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EDITED BY DANIEL JONES, M.A.

The Pronunciation of English
in Scotland

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The
Pronunciation of English
in Scotland

by

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PREFACE

THIS book is intended primarily as a Phonetic Manual for the use of students in Scottish Training Colleges and Junior Student Centres, but it is hoped that it may prove useful to teachers of English of all grades in our Scottish schools, to lawyers and ministers and all those who, in the course of their calling, have to engage in public speaking. Foreigners, too, may find that the more conservative pronunciation of educated Scotland as depicted in this volume, is easier to acquire than the Southern type of English, and all students of language should be interested in the study of the Scottish variety of Standard English.

As the Scotch Education Department has recommended the study of Phonetics in its Memorandum on the teaching of Modern Languages (p. 5) and in its Memorandum on the teaching of English in Primary Schools (p. 8), and as our Training Centres have incorporated the subject in their time-tables, it has become practically obligatory for all teachers of language. Phonetics as the best basis for Modern Language study, is now generally admitted except in quarters "hopelessly obscurantist." We are also firmly convinced that some phonetic training in the early stages of the school curriculum is a desirable thing because it cultivates the observing faculties of the child, appeals to an intelligent interest in facts, and has an important bearing on clear, distinct enunciation, correct pronunciation and expressive reading. Further it is a preparation for the work of the Modern Language Department and for

the study in the higher English Classes of the development of English Speech.

A special book for Scottish Students is rendered necessary because the phonetic basis of educated Scottish speakers differs in many respects from that of Southern English, and further because our teachers have peculiar difficulties to overcome in dealing with pupils whose everyday speech is Scottish Dialect or Gaelic. Such difficulties cannot be successfully tackled without some definite phonetic knowledge and practice such as we have set forth in this work.

The book is divided into three parts with an Appendix. Part I deals with the manner and place of formation of the various sounds and the changes they undergo in combination with each other. The general plan follows the lines of Mr Daniel Jones's *Pronunciation of English* and the corresponding definitions and descriptions in the two volumes are made to agree as far as possible. Part I also enumerates the variations from Standard speech and gives suggestions for the correction of errors of pronunciation.

Part II consists of a series of texts written in the speech of the educated middle classes of Scotland (see p. 4). The alphabet used is that of the *International Phonetic Association*. The student who can use this alphabet easily for reading and writing may be regarded as possessing a fair knowledge of elementary phonetics.

Part III contains a series of questions on the subject-matter of Part I which will be found useful for students who wish to test their own knowledge and for teachers who desire to test the results of their instruction.

The Appendix contains (1) the ordinary English spelling of the phonetic texts in Part II, (2) an account of the chief differences between Scottish and Southern

English, (3) advice to teachers on the subject of the teaching of reading.

I have to express my obligation to the following authors and publishers for kindly allowing me to reproduce copyright matter: Messrs Sampson Low, Marston and Co., for the illustrations of the *Larynx* (fig. 2) which are taken from *Voice, Song and Speech* by Browne and Behnke, Messrs George Bell and Sons for the poem of Calverley (No. 8), Mr E. F. Benson and his publishers Messrs Methuen for the passage from *Dodo* (No. 20), Mr Austin Dobson and his publishers Messrs Kegan Paul, Trench, Trübner and Co. for the poem entitled *The Curé's Progress* (No. 18), Mr Wilfrid Meynell (Francis Thompson's literary executor) and Messrs Burns and Oates for Thompson's poem *Daisy* (No. 11), The Walter Scott Publishing Company for the passage from Lowell's *My Garden Acquaintance* (No. 16).

I desire to acknowledge the kindness of Mr Gavin Greig in permitting me to use a scene from *Main's Wooing* and to record his dialect pronunciation and intonation (No. 21). I take this opportunity also of thanking Dr Smith, Director of Studies, Aberdeen, and Mr Jackson, Lecturer on Phonetics, Dundee, for their interest in this work and their many useful suggestions.

Very special thanks are due to Mr Jones, the general editor of this series of Phonetic Texts, for many helpful suggestions and criticisms. I am indebted to him also for most of the matter in the following paragraphs 14, 17—21 with notes, 35, 185—188, 194—202, 216—221, for help in connection with the intonation curves in *Dodo* (No. 20), and the Southern English rendering of the passage from *The Mill on the Floss* (No. 19).

W. G.

December, 1912.

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VALUES OF PHONETIC SYMBOLS

The following key-words are in Standard Scottish as defined in Part I, § 8:

Phonetic Symbols	Ordinary Spelling	Phonetic Transcription	Phonetic Description	Paragraph
a: heard in <i>bar</i>		ba:r	Back <i>a</i>	147, 148, 225 iii, 227
ɑ "	<i>cart</i>	kɑrt	"	147, 148
ɑ "	<i>high</i>	hɑr	"	147
ɑ "	<i>how</i>	hɑv	"	147
æ "	<i>man</i>	mæn	Front <i>a</i>	142
a "	"	mæn	Front <i>a</i> retracted	143, 144, 149
a "	<i>high</i>	hɑr	"	146
a "	<i>how</i>	hɑv	"	146
ʌ "	<i>cut</i>	kʌt	Mid back tense	150—155
b "	<i>boat</i>	bɒt	Voiced lips plosive	26 (1), 27 i, 44, 45
d "	<i>day</i>	de:	Voiced point plosive	26 (4), 27 i, 50—53
ð "	<i>then</i>	ðen	Voiced point-teeth fricative	26 (3), 27 v, 102—105
e: "	<i>may, fare</i>	me:, fe:r	Mid front tense	30, 32, 133—135, 227
e "	<i>mate</i>	met	Mid front tense	30, 32, 133—135

Phonetic Symbols	Ordinary Spelling	Phonetic Transcription	Phonetic Description	Paragraph
ɛ: heard in <i>fare</i>		fɛr	Mid front lax	140
ɛ	<i>met</i>	mɛt	"	136—139, 180
ɛ:	<i>fare</i>	fɛr	Low front tense	32, 141
ə	<i>above, over</i>	ə'ɒv, 'ovər	Mid mixed	32, 175, 176, 181
ə	<i>night</i>	mɛrt	"	183, 184
f	<i>food</i>	fud	Voiced lip-teeth fricative	26 (2), 27 v, 96, 97
g	<i>give</i>	grv	Voiced back plosive	26 (8), 27 i, 57—59
h	<i>hurt</i>	hɜrt	Breathed throat fricative	26 (9), 27 v, 124, 125
x	<i>loch</i>	lox	Breathed back fricative	26 (8), 27 v, 56, 90, 94
ç	<i>hue</i>	çju:	Breathed front fricative	27 (7), 27 v, 122, 123
i:	<i>sea</i>	si:	High front tense	32, 34, 126, 127, 132, 227
i	<i>leap</i>	lip	"	
ɪ	<i>lip</i>	lɪp	High front lax	34, 128—132, 225
ɪ	<i>raided</i>	redɪd	High front lax lowered half-way between ɪ and ɛ	130
j	<i>you</i>	ju	Voiced front fricative	26 (7), 27 v, 119—121, 123
k	<i>cold</i>	kold	Breathed back plosive	26 (8), 27 i, 54—56
l	<i>leap, feel</i>	lip, fil	Voiced point lateral	26 (4), 27 iii, 75—79

Phonetic Symbols	Ordinary Spelling	Phonetic Transcription	Phonetic Description	Paragraph
m heard in <i>mark</i>		mark		
n "	<i>new</i>	nju:	Voiced lips nasal	26 (1), 27 ii, 62, 64, 65
ŋ "	<i>song</i>	soŋ	Voiced point nasal	26 (4), 27 ii, 66—68
o: "	<i>low, four</i>	lo:, fo:r	Voiced back nasal	26 (8), 27 ii, 70—72
o "	<i>note</i>	not	Mid back tense rounded }	32, 33, 161—164, 227
ɔ: "	<i>four</i>	fo:r	" " "	169
ɔ "	<i>long</i>	loŋ	Mid back lax rounded	33, 165, 166, 168, 169
q: "	<i>saw</i>	sq: }	" " "	
q "	<i>naught</i>	nqt }	Low back tense rounded	32, 172—174, 227
p "	<i>pay</i>	pe:	Breathed lips plosive	26 (1), 27 i, 42, 43
r "	<i>right</i>	rart	Voiced point trill	26 (4), 27 iv, 81—84, 87, 118
s "	<i>sun</i>	san	Breathed fore-blade fricative	26 (5), 27 v, 106, 107, 110
ʃ "	<i>show</i>	ʃo:	Breathed after-blade fricative	26 (6), 27 v, 110—113
t "	<i>too</i>	tu:	Breathed point plosive	26 (4), 27 i, 46—49
θ "	<i>thin</i>	θm	Breathed point-teeth fricative	26 (3), 27 v, 101, 103—105
u: "	<i>few</i>	fju: }	High back tense rounded	32, 156—159, 227
u "	<i>food</i>	fud }		

Phonetic Symbols	Ordinary Spelling	Phonetic Transcription	Phonetic Description	Paragraph
ʊ heard in <i>to</i>		tʊ	High back lax rounded	160
v " <i>vow</i>		vav	Voiced lip-teeth fricative	26 (2), 27 v, 98—100
ʌ " <i>whine</i>		main	Breathed lips-back fricative	26 (10), 27 v, 88—91
w " <i>wine</i>		wain	Voiced lips-back fricative	26 (10), 27 v, 92, 93, 123
z " <i>zeal</i>		zil	Voiced fore-blade fricative	26 (5), 27 v, 108—110
ʒ " <i>measure</i>		'meʒər	Voiced after-blade fricative	26 (6), 27 v, 114—116

' means that the following syllable is stressed, e.g. *above*, **ə'bav**, *measure*, **'meʒər**.

ı placed under a consonant symbol, as in **pı**, ı, means that the consonant is syllabic (§ 206). It is not usually necessary to insert this mark.
: placed after a vowel indicates maximum length (§ 227).

The foregoing symbols are those used in the transcription of ordinary Standard Scottish.

The following are also used in the course of this book to indicate variations of normal speech or dialect pronunciation.

Paragraph

ä a vowel intermediate between **a** and **ə**, see 177, 223

ä " " " **a** " **ə** " "

ë " " " **ε** " **ə** " "

ï " " " **ɪ** " **ə**, see 177, 182, 223

ö " " " **ɔ** " **ə**, see 177, 223

ō " " " **o** " **ə** " "

ö " " " **ɔ** " **ə** " "

ü " " " **u** " **ə** " "

ū " " " **u** " **ə** " "

ä " " " **Δ** " **ə** " "

ɑ }
ε } vowels produced with inversion of the tip of the
ə } tongue, see §§ 84, 188
ɔ }
o }

ã }
ẽ or } nasalized vowels, see §§ 35, 185
ē }
ö }
œ }

ε¹ a raised variety of **ε**, see § 131

e¹ " " **e**, see § 133

ɪ^r a lowered form of **ɪ**, see § 130

ɔ^r " " **ɔ**, see §§ 39, 167

ɔ low back lax rounded, see §§ 39, 167

o¹ a raised variety of **o**, see §§ 39, 161

ø a rounded **e**; French *peu*

- æ** a rounded **ɛ**; French *peur*
- y** a rounded **i**; French *pu*
- u+** an advanced **u**, see § 40
- w+** high back unrounded advanced, see § 95
- p** the glottal plosive, see §§ 60, 61
- c** the breathed front plosive, see § 213
- j** the voiced " " § 213
- g** the voiced back fricative, see § 95
- d̥** } devocalized **d, v, z**, §§ 199, 203
v̥ }
z̥ }
- l̥** } devocalized **l, m, n, ŋ, r, ɹ**, §§ 22, 63, 69, 73, 80, 198
m̥ }
n̥ }
ŋ̥ }
r̥ }
ɹ̥ }
- r** semi-rolled **r** sound, see § 83
- ɹ** the voiced point fricative *r* sound, see §§ 83, 86, 117, 118
- ʀ** voiced back trill or uvular trill, see §§ 26(8), 27 iv, 85
- placed under a symbol, indicates a breathed sound
- v " " " voiced sound
- + " after a symbol, indicates that the point of articulation has been advanced
- placed after a symbol, indicates that the point of articulation has been retracted
- ˆ placed after a symbol indicates a raising of the tongue
- ˑ " " " lowering " "

Phonetic symbols printed in italics represent sounds that may be omitted in pronunciation, thus **ənd** means that it is optional to say **ən** or **ənd**.

PART I: PHONETICS

CHAPTER I

PHONETICS AND PHONETIC TRANSCRIPTION

1. Phonetics is the science which deals with the analysis and classification of speech sounds and their distribution in spoken language. In order to study the science effectually, whether for its own sake or with a view to any of its numerous practical applications, we must have a means of representing with precision the various elementary speech sounds with which we have to deal.

2. The letters of the alphabet as used in ordinary spelling do not answer this purpose. Various ambiguities present themselves. Thus, in ordinary spelling, a single letter may represent two consecutive elementary sounds; for example *x* represents **ks**¹ in *fix*, **fiks**, *i* represents the group **ai** in *find*, **faɪnd**; groups of two or more consecutive letters often represent only one elementary sound; thus the group *th* in *thought*, **θɔt**, represents only one sound, viz. **θ**; the *ough* in the same word represents only

¹ Letters in thick type are phonetic symbols. The various sounds denoted by them are fully described in §§ 42—184, and a list of the symbols is given on pp. xi—xvi.

one sound, viz. **q**. Again the same letter or group of letters may represent very different sounds or groups of sounds: thus *c* denotes the sound **k** in *cat*, **kat**, but **s** in *city*, **'siti**, *ough* is pronounced in more than half-a-dozen ways, compare *plough*, **plau**, *though*, **ʒo:** or **θo:**, *cough*, **kɔf**, etc. And lastly, the same sound or group of sounds may be represented by different letters or groups of letters. Thus the sound of the vowel in *fade*, **fed**, may be written *ai* in *raid*, **red**, *ay* in *ray*, **re:**, *eigh* in *weight*, **wet**, *ea* in *steak*, etc. **stek**.

3. The letters of the alphabet, as used in ordinary spelling, being thus unsuited for scientific purposes, we are obliged to adopt a special set of symbols to represent the various elementary speech sounds, each of these special symbols representing one and only one distinct elementary sound.

4. When words are written down by means of a system of symbols of this kind, they are said to be written *phonetically*. Phonetic writing as distinguished from writing according to the ordinary spelling is generally called *phonetic transcription*. The system of phonetic transcription used in this book is that of the *International Phonetic Association*. A list of the symbols used is given on pages xi—xvi.

STYLES OF PHONETIC TRANSCRIPTION.

5. The degree of accuracy necessary in phonetic transcription depends on the object in view. Absolute accuracy involves the use of a very large number of symbols and diacritical marks, with the result that the transcription becomes complicated and difficult to read.

Transcriptions of this kind are called *narrow* transcriptions. If, on the other hand, a transcription is desired which is easy to read, a certain sacrifice of accuracy is inevitable. Such transcriptions are called *broad* transcriptions.

6. In practice it is generally sufficient to use a simple (broad) form of phonetic transcription; but it is sometimes helpful to supplement this broad transcription by a rigorously accurate (narrow) form of transcription, which in this book will always be inclosed in square brackets.

STANDARD PRONUNCIATION.

7. No two persons of the same nationality pronounce their own language exactly alike. The differences may arise from a variety of causes, such as locality, social surroundings, early influence or individual peculiarities. Thus, the pronunciation current among educated people in Liverpool differs from that of London, and both differ from that of Edinburgh. An example of differences of English pronunciation due to locality may be found in the sound of *r* in the word *lord*. In London the **r** has been completely lost, and the word must be written phonetically **lɔ:d**. In Liverpool the **r** is lost as an independent sound, but causes a peculiar modification of the preceding vowel—**lɔ:d** (see § 188). In Edinburgh the **r** is either a trill or fricative consonant—**lord** or [**lord**]. A Scotchman who spoke Scotch dialect habitually would pronounce the word with a tense *o* vowel followed by a glide sound and a strong trill—**loərd**, and as an individual peculiarity we may sometimes hear a burr or uvular **r**—**lord**. This last variant may be the result of some defect in the vocal organs or of a childish mispronunciation which parents and teachers have allowed to go uncorrected.

8. The existence of all these differences renders it necessary to set up some standard of pronunciation. The standard adopted in this book is the speech of the educated middle classes in Scotland. It is the speech of our Universities, of the pulpit, the platform, and the school, and although in different districts it may present some variations, it constitutes on the whole a type of pronunciation quite distinct from that of educated England. Within this Standard Scottish, it is possible to distinguish at least three varieties of style; the first is the style of the pulpit and dignified oratory, the second of careful conversation and ordinary reading and the third of rapid, familiar everyday speech. Many varieties, however, are possible between the two extremes, the size of the audience and the character of the subject-matter being the chief determining factors in any particular case. The majority of our Extracts in Part II are couched in the intermediate style, i.e. careful conversational.

CHAPTER II

THE ORGANS OF SPEECH

9. The first essential for the student of phonetics is to have a clear idea of the structure and functions of the organs of speech. Those who have not already done so should make a thorough examination of the inside of the mouth by means of a hand looking-glass. The best way of doing this is to stand with the back to the light and to hold the looking-glass in such a position that it reflects

the light into the mouth and at the same time enables the observer to see in the glass the interior thus illuminated. It is not difficult to find the right position for the glass.

10. The following diagram shows all that is essential for the present book :—

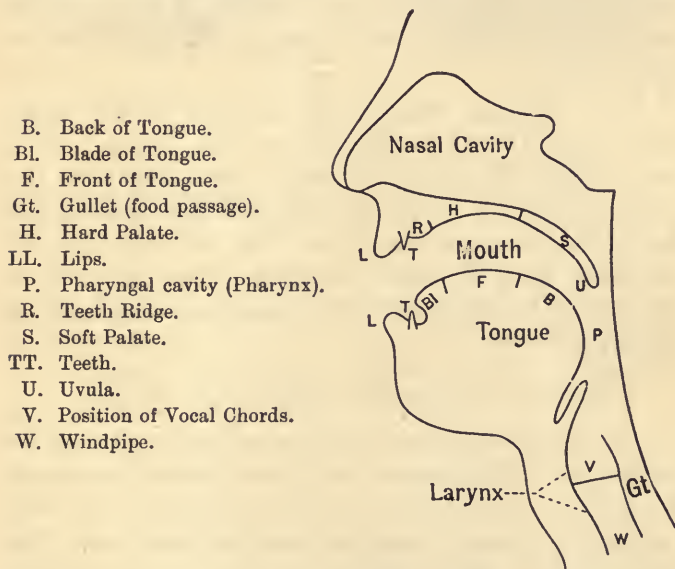


Fig. 1. The Organs of Speech.

11. The roof of the mouth may be conveniently regarded as made up of two parts—the first constituting the *hard palate* behind the *teeth ridge* and the second the *soft palate*, forming in its rear extension a sort of pendulous tongue in the back of the mouth known as the *uvula*. These two parts should be examined carefully in the looking-glass and they should be felt by the tongue

or with the finger. The soft palate can be moved upwards from the position shown in fig. 1; when raised to its fullest extent, it touches the back wall of the pharynx as in fig. 5, p. 19. The *teeth ridge* is defined as the part of the roof of the mouth which is convex to the tongue, the imaginary division between the teeth ridge and hard palate being made at the point where the roof of the mouth ceases to be convex to the tongue and begins to be concave.

12. Note particularly the meaning of the terms 'back' and 'front' as applied to the tongue. The part opposite the soft palate when the tongue is in the position of rest is called the *back*; the part opposite the hard palate is called the *front*, and the part opposite the teeth ridge is called the *blade*. The extremity of the tongue is called the *tip* or *point* and is included in the blade.

THE VOCAL CHORDS. BREATH AND VOICE.

13. The *vocal chords* are situated in the larynx, just behind the little knob on the throat known as Adam's Apple, and resemble two lips (see figs. 1 and 2); they run in a horizontal direction from back to front. The space between them is called the *glottis*. The edges of the chords may be kept apart or they may be brought together so as to close the air passage. When they are brought close together and air is forced between them in a very rapid series of puffs, they vibrate, producing a musical sound, known as *Voice* (see fig. 2B). When they are wide apart and air passes between them, the sound produced is called *Breath* (see fig. 2A). Certain intermediate states of the glottis give rise to *Whisper*. The

sound *h* (§ 124) is generally pure breath; the vowel sounds are practically pure voice.



Fig. 2. The Larynx as seen through the laryngoscope.

A. Position for Breath. B. Position for Voice.

TT. Tongue. VV. Vocal Chords. W. Windpipe.

14. *Breath* and *voice* may be illustrated artificially by the following simple experiment. Take a short tube of wood or glass T, say 6 cm. long and 1 cm. in diameter, and tie on to one end of it a piece of thin indiarubber tubing I, of a somewhat larger diameter, say 3 cm., as shown in the accompanying diagram. The tube of wood or glass is taken to represent the windpipe, and the indiarubber, part of the larynx. The space enclosed by the edge of the indiarubber EE, represents the glottis.

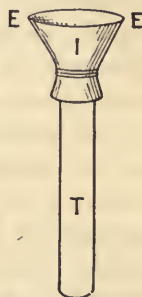


Fig. 3.

If we leave the indiarubber part in its natural position and blow through the tube, air passes out, making a slight hissing sound. This corresponds to breath. If we take hold of two opposite points of the edge of the indiarubber EE, and draw them apart so that two edges of the indiarubber come into contact along a straight line, we have a

representation of the glottis in the position for voice, the two edges which are in contact representing the two vocal chords. Now, if we blow through the tube, the air in passing out causes the edges to vibrate and a kind of musical sound is produced. This sound corresponds to voice.

15. Every normal speech sound contains either breath or voice. Those which contain breath are called *breathed* sounds, and those which contain voice are called *voiced* sounds. Examples of breathed sounds are **p**, **f**; examples of voiced sounds are **b**, **v**¹. When we speak in a whisper, voice is replaced throughout by whisper, the breathed sounds remaining unaltered.

16. It does not require much practice to be able to recognise by ear the difference between breathed and voiced sounds. The following well-known tests may, however, sometimes be found useful. If breathed and voiced sounds are pronounced while the ears are stopped, a loud buzzing sound is heard in the latter case but not in the former. Again, if the throat be touched by the fingers, a distinct vibration is felt when voiced sounds are pronounced, but not otherwise. Thirdly, voiced sounds can be *sung* while breathed sounds cannot. Compare in these ways **p** with **b**, **f** with **v**, **t** with **d**, **s** with **z**, **k** in *cat* with **g** in *gun*, **w** in *wen* with the sound of *wh* in *when*.

¹ In naming the symbols it is well to designate them by their *sound* and not by the ordinary names of the letters: thus the symbols **p**, **f** are not called **pi**, **ef** like the letters *p*, *f*, but are designated by the initial and final sounds of these two groups respectively.

CHAPTER III

CLASSIFICATION OF SOUNDS

17. Every speech sound belongs to one or other of the two main classes known as Vowels and Consonants.

18. A *vowel* (in normal speech)¹ is defined as a voiced sound in which the air has a free passage through the mouth and does not produce any audible friction. All other sounds (in normal speech) are called consonants.

19. Conversely a *consonant* may be defined as a speech sound breathed or voiced in which, in its passage through the throat and mouth, the air current is completely or partially impeded, or produces audible friction. Consonants therefore include (1) all sounds which are not voiced, e.g. **p, s, h**, (2) sounds in which the air has an impeded passage through the mouth or throat, e.g. **b, l**, rolled **r**, (3) all sounds in which the air does not pass through the mouth, e.g. **m**, (4) all sounds in which there is audible friction, e.g. **f, v**.

¹ Whispered speech is not considered as normal. In whispered speech voice is replaced throughout by whisper and every sound consists of audible friction and nothing else (except the 'stops' of breathed plosives, which have no sound at all). The term 'whispered vowels' is commonly used to designate sounds produced with the organs in the same positions as for the sounds defined as 'vowels' in § 18, but with whisper substituted for voice. There is no objection to this terminology; but it should be noted that if a whispered vowel were to occur in normal speech next to a voiced one, the whispered vowel would have to be regarded as a consonant. This may be seen by pronouncing a whispered **a** immediately followed by a voiced **a**. The result resembles **ha** with a very strong kind of **h**.

20. The distinction between vowels and consonants is not an arbitrary physiological distinction. It is in reality a distinction based on acoustic considerations, namely on the relative *sonority* of the various sounds. Some sounds are more sonorous than others, that is, *they carry better or can be heard at a greater distance*. Thus the sound **a** pronounced in the normal manner can be heard at a much greater distance than the sound **p** or the sound **f** pronounced in the normal manner. It so happens that the sounds defined as vowels in § 18 are noticeably more sonorous than any other speech sounds, and that is the reason why these sounds are considered to form one of the two fundamental classes¹.

21. The relative sonority or carrying power of sounds depends chiefly on their quality, but also to some extent on the force of the breath with which they are pronounced. When there is no great variation in the force of the breath, the sounds defined as vowels are more sonorous than the sounds defined as consonants; low vowels (§ 32) are more sonorous than high vowels (§ 32); voiced consonants are more sonorous than breathed consonants; voiced liquid consonants (§ 27 v) are more sonorous than other voiced consonants. The breathed consonants have

¹ The line of distinction between vowels and consonants might have been drawn elsewhere. Thus it is a fact that speech sounds which consist wholly or in part of 'noise' (as distinguished from 'musical sound') are less sonorous than those which contain no perceptible 'noise.' Hence a perfectly logical classification into vowels and consonants might be based on the presence or absence of perceptible 'noise.' If this classification were adopted, the voiced sounds **m**, **n**, etc., and the voiced **l** sounds would have to be classed as vowels because in normal pronunciation they are not accompanied by any perceptible 'noise.' This method of classification, however, would be less convenient in practice than that given in § 18.

very little sonority in comparison with the voiced sounds, and the differences in sonority between the various breathed consonants are practically negligible.

CONSONANTS.

22. Some consonants are *breathed*, others are *voiced*. To every breathed consonant corresponds a voiced consonant, i.e. one articulated in the same place and manner, but with voice substituted for breath, and vice versa; thus **v** corresponds to **f**, **b** to **p**. It should be noticed that voiced consonants are usually pronounced with less force of the breath than breathed consonants. The breathed forms corresponding to several of the English voiced consonants, e.g. **m**, **l**, do not occur regularly in English. It is a good phonetic exercise to deduce unfamiliar breathed consonants from familiar voiced ones, e.g. to deduce from **m**, which is a voiced consonant, the corresponding breathed consonant (phonetic symbol **m̥**)¹ and to deduce from **l** the corresponding breathed consonant **l̥**². This is done by pronouncing sequences such as **vfvf.....**, **zszs.....**, until the method of passing from voice to breath is clearly felt, and then applying the same method to **m**, **l**, etc., thus obtaining **mm̥mm̥.....**, **ll̥ll̥.....**, **nn̥nn̥.....**, etc. **m̥** and **n̥** are merely an expiration through the nose with the tongue and lips in the position for **b** and **d** respectively.

23. Speakers from Gaelic districts often fail to bring out the distinction between certain breathed and voiced consonants. They must train the ear to recognise the

¹ **o** is pictorial of the shape of the glottis when a breathed sound is produced, **v** indicates that the sound is voiced.

² This sound exists in French, e.g. *peuple*, **pœpl̥**; it is also the sound of Welsh *ll*, e.g. *Llangollen*, **lang̥ol̥en**.

difference, and then the mouth to reproduce it in their speech. See word lists in Part III for practice and §§ 100, 103, 110, 116.

VOWELS.

24. There are numerous positions of the organs of speech and more especially of the tongue, in which, when voice is produced, it is accompanied by little or no noise. In each of these positions a resonance chamber is formed which modifies the quality of tone produced, and gives rise to a distinct vowel. The number of possible vowels which can be distinguished by an ordinary ear is very large—some hundreds—but in any one language the number of distinct vowels is comparatively small. In Scottish it is not necessary for ordinary purposes to distinguish more than fifteen (see Table II, p. 22) in the case of any one speaker, and seventeen including possible variants.

ISOLATING SOUNDS.

25. Students are recommended from this point onwards to practise the isolating of the individual sounds in a word. To do this effectively (1) they must not be misled by our modern spelling, and (2) they must distinguish carefully between breathed and voiced sounds. In the word *thin* the first sound is represented by two letters *th* = **θ**, and is breathed, as may be proved by the fact that it cannot be sung and has a voiced counterpart in *the*, **ð**. The last sound in *thin* may be easily got as it can be prolonged until the ear has caught the effect. The medial sound *i* = **ɪ** strikes the ear with the greatest effect as it is a vowel. In sounding **θ** it must be remembered that no vowel should be heard after it, i.e. it is breath throughout its whole length.

CLASSIFICATION OF CONSONANTS.

26. As we have already seen, consonants may be either breathed or voiced speech sounds. We recognise **p**, **t**, **k** as breathed and **b**, **d**, **g** as voiced sounds. Our ear, however, notes a further distinction. **p** and **b** have something in common that makes them different from **t** and **d** and **k** and **g**. A close examination will show us that **p** and **b** are formed at the lips, **t** and **d** at the point of the tongue, and **k** and **g** at the back of the tongue. Consonants, therefore, must be classified according to the place in the vocal organs where the sound is articulated. Remembering our description of a consonant as a speech sound in which the breath current is impeded completely or partially in the throat or mouth, or produces audible friction, we might add that consonants must be classified according to the part of the Vocal Organs where the check takes place or where the constriction of the breath current occurs that produces audible friction. Thus we have the following classes of consonants.

- (1) Lips (also called bi-labial) consonants where the sounds are formed between the two lips. Examples **p**, **b**, **m**.
- (2) Lip-teeth (also called labio-dental) consonants, articulated between the lower lip and upper teeth. Examples **f**, **v**.
- (3) Point-teeth (also called pre-dental or linguo-dental), articulated between the point of the tongue and the teeth. Examples **θ** in *thin*, **θn**, and **ð** in *thee*, **ði**.

- (4) Point (also called post-dental or lingual), articulated between the point of the tongue and the apex of the teeth ridge. Examples **t**, **d**, **n**, **l**, **r**.
- (5) Fore-blade (or pre-alveolar), articulated between the part of the blade just behind the point and the teeth ridge. Examples **s**, **z**, as in *so*, **so:**, and *zone*, **zon**.
- (6) After-blade (or post-alveolar), articulated between the after part of the blade and the after teeth ridge. Examples **ʃ** and **ʒ**, as in *show*, **fo:**, and *pleasure*, **pleʒər**.
- (7) Front (also called palatal), articulated between the front (middle) of tongue and the hard palate. Examples **ç** and **j**, as in *hue*, **çju:**, and *you*, **ju**.
- (8) Back (also called velar), articulated between the back of the tongue and the soft palate, as **k** in *cat*, **kat**, **g** in *gun*, **gan**, **ŋ** in *long*, **loŋ**.
- (9) Throat (also called glottal or laryngal), articulated in the glottis, i.e. between the vocal chords, as **h** in *him*, **him**.
- (10) Lips-back (also called labio-velar), articulated in two places, viz. at the lips and at the back of the tongue. Examples **w** in *we*, **wi**, and **ʌ** in *when*, **ʌen**.

27. If now we examine such a group of consonants as **d**, **n**, **l**, **r**, we find that they are all voiced and are all formed at the point of the tongue. Notwithstanding this double agreement, they are not alike to the ear. We

must, therefore, seek some other ground of difference which will be found to consist in the *manner* in which the consonant is formed. Five classes can thus be distinguished.

i. *Plosive*, formed by completely closing the air passage and suddenly removing the obstacle, or one of the obstacles, so that the air escapes, making an explosive sound. Examples **p**, **d**, **g**. Sometimes no plosion is heard (see §§ 194—202), in which case the consonant is more properly called a *stop*.

ii. *Nasal*, formed by completely closing the mouth at some point, the soft palate remaining lowered so that the air is free to pass out through the nose. Examples **m**, **n**, **ŋ**. (These are the only English sounds in which the soft palate is lowered.)

iii. *Lateral*, formed by an obstacle placed in the middle of the mouth, the air being free to escape at the sides (see, however, § 75). Example **l**.

iv. *Trilled* (or rolled), formed by a rapid succession of taps of some elastic organ. Example rolled **r**.

v. *Fricative*, formed by a narrowing of the air passage at some point so that the air escapes, making a kind of hissing sound. Examples **f**, **z**. These consonants may also be called *open*.

The nasal, lateral, and rolled consonants are sometimes grouped together under the name of *liquids*.

28. The following table contains all the consonants in use in the Standard English of Scotland. In the table, the horizontal rows contain sounds articulated in the same manner, the vertical columns contain the sounds that are

TABLE I

	Lips	Lips Back	Lip Teeth	Point Teeth	Point	Fore Blade	After Blade	Front	Back	Throat	
Stop or Plosive	p b				t d				k g	p	Stop or Plosive
Nasal	-m				-n				-ŋ		Nasal
Lateral					-l						Lateral
Trilled or Rolled					-r						Trilled or Rolled
Fricative or Open		ɱ w	f v	θ ð	-ɹ	s z	ʃ ʒ	ç j	x-	h-	Fricative or Open

articulated at the same place. The breathed sound is placed before the voiced and a dash indicates that the corresponding breathed or voiced sound is wanting, or not in common use. For the complete designation of each consonant and examples of its use see *Values of Phonetic Symbols*, pp. xi—xvi.

29. It is possible to describe each consonant shortly so as to mark it off completely from the rest and suggest at the same time its place and manner of formation. Thus **v** is the voiced lip-teeth fricative, i.e. it is a speech sound in which the breath current, having set the vocal chords in vibration, forces its way out between the upper teeth and lower lip with audible friction. It is convenient for class purposes that the students should familiarize themselves with these consonant names (see pp. xi—xvi). It is well, however, to remember that a mere memorizing of names is useless unless it has been preceded by experiments on the student's part to test the correctness of the descriptions here given. For full details about the sounds in above table see §§ 42—125.

CLASSIFICATION OF VOWELS.

30. When we whisper the vowels we find that we can still distinguish them from each other. As the voice effect from the larynx is practically eliminated in the whispered vowel, we infer that the characteristic qualities of vowels must depend on the size and shape of the air passages above the glottis. Of these air passages the most important is the oral cavity, whose size is varied mostly by the horizontal and vertical movements of the tongue. If we pronounce in succession the vowel **u** in *boor*, **bu:r**, **i** in *beer*, **bi:r**, or the vowel **o** in *mode*, **mod**,

and **e** in *fade*, **fed**, we can easily feel the forward movement of the tongue. So also we can observe the vertical movement when we pronounce successively the vowels in *food*, *load*, and *laud*, viz. **u**, **o**, and **ɔ**.

31. As the surface of the tongue is generally convex to the roof of the mouth, it is convenient to describe a vowel position by the highest point of the tongue compared with the rest of its surface. Thus when the highest point of the tongue is in the back and the long slope to the front, we call the vowel a back vowel. If the highest point of the tongue is in the front and the long slope to the back, we call the sound a front vowel. Lastly we suppose the highest point of the tongue to be in the middle of the surface, with an equal slope to back and front, and we call the vowels so produced *mixed vowels* (or *flat vowels*).

32. In each of these three classes—back, mixed and front vowels—it is possible, without shifting the highest point backwards or forwards, to vary the distance from the roof of the mouth. In the case of the front and back vowels, this is done by means of the vertical movement of the tongue, with the jaw *generally* working in unison. In the case of the mixed vowels, the variation of the distance from the roof is produced by the movement of the jaw alone, the tongue position being fixed relatively to the floor of the mouth. In this up and down movement of the tongue we again select three positions, *high*, where the tongue is as far up as possible without producing audible friction, *low*, where the tongue is as far down as it can go without shifting the highest point on its surface backwards or forwards, and *mid*, where it is equidistant

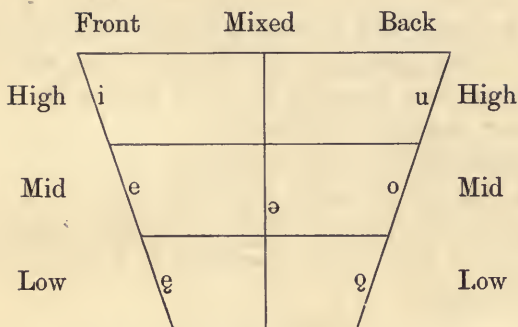


Fig. 4. Diagram to illustrate classification of vowels, see §§ 30—32.

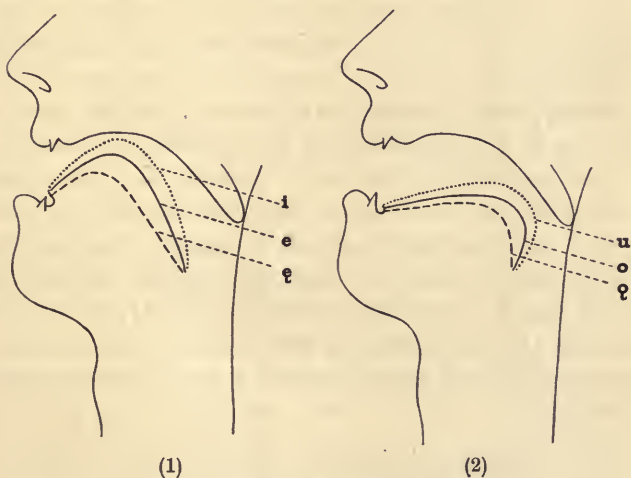


Fig. 5. Tongue position for i, e, ɛ, u, o, ɔ.

For the sake of clearness the mouth has been drawn wide open.

from the two extremes. Thus we get the high back vowel **u** in *food*, **fud**, the mid back **o** in *load*, **lod**, the low back **ɔ** in *laud*, **lɔd**, the high front **i** in *feet*, **fit**, the mid front **e** in *fate*, **fet**, and the low front **ɛ** in *fair*, **fɛə** (Southern English). In Scottish as a rule we have only two representatives of the mixed vowels, viz., the mid lax and the mid tense, heard in the first syllable of *arrive*, **ə'raɪv**, and the second syllable of *further*, **'fʌrðər**. In our texts it will not be necessary to distinguish these mixed varieties.

33. *Rounding*. If we contrast **ɑ** in *far* and **ɔ** in *for*, we notice that while both are produced with the highest point of the tongue surface in the back, in the second the corners of the lips come together, thus narrowing the opening of the oral cavity. This process is called *Rounding* and in the case of the back vowels it is accompanied by a marked pressure inwards of the cheeks. In the vowel **o** in *coat*, **kot**, as compared with **ɔ** in *cot*, **kɔt**, the rounding is more marked. In Standard Scottish no front vowels are rounded, but several rounded varieties occur in the Central and Southern Scottish Dialects. Some of the back rounded vowels in weak position are reduced in formal speech to mixed rounded (see §§ 177, 223). The rounding and unrounding of vowels is a valuable exercise in ear training and vocal gymnastics and is recommended to students.

34. *Condition of Tongue*. Another element which is often of great importance in determining vowel quality is the state of the tongue and cheeks, more especially the first, as regards muscular tension. Vowels produced while the tongue is in a state of muscular tension are called

tense vowels; **i** in *leap*, **lip**, is an example of a tense vowel. Those which are produced when the tongue is not in a state of muscular tension, but is held loosely, are called lax vowels: an example is **ɪ** in *lip*, **lɪp**. It is possible that the tension of the vocal chords may be a contributing cause of the distinction between vowels like **ɪ** and **i**¹.

35. The soft palate may affect vowel quality. In the articulation of normal vowels the soft palate is raised so that it touches the back wall of the pharynx as shewn in fig. 5, p. 19. The result is that no air can pass through the nose. It is, however, possible to lower the soft palate so that it takes up the position shown in fig. 1, p. 5, and the air can then pass out through the nose as well as through the mouth. When vowels are pronounced with the soft palate lowered in this way, they are said to be nasalized. Nasalization is expressed by the symbol ~ placed over the symbol of the sound which is nasalized. An example of a nasalized vowel is the French **ã** as in *cent*, *sang*, **sã**. Consonants, other than nasal consonants, may also be nasalized, but such nasalized consonants do not occur regularly in any important language. The movements of the soft palate may be observed by means of a pencil about 6 in. long inserted into the mouth. If this is held between the finger and the upper teeth so that the end inside the mouth rests lightly against the middle of the soft palate, and groups of sounds such as **ããã...ẽẽẽ...** are pronounced, the outer end of the pencil is seen to rise for the sounds **ã**, **ẽ** and to fall for the sounds **ɑ**, **ɛ**. Again, if we breathe in through the nose and out through the mouth the end of the pencil rises and falls in a similar manner. Nasalized

¹ See experiments by E. A. Meyer, described in *Festschrift Wilhelm Viëtor* (Marburg).

vowels do not occur in Standard Scottish but may be heard from Gaelic speakers—more especially when the vowels are in proximity to nasal consonants.

36. The following table contains all the vowels used in Standard Scottish speech :—

TABLE II

		Front	Mixed	Back		
High	Key word feet fit fitted	<u>i</u> ɪ ɪ		<u>u</u> ʊ ʊ	Key word food to	High
Mid	fate met	<u>e</u> ɛ	<u>ə</u> her ə Africa	<u>ɔ</u> ɒ a	rote rut rot far	Mid
Low	air cat	<u>æ</u> { a		<u>ɒ</u> ɒ	law	Low

The *phonetic symbols* with a plain line under them indicate tense vowels, those with a zig-zag line indicate rounded vowels.

37. Remarks on Vowel Table :—For class purposes it is better to observe a fixed order in naming the vowels, viz. (1) height, (2) horizontal position, (3) tenseness or laxness, (4) rounding. As in the case of the consonants, the name should also distinguish one vowel from another. Thus the vowel **e** in *fate*, **fet**, is *mid front tense*, **o** in *coat*, **kot**, is *mid back tense rounded*, **ɪ** in *fit*, **fɪt**, is *high front lax*. The student, however, must be again cautioned

against the mere memorizing of these vowel names without realizing experimentally how the sounds are formed. See Exercises in Part III.

38. As an example of the series of investigations that each student should make for himself in the case of all the vowels, we might take the sound **o** in *coat*. First we pronounce the word slowly, then cut off the final consonant, and then the initial, which should leave us with the sound **o** (see § 32). The sound thus isolated, we recognize as voiced, because it can be sung, and as the mouth passage is not sufficiently contracted to cause audible friction, we call it a vowel. The tongue is in or near the mid position because if we raise it, we produce a new sound, viz. **u** in *food*, and if we lower it we get the vowel **ɔ** in *law*. Again if we feel the tongue with a finger, we can assure ourselves that in pronouncing **o** the highest point on the surface is in the back. If we pronounce successively the vowels **o**, **ə**, **e**, as in *coat*, **kot**, *arise*, **ə'raiz**, *fate*, **fet**, we can feel the progressive movement forward of the tongue which would again prove **o** to be formed in the back of the mouth. Then we note that in **o** the muscles of the tongue, cheeks and lips, are all pulled tight. **o** is a tense vowel. If we relax them, without shifting the position of the tongue to any great extent, we get a vowel of different quality, viz. **ɔ** in *cot*, **kot**. Lastly we can feel and, with the help of a mirror, see the action of the lips and cheeks in rounding, the sound. If, keeping the tongue in the same position, we press out the cheeks¹, and separate the corners of the lips, we produce a different sound, something like **ʌ** in *but*.

¹ This can be done by inserting the index finger and thumb into the mouth and pressing them apart against the cheeks horizontally.

With the help of a mirror we can now see distinctly the position of the tongue in the back of the mouth. Round the lips and cheeks again and we hear the **o** sound once more. We sum up all these experiences in the name *mid back tense rounded*. As all normal vowels are voiced, this may be left unexpressed in our description of the vowel sounds.

39. If the student will move his tongue slowly from **u** to **ɔ** or from **i** to **e** he will soon discover that there are many gradations of sound between these extremes. If it were necessary to indicate intermediate positions more exactly, we might use the terms *high lowered*, *mid raised*, *mid lowered*, *low raised*. Thus the second vowel in *pity*, **ptɪɹ**, is *high front lax lowered*, the vowel in *road*, **rod**, is often in Edinburgh pronunciation *the mid back tense rounded raised* (approaching the sound of **u**), the vowel in *lot*, **lot**, is generally in Scottish *mid back lax rounded*, but a common substitute is the same vowel lowered, and a less common substitute is the *low back lax rounded raised*. The *low back lax rounded*, regular in Southern English in words like *lot*, is rare in Scottish. We can indicate these vowels by means of diacritics, thus **ɔ̄** *mid back lax rounded lowered*, **ɔ̄ː** *low back lax rounded raised*, but as a rule such minute accuracy will not be necessary in our texts.

40. In the horizontal movement of the tongue, it is also possible to note gradations of sound between the normal positions. Thus in the pronunciation (of many Scottish speakers) of the vowel in *good*, the highest point of the tongue is not in the back of the surface but between that and the middle. We should call such a

vowel in *good* an advanced **u**, and indicate the fact by the diacritic +, e.g. **u+**. On the other hand the tongue is often drawn back slightly from the normal position. Thus in pronouncing the vowel in *man*, Southern English **mæn**, Scottish speakers generally draw back the tongue. We might call this vowel **æ** *retracted* and write it **æ-**. As this vowel is in common use in Scottish, we have a separate symbol for it, viz. **a**. In our broad transcription, diacritic marks can be generally dispensed with, except now and again to indicate dialect sounds.

41. We are now in a position to consider the speech sounds in use in our Scottish type of English. It will in many cases be sufficient to explain the formation of sounds by using the terms already defined (see §§ 26—40). Raising of the soft palate (as in fig. 5, p. 19) is to be implied in the case of all sounds except the nasal consonants, unless the contrary is stated.

CHAPTER IV

THE PLOSIVE CONSONANTS

p

42. In pronouncing this sound the air passage is completely blocked by closing the lips and raising the soft palate; when the lips are opened the air suddenly escapes from the mouth, and in doing so makes an explosive sound; the vocal chords are not made to vibrate. This action may be summed up by saying that **p** is the *breathed lips plosive*. Sometimes no plosion occurs, in

which case the consonant would more properly be called a *breathed lips stop*. (See §§ 27 i, 200—202.)

43. **p** is the usual sound of the letter *p*. **p** is also represented by *pp* as in *happy*, 'hapɪ, and *sapped*, sapt. Other less frequent spellings for the same sound are *ph*, *pe*, *ppe*, *gh*, as in *Clapham*, 'klapəm, *Grimthorpe*, 'grim-θɔrp, *steppe*, step, *hiccough*, 'hɪkəp.

b

44. This sound is formed exactly like **p** except that the vocal chords are made to vibrate (§ 13) so that 'voice' is heard. The formation of the sound **b** may be expressed shortly by defining it as the *voiced lips plosive*.

45. **b** is the usual sound of the letter *b*. Note also *bb* and *pb* spellings. Examples *baby*, 'beɪ, *pebble*, 'pebl, *cupboard*, 'kʌbərd.

t

46. *Breathed point plosive*. Articulated with the point of the tongue against the apex of the teeth ridge.

47. This sound is most frequently written with the letter *t* or *tt*. It is the sound of *-ed* in the past tense or the past participle of verbs ending in breathed consonants (other than *t*), e.g. *bet*, bet, *better*, 'betər, *packed*, pakt, *rushed*, rʌft, but *waited*, 'wetɪd. Note these other spellings: *debt*, det, *receipt*, rr'sit, *yacht*, jot, *caste*, kast, *phthisic*, 'tɪzɪk, *mezzotint*, 'metsotɪnt, *eight*, et, *Thames*, temz, *indict*, in'dart.

48. In careless speech *t* is often omitted before *d*; *sit down* becomes sɪ'daʊn instead of sɪt'daʊn. So also

postman, 'postmən, becomes 'posmən, *next one*, 'nekst-wən, becomes 'nekswən. These pronunciations should be avoided in careful speech, especially in school. On the other hand *t* is omitted regularly in *listen*, *must n't*, and *often*, 'lɪsn, 'mɑsnt, 'ɔfən. 'ɔftən is sometimes heard, especially in very dignified speech.

49. Many speakers advance the point of the tongue as far as the upper teeth in the articulation of this sound. This gives a slight lisping effect to the speech and is not uncommon in Gaelic speakers. Before *r* the stop in such cases seems to be very loosely held so that the escape of breath gives the impression of *θ* in *thin*. Thus *trill*, normally trɪl, becomes tθrɪl, and even θrɪl. Before *θ* or *ð*, *t* is commonly advanced towards the teeth as in *at them*, ət+ðəm¹.

d

50. This sound is formed exactly like *t*, except that the breath is replaced by voice. The formation of the sound *d* may be expressed shortly by defining it as a *voiced point plosive* (or *stop*).

51. The letter *d* in our writing stands most commonly for this sound as in *deed*, *did*. Note however *sadder*, 'sədər, *jagged*, 'dʒagɪd, *horde*, hɔrd, *should*, ʃud, *Wyndham*, 'wɪndəm, *add*, ad.

52. Speakers from Gaelic districts tend to unvoice this sound when final and Scotch dialect speakers also in adjectival and participial words ending in *-ed*, e.g. *ragged*, *crabbed* are often pronounced 'ragət and 'krabət instead of 'ragɪd and 'krabɪd; *-ed* also after *m* or *n* is

¹ For + see § 40.

often wrongly unvoiced, e.g. *flattened*, **flatnt**, instead of **flatnd**. In some parts of Scotland a lengthened *n* is used regularly in dialect instead of final *nd* as in *land*, but this must not be carried into standard speech. As in the case of *t* (see § 49) the point-teeth sound of *d* especially before *r* must be avoided. *drop* is **drɒp** and neither **d+rɒp** nor **d+θrɒp**.

53. The sound **d** is frequently dropped in conversational pronunciation when it occurs in the middle of a group of consonants, especially when preceded or followed by a nasal. *Kindness*, *grandmother* are very commonly, if not usually, pronounced **'kainnis**, **'granmʌθər**. (These are really cases of assimilation, see § 215.) A very common case is the word *and* when unstressed. *Bread and butter* is generally pronounced **brɛdn'bʌtər** (not **brɛdand'bʌtər**) or even **brɛdm'bʌtər**, and *two-and-six* is usually **tuən'sɪks** in conversational pronunciation. So also *handful*, *landlady* may become **'hanfl**, **'lanledɪ**.

k

54. In pronouncing this sound, the glottis is open but the air passage is completely blocked by raising the back of the tongue to touch the soft palate which is also raised so as to shut off the nose passage (see §§ 10, 11). When the contact of the tongue with the palate is released by lowering the tongue, the air suddenly escapes through the mouth and in doing so makes an explosive sound. We call this sound the *breathed back plosive* (or *stop*).

55. *c* is the letter most commonly used for this sound in writing, especially before *a*, *o* and *u*. *k* is used

frequently before *e* and *i*. *ck* is used after a short vowel. Examples:—*cat*, **kat**, *kin*, **kin**, *cold*, **kold**, *keg*, **kæg**, *cut*, **kat**, *lack*, **lak**. Notice other spellings:—*quell*, **kwel**, *except*, **ik'sept**, *hough*, **hok**, *barque*, **bark**, *conquer*, **'kɔŋkər**, *ache*, **ek**, *box*, **boks**, *character*, **'karəktər**, *walk*, **wɔk**.

56. In the dialects of Orkney and Shetland this sound is opened before **ɹ** or **w** and the fricative **x** is the result. Thus *question*, **'kwɛstjən** becomes **'xwɛstjən** (see § 94).

g

57. This sound is formed exactly like *k* except that the vocal chords are made to vibrate (§ 13) so that 'voice' is heard. The formation of the sound may be expressed shortly by defining the sound as the *voiced back plosive* (or *stop*).

58. The letter *g* stands in most words for this sound, as in *gun*, **gan**. Note also *bigger*, **'bɪgər**, *ghost*, **gost**, *examine*, **ɪg'zamin**, *guest*, **gest**, *vague*, **veg**, *luxurious*, **lɒg'ʒuriəs**. For the wrong use of *g* after *ŋ* see § 72.

59. *k* and *g* are still pronounced in Scotch dialect before *n* as they were in Old English, e.g. *knee*, **gnaw**, **kni:**, **gnɑ:**. In East Forfarshire **t** is substituted for **k** in words of the *knee* class (see § 213).

p

60. This sound is formed by closing the glottis completely (namely by bringing the edges of the vocal chords into contact) and suddenly opening it (i.e. separating the vocal chords again). This action may be expressed shortly by defining **P** as the *glottal stop* or *glottal plosive*. This sound has no letter to represent it in ordinary spelling.

61. An exaggerated form of this consonant constitutes the explosive sound heard in coughing. The glottal stop is common in Scotch dialect pronunciation in the district between the Firths of Forth and Tay on the east side and the Firth of Clyde on the west. It is most frequent before the stop consonants **t**, **p**, **k**, and may be heard also before the nasals **n** and **ŋ**. It often takes the place of the following consonant, e.g. *pass the butter* becomes 'pasʔə'ʔɒʔər.

Cultured speakers from these districts have some difficulty in completely eliminating this peculiarity, but it can be very much attenuated by slow and deliberate utterance. This sound is sometimes heard before strongly stressed initial vowels and in the emphatic negation *no!*, **noʔ**.

CHAPTER V

LIQUID CONSONANTS

m

62. In pronouncing this sound the mouth passage is blocked by closing the lips; the soft palate is lowered so that the air passes out through the nose; the vocal chords are in vibration. This formation may be expressed shortly by defining the sound as the *voiced lips nasal* consonant.

63. The corresponding breathed consonant does not occur in Standard Scottish, except in interjections such as **mmm** (generally written *hm*, *ahem*) and in words like *small*, etc. (see § 212). It may occur in Shetland dialect, e.g. *humpy*, **hompi**, *unruly* (applied to the sea).

64. **m** is the regular sound of the letter *m* as in *man*, **man**. Other spellings for this sound are to be seen in *hammer*, **'hamər**, *Banff*, **bamf**, *damn*, **dam**, *phlegm*, **flem**, *holm*, **hom**, *lamb*, **lam**.

65. Note that in words like *prism*, *chasm*, the *m* is syllabic (§ 206). **'prizəm** and even **'prizam** are often heard, but should be avoided. In careless speech **m** often occurs instead of **n** when preceded by **p** or **b**, e.g. *open*, **'opn** becoming **'opm**, *cup and saucer* becoming **kʌpm'sqsər** instead of **kʌpən'sqsər** (see § 214).

n

66. In pronouncing the consonant **n**, the mouth passage is blocked by raising the tip of the tongue to touch the teeth ridge; the soft palate is lowered so that the air passes out through the nose; the vocal chords are in vibration. This formation may be expressed shortly by defining the sound as a *voiced point nasal* consonant.

67. **n** is the regular sound of the letter *n*. Example *none*, **nan**. Other examples are:—*dinner*, **'dinər**, *reign*, **ren**, *gnaw*, **nq:**, *mnemonics*, **ni'moniks**, *knee*, **ni:**, *pneumatic*, **nju'matik**.

68. **n** is frequently syllabic (§ 206), especially in syllables beginning with other point consonants; thus:—*mutton*, *ridden*, are usually pronounced **'matn**, **'ridn**. In poetry, however, this syllabic **n** as well as **m** often does not count as a separate syllable and must then be very lightly pronounced. Example:

“Alas! the fowls of heaven have wings,

And blasts of heaven will aid their flight.”

WORDSWORTH, *Affliction of Margaret*.

69. The corresponding breathed sound **ɲ** does not occur in Standard Scottish except in exclamations and sometimes sporadically in rapid careless speech, e.g. *I don't know*, **ar'donɲno:** for **ar'dontno:**; *I can't tell*, **ar'kanɲtɛl**. It may occur in Shetland dialect, e.g. *knit*, **kɲit**.

ŋ

70. In pronouncing this sound the mouth passage is completely blocked by raising the back of the tongue to touch the soft palate; the soft palate is lowered so that the air passes out through the nose; the vocal chords are in vibration. The formation of the sound may be expressed shortly by defining it as the *voiced back nasal consonant*.

71. **ŋ** is the sound of final *ng*, as in *king*, **kɪŋ**, and of *n* before letters representing the sounds **k** and **g** as in *ink*, **ɪŋk**, *finger*, **'fɪŋgər**. Further examples of the sound are *song*, **sɒŋ**, *singer*, **'sɪŋər**, *anchor*, **'aŋkər**, *Congress*, **'kɒŋɡres**, *handkerchief*, **'hæŋkətʃɪf**, *younger*, **'jʌŋgər**.

72. The so-called dropping of *g* in the termination *-ing* is really the substitution of **n** for **ŋ**. In the North and West Highlands such words as *sing*, **sɪŋ** and *singer*, **'sɪŋər**, are often pronounced as **sɪŋg**, or **sɪŋɡɡ**, and **'sɪŋgər**. **lenθ** for **lenθ** (*length*), and **ə'pɪŋən** for **ə'pɪŋən** (*opinion*) are probably derived from Scotch dialect and should be avoided.

73. An unvoiced **ɲ** is sometimes heard in Shetland speech, e.g. *knee* may be heard as **ɲɲi**: *buncle* (a knot or lump) as **'bɲɲɪkl**.

74. Notice that in Standard Scottish **mb**, **nd**, **ŋg** in words like *number*, *land*, *longer* must not become **m**, **n**, **ŋ**.

as in Scotch dialect (see § 215). Thus *longer* is 'lɔŋgər and not 'lɔŋə.

1

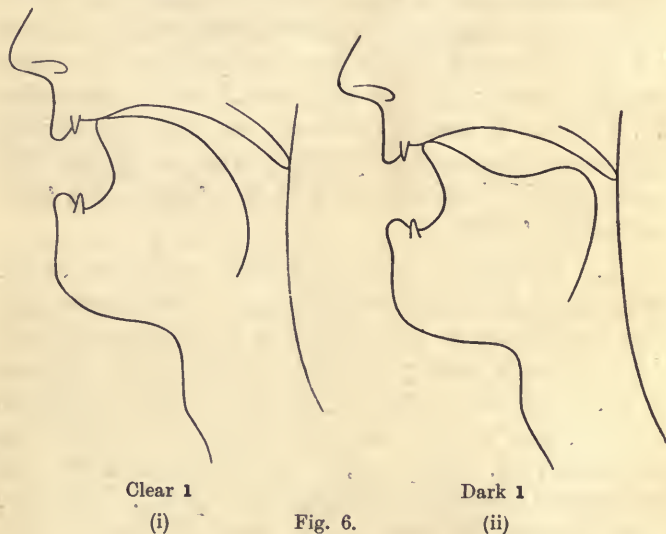
75. In the consonant **l**, as used generally in Standard Scottish, the point of the tongue rises to the teeth ridge, and the air current, split into two portions, passes along the edges of the tongue. Sometimes the breath passes out along one edge of the tongue without any appreciable difference in acoustic effect. Hence the most appropriate name for this consonant is *voiced point lateral* (or *side*). The small amount of friction accompanying this sound makes it closely akin to the vowel. It is often called a vowel-like or vocalic consonant and its comparatively high sonority gives it a syllabic power (see §§ 205, 206) under certain conditions, as in *battle*, 'batl, *ladle*, 'ledl, not 'batəl, 'ledəl.

76. Whether in the single word or in the breath group (see § 189), consisting of two or more words, this consonant is apt to be modified by the influence of contiguous sounds, more particularly vowels. Two varieties should be specially noted (1) the clear **l** where the point of the tongue touches the teeth ridge but the back does not rise (see fig. 6 (i), p. 34), (2) the dark **l** where the back rises as well as the point (see fig. 6 (ii), p. 34). The clear **l** has a resonance akin to the vowel **i** and the dark variety approaches in acoustic effect the vowel **u**.

77. In the beginning of words the clear **l** is more common but before back vowels it tends to change into the dark with the upward movement of the back of the tongue. The resultant of these changes is very frequently an **l** intermediate between the clear and dark varieties.

After a vowel or a consonant the dark **l** is the more common but the clear or intermediate variety may be frequently heard after lip and point consonants and front vowels.

78. In the Scotch phrase '**makl'gwid**, i.e. *much good*, the **l** may be formed without point contact while the air current glides along one side of the back of the tongue. This form of **l** should be avoided in correct speech.



79. The spellings for the sound **l** are *l, ll, ln, le*, as *loud, laud, follow, 'folo, kiln, krl, apple, 'apl*.

80. The breathed *l*, i.e. **l̥**, is not a regular speech sound in Scottish but it may be occasionally heard in rapid speech between breathed sounds as *What will Tom do?* **mɒt̥l̥'tɒmduː?**

r sounds

81. *Voiced point trilled (rolled).* This sound is formed by a rapid succession of taps of the tip of the tongue against the teeth ridge.

82. Examples: *rude*, **rud**, *arrange*, **ə'rendʒ**, *waiter*, **'wetər**, *wring*, **riŋ**.

83. This is the most common form used in Scotland of the sound written with the letter *r*. Within recent years there has been a tendency to attenuate the force of the trill especially in final positions and before another consonant. This tendency is probably due more to imitation of Southern speakers than to a natural development in the pronunciation. The trill may be reduced (finally and before consonants) to a single tap [**r̥**], or even to a fricative consonant [**r̥**], and in the latter case a change of quality in the preceding vowel is perceptible.

The consonantal effect, in any case, is never lost in genuine Scottish speech, and the trill may still be said to be the characteristic Scottish sound corresponding to the letter *r*.

84. In Celtic districts the point trill is not heard, at least finally and before another consonant. In the first case it is a fricative consonant in which the point of the tongue is turned upwards and backwards. In the second case, i.e. before another consonant, this inverted *r* can also be heard, but very frequently the pure consonantal effect is lost and all that remains is a peculiar modification of the preceding vowel (see fig. 7, p. 36, and §§ 187, 188). In some of the Scotch dialects of the North East, *r* is regularly dropped before *s* as *purse*, *horsie*, **pas**, **'hɔsɪ**.

85. The consonant produced by the trilling of the uvula is called the back or uvular *r*. Its phonetic symbol is **ʀ** and its use in Scottish is considered a defect of speech. It is not peculiar to any district in Scotland, but is often heard from individual speakers. Even when it is the result of imitation and not of some physical defect, it is extremely difficult for a grown up person to get rid of it. The point trill may be got by repeating

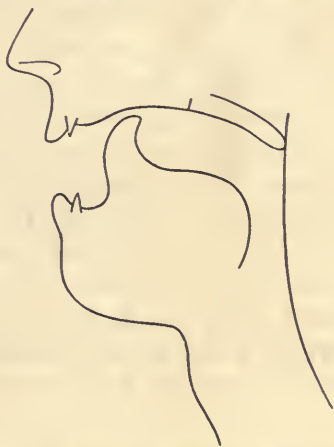


Fig. 7. Diagram illustrating Inversion.

təda... at first slowly and then very quickly, the tongue being kept as loose as possible. The result is that the *d* comes out as a slightly trilled *r* and the succession of sound *tra*. When the sound has been practised alone, it should then be used in words where it stands first, then in words where it is final, and lastly in words where it is medial. Regular and careful reading aloud should follow these exercises.

86. Those who find difficulty in pronouncing the point trill might use the point fricative instead (see § 117). This sound may be got by pronouncing first **ð** (see § 102), and then gently withdrawing the tongue from the teeth till the point is about under the upper gum, and a sound is produced that is neither **ð** nor **z**. If the teeth are kept an inch apart and an attempt is made to pronounce **z**, the result will be an untrilled *r*. The pupil should practise the sound attained in either of these ways, until it has made a decided impression on his ear. He should then practise it in single words and lastly in connected speech. Teachers in the Infant Room should be on the watch for the uvular *r*, as its correction in early life is in most cases a comparatively simple matter and a very important thing for the future comfort and success of the pupil.

87. Note the incorrect insertion of **ə** (see § 175) before the *r* sound in *umbrella*, *shroud*, *country*, **Δmbə'relə**, **ʃə'raud**, **'kəntəri** for **Δm'brələ**, **fraud**, **'kəntri**.

CHAPTER VI

THE FRICATIVE CONSONANTS

Λ

88. This sound may be described as a *breathed lips-back fricative*. It is formed by rounding and pushing forward the lips, at the same time raising the back of the tongue in the direction of the soft palate.

89. **ʌ** is represented in our ordinary spelling by *wh* and is very seldom replaced by **w** in Scottish speech. Examples:—*when*, **ʌ***en*, *whale*, **ʌ***el*, *why*, **ʌ***ai*, *wheel*, **ʌ***il*.

90. There is a tendency on the part of some Scotch speakers to raise the back of the tongue too high, thus producing the back fricative **x** (as in Scotch *loch*) along with **ʌ**. This should be avoided.

91. On the other hand, the lowering of the tongue to a neutral position converts the **ʌ** into a bi-labial **f**. This has actually taken place in Northern Scotch, the bi-labial being later changed into the ordinary lip-teeth **f**, e.g. O.E. **hwæt**, N. Scotch **fat**, Mod. Eng. **ʌot**.

w

92. The *voiced lips-back fricative*. This consonant is formed in the same way as the last, only the vocal chords are in vibration and the sound is produced with hardly any friction.

93. **w** is the consonantal sound of the letter *w*. It is used when *w* occurs at the beginning of a syllable or is preceded by a consonant, e.g. *wait*, **wet**, *away*, **ə'we:**, *twelve*, **twelv**. The letter *u* is generally pronounced as **w** when preceded by *q*, e.g. *quite*, **kwart**, and often when preceded by *g* in unstressed syllables, e.g. *language*, **'langwidʒ**. *w* before *r* is silent in modern English, though some of the Scotch dialects still retain it as **w** or **v**, e.g. *wrought*, modern English **rɔt**, Scotch dialect **wrɔxt** or **vrɔxt**. Other examples: *one*, **wʌn**, *dissuade*, **dr'swed**, *once*, **wʌns**, *cuirass*, **kwi'ras**, *choir*, **kwair**, *queen*, **kwin**.

Note that in the colloquial style **w** is often omitted in the words *will* and *would*, e.g. *that will do*, **ðat'l'du:**.

x

94. *Breathed back fricative.* This sound is formed by the back of the tongue rising towards the soft palate but without touching it. It is heard in a few words derived from Scotch dialect and in some place-names, e.g. *loch*, **lox**, *Sauchieburn*, **'soxibarn**. In some parts of Scotland **x** is substituted for **θ** in words like *three*, **xri**: for **θri**:, and in Orkney and Shetland dialect it is used for *k* in words beginning with **kw**, as in *question*, **'xwestjən**, instead of **'kwestjən** (see § 56).

g

95. The voiced sound **g** corresponding to **x** has been lost in Modern English. It occurs in Gaelic, e.g. *laogh*, a calf, **lu+g**, and in German, e.g. *wagen*, **vagən**. Its production from **x** (see § 94) is for English speakers a very good test of ability to voice a breathed consonant.

f

96. This sound is formed by pressing the lower lip against the upper teeth and allowing the air to force its way between them and through the interstices of the teeth; the soft palate is raised and the glottis is left open. The consonant is fully described as the *breathed lip-teeth fricative*.

97. Examples of **f**: *fun*, **fən**, *calf*, **kaf**, *ruff*, **rɒf**, *often*, **'ɔfən**, *tough*, **tɒf**, *sapphire*, **'safair**.

v

98. The *voiced lip-teeth fricative* corresponding to above is written phonetically **v**.

99. **v** occurs in the following spellings: *very*, 'vɛrɪ, *nephew*, 'nevju (also 'nefju), *of*, əv or ɔv, *twelve*, twelv.

100. The Celtic student should exercise great care in pronouncing this second sound as he is apt to unvoice it. He should repeat such pairs of words as *ruff*—*rove*, *stuff*—*stove*, *life*—*live*, *fine*—*vine*, *fear*—*veer*, *fan*—*van*, till his ear has become used to the distinction between **f** and **v**.

θ

101. We call this sound the *breathed point-teeth fricative*. In its formation, the tip of the tongue is articulated against the upper teeth, the main part being more or less flat.

ð

102. The *voiced point-teeth fricative*. Formed like θ but with voice.

103. θ and ð are generally written *th*. Celtic speakers should carefully study the breathed and voiced sounds in the following examples:

<i>thin</i> , θɪn,	<i>the</i> , ði,
<i>path</i> , pɑθ,	<i>paths</i> , pɑ:ðz,
<i>thatch</i> , θatʃ,	<i>that</i> , ðat,
<i>truth</i> , truθ,	<i>truths</i> , tru:ðz,
<i>through</i> , θru:,	<i>there</i> , ðɛr,
<i>breath</i> , brɛθ,	<i>breathe</i> , bri:ð,
<i>ether</i> , 'iθər,	<i>either</i> , 'aɪðər, or 'i:ðər,
<i>earthen</i> , 'ɛrθən,	<i>further</i> , 'fʌðər,
<i>method</i> , 'mɛθəd,	<i>feather</i> , 'fɛðər,
<i>pithy</i> , 'pɪθɪ,	<i>with</i> , 'wɪðər.

sɪkst for **sɪksθ** is derived from Scottish dialect and should be avoided.

104. In Orkney and Shetland dialect these sounds are regularly replaced by *t* and *d* (more or less advanced) respectively. Pupils who find difficulty in getting the correct sound of **θ** or **ð** should be asked to thrust the tongue well forward, even between the teeth. When the sound has been thus obtained and frequently repeated, the tongue can be gradually withdrawn to the normal position.

105. In the following words, usage varies between **θ** and **ð** in Scottish, *though, thence, thither, with*. Some people use **wrð** before a vowel and voiced consonant, and **wrθ** in other cases.

s

106. *Breathed fore-blade fricative*. It differs from **θ** in that the fore-blade of the tongue is raised towards the fore part of the teeth ridge. The point may be somewhat depressed without changing appreciably the quality of the sound.

107. The following words exhibit some of the different ways of writing the sound **s**: *seam, sim, scene, sin, Cirencester, 'sisistər, miss, mis, schism, 'sizm, Worcester, 'wustər, purse, pars, christen, 'krisn, boatswain, 'bosən, ceiling, 'silɪŋ, psalm, sa:m, prance, prans, quartz, kwɔrts*.

z

108. *Voiced fore-blade fricative*. Formed in the same way as **s** but with the addition of voice.

109. Examples: *zone, zon, his, hɪz, discern, dr'zɜ:n, muzzle, 'mazl, as, az, reason, 'ri:zən, furze, farz, lense, lenz*.

110. Gaelic speakers should pay great attention to the *z* sounds, which they are very apt to unvoice. They should practise **s** and **z** singly and then in such contrasting words as:

<i>sink</i> , siŋk ,	<i>zinc</i> , ziŋk ,	<i>hiss</i> , his ,	<i>his</i> , hi:z ,
<i>seal</i> , sil ,	<i>zeal</i> , zil ,	<i>pence</i> , pens ,	<i>pens</i> , penz ,
<i>pince</i> , pins ,	<i>pins</i> , pinz ,	<i>glass</i> , glas ,	<i>glaze</i> , gle:z ,
<i>hence</i> , hens ,	<i>hens</i> , henz ,	<i>blest</i> , blest ,	<i>blazed</i> , ble:zd .

f

111. *Breathed after-blade fricative.* When this sound is compared with **s** it will be found that in its formation the tongue is drawn further back so that the after-blade functions against the after-teeth ridge and the muscles are held less tense. Some speakers droop the point of the tongue towards the lower front teeth without changing the acoustic effect to any great extent.

112. This sound forms with **t** a kind of consonantal diphthong, e.g. *chair*, **tʃe:r**, *reach*, **ritʃ**. In some districts of Scotland, viz. Caithness and the Shetland Isles, **f** is used initially in dialect pronunciation in many words that should have **tʃ**. If the teacher makes the pupil place the tip of the tongue on the apex of the teeth ridge in the beginning of the word, the correct pronunciation follows without difficulty.

113. The sound of **f** is most frequently written *sh* in our present spelling, as *shed*, **ʃed**. Other examples: *sugar*, **'ʃuɡər**, *pressure*, **'preʃər**, *nation*, **'neʃən**, *racial*, **'reʃəl**, *ocean*, **'oʃən**, *schist*, **ʃist**.

3

114. *Voiced after-blade fricative.* Articulated in the same manner as the preceding but with the vibration of the vocal chords. It occurs in the consonantal group **dʒ**, e.g. *judge*, **dʒʌdʒ**.

115. In ordinary writing, there is no regular symbol for **ʒ**. Examples: *azure*, **'e:ʒər**, *confusion*, **kən'fju:ʒən**, *measure*, **'meʒər**, *occasion*, **ə'ke:ʒən**.

116. Gaelic speakers tend to unvoice this sound as well as **z**. The following contrasting words should be carefully studied :

fashion, **'faʃən**, *vision*, **'viʒən**, *church*, **tʃɜrtʃ**, *judge*, **dʒʌdʒ**,
hitch, **hɪtʃ**, *hedge*, **hedʒ**, *chew*, **tʃu:**, *Jew*, **dʒu:**,
chin, **tʃɪn**, *gin*, **dʒɪn**, *chest*, **tʃest**, *jest*, **dʒest**.

ɹ

117. *Voiced point fricative.* It is articulated by the tip of the tongue against the teeth ridge, the front part of the tongue being somewhat hollowed (see fig. 8). It is a substitute with many Scottish speakers for the trilled **r** before consonants and finally (see § 83). Among many Gaelic speakers **ɹ** in this position is replaced by the inverted consonant **ɹ**, i.e. a fricative *r* sound pronounced with the tip of the tongue turned back towards the hard palate. **ɹ** is used by many speakers after *n*, a strong trill in such a case giving the impression of *d*, e.g. *Henry*, **'hen.ɹi**, instead of **'hendri**.

118. In words where a long vowel or diphthong is followed by this consonant, an intermediate glide sound is heard from many speakers. Thus *fear*, *four*, *fire*, might

be written in narrow transcription, **fi^oɹ**, **fo^oɹ**, **far^oɹ**. This intermediate sound should never develop into **ʌ** (see § 150). In our texts we shall write **fi:r**, **fo:r**, etc., using the same symbol **r** for **r** (§ 81) or **r** (§ 83) or **ɹ**.

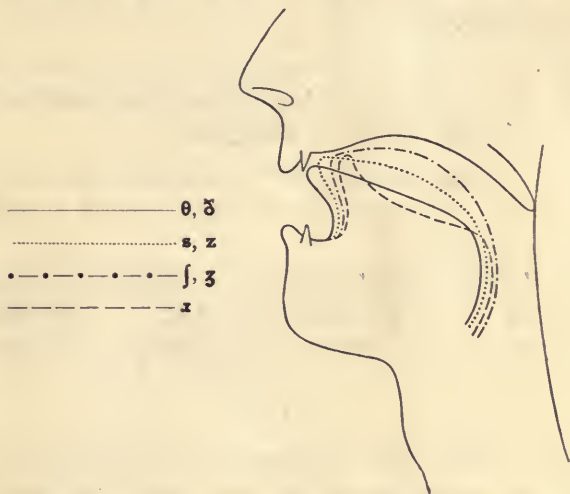


Fig. 8. Tongue-positions of the dental fricatives¹.

j

119. In pronouncing **j** the air passage is narrowed by raising the front of the tongue so as nearly to touch the hard palate. The sound is voiced and uttered with the minimum of audible friction in Standard Scottish. The tongue position is only a little higher than that for *i* (cf. figs. 5 and 8). The consonant may be described as the *voiced front fricative*.

¹ For the sake of clearness the mouth has been drawn wide open. As a matter of fact, in pronouncing **s**, **z** and **ʃ**, **ʒ** the teeth are generally almost in contact.

120. Initially it is very often written *y* as *young*, **jʌŋ**. Other examples: *union*, **'junjən**, *beauty*, **'bjutɪ**, *genius*, **'dʒɪnjəs**, *ewe*, **ju:**, *pure*, **pju:r**, *opinion*, **ə'pɪnjən**.

121. In Standard Scottish there is not the same tendency to change **j** after **t** into **ʃ** and after **d** into **ʒ**. We still say **'netjər** and **ədju'keʃən** in careful speech where in Southern English are heard more commonly **'nɛɪtʃə** and **ədʒu'keɪʃən**. Former **sj** and **zj** have become **ʃ** and **ʒ** frequently in standard speech before **ə** or a syllabic consonant as in *nation*, **'neʃən**, *ocean*, **'oʃən**, *special*, **'speʃəl**. There are a few examples in other cases, e.g. **ʃu:r** for *sure*, and **'ʃugər** for *sugar*, **'ju:ʒuəl** for *usual*. For *casual* may be heard from educated people **'kazjuəl**, **'kazuəl** and **'kazjuəl**. Note also *soldier*, **'soldʒər**.

ɸ

122. *Breathed front fricative*. It is heard frequently in Standard Scottish in words like *hue*, *huge*, **ɸu:** or **ɸju:**, **ɸudʒ** or **ɸjudʒ**. **hju:** and **hjudʒ** are also used.

123. It should be observed that **w** and **j** differ from the other fricatives in the fact that they cannot be held for any time without developing into a vowel. They seem to resemble the plosive in coming forth with a slight plosion, but on the other hand they resemble the fricatives in having the mouth passage open all the time. Both are accompanied by very little audible friction. **w** is consequently very nearly an **u** and **j** very nearly an **i**, and as a matter of fact, in the history of our speech, vowel and consonant frequently interchange, cf. *one*, **wʌn** (Shakespeare's **on** or **un**) with *alone*, **əlon**, and dialectal *young*, **'jʌŋ ʌnz**, and Scotch *oo u:* for *wool*, **wul**; former **drɪk** and modern **dʒuk** for *duke*.

h

124. In the utterance of an initial vowel in English, the voice effect is generally preceded by a gentle breath as the chords gradually close for the production of voice. When the breath current is accelerated so that friction is caused on the edges of the chords, we become conscious of a separate sound preceding the vowel: This sound is written *h* and may be termed the *breathed glottal fricative*. Its popular name—the aspirate—is not very appropriate, as initial vowels in Standard Scottish, where we hear no *h*, are also generally aspirated, i.e. preceded by a gentle breath. When this accelerated or stressed breath enters the oral cavity, the latter has assumed or is assuming the shape of the following vowel. **h** therefore must take the oral shape of the vowel it precedes and *h* sounds are really devocalized vowels and have as many varieties as there are vowels. *who* and *he* might be written **u_u**, **i_i**, only it would not be so convenient as the single symbol **h**. The so-called dropping of *h* is not unknown in Scottish dialect, e.g. in some of the fishing villages on the north-east coast and particularly in the Black Isle, Easter Ross. When a word is specially emphasized, the *h* is often restored.

125. In Scotch dialect, **hit**¹ and **haz** or **hæz** are emphatic forms of *it*, **it**, and *us*, **as**. In familiar colloquial speech **h** is regularly dropped in pronominal words like *him*, *her*, *his*, which are habitually used with little stress, but the *h* is restored when the pronoun is emphasized, e.g. *I told him so*. *Not HIM surely*, **ar'toldimso**. **not 'him fu:rlɪ**. In careful speech the *h* is more rarely

¹ *hit* is the original form of the pronoun.

dropped, and in formal reading almost never. Note that in *history*, **'histərɪ**, the accent is on the first syllable and therefore **h** is pronounced, hence we say *a history*. In *historical*, **ɪs'tɔrɪkl**, the accent is on the second, no *h* is audible and hence we say *an historical*. The memory of *history* and the written *h* in *historical* combine to restore the pronunciation of *h* in *historical*, and hence we have at present two pronunciations of this word. Note also that *humour* and *hotel* are pronounced by some with the *h* and by others without it.

CHAPTER VII

THE VOWELS

THE FRONT VOWELS

i

126. The front vowels are articulated with the front of the tongue raised towards the hard palate and the whole body of the tongue moved forward from the back of the mouth (see fig. 5 (i), p. 19). The exit for the breath current is between the forepart of the tongue and that part of the mouth roof which lies between the hard palate and the teeth. The lips are neutral and somewhat spread and the tip of the tongue generally touches the lower teeth. When the tongue is as high as possible without causing audible friction and the muscles are in a state of tension, the vowel **i** is produced as in *feet*, **fit**, *feed*, **fid**. In Standard Scottish **i** except before voiced fricatives, before **r** and finally, is

much shorter than in Southern English (see Chap. XIV). The complete designation of this sound is *high front tense*.

127. Its most common spellings are: *ee, ea, e + consonant + e, ei, ey, ie, i, eo*. Examples: *keel, kil, beat, bit, mere, mi:r, fever, 'fi:vər, ceiling, 'silɪŋ, key, ki:, relief, rɪ'li:f, fatigue, fə'tig, people, 'pipl*. N.B. *real* is 'riəl and *reel* is ril.

I

128. *High front lax*. This vowel is produced in practically the same position as the preceding. Owing to the muscles of the tongue being lax, the surface of the tongue is not so convex as in **i** and consequently the highest point may be slightly lower. This vowel is generally short in Scottish but is lengthened somewhat before voiced consonants. In final position, e.g. the second vowel of *pity*, it may be often heard with nearly full length. Note, however, that **ɪ** is not the short of **i** as the two vowels differ in quality and may or may not agree in quantity.

129. The following are some of the ways of writing this sound: *i* (the most common), *y* (always when final), *e, ui, ie, o, u, i + consonant + e*. Examples: *pin, pɪn, nymph, nɪmf, England, 'ɪŋglənd, guilt, gɪlt, sieve, sɪv, women, 'wɪmən, puny, 'pjʊni, busy, 'bɪzi, give, grɪv*. Note *king* is kɪŋ and not kɪŋ, and *speak* is spɪk and not spɪk.

130. When final, as in *pity*, **ɪ** is generally somewhat lowered, e.g. compare first and second vowels in *pity*. In the verbal and plural termination *es* and in the adjectival and verbal ending *-ed*, and in the endings *-less, -ness, -est, -et*, many speakers use **ɪ**, a vowel lying between **ɛ** and **ɪ**. Others use **ə**. **ə** tends to become **ʌ**, an objectionable sound in these cases. **ɪ** is a very convenient compromise between

the extremes of **ʌ** and **ɪ**, although **ə** in these terminations must be recognized as in use in Standard Scottish. **ɪ** or **ɪ̃** is also the second element in the diphthongs **aɪ** and **əɪ** and **ɔɪ** as in *rive*, *rife*, *boy*, **raɪv**, **rəɪf**, **bɔɪ** [**raɪv**], [**rə-ɪf**], [**bɔɪ**] (see § 183).

131. In Scotch dialect **ɪ** may be pronounced according to district and neighbouring sound **ɛɪ**, **ɛ-**, **əɪ**, **ʌ**, **ɪ̃**, **ĩ** (for **ɪ** - see § 39). Thus *hill* is often pronounced as if it were *hull* or *hell* or something between these two. Speakers of Scotch dialect and Gaelic should pay great attention to the clear enunciation of the **ɪ** vowel.

132. Note also that **i** is not a permissible substitute for **ɪ** in stressed open position, as in *city*, *spirit*, *position*. Scotch dialect has **'sɪtɪ**, **'spɪrɪt**, **pə'zɪʃn** for the Standard **'sɪtɪ**, **'spɪrɪt**, **pə'zɪʃən**.

e

133. *Mid front tense* as in *fate*, **fet**. It is not diphthongized as in Southern English. It is very tense and raised somewhat above the middle position (see fig. 5 (1), p. 19). This raising should not be exaggerated as it gives the impression of an **i** sound. To an Englishman the Scottish *Mary*, **me:ɪrɪ**, often sounds like **mi:ɪrɪ**. This vowel occurs generally long, but see Chap. XIV.

134. The most common spellings for this vowel are, *a + consonant + e*, *ai*, *ay*, *ei*, *ey*, *ea*, *eigh*. Examples: *gale*, **gel**, *rain*, **ren**, *ray*, **re:**, *vein*, **ven**, *obey*, **o'be:**, *great*, **gret**, *weigh*, **we:**. Note also: *straight*, **stret**, *reign*, **ren**, *gauge*, **gedʒ**, *gaol*, **dʒel**, *dahlia*, **'deljə**, *eh*, **e:**. Speakers accustomed to use Scotch dialect tend to use **ɛ** or **ɛ̃** or a vowel between these two, instead of **e**.

135. Many if not most Scottish speakers still use this vowel **e** in words ending in *are*, *air*, *ear*, *eir*, *ere*, as *care*, **kɛ:r**, *stair*, **stɛ:r**, *tear*, **tɛ:r**, *heir*, **ɛ:r**, *ere*, **ɛ:r**. For other pronunciations of this class of word see §§ 140, 141.

ε

136. *Mid front lax*. The front of the tongue is raised towards the hard palate barely reaching the mid position, the muscles are lax and the lips neutral. This vowel is short except when used instead of **e** before **r** (see § 140).

137. It is written *e* (most commonly), *ea*, *a*, *ue*, *ei*, *eo*, *ie*, *u*, *ai*, as *beg*, **bɛg**, *bread*, **bred**, *many*, **'mɛnɪ**, *guest*, **gɛst**, *leisure*, **'lɛʒər** + **'li:ʒər**, *leopard*, **'lɛpərd**, *friend*, **frend**, *bury*, **'bɛrɪ**, *said*, **sɛd**.

138. Most Scottish speakers still use this vowel (written *e*) before *r* or *r* + consonant as in *confer*, **kənfer**, *fern*, **fɛrn**, etc. For another pronunciation see § 178.

139. This vowel is often wrongly substituted for **a** (see § 143) in words like *cab*, *man*, etc. **'dʒɛks'bɛft'hɛt** is an affected form for Standard Scottish **'dʒaks'baft'hat**, *Jack's bashed hat*. This **ɛ** for **a** may be an attempt to render the Southern English **æ** (see § 142). In the North East, **ɛ** is often wrongly replaced by **ɪ** before *m* and *n*. *remember*, *Henry*, *send* are pronounced **rɪ'mɪmbər**, **'hɪnɪrɪ**, **sɪnd**, for **rɪ'mɛmbər**, **'hɛnɪrɪ**, **sɛnd**.

140. Many speakers now use **ɛ:** in words spelled *air*, *ere*, etc. (see § 135) before the point fricative **ɹ** instead of the old **ɛ:**. **ɛ** in such cases is fully long and sometimes is followed by a slight glide. Thus *care*, *stair*, *ere* would be **kɛ:r**, **stɛ:r**, **ɛ:r**. When **ɛ** is thus lengthened, it tends to be

lowered, hence approaching in many speakers the vowel **ɛ** of southern speech. If **ɛ** is used in these words, it can never be followed by trilled **r** without giving a dialectal effect. Note that the adverb *there*, generally **ðe:r**, is often pronounced **ðe:r** when very emphatic. In familiar speech in unstressed position it frequently becomes **ðər**, e.g. at the beginning of a sentence, *there was once a man*, **ðərwəz'wənsə'man**. The adjective *their* when stressed is **ðe:r**, when unstressed **ðər**, or in careless speech **ðər**.

ɛ

141. *Low front tense (or half tense)*. This vowel is used by many Scottish speakers in words of the 'care' type instead of the more common **e** (see § 135). In this case the trilled **r** is replaced by the point fricative **ɹ**. The use of **ɛ** for **e** or **ɛ** in any other case is strongly suggestive of dialect speech and must be discountenanced.

æ

142. *Low front lax*. Place the point of the tongue on the ridge of the lower teeth, raise the fore part slightly towards the front palate and open the mouth wide, without making the muscles of the tongue tense. The resulting sound will be a practical approximation to the Southern English vowel in *man*, etc. This sound actually occurs in a Scotch Dialect (see Murray's *Dialect of the Southern Counties of Scotland*) as a substitute for **ɛ** in words like *pen*, *Nell*, *bell*, etc. Its use by some speakers instead of **a** (see § 143) in words of the *man* type is probably an importation from Southern English. It is heard most frequently about Edinburgh and Glasgow. Most Scottish speakers who attempt to pronounce **mæn**

say **men** which is a Cockney pronunciation and to be avoided. A convenient name for the low front lax would be the *front a*.

a (the vowel in *man*)

143. When the point of the tongue is retracted from the **æ** position and the whole tongue shifted slightly backwards, a new sound is produced which in acoustic effect is midway between **æ** and **ɑ** (see §§ 142, 147). It is the most common substitute for **æ** in words like *man* (see § 142), among Scottish speakers and is very similar to the sound heard in the French *patte*. Some speakers use a short **ɑ** (as in German *Mann*) in this class of words but this sound must be considered dialectal. A less objectionable variety is heard when the tongue is slightly advanced from the back position, but those who use this vowel tend to fall back on the objectionable short **ɑ**. The symbol **a** may be understood to indicate a vowel distinct from **ɑ** and **æ** which is most conveniently called the *low front lax retracted* or shortly the *front a retracted*.

144. **a** is generally the first element in the diphthong **ai** heard in *high*, *rise*, etc., but see § 147. Many good speakers use **ai** wherever this diphthong occurs, but the majority of Scottish speakers use a distinct variant (see § 183) when the diphthong is not final nor followed by **r**, **z**, **v**, **ð**.

145. The following are some of the ways in which this diphthong is spelled: *i*, *i + consonant + e*, *eigh*, *y*, *y + consonant + e*, *ui*, *ig*, *igh*, *ai*, *eye*. Examples: *find*, *farnd*, *mile*, *mail*, *height*, *hart*, *cry*, *krai*, *style*, *stail*, *guide*, *gard*, *sign*, *sarn*, *sight*, *sait*, *aisle*, *ail*, *eye*, *ai*.

146. **a** (sometimes **ɑ**) is the first element in the diphthong in *house*. The diphthong is commonly written *ou* and *ow*, also *ough*: *doubt*, **daut**, *fowl*, **faul**, *plough*, **plau**. In Scotch dialect this diphthong takes the form **au** but this is not recommended for Standard Scottish.

THE BACK VOWELS UNROUNDED

a (as in *father*)

147. In the formation of this vowel, the back of the tongue rises in the direction of the soft palate, the rest of the tongue slopes towards the lower teeth, the point touching or approaching the roots. In Scottish speech the back of the tongue rises well towards the mid position as a general rule but a deeper variety of the vowel may also be heard with the tongue in the low position. As these two varieties are not employed to distinguish different classes of words in Scottish speech, it will be sufficient for our purposes to call them both the *back a*. An objectionable variety of this vowel is heard when the tongue is in the low position and the muscles of the tongue and cheeks are drawn tight. The vowel thus produced reminds one of an *o* sound, thus *father*, **fa:ðər**, sounds almost like *fauther*, **fɔ:ðər** or **fə:ðər**. **a** sometimes occurs as the first element in the diphthongs heard in *high* and *how*, **hai**, **hau**, but **a** (see §§ 144, 146) is more common. A shortened form of **a** is heard from many speakers as a substitute for **a** (see § 143) but its use is deprecated. Although **a** is generally shorter than in Southern English, it is long compared with **a** or **ʌ** under similar conditions.

DISTRIBUTION OF THE *a* VOWELS

148. **a** is used

(1) in all monosyllabic words and their derivatives ending in *r*, e.g. *car*, *bar*, *tar*, etc., **ka:r**, **ba:r**, **ta:r**, etc., but note *war*, *wart*, **wɔ:r**, **wɔrt**, etc. where the influence of **w** has rounded the **a**;

(2) in words ending in *r* + *consonant*, e.g. *harp*, *harsh*, *farm*, *parse*, *farce*, *charge*, *garb*, *hard*, *park*, etc. Add *sergeant*, *Derby*, **'sardʒənt**, **'dərbɪ**;

(3) in words ending in *-lf*, *-lve*, *-lm*—*half*, *halve*, *balm*, *calm*, **ha:f**, **ha:v**, **ba:m**, **ka:m**.

(4) In words where an **a** vowel is followed by a breathed fricative, there is a marked tendency in Southern English to use **a** instead of **æ**, thus *bath*, **baθ**, *path*, **paθ**, *pass*, **pas**, *ask*, **ask**, *rasp*, **rasp**, etc. In some of these words, e.g. *path*, *ask*, **a** may also be heard in Scottish but most speakers use **a** (the Scottish equivalent for Southern English **æ**) in this class of words; thus **baθ**, **staf**, **pas**, etc.

(5) So also in words of Romance origin ending in *an* + *consonant*, **a** is more common in Scottish than **a**. Examples: *grant*, **grant**, *chance*, **tʃans**, *dance*, **dans**, *command*, **kə'mand**. Note Scottish has only **'fa:ðər**, and **'ra:ðər**. For the use of **a** in Southern English see Jespersen's *Modern English Grammar*, pp. 297–310.

149. **a** is most commonly represented by the letter *a* in our ordinary spelling. The following cases may be specially noted:

(1) Monosyllables ending in a plosive or nasal, *rack*, **rak**, *rap*, **rap**, *sat*, **sat**, *sang*, **saŋ**, *Sam*, **sam**.

(2) Words of native origin ending in *n* + *consonant*, *sand*, **sand**, *land*, **land**, etc. Most words of Romance origin in *n* + *consonant* follow same pronunciation although the **a** sound is coming in.

(3) Words spelled with double consonants, especially *rr*, *ll*, e.g. *happen*, **'hapn**, *battle*, **'batl**, *hammer*, **'hamər**, *rabbit*, **'rabrt**, *marrow*, **'maro**, *sparrow*, **'sparo**, *mallow*, **'malo**, *callow*, **'kalo**, etc. Note also *r* and *l* followed by a vowel, *parasol*, **'parəsəl**, *character*, **'karəktər**, *paladin*, **'palədɪn**. In such a word as *starry*, **'sta:rr**, the analogy of *star*, **sta:r**, has of course prevailed.

Λ (the vowel in *but*)

150. *Mid back tense*. The tongue is raised half way, at the back, the muscles seem to be tense, the tip generally rests on the floor of the mouth, the lips are neutral or spread.

151. It is written *u* (most common letter), *o*, *oo*, *ou*, *oe*. Examples: *duck*, **dak**, *son*, **san**, *come*, **kam**, *blood*, **blad**, *touch*, **tatʃ**, *does*, **daz**, *fur*, **far**, *work*, **wark**, *hurt*, **hart**. For another pronunciation of *fur*, *work*, *hurt*, see § 154.

152. Except before *r*, this vowel, when stressed, shows no tendency to be advanced or flattened to the mixed position as in Southern English. In Scotch dialect it is often lowered and with the tightening of the cheeks gives the impression of a rounded vowel. This pronunciation should be avoided even although in words like *come* and *doth* it seems to correspond to the spelling.

153. Before *r* this vowel is still retained by the majority of speakers. A strong trill in such a case is to be deprecated. If a nasal or lateral consonant follows

a strongly trilled *r*, a very objectionable vowel sound is often heard; *burns* becomes **baranz** instead of **barnz** [**baɪnz**] or [**baɹnz**].

154. When the trill is replaced by a fricative the result is almost invariably a modification of the vowel in the direction of the mixed position. The vowel intermediate between **ɒ** and **ə** might be indicated by **ä**. Thus the most common pronunciation of *für*, *churn*, *ward*, is still **far**, **tʃarn**, **ward**, but **fär** [**fäɪ**] etc. is heard from very good speakers, while **fær** [**fæɪ**] is not unknown. In our texts we shall use the **ɒ** symbol, thus **far**.

155. When a vowel follows *r*, written *rr*, the preceding **ɒ** is never modified, e.g. *hurry*, *furrow*, *burrow*, are **'harɪ**, **'faro**, **'baro**. The adjective *furry* follows the pronunciation of *fur*, i.e. **'farɪ** or **'fäɪ** according to individual habit.

THE BACK VOWELS ROUNDED

u (the vowel in *food*)

156. *High back tense rounded*. This vowel is produced in the back of the mouth with the tongue as high up as possible without producing audible friction (see fig. 5 (2), p. 19). The tongue is tense, the cheeks are pressed inwards, the lips rounded and sometimes protruded. The back of the tongue is slightly advanced from the full back position in normal speech. In some parts of Scotland, viz. Gaelic districts and in and around Glasgow, this advancing is very marked and should be corrected. This vowel occurs long when final and before **r**, **z**, **ʒ**, **ʃ**, and **v**. In ordinary Scottish pronunciation words like *full* do not differ from words like *fool*, *food*, in quality and only very slightly in quantity. **u** is not diphthongized in Scottish.

157. Some spellings for this sound are *oo* (most common), *u*, *u* + consonant + *e*, *ou*, *ue*, *ew*, *ui*, *oe*. *cool*, **kul**, *truth*, **truθ**, *rude*, **rud**, *wound*, **wund**, *blue*, **blu:**, *crew*, **kru:**, *fruit*, **frut**, *shoe*, **ʃu:**.

158. The so called diphthong **ju** occurs in many spellings, e.g. *u* + consonant + *e*, *u*, *eau*, *ew*, *iew*, *ue*, *eu*. *tune*, **tjun**, *use*, **ju:z** (verb), *dual*, **'djuəl**, *beauty*, **'bjutɪ**, *use*, **jus** (noun), *few*, **fju:**, *view*, **vju:**, *due*, **dju:**, *feud*, **fjud**.

159. After *l* (not preceded by a consonant), *s* and *z*, **ju** and **u** may both be heard but **u** is more common. Thus we hear **ljut**, **'absəljut**, **sju'prim**, **sjut**, **prɹ'zjum** as well as **lut**, **'absəlut**, **su'prim**, **sut**, **prɹ'zum**. It is wrong to use **ʃ** or **ʒ** instead of **sj**, **zj** in these cases, although that is the natural development of the sound and in a very few words has actually been reached in standard speech, viz.: **ʃu:r**, **'ʃu:rlɪ**, **'ʃugər**, for *sure*, *surely*, *sugar*.

u

160. *High back lax rounded*. This vowel has practically the same tongue position as **u** but the lips show less rounding and protrusion and the muscles of the tongue and cheeks are lax. It is of rare occurrence in genuine Scottish but may be heard sometimes in unaccented position, e.g. in the suffix *ful*, in the preposition *to*, and as the second element in the diphthong **au**. Examples: **'plentiful**, **tʊ**, **naʊ**. Many speakers use it in the word *woman*, **'wʊmən**. Within the last few years, through the influence of Southern English, some speakers have begun to use it in the same classes of words as in Southern English, i.e. (1) in words with the *oo* spelling followed by *k*, e.g. *cook*, *book*, etc., (2) in words with *u* spelling

preceded by a lip consonant as *put, pull, bull, full, bush, push, puss*, (3) words with *oo* or *ou* spelling with an original short vowel or a long vowel shortened, *wool, wood, hood, stood, foot, soot, could, would, should*, (4) in *wolf, woman, worsted*. The Scottish pronunciation of the last, viz.: **'warstɪd**, is giving way before the other, **'wustɪd**.

o (the vowel in *road*)

161. *Mid back tense rounded*. In pronouncing this vowel the back of the tongue is raised in the direction of the soft palate rather higher than the mid position, the tongue and cheeks are tense, the lips rounded and sometimes protruded (see fig. 5 (2), p. 19). The back of the tongue is also very slightly advanced from the fully back position. Among some speakers, especially in the east, the tongue is raised too far towards the high position and the lips are overrounded, giving to Southern ears the impression of an **u** sound. This pronunciation should be avoided. This vowel is not diphthongized in Scottish, and tends to medium length. It may be heard fully long, finally and before **r, z, ʒ, v, ð**.

162. Its spellings are: *o + consonant + e, oa, ou, ow, o, oo, ough, oe, ew*; *rode, rod, road, rod, soul, sol, sow, so:, most, most, brooch, brotʃ, dough, do:, woe, wo:, sew, so:.*

163. In Scottish this vowel is still used in many words ending in *r + consonant*, viz.: (1) *afford, board, ford, hoard, horde, sword*, (2) *court, courteous, courtesy, courtier, fort, fourteen, port, comport, deport, import, report, support, sport*, (3) *forth, fourth* (but **ɔ** in *forty*), (4) *coarse, course, divorce, force, hoarse, resource*, (5) *borne, mourn, sworn, torn, worn*, (6) *forge*, (7) *pork*. Many who use **o**

in the others use **ɔ** in *pork, sword, sworn, torn, worn*; *fortify* and *fortification* have always **ɔ** although *fort* has **o**. Note that *corps* is sounded **ko:r**, but *corpse* is **kɔ:ps**.

164. The following words mostly ending in *oar* and *ore* have **o** in Scottish: *boar, bore, boreal, core, door, floor, fore, four* (but **ɔ** in *forty*), *gore, hoar(y), more, oar, pour, porous, restore, score, shore, snore, soar, sore, store, story, swore, tore, wore*. See, however, § 169.

ɔ (the vowel in *rod*)

165. *Mid back lax rounded*. The tongue position for this vowel is a little lower than for **o**, the muscles are lax and the lips only slightly rounded.

166. *o* and *a* after *w* are the most common letters for this sound. Examples: *rod, rɔd, hot, hɔt, want, wɔnt, watch, wɔtʃ, was, wɔz*. Note also *knowledge, 'nɔlɪdʒ, Gloucester, 'glɔstər, broad, brɔd, hough, hɔk, shone, ʃɔn*.

167. Many speakers lower this vowel very considerably, influenced doubtless by Southern speech. This cannot be objected to and is much to be preferred to the half tense vowel—approaching the **o** sound—which many use. The fully low back lax rounded is indicated by the symbol **ɔ**.

168. The letter *o* before *r + consonant* has generally the value of **ɔ**; for exceptions see § 163. Examples: (1) *accord, chord, cord, lord, order, record*, (2) *form* (with derivatives), *storm*, (3) *adorn, born, corn, horn, morn, scorn, shorn*, (4) *cork, fork, stork, York*, (5) *resort, short, snort, sort*, (6) *north*, (7) *George, gorge*, (8) *corse, corpse, gorse, remorse*.

169. Through the influence of Southern English, many speakers use this vowel **ɔ** (1) in all words of the *r + consonant* class (see § 163), and (2) in those ending in *oar* and *ore* (see § 164). In the second case **ɔ** is long and in both classes the **r** becomes a point fricative.

170. **ɔ** is the first element in the diphthong **ɔɪ** in *boy, boil, oil, toil*. The tense **o** is often heard here and is objectionable, so also are **a** or **ə** as a substitute for **ɔ** in this diphthong.

171. As in the case of **ɛ:r** (see § 140) a slight glide sound is often developed before **r** in words of the *or* class (§ 164), but it has not been considered necessary to indicate this in the texts.

ɒ (the vowel in *law*)

172. *Low back tense rounded*. This vowel, is produced with the tongue in the low position in the back of the mouth, the muscles of tongue and cheeks tense and the lips rounded (see fig. 5 (2), p. 19).

173. *al, aw, au, augh*, are the most frequent spellings; *walk, wɒk, wall, wɒl, war, wɒ:r, hawk, hɒk, laud, lɒd, caught, kɒt*. Note that *haunch, haunt, jaundice, jaunt, launch, laundry, vaunt*, are heard both with **ɒ** and **a**.

174. **ɔ** (generally lowered) is a common substitute for this vowel. Words like *thought, brought*, are very frequently pronounced **θɔt, brɔt**, even by some **θot, brot**. This last is particularly objectionable and **ɒ** is recommended in all these cases as the vowel at which most careful speakers aim. The deep *a* sound which is used in this class of words (*al, au, aw*), in many Scotch dialects, should also be avoided. Thus *walk* is not **wak**, or **wɒk**, or **wok**, but **wɒk**.

THE MIXED VOWELS

ə

175. *Mid mixed lax (or tense)*. The tongue is lying nearly flat in the mouth as in the position for easy breathing, the highest point is in the middle with an equal slope to back and front. The mouth is half open, but the jaw may be lowered from the mid position. The muscles are generally lax but may become tense before *r*.

176. There are cases where this vowel may replace almost any of the other vowels in unstressed position. This is very common in familiar conversation. Thus:

ɛ	becomes ə	in <i>moment</i> ,	'momənt,	but	mo'mentəs
a	„	ə	„ <i>miracle</i> ,	'mɪrəkl,	„ mɪ'rakjələs
ɑ	„	ə	„ <i>vineyard</i> ,	'vɪnjərd,	„ jərd
o	„	ə	„ <i>harmony</i> ,	'hɑrmənɪ,	„ hər'monjəs
ɔ	„	ə	„ <i>Augusta</i> ,	ə'gʌstə,	„ 'ɔgəst.

177. In very careful speaking there is, in many cases, a tendency to replace ə by strong vowels, i.e. vowels which can occur in stressed syllables. The tongue takes up the position of the strong vowel but glides almost instantaneously to or towards the mixed position. The acoustic effect is something intermediate between the strong and reduced vowel. Thus in very careful speaking *moment* would not be pronounced either 'momənt, as in ordinary conversation, or 'moment, but the last vowel would be something in acoustic effect between ɛ and ə. In *acknowledge* the first vowel in careful speech would be something intermediate between ɑ and ə. So we have intermediate vowels between ɔ and ə, ɑ and ə, o and ə,

ɔ and ə, ɛ and ə, ʌ and ə. We indicate these modified vowels in the notation ä, ĩ, ǣ, ö, ɔ̃, ẽ and ǣ, etc.

	Conversational pronunciation	Careful pronunciation
<i>vineyard</i>	'vɪnjərd	'vɪnjärd
<i>forget</i>	fər'get	för'get
<i>exercise</i>	'eksərsaɪz	'eksärsäɪz
<i>polite</i>	pə'lart	pö'lart or pǣ'lart
<i>authority</i>	ə'θɔrɪti	ö'θǣrɪti or ɔ'θǣrɪti

178. Scottish speakers who do not use ɛ in words of the *fern* class (see § 138) use a vowel intermediate between ɛ and ə before fricative *r*. Examples: *stern*, **störn**, *serve*, **sërv**, *earth*, **ërθ**, *err*, **ër**, *confer*, **'kənfër**, *pearl*, **përl**, *verdict*, **'vërdɪkt**.

179. Those who do not use ʌ before final *r* or *r* + consonant (see §§ 153, 154) have also an intermediate vowel. Examples: *fur*, **fär**, *church*, **tʃärtʃ**. In these case *r* is a fricative.

180. Notice that in both these cases the original vowel must be used when a vowel follows *r* or *rr*, e.g. *peril*, **'përl**, *hurry*, **'härɪ**, *errand*, **'erənd**, *curry*, **'kärɪ**, *merry*, **'mëri**. For *furry* see § 155.

181. The mid mixed vowel is used in Scottish speech in words spelled *ir* or *ir* + consonant. The vowel is generally tense. Examples: *bird*, **bärd**, *first*, **färst**, *gird*, **gärd**, *firm*, **färm**, *chirp*, **tʃärp**, *fir*, **fär**, *virgin*, **'vërdʒɪn**, *virtue*, **'vërtju**, *girl*, **gärl** or **gjärl**.

182. Some speakers use here also an intermediate vowel which we should write in narrow notation ĩ, e.g. **bĭrd**. In the central districts of Scotland a book pronunciation ɪ

is very common as **bird**, but this is not to be recommended. When a vowel follows *r*, **ɪ** is the only correct sound, e.g. *miracle*, *mirror*, '**mɪrəkl**, '**mɪrər**.

183. Many speakers use **ə** as the first element in the diphthong in *rice*, *light*, etc. instead of **a** (see § 144). This is allowable except when the diphthong ends the syllable or stands before **r**, **z**, **v**, **ð**. In **əɪ**, the first element seems half tense and slightly raised and the **ɪ** is not lowered as in **aɪ**. **Δi** or **Δj** is in all cases dialectal. Examples are :

<i>rise</i> , raɪz ,	<i>rice</i> , rɛɪs ,	<i>tie</i> , taɪ ,	<i>tight</i> , tɔɪt ,
<i>rive</i> , raɪv ,	<i>rife</i> , rɛɪf ,	<i>tied</i> , taɪd ,	<i>tide</i> , tɛɪd ,
<i>sigh</i> , sai ,	<i>sight</i> , sɛɪt ,	<i>writhe</i> , raɪð ,	<i>withe</i> , wɛɪθ .

184. Note that an inflectional ending does not alter the sound, e.g. *sigh*, **sai**, *sighed*, **said**. It sometimes happens also that people who observe the rule of **aɪ** and **əɪ** are occasionally influenced by analogy, e.g. they will say **wəɪvz** instead of **waɪvz**, because of the singular **wəɪf**. In our texts we use only one form of the diphthong, viz. **aɪ**, as most convenient for general purposes, leaving it open to readers to use **aɪ** in all cases or differentiate as above.

CHAPTER VIII

NASALIZATION AND INVERSION

NASALIZED SOUNDS

185. Nasalized sounds (§ 35), other than the nasal consonants (§ 27 ii), are represented in phonetic transcription by the mark ~ placed above the symbol of the normal

sound. The best known cases of nasalized sounds are the French vowels **ẽ**, **ã**, **õ**, **œ** (which are approximately the nasalized forms of the normal vowels **e**, **a**, **o**, **œ**) heard in *vin*, **vẽ**, *sans*, **sã**, *bon*, **bõ**, *un*, **œ**. Such sounds do not occur in Modern English.

186. Celtic speakers often nasalize vowel sounds, especially those in contact with nasal consonants. Even when nasalization is the result of habit and not of any physical defect, it is not easy to get rid of and can be cured only by constant practice of isolated vowels. It is better to start practising with high vowels, there being always less tendency to nasalize these. It is also a good plan to pronounce **z** before each vowel, because **z** is a sound which cannot be nasalized without losing most of its characteristic quality. When by means of exercises such as **zi:zi:...**, **zu:zu:zu:...**, the student is enabled to pronounce a pure **i** and **u**, which should not require much practice, the opener vowels may be rendered pure by exercises such as **ieie...**, **uouo...**, **ii...**, **uu...**, pronounced without a break of any kind between the **i** and **e**, **u** and **o**, etc. When all the isolated vowels can be pronounced without nasalization, easy words should be practised. The greatest difficulty will probably be found in words in which the vowel is followed by a nasal consonant, e.g. *wine*, **wain**; such words should therefore be reserved till the last. In practising a word such as **wain** a complete break should at first be made between the **i** and the **n**, thus **war-n**; this interval may afterwards be gradually reduced until the normal pronunciation is reached.

INVERTED SOUNDS

187. Inverted sounds are defined as sounds in which the tip of the tongue is turned upwards towards the hard palate. They are represented in phonetic transcription by . placed below the symbol of the normal sound. Varieties of all the dental consonants may be formed with the tongue inverted.

188. Vowels also may be inverted, that is, pronounced with a simultaneous turning back of the tip of the tongue towards the hard palate. Gaelic speakers often use such a vowel in words spelled with *r + consonant*, e.g. *bird*, **bəd**. See § 84, and fig. 7, p. 36.

CHAPTER IX

THE BREATH GROUP

189. The sounds produced in a single breath for the purpose of conveying a thought or a definite part of a thought are styled a *breath group*. A breath group may consist of a single word containing one or more syllables, or of a number of words, e.g. *Jump! If you hesitate, you are lost*, 'dʒʌmp! || ɪfju'hɛzɪtɛtʃuɑr'lɒst ||. The parallel lines indicate the end of each breath group. If we pause for a new draught of breath at *hesitate* instead of *jump*, we change the meaning entirely or render the sequence of sounds unintelligible. The breath groups are generally indicated by the semicolons, colons and periods, and sometimes also by the commas.

190. Within a breath group it is possible to have one or more slight pauses without actually renewing the breath current. The pause may be made for the purpose of drawing attention to some particular word or phrase, but it should take place rarely when the sentence consists of a simple subject, predicate, object or enlargement. When any of the parts of the sentence become composite, a slight pause is often advisable and sometimes necessary. In the second group in § 189 a pause is possible after *hesitate*, so also *he was well aware that all had perished*, **hiwəzwələ'we:r | ðæt'qlhəd'pəri:ft ||**. In public reading and speaking, the pauses become necessary to make the meaning clear to the audience. Notice how the meaning may be completely changed by a wrong pause, e.g. *a sailor going to sea, his wife desires the prayers of the congregation*, **ə'selərgo:ŋtʊ'si: | hɪz'waɪfɪr'zaɪrɪzðə'preərz-əvðəkɒŋgrɪ'geɪʃən ||**. Put the pause at *wife* and the announcement becomes ludicrous.

CHAPTER X

SOUNDS IN THE BREATH GROUP

GLIDES

191. We have hitherto supposed that it is possible to break up a word or group of words into a definite number of distinct sounds, e.g. *ball* is supposed to consist of three sounds, **b**, **q** and **l**. Now this is only a convenient way of regarding the sounds in combination, and that it is not absolutely correct may be inferred from the fact

that if one pronounces these three sounds distinctly with a very slight pause between each, one does not thus reconstitute the word *ball*, although one may hear a sequence of sounds that suggest the correct pronunciation of the word. If, again, we pronounce the word *ball* very slowly, without destroying its identity, it is possible to recognise a sound between **q** and **l** which resembles **u** or **υ** and a very faint sound between **b** and **q** which is not the vowel we know as **q**. The vowel **q** would seem to consist of at least three parts, an initial, a middle and a final. The middle part appeals most to the ear and is what we understand practically as the vowel **q**. So also the **l** consonant may be regarded as having a beginning different from the acoustic effect by which it is generally recognised, so that it is not easy to say where the **q** ends and the **l** begins¹. These intermediate sounds are commonly called *glides*. The term *glide* literally applies to the movement of the vocal organs before or after the positions for definite speech sounds and has been extended to the sound or sounds associated with their movements. The on-glide is the sound preceding and the off-glide the sound following, the principal sound. These faint sounds just standing on the border of consciousness often affect the ordinary sounds in a word, frequently even supplant them, or develop into regular sounds alongside of them. Thus in Southern English the long tense vowels **e** and **o** as in *fade*, **fed**, *load*, **lod**, have developed the off-glide until the present sound is now a diphthong, **fæd**, **lōvd**. *Nation* was originally pronounced **na:siun**; the influence

¹ See Scripture's *The Study of Speech Curves*, Qualitative Analysis, p. 43: "The change from one sound to another is gradual—speech is a fusion and not an agglomeration."

of the glides **f, j** has gradually changed the medial consonant into **f**, hence our modern **nefən**. In the Scotch form of *ball*, viz. **ba:**, the final consonant has been absorbed by the preceding glide; thus **ba^ul** becomes **bau** and is then monophthongized into **ba:**; so also *knoll* becomes **knou**, **knaυ**. Compare in Standard Scottish *folk*, *half*, now **fok**, **haf**. Sometimes the glide affects the preceding vowels without absorbing the consonant, as in Modern English *ball*, **bəl**, where the original **a** has been rounded through the influence of the **u**-like glide before **l**.

192. Within the breath group, as in the single word, the recognised sounds are likewise connected by a flow of intermediate sounds so that the ear alone would not enable us to distinguish between the different words. Hence changes occur in the breath group as in the single word, e.g. **'ðatl'pli:zu** for *that will please you* compared with *pleasure*, **'plezər**. This change in the breath group continues only for that particular group or for a group where similar sounds come into contact and the original form of the word is restored in other conditions. This fusion of sounds in the breath group leads often to a complete obliteration of the word-division, hence the Scotch **sidlm** for *see till him*, the Modern English *a newt* for *an ewt*, **ə'njut**, *an orange* for *a norange*, **ə'nɔrɪndʒ**. It accounts also for the loss of *n* in *a*, *my*, *thy* as compared with *an*, *mine*, *thine*.

VOWELS

193. In the word *all*, **əl**, at the beginning of a breath group, the on-glide from silence to the vowel effect is breath, i.e. the vocal chords close gradually and breath and whisper

occur before the chords begin to vibrate for the vowel. We may realize this better if we contrast such a gradual beginning of the vowel with the clear beginning (where the vocal chords begin to vibrate without any preliminary breath) which is rarer in Modern English but common in German. When the breath beginning is stressed, it gives the so-called aspirate (see § 124), and when the clear beginning is emphasised we have the glottal catch (see § 60). The final vowel in Scottish is not partially devocalised as in some languages but continues voiced to the end. In Scotch dialect a vowel preceding a final breath consonant is sometimes followed by a breath as in *what*, **magt**!

PLOSIVES

194. We have already seen (§ 27i) that a plosive consonant is formed (1) by completely closing the air passage at some point, and then (2) suddenly removing the obstacle so that the air escapes with an explosion. These two elements in the production of a plosive we call (1) the stop, (2) the plosion. Every plosion must be preceded by a stop, but every stop is not necessarily followed by a plosion.

195. If we pronounce a plosive, say **p**, alone, the plosion can be heard as a breathed off-glide, when the articulating organs (the lips) are separated. **p^h** might be used to represent fully the two elements—stop and plosion. Note that nothing is heard during the stop.

196. When we pronounce **b** alone, the plosion is voiced—in other words the off-glide is a rudimentary vowel and we might write the consonant **b^o**. In **b** voice

may be heard during the whole or part of the stop, but sometimes not until the articulating organs have released the breath current.

197. When a breathed plosive occurs before a vowel in connected speech in Standard Scottish, the emission of breath is barely perceptible, being strongest in the case of the back plosive. It never strikes the ear in the same way as in Southern English or Irish, where *pass*, **pas**, might be written **p^has**. When a breathed stop occurs at the end of a breath group (see § 189) the plosion can be distinctly heard.

198. When a breathed plosive is followed by **l** or **r**, it is possible to pronounce **l** and **r** in such a way that voice begins simultaneously with the plosion. Very often there is a slight delay before the chords begin to vibrate, and as the mouth is in the position for **l** or **r**, a breathed **l** or **r** is heard before the regular voiced consonant. Hence *try*, *ply*, are often heard as **trrar**, **pllar** (see § 212).

199. When initial voiced plosives are followed by a vowel, the voice may not break out until the release of the stop. Generally, however, voice may be heard before the end of the stop. Between vowels, the stop of a voiced plosive is altogether voice, e.g. *abbey*, **'abr**. At the end of a breath group, the plosion of a voiced plosive is very often unvoiced, e.g. *bad* becomes **bad^h**. Amongst Gaelic speakers the stop is also very often unvoiced, thus **baḡ**, which is objectionable.

200. When a plosive is followed by a nasal formed in the same part of the mouth, as *rotten*, *sodden*, **'rotn**, **'sodn**, the vocal organs keep the same position until the voice

has passed through the nose. In **'rɔtn** the first part of the stop is breathed, the second part voiced and nasalized, in **'sɔdn** the stop is voiced throughout and the second part also nasalized. In *broken*, **'brokn**, **k** is a pure stop, and no plosion takes place in passing from the back to the point position, but the voice that follows the silence is passed through the nose. So also in *open*, **'opn**, the point of the tongue forms a closure with the teeth ridge before the lips are parted and nasalized voice follows. In these two last cases, there is a strong tendency to keep the same position throughout, and hence such pronunciations as **'brokn̩** and **'opm** are extremely common. Note that such pronunciations as **'brokan**, **'opan** should be avoided. When a nasal is followed by a vowel and preceded by a stop, there should be no plosion of breath or voice between the stop and nasal, e.g. *hackney* is **haknɪ** and not **hak^hnɪ** or **hak^onɪ**.

201. In such a sentence as *he came at ten*, **hi'kem-ət'ten**, the impression of a double **t** is necessary in careful speech and is caused by the prolonged cessation of sound before the plosion into the second vowel. The double **t** is really a long **t**. A breath plosion between the two **ts** would suggest a halt for lack of breath or thought. Very rarely such a plosion may be heard when the purpose is to call attention to a particular word. So also in a phrase like *bad day*, **'bad'de:**, what we have in careful speech is a prolonged **d**, the intervention of a voiced plosion being abnormal. Sometimes the first part of the stop is breathed and the second voiced and vice versa, as in *silk gown*, **'sɪlkgaʊn**, *dog-kennel*, **'dɔgkenl**, in both cases giving the impression of two distinct sounds.

202. When two plosives, formed in different parts of the mouth, occur together, either in a single word or in separate words in a breath group, the first must always, in careful speech, be a pure stop, i.e. there must be no plosion between the two consonants. Thus we pronounce *fact*, **fakt**, not **fak^ht**, *abdicate* is **'abdiket** and not **'ab^odiket**, *back door* is **'bakdo:r** and not **'bak^hdo:r**, *red cart* is **'red'kart** and not **'red^o'kart**.

INITIAL AND FINAL VOICED FRICATIVES IN THE BREATH GROUP

203. When a voiced pure fricative (§ 27 v), e.g. **z**, is initial or final, it is generally not fully voiced. When initial, as in *zeal*, **zil**, it begins breathed and ends voiced, and when final as in *ease*, **i:z**, it begins voiced and ends breathed. Hence the most correct way of writing *ease* would be **i:zz**. When a final fricative is preceded by another voiced consonant, it is very often completely devocalised, hence *heads*, **hedz**. For distinctness, however, it is better to voice the whole or at least the first half of the sound, thus **hedzz**, **ha:vzz**. When voiced fricatives are preceded and followed by voiced sounds in the breath group and have therefore no pause before or after them, they are voiced throughout.

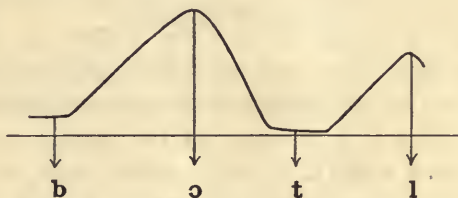
CHAPTER XI

THE SYLLABLE

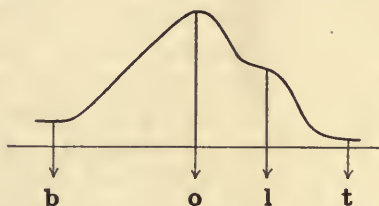
204. If we pronounce the word *respecting*, **ris'pektriŋ**, without any intentional pause between the sounds, we are still conscious of a grouping of the sounds round three centres, viz. **ɾ**, **ɛ** and **ɾ**. Yet the sounds seem to flow into each other so that one cannot say for certain where the group belonging to **ɾ** ceases and the group belonging to **ɛ** begins. In every-day language we say that the word *respecting* has three syllables and we know that in the great majority of words the centre of the syllable is a vowel. The liquids also, more especially the nasals and **l**, may be used in this way, i.e. to form syllables, although our ordinary spelling generally conceals the fact, e.g. *button*, **'batn**, *bottle*, **'botl**, where we have two syllables and only one vowel. Only very rarely are other consonants used to form a syllable as in the exclamation **pst**. As we have already seen (see §§ 20, 21) that vowels are the most sonorous of sounds, that liquids come next to them, and that the other consonants have the minimum of sonority, it is easy to infer a connection between the sonority of sounds and their power to form syllables. But even vowels are not always syllabic, e.g. in the diphthongs (see § 208), and the liquids are more frequently non-syllabic than syllabic, as **l** in *bolt*, **bolt**, and **n** in *bunt*, **bant**. If **'botl** and **bolt** are compared, it will be noted that in the first word there are two heights of sonority in **ɔ** and **l** with a deep fall between them in **t**; while in the second word, **bolt**, there is only

one height, viz. in **o**, as there is a fall from **o** to **l** and from **l** to **t** without any rise. An undulating line to represent the flow of sound and the rise and fall of the sonority, makes this plain to the eye.

ˈbɒl



bolt



205. These facts may be briefly expressed in the following form: when two sounds of a group are separated by one or more sounds less sonorous than each of them, the two sounds are said to belong to different syllables; and conversely a group of sounds is said to form a single syllable when no two of the sounds are separated by a sound less sonorous than both of them. Thus in **bɒl** **o** and **l** are separated by **t**, a sound less sonorous than either, and consequently form two syllables, but in **bolt** **o** and **t** are separated by **l**, which is less sonorous than **o** but more sonorous than **t**, hence there is only one syllable. In the word *strange*, **strendʒ**, although there are seven sounds, there is only one syllable, because from **s** to **e** there is no break in the rise of sonority, and from **e** to **ʒ**

there is no break in the fall—i.e. there is only one height of sonority.

206. The most sonorous sound in a syllable is said to be *syllabic*. Syllabic consonants are marked when necessary by , placed under the consonant symbol. It is, however, necessary only when a vowel follows. Thus it must be inserted in **'glætɹ̩** (the alternative pronunciation of **'glætən̩**) to show that it does not rhyme with *chutnee*, **'tʃætɹ̩**; but the mark is quite superfluous in **'pipl** because the **l** cannot be sounded in this position without being syllabic.

207. When two consecutive vowels, or a liquid and a vowel, form two syllables, there must be either a slight decrease in the force of the breath between them, or an insertion of a trace of some consonant or consonantal vowel (see § 208). The former may be observed especially when the two vowels in question are identical or very similar as in *we saw all*, **wi'sq'ql**, *be easy*, **bi'i:zi**. The renewal of stress on the second **q** and **i** gives the impression of a new identity. In words like *create*, *Crimean*, **kri'et**, **krr'miən**, a trace of the consonant **j** may sometimes be heard, and in words like *lower*, **'loər**, *flower*, **'flauər**, *bower*, **'bauər**, a trace of **w**.

208. When two vowels are not separated either by consonantal sounds or by a decrease in the force of the breath, they cannot constitute more than one syllable. They are then said to form a *diphthong*. Examples of diphthongs in Scottish are **ai** as in *high*, **hai**, **au** as in *how*, **hau**, **oi** as in *boy*, **boi**. It should be noted that the second vowel in these diphthongs is less sonorous than the first, and may be called a consonantal vowel.

209. In the diphthong **iu**, the second vowel is the more sonorous, and the first through lowering of stress and sonority becomes consonantal, so that it may be conveniently written **ju** as in *duke*, **djuk**.

CHAPTER XII

ASSIMILATION

210. When a sound is influenced by another sound near it, it is said to undergo an assimilation. For the influence of glide sounds in this process see § 191. Assimilations are of various kinds. The most important are (i) assimilations from voice to breath and breath to voice, (ii) assimilations affecting the position of the tongue in pronouncing palatal and dental consonants, (iii) assimilations affecting the position of the lips, (iv) assimilations under the influence of a nasal consonant.

211. (i) An example of the first kind of assimilation is found in the English inflectional terminations *-s* of the genitive and plural of nouns, and 3rd person singular of verbs, and *-ed* of the past tense and participle of verbs. In *dogs*, **dɔgz**, the **z** is voiced under the influence of the preceding consonant **g**, in *cats*, **kats**, the **s** remains breath because **t** is a breathed consonant. So we have *robed*, **robd**, and *roped*, **ropt**, *blazed*, **ble:zd**, and *blessed*, **blest**. Note, however, *blessed*, **'blesɪd**, and *pitted*, **'pɪtɪd**.

In Scotch dialect¹ generally, syllabic *-ed* of participles and adjectives, has the *d* unvoiced. Thus *crabbed*, **'krabɪd**,

¹ Caithness is an exception.

seated, 'siṭd, are pronounced 'krabət and 'sitət. This should be avoided. Note also the form of *is* in colloquial speech, *the man's at home*, ʔə'manzət'hom, but *the cat's lost*, ʔə'kats'lɔst.

212. Partial *assimilation of voice to breath* regularly occurs where a liquid or semi-vowel is preceded by a breathed consonant in the same syllable; thus in *small*, sṃɔl, *snuff*, sṇɒf, *place*, pḷes, *sweet*, swit, *try*, tṛai, *pew*, pj̣u:, the consonants **m**, **n**, **l**, **w**, **r**, **j**, are partially devocalized, the sounds beginning breathed and ending voiced. Thus sṃmɔl, sṇnɒf, pḷles, sṃwit, tṛrai, pj̣ju:. With some speakers the assimilation is complete, the words becoming sṃɔl, etc.

213. (ii) Assimilations affecting the position of the tongue. Back consonants followed by front vowels are often advanced towards the front position. Thus the **k** of *key*, ki:, is further advanced than that of *cot*, kɔt. If the end of a pencil is placed on the line of contact between the tongue and the roof of the mouth in each sound position, the distance between the two articulations may be approximately measured. Sometimes the back articulation becomes a front one, e.g. in the word *girl*, g̣ɜrl, ʃ̣ɜrl¹ may sometimes be heard. On the other hand the effort to preserve the back consonant leads often to the objectionable Scotch pronunciation g̣jɜrl. Under the influence of a back consonant, **n** often changes to ŋ, e.g. *bacon*, 'bekn, often becomes 'bekŋ. In words like *month*, *anthem*, *heathen* the **n** has become a point-teeth consonant through the influence of **θ** or **ð**. The change of **kn** and

¹ ʃ is the symbol for the voiced front plosive or stop, the plosive corresponding to the fricative ʃ.

gn to **n** in words like *knee* and *gnaw* is probably first a change in position and then a nasalization, see § 35. Thus the process would be **kn**, **cn**¹, **tn**, **ɲn**, **n**. The East Forfarshire **tni:**, **tnək** for *knee* and *knock* give an intermediate stage. Such assimilations as *horse shoe*, **'hɔ:ʃʃu:**, *does she*, **'dʌʒʃi:**, *of course she does*, **əv'kɔ:ʃʃi'dʌz**, for **'hɔ:ʃʃu:**, **'dʌʒʃi:**, **əv'kɔ:ʃʃi'dʌz**, are heard in rapid speech but are avoided by careful speakers (see also § 121).

214. (iii) Assimilations affecting the position of the lips. The **k** in *quite*, **kwaɪt**, is pronounced with lip-rounding under the influence of the following **w**. A lip-teeth nasal consonant is sometimes used instead of **m** when followed by **f** or **v**, as in *comfort*, **'kʌmfɜ:t**, **nɪmf**. In these cases the assimilation is regressive, but in the same words the process may be progressive and the **f** made a pure lip sound to agree with **m**; compare also the pronunciation of *obvious* and *hopeful*, **'ɒbvɪəs**, **'hɒpʃʊl**. Note also the rounding effect of **w** in words like *was*, *watch*, *war*, **wɔ:z**, **wɔ:tʃ**, **wɔ:r**. Before a back consonant, this rounding is stopped, e.g. *wag*, *wax*, **wʌg**, **wʌks**.

215. (iv) Nasalizations under the influence of a nasal consonant. The disappearance of *d* in *kindness*, **'kaɪnnɪs**, *grandmother*, **'grʌnmʌðər**, in familiar speech is due to this. When the *d* is nasalized, it becomes **n**, which then readily disappears or leaves in a lengthened **n** evidence of its former existence, cf. Scotch **lʌn** for **land**, **'hʌŋɡrɪ** for **'hʌŋɡrɪ**. In *longer*, **'lɔŋɡər**, as compared with *long*, **lɔŋ**, we have an example of the opposite process, denasalization. The tongue position is the same for **ŋɡ** and **ŋ**.

¹ **c** is the symbol for the breathed front plosive or stop.

only in the first the soft palate has been raised to close the nasal passage before the tongue position has been shifted. In the second, the shifting of the tongue position and the raising of the soft palate are simultaneous.

CHAPTER XIII

'STRESS'

216. The force of the breath with which a syllable is pronounced is called *stress*. Stress varies from syllable to syllable. Syllables which are pronounced with greater stress than the neighbouring syllables are said to be *stressed*.

217. It is possible to distinguish many degrees of stress. If we use the figure 1 to denote the strongest stress, 2 to denote the second strongest and so on, the stress of the word *opportunity* might be marked thus:

^{2 4 1 5 3}
opər'tjūnɪtɪ. Such accuracy is, however, not necessary for practical purposes, it is in fact generally sufficient to distinguish two degrees only—stressed and unstressed. Stressed syllables are marked when necessary by ' placed immediately before them, thus *father*, 'fɑ:ðər, *arrive*, ə'rɑɪv, *opportunity*, o

ər'tjūnɪtɪ, *what shall we do?*, 'wɒtʃəlwi'du:?.
'ʌɒtʃəlwi'du:?.

218. The same words and sentences are not always stressed in the same way. Variations are sometimes necessary for making the meaning clear, and they are sometimes due to rhythmical considerations. Thus the

word *injudicious* when simply taken to mean 'foolish' would have the stress on the third syllable, thus, *he was very injudicious*, **hiwəz'verɪndʒu'dɪʃəs**, but when used in contrast with *judicious*, the chief stress would be on the first syllable, the stress on the third being only secondary, e.g. *that was very judicious*, **ʤatwəz'verɪdʒu'dɪʃəs**, *I should call it very injudicious*, **'aɪʃædkɒlɪt-verɪndʒudɪʃəs**. Untrained speakers often fail to bring out contrasts of this kind properly.

219. In **'mɒtʃəlwi'duː**, **mɒtʃəlwi'duː**, **'mɒtʃəl'wiːduː**, the variations in stress actually modify the meaning of the words.

220. The word *unknown*, **ˌʌnoːn**, shows clearly how rhythm may affect stress. Compare *an unknown land*, **ən'ˌʌnoːn'land**, with *quite unknown*, **'kwɔːtən'ˌnoːn**. When isolated, the word would generally be pronounced **'ˌʌn'noːn**, the two syllables having equal stress. The rhythmical principle underlying these changes is a tendency to avoid consecutive stressed syllables when possible.

221. When we wish to emphasize a whole word (not any special part of it, such as the *in-* of *injudicious*) we usually increase the amount of stress on the syllable which is normally stressed. Thus when *magnificent*, **ˌmæɡ'nɪfɪsənt**, is pronounced with great emphasis, the second syllable received a very strong stress, although it is a very unimportant syllable from the point of view of meaning. Occasionally an additional stress is put on some syllable other than that which is normally stressed, e.g. *absolutely* when emphasised is sometimes pronounced **'abse'ljʊtli** instead of **'absəljʊtli**.

222. Words of one syllable that are habitually used with a low degree of stress in the breath group generally weaken the vowel. Such words may have two or more forms, the strong form with the original vowel being still retained for 'emphasis' and the weaker forms having generally a mixed vowel. Words of this class include monosyllabic conjunctions and prepositions, auxiliary verbs, some pronouns, and the articles. Consonantal change often goes along with this grading of the vowel, the voiced consonant and the loss of the aspirate accompanying the weaker stress. Examples: *and*, **and**, **ənd**, **ən**, **n** (as in *bread and butter*, **brɛdn'batər**, colloquial), *as*, **az**, **əz**, *that*, **ðat**, **ðət**, conjunction and relative compared with **ðat**, demonstrative adjective or pronoun, *of*, **ɔv**, **əv** (as in *he is fond of you*, **hɪz'fɒndəvju**), but the adverb *off* (the same word originally) being stressed is always pronounced **ɒf**, *has*, **haz**, **həz**, **əz**, **z**, *her*, **hər**, **ər**, **hɪz**, **ɪz**, *the*, before vowels **ði**, **ði**, before consonants **ðə**, *a* and *an*, **ə** before consonants, **ən** before vowels.

223. In words of more than one syllable, the vowel in the lightly stressed syllable very often undergoes a change of quality. Most of the vowels in weak position may in rapid conversation be reduced to the mixed vowel (see § 176), but all degrees between the original quality and **ə** may be observed in actual speech. Long vowels being shortened in unstressed position, tend to become half lax or fully lax. Thus **i** becomes **ɪ** and **u** very often **ʊ**. Examples, *prepare*, **prɪ'peɪr** (**ə** would be careless speech here), *torture*, **'tɔrtʃɜr**. The vowels **u**, **o**, **ɔ**, may all be heard in a lax form in some cases, in others they are reduced to a vowel intermediate between their normal position and **ə**.

The tongue has moved towards the mixed position of **ə** and the rounding of the lips has been decreased. The symbols for these reduced vowels are **ü, ü, ö, ö, ö**. For other examples see § 177. Note also *value*, **'valju, 'valju, 'valjü**, *hollow*, **'həlo, 'həlo, 'həlö**. **'valjə** and **'hələ**, the last stage in the gradation, are not yet admitted in careful speech.

CHAPTER XIV

QUANTITY

224. Sounds differ from each other in the time which is taken to pronounce them. No one sound has a constant duration. Its length is conditioned by stress, intonation, the influence of neighbouring sounds and lastly by the character of the subject matter of the speech. A subject begetting laughter, mirth, impatience, excitement, calls for a quick movement; gravity, deliberation, judgment, demand slow and solemn speech, and all degrees are possible between these two extremes. Although it is not difficult for the ear to distinguish many degrees of length in vowels, we shall not have to consider more than three, long (sign :), half long (which may be marked if necessary by ^), and short (unmarked). The following indications of vowel length may be useful.

VOWEL QUANTITY

225. (i) The tense vowels as a rule are longer than the *corresponding* lax ones under the same conditions. Thus **i** in *heat*, **hit**, is longer than **ɪ** in *hit*, **hɪt**, **i** in *heed*,

hid, is longer than **i** in *hid*, **hīd**. So **o** in *rote*, **rot**, is longer than **o** in *rot*, **rot**, and **e** in *gate*, **get**, than **e** in *get*, **get**.

(ii) The high vowels are shorter than the mid and low vowels under the same conditions. Thus the **a** in *mat* is about as long as the **i** in *meat*, though the latter is a tense vowel, the **o** in *moss* about as long as the **u** in *goose*. Hence if we call **i, e, ɛ, o, ɔ, u**, long vowels and **ɪ, ɛ, æ, a, ɒ, ʊ**, short vowels, it means that each vowel is long or short as compared with a vowel of nearly corresponding height under the same conditions.

(iii) **α** is generally not so long as in Southern English. It is longest before final *r* and a silent *l* followed by a voiced labial as *bar*, *balm*, **ba:r**, **ba:m**; also before **ð** as **pa:ðz**, **fa:ðər**, **ra:ðər**. A short form of **α** is often used as a substitute for **a** (see §§ 143, 147) but is not recommended. **Λ** in *but* is quite short but is lengthened somewhat before voiced consonants.

(iv) The consonant following the vowel or diphthong modifies the quantity of the latter. Before voiced consonants all vowels may generally be reckoned longer than they are when a breath consonant follows. Thus the **o** of *loathe*, **lo:ð**, is much longer than the **o** of *loath*, **loθ**. Hence a lax vowel before a voiced consonant is often as long as a tense vowel before a breathed consonant. Thus *rod*, **rɒd**, and *rote*, **rot**, are nearly of the same length.

(v) Diphthongs and final vowels may be regarded as long, but the latter often become short in monosyllabic words with weak stress, e.g. *we*, *he*, *you*, **wɪ**, **hi**, **ju**.

(vi) Shortening of the vowel or diphthong takes place before a liquid consonant followed in turn by a breathed consonant. Thus the **ɔ** in *fault*, **fɔlt**, is shorter than the **ɔ** in *falls*, **fɔlz**.

(vii) Vowels and diphthongs are shorter in unstressed syllables than in stressed. They are shorter also before another vowel. Thus the **ɒ** in *audacious*, **ɒ'deʃəs** is not so long as the **ɒ** in *audible*, **'ɒdɪbl**, the **ɑ** in *carnation*, **kɑ'neʃən**, is not so long as the **ɑ** in *scarlet*, **'skarlɪt**, the **i** in *feeling*, **'fiŋ**, is shorter than the **i** in *fee*, **fi:**.

226. Standard Scottish differs from Southern English in shortening tense vowels before plosive consonants. This shortening is specially marked in the high vowels, but is less noticeable with lower vowels. Thus the vowel in *brew*, **bru:**, is fully long; so is it also in the past tense of the verb *brewed*, **bru:d**, the inflectional ending not affecting the vowel length. In *brood*, **brud**, the vowel is stopped by the **d** and at the most is only half long. Compare in the same way *feud*, **fjud**, and *feued*, **fju:d**, *rude* or *rood*, **rud**, and *rued*, **ru:d**, *greed*, **grid**, and *agreed*, **ægri:d**, *road*, **rod**, and *rowed*, **ro:d**.

227. In our texts the mark for full length : will be used only

(1) for tense vowels (except **ʌ**) when these are final or precede **r**, **z**, **ʒ**, **v**, **ð**; for **ɑ** see § 225 (iii);

(2) for **ɛ**, used instead of **e** in words of the 'fare' type (see § 140);

(3) for **ɔ** used instead of **o** in words of the 'more' type (see § 169).

CONSONANT QUANTITY

228. The length of consonants also varies, but not to the same extent as that of vowels. The following are the only rules of importance.

(i) Final consonants are longer when preceded by one of the lax vowels than when preceded by one of the tense vowels or by a diphthong. Thus the **n** in *sin*, **sin**, is longer than those in *seen*, *scene*, **sin**, *sign*, **sain**. Very often, in the case of **l**, **m**, **n**, **ŋ**, the length is equally distributed over vowel and consonant, e.g. *call*, **kɔl**.

(ii) The liquids **l**, **m**, **n**, **ŋ**, are longer when followed by voiced consonants than when followed by breathed consonants. Thus the **n** in *wind*, **wind**, is longer than that in *hint*, **hint**, the **l** in *bald*, **bɔld**, is longer than that in *fault*, **fɔlt**.

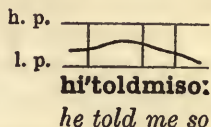
CHAPTER XV

INTONATION

229. All voiced sounds have a musical quality, arising from the vibration of the vocal chords. In actual speech, the voiced sounds are constantly varying in pitch, and this rise and fall is called *Intonation*. As the great majority of our speech sounds are voiced, the intonation of any given breath group may be regarded as practically continuous.

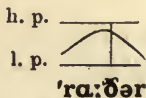
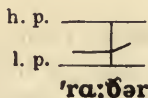
230. In singing the voice passes from one pitch to another by definite intervals indicated in music by notes, but in speaking one pitch melts imperceptibly into another. Hence intonation in speech is best indicated by

a curving line, corresponding to the rising and falling of the pitch. The line h. p. (high pitch) denotes the upper limit and the line l. p. (low pitch) denotes the lower limit of the range of intonation. In declamatory speech this range may extend to two octaves in the case of men and one and a half in the case of women.





231. When the pitch of the voice rises, we call it a *rising intonation*, when it falls, we call it a *falling intonation*. In a breath group, there may be a uniform rise or a uniform fall, or more commonly the pitch rises and falls in the course of the utterance (see § 230). When the pitch remains on one note for an appreciable time, it is said to be a *level intonation*. This is comparatively rare in English speech; a high level tone gives a plaintive effect and a low level suggests hesitation, suspense of judgment.



232. The pitch of the human voice answers in subtle fashion to the feeling of the speaker; for instance, by varying the intonation, the single word *Oh!* may be made to express many different emotions—joy, sorrow, pain, alarm, surprise, etc. In answer to the question “Are you cold?” the same word *rather* may be made, by varying the tone, to express quite different meanings:

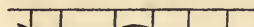



i.e. a little, not very. i.e. very much so.

The extent of the rise or fall varies with the intensity of the feeling, e.g.

h. p. 
l. p.  indicates great astonishment.

h. p. 
l. p.  indicates merely a question.

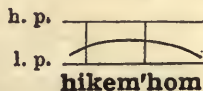
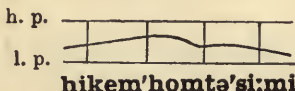
h. p. 
l. p.  marks a calm statement of fact.
'idɪθ|arv'gotənər'diə
Edith, I've got an idea. (p. 138.)

h. p. 
l. p.  marks excitement.
'idɪθarv'gotənər'diə

233. No two persons would agree absolutely in their intonation in reading or reciting the same passage because no two persons would approach it in exactly the same attitude of mind or draw *exactly* the same meaning from the words. Indeed it is questionable if the same person could repeat a passage with exactly the same intonation as he used on the first occasion. Nevertheless there are some general principles which have been noted in English intonation. If they are applied with discretion, they may prove of some service to those who are influenced by dialect intonation. The Scotch dialects differ from each other in this respect and educated speakers very often carry into their speech some trace of dialect intonation. It is not possible for us to recommend any other standard than the general English one.

234. If, in pronouncing the sentence "he came home

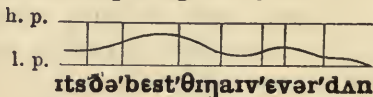
to see me," we stop at the word 'home,' anyone listening would notice that the sense had been suspended. He would probably rejoin "Well, what then!" or ask "Do you doubt it?" On the other hand if the idea in the mind of the speaker was merely "he came home," the fall of the voice on 'home' would indicate the conclusion of the sense to the hearer. The pitch curves for the two examples would be



This simple example illustrates the fundamental principle at the root of intonation, viz. the rising tone suggests *suspension*, *want of finality*, *question*, the falling tone indicates *completion* and *certainty*. An ordinary statement uttered with conviction and without conflict of feeling tends to take a rising and falling curve as in the last example. If the general tone is high, we associate the conversation or narrative with feelings of cheerfulness and vivacity, and if low, with an attitude of dejection, seriousness or solemnity. Ordinary narrative would be couched in an intermediate tone, but of course all degrees are possible even in a single conversation or passage. The following rules will be helpful to the student.

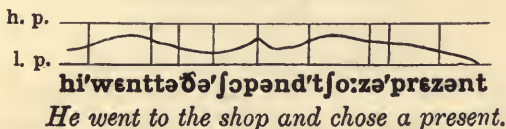
235. The falling intonation is used for:

(1) Complete statements without any suggestion of doubt and requiring no rejoinder.

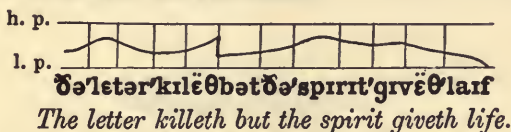


It's the best thing I've ever done. (p. 136.)

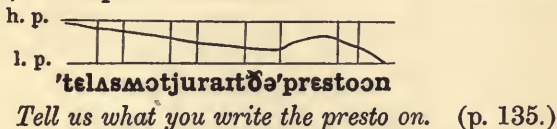
(a) But sentences that are grammatically independent of each other are often bound together by a rising intonation to indicate that they are regarded as parts of a whole.



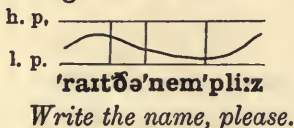
(b) Note also the antithesis :



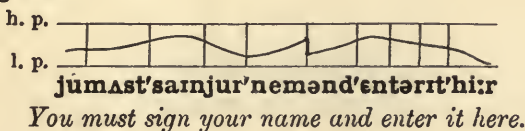
(2) Complete commands :



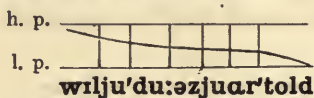
(a) Sometimes a person does not wish to insist too strongly on his right to obedience. Hence a polite command may have a slight rise at the end :



(b) When there are several items in a command, the law of suspension holds and only the last has the falling tone :

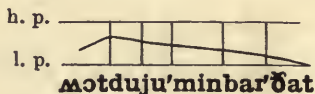


(c) Note that a sentence in question form sometimes really contains a command:

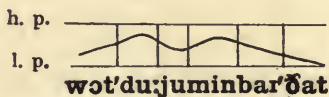


Will you do as you are told?

(3) Complete questions containing a specific interrogative word or phrase:

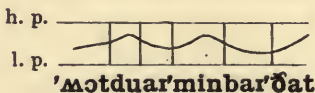


What do you mean by that?



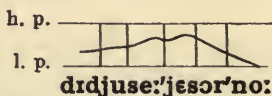
What do you mean by that?

But if the question is repeated, the intonation does not fall:



What do I mean by that!

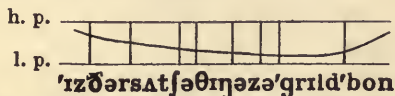
(4) The last of two or more alternative questions:



Did you say yes or no?

236. A rising intonation is used for:

(1) Complete questions not containing a specific interrogative word or phrase:



Is there such a thing as a grilled bone? (p. 131.)

(a) The intonation is sufficient to indicate the question even without the interrogative form:



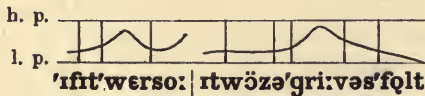
You are going home?

(b) When the question form is used rhetorically, the falling tone may be used:



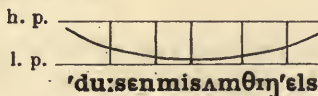
Are we all mad!

(2) Dependent clauses when the principal clause follows:



If it were so, it was a grievous fault. (p. 98.)

(3) Entreaty:



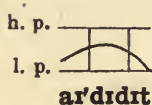
Do send me something else. (p. 131.)

237. Note that the effect of a rising intonation is greater if it is immediately preceded by a falling intonation, and the effect of a falling intonation is greater if it is immediately preceded by a rising.

Thus compare

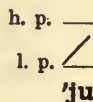


I'm awfully sorry! (p.136.)



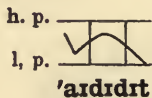
I did it,

i.e. a simple statement of fact.



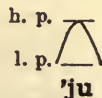
You!

Implies a question or surprise.



I did it,

i.e. I and no one else.

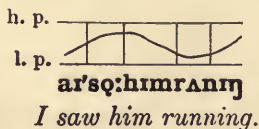


You!

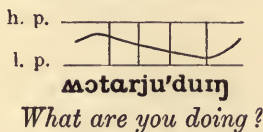
Implies downright disbelief or withering scorn.

The compound *fall and rise* often indicates contrast, warning, doubt, the compound *rise and fall* is associated with sarcasm and irony.

238. In the declaratory sentence Scottish speakers very often jerk up the voice at the end instead of letting it fall gradually to the close, contrary to § 235 (1), e.g.



So also with the interrogative sentence containing a specific interrogative word, see § 235 (3).



Students ought to train themselves to modify the pitch of the voice at their own discretion. It is best to start with exercises that give practice in the simple rise and fall. A few of such exercises are given in Part III, pp. 158, 159.

PART II: PHONETIC TRANSCRIPTIONS

STYLE A

1. PSALM XXIII

1 ðə 'lɔrd ɪz maɪ 'ʃepərd; aɪ 'ʃal nɒt 'wɒnt.

2 hi 'mekēθ mi tu 'laɪ 'daʊn ɪn 'grɪn 'pastjɜrz¹; hi
'lɪdēθ mi br'saɪd ðə 'stɪl 'wɒtərz.

3 hi rɪs'to:rēθ² maɪ 'sol: hi 'lɪdēθ mi ɪn ðə 'pɑ:ðz³
əv 'raɪtjəsni:s fɔr hɪz 'nemz 'sek.

4 'je:, ðo⁴ aɪ 'wɒk θru: ðə 'vɑlɪ əv ðə 'ʃado əv 'deθ,
aɪ wɪl 'fi:r 'no: 'i:vɪl: fɔr 'ðau ɑrt wɪθ⁵ mi; ðaɪ 'rɒd ænd
ðaɪ 'staf⁶ ðe: 'kʌmfərt mi.

5 ðau prɪ'pe:rēst⁷ ə 'teɪl br'fɔ:r⁸ mi ɪn ðə 'prezəns əv
maɪn 'enɪmɪz: ðau æ'nɔɪntēst maɪ 'hed wɪθ⁵ 'ɔɪl; maɪ 'kʌp
rænēθ 'o:vər.

6 'fu:rlɪ 'ɡudnɪs⁹ ənd 'mɜ:rsɪ¹⁰ ʃæl 'fɒlɒ mi 'ɒl ðə 'de:z
əv maɪ 'laɪf: ænd aɪ wɪl 'dwel ɪn ðə 'haʊs əv ðə 'lɔrd fɔr
'evər.

Alternative Forms

1 'pastjɜrz 2 rɪs'to:rēθ 3 'pɑθs 4 θo 5 wɪð
6 'staf 7 prɪ'pe:rēst 8 br'fɔ:r 9 'ɡudnɪs 10 'mɜ:rsɪ

2. 1 CORINTHIANS XIII

1 ðo¹ ai 'spik wɪθ² ðə 'tɒŋz ðv 'men ænd ðv 'endʒɪlz, ænd häv nɒt 'tʃarɪtɪ, ai äm br'kam äz 'saundɪŋ 'bras³, ɔr ə 'tɪŋklɪŋ 'sɪmbəl.

2 ænd ðo¹ ai hav ðə 'ɡɪft ðv 'prɒfəsi, ænd ʌndər'stænd 'ɔl 'mɪstərɪz, ænd 'ɔl 'nɒlədʒ; ænd ðo¹ ai häv 'ɔl 'feθ, so: ðæt ai kud⁴ rɪ'mu:v 'maʊntɪnz, ænd häv nɒt 'tʃarɪtɪ, ai äm 'nʌθɪŋ.

3 ænd ðo¹ ai br'sto: 'ɔl mæ 'ɡʊdz⁵ tu 'fɪd ðə 'pu:r, ænd ðo¹ ai ɡɪv mæ 'bɒdɪ tu bi 'bærnd⁶, ænd hav nɒt 'tʃarɪtɪ, ɪt 'prɒfɪtəθ mɪ 'nʌθɪŋ.

4 'tʃarɪtɪ 'sɒfərəθ 'lɒŋ, ænd ɪz 'kaɪnd; 'tʃarɪtɪ 'enviəθ nɒt; 'tʃarɪtɪ 'vɒntəθ⁷ nɒt ɪt'self, ɪz nɒt pʌft 'ʌp,

5 dʌθ nɒt br'he:v ɪtself ʌn'sɪmli, 'sɪkəθ nɒt hær 'on, ɪz nɒt 'i:zɪli prö'vɒkt, 'θɪŋkəθ 'no: 'i:vɪl,

6 rɪ'dʒəɪsəθ nɒt ɪn ɪn'ɪkwɪtɪ, bət rɪ'dʒəɪsəθ ɪn ðə 'truθ;

7 'be:ɪrəθ⁸ 'ɔl 'θɪŋz, br'li:vəθ 'ɔl 'θɪŋz, 'hɒpəθ 'ɔl 'θɪŋz, en'dʒu:ɪrəθ 'ɔl 'θɪŋz.

8 'tʃarɪtɪ 'nevər 'feləθ: bət məðər ðer bi 'prɒfəsɪz, 'ðe: fæl 'fel; məðər ðer bi 'tɒŋz, 'ðe: fæl 'sɪs; məðər ðer bi 'nɒlədʒ, ɪt fæl 'vanɪʃ ə'we:.

9 fər wi 'no: ɪn 'pɑ:t, ənd wi 'prɒfəsai ɪn 'pɑ:t.

10 bət mæn 'ðæt mɪʃ ɪz 'pɜ:fɛkt⁹ ɪz 'kɑ:m, ðen 'ðæt mɪʃ ɪz ɪn 'pɑ:t fæl bi dʌn ə'we:.

11 mæn ai wəz ə 'tʃaɪld, ai 'spek äz ə 'tʃaɪld, ai ʌndər'stʊd¹⁰ əz ə 'tʃaɪld, ai 'θɒt əz ə 'tʃaɪld: bət mæn ai bɪkəm ə 'mæn, ai put¹¹ ə'we: 'tʃaɪldrɪʃ 'θɪŋz.

1 θo 2 wɪθ 3 'bras 4 kud 5 'ɡʊdz 6 'bærnd
7 'vʌntəθ 8 'be:ɪrəθ 9 'pɜ:fɛkt 10 ʌndər'stʊd 11 put

12 fər 'nau wi 'si: θru ə 'glas¹, 'darklɪ; bət 'ðen 'fes
tu 'fes: 'nau aɪ 'no: ɪn 'pɑ:t; bət 'ðen fəl aɪ 'no: 'i:v n̩ əz
'ɒlso aɪ əm 'no:n.

13 änd 'nau ə'baɪd̩θ 'feθ, 'hɒp, 'tʃaɪtɪ, 'ði:z 'θri:; bət
ðə 'gretɪst ðv 'ði:z ɪz 'tʃaɪtɪ.

3. MILTON

Paradise Lost, Book II. ll. 43—70

hi 'sɪst; änd 'nekst hɪm 'molōx, 'septərd 'kɪŋ,
stud² 'ʌp, ðə 'strɒŋɪst änd ðə 'fɪɹst 'spɪrɪt
ðät 'fɒt ɪn 'hevn; 'nau 'fɪɹsər bəɪ dɪ'spe:r³:
hɪz 'trəst 'wɔz wɪθ⁴ ðɪ 'i'tərnəl⁵ tu bi 'dɪmd
'ɪkwəl ɪn 'streŋθ, änd 'rɑ:ðər ðæn bi 'les
'ke:rd⁶ nɒt tu 'bi ət 'ɒl; wɪθ⁴ 'ðət 'ke:r⁶ 'lɒst
went 'ɒl hɪz 'fɪ:r; ðv 'ɡɒd, ɔr 'hel, ɔr 'wɔ:z⁷
hi 'rekt nɒt, änd 'ði:z 'wɔ:dz⁸ ðer'æftər⁹ 'spek.
"mɑɪ 'sentəns ɪz fɔr 'ɒpən 'wɔ:r: ðv 'wɔ:z,
'mɔ:r¹⁰ əneksp'ert¹¹, aɪ 'bɒst nɒt; 'ðem let 'ðo:z
kɒn'traɪv hu 'nɪd, ɔr 'mæn ðe 'nɪd, 'nɒt 'nau.
fɔr, mɑɪ ðe 'sɪt kɒn'traɪvɪŋ, fəl ðə 'rest,
'mɪljənz ðät 'stænd ɪn 'ɑ:mz, änd 'lɒŋɪŋ wet
ðə 'sɪɡnəl tu ə'send, sɪt 'lɪŋɡərɪŋ 'hɪ:r,
'hevnz 'fʃʊdʒɪtɪvz, änd fɔr ðer 'dwelɪŋples
ək'sept ðɪs 'dɑ:k ə'prɒbrɪəs 'den ðv 'sem,
ðə 'prɪzən ðv 'hɪz 'tɪrənɪ hu 'renz
bəɪ ɔv drɪe: ? 'no:, let əs 'rɑ:ðər 'tʃu:z
'ɑ:md wɪθ⁴ 'hel 'flemz änd 'fju:ɪ 'ɒl ət 'wɔ:z

¹glas ²stud ³dɪ'spe:r ⁴wɪθ ⁵i'tərnəl ⁶ke:rd, ke:r
⁷wɔ:z ⁸wɔ:dz ⁹æftər ¹⁰mɔ:r ¹¹əneksp'ert

o:r 'hevnz 'hai 'tauərz tu 'fors¹ r'izistlɪs 'we:,
 'tärniŋ² aur 'tərtjurz intu 'hərɪd 'ərmz
 ə'genst ðə 'tərtjurər; mən tu 'mit.ðə 'nəɪz
 əv hɪz ɒl'maɪtɪ 'endʒɪn hi fəl 'hi:r
 ɪn'fərnəl³ 'θandər; ænd fər 'laɪtnɪŋ si:
 'blak 'faɪr ænd 'hərər 'ʃɒt wɪθ⁴ 'ɪkwəl 'redʒ
 əmaɪŋ hɪz 'endʒɪlz; ænd hɪz 'θrɒn ɪt'self
 'mɪkst wɪθ⁴ tər'te:riən⁵ 'salfər ænd 'strendʒ 'faɪr,
 hɪz 'ɒn ɪn'ventɪd 'tɔrmənts."

4. WILLIAM SHAKESPEARE

Passage from *Julius Caesar*, Act III. Scene 2

(A phonetic transcription of the original 16th century pronunciation of this passage will be found in Vietor, *Shakespeare's Pronunciation*, vol. II. p. 131.)

'antəni. 'frendz, 'romənz, 'kantrimən, 'lend mi jur 'i:rz;
 aɪ 'kəm tu 'berɪ 'si:zər, 'nɒt tu 'pre:z him.
 ðɪ 'i:vɪl ðæt 'men 'du: 'lɪvz 'aftər⁶ ðəm;
 ðə 'ɡud⁷ ɪz 'ɒft ɪn'tərið⁸ wɪθ⁴ ðər 'bɒnz;
 'so: let ɪt 'bi wɪθ⁴ 'si:zər. ðə 'nɒbl 'brutəs
 hæθ 'tɒld ju 'si:zər wɔz am'bɪʃəs;
 'ɪf ɪt 'wer so:, ɪt wɔz ə 'ɡri:vəs 'fɒlt,
 and 'ɡri:vəsli hæθ 'si:zər 'ansərd ɪt.
 'hi:r, ʌndər 'li:v əv 'brutəs ænd ðə 'rest—
 fər 'brutəs ɪz ən 'ɒnərəbl man;

¹ 'fors ² 'tärniŋ ³ ɪn'fərnəl ⁴ wɪθ ⁵ tər'te:riən
⁶ 'aftər ⁷ 'ɡud ⁸ ɪn'tərið

'so: ar ðe 'ɔl, 'ɔl 'ənörəbl men—
 'kam 'aɪ tu 'spik ɪn 'si:zəz 'fjunərəl.
 'hi: wöz mar 'frend, 'feθful ænd 'dʒast tu 'mi:;
 bat 'brutəs 'sez hi wöz am'bɪfəs;
 and 'brutəs ɪz ən 'ənörəbl man.
 hi häθ 'brɔt 'meni 'kaptɪvz 'hom tu 'rom,
 huz 'ransəmz dɪd ðə 'dʒenərəl 'kəfəz 'fɪl;
 dɪd 'ðɪs ɪn 'si:zəz sim am'bɪfəs?
 'men ðæt ðə 'pu:r häv 'kraɪd, 'si:zəz häθ 'wept;
 am'bɪfən fud¹ bi med öv 'stərnər² 'staf;
 jet 'brutəs 'sez hi wöz am'bɪfəs;
 and 'brutəs ɪz ən 'ənörəbl man.
 ju 'ɔl dɪd 'si: ðæt ən ðə 'ljupərkal
 aɪ 'θraɪs prɪzəntɪd hɪm ə 'kɪŋli 'kraʊn,
 mɪtʃ 'hi dɪd 'θraɪs rɪfju:z. wöz 'ðɪs am'bɪfən?
 jet 'brutəs 'sez hi wöz am'bɪfəs;
 and, 'fu:r, hi ɪz ən 'ənörəbl man.
 aɪ 'spik 'nɒt tu 'dɪs'pru:v mət 'brutəs 'spɒk,
 bat 'hi:r aɪ 'am, tu 'spik mət aɪ du 'no:.
 ju 'ɔl dɪd 'læv hɪm 'wʌns, 'nɒt wɪðaut³ 'kɔ:z;
 'mɒt 'kɔ:z wɪð'holdz³ ju ðen, tu 'mɔrn⁴ fɔr hɪm?
 'o: 'dʒadz'ment! ðəʊ ɑrt 'fled tu 'brutɪʃ 'bɪsts,
 and 'men häv 'ləst ðer 'ri:zən. 'be:r⁵ wɪθ³ mi;
 mar 'hɑrt ɪz ɪn ðə 'kəfɪn 'ðe:r⁶ wɪθ³ 'si:zəz,
 and aɪ mʌst 'pɔ:z, tɪl ɪt 'kam 'bæk tu mi.

The student should compare this version with the transcription given in Jones' *Pronunciation of English*, p. 103.

¹ fud ² 'stərnər ³ wɪðaut, wɪð'holdz, wɪð ⁴ 'mɔrn
⁵ 'be:r ⁶ 'ðe:r

5. CARLYLE

Passage from the *Essay on Burns*

'bærən änd 'bærnz¹ wer sent 'forθ² äz 'mɪʃənərɪz tu
 ðer dʒenərəʃən, tu 'tɪʃ it ə 'haɪər 'dɒktrɪn, ə 'pju:rər
 'truθ; ðe had ə 'mesɪdʒ tu drɪvər, ʌɪʃ 'left ðəm 'no:
 'rest tɪl it wɔz ə'kɒmplɪʃt; ɪn 'dɪm 'θrɔ:z əv 'pen, ðɪs
 drɪvərɪn brɪhest le: 'smɒldərɪŋ wɪθɪn³ ðəm; fər ðe 'nju: nɒt
 ʌt it 'ment, änd 'felt it 'ɒnlɪ ɪn mɪ'stɪ:rɪəs antɪ'sɪp'eʃən,
 ənd ðe had tu 'daɪ wɪθaʊt³ ʌr'tɪkjuletlɪ 'ʌtərɪŋ it. ðe ʌr
 ɪn ðə 'kæmp əv ðɪ 'ʌnkɒn'vɛrtɪd⁴; jet 'nɒt äz haɪ 'mesɪndʒərz
 əv 'rɪgərəs θo:⁵ brɪ'nɪgnənt 'truθ, bʌt äz 'sɒft 'flætərɪŋ 'sɪŋərz,
 änd ɪn 'plezənt 'felɒʃɪp wɪl ðe 'lɪv 'ðe:r⁶: ðe ʌr 'fɜrst
 'adjuletlɪ, 'ðen 'pɜrsɪkjutɪd⁷; ðe ə'kɒmplɪʃ 'lɪtl fɜr 'ʌðərz;
 ðe 'faɪnd 'no: 'pɪs fɜr ðəm'selvz, bʌt 'ɒnlɪ 'deθ änd ðə 'pɪs
 əv ðə 'gre:v. wɪ kɒn'fes, it ɪz 'nɒt wɪθaʊt³ ə 'sɜrtən⁸
 'mɒrnful⁹ 'q: ðæt wɪ 'vju: ðə 'fet əv 'ði:z 'nobl 'sɒlz, so:
 'rɪʃlɪ 'gɪftɪd, jet 'ruɪnd tu so: 'lɪtl 'pɜrpəs¹⁰ wɪθ³ 'ɒl ðer
 'gɪfts. it 'sɪmz tu ʌs ðer ɪz ə 'stɜrn¹¹ 'mɒrəl 'tɒt ɪn 'ðɪs
 pɪs əv 'hɪstɔrɪ,—twɔrs told ʌs ɪn ʌvər 'on 'tarm! 'fu:rlɪ
 tu 'men əv 'lærk 'dʒɪnʃəs, ɪf ðer bɪ 'eni 'sʌʃ, it 'kærɪz wɪθ³
 it ə 'lesən əv 'dɪp ɪm'presɪv sɪŋ'nɪfɪkəns. 'fu:rlɪ it wud¹²
 brɪ'kəm 'sʌʃ ə mæn, 'færnɪʃt¹³ fər ðə 'hæpɪst əv 'ɒl 'entər-
 praɪzɪz, 'ðæt əv bɪŋ ðə 'pɒt əv hɪz 'edʒ, tu kɒn'sɪdər 'wel
 ʌt it 'ɪz ðæt hɪ ə'tempts, ənd ɪn 'ʌt 'spɪrɪt hɪ ə'tempts

¹ 'bærnz ² 'forθ ³ wɪθɪn, wɪθaʊt, wɪθ ⁴ 'ʌnkɒn'vɛrtɪd

⁵ θo: ⁶ 'ðe:r ⁷ 'pɜrsɪkjutɪd ⁸ 'sɜrtən ⁹ 'mɒrnful

¹⁰ 'pɜrpəs ¹¹ 'stɜrn ¹² wud ¹³ 'færnɪʃt

it. fôr ðə 'wardz¹ öv 'miltən ar 'tru: in 'ql 'tairnz, ənd
wɛr 'nevər 'truər ðæn in 'ðis: "hi:, hu wud² 'raɪt hi'roɪk
'poɪmz, mast 'mek hɪz 'hol 'laɪf ə hi'roɪk 'poɪm." if hi
kanət 'fərst 'so: mek hɪz 'laɪf, 'ðen let him 'hesn frəm 'ðis
ä'rinä; fôr narðər³ its 'lɔftɪ 'glo:rɪz⁴, nər its 'fi:rfʊl 'pɛrɪlz,
ar 'fɪt fôr 'him. let him 'dwindl intʊ ə 'mɒdɪʃ 'bæləd-
mæŋgər; let him 'wɑ:ʃɪp⁵ ənd brɪŋ ɪ 'aɪdɪz öv ðə
'tairnz, ənd ðə 'tairnz wɪl nɒt 'fel tu rɪ'wɔ:rd him. if, indid,
hi kæn en'dʒu:ɪr tu 'lɪv in 'ðæt kə'pɑ:sɪtɪ! 'bairən ənd 'bairnz⁶
'kud⁷ nɒt lɪv əz 'aɪdɪl 'prɪsts, bət ðə 'faɪr öv ðɛr 'on 'hɑ:ts
kɔn'sjʊnd ðəm; ənd 'betər it 'wɔ:z fôr ðəm 'ðæt ðe 'kud⁷
nɒt. fôr it ɪz 'nɒt in ðə 'fe:vər öv ðə 'gret ɔr öv ðə 'smɒl,
bət in ə 'laɪf öv 'truθ, ənd in ɪr ɪnɛks'pju:nəbl 'sɪtədɛl öv
hɪz 'on 'sol, 'ðæt ə 'bairənz ɔr ə 'bairnzɪz 'streŋθ mast 'laɪ.
let ðə 'gret stand ə'lʊf frəm him, ɔr 'no: hɑv tu 'revərəns
him. 'bjutɪfʊl ɪz ðə 'junjən əv 'welθ wɪθ⁸ 'fe:vər ənd
'færðərəns⁹ fôr 'lɪtərətʃər; lark ðə 'kɔstlɪkɪst 'flaʊər 'dʒɑ:ɪr
en'klo:zɪŋ ðə 'lɑvɪkɪst 'amäränθ. 'jet let 'nɒt ðə rɪ'lesən
bi mɪs'tekn. ə 'tru: 'poɪt ɪz nɒt 'wʌn hum ðe kæn 'haɪr
baɪ 'mænɪ ɔr 'flætərɪ tu bi ə 'mɪnɪstər əv ðɛr 'plezərz, ðɛr
'raɪtər öv ö'ke:zənəl 'vɛrsɪz¹⁰, ðɛr pər'veər əv 'tebl'wɪt;
hi 'kanət bi ðɛr 'mɪnjəl, hi 'kanət 'i:vɪn bi ðɛr 'pɑ:tɪzän. ät
ðə 'pɛrɪl öv 'boθ 'pɑ:tɪz, let 'no: sɑtʃ 'junjən bi ə'temptɪd!
wɪl ə 'kɔrsər¹¹ öv ðə 'sæn wɑ:k¹² 'sɔftlɪ in ðə 'hɑ:nɪs öv ə
'dre:hɔ:s? hɪz 'hʊfs ɑr əv 'faɪr, ənd hɪz 'pɑθ¹³ ɪz ðru:
ðə 'hevnz, 'brɪŋɪŋ 'laɪt tu 'ql 'lændz; wɪl 'hi: 'lɑmbər ən
'mɑd 'haɪwez, 'dræŋɪŋ 'el fôr 'erθlɪ¹⁴ 'ɑpɪtɑ:ts frəm 'dɔ:r¹⁵
tu 'dɔ:r¹⁵?

1 'wärdz 2 wud 3 ni:ðər 4 'glo:rɪz 5 'wärfɪp 6 'bäɪrnz
7 'kud 8 wɪθ 9 'færðərəns 10 'vɛrsɪz 11 'kɔrsər 12 wɑ:k
13 'pɑθ 14 'erθlɪ 15 'dɔ:r

6. SIR HENRY WOTTON

A Happy Life

hau 'hapi ɪz 'hi: 'bɔ:rn ənd 'tɔ:t
 ðæt 'sɛrvəθ¹ nɒt ə'nʌðəz 'wɪl;
 huz 'ɑ:mər ɪz hɪz 'ɔ:nɪst 'θɔ:t
 and 'sɪmpl 'truθ hɪz 'ʌtməst 'skɪl;
 huz 'pʌfənz 'nɒt hɪz 'mɑ:stəz ɑr,
 huz 'sol ɪz 'stɪl prɪ'pe:rd² fɔ: 'deθ,
 ʌn'taɪd ʌntu ðə 'wɜ:ld³ bɑɪ 'keɪr⁴
 ðv 'pʌblɪk 'fem, ɔ: 'praɪvɪt 'brɛθ;
 hu 'envɪz 'nʌn ðæt 'tʃʌns dʌθ 'reɪz
 nɔ: 'vaɪs; hu 'nevə ʌndə'stʊd⁵
 hau 'dɪpɪst 'wʊndz ɑr 'gɪvn bɑɪ 'pre:z;
 nɔ: 'rulz əv 'stet, bʌt 'rulz əv 'gʊd⁶:
 hu hæθ hɪz 'laɪf frəm 'rʊməz 'frɪ:d,
 huz 'kɒnfəns ɪz hɪz 'strɒŋ rɪ'trɪt;
 huz 'stet kʌn nɑ:ðər⁷ 'flætəreɪz 'fɪd,
 nɔ: 'ru:n 'mek ɔ'presəz 'gret;
 hu 'gʊd dʌθ 'let ənd 'erli⁸ 'pre:
 'mɔ:r⁹ əv hɪz 'gres ðæn 'gɪfts tu 'lend;
 and ɛntə'tenz ðə 'hɑ:mlɪs 'de:
 wɪθ¹⁰ ə rɪ'lɪdʒəs 'bʊk¹¹ ɔ: 'frɛnd.
 'ðɪs 'mʌn ɪz 'frɪ:d frəm 'sɛrvəɪl¹² 'bʌndz
 ðv 'hɒp tu 'raɪz, ɔ: 'fɪ:r tu 'fɒl;
 'lɔ:rd ðv hɪm'self, ðo:¹³ 'nɒt ðv 'lʌndz;
 and, hævɪŋ 'nʌθɪŋ, 'jet hæθ 'ɒl.

¹ 'sɛrvəθ ² prɪ'pe:rd ³ 'wɜ:ld ⁴ 'keɪr ⁵ ʌndə'stʊd
⁶ 'gʊd ⁷ nɪðər ⁸ 'ɛrli ⁹ 'mɔ:r ¹⁰ wɪθ ¹¹ 'bʊk
¹² 'sɛrvəɪl ¹³ θo:

7. WILLIAM PITT

Passage from *Reply to Walpole*

ðr ʔtrofəs ʔkraim əv ʔbrɪŋ ə ʔjaŋ man, mɪtʃ ðr ʔnörəbl
 ʔdʒentlmän haz, wɪθ¹ ʔsatʃ ʔspɪrɪt ænd ʔdisənsɪ, ʔtfardʒd
 əpən mɪ, aɪ ʃäl narðər² ʔtempt tu ʔpalɪet, nör drɪnəɪ; bat
 kɔn'tent maɪself wɪθ¹ ʔwɪʃɪŋ ðät ʔaɪ me: bɪ wən əv ʔðo:z
 huz ʔfəlɪz ʔsɪs wɪθ¹ ðər ʔjuθ; ænd ʔnɒt əv ʔðat ʔnambər hu
 ər ʔɪgnörənt ɪn ʔspart əv eks'pi:riəns.

mæðər ʔjuθ kæn bɪ ɪm'pjutɪd tu ʔenɪ ʔman äz ə rɪ'prɒtʃ,
 aɪ ʔwɪl nɒt äs'jum ðə ʔprəvɪns əv dr'terminɪŋ³: bat, ʔfu:rlɪ,
 ʔedʒ me: bɪkam ʔdʒastlɪ kɔn'temptɪbl, ɪf ðr əpör'tjuntɪz
 mɪtʃ ɪt ʔbrɪŋz häv ʔpast⁴ ə'we: wɪðaut¹ ɪm'pru:vmənt, ænd
 ʔvaɪs ə'pi:rz tu prɪ'vel mən ðə ʔpəʃənz häv sab'sardɪd. ðə
 ʔretʃ ðät, ʔaftər⁵ havɪŋ ʔsɪn ðə ʔkɔnsɪkwənsɪz əv ə ʔθauzənd
 ʔerörz, kɔn'tɪnjuz ʔstɪl tu ʔbländər, ænd huz ʔedʒ häz ʔonlɪ
 ʔadɪd ʔəbstɪnəsi tu stju'pɪdɪtɪ, ɪz ʔfu:rlɪ ðr ʔəbdʒɪkt əv aɪðər²
 äb'hörəns ər kɔn'tempt; ænd dr'zervz⁶ nɒt ðät hɪz ʔgre: ʔhed
 ʃud⁷ sr'kju:ɪr hɪm frəm ʔɪnsalts. ʔmatʃ mo:ɪr⁸ ɪz ʔhi: tu bɪ
 äb'hörd ʔhu:, äz hɪ häz äd'vanst ɪn ʔedʒ, häz rɪ'sɪdɪd frəm
 ʔvørtju, ænd br'kamz ʔmo:ɪr⁸ ʔwɪkɪd wɪθ¹ ʔles təm'tefən, hu
 ʔprɒstɪtjuts hɪmself fɔr ʔmanɪ mɪtʃ hɪ ʔkänöt en'dʒəɪ, ænd
 ʔspendz ðə rɪ'menz əv hɪz ʔlaɪf ɪn ðə ʔruɪn əv hɪz ʔkantrɪ.

¹ wɪð, wɪðaut ² nɪ:ðər, ɪ:ðər ³ dr'tərminɪŋ ⁴ ʔpast
⁵ ʔaftər ⁶ dr'zervz ⁷ ʃud ⁸ mo:ɪr

STYLE B

8. C. S. CALVERLEY

Contentment

(after the manner of Horace)

'frend, ðer bi ðe: ɔn hum mis'hap
or 'nɛvər ɔr 'so: 're:rlɪ¹ 'kʌmz,
ðat, mæn ðe 'θɪŋk ðe:rɔf, ðe 'snap
dɪ'reɪsɪv 'θʌmz;

and ðer bi ðe: hu 'laɪtlɪ 'lʊ:z
ðer 'ɔl, jɛt 'fil 'no: 'ekɪŋ 'vɔɪd;
ʃud² 'ɔt ə'nɔɪ ðəm, ðe rɪ'fju:z
tu bi ə'nɔɪd;

ənd 'fen wud³ 'aɪ bi i:n əz 'ði:z!
'laɪf ɪz wɪð⁴ 'sʌtʃ 'ɔl 'bi:r ənd 'skɪtlz;
ðe 'ɑ:r nɒt 'dɪfɪkəlt tu 'pli:z
ə'bʌv ðer 'vɪtlz;

ðə 'traʊt, ðə 'ɡraʊs, ðɪ 'erlɪ⁵ 'pi:,
baɪ 'sʌtʃ, ɪf 'ðe:r⁶, ɑr 'frɪlɪ 'tekən;
ɪf 'nɒt, ðe 'mʌnʃ wɪð⁴ 'ɪkwəl 'ɡli:
ðer 'brɪt əv 'bekən;

¹ 're:rlɪ

² ʃud

³ wud

⁴ wɪð

⁵ 'erlɪ

⁶ 'ðe:r

and mən ðe 'waks ə 'lɪtl 'ge:
 and 'tʃaf¹ ðə 'pʌblɪk æftər² 'lɑnfən,
 ɪf ðe:r kən'frantɪd wɪθ³ ə 'stre:
 pə'lɪsmənz 'trɑnfən,
 ðe 'ge:z ðe:rat⁴ wɪθ³ 'aʊtstretʃt 'neks,
 and 'læftər mɪtʃ 'no: 'θrets kən 'smæðər,
 and 'tel ðə 'hɔrərstri:kən 'eks
 ðæt 'hi:z ə'næðər.
 ɪn 'sno:təm ɪf ðe 'krɔs ə 'spɒt
 mɛ:r⁵ 'ʌnsəs'pektɪd 'bɔɪz həv 'slɪd,
 ðe 'fɒl nɒt 'daʊn—'θo:⁶ ðe wʊd⁷ 'nɒt
 'maɪnd ɪf ðe 'dɪd;
 mən ðə 'sprɪŋ 'rɔ:zbəd mɪtʃ ðe 'we:r⁸
 'breks 'ʃɔrt and 'tæmblz frəm ɪts 'stem,
 'no: 'θɒt əv bɪŋ 'ʌŋgrɪ 'e:r⁹
 'dɒnz əpən 'ðem;
 'θo:⁶ twəz dʒɪ'maɪmɪz 'hænd ðæt 'plest,
 (əz 'wel ju 'wɪn) ət 'i:vɪŋz 'aʊər,
 ɪn ðə 'lænd 'bɑtnhɒl ðæt 'tʃest
 and 'tʃerɪʃt 'flaʊər.
 and mən ðe 'travl, ɪf ðe 'faɪnd
 ðæt ðe həv 'leɪft ðer 'pɒkɪt'kæmpəs
 ɔr 'mɑɪ ɔr 'θɪk 'bʊts¹⁰ bɪhaɪnd,
 ðe 're:z 'no: 'ræmpəs,
 bət 'pləd sɪrɪnli 'ɔn wɪθ'aʊt³;
 'nɔɪŋ ɪts 'betər tu ɪn'dʒu:r
 ɪr 'i:vl mɪtʃ bɪjɒnd 'ɒl 'daʊt
 ju 'kænət 'kju:r.

¹ 'tʃaf ² æftər ³ wɪθ, wɪθ'aʊt ⁴ ðe:rat ⁵ mɛ:r ⁶ 'θo:
⁷ wʊd ⁸ 'we:r ⁹ 'e:r ¹⁰ 'bʊts

mən fər ðat 'erli¹ 'tren ðe:r 'let,
 ðe du nɒt 'mek ðer 'wo:z ðə 'tekst
 əv 'sɜrmənz² ɪn ðə 'taɪmz, bət 'wet
 'ɒn fər ðə 'nekst;
 ənd 'dʒʌmp ɪn'saɪd, ənd 'ɒnli 'grɪn
 fʊd³ ɪt ə'pi:r ðət 'ðat 'draɪ 'wag,
 ðə 'gɑ:d, ə'mɪtɪd tu 'put⁴ 'ɪn
 ðer 'kɑ:pɪtbɑ:g.

9. GOLDSMITH

Passage from the *Vicar of Wakefield*

aur 'lɪtl hɑbr'tesən wəz 'sɪtʃuetɪd ət ðə 'fʊt⁵ əv ə
 'slopiŋ 'hɪl, 'feltərd wɪθ⁶ ə 'bjʊtɪfəl 'ʌndərwud⁷ br'hænd,
 ənd ə 'prɑtliŋ 'rɪvər br'fɔ:r⁸; ɒn 'wʌn saɪd ə 'medo, ɒn
 ðɪ 'ʌðər ə 'grɪn. mɑɪ 'fɑrm kən'sɪstɪd əv əbaʊt 'twenti
 'ekərz əv 'eksələnt 'lænd, hɑviŋ 'ɡɪvn ə 'hændrɪd 'paʊnd fər
 mɑɪ prɪdɪ'sesərz ɡud'wɪl⁹. 'nʌθɪŋ kud¹⁰ 'ɪk'saɪd ðə 'nɪtnɪs
 əv mɑɪ 'lɪtl ɪn'klo:zərz, ðɪ 'elmz ənd 'hedʒrɔ:z ə'pi:rɪŋ
 wɪθ⁶ ɪnɪks'presɪbl 'bjʊtɪ. mɑɪ 'hɑʊs kən'sɪstɪd əv bət 'wʌn
 'sto:ri¹¹, ənd wəz 'kʌvərd wɪθ⁶ 'θætʃ, mɪtʃ 'ge:v ɪt ən 'e:r¹²
 əv 'ɡret 'snaʒnɪs; ðə 'wɒlz ɒn ðɪ ɪn'saɪd wɜr 'naɪslɪ 'maɪtwɒst,
 ənd mɑɪ 'dɒtərz ʌndərtʊk¹³ tu ə'dɔrn ðem. wɪθ⁶ 'pɪktjərz əv
 ðer 'ɒn drɪzərɪŋ. ðo¹⁴ ðə 'sem 'rʊm sɜrvd¹⁵ ʌs fər 'pɑrlər
 ənd 'kɪtʃɪn, 'ðat ɒnli 'med ɪt ðə 'wɜrmər. br'saɪdz, əz ɪt
 wəz 'kept wɪθ⁶ ðɪ 'ʌtməst 'nɪtnɪs, ðə 'dɪfɪz, 'plets, ənd
 'kɒpərz bɪŋ 'wel 'skɑurd, ənd 'ɒl dɪs'pɔ:zd ɪn 'brɑɪt 'ro:z

1 'erli 2 'sɜrmənz 3 fʊd 4 'put 5 'fʊt 6 wɪθ
 7 ʌndərwud 8 br'fɔ:r 9 ɡud'wɪl 10 kud 11 'sto:ri
 12 'e:r 13 ʌndərtʊk 14 θo: 15 sɜrvd

on ðə 'fɛlvz, ði 'aɪ wəz ə'griəblɪ rɪ'li:vɪd, ənd dɪd nɒt 'wɒnt
'rɪtʃər 'færnɪtʃər¹. ðər wər 'θri: 'ʌðər ə'pɑ:tmənts—'wʌn
fər maɪ 'waɪf ənd mi, ə'nʌðər fər ɔ: 'tu: 'dɒtərz, wɪθɪn²
ɔ: 'on, ənd ðə 'θɔ:d, wɪθ² 'tu: 'bedz, fər ðə 'rest əv ðə
'tʃɪldrən.

ðə 'lɪtl rɪ'pʌblɪk tu 'mɪtʃ aɪ geɪv 'lɒz wəz 'rɛgju'letɪd ɪn
ðə 'fɒlɔɪŋ 'mænər: baɪ 'sænraɪz wɪ 'ɒl ə'sembld ɪn ɔ: 'kɒmən
ə'pɑ:tmənt, ðə 'faɪr bɪŋ 'pri:vɪəslɪ 'kɪndld baɪ ðə 'sɜ:vənt³.
ɔ:tər⁴ wɪ həd sə'lju:tɪd ɪtʃ 'ʌðər wɪθ² 'prɒpər 'sɜ:rɪmɒni⁵,
fər aɪ 'ɒlwɪz ðɒt 'fɪt tu kɪp 'ʌp 'sʌm mɪ'kænɪkl 'fɔ:mz əv
'gʊd⁶ 'brɪdɪŋ, wɪθaʊt² 'mɪtʃ 'frɪdəm 'evər dɪ'strɔɪz 'frɛndʃɪp,
wɪ 'ɒl 'bent ɪn 'gratɪtju:d tu 'ðæt bɪŋ hu 'geɪv ɔ: ə'nʌðər
'deɪ. 'ðɪs 'dʒu:tɪ bɪŋ pər'fɔ:mɪd, maɪ 'sʌn ənd 'aɪ wɛnt tu
pə'sju: ɔ: 'ju:zʊəl⁷ 'ɪndə'stri ə'brɒd, maɪ maɪ 'waɪf ənd
'dɒtərz ɪm'plɔɪd ðəmselvz ɪn prɒ'vaɪdɪŋ 'brɛkfəst, mɪtʃ wəz
'ɒlwɪz 'rɛdɪ ət ə 'sɜ:tən⁸ 'taɪm. aɪ ə'laʊd 'haʊf ən 'ʌvər
fər 'ðɪs 'mɪl, ənd ən 'ʌvər fər 'dɪnər; 'mɪtʃ 'taɪm wəz 'tek'n
'ʌp ɪn 'ɪnɒ'sənt 'mərəθ bɪtwɪn maɪ 'waɪf ənd 'dɒtərz, ənd ɪn
fɪlə'sɒfɪkl 'ɑ:rgjʊmənts bɪtwɪn maɪ 'sʌn ənd 'mi:.

əz wɪ 'rɔ:z wɪθ² ðə 'sʌn, 'so: wɪ 'nevər pə'sju:d ɔ: 'leɪəz
ɔ:tər⁴ ɪt wəz gɒn 'daʊn, bət rɪ'taɪnd⁹ 'hɒm tu ðɪ
ɪk'spektɪŋ 'fæmɪli, mɛ:r¹⁰ 'smɑ:ɪŋ 'luks¹¹, ə 'nɪt 'hərθ, ənd
'plezənt 'faɪr, wər prɪ'pe:rd¹² fər ɔ: rɪ'sɛpsən. nɔ: wɛr
wɪ wɪθaʊt² 'gɛsts; 'sʌmtaɪmz 'fɑ:mər 'flæmbərə, ɔ: 'tɒkətɪv
'neɪbər, ənd 'ɔ:f ðə 'blaɪnd 'pæpər, wʊd¹³ 'pe: ɔ:
ə 'vɪzɪt ənd 'test ɔ: 'gʊsbəri¹⁴ 'waɪn, fər ðə 'mekɪŋ əv
mɪtʃ wɪ həd 'lɒst nɑ:ðər¹⁵ ðə rɪ'sɪt nɔ: ðə rɛpju'teɪʃən.
ðɪz 'hɑ:mlɪs 'pipl həd 'sevərəl 'weɪz əv bɪŋ gʊd⁶ 'kæmpənɪ;

¹ 'færnɪtʃər ² wɪθɪn, wɪð, wɪðaʊt ³ 'sɜ:vənt ⁴ 'ɔ:tər

⁵ 'sɜ:rɪmɒni ⁶ 'gʊd ⁷ 'ju:zʊəl ⁸ 'sɜ:tən ⁹ rɪ'taɪnd ¹⁰ mɛ:r

¹¹ 'luks ¹² prɪ'pe:rd ¹³ wʊd ¹⁴ 'gʊzberi ¹⁵ nɪ:ðər

mail 'wan 'ple:d, ði 'lðər wud¹ 'sɪŋ sam 'su:ðɪŋ 'baləd,
 "dʒənɪ 'armstrɔŋz 'last² gud³ 'naɪt" ər "ðə 'kruəlɪ əv
 'bɑ:bərə 'alən." ðə 'naɪt wəz kən'kludɪd ɪn ðə 'manər wi
 brɪɡən ðə 'mɔ:nɪŋ, mɑɪ 'jʌŋɡɪst 'bɔɪz bɪŋ ə'pɔɪntɪd tʊ rɪd
 ðə 'lesnz əv ðə 'de:; ənd 'hi: ðæt red 'laʊdɪst, dɪ'stɪŋktɪst,
 ənd 'best wəz tʊ hæv ə 'hepnɪ ən 'sɑnde tʊ 'put⁴ ɪntʊ ðə
 'pu:rz bəks.

10. WILLIAM SHAKESPEARE

Passage from *King Lear*, Act IV. Scene 7

- 'dɔktər. so: 'pli:z jur 'mɑdʒəstrɪ
 ðæt wi me: 'wek ðə 'kɪŋ? hi hæθ 'slept 'lɔŋ.
 kər'dɪlə. bi 'ɡʌvərnd bɑɪ jur 'nɔlədʒ, ənd prə'sɪd
 ɪ ðə 'swe: əv jur 'on 'wɪl. ɪz hi ə're:d?
 'dʒəntlmən. 'aɪ, mɑdəm; ɪn ðə 'hevnɪs əv 'slɪp
 wi 'put⁴ 'freʃ 'ɡɑrmənts ɒn hɪm.
 'dɔktər. bi 'bɑɪ, gud³ 'mɑdəm, mən wi 'du: ə'wek hɪm;
 aɪ 'daʊt nɒt əv hɪz 'tempərəns.
 kər'dɪlə. 'veri 'wel.
 'dɔktər. 'pli:z ju, 'drɔ: 'ni:r. 'laʊdər ðə 'mɪʒɪk 'ðe:r⁵!
 kər'dɪlə. o mɑɪ 'di:r 'fɑ:ðər! restə'refən 'haŋ
 ðaɪ 'medɪsɪn ɒn mɑɪ 'lɪps, ənd let 'ðɪs 'kɪs
 rɪ'pe:r⁶ 'ðo:z 'vɑɪələnt 'hɑrmz ðæt mɑɪ 'tu:
 'sɪstərz
 hæv ɪn ðaɪ 'revərəns 'med!
 kent. 'kaɪnd ənd 'di:r 'prɪnses!
 kər'dɪlə. hɑd ju 'nɒt bɪn ðər 'fɑ:ðər, 'ði:z mɑɪ 'fleks
 hæd 'tʃʌləndʒd 'pɪtɪ əv ðəm. wəz 'ðɪs ə 'fes

¹ wud

² last

³ gud

⁴ put

⁵ ðe:r

⁶ rɪ'pe:r

¹ y is rounded i ² wið ³ 'θo: ⁴ ʃud ⁵ 'stud ⁶ 'həvɪ
⁷ 'fe:ɪz ⁸ 'skɜ:s ⁹ 'me:r ¹⁰ 'swɛ:r ¹¹ 'wʊd ¹² 'lʊk

- and 'hold jur 'handz in ben'dikʃən 'o:r mi.
 'no: sə:r, ju 'mast nət 'nil.
- li:r. pre:, 'du: nət 'mæk mi.
 ai am ə 'veri 'fulɪʃ 'fənd 'old 'man,
 'fə:rskə:r¹ ənd 'ʌpwərd, nət ən 'aur 'mɔ:r² ər
 'les;
 'and, tu dil 'plenɪ,
 ai 'fi:r ai əm 'nət in mai 'pɜ:fɪkt 'maɪnd.
 mi'θŋks ai ju'd³ 'no: 'ju:, ənd 'no: 'ðɪs 'man;
 'jet ai əm 'daʊtfʊl: fər ai əm 'menɪ 'ɪgnərənt
 'mɒt 'ples 'ðɪs 'ɪz, ənd 'ɒl ðə 'skɪl ai hav
 rɪ'membərz nət 'ði:z 'gɑ:mənts, nə'r ai 'no: nət
 'meɪ⁴ ai dɪd 'lɒdʒ 'last⁵ 'naɪt. 'du: nət 'lʌf ət mi;
 'fər, əz ai am ə 'man, ai 'θɪŋk 'ðɪs 'ledɪ
 tu bi mai 'tʃaɪld kərdɪlə.
- kərdɪlə. and 'so: ai 'am, ai 'am.
 li:r. bi jur 'ti:rz 'wet? 'jes, feθ. ai 'pre:, 'wɪp nət.
 ɪf ju hav 'pɔɪzn fər mi, ai wɪl 'drɪŋk ɪt.
 ai 'no: ju du nət 'lʌv mi, fər jur 'sɪstərz
 'hav, əz ai du rɪ'membə, 'dæn mi 'rɒŋ;
 'ju: hav 'səm 'kɔ:z, 'ðe: hav 'nɒt.
- kərdɪlə. 'no: 'kɔ:z, 'no: 'kɔ:z.
 li:r. 'am ai ɪn 'frans?
 kent. ɪn jur 'on 'kɪŋdəm, sə:r.
 li:r. 'du: nət ə'bju:z mi.
 * * * * *
- kərdɪlə. wɪlt 'pli:z jur 'hærɪs 'wɒk?
 li:r. ju mast 'beɪr⁶ wɪθ⁷ mi.
 'pre: ju 'naʊ, fər'get ənd fər'gɪv; ai m 'old ənd
 'fulɪʃ.

¹'fə:rskə:r ²'mɔ:r ³ju'd ⁴'meɪ ⁵'last ⁶'beɪr ⁷wɪθ

11. FRANCIS THOMPSON

Daisy

meɪr¹ ðə 'θɪsl 'lɪfts ə 'pærpl² 'kraʊn
 'sɪks 'fʊt³ aʊt əv ðə 'tɑrf⁴,
 ənd ðə 'heɪrbel⁵ 'feks ən ðə 'wɪndɪ 'hɪl—
 'o ðə 'breθ əv ðə 'dɪstənt 'sɑrf⁶!—

ðə 'hɪlz lʊk⁷ 'o:vər ən ðə 'sauθ,
 ənd 'sauθwərd 'drɪmz ðə 'si:;
 ənd, wɪθ⁸ ðə 'si:'brɪ:z 'hænd ɪn 'hænd,
 kem 'ɪnəsəns ənd 'fɪ:.

'meɪr¹ mɪd ðə 'gɔrs ðə 'rasberɪ⁹
 'red fər ðə 'gæðərər 'sprɪŋz,
 'tu: 'tʃɪldrən dɪd wɪ 'stre: ənd 'tɔk
 'waɪz, 'aɪdl, 'tʃaɪldɪʃ 'θɪŋz.

fɪ 'lɪsnd wɪθ⁸ bɪg'lipt sər'praɪz,
 'brestdɪp mɪd 'flaʊər ənd 'spɑɪn:
 hər 'skɪn wəz lʌk ə 'gɹep, hʌz 'venz
 'ræn 'sno: ɪnstəd əv 'waɪn.

fɪ 'nju: nɒt 'ðo:z 'swɪt 'wɔrdz¹⁰ fɪ 'spek,
 nər 'nju: hər 'on 'swɪt 'we:;
 bət ðərz 'nevər ə 'bɜrd, so 'swɪt ə 'sɔŋ
 'θrɔŋd ɪn hʌz 'θrɒt 'ðæt 'de:!

'o:, ðər wər 'flaʊərz ɪn 'stɔrɪŋtən
 ən ðə 'tɑrf⁴ ənd ən ðə 'spre:;
 bət ðə 'swɪtɪst 'flaʊər ən 'sʌsɪks 'hɪlz
 wəz ðə 'de:zɪ 'flaʊər 'ðæt 'de:!

¹ 'meɪr ² 'pærpl ³ 'fʊt ⁴ 'tɑrf ⁵ 'heɪrbel ⁶ 'sɑrf
⁷ lʊk ⁸ wɪθ ⁹ 'rɑ:zberɪ ¹⁰ 'wɔrdz

hər 'bjutɪ 'smu:ðd ɛrθs¹ 'fɑrəd 'fes!

ʃi 'ge:v mi 'tɒknz 'θri:—

ə 'lʊk², ə 'wɑrd³ əv hər 'wɪnsəm 'maʊθ,
'ænd ə 'wɑɪld 'rɑsbəri⁴.

ə 'beri 'red, ə 'gɑɪllɪs 'lʊk²,

ə 'stɪl 'wɑrd³,—'striŋz əv 'sænd!

ænd 'ʃet ðe 'med maɪ 'wɑɪld, 'wɑɪld 'hɑrt
flaɪ 'daʊn tu hər 'lɪtl 'hænd.

fɔr, 'stændɪŋ 'ɑ:tlɪs əz ðɪ 'e:r⁵,

ænd 'kændɪd əz ðə 'skaɪz,

ʃi 'tʊk⁶ ðə 'beri:z wɪθ⁷ hər 'hænd,

ænd ðə 'lɑv wɪθ⁷ hər 'swɪt 'aɪz.

ðə 'fe:rɪst⁸ 'θɪŋz hæv 'flɪtɪst 'ænd:

ðer 'sent sər'vaɪvz ðer 'klo:z,

bət ðə 'ro:zɪz 'sent ɪz 'bɪtərnɪs

tu 'hɪm ðæt 'lɑvd ðə 'ro:z!

ʃi 'lʊkt² ə 'lɪtl 'wɪstfəli,

ðen 'went hər 'sɑnfɑɪn 'we:—

ðə 'si:z 'aɪ həd ə 'mɪst ɒn ɪt,

ænd ðə 'li:vz 'fel frəm ðə 'de:.

ʃi 'went hər ʌnrɪ'membəriŋ 'we:,

ʃi 'went, ænd 'left ɪn 'mi:

ðə 'paŋ əv 'ɒl ðə 'pɑ:tiŋz 'gɒn,

ænd 'pɑ:tiŋz 'ʃet tu 'bi:.

ʃi 'left mi 'mɑ:vəlɪŋ maɪ 'maɪ 'sol

wəz 'səd ðæt 'ʃi: wəz 'gləd;

ət 'ɒl ðə 'sɑdnɪs ɪn ðə 'swɪt,

ðə 'swɪtnɪs ɪn ðə 'səd.

¹ ɛrθs ² 'lʊk, 'lʊkt ³ 'wɑrd ⁴ 'rɑ:zberi ⁵ 'e:r ⁶ 'tʊk
⁷ wɪθ ⁸ 'fe:rɪst

'stɪl, 'stɪl aɪ 'sɪm tʊ 'si: hɜr, 'stɪl
 luk¹ 'ʌp wɪθ² 'sɒft rɪ'plaɪz,
 ɛnd 'tek ðə 'berɪz wɪθ² hɜr 'hænd,
 ɛnd ðə 'lʌv wɪθ² hɜr 'lʌvli 'aɪz.
 'nʌθɪŋ brɪŋɪnz, ɛnd 'nʌθɪŋ 'ɛndz,
 ðæt ɪz nɒt 'peɪd wɪθ² 'mɒn;
 fɔr wɪ ɑr 'bɔrn ɪn 'ʌðərz 'pen,
 ɛnd 'perɪʃ ɪn ɑr 'ɒn.

12. CHARLES DICKENS

A passage from *Dombey and Son*

Analysis of the character of P. Dombey

ðe wɜr wɪθɪn² 'tu ɜr θɪ 'wɪks əv ðə 'hɒlɪdeɪz, mən, 'wʌn
 'de:, kɔrnɪlɪə 'blɪmbɜr 'kɒld 'pɒl ɪntʊ hɜr 'rʊm, ɛnd 'sed,
 "ðɒmbɪ, aɪ əm 'ɡoɪŋ tʊ send 'hɒm jʊr ə'nalɪsɪs."

"θaŋk ju, mam," rɪ'taɪnd³ 'pɒl.

"ju 'no: wɒt aɪ 'mɪn, du ju, 'ðɒmbɪ?" ɪn'kwaɪd mɪs
 'blɪmbɜr, 'lʊkɪŋ¹ 'hɑrd ət hɪm θɜr ðə 'spektəklz.

"no:, mam," sed 'pɒl.

"ðɒmbɪ, 'ðɒmbɪ," sed mɪs 'blɪmbɜr, "aɪ brɪŋɪn tʊ bi
 ə'fred ju ɜr ə 'sɑd 'bɔɪ. mən ju 'dɒnt 'no: ðə 'mɪnɪŋ əv
 ən ɪks'presən, maɪ dɒnt ju 'sɪk fɔr ɪnfɔr'mesən?"

"mɪsɪz 'prɪptɪn 'tɒld mɪ aɪ 'wɔznt tʊ ɹsk⁴ 'kwɛstɪjənz,"
 rɪ'taɪnd³ 'pɒl.

"aɪ mʌst 'beg ju 'nɒt tʊ 'mɛnsən mɪsɪz 'prɪptɪn tʊ
 'mi:, ɔn 'ɛnɪ ə'kaʊnt, 'ðɒmbɪ," rɪ'taɪnd³ mɪs 'blɪmbɜr. "aɪ
 'kʊd⁵nt 'θɪŋk əv ə'lʌvɪŋ ɪt. ðə 'kɔrs⁶ əv 'stɑdɪ 'hi:r ɪz
 'verɪ 'fɑ:r rɪ'mu:vɪd frɒm 'ɛnɪθɪŋ əv ðæt 'sɔrt. ə rɛprɪ'tɪʃən

¹ luk, 'lʊkɪŋ ² wɪð, wɪðɪn ³ rɪ'taɪnd ⁴ ɹsk ⁵ kʊd ⁶ kɔrs

əv 'sɑtʃ ə'ljʊ:zənz wud¹ mek it 'nesɪsəri fər 'mi: tu rɪ'kwɛst
tu 'hi:r, wɪθaʊt² ə mɪs'tek, br'fɔ:r³ 'brɛkfəsttaɪm tu'məro
'mɔrniŋ, frəm 'vɜbəm pɜrsən'a:le' daʊn tu 'sɪ'mɪlɪmə
'sɪgnə."

"aɪ 'dɪdnt 'mɪn, mɑm—" br'gən lɪtl 'pɒl.

"aɪ mɑst 'trʌbl ju 'nɒt tu 'tɛl mi ðæt ju 'dɪdnt 'mɪn,
ɪf ju plɪ:z, 'dɒmbɪ," sɛd mɪs 'blɪmbər, hu prɪzərvd⁴ ən 'ɔfəl
pə'lartɪŋs ɪn hɜr ʌdmən'ɪfənz. "ðæt ɪz ə laɪn əv 'ɑrɡjʊmənt,
aɪ 'kud⁵nt 'drɪm əv pər'mɪtɪŋ."

'pɒl fɛlt it 'sɛfɪst tu se: 'nʌθɪŋ ət 'ɔl, so hi 'ɒnli 'lʊkt⁶
ət mɪs 'blɪmbərz 'spektəklz. mɪs 'blɪmbər hævɪŋ 'fɛkn hɜr
'hɛd ət hɪm 'ɡrɛ:vli, rɪfərd⁷ tu ə 'pepər 'laɪnɪŋ br'fɔ:r³ hɜr.

"'æn'alɪsɪs əv ðə 'karəktər əv 'pi: 'dɒmbɪ.' ɪf mɑɪ
rɛkɔl'ɛkʃən 'sɜrvz⁸ mi," sɛd mɪs 'blɪmbər, 'brɛkɪŋ 'ɔf, "ðə
'wɜrd⁹ 'æn'alɪsɪs ʌz 'ɔ'pɔ:zd tu 'sɪnθɪsɪs, ɪz 'ðʌs dr'faɪnd bɑɪ
'wɒkər. 'ðə rɛzɔ'ljuʃən əv ən 'ɔb'dʒɪkt, mɛðər əv ðə 'sɛnsɪz
ər əv ðɪ 'ɪntɪlɛkt, ɪntʊ ɪts fɜrst 'ɛlɪmɛnts.' ʌz 'ɔ'pɔ:zd tu
'sɪnθɪsɪs, ju 'ɔb'zɜrv¹⁰. 'nau ju 'no: mɒt 'æn'alɪsɪs 'ɪz, 'dɒmbɪ."

'dɒmbɪ 'dɪdnt 'sɪm tu bi 'ʌbsə'ljʊtli 'blaɪndɪd bɑɪ ðə
'laɪt lɛt 'ɪn əpən hɪz 'ɪntɪlɛkt, bɛt hi 'mɛd mɪs 'blɪmbər ə
lɪtl 'bau.

* * * * *

"'ɪt me bi 'dʒenərəli 'ɔb'zɜrvd¹⁰ əv 'dɒmbɪ,'" sɛd mɪs
'blɪmbər, 'rɪdɪŋ ɪn ə 'laʊd 'vɔɪs, ænd ət 'ɛvri 'sɛkənd 'wɜrd⁹
drɛktɪŋ hɜr 'spektəklz 'tɔərdz¹¹ ðə 'lɪtl 'fɪɡər br'fɔ:r³ hɜr:
"'ðæt hɪz ʌ'bɪlɪtɪz. ænd ɪnklɪn'ɛfənz ər 'ɡud¹², ænd ðæt hi
hɜz 'mɛd əz 'mɑtʃ 'prɒɡrɛs¹³ ʌz ʌndər ðə 'sɜrkəmstənsɪz
'kud⁵ hæv bɪn ɛks'pektɪd. bɑt ɪt ɪz tu bi lə'mɛntɪd əv

¹ wud ² wɪθaʊt ³ br'fɔ:r ⁴ prɪzərvd ⁵ 'kud ⁶ 'lʊkt
⁷ rɪfərd ⁸ 'sɜrvz ⁹ 'wɜrd ¹⁰ 'ɔb'zɜrv, 'ɔb'zɜrvd ¹¹ 'tɔərdz,
'twɔrdz, 'twɔrdz ¹² 'ɡud ¹³ 'prɒɡrɛs

‘ðis jaŋ ‘dʒentlmən ðæt hi ɪz ‘sɪŋgjuələr (mət ɪz ‘ju:ʒuəl¹ ‘tɜrmd² old‘faʃənd) ɪn hɪz ‘karäktər ənd ‘kɒndəkt, ənd ðæt, wɪðaʊt³ prɪzəntɪŋ ‘eniθɪŋ ɪn ‘aɪðər⁴ mɪtʃ dɪs’tɪŋtli ‘kɒlz fɔr rɛprə’bɛʃən, hi ɪz ‘ɒfn ‘vɛrɪ ʌn’laɪk ‘ʌðər jaŋ ‘dʒentlmən əv hɪz ‘edʒ ənd ‘soʃəl pɔʒɪʃən. ‘naʊ, ‘dɒmbɪ,” sɛd mɪs ‘blɪmbər; ‘leɪŋ ‘daʊn ðə ‘pepər, “du ju ʌndər’stænd ðæt?”

“aɪ θɪŋk aɪ ‘du:, məm,” sɛd ‘pɒl.

“ðis ʌn’alɪsɪs, ju sɪ:, ‘dɒmbɪ,” mɪs ‘blɪmbər kən’tɪnjuːd, “ɪz ‘gɔɪŋ tu bi sɛnt ‘hɒm tu jʊr rɪs’pektɪd ‘peɪrənt⁵. ɪt wɪl ‘natʃurəli bi ‘vɛrɪ ‘penfʊl tu hɪm tu ‘faɪnd ðæt ju ər ‘sɪŋgjuələr ɪn jʊr ‘karäktər ənd ‘kɒndəkt. ɪt ɪz ‘natʃurəli ‘penfʊl tu ‘ʌs; fɔr wɪ ‘kænt laɪk ju, ju ‘nɔ:, dɒmbɪ, əz ‘wel əz wɪ kʊd⁶ ‘wɪʃ.”

ʃɪ ‘tætʃt ðə ‘tʃaɪld əpən ə ‘tɛndər ‘pɔɪnt. hi həd ‘sɪkrɪtli bɪkæm ‘mɔ:r⁷ ənd ‘mɔ:r⁷ sə’lɪsɪtəs frəm ‘de: tu ‘de:, əz ðə ‘tæɪm əv hɪz dɪ’pɑrtjər ‘dru: ‘mɔ:r⁷ ‘nɪ:r, ðæt ‘ɒl ðə ‘haʊs juːd⁸ ‘laɪk hɪm. fɔr sɑm ‘hɪdn ‘rɪ:zən, ‘vɛrɪ ɪm’pɛrfɪktli⁹ ʌndər’stʊd¹⁰ bæɪ hɪm’sɛlf—if ʌndər’stʊd¹⁰ ət ‘ɒl—hi ‘fɛlt ə ‘grædʒuəli ɪn’kɪsɪŋ ɪm’pʌls əv ə’fɛkʃən, ‘tɔərdz¹¹ ɒlməst ‘evrɪθɪŋ ənd ‘evrɪbɒdɪ ɪn ðə ‘ples. hi ‘kʊd⁶ nɒt ‘beɪr¹² tu ‘θɪŋk ðæt ðe wʊd¹³ bi ‘kwɑɪt ɪn’dɪfərənt tu hɪm mɛn hi wəz ‘gɒn. hi ‘wɒntɪd ðem tu rɪ’mɛmbər hɪm ‘kaɪndli; and hi həd ‘mɛd ɪt hɪz ‘bɪznɪs i:vən tu kən’sɪliet ə ‘grɛt ‘hɔrs¹⁴ ‘ʃaɪr ‘dɒg, ‘tʃɛnd ‘ʌp ət ðə ‘bæk əv ðə ‘haʊs, hu həd ‘prɪ:vɪəʃli bɪn ðə ‘tɛrər əv hɪz ‘laɪf: ðæt i:vən ‘hi: mɑɪt ‘mɪs hɪm mɛn hi wəz nɔ ‘lɒŋgər ðeɪr¹⁵.

‘lɪtl ‘θɪŋkɪŋ ðæt ɪn ‘ðɪs hi ‘ɒnli ‘fɔɪd ə’gɛn ðə ‘dɪfərəns bɪtwɪn hɪm’sɛlf ənd hɪz kəm’pi:ɪz, ‘pu:ɪr ‘tæɪnɪ ‘pɒl ‘sɛt ɪt

¹ju:ʒuəl ²tɜrmd ³wɪðaʊt ⁴i:ðər ⁵peɪrənt ⁶kʊd
⁷mɔ:r ⁸juːd ⁹ɪm’pɛrfɪktli ¹⁰ʌndər’stʊd ¹¹tɔərdz,
‘twɔrdz, ‘tɔərdz ¹²beɪr ¹³wʊd ¹⁴hɔrs ¹⁵ðeɪr

'forθ¹ tu mis 'blimbər əz 'wel əz hi 'kud², ənd 'bægð hər,
 in dis'paɪt əv ði ə'fɪʃəl ə'nælɪsɪs, tu həv ðə 'ɡudnɪs³ tu 'traɪ
 ən laɪk hɪm. tu 'mɪsɪz 'blimbər, hu həd 'dʒərɪnd ðəm, hi
 prɪ'fərd⁴ ðə 'sem pr'tɪʃən: ənd mən 'ðæt 'ledɪ kud² nɒt
 fər'beɪr⁵, 'i:vɪn in hɪz 'prezəns, frəm ɡɪvɪŋ 'ʌtərəns tu hər
 'ɔft rɪ'pɪtɪd ə'pɪnjən, ðæt hi 'wəz ən 'əd 'tʃaɪld, 'pɒl 'tɒld
 hər ðæt hi wəz 'fʊ:r fɪ wəz 'kwɑɪt 'raɪt; ðæt hi 'θɒt ɪt
 'mɑst bi hɪz 'bɒnz, bət hi 'dɪdnt 'no:; ənd ðæt hi 'hɒpt fɪ
 wud⁶ ovər'luk⁷ ɪt, fər hi wəz 'fənd əv ðəm 'ɒl.

"nɒt so 'fənd," sɛd 'pɒl, wɪθ⁸ ə 'mɪkstjər əv tɪ'mɪdɪtɪ
 ənd 'pɛrfɪkt⁹ 'fræŋknɪs, mɪtʃ wəz 'wʌn əv ðə 'mɒst pr'kjuːljər
 ənd 'mɒst ɪn'ɡedʒɪŋ 'kwɒlɪtɪz əv ðə 'tʃaɪld, "nɒt so 'fənd
 əz aɪ 'am əv 'flɒrəns, əv 'kɔrs¹⁰; 'ðæt kud² 'nevər bi. ju
 'kud²nt ɪks'pekt 'ðæt, 'kud² ju, mʌm?"

"'o:, ði old'fəʃənd 'lɪtl 'sɒl!" kraɪd mɪsɪz 'blimbər, in
 ə 'mɪspər.

"bət aɪ 'laɪk 'evrɪbɒdɪ 'hi:r 'veri 'mʌtʃ," pɛr'sju:d 'pɒl,
 "ənd aɪ juːd¹¹ 'ɡri:v tu go ə'we, ənd 'θɪŋk ðæt 'eniwʌn
 wəz 'ɡlɑd ðæt aɪ wəz 'ɡɒn, ɔr 'dɪdnt 'keɪr¹²."

13. ELIZABETH BARRETT BROWNING

The Forced Recruit

in ðə 'raŋks əv ði 'ɒstriən ju 'faʊnd hɪm,
 hi 'daɪd wɪθ⁸ hɪz 'fes tu ju 'ɒl;
 jɛt 'beri hɪm 'hi:r mɛɪr¹³ ə'raʊnd hɪm
 ju 'hɒnər jur 'bre:vɪst ðæt 'ɒl.

¹ 'fɒrθ ² 'kud ³ 'ɡudnɪs ⁴ prɪ'fərd ⁵ beɪr ⁶ wud
⁷ luk ⁸ wɪθ ⁹ 'pɛrfɪkt ¹⁰ 'kɔrs ¹¹ juːd ¹² 'keɪr
¹³ mɛɪr

ven'ɪfən, fe:r¹ 'fitjərd ənd 'slendər,
 hi 'laɪz ʃət tu 'dæθ ɪn hɪz 'juθ,
 wɪθ² ə 'smaɪl ən hɪz 'lɪps ovər 'tendər
 fər enɪ 'mi:r 'soldʒərz 'dæd 'maʊθ.

'no: 'strendʒər, ənd 'jet nɒt ə 'tretər,
 ðo³ 'eljən ðə 'kləθ ən hɪz 'brɛst,
 ʌndər'niθ ɪt hæv 'seldəm ə 'ɡretər
 'ʒʌŋ 'hɑrt hæz ə 'ʃət sent tu 'rest!

bai jur 'enmɪ 'tɔrtjərd ənd 'ɡodɪd
 tu 'mɑrtʃ wɪθ² ðem, 'stand ɪn ðər 'faɪl,
 hɪz 'mɑskɪt ('si:) 'nɛvər wəz 'lɒdɪd,
 'hi: 'fesɪŋ jur 'ɡanz wɪθ² 'ðat 'smaɪl!

əz 'ɔrfənz 'jɜrn⁴ 'ən tu ðər 'mɑðərz,
 hi 'jɜrnd⁵ tu jur 'petrɪət 'bandz;—
 "lɛt mi 'daɪ fər ʌv 'ɪtəlɪ, 'brɑðərz,
 ɪf 'nɒt ɪn 'ju:r 'rɑŋks, bai 'ju:r 'handz!

"'em 'stretlɪ, 'faɪr 'stedɪlɪ! 'spe:r⁵ mi
 ə 'bɒl ɪn ðə 'bɒdɪ ʌɪtʃ me:
 drɪlɪvər maɪ 'hɑrt 'hi:r, ənd 'te:r⁶ mi
 'ðɪs 'bɑdʒ əv ðɪ 'ɔstriən ə'we:!"

'so: 'ɔʔt hi, 'so: 'daɪd hi, 'ðɪs 'mɔrnɪŋ.
 ʌt 'ðen? 'meni 'ʌðərz həv 'daɪd.
 'aɪ, bʌt 'i:zɪ fər 'men tu daɪ 'skɔrnɪŋ
 ðə 'deθstroʊk, hu 'fɒt 'saɪd bai 'saɪd;—

'wʌn 'traɪkələr 'flotɪŋ ə'bʌv ðem;
 stræk 'daʊn mɪd trɑɪ'ʌmfənt ə'kleɪmz
 əv ən 'ɪtəlɪ 'reskjʊd tu 'lʌv ðem
 ənd 'ble:zn ðə 'bras⁷ wɪθ² ðər 'nemz.

¹ fe:r ² wɪθ ³ θo ⁴ 'jɜrnd ⁵ 'spe:r ⁶ 'te:r ⁷ 'bras

bæt 'hi:—wɪθaut¹ 'wɪtnɪs ɔr 'ɔnər,
 'ðe:r², 'femd ɪn hɪz 'kɑntrɪz rɪ'gɑrd,
 wɪθ¹ ðə 'tɑɪrənts hu 'mɑrtʃ ɪn ə'pɒn hər,
 'daɪd. 'feθəl ənd 'pɑsɪv: 'twɔz 'hɑrd.

twɔz sə'blaɪm. ɪn ə 'kruəl rɪs'trɪkʃən
 kæt 'ɔf frəm ðə 'gɜrdən³ əv 'sɑnz,
 wɪθ¹ most 'fɪləl⁴ ɔ'bɪdʒəns, kən'vɪkʃən,
 hɪz 'sɒl 'kɪst ðə 'lɪps əv hər 'gɑnz.

'ðæt 'mu:vz ju? 'ne:, 'grɑdʒ nɒt tu 'fo: ɪt,
 maɪl 'dɪŋɪŋ ə 'gre:v fər hɪm 'hi:r:
 ðɪ ʌ'ðərz hu 'daɪd, səz jur 'pɔɪt,
 hæv 'glɔ:rɪ⁵,—lɛt 'hɪm həv ə 'ti:r.

14. JAMES BOSWELL

A passage from the *Life of Johnson*

Johnson. "sər, mən 'pipl 'wɒtʃ mi 'nɑrəli, ənd aɪ 'du:
 nɒt 'wɒtʃ mɑ'self, ðe wɪl 'faɪnd mi 'aut tu bi əv ə pər-
 'tɪkjulər 'kauntɪ. ɪn ðə 'sem 'manər 'dɑnɪŋ me bi faʊnd
 'aut tu bi ə 'devənfaɪr⁶ man. 'so: 'most 'skɒtʃmən me
 bi faʊnd 'aut. 'bæt, sər, 'lɪtl əbɜ'refənz ɑr əv 'no: dɪsəd-
 'vɑntɪdʒ. aɪ 'nevər kɑtʃt 'mɑlət ɪn ə 'skɒtʃ 'ɑksənt; ənd
 'jet 'mɑlət, aɪ sə'pɔ:z, wəz 'pɑst⁷ faɪv ənd 'twentɪ brɪ'fɔ:r⁸
 hi 'kem tu 'lɑndən."

əpɒn ə'nɑðər ə'ke:ʒən aɪ 'tɔkt tu hɪm ən ðɪs 'sɑbdʒɪkt,
 hævɪŋ mɑ'self 'tekn 'sɑm 'penz tu ɪm'pru:v mɑɪ prɒnɑn-
 sɪ'refən, bɑɪ ðɪ 'ed əv ðə 'let mɪstər 'lɑv, əv 'dru:rɪ 'len
 'θiətər, mən hi wəz ə 'pleər ət 'ɛdnbərə, ənd 'glɒsɔ əv 'old

¹ wɪθaut, wɪð ² ðe:r ³ 'gɜrdən ⁴ 'fɪljəl ⁵ 'glɔ:rɪ
⁶ 'devənfaɪr ⁷ 'pɑst ⁸ 'brɪfɔ:r

mistər 'feridən. 'dzənsən 'sed tu mi, "sər, jur prənans-
s'refən iz nət ə'fensiv." wiθ¹ ðis kən'sesən ai wəz 'priti
'wel 'satisfaid, ənd let mi 'gɪv mai 'kantrimən əv 'nɒθ
'britən ən əd'vaɪs 'nɒt tu 'em ət 'absəljut pər'feksən in
'ðis rɪ'spekt; 'nɒt tu 'spɪk 'haɪ'ɪŋɡlɪʃ, əz wi ər 'apt tu 'kɒl
mət iz 'fɑ:r rɪ'mu:vd frəm ðə 'skɒtʃ, bət mɪʃ iz bəɪ 'no:
minz 'ɡud² 'ɪŋɡlɪʃ, ənd meks "ðə 'fulz hu 'ju:z ɪt" 'truɪ
rɪ'dɪkjʊləs. 'ɡud² 'ɪŋɡlɪʃ iz 'plɛn, 'i:zɪ, ənd 'smu:ð in ðə
'maʊθ əv ən ənə'fektɪd 'ɪŋɡlɪʃ 'dʒɛntlmən. ə 'stɑ:dɪd ənd
fak'tɪʃəs prənans'refən, mɪʃ rɪ'kwærz pər'pɛtjuəl ə'tɛnsən,
ənd ɪm'pɔ:zɪz pər'pɛtjuəl kən'strent, iz ɪk'sɪdɪŋli dɪs'ɡɑ:stɪŋ.
ə 'smɒl ɪntər'mɪkstjər əv prə'vɪnʃəl pɪkjʊl'rərɪtɪz 'meɪ,
pər'haps, hav ən ə'ɡrɪəbl ɪ'fɛkt, əz ðə 'nɒts əv 'dɪfərənt
'bɜ:dz kən'kɑ:r³ in ðə 'hɑ:mənɪ əv ðə 'ɡro:v, ənd 'pli:z
'mɔ:r⁴ ðən ɪf ðe wər 'ɒl ɪɡ'zɑktli ə'lɑ:k. ai kud⁵ 'nem
səm 'dʒɛntlmən əv 'ɑ:rlənd, tu hum ə 'slɑ:t prə'pɔ:ʃən⁶
əv ðɪ 'ɑksənt ənd rɛsɪtə'ti:v əv 'ðæt 'kɑ:ntrɪ iz ən əd'vɑntɪdʒ.
ðə 'sem əbzər'vefən wɪl ə'plɑɪ tu ðə 'dʒɛntlmən əv 'skɒtlənd.
ai du nɒt 'mɪn 'ðæt wi ju'd⁷ 'spɪk əz 'brəd əz ə sɛrtən⁸
'prɒspərəs mɛmbər əv 'pɑ:ləmɛnt frəm 'ðæt 'kɑ:ntrɪ; 'ðo:⁹
ɪt həz bɪn 'wel əb'zɜ:rvd¹⁰, 'ðæt ɪt "həz bɪn əv 'no: 'smɒl 'ju:s
tu hɪm; əz ɪt 'raʊzɪz ðɪ 'ətɛnsən əv ðə 'hɑ:ʊs bəɪ ɪts ən-
'kɒmənɪs: ənd iz 'ɪkwəl tu 'trɒps ənd 'fɪɡəz in ə 'ɡud²
'ɪŋɡlɪʃ 'spɪkər." ai wud¹¹ 'gɪv, əz ən 'ɪnstəns əv 'mət ai
'mɪn tu rekə'mend tu mai 'kantrimən, ðə prənans'refən
əv ðə 'let sər 'ɡɪlbɜ:t 'ɛlɪət; ənd me ai prɪ'zju:m tu 'əd 'ðæt
əv ðə 'prezənt 'ɛrl¹² əv 'mɑ:tsmɛnt, hu 'tɒld mi, wiθ¹ 'ɡret
ɡud 'ju:mər, 'ðæt ðə 'mɑ:stər əv ə 'ʃɒp in 'lɑ:ndən, mɛ:r hi

¹ wiθ² ɡud³ kən'kɑ:r⁴ 'mɔ:r⁵ kud⁶ prə'pɔ:ʃən⁷ ju'd⁸ 'sɛrtən⁹ 'θo:¹⁰ əb'zɜ:rvd¹¹ wud¹² 'ɛrl

wəz nɒt 'no:n, 'sed tu him, "aɪ sə'po:z, sər, ju ər ən ə'merɪkən." "'maɪ 'so:, sər?" sed hɪz 'lɔrdʃɪp. "br'kɔ:z, sər," rɪ'plaɪd ðə 'ʃɒpkɪpər, "ju 'spɪk nɑðər¹ 'ɪŋɡlɪʃ nər 'skɒtʃ, bət 'sʌmθɪŋ 'dɪfərənt frəm 'boθ, mɪʃ aɪ kən'klud ɪz ðə 'lʌŋɡwɪdʒ əv ə'merɪkə."

15. LORD BYRON

Greece

'klaɪm əv ðɪ ʌnfə'gətn 'bre:v!
 huz 'land frəm 'plen tu 'mauntɪn 'ke:v
 wəz 'frɪdəmz 'hɒm ər 'ɡlɔ:rɪz² 'gre:v!
 'fraɪn əv ðə 'maɪtɪ! kən ɪt 'bi:,
 ðət 'ðɪs ɪz 'ɔl rɪ'menz əv 'ði:?
 ə'prɒtʃ, ðəʊ 'kre:vɪn, 'kraʊtʃɪŋ 'sle:v:
 'se:, ɪz nɒt 'ðɪs θer'məpɪli?
 'ði:z 'wɒtərz 'blu: ðət raʊnd ju 'le:v,
 o 'sɜrvəɪl³ 'ɔfsprɪŋ əv ðə 'fri:—
 prə'naʊns 'mɒt 'si: 'mɒt 'ʃɔ:r⁴ ɪz 'ðɪs?
 ðə 'ɡʌlf, ðə 'rɒk əv 'sələmɪs!
 'ði:z 'sɪnz, ðer 'sto:rɪ⁵ nɒt ʌn'no:n,
 ə'raɪz, ənd 'mek ə'ɡen jʊr 'o:n;
 'snatʃ frəm ðɪ 'ʌʃɪz əv jʊr 'saɪrz
 ðɪ 'embərz əv ðer 'fɔrmər 'faɪrz;
 and 'hi: hu ɪn ðə 'straɪf ɪks'paɪrz
 wɪl 'ad tu 'ðe:rz ə 'nem əv 'fi:r
 ðət 'tɪrənɪ ʃəl 'kwek tu 'hi:r,
 ənd 'li:v hɪz 'sanz ə 'hɒp, ə 'fem,
 'ðe: 'tu: wɪl 'rɑ:ðər 'daɪ ðən 'fem:

¹ nɪ:ðər² 'ɡlɔ:rɪz³ 'sɜrvəɪl⁴ 'ʃɔ:r⁵ 'sto:rɪ

fər 'fridəmz 'batl 'wans br'gan,
br'kwɪ:ðd bəɪ 'blɪdɪŋ 'saɪr tʊ 'sæn,
ðo¹ 'bafld 'ɔft ɪz 'evər 'wan.
be:r² 'wɪtnɪs, 'grɪs, ðaɪ 'lɪvɪŋ 'pedʒ!
ə'test ɪt 'meni ə 'deθlɪs 'edʒ!
maɪl 'kɪŋz, ɪn 'dastɪ 'dɑ:knɪs 'hɪd,
həv 'left ə 'nemlɪs pɪrə'mɪd,
'ðaɪ 'hi:roz, ðo¹ ðə 'dʒenrəl 'dʌm
həθ 'swɛpt ðə 'kələm frəm ðər 'tʌm,
ə 'mɑ:tɪər 'mənʒumənt kə'mand,
ðə 'maʊntɪnz əv ðər 'netɪv 'lænd!
'ðe:r³ pɔɪnts ðaɪ 'mju:z tʊ 'strendʒərz 'aɪ,
ðə 'gre:vz əv 'ðo:z ðət 'kənət 'daɪ!
twər 'lɒŋ tʊ 'tel, ənd 'səd tʊ 'tres,
'ɪtʃ 'step frəm 'splendər tʊ dɪs'ɡres;
ɪ'naf—no: 'fɔrɪn 'fo: kud⁴ 'kwel
ðaɪ 'sol, tɪl frəm ɪt'self ɪt 'fel;
'jes! selfə'besmənt 'pe:vd ðə 'we:
tʊ 'vɪlən 'bændz ənd 'despət 'sweɪ.

16. JAMES RUSSELL LOWELL

My Garden Acquaintance

Passage from *My Study Windows*

ðə 'rəbɪn hɑz ə 'bəd rɛpju'teɪʃən əmɑŋ 'pipl hu 'du
nɒt 'vɒljʊ ðəmselvz 'les fər bɪŋ 'fənd əv 'tʃerɪz. ðər 'ɪz,
aɪ əd'mɪt, ə 'spaɪs əv vɒl'ɡærɪtɪ ɪn hɪm, ənd hɪz 'sɔŋ ɪz
'rɑ:ðər əv ðə 'blʌmfɪld 'sɔrt, 'tu: 'lɑrdʒlɪ 'bæləstɪd wɪθ⁵

¹ θo

² be:r

³ ðe:r

⁴ kud

⁵ wɪθ

'pro:z. hiz 'eθiks ar əv ðə pu:r 'ritfərd 'skul, ənd ðə 'men
 'tfans mɪtʃ 'kɒlʒ 'forθ¹ 'ɒl hiz 'enərdʒɪ ɪz 'ɒltəgeðər əv ðə
 'beli. hi 'nevər hæz 'ðo:z 'faɪn 'ɪntərvəlz əv 'lunəsi ɪntu
 'mɪtʃ hiz 'kɑznz, ðə 'kɑtbərd ənd ðə 'me:vɪs, ər 'apt tu 'fɒl.
 bət "fər 'ɑ ðæt, ən 'twəɪs əz 'mɑkl z 'ɑ ðæt," aɪ 'wud² nət
 ɪks'tfendʒ him fər 'ɒl ðə 'tʃerɪz ðæt 'evər kem 'aʊt əv e:ʒə³
 'maɪnər. wɪθ⁴ mɒt'evər 'fɒlts, hi hæz nət 'hɒli 'fɔrfɪtɪd ðæt
 sju:pɪ:rɪərɪti mɪtʃ brlɒŋz tu ðə 'tʃɪldrən əv 'netjər. hi hæz
 ə 'faɪnər 'test ɪn 'frʊt ðən kud⁵ bi dɪ'stɪld frəm 'meni
 sək'sesɪv kɒ'mɪtɪz əv ðə hɔ:trkɑltʃərəl sɔ'saɪətɪ, ənd hi 'ɪts
 wɪθ⁴ ə 'relɪʃɪŋ 'ɡʌlp nət ɪn'fɪ:rɪər tu dɔktər 'dʒənsənz. hi
 'fɪlz ənd 'frɪli 'eksəsaɪzɪz hiz 'raɪt əv 'emɪnənt dɔ'men.
 'hɪz ɪz ðɪ 'erlɪst⁶ 'mes əv 'ɡrɪn 'pi:z; 'hɪz 'ɒl ðə 'mɑlberɪz
 aɪ hæd 'faʊsɪd 'maɪn. bət ɪf hi ɡets 'ɒlso ðə 'laɪənz 'fe:r⁷
 əv ðə 'rasberɪz⁸, hi ɪz ə 'ɡret 'plɑntər, ənd 'so:z 'ðo:z 'waɪld
 wɑnz ɪn ðə 'wudz⁹ ðæt 'sɒləs ðə pr'destɪrən ənd ɡɪv ə
 'mɒməntərɪ 'kɑ:m 'i:vɪn tu ðə 'dʒedɪd 'vɪktɪmz əv ðə 'mɑt
 'hɪlz. hi 'kɪps ə 'strɪkt 'aɪ ovər wɑnz 'frʊt, ənd 'no:z tu
 ə 'fed əv 'pɑrpl¹⁰ mən jur 'ɡreps həv 'kukt¹¹ 'lɒŋ ɪnɑf ɪn
 ðə 'sɑn. 'dʒu:rɪŋ ðə sɪ'vɪ:r 'draʊt ə fju 'ʃi:rɪz əɡo:, ðə 'rɒbɪnz
 'hɒli 'vɑnɪʃt frəm mɑɪ 'ɡɑrdən. aɪ nɑðər¹² 'sq: nɔr 'hɜrd¹³
 wɑn fər 'θri: 'wɪks. 'mɪnmɑɪl ə 'smɒl 'fɔrɪn 'ɡrep'vɑɪn,
 rɑ:ðər 'faɪ əv 'be:rɪŋ¹⁴, sɪmd tu 'faɪnd ðə 'dɑstɪ 'e:r¹⁵
 kən'dʒɪnjəl. ənd, 'drɪmɪŋ pər'hæps əv ɪts 'swɪt 'ɑrgəs ə'krɒs
 ðə 'si:, 'dekt ɪtsɛlf wɪθ⁴ ə 'sko:r¹⁶ ɔr so əv 'fe:r¹⁷ 'bɑnʃɪz.
 aɪ 'wɒtʃt ðəm frəm 'de: tu 'de: tɪl ðe fud¹⁸ həv sɪ'krɪtɪd
 'fʊɡər ɪnɑf frəm ðə 'sɑnbɪmz, ənd ət 'lɑst¹⁹ med 'ʌp mɑɪ

1 'forθ 2 'wud 3 'efə 4 wɪθ 5 kud 6 'erlɪst
 7 'fe:r 8 'rɑ:zberɪz 9 'wudz 10 'pɑrpl 11 'kukt
 12 'ni:ðər 13 'hɜrd 14 'be:rɪŋ 15 'e:r 16 'sko:r 17 'fe:r
 18 fud 19 'lɑst

'maɪnd ðæt aɪ wʊd¹ 'selɪbrət maɪ 'vɪntɪdʒ ðə 'nekst 'mɔ:niŋ.
 bət ðə 'rəʊɪnz 'tu: həd 'sɑmhau kept 'nɒt əv ðəm. ðe mast
 həv 'sent 'aʊt 'spɑɪz, əz 'dɪd ðə 'dʒu:z ɪntu ðə 'prəmɪst 'lænd,
 brɔ:ɪr² aɪ wəz 'stɔ:riŋ. mən aɪ 'went wɪθ³ maɪ 'bɑskɪt⁴, ət
 lɪst ə 'daɪn əv ðɪz 'wɪŋɪd 'vɪntɪdʒəz 'bɑsld 'aʊt frəm ə'maŋ
 ðə 'li:vz, ənd ə'lɑ:riŋ ɔn ðə 'ni:ɪst 'tri:z ɪntə'tʃendʒd sɑm
 'frɪl rɪ'mɑ:ks ə'baut mi əv ə dɪ'rəʒətəri 'netʃər. ðe həd
 'fe:rlɪ⁵ 'sɑkt ðə 'vaɪn. 'nɒt 'welɪŋtənz 'vetərənz med 'kli:nər
 'wɜ:k⁶ əv ə 'spɑnɪʃ 'taʊn; 'nɒt 'fedeərəlz ɔr kən'fedeərəts
 wɜr 'evər 'mɔ:ɪr⁷ ɪm'pɑ:fəl ɪn ðə kən'fɪs'keʃən əv 'nʃutrel
 'tʃɪkənz. aɪ wəz kɪpɪŋ maɪ 'greps ə 'sɪkrɪt tu sər'praɪz ðə
 'fe:ɪr⁵ fɪ'del wɪθ³, bət ðə 'rəʊɪnz 'med ðəm ə prə'faʊndər
 'sɪkrɪt tu 'hər ðən 'aɪ həd 'ment. ðə 'tætərd 'rɛmɪnənt əv
 ə 'sɪŋgl 'bɑnʃ wəz 'ɔl maɪ 'hɑ:vɪst 'hɒm. həv 'pɒlɪtri ɪt
 'lʊkt⁸ ət ðə 'bɒtm əv maɪ 'bɑskɪt⁴, əz ɪf ə 'hɑmɪŋbɜ:d həd
 'led hər 'eg ɪn ən 'ɪglz 'nest! aɪ 'kʊd⁹ nɒt 'help 'lɑ:fiŋ; ənd
 ðə 'rəʊɪnz sɪmd tu 'dʒɔɪn 'hɑ:tlɪ ɪn ðə 'mɛrɪmənt. ðər
 wəz ə 'netɪv 'gɹep'vaɪn 'klos 'baɪ, 'blu: wɪθ³ ɪts 'les rɪ'faɪnd
 ə'bændəns, bət maɪ 'kɑ:niŋ 'θi:vz prɪ'fɜ:d¹⁰ ðə 'fɔ:ɪn 'fle:vər.
 kʊd⁹ aɪ 'tɑks ðəm wɪθ³ 'wɒnt əv 'test?

17. SIR WALTER SCOTT

Young Lochinvar

o, 'jaŋ lɔxɪn'vɑ:r ɪz kɑm 'aʊt əv ðə 'west!
 θru 'ɔl ðə 'waɪd 'bɔ:dər hɪz 'stɪd wəz ðə 'best;
 and, 'se:v hɪz 'gʊd¹¹ 'brɔdsɔ:d¹², hi 'wepənz həd 'nɑn;
 hi 'rɒd 'ɔl ʌn'ɑ:md, ənd hi 'rɒd 'ɔl ə'lɒn!
 so 'feθfəl ɪn 'lɑv, ənd so 'dɒntlɪs¹³ ɪn 'wɔ:r,
 ðər 'nevər wəz 'naɪt lɑk ðə 'jaŋ lɔxɪn'vɑ:r!

¹ wʊd ² brɔ:ɪr ³ wɪθ ⁴ 'bɑskɪt ⁵ 'fe:rlɪ, 'fe:ɪr ⁶ 'wɜ:k
⁷ 'mɔ:ɪr ⁸ 'lʊkt ⁹ kʊd ¹⁰ prɪ'fɜ:d ¹¹ gʊd ¹² sɔ:d ¹³ 'dɒntlɪs

hi 'sted nɒt fər 'brek, ənd hi 'stɒpt nɒt fər 'ston,
 hi 'swam ðɪ esk 'rɪvər mɛ:r¹ 'ford² ðər wəz 'nʌn—
 bʌt, e:r³ hi ə'laitɪd ət 'nɛðərbɪ 'get,
 ðə 'braɪd həd kən'sentɪd!—ðə 'gələnt 'kem 'let—
 fər, ə 'lɑ:gərd ɪn 'lʌv, ənd ə 'dastərd ɪn 'wɔ:r,
 wəz tu 'wed ðə 'fe:r⁴ 'slən əv 'bre:v lɒxɪn'vɑ:r.

so 'bɒldlɪ hi 'entərd ðə 'nɛðərbɪ 'hɒl,
 əmʌŋ 'braɪdzmən ənd 'kɪnzmen ənd 'brʌðəz ənd 'ɒl;
 ðen 'spɒk ðə 'braɪdz 'fɑ:ðər, hɪz 'hænd ən hɪz 'sɔrd⁵—
 fər ðə 'pu:r, 'kre:vɪn 'braɪdgrʌm sɛd 'nevər ə 'wɔrd⁶—
 "o 'kʌm dʒi ɪn 'pɪs hi:r, ər 'kʌm dʒi ɪn 'wɔ:r?—
 ər tu 'dʌns⁷ ət ʌvər 'braɪdəl?—'jʌŋ 'lɔrd lɒxɪn'vɑ:r!"

"aɪ 'lɒŋ 'wu:d dʒʌr 'dɒtər, mʌɪ 'sʃʊt dʒu dɪ'nɑ:d:
 'lʌv 'swelz lʌɪk ðə 'sɒlwe, bʌt 'ɛbz lʌɪk ɪts 'tɑɪd!
 and 'nʌv aɪ ʌm 'kʌm, wɪθ⁸ ðɪs 'lɒst 'lʌv əv 'maɪn
 tu 'lɪd bʌt 'wʌn 'meɪzər, 'drɪŋk 'wʌn kʌp əv 'wʌɪn!—
 ðər ʌr 'mednz ɪn 'skɒtlənd, 'mɔ:r⁹ 'lʌvlɪ bʌɪ 'fɑ:r,
 ðət wud¹⁰ 'glɒdlɪ bɪ 'braɪd tu ðə 'jʌŋ lɒxɪn'vɑ:r!"

ðə 'braɪd kɪst ðə 'gɒblɪt! ðə 'nʌɪt tʌk¹¹ ɪt 'ʌp,
 hi 'kwɒft¹² 'ɒf ðə 'wʌɪn, ənd hi 'θru: 'daʊn ðə 'kʌp!
 dʒi 'lʌkt¹³ 'daʊn tu 'blʌf, ənd dʒi 'lʌkt¹³ 'ʌp tu 'saɪ—
 wɪθ⁸ ə 'smʌɪl ən hɪr 'lɪps, ənd ə 'ti:r ɪn hɪr 'aɪ.
 hi 'tʌk¹¹ hɪr 'sɒft 'hænd, e:r³ hɪr 'mʌðər kʌd¹⁴ 'bɑ:r,—
 "nʌv 'tred wɪ ə 'meɪzər!" sɛd 'jʌŋ lɒxɪn'vɑ:r.

so 'stetlɪ hɪz 'fɔrm, ənd so 'lʌvlɪ hɪr 'fes,
 ðət 'nevər ə 'hɒl sʌtʃ ə 'gʌljərd dɪd 'ɡres!
 mʌɪl hɪr 'mʌðər dɪd 'fret, ənd hɪr 'fɑ:ðər dɪd 'fʃʊm,

1 mɛ:r 2 'fɔrd 3 ɛ:r 4 'fe:r 5 'sɔrd 6 'wɔrd
 7 'dʌns 8 wɪθ 9 'mɔ:r 10 wud 11 tʌk 12 'kwɒft + a
 13 'lʌkt 14 kʌd

ænd ðə 'braɪdgrʊm stʊd¹ 'dʌŋɡlɪŋ hɪz 'bɒnɪt ænd 'plʒʊm ;
 ænd ðə 'braɪdmednz 'mɪspərd, "twɜr 'bɛtər bɑɪ 'fɑ:r
 tʊ həv 'mætʃt ʌr 'fe:r² 'kʌzn wɪθ³ 'jʌŋ lɒxɪn'vɑ:r."
 'wʌn 'tʌtʃ tʊ hər 'hænd, ænd 'wʌn 'wɑrd⁴ ɪn hər 'i:r,
 mɛn ðe 'rɪtʃt ðə 'hɔl 'dɔ:r⁵, ænd ðə 'tʃɑrdʒər stʊd¹ 'nɪ:r—
 so 'lɑrt tʊ ðə 'krʊp ðə 'fe:r² 'ledɪ hɪ 'swʌŋ,
 so 'lɑrt tʊ ðə 'sɑdɪ bɪfɔ:r⁶ hər hɪ 'sprʌŋ!—
 "ʃɪ ɪz 'wʌn! wɪ ər 'ɡʊn, ovər 'bʌŋk, 'bʊf⁷, ænd 'skɑ:r!
 ðe:ɪ həv 'flɪt 'stɪdz ðæt 'fɒlɒ!" kwoθ 'jʌŋ lɒxɪn'vɑ:r.
 ðər wəz 'maʊntɪŋ mʌŋ 'ɡremz əv ðə 'nɛðərbɪ 'kɪlən:
 'fɒstərz, 'fɛnwɪks, ænd 'mʌsgrevz, ðe 'rɒd ænd ðe 'rʌn;
 ðər wəz 'resɪŋ ænd 'tʃesɪŋ ɔn 'kʌnəbɪ 'li:—
 bət ðə 'lɒst 'braɪd əv 'nɛðərbɪ 'nɛ:r dɪd ðe 'si:.
 so 'de:rɪŋ⁸ ɪn 'lʌv, ænd so 'dɒntlɪs⁹ ɪn 'wɔ:r,
 həv ʃɪ 'eɪr hərd¹⁰ əv 'ɡælənt laɪk 'jʌŋ lɒxɪn'vɑ:r?

18. AUSTIN DOBSON

The Curé's Progress

'mœ¹¹sjø¹² ðə 'ky:¹³re 'daʊn ðə 'strɪt
 'kʌmz wɪθ³ hɪz 'kʌɪnd 'ɒld 'fes,—
 wɪθ³ hɪz 'kɒt wɜrn¹⁴ 'be:r¹⁵, ænd hɪz 'strʌɡlɪŋ 'he:r¹⁶,
 and hɪz 'ɡrɪn ʌm'breɪlə 'kes.
 ju me 'si: hɪm 'pʌs bɑɪ ðə 'lɪtl 'ɡrʌd¹⁷ 'plʌs'
 ænd ðə 'tʌɪnɪ 'ɔ'tel də 'vɪl';
 hɪ 'smʌɪlz, əz hɪ 'ɡo:z, tʊ ðə 'flœ¹¹:rɪst 'ro:z'
 ænd ðə 'pʊ¹⁸pje 'teɒ'fɪl.'

¹ stʊd ² 'fe:r ³ wɪθ ⁴ 'wɑrd ⁵ 'dɔ:r ⁶ bɪfɔ:r
⁷ 'bʊf ⁸ 'de:rɪŋ ⁹ 'dʌntlɪs ¹⁰ hərd ¹¹ œ is ɛ rounded,
 § 33 ¹² ø is e rounded, § 33 ¹³ y is i rounded
¹⁴ wɜrn ¹⁵ 'be:r ¹⁶ 'he:r ¹⁷ ɑ̃ is ɑ nasalized, § 35
¹⁸ ɔ̃ is ɔ nasalized, § 35

hi 'tärnz¹, əz ə 'rul, θru ðə 'marʃe 'kul,
 me:r² ðə 'nɔɪzi 'fɪʃwaɪvz 'kɒl;
 and hɪz 'kɒmplɪmənt 'pe:z tu ðə 'bɛl te're:z,
 əz ʃi 'nɪts ɪn hər 'daskɪ 'stɒl.

ðərz ə 'letər tu 'drɒp ət ðə 'ləksmɪθs 'ʃɒp,
 ənd 'tɒtə, ðə 'ləksmɪθs 'nɪs,
 hɪz 'dʒubɪlənt 'hɒps, fər ðə 'ky:ʒre 'ɡrɒps
 ɪn hɪz 'telz fər ə 'pɛ⁴ de'pis.'

ðərz ə 'lɪtl dɪs'pjʊt wɪθ⁵ ə 'mɛrtʃənt⁶ əv 'frut,
 hu ɪz 'sɛd tu bi hɛtərɔ'dɒks,
 ðæt wɪl 'ɛndɪd bi wɪθ⁵ ə "'ma 'fwa, 'wi!"
 ənd ə 'pɪnf frəm ðə 'ky:ʒrez 'bɒks.

ðər ɪz 'ɒlso ə 'wärd ðæt 'no wən 'hɛərd
 tu ðə 'færɪərz 'dɒtər 'lu:;
 ənd ə 'pel 'tʃɪk 'fɛd wɪθ⁵ ə 'flɪkərɪŋ 'rɛd,
 ənd ə "'bɔ⁷ 'dʒɔ⁸ 'ɡard m'sjɔ⁸!"

bət ə 'ɡrændər 'we: fər ðə 'su pre'fe,
 ənd ə 'bau fər 'mænzəl 'an,
 ənd ə 'mɒk ɔf 'hæt tu ðə 'nɒtərɪz 'kæt,
 ənd ə 'nɒd tu ðə 'sækrɪ'stæn.

fər 'evər θru 'laɪf ðə 'ky:ʒre 'ɡo:z
 wɪθ⁸ ə 'smaɪl ɒn hɪz 'kaɪnd old 'fes,—
 wɪθ⁵ hɪz 'kɒt wɔrn⁹ 'be:r¹⁰, ənd hɪz 'stræɡlɪŋ 'he:r¹¹,
 ənd hɪz 'ɡrɪn æm'brɛlə 'kes.

¹ 'tärnz ² me:r ³ y is i rounded ⁴ ɛ is ɛ nasalized,
 § 35 ⁵ wɪθ ⁶ 'mɛrtʃənt ⁷ ɔ is ɔ nasalized, § 35
⁸ ø is e rounded, § 33 ⁹ wɔrn ¹⁰ 'be:r ¹¹ 'he:r

STYLE C

19. GEORGE ELIOT*

A passage from *The Mill on the Floss*

(Standard Edition, Vol. I. pp. 226, 227)

“’o:, ai ’se:, ’magɪ,” sɛd ’tɒm ət ’last¹, ’lɪftɪŋ ’ʌp ðə
 ’stand, “wi mʌst ’kɪp ’kwɪət ’hi:r, ju nɔ:. ɪf wi ’brek
 ɛnɪθɪŋ, mɪsɪz ’stɛlɪŋ l ’mek əs ’kraɪ pɛ’kɑ:vi.”

“mɒt s ’ʃat?” sɛd ’magɪ.

“’o:, ɪt s ðə ’latn fər ə ’gud² ’skɒldɪŋ,” sɛd ’tɒm, ’nɒt
 wɪθaʊt³ ’sʌm ’praɪd ɪn hɪz ’nɒlədʒ.

“ɪz ʃɪ ə ’krɒs wʊmən⁴?” sɛd ’magɪ.

“’aɪ brɪli:v ju!” sɛd ’tɒm, wɪθ³ ən ɪm’fatɪk ’nɒd.

“’aɪ θɪŋk ’ɒl ’wɪmən ər ’krɒsər ðən ’mɛn,” sɛd ’magɪ.
 “’ʌnt ’ɡleg z ə ’ɡret dɪl ’krɒsər ðən ’ʌŋkl ɡleg, ən ’mʌθər
 ’skɒldz mɪ ’mɔ:r⁵ ðən ’fɑ:ðər dʌz.”

“’wel, ’ju: l bɪ ə ’wʊmən⁴ ’sʌm de:,” sɛd ’tɒm, “so ’ju:
 nɪdnt tɔlk.”

“bət ’aɪ ʃl bɪ ə ’klevər wʊmən⁴,” sɛd ’magɪ, wɪθ³ ə ’tɒs.

“’o:, ai ’de:rse⁶, ənd ə ’nɑ:stɪ⁷ kən’sɪtɪd ’θɪŋ. ’ɛvrɪbɒdɪ
 l ’het ju.”

¹ ’last

² ’gud

³ wɪθaʊt

⁴ ’wʊmən

⁵ ’mɔ:r

⁶ ’de:rse

⁷ ’nɑ:stɪ

* In this and the following extract, consult the corresponding passages in Jones’ *Pronunciation of English*, pp. 85, 87.

"bæt ju 'ɔtnt¹ tə 'het mi, təm ; it l bi 'verɪ 'wɪkɪd əv ju, fər aɪ fl 'bi: jur 'sɪstər."

"jes, bæt 'ɪf ju ər ə 'nɑstɪ² dɪsə'grɪəbl 'θɪŋ, aɪ 'fal het ju."

"o bæt, təm, ju 'wɒnt ! aɪ 'fʌnt bi dɪsə'grɪəbl. aɪ fl bi 'verɪ 'ɡʊd³ tə ju—ənd aɪ fl bi 'ɡʊd³ tʊ 'evrɪbɒdɪ. ju 'wɒnt het mi 'rɪəlɪ, 'wɪl ju, təm ?"

"o:, 'bɒðər ! 'nevər 'maɪnd ! 'kʌm, ɪts 'tʌm fər mi tə 'lɜ:n⁴ maɪ 'lesnz. 'si: 'hi:r ! mət aɪ v ɡɒt tə 'du:, "sed 'təm, 'drɔŋ 'mɑɡɪ 'tɔərdz⁵ hɪm ən 'fɔɪŋ hər hɪz 'θɪərəm, maɪl fɪ 'pʊft⁶ hər 'heɪr⁷ bɪhaɪnd hər 'i:rz, ənd prɪ'peɪrd⁸ hɜ:rsɛlf tə 'pru:v hər kepe'blɪtɪ əv 'helpɪŋ hɪm ɪn 'ʤʊklɪd. fɪ brɪɡən tə 'rɪd wɪθ⁹ 'ful¹⁰ 'kɒnfɪdəns ɪn hər 'ɒn 'pauərz, bæt 'prezntɪ, bɪkʌmɪŋ 'kwʌɪt brɪwɪldərd, hər 'fes 'flʌft wɪθ⁹ ɪrrɪ'teɪn. ɪt wəz ʌnə'vɔɪdəbl—fɪ mʌst kən'fes hər ɪn'kɒmpɪtənsɪ, ənd fɪ wəz 'nɒt 'fɒnd əv ɛ'ʤʊmɪl'reɪn¹¹.

"it s 'nɒnsns !" fɪ sed, "ən 'verɪ 'ʌɡlɪ 'stʌf—'nɒbədɪ nɪd 'wɒnt tə mek ɪt 'aʊt."

"a:, 'ðe:r naʊ, mɪs 'mɑɡɪ !" sed 'təm, 'drɔŋ ðə 'bʊk¹² ə'weɪ, ənd 'wɑɡɪŋ hɪz 'hed at hər, "ju 'si: ju ər 'nɒt so 'klevər əz ju 'θɔt¹³ ju wər."

"o:," sed 'mɑɡɪ, 'paʊtɪŋ, "aɪ 'de:rse¹⁴ aɪ kəd 'mek ɪt 'aʊt, ɪf aɪ d 'lɜ:nt⁴ mət 'ɡo:z brɪfo:r¹⁵, əz 'ju: hav."

"bæt 'ðæt s mət ju 'dʒʌst 'kʊdnt¹⁶, mɪs 'wɪzɒm," sed 'təm, "fər ɪts 'ɔl ðə 'hɑrdər mən ju 'nɒ: mət 'ɡo:z brɪfo:r¹⁴; fər 'ðen ju v ɡɒt tə 'se: 'mət deɪ'nɪfɪn 'θri: ɪz, ənd 'mət 'ʌksɪəm 'faɪv ɪz. bæt 'ɡet ə'lɔŋ wɪθ⁹ ju 'naʊ ; aɪ mʌst 'ɡo: 'ɒn wɪθ⁹ 'ɔs. 'hi:rz ðə 'lʌtn 'ɡrʌmə. 'si: mət ju kən 'mek əv 'ðæt.

¹ 'ɔtnt ² 'nɑstɪ ³ 'ɡʊd ⁴ 'lɜ:n, 'lɜ:nt ⁵ 'tɔərdz,
 'twɔ:rdz, twɔ:rdz ⁶ 'pʊft ⁷ 'heɪr ⁸ prɪ'peɪrd ⁹ wɪθ ¹⁰ 'ful
¹¹ hʊmɪl'reɪn ¹² 'bʊk ¹³ 'θɔt ¹⁴ 'de:rse ¹⁵ brɪfo:r
¹⁶ 'kʊdnt

*Same Extract rendered in Southern English**

"'öü, 'ai 'sei, 'mægi," sed 'təm ət 'lɑ:st, 'lɪftɪŋ 'ʌp ðə stænd, "wi: məst 'ki:p 'kwarət 'hɪə, ju: nöö. ɪf wi: 'breɪk enθɪŋ, 'mɪsɪz 'stelɪŋ l 'meɪk əs 'kraɪ pe'keɪvəl." .

"'wɒt s 'ðæt?" sed 'mægi.

"'öü, ɪt s ðə 'lætɪn fər ə 'ɡʊd 'sköüldɪŋ," sed 'təm, 'nɒt wɪðəʊt 'səm 'praɪd ɪn hɪz 'nɒlɪdʒ.

"ɪz ʃi: ə 'krɒs wʊmən?" sed 'mægi.

"'ai bɪ'li:v ju:!" sed 'təm, wɪð ən ɪm'fætɪk 'nɒd.

"ai θɪŋk 'ɔ:l 'wɪmɪn ə 'krɒ:sə¹ ðən 'men," sed 'mægi.

"'ɑ:nt 'ɡlɛɡ z ə 'ɡreɪt di:l 'krɒ:sə¹ ðən 'ʌŋkl ɡlɛɡ, ən 'mʌðə 'sköüldz mi: 'mɒ: ðən 'fɑ:ðə dɑz."

"'wel, 'ju: l bɪ ə 'wʊmən 'səm deɪ," sed 'təm, "söü 'ju: ni:dnt tɒ:k."

"bət 'ai ʃl bɪ ə 'klevə wʊmən," sed 'mægi wɪð ə 'tɒ:s².

"'öü, ai 'deə 'sei, ənd ə 'nɑ:stɪ 'kænsi:tɪd 'θɪŋ. 'ɛvrɪbɒdi l 'heɪt ju:."

"bət ju: 'ɔ:tnt tə 'heɪt mi, təm; ɪt l bɪ 'veri 'wɪkɪd ɔv ju:, fər ai ʃl 'bi: ʒɒ: 'sɪstə."

"'jes, bət 'ɪf ju əɪ ə 'nɑ:stɪ dɪsə'ɡrɪəbl 'θɪŋ, ai 'ʃæl heɪt ju:."

"'öü bət, təm, ju: 'wöunt! ai 'ʃɑ:nt bɪ dɪsə'ɡrɪəbl. ai ʃl bɪ 'veri 'ɡʊd tə ju:—ənd ai ʃl bɪ ɡʊd tə 'ɛvrɪbɒdi. ju: 'wöunt heɪt mi 'rɪəli, 'wɪl ju:, təm?"

"'öü, 'bɒðə! 'nevə 'maɪnd! 'kʌm, ɪts 'tʌm fə mi: tə 'læ:n mʌɪ 'lesnz. 'si: 'hɪə! wɒt aɪv ɡɒt tə 'du:," sed 'təm, 'drɒ:ŋ 'mægi tə'wɒ:dz³ hɪm ənd 'ʃöüɪŋ hæ:r ɪz 'θɪərəm, wʌɪl ʃi: 'pʊft hæ: 'heə bɪhaɪnd hæ:r 'ɪəz, ənd prɪ'peəd hæ:sɛlf

¹ 'krɒsə² 'tɒs³ 'tɒ:dz

* See Jones' *The Pronunciation of English*, p. 85. For the exact value of Mr Jones' symbols see pp. xiv, xv in his book.

tə 'pru:v hæ: keɪpə'bɪlɪtɪ əv 'helpɪŋ hɪm ɪn 'ju:kɪd. ʃi: brɪɡæn tə 'ri:d wɪð 'ful 'kɒnfɪdəns ɪn hæ:r 'əʊn 'paʊəz, bət 'prezntli, bɪkæmɪŋ 'kwɔɪt brɪwɪldəd, hæ: 'feɪs 'flʌst wɪð ɪr'reɪfɪn. ɪt wəz ʌnə'vɔɪdəbl—ʃi: məst kən'fes hæ:r ɪn-'kəmptənsɪ, ənd ʃi: wəz 'nɔt 'fʌnd əv hju:mɪl'reɪfɪn.

"It s 'nɔnsns!" ʃɪ sɛd, "ənd 'veri 'ʌɡlɪ 'stʌf—'nəʊbədi nɪ:d 'wənt tə meɪk ɪt 'aʊt."

"a:, 'ðeə naʊ, mɪs 'mæɡɪ!" sɛd 'tɔm, 'drɔ:ɪŋ ðə 'buk ə'weɪ, ənd 'wæɡɪŋ hɪz 'hed æt hæ:, "ju: 'si: ju ə 'nɔt səʊ 'kleɪvər əz ju: 'θɔ:t ju: wə:."

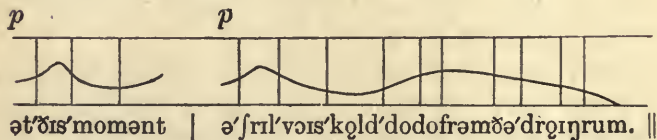
"öu," sɛd 'mæɡɪ, 'paʊtɪŋ, "aɪ 'deə'seɪ aɪ kud 'meɪk ɪt 'aʊt, ɪf aɪ d 'lə:nt wɔt 'göʊz brɪfɔ:, əz 'ju: hæv."

"bət 'ðæt s wɔt ju: 'dʒʌst 'kudnt, mɪs 'wɪzðəm," sɛd 'tɔm. "fər ɪts 'gɔ:l ðə 'ha:de wen ju: 'nəʊ wɔt 'göʊz brɪfɔ:; fə 'ðen ju: v gɔt tə 'seɪ 'wɔt deʃrɪnɪʃn 'θɪrɪ: ɪz, ənd 'wɔt 'æksɪəm 'faɪv ɪz. bət 'ɡet ə'lɔŋ wɪð ju 'naʊ; aɪ məst 'göʊ 'ɔn wɪð 'ðɪs. 'hɪəz ðə 'lætɪn 'ɡræmə. 'si: wɔt ju: kən 'meɪk əv 'ðæt."

20. E. F. BENSON

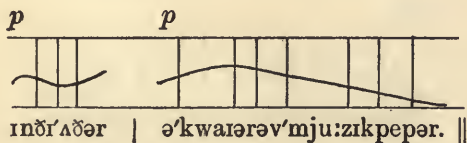
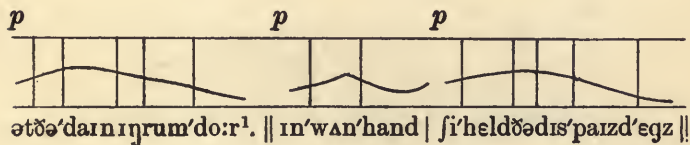
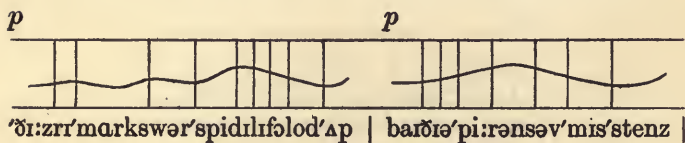
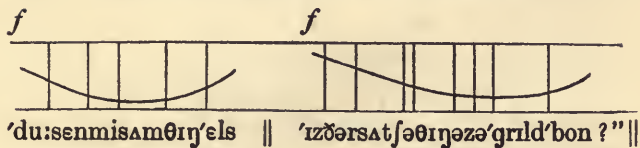
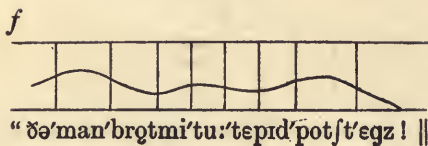
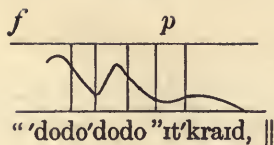
A passage from *Dodo* (Chap. 4)¹

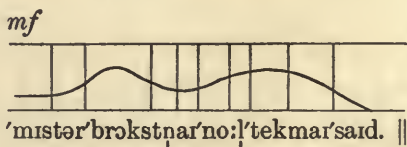
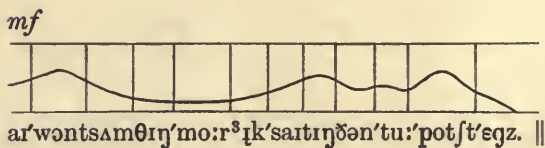
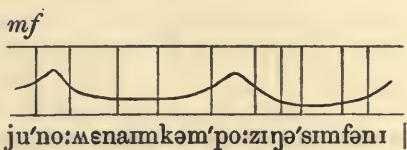
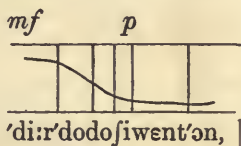
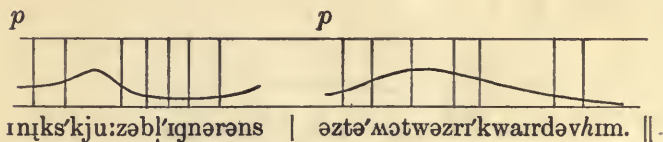
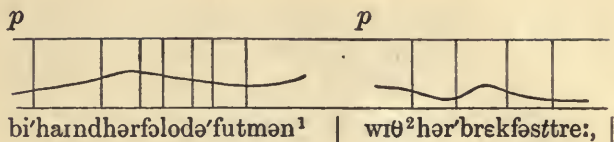
With intonation curves²



¹ Reproduced by kind permission of Mr Benson and the publishers, Messrs Methuen.

² See Part I, Ch. xv. *p*, *f*, etc. are here used with their usual musical values to indicate the average loudness of the group. For || and | see Part I, §§ 189, 190. It is instructive to compare these curves with those given for the same passage in Jones' *Pronunciation of English*.

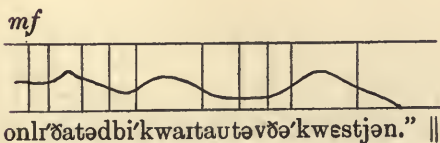
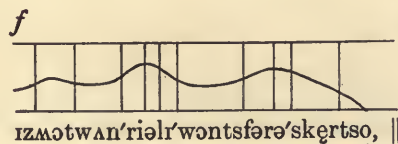
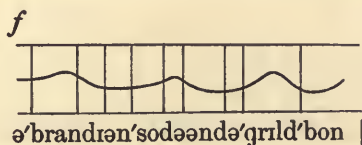
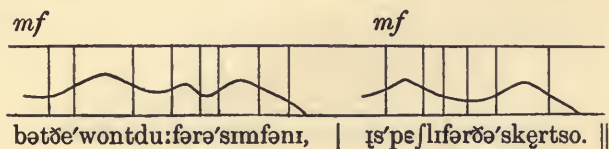
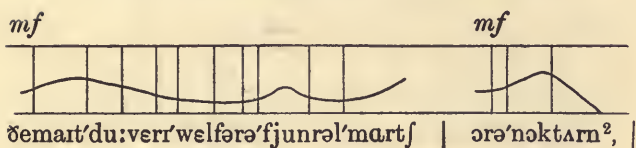
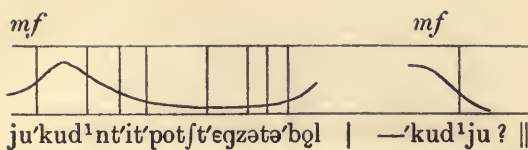




¹ 'futmən

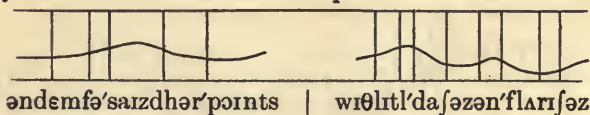
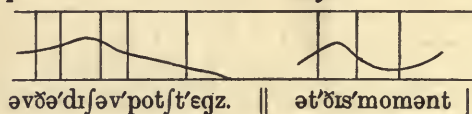
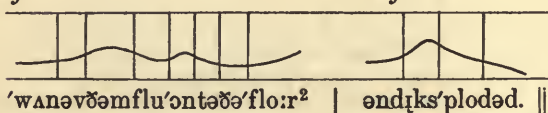
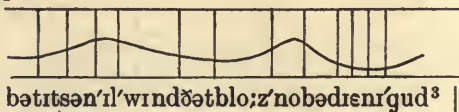
² wɪθ

³ 'mɔ:r



¹ 'kud

² 'nəktärn

p*f**p**p**mf**mf**mf**p**p*

¹ drtërmind

² 'flo:r

³ gud

⁴ 'futmən

p



hızı'midjət'mıfənwəz'kli:rlıttərrımu:vırt. ||

mf



mf



'dodo'θru:hərsel'f'bakın'hər'tfɛ:r¹ | wıθ²ə'pıləv'ləftər. ||

f



p

p < f



"go:ʔn'go:ʔn"fi'kraıd | "juər'tu:'splendıd. ||

f



'tɛləsmətjurartðə'prestoʊn. ||

f



p

"ar'kant'westə'nələðər'momənt"sed'ıdıθ ||

mf



"aımındə'mıd'ləvðəmostı'n'transıymot'ıf, |

¹ 'tʃɛ:r

² wıθ

mfaɪtʃɪz'warkɪŋ¹aut'bjutɪflɪ. ||*p*

'dju'maɪndmaɪ'smokɪŋmðə'drɔŋɪrʊm ? ||

*p**p*am'qʊlɪ'səri | bəɪtɪmeks'qʊlə'dɪfrɛnstəmaɪ'wark¹. ||*mf**mf*'bærn²əlɪtɪ'ɪnsɛnsðe:r³'aʃtərwərdz⁴ || 'du:sənmiə'bon'dodo ||*mf*

'kæmænd'hi:rɪmɪple:ðə'skɛrtsəletər'ɔn. ||

*mf**f**f*

ɪtsðə'best'θɪŋaɪv'evər'dæn || 'o: | 'baɪðə'we:, |

¹ 'warkɪŋ² bærn³ ðe:r⁴ 'aʃtərwərdz

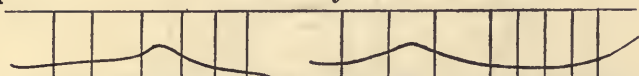
mf



ar'teligrafttəher'trafəntə'kamtə'məro— ||

p

mf



'hi:zmarkən'daktərju'no: || jukən'put¹hm'apinðə'vələdz

mf

mf



ərðə'kolhəlɪfju'lərk || hi:z'kwart'hapi ||

mf

mf



ɪfhi'getsɪr'nafbi:r || hi:zmar'dzərmən²kən'daktərju'no: ||

mf

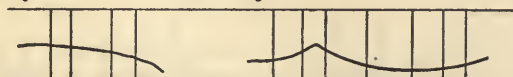
mf



ar'medhımɪ'n'tarlı || ar'tuk³hmtəðə'prɪnsəsɔɪləðər'də: |

mf

mf

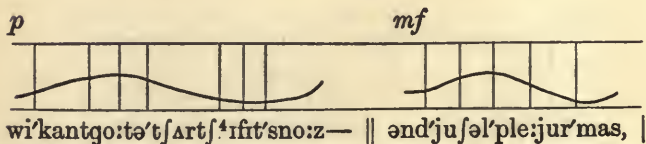
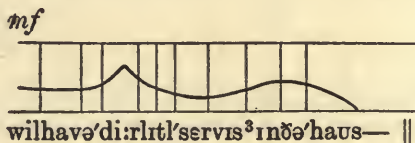
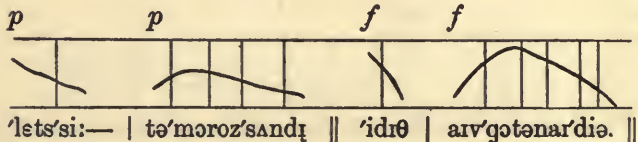
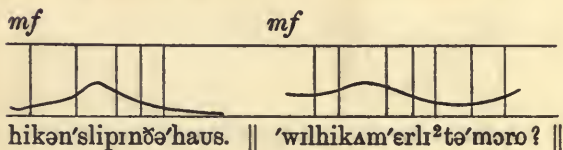
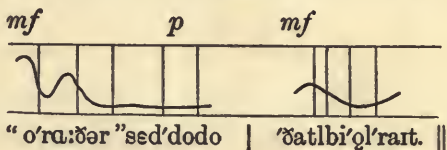


mənərɪwəzət'eks | əndwi'qlhad'bi:r'təgəðər |

¹ 'put

² 'dzərmən

³ 'tuk

¹ wið² 'ərɫɪ³ 'sɛrvɪs⁴ 'tʃɑrtʃ

f



ænd'her'mætshıznemfælkən'dakt, |

mf

mf



ən(d)bertı¹ən'grantiænd'juənd'aɪsɪŋ || 'wontɪbɪ'lavlɪ? ||

mf

mf



'juən(d)aɪsetlɔl'ðatðɪsaftər²'nʌn. || 'tɛɪɡraftə'traflər |

p

mf



ər'mæt'evər'hız'nem'ɪz | təkambərði'et'twenti. ||

mf



ðenhɪlbɪ'hi:rbaɪ'twelv, |

mf



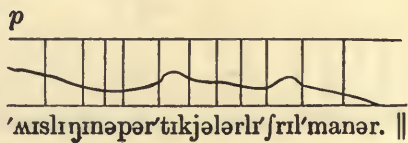
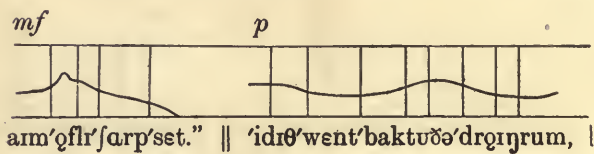
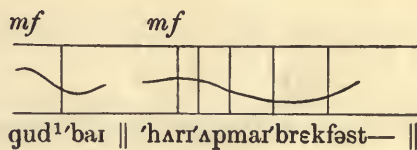
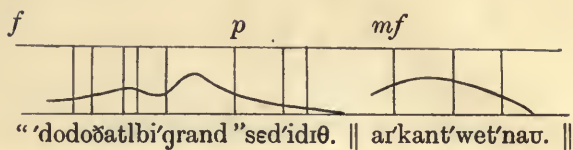
ændwɪlhavðə'sɜrvɪs³ətə'kwɔrtər'past⁴. ||

¹ berti

² after

³ 'sɜrvɪs

⁴ 'past




21*. GAVIN GREIG


Conversation between Shepherd and Souter

From *Main's Wooing*, Act I. Sc. 2

SHEPHERD

andante


h. p. 

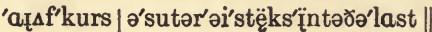
l. p. 

'aɹ'aɹ'sutər | ɪnjər'əi'stɛkn'ɪn ? ||

SOUTER

andante


h. p. 

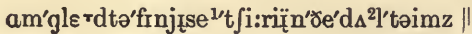
l. p. 

'aɹɹ'kurs | ə'sutər'əi'stɛks'ɪntəðə'last ||

SHEPHERD

andante

h. p. 

l. p. 

am'gle'dtə'fɪnjɪsɛ¹tʃi:riɪn'ðe'da²l'təimz ||

¹ Unaccented e is between e and ɛ.

² Δ is lower than in Standard Scottish.

* The dialect is that of central Aberdeenshire and the pronunciation and intonation are Mr Greig's own. Mr Greig, who is a well-known authority on Scotch folk-song, is a native of Aberdeenshire, and a graduate of Aberdeen University, and has resided in the county all his life.

SOUTER

andante

h. p.

l. p.

n'fa:wɪdbi'tʃi:riɣɪnə'sutər'wɪznə? ||

SHEPHERD

andante

h. p.

l. p.

n'fatɣɪs'hɪmənɪ¹əd'vantɪdʒ? ||

SOUTER

andante

h. p.

l. p.

'wɪlɣɪn'ji:wɪstə'ləsɟər'ɑ:l | fɪtwɪd'həpn ||

SHEPHERD

andante

h. p.

l. p.

'o | əsə'pəzəwɪd'dʒɪstbi'ruɪnt ||

SOUTER

andante

h. p.

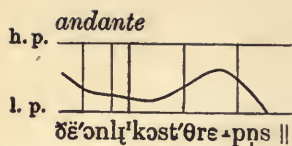
l. p.

'ʃu:rlɪ² || bɪtɪf'ɑ:wɪstə'ləs'maɪ'ɑ:l | əwɪd'dʒɪst'bɑɪə'nɪðɪr³ ||

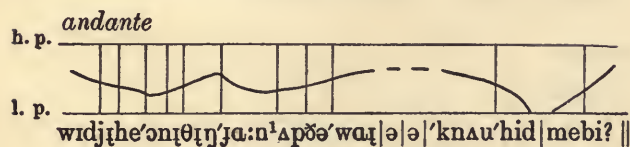
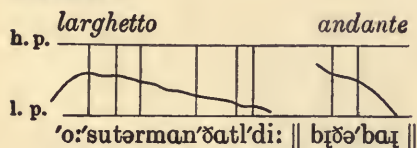
¹ Final **ɪ** is often slightly diphthongized and becomes **ɛ+ɪ** when prolonged.

² 'sɪ:rlɪ is the older form.

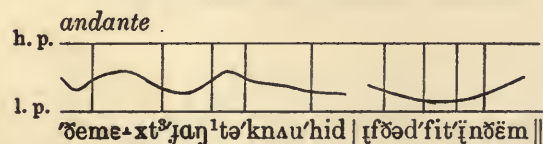
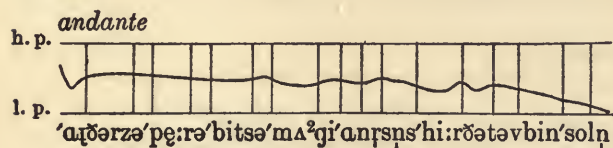
³ ə'nɪd+ɪr is the older form.



SHEPHERD



SOUTER

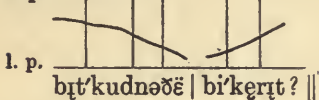


¹ **j** is the voiced front stop.

² **ɹ** is lower than in Standard Scottish.

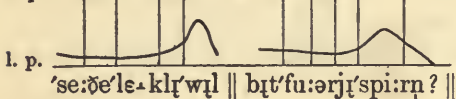
³ **x** in meɹxt, rɹxt, etc., is articulated between the positions for **x** and **ç**.

SHEPHERD

h. p. *andante*


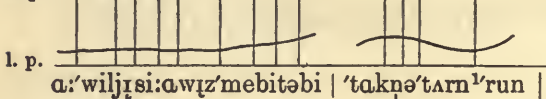
l. p. bɪt'kudnəðɛ | bi'kɛɹɪt? ||

SOUTER

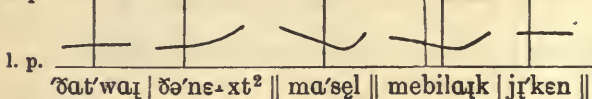
h. p. *andante*


l. p. 'se:ðe'le·klɪ'wɪl || bɪt'fu:əɹɪt'spi:rɪ? ||

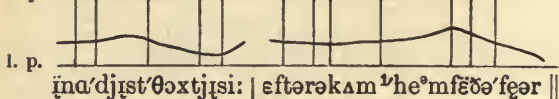
SHEPHERD

h. p. *larghetto*


l. p. a:'wɪljɪsɪ:a'wɪz'mebɪtəbi | 'təkne'tarn¹run |

h. p. *larghetto*


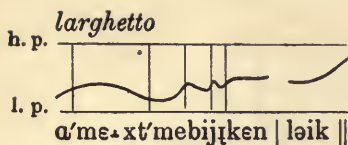
l. p. ðat'waɪ | ðə'ne·xt² || mæ'sɛl || mebiɫək | jɪ'ken ||

h. p. *larghetto*


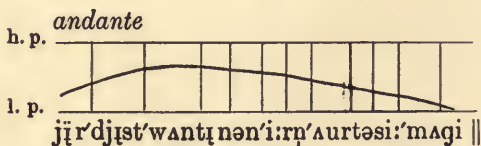
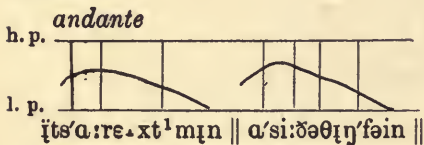
l. p. ɪnə'dʒɪst'θɔxtjɪsɪ: | ɛftəɾəkam¹he'mfɛðə'fɛər ||

¹ Δ is lower than in Standard Scottish.

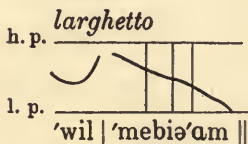
² x in me·xt, re·xt, etc., is articulated between the positions for x and ç.



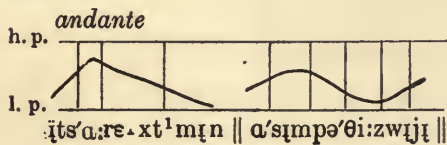
SOUTER



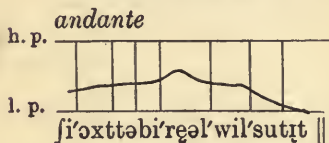
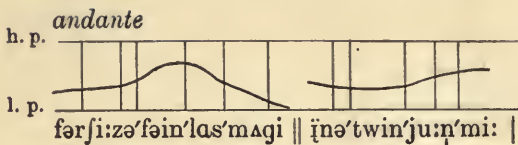
SHEPHERD



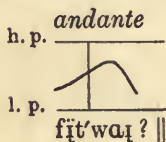
SOUTER



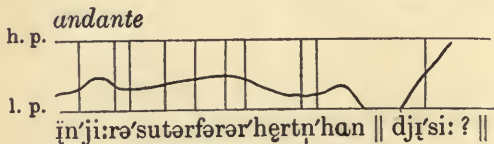
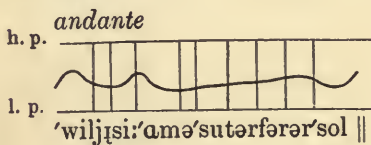
¹ x in me·xt, re·xt, etc., is articulated between the positions for x and ç.



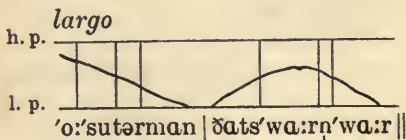
SHEPHERD



SOUTER

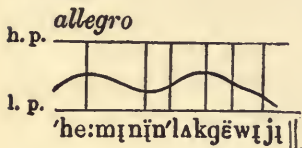


SHEPHERD

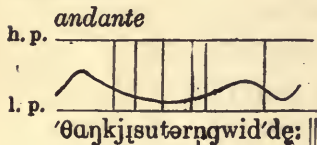




SOUTER



SHEPHERD



NOTE: *andante* indicates a moderately slow movement, *largo*, a very slow movement, *larghetto*, slightly accelerated, *allegro*, lively.

22. SIR WALTER SCOTT

Passage from *The Antiquary*, Chap. XL

az ðɪ 'antɪkwəri 'lɪftɪd ðə 'latʃ əv ðə 'hæt, hi wəz sər'praɪzd
tu hi:ɪ ðə 'fɪrl 'tremjələs 'vɔɪs əv 'elspəθ 'tʃʌntɪŋ 'fɒrθ¹ ən
'old 'bæləd ɪn ə 'waɪld ənd 'dɒlfəl resɪtə'ti:v.

¹ 'fɒrθ

“ðə 'hɛrɪŋ 'lʌvz ðə 'mɛrɪ 'munlɔ:t,
 ðə 'makərəl 'lʌvz ðə 'wəɪnd,
 bət ðɪ 'ɔɪstər 'lʌvz ðə 'dredʒɪŋ 'sʌŋ,
 fər ðe 'kʌm əv ə 'dʒɛntl 'kæɪnd.”

ə 'dɪlɪdʒənt kə'lektər əv ði:z 'ledʒəndəri 'skraps əv 'enʃənt
 'pɒtɪrɪ, hɪz 'fʊt¹ rɪ'fju:zd tʊ 'krɒs ðe 'θrɛʃəld mɛn hɪz 'i:r
 wɛz 'ðas ə'restɪd, ənd hɪz 'hʌnd ɪn'stɪŋtɪvli tʊk² 'pensɪl
 ənd mɛmər'ændəm buk³. frəm 'taɪm tʊ 'taɪm ðɪ 'old
 'wʊmən⁴ 'spɒk əz ɪf tʊ ðə 'tʃɪldrən—“'u 'aɪ, 'hɛ'nɪz, 'mɪft,
 'mɪft! ən aɪl bɪ'gɛ:n ə 'bɒnɪər 'ɪn ðən 'ðæt—

nu: 'hʌd jər 'tʌŋ, beθ 'wəɪf ən 'kɛrl,
 ən 'lɛsn, 'gret ɪ 'smɑ:
 ən aɪ wʌl 'sɪŋ o glɛn'ʌlnz 'jɛrl
 ðæt 'fɒxt ən ðə 'rɪd hɑ:lɑ:.

ðə 'krɒnəxs 'kraɪd ən bɛnə'xi:,
 ən 'dʌn ðə 'dɒn ən 'a:,
 ən 'hɪlənd ən 'lʌlənd mɛ 'mʌrnfə bi:
 fər ðə 'se:r 'fɪld o hɑ:lɑ:.

ə 'de:nə 'mæɪn ðə 'nɪst 'vers 'wɪl—mɑ 'mɛmrɪz 'felt, ən ðɛrz
 'ʌŋkə 'θɒxts kʌm 'ʌər mæ—'gɒd 'kɪp əs frɛ tɛm'tɛfn!”

'hi:r hɛr 'vɔɪs 'sʌŋk ɪn ɪndɪ'stɪŋkt 'mʌtəriŋ. “its ə
 hɪs'tɒrɪkl 'bæləd,” sɛd 'oldbʌk 'ɪgərli, “ə 'dʒɛnjuən ənd
 ʌn'daʊtɪd 'frʌgmənt əv 'mɪnstɹəlsɪ!—'pɛrsɪ wʊd əd'maɪr ɪts
 sɪm'plɪsɪtɪ—'rɪtsən 'kʊd nɒt ɪm'pju:n ɪts əθɛn'tɪsɪtɪ.”

“'aɪ, bət ɛ:ts ə 'sʌd 'θɛ:n,” sɛd 'ɒxɪltri, “tə 'si: 'ɛjʊmən
 'nɛtər 'se fɑ:r ʌwər'tɪn əz tə bi 'skɛ:rlən ət 'ʌld 'sʌŋz ən ðə
 'bʌk o ə 'lɒs lɔɪk 'hɑ:z.”

“'hʌf, 'hʌf!” sɛd ðɪ 'ʌntɪkwəri, “fɪ hɛz 'gɒtn ðə 'θrɛd əv
 ðə 'stɒ:rɪ əgɛn”—and əz hɪ 'spɒk, fɪ 'sʌŋ:

¹ 'fʊt

² tʊk

³ buk

⁴ 'wʊmən

“ðe ‘sedlt ə ‘handər ‘malkmæt ‘stidz,
 ðe he ‘bræidlt ə ‘handər ‘blak,
 wi ə ‘tʃafrən o ‘stil ən itʃ ‘hərsəs ‘hid,
 ən ə ‘gœd ‘tɲɪt ə’pən hɪz ‘bæk.”

“‘tʃafrən!” ɪks’klemd ði ‘antɪkwəri,—“r’kwivələnt, pər’haps,
 tu ‘ʃeɪvərð—ðə ‘wɑrd z ‘wɑrθ ə ‘dɔlər,”—ænd ‘daʊn ɪt ‘went
 ɪn hɪz ‘rɛd ‘bʊk¹.

“ðə ‘hædnə ‘rɪdn ə ‘mæil, ə ‘mæil,
 ə ‘mæil, bɪt ‘be:rlɪ ‘tɛn,
 mæn ‘dɔnld kɑm ‘brʌŋkən ‘dʊn ðə ‘bre:
 wi ‘twɪnti ‘θu:znd ‘mɛn.

ðər ‘tɑrtənz ðe wər ‘weɪvən ‘wæid,
 ðər ‘gle:vz wər ‘glɑnsən ‘kli:r,
 ðə ‘pɪbrɔxs ‘rɑŋ frɛ ‘sæid tə ‘sæid,
 wɑd ‘dɪfən jə tə ‘hi:r.

ðə ‘grɛt ‘jɛrl ɪn hɪz ‘stɑrəps ‘stœd
 ðæt ‘hɪlənd ‘hɔst tə ‘si:;
 ‘nu: ‘hi:r ə ‘knɪt ðəts ‘stut ən ‘gœd
 me ‘prœv ə dʒɛpɑr’di:;

mæt ‘wʊdst ðəʊ ‘du:, mɑɪ ‘skwɑər so: ‘ge,
 ðæt ‘ræɪdz bɪsæɪd mɑɪ ‘ren,
 wər ‘ji: glɛn’ɑlnz ‘ɛrl ðə ‘de:
 ænd ‘aɪ wər ‘rɔlənd ‘tʃɛn?

tə ‘tɑrn ðə ‘ren wər ‘sɪn ɪ ‘fɛm,
 tə ‘fæɪt wər ‘wɑndrəs ‘pɛrl,
 ‘mæt wʊd ju ‘du nɑʊ, ‘rɔlənd ‘tʃɛn,
 wər ‘ji: glɛn’ɑlnz ‘ɛrl?’

ji mən 'ken, 'he+nɪz, ðæt 'ðe+s 'rolənd 'tʃɪn, fər əz 'pœ:r ən 'ald
 əz aɪ 'se+t ɪ ðə 'tʃʌmlɪ 'nʃuk, wəz maɪ 'fɔ:rbrɪ, n ən 'a:fʌ 'mæn
 hi 'wəz 'ðæt 'de: ɪ ðə 'fext, bət 'spɪʃlɪ ɛftər ðə 'jɜ:l həd 'fæ:ən;
 fər hi 'blemd hɪmsɛl fər ðə 'kunsəl hi 'ge:, tə 'fext bɪfɔ:r
 'mɑ:r kam 'ʌp wɪ 'mɜ:nz, n ebər'dɪn, n 'aŋəs."

hər 'vɔ:s 'rɔ:z ənd bɪkəm 'mɔ:r 'anɪmɛtɪd əz ʃɪ rɪ'saɪtɪd
 ðə 'wɔrlaɪk 'kaunsəl əv hər 'ansɪstər:

"wər 'aɪ glən'alnz 'jɜ:l ðɪs 'təɪd,
 ən 'ji: wər 'rolənd 'tʃɛn,
 ðə 'spɑr sɑd bɪ ɪn mə 'hɔrsəs 'səɪd,
 ən ðə 'brəɪdl ə'pɒn hɪz 'mɛn.

ɪf 'ðe: he 'twɒntɪ 'θu:znd 'bledz,
 ən 'wi: twəɪs 'tɛn təɪms 'tɛn,
 jɛt 'ðe: he bɪt ðər 'tɑrtən 'pledz,
 ən 'wi: ər 'mɛlkled mɛn.

mə 'hɔrs ʃəl 'rəɪd θru 'rɑŋks se 'ræd,
 əz 'θru: ðə 'mæ:rland 'fɜ:n,
 ðɛn 'ne:r lɛt ðə 'dʒɛntl 'nɔrmən 'blæd
 graʊ 'kɑld fər 'hɪlənd 'kɜ:n."

NOTE. The scene of *The Antiquary* is supposed to be laid in the neighbourhood of Arbroath, East Forfar. Elspeth's own speech would be the dialect of the district, but in reciting the ballad she would approximate to the Edinburgh standard, the old *lingua Scottica*, and introduce English pronunciations as lending more dignity to her subject. The dialect pronunciation of *what*, for instance—viz. *fat*—would not be introduced in the ballad.

PART III

QUESTIONS AND EXERCISES

§§ 1—8

1. What do you mean by the term Phonetics?
2. Why in Phonetics must we use a special alphabet?
3. Distinguish between a narrow and a broad transcription.
4. Why is it necessary to set up a Standard of pronunciation?
5. What do you understand by a Standard Scottish?

§§ 9—16

1. Make a sketch to show the organs that are chiefly concerned in the production of speech.
2. Explain carefully what you mean by *front of tongue*, *blade of tongue*, *hard palate*, *soft palate*, *uvula*.
3. Describe the position of the vocal chords and their function in speech.
4. Define the terms *glottis*, *voice*, *breath*.
5. Describe an experiment to illustrate the distinction between breath and voice.
6. How would you explain to a class the difference between breathed sounds and voiced sounds?

§§ 17—25

1. Define the terms *vowel*, *consonant*, *whispered vowel*, *whispered consonant*.

2. Name the sounds included under the term *consonant*.

3. What is meant by the *sonority* of sounds and on what does it depend?

4. Compare vowels and consonants in regard to their *sonority*.

5. Repeat the following pairs of breathed and voiced sounds till you have mastered the distinction between breath and voice :

p—b (*pin—bin*), **t—d** (*tin—din*), **k—g** (*keen—gun*), **s—z** (*son—zone*), **f—v** (*fan—van*), **θ, ð** (*thin—thee*).

6. Then try to unvoice the following **r, l, m, n**, giving **ɾ, ɭ, ɱ, ɳ**.

7. Isolate the sounds in the following words and mark the breathed and voiced sounds as in the following example,

c|l|u|ck|i|ng;
o|v|v|o|v|v

remember the letters are often no guide to the sounds :—*looked, choice, rejoice, when, weal, pleasure, azure, assure, rubbed, robed, placed, pleased, wrapped, resound, patch, drudge, institute, ellipse, pharynx, thin, though, lose, loosen, glottis, races, chords, tongue, was, example.*

§§ 26—29

1. What are the three principles on which we classify consonants?

2. Classify consonants according to *Place of Formation*.

3. Classify consonants according to *Manner of Formation*.

4. Give the consonants formed (1) at the lips, (2) between the lip and teeth, (3) between the point of tongue and teeth, (4) at the tongue point, etc.

5. Explain carefully what is meant by *stop*, *plosive*, *fricative*, *nasal*, *lateral*, *trill*.

6. Give the breathed fricatives beginning with the lips and shifting the area of articulation until the back of the tongue is reached thus **m**, **f**, **θ**, **ɹ**, **s**, **ʃ**, **ç**, **x**.

7. Give in the same way (a) voiced fricatives, (b) the breathed plosives, (c) the voiced plosives, (d) the voiced nasals.

8. How do the sounds **m** and **w** differ from all the other consonants?

9. Describe briefly the following consonants so as to completely distinguish each from every other (e.g. **v** is voice, lip-teeth fricative): **f**, **s**, **ʃ**, **z**, **ʒ**, **r**, **ɹ**, **l**, **m**, **n**, **ŋ** and **c**.

10. Pronounce the following pairs of consonants and show wherein they agree and wherein they differ:

m—b, **n—d**, **ŋ—g**, **l—d**, **ɹ—r**, **x—ç**, **v—w**, **f—m**, **ʒ—z**, **t—θ**, **j—ʒ**, **ɹ—ð**, **r—r**.

§§ 30—40

1. How can we show that the size of the mouth cavity is a necessary feature in distinguishing vowels?

2. How is the size of the oral cavity chiefly modified?

3. Explain the terms *high*, *mid*, *low*, *back*, *mixed*, *front*, *rounding*, *tenseness* and *laxness*, *nasalized vowel*.

4. Give a vowel series (1) which will show the horizontal movement of the tongue, (2) which will show the vertical.

5. Name the following vowels: **i** in *feet*, **e** in *fate*, **o** in *boat*, **ɔ** in *call*, **ʌ** in *but*.

6. Round the vowel **e** and then unround at one breath (rounded **e=ø** is the vowel in French *peu*); thus **e—ø—e**. Round **ɛ** or **ɶ** and then unround at one breath (rounded **ɛ** or **ɶ=œ** is the vowel in French *peur*); thus **ɛ—œ—ɛ**.

7. Practise the unrounding and re-rounding of the back vowels **u**, **o**, **ɔ**, **ɔ** in like manner.

8. Give as many pairs as you can of lax and tense vowels.

9. How does a nasalized vowel differ from a nasal consonant?

§§ 42—61

1. Describe fully the stop or plosive consonants in the following words and give in each case the phonetic symbol:—*raspberry, corps, corpse, subtle, ebb, diphtheria, John, missed, gnawed, diaphragm, echo, conquest, exchange, accept, actual, rupture.*

2. Write down any words where you have found that you habitually mispronounce any plosive, and indicate in what the mistake consists.

3. What is meant by the glottal stop?

Have you ever noticed the use of the glottal stop? If so, give examples of words where it occurs.

4. Those who have difficulty in voicing and unvoicing should practise the following: *rope—robe, crept—crabbed, back—bag, nip—nib, baked—begged, rack—rag, cap—cab, meant—mend, hough—hog, sop—sob, reached—raged, lock—log, caper—caber, matter—madder, sack—sag, pole—bowl, latter—ladder, jack—jag, pour—bore, lout—loud, rickle—wriggle, pin—bin, root—rood.*

§§ 62—87

1. Isolate and describe fully the nasal consonants in the following, giving also the phonetic symbol:—*triumvir, written, anxious, think, handkerchief, strength, increment, conqueror.*

2. How do the clear **l** and the dark **l** differ in formation? Have you ever noted in your own speech if you make any distinction between these sounds of **l**? If so, state in what cases each is used.

3. What sound in Standard Scottish corresponds most generally to the letter *r*?

4. (a) What sound sometimes replaces trilled **r** and in what circumstances?

(b) What form of **r** do you yourself use habitually?

5. Describe the sound indicated by the symbol **R**.

6. How would you deal with a pupil who used **R** instead of **r**?

§§ 88—125

1. Isolate, describe and give the symbols for the fricative consonants in the following: *thwart, languish, rough, clothes, heathen, worthy, healthy, sixth, nuisance, spasm, greasy, gosling, Harwich, soldier, transition, Asia, fortune, vignette, human.*

2. Explain carefully the difference between *all* and *hall*.

3. When do we naturally use 'im for *him*? Try to account for this.

4. Explain what is meant by saying that there are as many *h*'s as there are vowels.

5. Account for the two pronunciations of *historical*.

§§ 126—184

1. Write out the following words in phonetic characters:—*quay, suite, tortoise, medicine, business, colonel, twopence, one, oven, flood, feign, campaign, stipend, insect, says, Gaelic, plait, sovereign, fountain, rife, rye, vivacious, Tuesday, legacy, iron, violence, comfort, bellow, cross, gone, movement, resolute, assume.*

2. What vowel should be used in the following words:—*lick, fill, mill, sell, cheek, week, seek, tale, bone, moan, road, cap, hat, man, come, walk, wall, nod, sod, full, pull.*

3. In the list of words in Question 2 indicate any vowel which you have heard used by careless or dialect speakers.

4. Write out the following in phonetic characters:—*share, shear, shore, short, sword, soared, core, cored, cord, corn, earn, concern, desert, ferry, fairy, pert, Perth, mirth, worth, shirt, hurt, flurry, merry.*

5. Classify the words in Question 4 according to their accented vowel sound and add to each class all the words you know of the same type.

6. In what classes of words would you expect to find **ɑ** and in what classes **a**?

7. Give cases where usage seems to waver between **ɑ** and **a**.

8. If you use the vowel **ʊ**, would you state where it occurs in your speech?

9. Give the different spellings for the following vowels with examples other than those in the book :—**i, ɪ, e, ɛ, ɔ, o, u, ʊ, ɒ, ʌ, ə.**

10. What vowels are indicated by the symbols **ë, ö, ü, Ä, ä**? State under what circumstances they may be used.

11. Give examples of words (other than those in the book) where you have heard **ju** and **u** both used.

12. What diphthong or diphthongs do you use in *rise* and *rice*? If you make a distinction, would you indicate in what words each diphthong is used?

§§ 185—188

1. If you have noticed any tendency to nasalize sounds in your own speech will you give examples?

2. Describe a plan that will help speakers to get rid of the habit of nasalizing.

3. What is meant by an inverted sound? If you have observed any in your own speech give examples.

§§ 189—203

1. What is meant by the term *breath group*?

2. Mark the breath groups in Extract 7, Part II, and indicate any subordinate divisions within each group.

3. What is meant by a glide?

4. Account for the disappearance of **l** in such words as *folk*, *balm*, and give similar examples.

5. A Cockney's "*shake hands*" was heard by a Scotchman as "*shy cans*." Can you account for this?

6. Explain the Shakespearian *nuncle* alongside of the modern *uncle*.

7. What two things are essential to the complete pronunciation of a plosive consonant?

8. What is the difference in the pronunciation of the *b*'s in *about* and *bulb*?

9. Give examples (other than those in the book) of words, or phrases, where pure stops are employed, (1) as short, (2) as prolonged, sounds.

10. What are the three possible ways of pronouncing **tt** in *right time*? Which would you consider best for school purposes?

11. When a child says *lil*, **lrl**, for *little* what action has the tongue failed to perform?

§§ 204—208

1. When do two sounds constitute different syllables?

2. What is meant by a syllabic consonant? and what consonants are most often syllabic in English?

3. Explain why we have only one syllable in *blot*, *bolt*, *lank*, *bulk*, *sink*, and two in *bottle*, *ankle*, *buckle*, *sicken*.

4. What is meant by a *diphthong*? Name the diphthongs in Standard Scottish with examples of words where they occur.

5. When do two consecutive vowels form separate syllables?

§§ 210—215

1. What is meant by assimilation?

2. Give examples of assimilations of voice to breath, or breath to voice, other than those in the text.

3. Give examples of assimilations (*a*) affecting the position of the tongue, (*b*) affecting the position of the lips.

4. Give examples of assimilations under the influence of a nasal consonant.

5. How do you pronounce *girl*, *pew*, *nature*, *education*, *small*, *queen*, *bacon*, *nymph*, *anthem*, *conquest*, *concord*, *syncope*, *income*, *encounter*, *engage*, *inquiry*, *bronchitis*, *Anchises*, *melancholy*, *concrete*? Note any effect due to assimilation.

§§ 216—223

1. What is meant by the term *stress*?

2. Write out in phonetic characters the sentence, "You are walking to town," and show that the variation in stress is accompanied by a variation in meaning.

3. What classes of words are regularly used with a minimum of stress in the breath group?

4. Give examples to show that variations in stress in the word and in the breath group lead to variations in pronunciation.

§§ 224—228

1. Name the vowels that are generally regarded (1) as long, and (2) as short.

2. Show by examples other than those in the book that the consonant following the vowel influences the vowel length.

3. Give examples to show that the length of the final consonant depends on the previous vowel.

§§ 229—238

1. What is meant by intonation?

2. Take the interrogative sentence, "Is it high or low?" Note that there is a rising intonation on high and a falling one on low, thus



When you are in doubt about the direction of an inflection, remember this sentence.

3. Practise the rising and falling intonations with each of the vowels, at first through a considerable interval and then through shorter intervals until your ear can easily detect a rise or fall.

Thus **a** / rise \ fall / rise / rise \ fall

o \ \ / /

e / \ \ \ / \ \

i / \ \ \ / \ \ \ \

u \ \ / \ \ \ / \ \ \ \

4. Then go through similar exercises using words instead of single vowels, thus:

bar, **bɑːr** / \ \ / \ \

5. (1) Mark the rise and fall in the following sentences and
 (2) try and complete the speech curve for each :

You said yes.
Did you say yes? Yes.
Is it black or white?
It is black not white.
Two men I honour and no third.
What a piece of work is man!
Do as you are told.
Some more tea? No thank you.
Are you quite sure of your facts?

TEST EXERCISES FOR VOWELS

r §§ 128—132

1. He sings pretty hymns.
2. The position of the women will cause mischief.
3. At a given signal the Exhibition will be lit up with electricity.
4. The printer dips his finger in the ink.
5. His condition is pitiful.

e §§ 133, 134

1. The baker may fail to resist temptation.
2. The sailor hates his daily rations.
3. The aged lady obeys the gaoler's relation.

ε §§ 133, 134

1. The guest says that he is not the friend of the enemy.
2. One cannot be merry when in peril.
3. The dead men were buried in the fen.
4. At twenty he was steady and clever.
5. Henry never trembles on the bench.

e: or **ɛ:** §§ 135, 140

1. The *pair* stare at the hare.
2. He does not *care* where he bears the chair.
3. He dare not swear that the *mayor* was there.

a or **æ** §§ 142, 143

1. That man Jack lacks ballast.
2. The barrow stands on the fallow land.
3. Pat's fat cat sat on the mat.
4. The bandsmen stand on the sand with their mantles in their hands.

ɑ § 147

1. The calf is on the farm not far from the cart.
2. My father saw a mirage from his barge.
3. The class tries hard not to laugh at the master.
4. In Derby the sergeant lost his card.

ʌ §§ 150, 151, 152

1. The nuts were rough and covered with dust.
2. One of the couple was cut off by the flood.
3. The ruddy hunter loves the sun.
4. If you hurry you will only cause worry.

ʌ or **ä** §§ 154, 155

1. The *cur* has a fine fur.
2. Work hurts the worthy man.
3. He burns the churns in the furnace.
4. The murderer turned away without further demur.

ə before r sometimes ĭ §§ 181, 182

1. The *fir* was growing on the shore of the *fĭrth*.
2. His *birth* was a matter for *mĭrth*.
3. The birds whirled round *Stirling Rock*.
4. When the girl's horse *stirred*, its *gĭrths* loosened.

ε or ě §§ 138, 178

1. The *earl* is an *earnest* person.
2. He must not defer *learning* the *verses*.
3. *Perth* is in a *ferment* over the *stern* verdict.

ɔ §§ 165—168

1. *Gloucester* hopped *softly* across the *cloth*.
2. The dog has lost his *sausage*.
3. The *swans* and *goslings* have gone off.
4. The *rod* is not *broad* enough.

o §§ 161—164

1. The old folk don't know the *road*.
2. He was smoking in a *poky* hole.
3. He had a notion to *go* on a locomotive.
4. The *yeoman* *owes* the *beau* more than he *shows*.

ɒ §§ 172—174

1. *Walter* has *taught* us to respect the *law*.
2. *All* that is mere *talk* of *war*.
3. He *thought* that he *ought* to have *sought* the *author*.

u §§ 156—159

1. The *puny* youth *plumes* himself on his *beauty*.
2. The *ewe* moved through the *queue*.
3. The fruit renewed the *crew's* strength.
4. *Buccleugh* wooed the *muse*.
5. On *Tuesday* you may view the *pew* of the *Leveson-Gowers*.
6. There were *few Jews* in the room.

u or **ʊ** § 160

1. The *cook* shook the *hook* at the *rook*.
2. He will not *brook* the *soot* on his *foot*.
3. The *bull* stood in the *nook* of the *wood*.
4. He *pushed* the *wolf* out of the *bush*.
5. *Look* at the *book* in the *pulpit*.
6. *Worsted* should be made from *wool*.

aɪ and **əɪ** §§ 144, 147, 183, 184, 208

1. The *child* is *quite quiet*.
2. *Height* is derived from *high*.
3. He must *prize* the *rice* that will *rise* in *price*.
4. The word *mice* was my *surmise*.
5. She *sighed* at his *side* when she saw the *sight*.
6. He will *arrive* before the *news* is *rife*.
7. The *wine* helps him to make his *rhymes*.

ɔɪ §§ 170, 208

1. The *boy* will not *boil* the *oil*.
2. With a *joyous* shout he *pointed* to the *coil* of rope.

au §§ 146, 147, 208

1. *How* do you pronounce this?
2. The *plough* is in the *out-house*.
3. There are *flowers* in her *bower*.

APPENDIX 1

ORDINARY SPELLING OF THE PIECES TRANSCRIBED IN PART II

1. PSALM XXIII

1 The Lord is my shepherd ; I shall not want.

2 He maketh me to lie down in green pastures : he leadeth me beside the still waters.

3 He restoreth my soul : he leadeth me in the paths of righteousness for his name's sake.

4 Yea, though I walk through the valley of the shadow of death, I will fear no evil : for thou art with me ; thy rod and thy staff they comfort me.

5 Thou preparest a table before me in the presence of mine enemies : thou anointest my head with oil ; my cup runneth over.

6 Surely goodness and mercy shall follow me all the days of my life : and I will dwell in the house of the Lord for ever.

2. 1 CORINTHIANS XIII

1 Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

2 And though I have the gift of prophecy, and understand all mysteries, and all knowledge ; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

3 And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

4 Charity suffereth long, and is kind ; charity envieth not ; charity vaunteth not itself, is not puffed up,

5 Doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil ;

6 Rejoiceth not in iniquity, but rejoiceth in the truth ;

7 Beareth all things, believeth all things, hopeth all things, endureth all things.

8 Charity never faileth : but whether there be prophecies, they shall fail ; whether there be tongues, they shall cease ; whether there be knowledge, it shall vanish away.

9 For we know in part, and we prophesy in part.

10 But when that which is perfect is come, then that which is in part shall be done away.

11 When I was a child, I spake as a child, I understood as a child, I thought as a child : but when I became a man, I put away childish things.

12 For now we see through a glass, darkly ; but then face to face : now I know in part ; but then shall I know even as also I am known.

13 And now abideth faith, hope, charity, these three ; but the greatest of these is charity.

3. MILTON

Paradise Lost, Book II. ll. 43—70

He ceas'd ; and next him Moloch, scepter'd king,
 Stood up, the strongest and the fiercest spirit
 That fought in Heav'n ; now fiercer by despair :
 His trust was with th' Eternal to be deem'd
 Equal in strength, and rather than be less
 Car'd not to be at all ; with that care lost
 Went all his fear ; of God, or Hell, or worse
 He reck'd not, and these words thereafter spake.

' My sentence is for open war : of wiles,
 More unexpert, I boast not : them let those
 Contrive who need, or when they need, not now.
 For while they sit contriving, shall the rest,

Millions that stand in arms, and longing wait
 The signal to ascend, sit ling'ring here,
 Heaven's fugitives, and for their dwelling-place
 Accept this dark opprobrious den of shame,
 The prison of his tyranny who reigns
 By our delay? No, let us rather choose
 Arm'd with Hell-flames and fury all at once
 O'er Heaven's high tow'r's to force resistless way,
 Turning our tortures into horrid arms
 Against the Torturer; when to meet the noise
 Of his almighty engine he shall hear
 Infernal thunder; and for lightning see
 Black fire and horror shot with equal rage
 Among his angels; and his throne itself
 Mixt with Tartarean sulphur, and strange fire,
 His own invented torments.'

4. WILLIAM SHAKESPEARE

Passage from *Julius Caesar*, Act III. Scene 2

Ant. Friends, Romans, countrymen, lend me your ears;
 I come to bury Caesar, not to praise him.
 The evil that men do lives after them;
 The good is oft interred with their bones;
 So let it be with Caesar. The noble Brutus
 Hath told you Caesar was ambitious;
 If it were so, it was a grievous fault,
 And grievously hath Caesar answer'd it.
 Here, under leave of Brutus and the rest—
 For Brutus is an honourable man;
 So are they all, all honourable men—
 Come I to speak in Caesar's funeral.
 He was my friend, faithful and just to me;
 But Brutus says he was ambitious;
 And Brutus is an honourable man.
 He hath brought many captives home to Rome,
 Whose ransoms did the general coffers fill;

Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept;
Ambition should be made of sterner stuff;
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse; was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am, to speak what I do know.
You all did love him once, not without cause;
What cause withholds you then, to mourn for him?
O judgement! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause, till it come back to me.

5. CARLYLE.

Passage from the *Essay on Burns*

Byron and Burns were sent forth as missionaries to their generation, to teach it a higher Doctrine, a purer Truth; they had a message to deliver, which left them no rest till it was accomplished; in dim throes of pain, this divine behest lay smouldering within them; for they knew not what it meant, and felt it only in mysterious anticipation, and they had to die without articulately uttering it. They are in the camp of the Unconverted; yet not as high messengers of rigorous though benignant truth, but as soft flattering singers, and in pleasant fellowship will they live there: they are first adulated, then persecuted; they accomplish little for others; they find no peace for themselves, but only death and the peace of the grave. We confess, it is not without a certain mournful awe that we view the fate of these noble souls, so richly gifted, yet ruined to so little purpose with all their gifts. It seems to us there is a stern moral taught in this piece of history,—*twice* told us in

our own time ! Surely to men of like genius, if there be any such, it carries with it a lesson of deep impressive significance. Surely it would become such a man, furnished for the highest of all enterprises, that of being the Poet of his Age, to consider well what it is that he attempts, and in what spirit he attempts it. For the words of Milton are true in all times, and were never truer than in this : "He, who would write heroic poems, must make his whole life a heroic poem." If he cannot first so make his life, then let him hasten from this arena ; for neither its lofty glories, nor its fearful perils, are fit for him. Let him dwindle into a modish balladmonger ; let him worship and besing the idols of the time, and the time will not fail to reward him. If, indeed, he can endure to live in that capacity ! Byron and Burns could not live as idol-priests, but the fire of their own hearts consumed them ; and better it was for them that they could not. For it is not in the favour of the great or of the small, but in a life of truth, and in the inexpugnable citadel of his own soul, that a Byron's or a Burns's strength must lie. Let the great stand aloof from him, or know how to reverence him. Beautiful is the union of wealth with favour and furtherance for literature ; like the costliest flower-jar enclosing the loveliest amaranth. Yet let not the relation be mistaken. A true poet is not one whom they can hire by money or flattery to be a minister of their pleasures, their writer of occasional verses, their purveyor of table-wit ; he cannot be their menial, he cannot even be their partisan. At the peril of both parties, let no such union be attempted ! Will a Courser of the Sun work softly in the harness of a Dray-horse ? His hoofs are of fire, and his path is through the heavens, bringing light to all lands ; will he lumber on mud highways, dragging ale for earthly appetites from door to door ?

6. SIR HENRY WOTTON

A Happy Life

How happy is he born and taught
That serveth not another's will ;
Whose armour is his honest thought
And simple truth his utmost skill ;

Whose passions not his masters are,
 Whose soul is still prepared for death,
 Untied unto the world by care
 Of public fame, or private breath¹ ;

Who envies none that chance doth raise
 Nor vice ; who never understood
 How deepest wounds are given by praise ;
 Nor rules of state, but rules of good :

Who hath his life from rumours freed,
 Whose conscience is his strong retreat ;
 Whose state can neither flatterers feed,
 Nor ruin make oppressors great ;

Who God doth late and early pray
 More of His grace than gifts to lend ;
 And entertains the harmless day
 With a religious book or friend.

This man is freed from servile bands
 Of hope to rise, or fear to fall :
 Lord of himself, though not of lands ;
 And, having nothing, yet hath all.

7. WILLIAM PITT

Passage from *Reply to Walpole*

The atrocious crime of being a young man, which the honourable gentleman has, with such spirit and decency, charged upon me, I shall neither attempt to palliate, nor deny ; but content myself with wishing that I may be one of those whose follies cease with their youth ; and not of that number who are ignorant in spite of experience.

Whether youth can be imputed to any man as a reproach, I will not assume the province of determining : but, surely, age may become justly contemptible, if the opportunities which it brings have past away without improvement, and vice appears to

¹ flattery.

prevail when the passions have subsided. The wretch that, after having seen the consequences of a thousand errors, continues still to blunder, and whose age has only added obstinacy to stupidity, is surely the object of either abhorrence or contempt; and deserves not that his grey head should secure him from insults. Much more is he to be abhorred who, as he has advanced in age, has receded from virtue, and becomes more wicked with less temptation, who prostitutes himself for money which he cannot enjoy, and spends the remains of his life in the ruin of his country.

8. C. S. CALVERLEY

Contentment

(after the manner of Horace)¹

Friend, there be they on whom mishap
 Or never or so rarely comes,
 That, when they think thereof, they snap
 Derisive thumbs;
 And there be they who lightly lose
 Their all, yet feel no aching void;
 Should aught annoy them, they refuse
 To be annoy'd;
 And fain would I be e'en as these!
 Life is with such all beer and skittles;
 They are not difficult to please
 About their victuals;
 The trout, the grouse, the early pea,
 By such, if there, are freely taken;
 If not, they munch with equal glee
 Their bit of bacon;
 And when they wax a little gay
 And chaff the public after luncheon,
 If they're confronted with a stray
 Policeman's truncheon,

¹ Reproduced from Calverley's *Fly Leaves* by kind permission of the publishers, Messrs George Bell and Sons.

They gaze thereat with outstretch'd necks,
And laughter which no threats can smother,
And tell the horror-stricken X
That he's another.

In snowtime if they cross a spot
Where unsuspected boys have slid,
They fall not down—though they would not
Mind if they did ;

When the spring rosebud which they wear
Breaks short and tumbles from its stem,
No thought of being angry e'er
Dawns upon them ;

Though 'twas Jemima's hand that placed,
(As well you ween) at evening's hour,
In the loved button-hole that chaste
And cherish'd flower.

And when they travel, if they find
That they have left their pocket-compass
Or Murray or thick boots behind,
They raise no rumpus,

But plod serenely on without ;
Knowing it's better to endure
The evil which beyond all doubt
You cannot cure.

When for that early train they're late,
They do not make their woes the text
Of sermons in the *Times*, but wait
On for the next ;

And jump inside, and only grin
Should it appear that that dry wag,
The guard, omitted to put in
Their carpet-bag.

9. GOLDSMITH

Passage from the *Vicar of Wakefield*

Our little habitation was situated at the foot of a sloping hill, sheltered with a beautiful underwood behind, and a prattling river before; on one side a meadow, on the other a green. My farm consisted of about twenty acres of excellent land, having given a hundred pound for my predecessor's good-will. Nothing could exceed the neatness of my little enclosures, the elms and hedges appearing with inexpressible beauty. My house consisted of but one story, and was covered with thatch, which gave it an air of great snugness; the walls on the inside were nicely whitewashed, and my daughters undertook to adorn them with pictures of their own designing. Though the same room served us for parlour and kitchen, that only made it the warmer. Besides, as it was kept with the utmost neatness, the dishes, plates, and coppers being well scoured, and all disposed in bright rows on the shelves, the eye was agreeably relieved, and did not want richer furniture. There were three other apartments—one for my wife and me, another for our two daughters, within our own, and the third, with two beds, for the rest of the children.

The little republic to which I gave laws was regulated in the following manner: by sun-rise we all assembled in our common apartment, the fire being previously kindled by the servant. After we had saluted each other with proper ceremony, for I always thought fit to keep up some mechanical forms of good breeding, without which freedom ever destroys friendship, we all bent in gratitude to that Being who gave us another day. This duty being performed, my son and I went to pursue our usual industry abroad, while my wife and daughters employed themselves in providing breakfast, which was always ready at a certain time. I allowed half an hour for this meal, and an hour for dinner; which time was taken up in innocent mirth between my wife and daughters, and in philosophical arguments between my son and me.

As we rose with the sun, so we never pursued our labours after it was gone down, but returned home to the expecting family where smiling looks, a neat hearth, and pleasant fire, were prepared

for our reception. Nor were we without guests ; sometimes Farmer Flamborough, our talkative neighbour, and often the blind piper, would pay us a visit, and taste our gooseberry wine ; for the making of which we had lost neither the receipt nor the reputation. These harmless people had several ways of being good company ; while one played, the other would sing some soothing ballad, "Johnny Armstrong's Last Good-night," or "the Cruelty of Barbara Allen." The night was concluded in the manner we began the morning, my youngest boys being appointed to read the lessons of the day ; and he that read loudest, distinctest, and best was to have an halfpenny on Sunday to put into the poor's box.

10. WILLIAM SHAKESPEARE

Passage from *King Lear*, Act IV. Scene 7

Doctor. So please your majesty
That we may wake the king? he hath slept long.
Cordelia. Be govern'd by your knowledge, and proceed
I' the sway of your own will.—Is he array'd?

Gentleman. Ay, madam ; in the heaviness of sleep
We put fresh garments on him.

Doctor. Be by, good madam, when we do awake him ;
I doubt not of his temperance.

Cordelia. Very well.

Doctor. Please you, draw near.—Louder the music there!

Cordelia. O my dear father ! Restoration hang
Thy medicine on my lips, and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made !

Kent. Kind and dear princess !

Cordelia. Had you not been their father, these white flakes
Had challenged pity of them. Was this a face
To be oppos'd against the warring winds?
To stand against the deep dread-bolted thunder?
In the most terrible and nimble stroke
Of quick, cross lightning? to watch—poor perdu !—
With this thin helm? Mine enemy's dog,

Though he had bit me, should have stood that night
 Against my fire; and wast thou fain, poor father,
 To hovel thee with swine and rogues forlorn,
 In short and musty straw? Alack, alack!
 'T is wonder that thy life and wits at once
 Had not concluded all.—He wakes; speak to him.

Doctor. Madam, do you; 't is fittest.

Cordelia. How does my royal lord? How fares your majesty?

Lear. You do me wrong to take me out o' the grave.

Thou art a soul in bliss; but I am bound
 Upon a wheel of fire, that mine own tears
 Do scald like molten lead.

Cordelia. Sir, do you know me?

Lear. You are a spirit, I know; when did you die?

Cordelia. Still, still, far wide!

Doctor. He 's scarce awake; let him alone awhile.

Lear. Where have I been? Where am I? Fair daylight?

I am mightily abus'd. I should e'en die with pity,
 To see another thus. I know not what to say.
 I will not swear these are my hands. Let 's see;
 I feel this pin prick. Would I were assur'd
 Of my condition!

Cordelia. O, look upon me, sir,
 And hold your hands in benediction o'er me.
 No, sir, you must not kneel.

Lear. Pray, do not mock me.
 I am a very foolish fond old man,
 Fourscore and upward, not an hour more nor less;
 And, to deal plainly,
 I fear I am not in my perfect mind.
 Methinks I should know you, and know this man;
 Yet I am doubtful: for I am mainly ignorant
 What place this is, and all the skill I have
 Remembers not these garments, nor I know not
 Where I did lodge last night. Do not laugh at me;
 For, as I am a man, I think this lady
 To be my child Cordelia.

Cordelia. And so I am, I am.

Lear. Be your tears wet? yes, faith. I pray, weep not.
 If you have poison for me, I will drink it.
 I know you do not love me, for your sisters
 Have, as I do remember, done me wrong;
 You have some cause, they have not.

Cordelia. No cause, no cause.

Lear. Am I in France?

Kent. In your own kingdom, sir.

Lear. Do not abuse me.

* * * * *

Cordelia. Will 't please your highness walk?

Lear. You must bear with me.
 Pray you now, forget and forgive; I am old and foolish.

11. FRANCIS THOMPSON

Daisy

Where the thistle lifts a purple crown
 Six foot out of the turf,
 And the harebell shakes on the windy hill—
 O the breath of the distant surf!—
 The hills look over on the South,
 And southward dreams the sea;
 And, with the sea-breeze hand in hand,
 Came innocence and she.
 Where 'mid the gorse the raspberry
 Red for the gatherer springs,
 Two children did we stray and talk
 Wise, idle, childish things.
 She listened with big-lipped surprise,
 Breast-deep 'mid flower and spine:
 Her skin was like a grape, whose veins
 Run snow instead of wine.
 She knew not those sweet words she spake,
 Nor knew her own sweet way;
 But there's never a bird, so sweet a song
 Thronged in whose throat that day!

Oh, there were flowers in Storrington
 On the turf and on the spray ;
 But the sweetest flower on Sussex hills
 Was the Daisy-flower that day !
 Her beauty smoothed earth's furrowed face !
 She gave me tokens three :—
 A look, a word of her winsome mouth,
 And a wild raspberry.
 A berry red, a guileless look,
 A still word,—strings of sand !
 And yet they made my wild, wild heart
 Fly down to her little hand.
 For, standing artless as the air,
 And candid as the skies,
 She took the berries with her hand,
 And the love with her sweet eyes.
 The fairest things have fleetest end :
 Their scent survives their close,
 But the rose's scent is bitterness
 To him that loved the rose !
 She looked a little wistfully,
 Then went her sunshine way :—
 The sea's eye had a mist on it,
 And the leaves fell from the day.
 She went her unremembering way,
 She went, and left in me
 The pang of all the partings gone,
 And partings yet to be.
 She left me marvelling why my soul
 Was sad that she was glad ;
 At all the sadness in the sweet,
 The sweetness in the sad.
 Still, still I seem to see her, still
 Look up with soft replies,
 And take the berries with her hand,
 And the love with her lovely eyes.

Nothing begins, and nothing ends,
That is not paid with moan ;
For we are born in other's pain,
And perish in our own.

12. CHARLES DICKENS

A passage from *Dombey and Son*

Analysis of the character of P. Dombey

They were within two or three weeks of the holidays, when, one day, Cornelia Blimber called Paul into her room, and said, "Dombey, I am going to send home your analysis."

"Thank you, ma'am," returned Paul.

"You know what I mean, do you, Dombey?" inquired Miss Blimber, looking hard at him through the spectacles.

"No, ma'am," said Paul.

"Dombey, Dombey," said Miss Blimber, "I begin to be afraid you are a sad boy. When you don't know the meaning of an expression, why don't you seek for information?"

"Mrs Pipchin told me I wasn't to ask questions," returned Paul.

"I must beg you not to mention Mrs Pipchin to me, on any account, Dombey," returned Miss Blimber. "I couldn't think of allowing it. The course of study here is very far removed from anything of that sort. A repetition of such allusions would make it necessary for me to request to hear, without a mistake, before breakfast-time to-morrow morning, from *Verbum personale* down to *simillima cygno*."

"I didn't mean, ma'am—" began little Paul.

"I must trouble you not to tell me that you didn't mean, if you please, Dombey," said Miss Blimber, who preserved an awful politeness in her admonitions. "That is a line of argument, I couldn't dream of permitting."

Paul felt it safest to say nothing at all, so he only looked at Miss Blimber's spectacles. Miss Blimber having shaken her head at him gravely, referred to a paper lying before her.

"'Analysis of the character of P. Dombey.' If my recollection serves me," said Miss Blimber, breaking off, "the word analysis as

opposed to synthesis, is thus defined by Walker. 'The resolution of an object, whether of the senses or of the intellect, into its first elements.' As opposed to synthesis, you observe. *Now* you know what analysis is, Dombey."

Dombey didn't seem to be absolutely blinded by the light let in upon his intellect, but he made Miss Blimber a little bow.

* * * * *

"It may be generally observed of Dombey," said Miss Blimber, reading in a loud voice, and at every second word directing her spectacles towards the little figure before her: "'that his abilities and inclinations are good, and that he has made as much progress as under the circumstances could have been expected. But it is to be lamented of this young gentleman that he is singular (what is usually termed old-fashioned) in his character and conduct, and that, without presenting anything in either which distinctly calls for reprobation, he is often very unlike other young gentlemen of his age and social position.' Now, Dombey," said Miss Blimber, laying down the paper, "do you understand that?"

"I think I do, ma'am," said Paul.

"This analysis, you see, Dombey," Miss Blimber continued, "is going to be sent home to your respected parent. It will naturally be very painful to him to find that you are singular in your character and conduct. It is naturally painful to us; for we can't like you, you know, Dombey, as well as we could wish."

She touched the child upon a tender point. He had secretly become more and more solicitous from day to day, as the time of his departure drew more near, that all the house should like him. For some hidden reason, very imperfectly understood by himself—if understood at all—he felt a gradually increasing impulse of affection, towards almost everything and everybody in the place. He could not bear to think that they would be quite indifferent to him when he was gone. He wanted them to remember him kindly; and he had made it his business even to conciliate a great hoarse shaggy dog, chained up at the back of the house, who had previously been the terror of his life: that even he might miss him when he was no longer there.

Little thinking that in this he only showed again the difference between himself and his compeers, poor tiny Paul set it forth to

Miss Blimber as well as he could, and begged her, in despite of the official analysis, to have the goodness to try and like him. To Mrs Blimber, who had joined them, he preferred the same petition : and when that lady could not forbear, even in his presence, from giving utterance to her often-repeated opinion, that he was an odd child, Paul told her that he was sure she was quite right ; that he thought it must be his bones, but he didn't know ; and that he hoped she would overlook it, for he was fond of them all.

"Not so fond," said Paul, with a mixture of timidity and perfect frankness, which was one of the most peculiar and most engaging qualities of the child, "not so fond as I am of Florence, of course ; that could never be. You couldn't expect that, could you, ma'am ?"

"Oh ! the old-fashioned little soul !" cried Mrs Blimber, in a whisper.

"But I like everybody here very much," pursued Paul, "and I should grieve to go away, and think that anyone was glad that I was gone, or didn't care."

13. ELIZABETH BARRETT BROWNING

The Forced Recruit

In the ranks of the Austrian you found him,

He died with his face to you all ;

Yet bury him here where around him

You honour your bravest that fall.

Venetian, fair featured and slender,

He lies shot to death in his youth,

With a smile on his lips over tender

For any mere soldier's dead mouth.

No stranger, and yet not a traitor,

Though alien the cloth on his breast,

Underneath it how seldom a greater

Young heart has a shot sent to rest !

By your enemy tortured and goaded

To march with them, stand in their file,

His musket (see) never was loaded,

He facing your guns with that smile !

As orphans yearn on to their mothers,
 He yearned to your patriot bands ;—
 “Let me die for our Italy, brothers,
 If not in your ranks, by your hands !
 “Aim straightly, fire steadily! spare me
 A ball in the body which may
 Deliver my heart here, and tear me
 This badge of the Austrian away!”

So thought he, so died he this morning.
 What then? many others have died.
 Ay, but easy for men to die scorning
 The death-stroke, who fought side by side :—

One tricolour floating above them ;
 Struck down 'mid triumphant acclaims
 Of an Italy rescued to love them
 And blazon the brass with their names.

But, he,—without witness or honour,
 There, shamed in his country's regard,
 With the tyrants who march in upon her,
 Died faithful and passive : 'twas hard.

'Twas sublime. In a cruel restriction
 Cut off from the guerdon of sons,
 With most filial obedience, conviction,
 His soul kissed the lips of her guns.

That moves you? Nay, grudge not to show it,
 While digging a grave for him here :
 The others who died, says your poet,
 Have glory,—let *him* have a tear.

14. JAMES BOSWELL

A passage from the *Life of Johnson*

Johnson. “Sir, when people watch me narrowly, and I do not watch myself, they will find me out to be of a particular county. In the same manner Dunning may be found out to be a Devonshire

man. So most Scotchmen may be found out. But, Sir, little aberrations are of no disadvantage. I never caught Mallet in a Scotch accent; and yet Mallet, I suppose, was past five-and-twenty before he came to London."

Upon another occasion I talked to him on this subject, having myself taken some pains to improve my pronunciation, by the aid of the late Mr Love, of Drury Lane theatre, when he was a player at Edinburgh, and also of old Mr Sheridan. Johnson said to me, "Sir, your pronunciation is not offensive." With this concession I was pretty well satisfied; and let me give my countrymen of North Britain an advice not to aim at absolute perfection in this respect; not to speak *High English*, as we are apt to call what is far removed from the *Scotch*, but which is by no means *good English*, and makes "the fools who use it" truly ridiculous. Good English is plain, easy, and smooth in the mouth of an unaffected English gentleman. A studied and factitious pronunciation, which requires perpetual attention, and imposes perpetual constraint, is exceedingly disgusting. A small intermixture of provincial peculiarities may, perhaps, have an agreeable effect, as the notes of different birds concur in the harmony of the grove, and please more than if they were all exactly alike. I could name some gentlemen of Ireland, to whom a slight proportion of the accent and recitative of that country is an advantage. The same observation will apply to the gentlemen of Scotland. I do not mean that we should speak as broad as a certain prosperous Member of Parliament from that country; though it has been well observed, that "it has been of no small use to him; as it rouses the attention of the House by its uncommonness: and is equal to tropes and figures in a good English speaker." I would give as an instance of what I mean to recommend to my countrymen, the pronunciation of the late Sir Gilbert Elliot; and may I presume to add that of the present Earl of Marchmont, who told me, with great good humour, that the master of a shop in London, where he was not known, said to him, "I suppose, Sir, you are an American."—"Why so, Sir?" said his Lordship. "Because, Sir," replied the shopkeeper, "you speak neither English nor Scotch, but something different from both, which I conclude is the language of America."

15. LORD BYRON

Greece

Clime of the unforgotten brave!
 Whose land from plain to mountain-cave
 Was Freedom's home or Glory's grave!
 Shrine of the mighty! can it be,
 That this is all remains of thee?
 Approach, thou craven crouching slave:
 Say, is not this Thermopylæ?
 These waters blue that round you lave,
 Oh servile offspring of the free—
 Pronounce what sea, what shore is this?
 The gulf, the rock of Salamis!
 These scenes, their story not unknown,
 Arise, and make again your own;
 Snatch from the ashes of your sires
 The embers of their former fires;
 And he who in the strife expires
 Will add to theirs a name of fear
 That Tyranny shall quake to hear,
 And leave his sons a hope, a fame,
 They too will rather die than shame:
 For Freedom's battle once begun,
 Bequeath'd by bleeding Sire to Son,
 Though baffled oft is ever won.
 Bear witness, Greece, thy living page!
 Attest it many a deathless age!
 While kings, in dusty darkness hid,
 Have left a nameless pyramid,
 Thy heroes, though the general doom
 Hath swept the column from their tomb,
 A mightier monument command,
 The mountains of their native land!
 There points thy Muse to stranger's eye
 The graves of those that cannot die!

'Twere long to tell, and sad to trace,
Each step from splendour to disgrace;
Enough—no foreign foe could quell
Thy soul, till from itself it fell;
Yes! Self-abasement paved the way
To villain-bonds and despot sway.

16. JAMES RUSSELL LOWELL

My Garden Acquaintance

Passage from *My Study Windows*

The robin has a bad reputation among people who do not value themselves less for being fond of cherries. There is, I admit, a spice of vulgarity in him, and his song is rather of the Bloomfield sort, too largely ballasted with prose. His ethics are of the Poor Richard school, and the main chance which calls forth all his energy is altogether of the belly. He never has those fine intervals of lunacy into which his cousins, the catbird and the mavis, are apt to fall. But "for a' that, and twice as muckle's a' that," I would not exchange him for all the cherries that ever came out of Asia Minor. With whatever faults, he has not wholly forfeited that superiority which belongs to the children of nature. He has a finer taste in fruit than could be distilled from many successive committees of the Horticultural Society, and he eats with a relishing gulp not inferior to Dr Johnson's. He feels and freely exercises his right of eminent domain. His is the earliest mess of green peas; his all the mulberries I had fancied mine. But if he gets also the lion's share of the raspberries, he is a great planter, and sows those wild ones in the woods that solace the pedestrian and give a momentary calm even to the jaded victims of the White Hills. He keeps a strict eye over one's fruit, and knows to a shade of purple when your grapes have cooked long enough in the sun. During the severe drought a few years ago, the robins wholly vanished from my garden. I neither saw nor heard one for three weeks. Meanwhile a small foreign grape-vine, rather shy of bearing, seemed to find the dusty air congenial, and, dreaming perhaps of its sweet

Argos across the sea, decked itself with a score or so of fair bunches. I watched them from day to day till they should have secreted sugar enough from the sunbeams, and at last made up my mind that I would celebrate my vintage the next morning. But the robins too had somehow kept note of them. They must have sent out spies, as did the Jews into the promised land, before I was stirring. When I went with my basket, at least a dozen of these winged vintagers bustled out from among the leaves, and alighting on the nearest trees interchanged some shrill remarks about me of a derogatory nature. They had fairly sacked the vine. Not Wellington's veterans made cleaner work of a Spanish town; not Federals or Confederates were ever more impartial in the confiscation of neutral chickens. I was keeping my grapes a secret to surprise the fair Fidele with, but the robins made them a profounder secret to her than I had meant. The tattered remnant of a single bunch was all my harvest-home. How paltry it looked at the bottom of my basket, as if a humming-bird had laid her egg in an eagle's nest! I could not help laughing; and the robins seemed to join heartily in the merriment. There was a native grape-vine close by, blue with its less refined abundance, but my cunning thieves preferred the foreign flavour. Could I tax them with want of taste?

17. SIR WALTER SCOTT

Young Lochinvar

O, young Lochinvar is come out of the west,
Through all the wide Border his steed was the best,
And save his good broad-sword he weapons had none;
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,
He swam the Eske river where ford there was none;
But, ere he alighted at Netherby gate,
The bride had consented, the gallant came late:
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby hall,
Among bride's-men and kinsmen, and brothers and all:
Then spoke the bride's father, his hand on his sword,
(For the poor craven bridegroom said never a word,)
"O come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied;
Love swells like the Solway, but ebbs like its tide—
And now I am come with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up,
He quaffed off the wine, and he threw down the cup.
She looked down to blush, and she looked up to sigh,
With a smile on her lips and a tear in her eye.
He took her soft hand, e'er her mother could bar,—
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume;
And the bride-maidens whispered, "'Twere better by far
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reached the hall door and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!—
"She is won! we are gone, over bank, bush, and scaur;
They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Græmes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran:
There was racing, and chasing, on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

18. AUSTIN DOBSON

The Curé's Progress

Monsieur the Curé down the street

Comes with his kind old face,—

With his coat worn bare, and his straggling hair,
And his green umbrella-case.

You may see him pass by the little *Grande Place*

And the tiny *Hôtel de Ville*;

He smiles, as he goes, to the *fleuriste* Rose

And the *pompier* Théophile.

He turns, as a rule, thro' the *Marché* cool,

Where the noisy fish-wives call;

And his compliment pays to the "Belle Thérèse,"

As she knits in her dusky stall.

There's a letter to drop at the locksmith's shop

And Toto, the locksmith's niece,

Has jubilant hopes, for the Curé gropes

In his tails for a *pain d'épice*.

There's a little dispute with a merchant of fruit,

Who is said to be heterodox,

That will ended be with a "*Ma foi, oui!*"

And a pinch from the Curé's box.

There is also a word that no one heard

To the furrier's daughter Lou;

And a pale cheek fed with a flickering red,

And a "*Bon Dieu garde M'sieu!*"

But a grander way for the *Sous-Préfet*,

And a bow for Ma'amselle Anne,

And a mock "off-hat" to the Notary's cat,

And a nod to the Sacristan.

For ever through life the Curé goes

With a smile on his kind old face,—

With his coat worn bare, and his straggling hair,

And his green umbrella-case.

19. GEORGE ELIOT

A passage from *The Mill on the Floss*

"Oh, I say, Maggie," said Tom at last, lifting up the stand, "we must keep quiet here, you know. If we break anything, Mrs Stelling 'll make us cry peccavi."

"What's that?" said Maggie.

"Oh, it's the Latin for a good scolding," said Tom, not without some pride in his knowledge.

"Is she a cross woman?" said Maggie.

"I believe you!" said Tom, with an emphatic nod.

"I think all women are crosser than men," said Maggie. "Aunt Glegg's a great deal crosser than Uncle Glegg, and mother scolds me more than father does."

"Well, *you'll* be a woman some day," said Tom, "so *you* needn't talk."

"But I shall be a *clever* woman," said Maggie, with a toss.

"Oh, I daresay, and a nasty conceited thing. Everybody 'll hate you."

"But you oughtn't to hate me, Tom; it'll be very wicked of you, for I shall be your sister."

"Yes, but if you're a nasty disagreeable thing, I *shall* hate you."

"Oh but, Tom, you won't! I shan't be disagreeable. I shall be very good to you—and I shall be good to everybody. You won't hate me really, will you, Tom?"

"Oh, bother! never mind! Come, it's time for me to learn my lessons. See here! what I've got to do," said Tom, drawing Maggie towards him and showing her his theorem, while she pushed her hair behind her ears, and prepared herself to prove her capability of helping him in Euclid. She began to read with full confidence in her own powers, but presently, becoming quite bewildered, her face flushed with irritation. It was unavoidable—she must confess her incompetency, and she was not fond of humiliation.

"It's nonsense!" she said, "and very ugly stuff—nobody need want to make it out."

"Ah, there now, Miss Maggie!" said Tom, drawing the book

away, and wagging his head at her, "you see you're not so clever as you thought you were."

"Oh," said Maggie, pouting, "I daresay I could make it out, if I'd learned what goes before, as you have."

"But that's what you just couldn't, Miss Wisdom," said Tom. "For it's all the harder when you know what goes before; for then you've got to say what definition 3 is, and what axiom V. is. But get along with you now; I must go on with this. Here's the Latin Grammar. See what you can make of that."

20. E. F. BENSON

A passage from *Dodo* (Chap. 4)¹

At this moment a shrill voice called Dodo from the drawing-room.

"Dodo, Dodo," it cried, "the man brought me two tepid poached eggs! Do send me something else. Is there such a thing as a grilled bone?"

These remarks were speedily followed up by the appearance of Miss Staines at the dining-room door. In one hand she held the despised eggs, in the other a quire of music paper. Behind her followed a footman with her breakfast-tray, in excusable ignorance as to what was required of him.

"Dear Dodo," she went on, "you know when I'm composing a symphony I want something more exciting than two poached eggs. Mr Broxton, I know, will take my side. You couldn't eat poached eggs at a ball—could you? They might do very well for a funeral march or a nocturne, but they won't do for a symphony, especially for the scherzo. A brandy-and-soda and a grilled bone is what one really wants for a scherzo, only that would be quite out of the question."

Edith Staines talked in a loud, determined voice, and emphasized her points with little dashes and flourishes of the dish of poached eggs. At this moment one of them flew on to the floor and exploded. But it is an ill wind that blows nobody any good, and at any rate this relieved the footman from his state of indecision. His immediate mission was clearly to remove it.

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Dodo threw herself back in her chair with a peal of laughter.

"Go on, go on," she cried, "you are too splendid. Tell us what you write the presto on."

"I can't waste another moment," said Edith. "I'm in the middle of the most entrancing motif, which is working out beautifully. Do you mind my smoking in the drawing-room? I am awfully sorry, but it makes all the difference to my work. Burn a little incense there afterwards. Do send me a bone, Dodo. Come and hear me play the scherzo later on. It's the best thing I've ever done. Oh, by the way, I telegraphed to Herr Truffen to come to-morrow—he's my conductor, you know. You can put him up in the village or the coal-hole, if you like. He's quite happy if he gets enough beer. He's my German conductor, you know. I made him entirely. I took him to the Princess the other day when I was at Aix, and we all had beer together in the verandah of the Beau Site. You'll be amused with him."

"Oh, rather," said Dodo; "that will be all right. He can sleep in the house. Will he come early to-morrow? Let's see—to-morrow's Sunday. Edith, I've got an idea. We'll have a dear little service in the house—we can't go to church if it snows—and you shall play your mass, and Herr What's-his-name shall conduct, and Bertie, and Grantie, and you and I will sing. Won't it be lovely? You and I will settle all that this afternoon. Telegraph to Truffler, or whatever his name is, to come by the eight-twenty. Then he'll be here by twelve, and we'll have the service at a quarter past."

"Dodo, that will be grand," said Edith. "I can't wait now. Goodbye. Hurry up my breakfast—I'm awfully sharp-set."

Edith went back to the drawing-room, whistling in a particularly shrill manner.

21. GAVIN GREIG

Passage from *Main's Wooing*, Act I. Sc. 2

Enter SHEPHERD.

SHEPHERD. Ay, ay, Souter, and ye're aye stickin' in?

SOUTER. Ay, of coorse, a sooter aye sticks in to the *last*.

SHEPHERD (*laughing*). I'm gled to fin' ye sae cheery in thae dull times.

SOUTER. And fa wid be cheery gin a souter wisna?

SHEPHERD. And fat gies him ony advantage?

SOUTER. Weel, gin ye wis to lose your all, fat wid happen?

SHEPHERD. Oh, I suppose I wid jist be ruined.

SOUTER. Surely; but if I wis to lose *my awl* (*holding it up*) I wid jist buy anither. They only cost thrippence.

SHEPHERD. Oh, Souter man, that'll dee.—By-the-bye, wid ye hae onything gaun up the wye o'—o'—Knoweheid, maybe?

SOUTER. Ay, there's a pair o' beets o' Maggie An'erson's here that I've been solin'. They micht gang to Knoweheid if they'd feet in them.

SHEPHERD. But couldna they—be carriet?

SOUTER. Sae they likely will; but foo are ye spierin'?

SHEPHERD. Ah weel, ye see, I wis maybe to be—takin' a turn roon—that wye the nicht—mysel—maybe like—ye ken; and I jist thoct, ye see, aifter I come hame fae the Fair—I micht, maybe, ye ken—like—

SOUTER (*waving his hand and smiling*). It's a' richt, man. I see the thing fine. Ye're jist wantin' an eeran' owre to see Maggie.

SHEPHERD. Weel, maybe I am.

SOUTER. It's a' richt, man. I sympatheese wi' ye; for she's a fine lass, Maggie; and atween you and me she ocht to be rale weel suited.

SHEPHERD. Fat wye?

SOUTER. Weel, ye see (*taking one of the boots and tapping the sole*), I'm a souter for her sole, and ye're a suitor for her hairt and hand—d'ye see?

SHEPHERD. O Souter man, that's waur and waur.—Gie's the beets and lat's awa'.

SOUTER *wraps boots in paper.*

SOUTER (*handing parcel to SHEPHERD*). Hae, man; and luck gae wi' ye.

SHEPHERD. Thank ye, Souter, and guid-day.

22. SIR WALTER SCOTT

Passage from *The Antiquary*, Chap. XL

As the Antiquary lifted the latch of the hut, he was surprised to hear the shrill tremulous voice of Elspeth chanting forth an old ballad in a wild and doleful recitative.

“The herring loves the merry moonlight,
The mackerel loves the wind,
But the oyster loves the dredging sang,
For they come of a gentle kind.”

A diligent collector of these legendary scraps of ancient poetry, his foot refused to cross the threshold when his ear was thus arrested, and his hand instinctively took pencil and memorandum-book. From time to time the old woman spoke as if to the children—“Oy ay, hinnies, whisht, whisht! and I’ll begin a bonnier ane than that—

“Now haud your tongue, baith wife and carle,
And listen, great and sma’,
And I will sing of Glenallan’s Earl
That fought on the red Harlaw.

“The cronach’s cried on Bennachie,
And down the Don and a’,
And hieland and lawland may mournfu’ be
For the sair field of Harlaw.—

I dinna mind the neist verse weel—my memory’s failed, and there’s unco thoughts come ower me—God keep us frae temptation!”

Here her voice sunk in indistinct muttering.

“It’s a historical ballad,” said Oldbuck eagerly, “a genuine and undoubted fragment of minstrelsy!—Percy would admire its simplicity—Ritson could not impugn its authenticity.”

“Ay, but it’s a sad thing,” said Ochiltree, “to see human nature sae far ower taen as to be skirling at auld sangs on the back of a loss like hers.”

"Hush, hush!" said the Antiquary,—“she has gotten the thread of the story again.”—And as he spoke, she sung:

“They saddled a hundred milk-white steeds,
They hae bridled a hundred black,
With a chafron of steel on each horse’s head,
And a good knight upon his back.”—

“Chafron!” exclaimed the Antiquary,—“equivalent, perhaps, to *cheveron*—the word’s worth a dollar,”—and down it went in his red book.

“They hadna ridden a mile, a mile,
A mile, but barely ten,
When Donald came branking down the brae
Wi’ twenty thousand men.

“Their tartans they were waving wide,
Their glaives were glancing clear,
The pibrochs rung frae side to side,
Would deafen ye to hear.

“The great Earl in his stirrups stood
That Highland host to see:
‘Now here a knight that’s stout and good
May prove a jeopardie;

“‘What wouldst thou do, my squire so gay,
That rides beside my reyne,
Were ye Glenallan’s Earl the day,
And I were Roland Cheyne?

“‘To turn the rein were sin and shame,
To fight were wondrous peril,
What would you do now, Roland Cheyne,
Were ye Glenallan’s Earl?’

“Ye maun ken, hinnies, that this Roland Cheyne, for as poor and auld as I sit in the chimney-neuk, was my forbear, and an awfu’ man he was that day in the fight, but specially after the earl had fa’en; for he blamed himsell for the counsel he gave, to fight before Mar came up wi’ Mearns, and Aberdeen, and Angus.”

Her voice rose and became more animated as she recited the warlike counsel of her ancestor:

“‘Were I Glenallan’s Earl this tide,
And ye were Roland Cheyne,
The spur should be in my horse’s side,
And the bridle upon his mane.

“‘If they hae twenty thousand blades,
And we twice ten times ten,
Yet they hae but their tartan plaids,
And we are mail-clad men.

“‘My horse shall ride through ranks sae rude,
As through the moorland fern,
Then ne’er let the gentle Norman blude
Grow cauld for Highland kerne.’”

APPENDIX II

SUMMARY OF DIFFERENCES BETWEEN SOUTHERN ENGLISH AND STANDARD SCOTTISH

Vowels

SOUTHERN ENGLISH

SCOTTISH

1. diphthongizes long vowels **o**, **e**, **i**, **u**

keeps long vowels pure

2. uses **ʊ** in *book*, etc., see § 160

still retains **u** long or short

3. uses **ɛ** or **ɛ̃** or even **æ** in words like *fare*

still retains **e** in this class, see § 133

4. uses **ɔ̃** in words like *hot*, see § 167

uses **ɔ** or **ɔ̃** in this class, see § 166

5. tends to lengthen and make tense the vowel **ɔ̃** before *ss*, *st*, *sp*, *th*; *f*, *ff* or *ph*. Thus *cross*, *lost*, *froth*, *soft*, *oft*, may become **krɔ̃:s**, **lɔ̃:st**, etc.

has no such tendency but retains **ɔ** in this class of words

6. uses **ɔ̃** in words of the *more* class, see § 164

has **o** generally in this class, see § 164

7. uses **ɔ̃** in words of the *board* class, see § 163, and of the *cord* class, see § 168, thus *cored*, *cord* and *cawed* are perfect rhymes

still uses **o** in the *board* class. Hence *cored*, *cord* and *cawed*, **ko:rd**, **kɔrd**, **kɔ̃:d** are distinct words to the ear, see §§ 163, 168

SOUTHERN ENGLISH

SCOTTISH

8. uses **æ**: (lowered) in
 (1) words like *fur*
 (2) „ „ *fern*
 (3) „ „ *fir*
9. tends to use **α**
 (1) before **s, f, θ**, as in
pass, raft, bath
 (2) in Romance words
 ending in a nasal + conso-
 nant, as *France, command*
10. uses **æ** in words of
 the *man* type, see § 142
11. advances or flattens **Δ**
 in stressed syllables, e.g. *cut*,
abut
12. In Scottish generally
- uses a distinct vowel in
 the three classes, which is
 generally
Δ in (1), §§ 151, 153
ε in (2), § 138
ə in (3), § 181
- still prefers **a** in these
 two classes, see §§ 143, 148,
 149
- prefers **a**, see § 143
- never advances or flattens
Δ except in the case of some
 speakers before **r**; see § 179
- tense vowels tend more to
 medium length than in Southern English.

Consonants

SOUTHERN ENGLISH

SCOTTISH

1. loses trill in final posi-
 tion and before a consonant.
 The trill is often replaced
 by the voiced point fricative
 in initial and medial posi-
 tion
2. replaces **ɱ** by **w**, e.g.
what, wot
- keeps the trill generally.
 In final position and before
 a consonant, the point frica-
 tive is also used, see §§ 83,
 117
- retains **ɱ**, see §§ 88, 89

SOUTHERN ENGLISH

3. uses **tʃ** commonly in words like *question, nature*, etc., **kwestʃn**, **'nɛtʃə**

4. **ð** has supplanted **θ** in certain words, e.g. *with, though, thence, thither*

5. shows a greater tendency to drop **h** even in careful speech in words with minimum stress, as *him, her*, etc.

SCOTTISH

retains **tj** in these cases, at least in careful speech. **kwestjən**, **netjər**, see §§ 121, 213

θ still used in such words, see § 105

retains **h** more generally, in careful speech.

The pronunciation of Standard Scottish may be briefly described as founded on a conservative form of eighteenth century English modified by three factors:

The *first* of these factors was the sound basis of the old Scotch Standard Dialect (most closely akin to the present Lothian dialect of Scotland). The persistence of the tense vowel as in *bull*, etc., and in *fair*, etc., is one of the results that may be safely assigned to this cause.

The *second* was the study of the early pronouncing dictionaries. These confirmed the Scottish reader in many of his pronunciations, e.g. *oar, port, four*, but corrected some others, e.g. in words like *position* he gave up **i** for **ɪ**.

The *third factor* is the influence of Southern English speakers within the last quarter of a century which has disturbed some of the older pronunciations, e.g. in words like *fare, four, fern, though*, etc.

APPENDIX III

POINTS TO BE REMEMBERED BY TEACHERS OF READING

I. The clear enunciation of the vowels. The singing of the vowel sounds, first alone and then in conjunction with various consonants, is an excellent exercise for junior pupils. The omission of the vowel in a weakly stressed syllable is a very common fault in our Board schools, e.g. **mɪʃnɪ** for **mɪʃənəri**, **pɒplər** for **pɒpjulər**, **pɾnʌnʃɛn** for **pɾönʌnsɪɛʃən**.

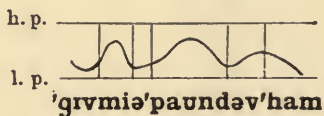
II. The distinct articulation of the consonants. Examples of common errors under this head are, **lɪ** or even **ɪ** for **ɪtl**, **ʼfæər** or **ʼfæpər** for **ʼfæ:ðər**, **ɪər** for **jɪr**. The sound drill which is involved in teaching *reading on a phonetic basis* will do much to eradicate mistakes under these two heads.

III. The children have to be taught the correct sounds for individual words, i.e. the sounds that are sanctioned by the usage of educated speakers. Many of the sounds used by the children are dialect intrusions, e.g. **kæt** for **kat**, **ʼfɔðər** for **ʼfæ:ðər**, **fɛt** for **fet**. For other examples see Chapters IV, V, VI, VII. Here again a phonetic training is of advantage as it enables the children to appreciate more readily differences in sounds.

IV. Pupils must be trained to make the pauses correspond with the sense. This is sometimes shortly styled *phrasing*, and it implies an appreciation of the meaning of what is read on the part of the pupils (see §§ 189, 190). In public speech, it is one of the most important ways of conveying our meaning clearly to an audience.

V. The emphasis, i.e. the stress, on words in the breath group must be so arranged as to bring out the sense. Little children emphasize all words equally in learning to read. The use of words already well known to the children in their early lessons and the constant association of sound and sense are the best preventives of monotonous reading.

VI. The intonation should be as natural as possible. The reader should not merely understand what he is reading but be in sympathy also with the writer. The rise and fall of the voice will correspond to what the reader feels himself. Hence when there is not much feeling involved, the tone will be an intermediate one with comparatively small variations. By a vague demand for more expression, teachers often force their pupils—especially girls—to introduce compound intonations when neither sense nor taste requires them, e.g. a simple sentence such as “give me a pound of ham” when read in class will be uttered with rising and falling tones that would make it ludicrous in actual life—thus



VII. The style of the reading is conditioned largely by the character of the subject-matter and to some extent also by the size of the audience. With a serious subject, the rate of movement is naturally slower, the tone lower and the pauses more frequent. With a large audience deliberation in speech and proper pausing are necessary to enable the hearers to follow the meaning. In such cases vowels in weakly stressed syllables are never crushed out and often are used with their original value, e.g. *as*, *and*, *but*. More generally the impression on the ear is that of an intermediate vowel which, however, suggests the original quality, e.g. *knowledge*, *beareth* Extract A 2, *torment* Ext. A 3, etc. These intermediate vowels (see §§ 177, 182, 223) may be heard also in some words in Style B, e.g. *innocent* B 11, *society* and *profounder* B 16, etc., and in occasional passages that demand greater sobriety or dignity, see *Cornelia's Report* B 12. Style A is very helpful in dictation lessons to younger classes as it suggests the spelling more directly than the others.

In Style C the tendency is to reduce all weak vowels to **ə** and in some cases to leave them out altogether, to drop initial **h** in all pronominal words and **w** in auxiliaries like *will* and *would*, and to tolerate easy assimilations. Some examples: **tə** for **tʊ**, **ən** or **n** for **ænd**, **'nɒnsns** C 19, for **'nɒnsəns**, **'dɪfərəns** for **'dɪfərəns** C 20, **d** for **həd** and **l** for **will**, **sɛn mi** for **sɛnd mi** C 20. For others consult Extracts 19 and 20 in C.

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