce them alone, it is convenient to give them the names *æt*, *æt*, *et*, *it*, *ot*, *ut*.

**They differ from the Long Vowels.** It is instructive to compare each of these short vowels with the long vowel most nearly corresponding to it, as in the following example:—

oe	and	æ	in	boen	and	bœn	(burn, bun).
ô	„	æ	„	Mêri	„	mæri	(Mary, marry).
ey	„	e	„	geyt	„	get	(gate, get).
î	„	i	„	fit	„	fit	(feet, fit).
ô	„	o	„	Pôl	„	Poli	(Paul, Polly).
û	„	u	„	pûl	„	pul	(pool, pull).

Note that in the alphabet on p. x., these pairs of long and short vowels stand opposite to one another.

If each of these six short vowels is prolonged, care being taken not to alter its character in any way, it will be found that every one of them differs more or less in formation and sound from the corresponding long vowel.

The nature of the difference between the long and short vowels can be more conveniently discussed after we have examined each short vowel separately.



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

It is a common mistake to suppose that æ is the short vowel corresponding to â in *father*. In point of fact it is a front vowel, like ê in *fairy*, but more open. It is indeed as open as it is possible for a front vowel to be. The short vowel which corresponds with â in *father* is German à in *Mann*.

Æ is sometimes pronounced quite long, e.g. in *man*, but this drawling pronunciation is not a good one.

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

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

**The Short Back-round Vowels**—o in *pot*. The vowel o in *pot* is the short vowel corresponding with the long ô in *Paul*, and is pronounced with the tongue in the lowest position possible. It is not difficult to prolong this vowel, and one often hears it made long, e.g. in *dog*, but this is a vulgarism to be avoided.

U in *put* is not a very common sound in English. It bears the same relation to û as î does to î, being decidedly more open than its corresponding long vowel û. The u of *pull* or *full*, when prolonged, is quite distinct from the long û in *pool*, *fool*.

**The Short Vowel** œ in *bun*. This may be regarded as an abnormal vowel. Though a back vowel, it is not rounded. Like œ and e, it is a *half-open* vowel. It is very difficult to prolong œ without altering the sound so as to make it identical with œ, or to shorten œ and stress it without pronouncing œ, so these vowels may be regarded as a pair of long and short vowels, although œ is a back vowel, whilst œ is mixed, that is neither back nor front.





**Relations of Long and Short Vowels.** Refer to the scheme of vowels on p. vii., where it will be seen that each short stressed vowel, except *æ*, is placed immediately below its corresponding long vowel, to indicate that it is somewhat more open.

**Narrow and Wide Vowels.** It would appear however that there is some other distinction between the longs and shorts besides the fact that the short vowels are more open, for the short ones are all alike in being difficult to pronounce, except in stopped syllables. And the long vowels are also alike in being difficult, for English people at least, to shorten without altering their quality. The tongue seems to be bunched up for the long vowels, whilst it is relaxed and widened for the short ones. To express this difference, the long ones have been called *narrow*, and the short ones *wide*. There is however some disagreement among phoneticians as to the so-called narrow and wide vowels.

**Short *â* of French and German.** It is very convenient, especially in French loan words, to be able to pronounce a vowel resembling *â* of *father*, but shorter. The German short *à* of *Mann* may be regarded as simply a shortened *â*, but the French short *à* of *patte* is intermediate between English *â* and *æ* of *father* and *fat*. In the case of loan words, it will be quite sufficient to use the easier German *à*, whether the borrowed word be French or German.

## SHORT UNSTRESSED VOWELS.

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

In this matter nothing can be learnt from the generality of pronouncing dictionaries, which are all quite misleading, except the large unfinished *New English Dictionary*, where they are



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carefully distinguished, and in this we have such a large number of different symbols used to represent the weak vowels that some of the distinctions seem impossible to understand.

The only unstressed vowels which need be discussed here are *a* and *o*' of *sowfa* and *pilo'*, for which special symbols are provided, and which have been fully illustrated above, and the *e*, *i*, *u* of *trœmpet*, *piti*, *intu*, *vælyu* (*trumpet*, *pity*, *into*, *value*).

Examples of other unstressed vowels are :—

â	âtilari	artillery	œ	hœbœb	hubbub
œ	ædvoes	adverse	æ	æmbæ'sadar	ambassador
ê	dhêrin	therein	ë	insekt	insect
ey	reylwey	railway	i	ræbit	rabbit
î	îkwóliti	equality	o	hostiliti	hostility
ô	ôthóriti	authority	u	fulfil	fulfil
ow	inmowst	inmost	ai	airéyt	irate
û	prádénshal	prudential	au	swonzdaun	swansdown
			oi	taifoid	typhoid

**The Symbols e', i', u'.** Whilst discussing the unstressed vowels, it will be convenient to use these symbols to distinguish the sounds in *trœmpe't*, *piti'*, *intu'*, *vælyu'*, from the unstressed *e*, *i*, *u* of *insekt*, *ræbit*, *fulfil*, as the sounds are not quite the same, but in ordinary phonetic spelling it will suffice to use *e*, *i*, *u* for both purposes.

The five unstressed vowels to be discussed may be shown, with the stressed vowels most resembling them, thus :—

Stressed.			Stressed.		
Long.	Short.	Unstressed.	Long.	Short.	Unstressed.
foen	fœn	sowfa	fern	fun	sofa
	pet	trœmpe't		pet	trumpet
	pit	piti'		pit	pity
low		pilo'	low		pillow
pûl	put	intu', vœlyu'	pool	put	into, value

**The Short Murmur Vowel a.** The vowel *a* so closely resembles the long vowel *œ*, as in *bun*, *fern*, that it may be regarded as practically the same vowel, only short, and without stress. The name *murmur vowel* suits them both, and they





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both occur in the word *moemar* (*murmur*). It is sometimes called a *natural* vowel, being formed by sounding the voice whilst the vocal organs are in the position most natural to English people, and without any effort being made to pronounce any vowel in particular. Speakers often use it to fill up a gap when they are hesitating. It is illustrated on p. 8.

As *a* and *æ* sound much alike, although one is a mixed and the other a back vowel, it should be observed that there are very few cases indeed in which *æ* is unstressed. It almost always has, if not the chief stress, a secondary one, as in *cønjest*, *tikœp* (*unjust*, *teacup*). *Hubbub*, *punctuality*, *pugnacious*, *ductility*, *ulterior*, may be regarded as exceptions, in having an unstressed *æ*.<sup>1</sup>

**Short o'.** This vowel resembles the long *ow* of *pole*, *low*, etc., but it is short and unstressed and slightly mixed, whilst the final sound of the half-diphthong *ow* is heard less distinctly or not at all. If however a vowel follows, as in *hero'in* (*heroine*), the *w* is clearly pronounced, to avoid a hiatus. Short *o'* occurs only in open syllables, that is in syllables not ending with a consonant, as in *proceed*, *elocution*, *hero*, *follow*, or in the last syllable followed by a consonant used as an inflection, as in *heroes*, *follows*, *followed*. It is illustrated on p. 8.

**Unstressed i and i'.** There are two varieties of unstressed *i*. The *i* of *rabbit*, *frolic*, is practically the same sound as the stressed *i* of *pit*, *bit*, *lick*, but at the end of words, and wherever a consonant does not follow in the same syllable, and in the endings *-i'z*, *-i'd*—corresponding, we may observe, with the endings *-o'z*, *-o'd* of *heroes*, *followed*—we hear the more open and mixed sound represented by *i'*. Examples:—*di'siv*, *ri'zist*, *abili'ti'*, *meri'ar*, *fishi'z*, *fiti'd*, *piti'd* (*deceive*, *resist*, *ability*, *merrier*, *fishes*, *fitted*, *pitied*).

**Unstressed e and e'.** The unstressed *e* of *insect*, *stipend*, *mendacity* is the same as the stressed *e* of *pet*, but this clear unstressed *e* is very rare. There is however a considerable number of words in which *e*, *a-e*, *ai*, or *ay* is written in unstressed syllables, and where the sound is not a clear *e*, nor a

<sup>1</sup> Perhaps it would be more correct to say that these words have a still more slightly stressed *æ*.—*Ed.*





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decided i or i', but a sound between e and i, which we here symbolise by e'.

The usage of different speakers varies a good deal with regard to e'. Some slow speakers make it quite distinct in every-day conversation, *e.g.* in *trumpet*, *basket*, *towel*, but others pronounce trœmpit, bâskit, and pronounce such words as *towel*, *vowel*, *cruel*, *gruel* with endings -i'l, -il, l' or even l, so reducing them to one syllable—*taul*, *vaul*, *krûl*, *grûl*—a pronunciation which is best avoided by aiming at the ending -e'l.

There are other words, *e.g.* many words written with *-ness* or *-less*, where the usage of the same speaker varies according to circumstances. The speaker who in every-day speech says *-nis*, and *-lis*, will often in public reading or speaking say *-ne's* and *-le's*.

Examples of words where we may hear e':—

<i>enjoy</i>	<i>happiness</i>	<i>poetry</i>	<i>purchase</i>
<i>exist</i>	<i>tempest</i>	<i>majesty</i>	<i>fountain</i>
<i>exceed</i>	<i>forest</i>	<i>private</i>	<i>mountain</i>
<i>market</i>	<i>nearest</i>	<i>delicate</i>	<i>mountainous</i>
<i>carpet</i>	<i>greatest</i>	<i>candidate</i>	<i>Sunday</i>
<i>blanket</i>	<i>prospect</i>	<i>associate, sb.</i>	<i>Monday</i>
<i>darkness</i>	<i>subject</i>	<i>heritage</i>	<i>yesterday</i>
<i>restless</i>	<i>poet</i>	<i>patronage</i>	<i>always</i>

In some words, similarly spelt, we never hear e', *e.g.* *fittest*, *prettiest*, *village*, *courage*, are pronounced with the endings *-ist*, *-ij*. In this phonetic method, words where e' is sometimes heard are written with e.

**Unstressed u and u'.** The unstressed u of *fulfil*, *manhood*, is practically the same as the stressed u of *put*, but u', as in *into*, *February*, *instrument*, *influential*, rather resembles the ũ of *pool*, shortened, and slightly mixed. It most frequently occurs as part of the diphthong *yu*, as in *vælyu*, *regyular*, *popyular* (*value*, *regular*, *popular*), and, like i' and o', it is found only in open syllables, or in final syllables—usually where the inflections *z* or *d* are added, *e.g.* in *vælyu'z*, *vælyu'd* (*values*, *valued*), but also in a few other cases, as in *volyu'm*, *tribyu't* (*volume*, *tribute*).





## NOTES ON FAULTS OF PRONUNCIATION.

There are in English many words, and even many classes of words, which it is allowable to pronounce in more than one way, besides weak words, which will be discussed in the next chapter, and the student who practises phonetic transcription will not fail to notice some of these. But although it is impossible to make every one pronounce exactly alike, it may be useful to point out some mistakes and defects which must be avoided by those who wish to speak standard English and to articulate clearly and well.

**Cockney Dialect.** It would be useless to attempt to enumerate the mistakes of uneducated speakers, but the frightful Cockney dialect is spreading so much, both at home and in the colonies, that all who are in danger of learning to speak Cockney should take great pains in trying to acquire the vowels of standard English. What they should particularly seek to avoid is (1) *nasalising all the vowels*, and (2) *mispronouncing ey, ow and au*.

**Indistinct Consonants.** The importance of a distinct pronunciation of the consonants is well known, but it is probable that few people know exactly where they fail in this respect. Several cases in which consonants are mispronounced are enumerated below. Indistinctness in pronouncing consonants is generally due, not only to laziness in the use of the tongue and lips, but sometimes to an inattentive ear, as when *m* and *n* are confused, and very frequently to laziness in the use of the vocal chords. It is often difficult to hear clearly whether consonants are voiced or not, especially in the case of *s* and *z* occurring between two vowels, *e.g.* in *greasy*, *dishonest* and *Jerusalem*, which should be pronounced *grīzi*, *dizónest*,<sup>1</sup> *Jirūsalam*. Practice in prolonging the voiced and voiceless open consonants will help to overcome this defect.

**Common Mistakes.** Mistakes in pronunciation may be classed as follows: (1) mistakes in consonants, (2) mistakes in vowels, (3) mistakes in joinings, (4) pedantic mistakes, *i.e.*

<sup>1</sup> *disónest*. — W.L.





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mistakes made in attempting to pronounce as we spell; and (5) miscellaneous mistakes.

**1. Mistakes in Consonants.** 1. *Defective r.* This is best cured by learning to make a long trilled r.

2. *Omission of r.* This is especially liable to occur where there is more than one r in the same word. Examples of such words, often mispronounced, are:—

laibrari	Februari
kontrari	temparari
sekritari	læbaratari
litarari	tempararili

3. *Insertion of a between r and a preceding consonant.* This is most liable to occur when the r is somewhat defective. Examples:—Henari, œmbaréla, Jibaróltar.

4. *Confusion of m and n.* It is common to hear this, e.g. in pæntamaim, nastœsham, enkównyam, krisænthimœm, anemani, Bænbari, mispronounced pæntamain, nastœshan, enkównyam, krisænthimœm, anenami, Bæmbari (*Banbury*).

After a lip consonant some careless, though by no means vulgar, speakers pronounce m instead of n, and say ilévm' a klok, givm' œp, a kæp-m' sôsar, and so on.

5. *Failure to pronounce syllabic m'.* It is wrong to substitute -im or -am for syllabic m', as in sizm', bæptizim', trûizim', rûmatizim', mispronounced sizim, bæptizam, trûizam, rûmatizam.

6. *Confusion of n and ng.* The ending -ing must not be pronounced -in, as in telin, givin, seyin. And after a back consonant n' must not be changed to syllabic ng as in beykn', teykn', sometimes mispronounced beykng, teykng.

7. *ty reduced to ch, = tsh, in stressed syllables, e.g. opatyuniti* mispronounced opachûniti. In unstressed syllables we commonly make this change, pronouncing ch in *fortune, nature, lecture*, etc. In other cases it is optional whether we use ch or ty, e.g. in *picturesque*, where ty is preferable, but not obligatory.

8. *dy reduced to j, = dzh, in stressed syllables, e.g. in dyûar-ing*, mispronounced jûaring. Generally speaking this change should be avoided in unstressed syllables also, except in *soldier*,





which it would be affected to pronounce otherwise than sowljar, and in *immediate*, *immediately*, which, in colloquial English at any rate, are almost always pronounced with j. Many well-educated people pronounce j in *educated*, *individual*, *guardian*, and similar words, but *dy* is preferable, and in *hideous*, *Indian*, etc., j is reckoned very careless. It is still worse to introduce j into *trimendas*, where there is not even the excuse of *dy* but only *d* in the correct pronunciation.

9. *Omission of Consonants*. Examples of this are *âktik*, *ântâ'ktik*, *rekagnaiz*, *æstarisk*, *neybahud*, mispronounced *âtik*, *ântâ'tik*, *rekanaz*, *æstarik*, *neybarud*.

II. **Mistakes in Vowels.** 1. *Mispronunciation of ua or yûa*, by substitution for ûa of ô or oe, as in *shûar*, *shûali*, *tûanamant*, *kyûariositi*, mispronounced *shôar*, *shôli*, *tônamant*, *kyôriositi*; and *tûarist*, *plûarisi*, mispronounced *toerist*, *pløerisi*. *You are* is also frequently contracted to *yô(r)* instead of *yû a(r)*, and this should be avoided.

2. *Changing final ô to ôa*, as in "*Dha pleys iz rô*," "*At think it wil thô*," mispronounced *rôa*, *thôa*, in accordance with the English tendency to convert long vowels into diphthongs.

3. *Changing æ to e*, as in *kæch*, *thængk yû*, mispronounced *kech*, *thengk yû*.

4. *Changing o' to a*, as in *windo'*, *felo'*, mispronounced *winda*, *fela*, and sometimes, before a vowel, *windar*, *felar*, e.g. in *Dha windar iz owpn'*.

5. *Changing i to a, or the reverse*, in unstressed syllables. The change of *i* to *a* is very common in the ending *-iti*, mispronounced *-ati*, e.g. in *yûniti*, *abiliti*. Other examples are *Eypril*, *vizibl'*, *herisi*, *fæmili*, mispronounced *Eypral*, *vizabl'*, *herasi*, *fæmali*.

Examples of *a* changed to *i*:—*mirakl'*, *obstakl'*, *klorafôm*, *filôsafar*, *pêlas*, *teras*, mispronounced *mirikl'*, *obstikl'*, *klorifôm*, *filôsifar*, *pêlis*, *teris*.

### QUESTIONS.

1. Enumerate the short stressed vowels, and show which of the long vowels they correspond with.
2. How are the vowels in *patte* and *Mann* formed?



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3. Give examples, three of each, of the unstressed vowels, e', i', u'.
4. Arrange the English vowels in tabular form as on p. vii.
5. Write phonetically Macaulay's *History*, chap. iii. p. 348.
6. Transcribe phonetically, marking the stress as before (p. 27):—

I had never seen any country like this; and if I had been horrified by the black town, my delight with the noble scenery beyond it was in proportion. I stood at the open window, with the moor breeze blowing my hair into the wildest elf-locks, rapturously excited as the great hills unfolded themselves and the shifting clouds sent shifting purple shadows over them. Very dark and stern they looked in shade, and then, in a moment more, the cloud was past, and a broad smile of sunshine ran over their face, and showed where cultivation was creeping up the hillside and turning the heather into fields.





## CHAPTER VII.

## DIPHTHONGS AND TRIPHTHONGS.

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

The *half diphthongs* *ey* and *ow* have already been discussed (p. 31), and we now proceed to consider

**The Full Diphthongs** *ai*, *au*, *oi*, *yû*, as in *isle*, *owl*, *oil*, *yule*. There is some diversity of opinion as to the elements of which these diphthongs are composed. The fact is that it is difficult to dwell upon the separate elements without altering their character. The result of a rough analysis, the only analysis of which children would be capable, is as follows:—

*ai* in *ail* = â, i.

*oi* in *oil* = ô, i.

*au* „ *aul* = â, û.

*yû* „ *yûl* = y, û.

But on analysing *ai* more carefully, we find that it lies between â and i, without quite reaching either extremity. The first sound in *ai* is the French *a* in *patte*, midway between â and æ, for which we may use the symbol ẫ, and the last is i', as in *piti'*.

There are however three English words containing a diphthong which resembles *ai*, and yet is not quite identical with it, having the full sound of â for its first element. It may be represented by âi, and is heard in *Isaiah*, *aye*, and *ayah* (Aizâia, âi, âia).

*Au* is composed of â and the mixed vowel u', as in *prejudice*, *influence*, and *oi* of ô and i'.



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**Yû and yu.** Yû, which occurs only in accented syllables, is composed of y and û, and we have seen (p. 44) that in unstressed syllables, e.g. in *regular* (*reggyular*), there is a corresponding weak diphthong which consists of y and u', and which we write as yu.

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

ai = à, i'.

yû = y, û.

au = â, u'.

yu = y, u'.

oi = ô, i'.

In words where yu is followed by a, as in *annual*, *conspicuous* (ænyual, kansipkyuas), yu is often so weakened that it ceases to form a separate syllable. When such words have another syllable added to them, as in *annually*, *conspicuously* (ænyuali, kanspikyuasli), yu is regularly weakened in this manner.

**The Murmur Diphthongs and Triphthongs.** The murmur diphthongs, êa, ia, ôa, ûa, and the murmur triphthongs, aia, aua, yûa, are so called because they are formed by the addition of the murmur vowel a to some preceding vowel or diphthong. This additional a is due to r following, as we have already had occasion to notice (pp 20, 26).

We must also repeat here that

r is never heard unless a vowel follows in the same word or in the next. Consequently all words commonly spelt with r or re final, have at least two forms, the r being sounded when a vowel follows in the next word, but not under any other circumstances (pp. 2, 17). The only exception to the above rule is when syllabic l' or n' follows r, as in *quarrel*, *barrel*, *barren*, pronounced, by some persons at least, kworl', bærl', bærn', and here l' and n' perform the function of a vowel.

In this chapter it will be convenient to remind the reader of the rule respecting final r by enclosing this r in brackets, thus: bêa(r), though in ordinary phonetic spelling the r is simply retained.

Examples of the murmur diphthongs and triphthongs :—





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<i>R</i> some- times sounded.	<i>R</i> dropped.	<i>R</i> sounded.	<i>R</i> some- times sounded.	<i>R</i> dropped.	<i>R</i> sounded.
pêa(r)	pêad	pêring	pare	pared	paring
pia(r)	piad	piaring	peer	peered	peering
pôa(r)	pôz	pôring	pore	pores	poring
pûa(r)	pûali	pûarest	poor	poorli	poorest
faia(r)	faiaz	faiaring	fire	fires	firing
saua(r)	sauad	sauarest	sour	soured	sourest
pyûa(r)	pyûali	pyûarest	pure	purely	purest

The addition of the murmur vowel *a* is evidently due to the difficulty, to English tongues at least, of proceeding directly from the position required for the preceding vowel to that necessary for *r*. This added vowel sound may therefore be called a glide. Note that when *r* is dropped, the glide vowel still remains, *e.g.* in *piad*, *pûali*.

One may often hear a similar glide before *l*, *e.g.* in *school*, pronounced *skûal*, but this is a defect in articulation which should be carefully avoided.

**The added *a* is often a separate Syllable**, though not commonly reckoned as such. Compare

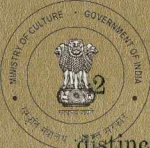
<i>sere</i> and <i>seer</i>	<i>hour</i> and <i>shower</i>
<i>rear</i> „ <i>freer</i>	<i>flour</i> „ <i>flower</i>
<i>poor</i> „ <i>doer</i>	<i>pure</i> „ <i>ewer</i>
<i>hire</i> „ <i>higher</i>	<i>cure</i> „ <i>skewer</i>
<i>lyre</i> „ <i>liar</i>	

It is not very important to notice in what cases we have two syllables instead of two vowels uniting to form a true diphthong, and we may be content to write *a* for the last sound in either case, but the rule is as follows:—

We never have syllabic *a* after *ê* or *ô*, *e.g.* in *pare*, *bear*, *stair*, or *pore*, *boar*, *store*.

In the case of *ia*, *ûa*, *aia*, *aua*, *yûa*, we hear syllabic *a* only when *r* disappears, *e.g.* in *peer*, *poor*, *fire*, *sour*, *pure* when they are final, or in *peered*, *fires*, *soured* where a consonant follows, but when *r* is heard, as in *peering*, *poor Annie*, the *a* is not a





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distinct syllable. Neither is it a distinct syllable in *poorly*, *purely*, *poor child*, but apparently only in those cases where there is a pause just after the a, or only a single consonant following before the pause.

**The Murmur Diphthongs in Detail.** Several points respecting the murmur diphthongs remain to be noticed, the first of which is that in êa and ôa, and also in îa and ûa when pronounced as true diphthongs and not as two separate syllables, the sounds of ê, î, ô, û are shortened, so that the whole diphthong is not longer than the corresponding long vowel, as in *fêri*, *fit*, *Pôl*, *pûl*.

In both the diphthongs îa and ûa, we may observe a tendency to change. In very common words, such as *hear*, *near*, *dear*, for instance, îa is usually changed in colloquial English to yoe, the stress being shifted to the second element, which is lengthened and becomes oe, whilst the first is weakened to y.

The diphthong ûa is very difficult for children, and apparently not for children only, for in some words it is mispronounced as oe, e.g. in *tûarist*, *plûarisi* (*tourist*, *pleurisy*), sometimes carelessly pronounced *toerist*, *plœrisi*, and in others, as ô, e.g. in *pûar*, *shûar*, *shûali* (*poor*, *sure*, *surely*), often carelessly pronounced *pôa(r)*, *shôa(r)*, *shôli*.

Respecting êa and ôa we have to note that the usage of different speakers varies to some extent. Some would never use ê without a following, even before r, as in *fairy*, which they would pronounce *fêari*, and others would never use ôa at all, pronouncing *door*, *dô*, and *floor*, *flô*, just like *daw*, *flaw*, unless a vowel follows, causing them to sound the r.

The rule followed here is to omit a between ê and r, as in *fêri*, and to write a after ô only at the end of a word, as in *bôa(r)*.

Examples :—

Final.	Before a conso- nant.	Before r.	Final.	Before a conso- nant.	Before r.
bêa(r)	bêad	bêring	bare	bared	baring
bôa(r)	bôd	bôring.	bore	bored	boring

But it must be noted that although, for convenience sake, we





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use the fixed forms *bêar*, *bôar* for *bare*, *bore*, and words which rhyme with them, all such words, if quite accurately represented, according to their position in the sentence, would have to be written thus:—

Final.	Before a consonant.	Before a vowel.	Final.	Before a consonant.	Before a vowel.
bêa	bêa	bêr	bôa	bô	bôr
pêa	pêa	pêr	pôa	pô	pôr
stêa	stêa	stêr	stôa	stô	stôr

Note for instance how we pronounce the following:—

Siks shilingz a pêa. Dhis pêa wil fit. A pêr ov shûz. Hî shot a waild bôa. Dha bô<sup>1</sup> woz deynjaras. Dha bôr<sup>2</sup> iz ded.

The diphthong *ôa* occurs in two words where there is no *r*, namely in *Nôa*<sup>3</sup> and *bôa* (*Noah*, *boa*).

The English habit of introducing a before *r*, or in its place, is a fertile source of mistakes in speaking foreign languages (see above, p. 18).

### WEAK WORDS.

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

**The Sentence is the True Unit of Speech**, words being only parts of the sentence, and some of them necessarily subordinate parts. This important point is dwelt upon at

<sup>1</sup> bôa; <sup>2</sup> bôar; <sup>3</sup> Nowa.—W.L.





length by Prof. Sayce in his *Introduction to the Science of Language*.

He observes (I. 114), "The sentence is the unit of significant speech"; and again (p. 115), "The student of language cannot deal with words apart from sentences." And that this is true from a phonetic point of view is very noticeable when children are taught to read. What can be more unsatisfactory and unmeaning than the reading of beginners who, not having yet learnt the art of phrasing, that is of duly subordinating the weak words to the strong ones, pronounce every word with equal distinctness? Inspectors will not tolerate this, even in Infant Schools.

**Classified Examples of Weak Words.** Examples of words where the vowel, when not stressed, is reduced to *a* are *am, and, as, at, can, had, has, have, shall, than, that*, where *æ* becomes *a*; *of, from, was* (*woz, waz*), where *o* becomes *a*, and to (*tû, tu, ta*) usually reduced to *ta* before a consonant.

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

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

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

Another point worth noticing is that in unemphatic words *h* is almost invariably dropped, that is, the words *has, have, had, he, him, his, her*, when they are not stressed, *e.g.* in *Giv im iz*





*hæt* (*Give him his hat*). It is exceedingly rare to hear *h* in any of these, and the utmost which can be done without stressing them is to retain the *h* (1) at the beginning of a sentence, as in *hav yû bin aut?* (*have you been out?*), or (2) after *r*, so as to prevent the *r* making the absence of *h* more conspicuous. Few people follow this last rule, but it is better to say *nîa him* than *nîar im* and *pripê'a ha(r)* than *pripêr a(r)* (*near him, prepare her*).

Observe also how we almost invariably drop *h* in weak syllables, e.g. in *Shepad*, *Boemingam*, *Bælam*, *hauso'ld*, *folsud*,<sup>1</sup> *hâtsôn*, *fôred*, *viikl'*, *viimant*, *postyumas*, *Mowikan* (*shepherd, Birmingham, Balham, household, falsehood, hartshorn, forehead, vehicle, vehement, posthumous, Mohican*).

The word *iz* (*is*) is often reduced to *z* or *s*, according to the sound preceding it—it-*s* not rait (*it's not right*), *hi-z mistéykn'* (*he is mistaken*).

Many other examples might be given, but the student will probably be able to observe the remaining weak forms for himself, as far as this may be requisite.

Some other classes of variable words are pointed out in the notes appended to this chapter.

**How Weak Words are written in this Method.** The only weak forms used in this Phonetic Method are *a*, *an*, *dhi*, *dha*, *tu*, instead of the strong forms *ey*, *æn*, *dhi*, *tû* (*a*, *an*, *the*, *to*); except in poetry, where it would be impossible to scan the lines unless the number of syllables were indicated correctly.

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

Note that when a word in its weak form does not constitute a separate syllable, it is joined to the word with which it is pronounced by a hyphen, thus: *ai-d*, *wi-v* (*I would, we have*).

On p. 79 is a specimen of prose in which the pronunciation of the weak words is shown.

**III. Mistakes in Joinings.** These are surprisingly com-

<sup>1</sup> *folsud*.—*W.L.*





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men in the pronunciation of well-bred people as well as amongst the uneducated. They are of two kinds.

1. *Superfluous r between two vowels.* This is commonest after *a*, and especially when the following vowel also is *a*. In the following examples it is convenient to show the weak words as they are pronounced in the sentence, and not in their strong forms. *Dhi aidia(r) av it. Eyda(r) az gon aut. Dha sowfar iz kœvad. Viktô'ria(r) ana Kwin.*

After *ô* and *â* superfluous *r* is not so common, but after *ô* it is not unfrequently heard in church, *e.g.* in *Dha lô(r) av dha Lôd.* It must of course be avoided also after *â*, *e.g.* in *Papâ(r)* is not wel.

2. *Failure to pronounce point consonants before y.* The consonants *s* and *z* are liable to be changed into *sh* and *zh*, before *y*, and when *t* or *d* comes before *y*, the *y* is altered to *sh* or *zh*.

*Change of s to sh before y* is often heard in *this year, six years, bless you, a nice young man*, pronounced *dhish, siksh, blesh, naish.*

*Change of z to zh before y* in *these years, as yet, tease you, please you*, pronounced *dhizh, æzh, tizh, plizh.*

*Change of y to sh after t.* As *tsh* is usually written *ch*, the fact that the *t* is retained is not obvious unless we write *tsh* full length. The change is common in *don't you know! won't you go? can't you tell? last year*, pronounced *kânt shu tell? etc.*

*Change of y to zh after d.* Here also, if we abbreviate *dzh* to *j*, the nature of the change is not clearly seen. It is often heard in *would you, could you, should you*, pronounced *wud zhu*, and so on.

*Dropping of d before b.* This curious mistake may be heard any day in *Yû betar, Hi betar*, and so on, intended for *yû-ad* or *yû-d betar, hi-ad* or *hi-d betar*. It then naturally follows, from the total omission of the verb *hæd*, that some children mistake *betar* for a verb and inflect it accordingly, *betaz, betad*, which has a queer effect.

IV. **Pedantic Mistakes.** These are mistakes due to the opinion that we ought to pronounce as we spell, and in this direction teachers are the chief, though by no means the only offenders. The false theory which gives rise to these mistakes





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is so widely spread, that we cannot wonder if many persons pick out a word here and there and try to reform the current pronunciation. The word selected for experiment is often one of a class all pronounced in the same way, but the speaker is quite unconscious of his own inconsistency in singling out this particular word for alteration whilst leaving a number of similar ones unchanged. For instance, a celebrated London physician makes a point of pronouncing *nothing* exactly as it is spelt, with *oth* sounding as it does in *apothecary*. To be consistent he ought to give the same sound to the *o* of *doth*, *other*, *mother*, *brother*, etc.<sup>1</sup> And how many of the purists who say *asowsiet* for *asowshiet* (*associate*, sb.) have noticed that to be consistent they ought to say *sowsial*, *owsian* (*social*, *ocean*), and so on? Some of the worst faults belonging to this class are the words *often*, *says*, *said*, *England*, *propitiation*, mispronounced *ôftan* or *oftan*, *seyz*, *seyd*, *Enggland*, *pro'pisieyshan*, all of which are unfortunately spreading amongst half-educated people. It is an extraordinary mistake to pronounce *t* as *s*, a sound which it never has in any word of our language, and probably due to the analogous and somewhat affected pronunciation of *association* as *asowsieyshan*.

### EXAMPLES OF PEDANTIC MISTAKES.

	Mispronounced.	Properly.
<i>mountain</i>	maunteyn	maunten or mauntin
<i>fountain</i>	faunteyn	faunten or fauntin
cp. <i>captain</i>		kæptin
<i>villain</i>		vilin <sup>2</sup>
<i>magistrate</i>	mæjistreyt	mæjistret
<i>candidate</i>	kændideyt	kændidet
cp. <i>reprobate</i> , sb.		repro'bet
<i>estimate</i> , sb.		estimet
<i>separate</i> , adj.		separet

<sup>1</sup> Historically speaking, the word *nothing* is not quite on the same level with *doth*, *other*, etc., *nothing* having in Middle English an open, *doth* etc. a close *ê* sound. In the latter class of words *œ* was developed earlier than in the former instance, which appears to be a dialectal form introduced into standard English about 1700.—*Ed.*

<sup>2</sup> Dr. Leaf regards *vilin* as Cockney, and pronounces *vilan*.—*Ed.*



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	Mispronounced.	Properly.
<i>thorough</i>	thœro'	thœra
cp. <i>borough</i>		bœra
<i>medicine</i>	medisin	medsn'
<i>diocese</i>	daiasis	daiases
<i>England</i>	Enggland	Inggland
cp. <i>pretty</i>		priti
<i>ate</i>	eyt	et
<i>bade</i>	beyd	bæd
<i>sate</i>	seyt	sæt
<i>says</i>	seyz	sez
<i>said</i>	seyd	sed
<i>pedagogy</i>	pidagowji	pedagoji
<i>laborious</i>	leybôrias	labôrias
<i>inspiration</i>	inspaireyshan	inspireyshan
<i>deprivation</i>	dipraiveyshan	depriveyshan
<i>recitation</i>	risaiteyshan	resiteyshan
cp. <i>admiration</i>		ædmireyshan
<i>respiration</i>		respireyshan
<i>resignation</i>		rezigneyshan
<i>associate</i> (sb.)	asowsiet	asowshiet
<i>associate</i> (vb.)	asowsieyt	asowshieyt
cp. <i>social</i>		sowshal
<i>musician</i>		myuzishan
<i>officiate</i>		ofishieyt or afishieyt
<i>propitiation</i>	pro'pisieyshan	pro'pishieyshan
cp. <i>satiate</i>		seyshieyt
<i>initiation</i>		inishieyshan
<i>nature</i>	neytyuar	neychar
<i>lecture</i>	lectyuar	lekchar
<i>soldier</i>	sowldyar	sowldjar
<i>conquer</i>	kongkwar	kongkar
cp. <i>liquor</i>		likar
<i>exchequer</i>		ekschékar
<i>often</i>	ôftan or oftan	ôfn' or ofn'
cp. <i>soften</i>		sôfn' or sofn'
<i>castle</i>	kâstl'	kâsl'
cp. <i>wrestle</i>		resl'
<i>thistle</i>		thisl'





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	Mispronounced.	Properly.
<i>spilled</i>	spild <sup>1</sup>	spilt
<i>spelled</i>	speld <sup>1</sup>	spelt
<i>learned</i>	loend <sup>1</sup>	loent
<i>dreamed</i>	drimd <sup>1</sup>	dremt

### V. Some Miscellaneous Mistakes.

	Mispronounced.	Properly.
<i>aye (yes)</i>	ey	ai <sup>2</sup>
<i>beneficent</i>	binífisant	binéfisant
<i>biography</i>	biógrafi	baiógrafi
<i>calisthenic</i>	kælisténik	kælisthénik
<i>camelopard</i>	kæmelépad	kæmelo'pád
<i>Christian</i>	Krishtyan	Kristyan or Krischan
<i>clematis</i>	kleméytis	klematis
<i>drama</i>	drama	drâma
<i>economic</i>	eko'nómik	iko'nómik
<i>God</i>	Gôd	God
<i>height</i>	haitth	hait
<i>heterogeneous</i>	hetaro'gényas or hetaro'jenyas	hetaro'jinyas
<i>homogeneous</i>	howmo'genyas	howmo'jinyas
<i>I dare say</i>	ai desey	ai dêa sey
<i>idyll</i>	idil	aidil
<i>Isaiah</i>	Aizáia	Aizâ'ia <sup>2</sup>
<i>just</i>	jest	jœst
<i>matron</i>	mætran	meytran
<i>nomenclature</i>	nowménklachar	nowmenkleycha
<i>panorama</i>	pænaræ'ma	pænarâ'ma
<i>patron</i>	pætran	peytran
<i>philanthropic</i>	flantrópik	flanthrópik
<i>presumptuous</i>	prizœmshas	prizœmtyuas
<i>primer</i>	primar	praimar
<i>question</i>	kwesshan or kweshshan	kweschan
<i>via</i>	via	vaia

<sup>1</sup> Dr. Leaf does not think these forms can be regarded as unconditionally wrong. See p. 36.—*Ed.*

<sup>2</sup> For the diphthong ai see p. 49.



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### QUESTIONS.

1. Enumerate the murmur diphthongs and triphthongs produced by *r*, giving an example of each.
2. The diphthongs *ia* and *ia* have a tendency to change. Explain and illustrate this.
3. Give examples of weak words in which (a) *æ* changes to *a*, (b) other vowels change to *a*, (c) *h* is dropped—at least three of each.
4. Give four examples of pedantic mistakes, four of miscellaneous mistakes, and one each of the various kinds of mistakes liable to occur in joinings between words.
5. Transcribe phonetically, marking the stress as before (p. 27):—

Although in all lovely nature there is, first, an excellent degree of simple beauty, addressed to the eye alone, yet often what impresses us most will form but a very small portion of that visible beauty. That beauty may, for instance, be composed of lovely flowers, and glittering streams, and blue sky and white clouds; and yet the thing that impresses us most, and which we should be sorriest to lose, may be a thin grey film on the extreme horizon, not so large, in the space of the scene it occupies, as a piece of gossamer on a near-at-hand bush, nor in any wise prettier to the eye than the gossamer; but because the gossamer is known by us for a little bit of spider's work, and the other grey film is known to mean a mountain ten thousand feet high, inhabited by a race of noble mountaineers, we are solemnly impressed by the aspect of it, and yet all the while the thoughts and knowledge which cause us to receive this impression are so obscure that we are not conscious of them.





## CHAPTER VIII.

*QUANTITY, STRESS, INTONATION.*

Several subjects coming under the head of synthesis remain to be considered, the preceding chapters having been almost exclusively devoted to analysis, but these subjects may be dealt with very briefly.

## QUANTITY.

Both vowels and consonants vary in quantity, that is in duration or length, but the quantity of consonants need not be considered here.

The English vowels naturally fall into two classes, long and short, but their length is not always fixed and invariable. It depends upon two things, (1) whether they are stressed or not, and (2) whether they are followed by a breath consonant.

It is obvious, for instance, that unstressed *ô* in *ôthoriti* is shorter than stressed *ô* in *ôthar*, that *kâd* has a longer vowel than *kât*, and *mæn* than *kæt*.

Dividing the vowels into long, half-long, and short, they may be classified thus:—

**Long Vowels.** All so-called long vowels and diphthongs, when they are stressed and either final or followed by a voiced consonant.

**Half-long Vowels.** (1) All so-called long vowels and diphthongs, when followed by a breath consonant.

(2) All so-called short vowels, when stressed and followed by a voiced consonant.

**Short Vowels.** All so-called short vowels, when followed by a breath consonant.

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



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

	Long.	Half-long.	Short.
Commonly called	Long { $\begin{cases} \text{kā(r)} \\ \text{kād} \end{cases}$		
	Short	kāt kæb	kæp
	Long { $\begin{cases} \text{pley} \\ \text{pleyz} \end{cases}$		
	Short	pleys led	let
	Long { $\begin{cases} \text{flow} \\ \text{flowd} \end{cases}$		
	Short	flowt log	lok

The open and so-called short vowels æ and o, when followed by a voiced consonant, as in *mæn*, and *dog*, are sometimes so prolonged that they are fully long. This drawling way of speaking should however be avoided. In a hesitating *yes*, e also may be made even longer than an average long vowel.

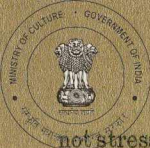
### STRESS.

Stress or force is due to the effort made in expelling the breath from the lungs. If we compare the syllables of a sentence, or of a single word, we find that there are different degrees of stress, and for our purpose it will be enough to distinguish *stressed* from *unstressed* or *weak* syllables, subdividing the stressed syllables into those which have *principal stress*, and those which have only *secondary stress*.

**Stress in Single Words.** To begin with, we will consider stress in single words. Taking for instance the words *ventileyshān*, *kəraktaristik*, we find that in these the principal stress is on the penultimate syllable, and that there is secondary stress on the first syllable, whilst the remaining syllables are weak or unstressed.

In this method secondary stress is not marked, but in words





not stressed according to rule, the syllable which has the principal stress is marked thus : *inténd, impó'tant, biháind, ritóen*. Note that in *ai*, and in all diphthongs, the accent is placed over the vowel which is most strongly stressed. The rules for marking stressed syllables are based upon the following facts :—

(1) In our language the stress generally falls upon the first syllable.

(2) The vowels *a*, *o'* and *yu* are never stressed.

(3) Certain terminations, the commonest of which are *-shan* and *-iti*, always cause the stress to be on the preceding syllable.

So in this method words which are not stressed according to the following rules have the stress marked.

### **Stress Rules.**

(1) Words ending in *-shan* or *-iti* invariably have the chief stress on the preceding syllable. Examples : *ventileyshan*, *irritabiliti*.

(2) Words not having these endings, but having *a*, *o'* or *yu* as the vowel of the first syllable, almost invariably have the chief stress on the second syllable. Examples : *pasífk*, *pro'gresiv*, *myunífisant*.

(3) Words not falling under the above rules are mostly stressed upon the first syllable.

**Stress in Compound Words.** In words which are not compounds, we do not stress two consecutive syllables, but one or more weak syllables occur between those which have principal and secondary stress, as in *káarakterístik*, *ditóeminéyshan*. In fact secondary stress occurs only because it is difficult to pronounce many weak syllables in succession. But in compound words, or rather in such words as are felt to be compounds, each part of the word has its own proper stress, so that the stress may happen to fall upon two consecutive syllables, as in *méydsóevant*.

In most compound words one of the stressed syllables is subordinated to the other, and its stress may be called a secondary stress. In *pitfól*, *autbreyk*, *wochwoed*, for instance, the chief stress is on the first syllable, and in *cennówn*, *distéystful*, it is on the second.

The prefix *cøn* is always felt to be separable, and has a slight





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stress upon it. On the other hand, some familiar words, such as *brekfast*, *kœbad*, are no longer felt to be compounds, and in these only one syllable is stressed.

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

**Shifting Stress.** There are some words which have the principal stress on the first or second syllable, according to circumstances. We say, for instance: "His age is *fifteen*." "I have *fifteen* shillings." "Some fell by the *wayside*." "A *wayside* inn." "They sat *outside*." "An *outside* passenger." "He went *downstairs*." "A *downstairs* room." "Among the *Chinèse*." "A *Chinèse* lantern." "I saw the *princèss*." "I saw *Princess* Alice."

**Contrasted Words.** The stress is also shifted when we want to contrast two words, the principal stress being laid on the syllable which serves to distinguish them. So we say, *agréeable* and *disagreeable*, *decided* and *undecided*, *ôpen* and *ré-open*, *ascend* and *déscend*, though the principal stress generally falls as follows: *disagréeable*, *undecided*, *re-ôpen*, *ascénd*, *descénd*.

**Sentence Stress or Emphasis.** To the ear this is just the same as the stress of a single long word. In *Giv mi sam shuggar* the stress is like that of *kæraktaristik*. In both the first syllable has secondary stress, the fourth has principle stress, and the rest are weak. But whereas in a single word of more than one syllable the stress is fixed, in a sentence the speaker often has some freedom of choice as to which words he will emphasize most strongly.

(1) **Logical Stress.** In English, sentence stress depends almost entirely upon the relative importance of the words, so that a person who understands what he is reading, and has not formed the habit of reading monotonously through bad teaching in childhood, or through the propensity some English people have for concealing all their feelings, will have little difficulty in stressing his sentences properly.

(2) **Rhythmical Stress.** The stress is also much affected by the rhythm of the sentence. We have noticed how in words





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

The tendency to deliver prose in this rhythmical manner is most observable when the passages read are so familiar as to be nearly or quite known by heart. The stress occurs with almost absolute regularity when family prayer or church prayers are read by an unskilful reader. A reader whose taste is good will avoid the monstrous effect produced by perfect regularity, but the rhythm is still perceptible.

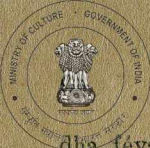
As examples of rhythm in prose, we may take the Lord's Prayer and the beginning of the Exhortation.

Auar Fâ'dhar which â't in hévn', Hæ'lo'id bí' dhai Néym.  
Dhai kíngdam kœ'm, Dhai wíl bí' dœ'n in óeth, Æz it íz in hévn'.  
Gív œs dhis déy auar déyli bréd. Ænd fôgív œs auar tréspasiz,  
Æz wí' fôgív dhém dhæt tréspas agenst œ's. Ænd lí'd œs not  
intu<sup>1</sup> temtéyshan; Bœt dílívar œs from í'vil. Âmén.

Dí'ali bílœ'vid brédhren, Dha skrípchar mú'veth œs in scændri  
pléysiz tu æknólej ænd kanfés auar mænifowld sínz ænd wíkid-  
nes; Ænd dhæt wí' shúd not díse'mbl' nôr klówk dhem bífó'ar

<sup>1</sup> According to Dr. Leaf more usually *nót intu*.—*Ed.*





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dha féys ov Ólmáiti Gód auar hévn'li Fa'dhar; bæet kanfés dhem wiðh an hœ'mbl', lówli, pénitant, ænd o'bi'dyant há't; tu dhi énd dhæt wi mey obtéyn fôgívnæs ov dha séym, bai hiz ín-finit gúdnæs ænd móesi.

### INTONATION.

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

The intervals through which the voice rises and falls in speaking are however very difficult to ascertain accurately, nor has any sort of notation been invented which can adequately express them, so that the acquisition of good intonation, which is of high importance in reading and speaking, must depend more on the feeling and taste of the speaker, and on his opportunities of observing and imitating good models, than on any systematic instruction.<sup>1</sup> It may suffice to state here two rules which govern English intonation:—

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

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

### DOUBLED SOUNDS.

These are not very frequent, though doubled letters are very common in our ordinary spelling, but several consonants and

<sup>1</sup> During the last few years the phonautograph (cymagraph) and phonograph have been employed with satisfactory results to record the intonation of the speaking voice. A musical notation (notes or figures) would seem to answer all practical purposes.—*Ed.*





the short vowel *i* are sometimes doubled in the middle of a word, and doubled sounds are of course liable to occur between two words.

Stops.		Liquids, Continuant, Vowels.	
pp, bb	tt, dd, kk.	mm, nn.	ll, ss, ii.
læppowst	kowtteyl	howmmeyd	howlli
hoppowl	heddres	cennésisari	misstéytmént
kæbbildar	bukkeys	cennówn	pitiing

When stops are doubled, it should be noticed that the first consonant differs from the second. The organs of speech take the right position for the formation of the consonant, whatever it may be, and the reopening of the passage through the mouth is delayed a little, but the opening or explosion is not made twice over. The first consonant is heard in the act of closing and the second in the act of opening.

When a liquid or a continuant is doubled, the sound is prolonged, and an increase of force is given to indicate the beginning of a new syllable.

Vowels are generally doubled in the same manner, an increase of force marking the beginning of a new syllable, as in *Papâ asks*, *Thri igl'z*, *Drô ôf*, *Thrû ûtakamænd* (*Ootacamund*), *Bela* and *Emili*. But when unstressed *i* is doubled, as in *pitiing*, *kæriing*, *pitiist*, a parasitic *y* is heard between the two vowels, which it is not worth while to represent in writing.

## CONSONANTS COMBINED.

**Combinations of Consonants. Implosive and explosive Consonants.** It is not only doubled consonants which are liable to be modified in the manner just described, for whenever two consonants which are ordinarily explosive, *i.e.* two stops, come together, there is only one explosive, the first consonant being heard only in the act of shutting the breath passage, whilst the second is heard in the act of opening. In such cases, though both consonants may be called stops, it is only the second that is *explosive*. The first is said to be *implosive*. Observe how the consonants are formed in such words as





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ækt, lopt, rœbd, begd, for instance. There is no explosion for the k, p, b and g in these cases.

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

Examples :—*Braitn'*, *beykn'*, *botl'*, *æpl'*, *owpn'*, *fi kl'*.

### WEAK VOWELS COMBINED.

When two weak vowels are combined, we commonly insert a parasitic consonant between them, as already noticed in the case of doubled *i*. The same thing happens when the first weak vowel is the second part of a diphthong. After *i* we hear *y*, as in *pit<sup>i</sup>ing*, *priti<sup>a</sup>(r)*, *tra<sup>i</sup>ing*, *tra<sup>i</sup>al*, *em<sup>pl</sup>oi<sup>i</sup>ng*, *em<sup>pl</sup>oi<sup>a</sup>(r)*, and after *u* we hear *w*, as in *konstru<sup>i</sup>ng*, *Febru<sup>a</sup>ri*, *vælyu<sup>i</sup>ng*, *vælyu<sup>a</sup>bl'*, *alau<sup>i</sup>ng*, *alau<sup>a</sup>bl'*.

The only other combinations of weak vowels which occur frequently are *a + i* and *a + a*, and these occur only between two words, as in "*Bela iz indô'z*," "*Bela and Emili*," where there is a strong temptation to insert parasitic *r*, a temptation to be carefully guarded against, for many well-educated speakers succumb to it.

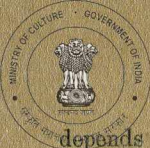
### SYLLABLE DIVISION.

We have already noticed that speech is not, as some persons imagine, divided into words by means of pauses, or in any such way as will enable the ear to perceive the division. Common phrases, such as "at all events," are often mistaken by children for single words, until they have been seen in writing. Indeed it is now generally recognised that the true unit of speech is the sentence, and not the word, whether we regard speech phonetically, or as the expression of thought, or go back to the history of its origin.

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

**Intensity of Sound.** The grouping of sounds in syllables





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

**Intensity due to particular Sounds.** In such a word as *solid*, the division into syllables is due to the difference in the qualities of the sounds employed. The two vowels are more sonorous than any of the three consonants, and each vowel forms the nucleus of a syllable, the intermediate consonant *l* belonging equally to both syllables.

**Intensity due to Effort of Speaker.** But if we study the syllable division of such words and phrases as *Mis Smith*, *kôlli*, *minnes*, *drô ôf*, we find that a new syllable may be begun, without any change of sound, by merely giving a fresh impulse of force to the sounds *s*, *l*, *n*, and *ô*.

**Syllable Division.** These then are the two facts upon which syllable division depends; and wherever there is a marked increase of intensity, due either to the character of the sound uttered, or to the force of utterance, we have a new sound.<sup>1</sup>

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

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

<sup>1</sup> As the context shows, "Intensity" is to be taken as signifying "loudness," not "force of utterance," as usual.—*Ed.*





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### NOTE ON LOAN WORDS USED IN ENGLISH.

The right pronunciation of loan words from French and other languages is a very perplexing question. Many of them are pronounced in various ways, and it is by no means easy to decide what pronunciation should be recommended, and whether those who are able to pronounce the language from which they are borrowed should use a foreign or an anglicised pronunciation. On the whole it seems best to anglicise them, as far as custom will permit, for it is seldom convenient to use the foreign pronunciation when a borrowed word occurs in an English sentence.

The drawbacks to the use of the foreign pronunciation are these. In the first place, our object in speaking is to make ourselves understood, and with a view to this we are obliged to modify the pronunciation of some foreign words. The German *Reichstag* for instance would be more intelligible to most English people as *Raiçståg* than as *Raiçståx*.

Secondly, many foreign words, and especially all French words, are pronounced in a manner so contrary to the genius of the English language, that it is almost impossible to make the effort necessary to pronounce them in the genuine foreign fashion in the middle of an English sentence; and finally, if we did succeed in this, foreign words would not harmonise with the rest of the sentence, and the effect would be very disagreeable.

In French words the distinction between stressed and unstressed syllables is very slight, but in English the difference is strongly marked, and whether we do or do not pronounce some foreign sounds in French loan words, we always stress them in the English fashion.

The only foreign sounds which it is desirable to use in loan words are enumerated and illustrated on pp. ix., x., and are explained above, r, p. 18; ç, x, p. 24; ö, ü, æn, òn, oen, pp. 33, 34; à, p. 41. Additional illustrations are given below.

Some of these ten sounds are not often wanted. The most necessary of them are r, which in French and German is practically a new sound, being difficult to pronounce when final or followed by a consonant, and the three vowels à, ü, òn. Those who cannot pronounce æn may substitute for it òn, which is easier.





Final *r* in loan words is sometimes treated as in English, being silent unless followed by a vowel in the next word, in which case we need use no special type to represent it, *e.g.* in *vasar* (*wasser*), but in other words, where we invariably pronounce it, it is printed as an italic, *e.g.* *bel letr* (*belles lettres*).

Note that when it is convenient to print whole words in italics, ordinary Roman type may be used for final *r*, as well as for the *n* used to indicate that the preceding vowel is nasal, thus: *repértwâr* (*répertoire*), *bônbon* (*bonbon*).

In Italian loan words the only foreign sounds which need be used are *r* and *à*, as in *fortey*, *prima donà* (*forte*, *prima donna*). Italian *r* is a point *r*.

In the following examples the foreign sounds most frequently used in loan words are put first.

Stress is marked as in English.

*Foreign Sounds in Loan Words.*

<i>r</i>		<i>à</i>	
sórti	( <i>sortie</i> )	eytà'p	( <i>étape</i> )
gúrmeý	( <i>gourmet</i> )	naíf	( <i>naïf</i> )
bel letr	( <i>belles lettres</i> )	plàto'	( <i>plateau</i> )
repértwâr	( <i>répertoire</i> )	Hintarlànt	( <i>Hinterland</i> )
Firn	( <i>Firn</i> )	kirshvâsar	( <i>Kirschwasser</i> )
Hér	( <i>Herr</i> )	àl fresko'	( <i>al fresco</i> )
<i>ôn</i>		<i>ân</i>	
bônbon	( <i>bonbon</i> )	deypândâns	( <i>dépendance</i> )
kûpôn	( <i>coupon</i> )	dilizhâns	( <i>diligence</i> )
gàrsôn	( <i>garçon</i> )	fiânsey	( <i>fiancé, -ée</i> )
lieyzôn	( <i>liaison</i> )	pânsýôn	( <i>pension</i> )
pro'nônsey	( <i>prononcé</i> )	rakoneysâns	( <i>reconnaissance</i> )
sûpsôn	( <i>souçon</i> )	sûrvéyyâns	( <i>surveillance</i> )
<i>ü</i>		<i>æn</i>	
kwâfür	( <i>coiffure</i> )	distængey	( <i>distingué</i> )
düvey	( <i>duvet</i> )	fæn da syeykl	( <i>fin de siècle</i> )
fishü	( <i>fichü</i> )	ænpâs	( <i>impasse</i> )
menü	( <i>menu</i> )	pæns ney	( <i>pince nez</i> )
Flügl'	( <i>Flügel</i> )	tænbr	( <i>timbre</i> )
Mülar	( <i>Müller</i> )	træn da lüks	( <i>train de luxe</i> )



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ö, oen

fö da zhwâ (*feu de joie*)

milyö (*milieu*)

pridyö (*priedieu*)

Göta (*Göthe*)

Köln (*Köln*)

vænt-ey-óén (*vingt et un*)

z, ç

Âzan (*Aachen*)

Bâx (*Bach*)

fâx (*fach*)

Metarnîç (*Metternich*)

pfenîç (*pfennig*)

Raiçsrât (*Reichsrath*)

### QUESTION.

Transcribe phonetically, marking the stress according to the rules on p. 27.

#### *Bristol in 1685.*

Large as Bristol might then appear, it occupied but a very small portion of the area on which it now stands. A few churches of eminent beauty rose out of a labyrinth of narrow lanes built upon vaults of no great solidity. If a coach or a cart entered those alleys, there was danger that it would be wedged between the houses, and danger also that it would break in the cellars. Goods were therefore conveyed about the town almost exclusively in trucks drawn by dogs; and the richest inhabitants exhibited their wealth, not by riding in gilded carriages, but by walking the streets with trains of servants in rich liveries, and by keeping tables loaded with good cheer. The pomp of the christenings and burials far exceeded what was seen at any other place in England. The hospitality of the city was widely renowned, and especially the collations with which the sugar refiners regaled their visitors. The repast was dressed in the furnace, and was accompanied by a rich beverage made of the best Spanish wine, and celebrated over the whole kingdom as Bristol milk. This luxury was supported by a thriving trade with the North American plantations and with the West Indies.





## APPENDIX.

### PHONETIC TEXTS.

#### DHA SENTANS.

A sentans, it mœst bi rimémbad, iz dha neym givn' bai dha gramêrian tu whot dha lojishan wud kôl a propo'zishan ôr a jœjmant. Ænd dhow a jœjmant mey bi ænalaizd intu sœbjekt ænd objekt ænd kanekting kopyula (ôr mental ækt ov kampærizn'), wi kœnot, if wi wish tu bi intélíjibl', separeyt its elimants wœn from dhi œdhar. Dha howl sentans, dha howl *logos*, æz dha Griks wud hæv toemd it, iz dhi ownli posibl' yûnit ov thôt; sœbjekt ænd objekt ár æz mœch koriléytid<sup>1</sup> æz dha pozitív ænd negativ powlz ov dha mœgnet.

Længgwij, dhen, wi mey ley daun, bigínz widh sentansiz, not widh singgl' woodz. Dha lætar egzíst ownli fôr dha leksikógrafar, ænd ivn' dha leksikógrafar hæz tu toen dhem intu sentansiz bai afiksing a definishan if hí wud rendar dhem intélíjibl'. Wi ár akœstamd tu sí sentansiz divaidid intu dhêar individyual woodz in raiting, ænd sow wi kœm tu fænsi dhæt dhis iz rait ænd næcharal. Bœt dha veri æksn't which wi ley apon auar woodz ôt tu show œs hau fâr dhis iz from dha trûth. Dhi æksn't ov a wood vêriz akôding to its pleys in a sentans; fôr poepasiz ov æksentyueyshan, wi rigâ'd not dhi individyual woodz, bœt dha howl sentans which dhey kampowz. Ænd dhis autwad fækt ov æksentyueyshan iz bœt an indikeyshan ov dhi inwad fækt ov signifikeyshan. Ôl længgwij mœst bi signifíkant; bœt œntil dha howl sentans iz œtad, œntil dha howl thôt which laiz biháind it iz eksprést, dhis kœnot bi dha keys. Dhi ekspresshan ov dha thôt mey bi folti ænd impœfekt, bœt œnlés dha thôt bi safishantli eksprést<sup>2</sup> tu bi intélíjibl' tu anœdhar, it hæz not yet embódid itsélf in dha fôm ov længgwij. Dha Griks *logos* woz not dhi individyual wood, which, apât from its rileyshan tu œdhar pâts ov dha sentans, hæz now míning in itsélf, bœt dha kamplit ækt ov rizn'ing, which on dhi inwad said iz kôld a jœjmant, ænd on dhi autwad said a sentans ôr propo'zishan.

<sup>1</sup> Kóríleytid.—IV.L.





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Dha singgl' woed iz tu dha sentans whot silabl'z ænd letaz år tu dha singgl' woed. Wî mey breyk œp a woed intu dha sevaral<sup>1</sup> saundz ov which it iz kampowzd, boet dhis iz dha week ov dha fo'nolajist, not ov dha spîkar. Sow, tû, wî mey breyk œp a sentans laik "Downt dû dhæt" intu dha fôar woedz, "*Dû-not-dû-dhæt*, boet dhis, ageyn,<sup>2</sup> iz dha konshas pro'sidyar ov dha gramêrian.

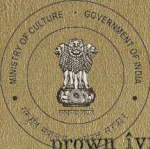
Sentansiz mey bî ov eni length; dhey mey kansist ov a singgl' silabl', laik *gow!* ôr *yes*, ôr dhey mey hæv tu bî eksprést bai a lâj ncembar ov separet<sup>3</sup> "woedz"; whot iz esénshal iz dhæt dhey shud bî signífikant tu anœdhar, shud ædikwetli kanvey tu hiz maind dha howl thôt dhæt iz inténdid tû bî eksprést. Cén-lés dha saundz wî œtar år kambaind intu a sentans, dhey hæv now môar mîning dhæn dha kraiz ov dha jækôl ôr dhi yelping ov dha koer; ænd centíl dhey hæv a mîning, ænd sow reprizént auar thôt, dhey dû not konstityút længgwij. Dha sentans, in shôt, iz dhi ownli yûnit which længgwij kæn now, ænd dhi œltimet stâting-point ov ôl auar linggwístik inkwáiariz.—*Prof. A. H. Sayce.*

### IN PREYZ OV LEZHAR.

Shûali ôl œdhar lezhar iz hoeri kampêad with a sceni wók thrû dha fildz from "âftanûn<sup>4</sup> choech,"—æz søech wôks yûst tu bî in dhowz owld lezhali taimz, when dha bowt, glaiding slípili along dha kanæl, woz dha nyûest lowkamówtiv wœndar; when Scœnde buks hæd mowst ov dhem owld braun-ledhar kœvaz ænd owpn'd with rimâ'kabl' prisízhan ôlwez in wœen pleys. Lezhar iz gôn<sup>5</sup>—gôn whêar dha spinning-whílz år gôn, ænd dha pæk-hôsiz, ænd dha slow wæganz, ænd dha pedlaz, hû brôt bâginz tu dha dôar on søeni âftanû'nz. Inj'nyas filósafaz tel yû, pahæps, dhæt dha greyt week ov dha stîm-enjin iz tu kriéyt lezhar fôr mænkáind. Downt bili'v dhem: it ownli kriéyts a vækyuam fôr îgar thôt tu rœsh in. Îvn' aidl'nes iz îgar nau—îgar fôr amyúzmant: prawn tu ekskoeshan-treynz, ât-myuzîamz, pîariódikl' litarachar,<sup>6</sup> ænd eksáiting novl'z:

*Alternative forms:—*<sup>1</sup> sevaral.    <sup>2</sup> agen.    <sup>3</sup> sepret.    <sup>4</sup> âftanû'n, when used as substantive; see below, "sceni âftanû'nz."    <sup>5</sup> gon.  
<sup>6</sup> Litrachar.





prown ivn' tu saiantifik thîaraizing, ænd koesari pîps thrû mai-kraskowps. Owld Lezhar woz kwait a difarant<sup>1</sup> poesn'ej: hi ownli red wœn nyûspeypar, inasn't ov lidaz, ænd woz frî from dhæt piâriadisiti ov senseyshanz which wî kôl powst-taim. Hî woz a kantemplativ, rådhar staut jentl'man, ov eksl'ant dijéschan,—ov kwaiat poesepshanz, cendiz'zd bai haipóthisis; hæpi in hiz inabilityi tu now dha kôziz ov things, prifóering dha thingz dhamselvz. Hî livd chîffi in dha kœntri, amœng plezn't sîts ænd howmstedz, ænd woz fond ov sôntaring bai dha frût-trî wôl, ænd senting dhi eyprîkots when dhey woer wômd bai dha mônging scœnshain, ôr ov sheltaring himsêlf œndar dhi ôchad bauz æt nûn, when dha scœmar pêaz woer fôling. Hî nyû nœthing ov wîk-dey soevisiz, ænd thôt nœn dha woes ov dha Scende soeman if it alaud him to slîp from dha tekst tu dha blesing—laiking dhi âftanûn soevis best, bikôz dha prêaz woer shôttest, ænd not asheynd tu sey sow; fôr hî hæd an îzi, joli konshans, brôd-bækt laik himsêlf, ænd eybl' tu kæri a greyt dîl ov biar ôr pôt-wain—not bliing meyd skwîmish bai dauts ænd kwâmz ænd lôfti æspireyshanz. Laif woz not a tâsk tu him, boet a saini-kyûar: hî fînggad dha giniz in hiz pokit, ænd et hiz dinaz, ænd slept dha slîp ov dhi irispónsibl'; fôr hæd hî not kept œp hiz châtâr bai gowing tu choech on dha Scende âftanû'nz?

Fain owld Lezhar! Down't bî sivi'ar apon him, ænd jœj him bai auar modan stændad; hî nevar went tu Eksetar Hôl, ôr hoed a popyular prîchar, or red *Trækts fôr dha Taimz ôr Sâtor Risâtas*.—George Eliot.

#### ON DHA RISI'T OV MAI MœDHARZ PîKCHAR.

Ow dhæt dhowz lips hæd længgwij! Laif hæz pâst  
Widh mî boet rœfli sins ai hoed dhî lâst.

Dhowz lip<sup>z</sup>âr dhain—dhai own swît smailz ai sí,  
Dha seym, dhæt ôft in chaild hud solast mî;  
Vois ownli feylz, els, hau distingkt dhey sey,  
“Grîv not, mai chaild, cheys ôl dhai fîaz away!”

\* \* \* \* \*

Mai Mœdhar! when ai loent dhæt dhau wost ded,  
Sey, wost dhau konshas ov dha fîaz ai shed?

*Alternative form* :—<sup>1</sup> Difrant.





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Hovad dhai spirit ôar<sup>1</sup> dhai soro'ing seen,  
Rech ivn' dhen, laifs joeni joest bigeen?  
Pahæps dhau geyvst<sup>2</sup> mî, dhow censîn, a kis;  
Pahæps a tiar, if sowlz kæn wîp in blis—  
Â dhæt matoenal smail! It ânsaz—Yes.  
Ai hoed dha bel towld on dhai berial dey,  
Ai sô dha hoes, dhæt bôar dhî slow away;  
Ænd, toening from mai noesri<sup>3</sup> windo', drû  
A long, long sai, ænd wept a lâst adyû!  
Boet woz it soech?—It woz. Whêar dhau ât gôn,<sup>4</sup>  
Adyûz ænd fêawelz<sup>5</sup> ar a saund œnnôwn.  
Mey ai boet mît dhî on dhæt pîsful shôar,  
Dha pâting saund shæl pâs mai lips now môar!  
Dhai meyd'n'z, grîvd dhemsêlvz<sup>6</sup> æt mai kansoen,  
Ôft geyv mî promis ov a kwik ritôen.  
Whot âdantli ai wisht, ai long bilîvd,  
Ænd, disapóintid stil, woz stil disîvd;  
Bai disapóintmant evri dey bigáild,  
Dyûp ov *ta-moro'* ivn' from a chaild.  
Dhœs meni a sæd ta-moro' keym ænd went,  
Til ôl mai stok ov infant soro' spent,  
Ai loent, æt lâst, sabmishan tu mai lot,  
Boet dhow ai les diplô'd dhî, nêar fôgôt.

Whêar wœns wî dwelt auar neym iz hoed now môar,  
Childran not dhain hæv trod mai noesri flôar;  
Ænd whêar dha gâdnar Robin, dey bai dey,  
Drû mî tu skûl along dha pœblik wey,  
Diláitid widh mai bôbl' kowch, ænd ræpt  
In skálat mæntl' wôm, ænd velvet kæpt,  
T-iz nau bikœm a histri<sup>7</sup> litl' nown,  
Dhæt wœns wî kôld dha pâstral<sup>8</sup> haus auar own.  
Shôt livd pazeshan! boet dha rekôd fêar,  
Dhæt memri<sup>9</sup> kîps ov ôl dhai kaindnes dhêar,  
Stil autlivz<sup>10</sup> meni a stôm, dhæt hæz efeyst  
A thauzand œdhar thîmz les dípli treyst.  
Dhai naitli vizits tu mai cheymbar meyd,  
Dhæt dhau maitst<sup>11</sup> now mî seyf ænd wômli leyd;  
Dhai môning bauntiz êar ai left mai howm,  
Dha biskit ôr kanfekshanari plœm;  
Dha freygrant wôtaz on mai chîks bistôwd  
Bai dhai own hænd, til fresh dhey shon ænd glowd;

Alternative forms :—<sup>1</sup> owvar.    <sup>2</sup> geyvest.    <sup>3</sup> noesari.    <sup>4</sup> gon.  
<sup>5</sup> fêawélz.    <sup>6</sup> dhamsêlvz.    <sup>7</sup> histari.    <sup>8</sup> pâstaral.    <sup>9</sup> memari.  
<sup>10</sup> autlivz.    <sup>11</sup> maitest.





## Appendix

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Ôl dhis, ænd mōar endi'aring stil dhæn ôl,  
Dhai konstant flow ov læv, dhæt nyû now fôl,  
Nêar reefn'd bai dhowz kætærækts ænd breyks,  
Dhæt yumar intapówzd tû ôfn' meyks;  
Ôl dhis stil lejibl' in memriz peyj,  
Ænd stil tu bî sow tu mai leytest eyj,  
Ædz joi tu dyûti, meyks mî glæd tu pey  
Sœch onaz tu dhî æz mai nœmbaz mey;  
Pahæps a freyl mimô'rial, boet sinsî'ar,  
Not skônd in hevn', dhow litl' nowtist hîar.

Kud taim, hiz flait rivóest, ristô'ar dhi auaz,  
When, pleying widh dhai veschaz tisyud flauaz,  
Dha vaialet, dha pingk, ænd jesamin,  
Ai prikt dhem intu peypar widh a pin,  
(Ænd dhau wost hæpyar<sup>1</sup> dhæn maisélf<sup>2</sup> dha whail,  
Wudst<sup>3</sup> sôftli<sup>4</sup> spik, ænd strowk mai hed, ænd smail,)  
Kud dhowz fyû plezn't auaz ageyn<sup>5</sup> apîar,  
Mait wœn wish bring dhem, wud ai wish dhem hîar?  
Ai wud not trœst mai hât—dha dîar diláit  
Sîmz tu bî sow dizáiad, pahæps ai mait.—  
Boet now—whot hîar wî kôl auar laif iz sœch,  
Sow litl' tu bî lævd, ænd dhau sow mœch,  
Dhæt ai shud il rikwáit dhî tu kanstreyn  
Dhai œnbaund<sup>6</sup> spirit into bondz ageyn.

\* \* \* \* \*

—*Kûpar (Cowper).*

### LAIF.

Laif! ai now not whot dhau ât,  
Boet now dhæt dhau ænd ai mœst pát  
Ænd when, ôr hau, ôr whêar wî met,  
Ai own tu mî-z a sîkret yet.

Laif! wî-v bîn long tagedhar,  
Thrû plezn't ænd thrû klaudi wedhar;  
T-iz hâd tu pát when frendz âr dîar;  
Poehæps t-wil kôst a sai, a tíar;  
Dhen stíl away, giv litl' wôning,  
Chûz dhain own taim;  
Sey not gud nait, boet in sœm braitar klaim  
Bid mî gud môning.

—*A. L. Barbould.*

*Alternative forms:—*<sup>1</sup> hæpiar. <sup>2</sup> misélf. <sup>3</sup> wudest. <sup>4</sup> softli. <sup>5</sup> agen,  
<sup>6</sup> œnbáund.



TEXT WITH FIXED SPELLING FOR VARIABLE  
WORDS LIKE THE PRECEDING TEXTS.

BROEDHAR BENIDIKT.

Brøedhar Benidikt woz sow neymd bikóz whêar hî keym, blesingz folo'd. Dhis woz sed ov him, from a chaild, when dha beybiz stopt kraïng if hî ræn œp tu dhem, ænd when on dha dâkest deyz owld wimin kud sî sœnbîmz pleying in hiz hêar. Hî had ôlwez bîn fond ov flauaz, ænd æz dhêar woer not meni thingz in dha Brøedhahud ov dha Grîn Væli on which a mæn kud ful-spend hiz enajîz, when præaz woer sed, ænd dyâtiz døen, Brøedhar Benidikt spent dha bælsans ov hiz apon dha gâdn'. Ænd hî grû hoebz fôr hiling, ænd plânts dhæt woer gud fôr fûd, ænd flauaz dhæt woer ownli plezn't tu dhi aiz; ænd whêar hî sowd hî rîpt, ænd whot hî plântid prospad, æz if blesingz folo'd him.

In taim dha feym ov hiz flauaz spred biyônd dha væli, ænd pîpl' from dha woeld autsáid sent tu beg plânts ænd sîdz ov him, ænd sent him œdhaz in ritóen. Ænd hî kept a rowl ov dha plânts dhæt hî po'zest, ænd dha list grû longgar widh evri<sup>1</sup> Ôtam ænd evri Spring; sow dhæt dha gâdn' ov dha monastri bikéym fild widh rêar ænd kyûarias thingz, in which Brøedhar Benidikt tuk greyt praid.

Dha dey keym when hî thôt dhat hî tuk tû mœech praid. Fôr hî sed, "Dha kêaz ov dha gâdn' âr, âftar ôl, kêaz ov dhis woeld, ænd ai hæv set mai afekshanz apon thingz ov dhi œeth." Ænd æt lâst it sow trœbl'd him dhæt hî abteynd lîv tu meyk a pil-grimij tu dha sel ov an owld hoemit, hûz wizdam woz mœech estîmd, ænd tu him hî towld hiz fiaz.

Boet when Brøedhar Benidikt hæd endid hiz teyl, dhi owld mæn sed, "Gow in pîs. Whot a mæn leybaz fôr hî mœest læv, if hî bî meyd in dhi imij ov hiz Meykar; fôr Hî rijôisiz in dha weeks ov hiz hændz."—*J. H. Ewing.*



THE SAME TEXT, SHOWING VARIABLE WORDS  
IN MY OWN PRONUNCIATION.

## BRÆDHA BENIDIKT.

Brædha Benidikt waz sow neymd bikóz wêa hî keym, blesingz folo'd. Dhis waz sed av him, fram a chaild, wen dha beybiz stopt kraing if hî ræn œp ta dham, and wen on dha dâkest deyz owld wimin kud sî sœnbîmz pleying in iz hêa. Hî ad ôlwez bin fond av flauaz, and æz dha wa not meni thingz in dha Brædhahud av dha Grîn Væli on wich a mæn kud ful spend hiz enajiz, wen prêaz wa sed, an dyûtiz dœn, Brædha Benidikt spent dha bælans av hiz apan dha gâdn'. An hî grû hoebz fa hîling, an plânts dhat wa gud fa fûd, an flauaz dhat war ownli plezn't ta dhi aiz; and whêa hî sowd hî rîpt, and wot î plântid pros-pad, az if blesingz folo'd him.

In taim dha feym av hiz flauaz spred biyond dha væli, an pip'l' fram dha woeld autsâid sent ta beg plânts an sîdz av him, an sent im œdhaz in ritœen. An hî kept a rowl av dha plânts dhat hî po'sest, æn dha list grû longgar widh evri Ôtam and evri Spring; sow dhat dha gâdn' av dha monastri bikéym fild widh rêr an kyûarias thingz, in wich Brædha Benidikt tuk greyt praid.

Dha dey keym wen hî thôt dhat î tuk tâ mœch praid. Fa hî sed, "Dha kêaz av dha gâdn' âr, âftar ôl, kêaz av dhis woeld, and ai av set mai afekshanz apan thingz av dhi oeth." Ænd at lâst it sow træbl'd im dhat hî abteynd liv ta meyk a pilgrimij ta dha sel av an owld hoemit, hûz wizdam waz mœch istîmd, an ta him hî towld hiz fiaz.

Bat wen Brædha Benidikt had endid iz teyl, dhi owld mæn sed, "Gow in pîs. Wot a mæn leybaz fô hî mœst læv, if hî bi meyd in dhi imij av iz Meyka; fa Hî rijoiziz in dha weeks av hiz hændz."—*J. H. Ewing.*