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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.

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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>	hɑi	"	147
ɑ	" <i>how</i>	hɑu	"	147
æ	" <i>man</i>	mæn	Front <i>a</i>	142
a	" "	man	Front <i>a</i> retracted	143, 144, 149
a	" <i>high</i>	hɑi	"	146
a	" <i>how</i>	hɑu	"	146
ʌ	" <i>cut</i>	kʌt	Mid back tense	150—155
b	" <i>boat</i>	bot	Voiced lips plosive	26 (1), 27i, 44, 45
d	" <i>day</i>	de:	Voiced point plosive	26 (4), 27i, 50—53
ð	" <i>then</i>	ðen	Voiced point-teeth fricative	26 (3), 27v, 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'bv, 'ovər	Mid mixed	32, 175, 176, 181
ə	<i>night</i>	mɛɪt	"	183, 184
f	<i>food</i>	fud	Voiced lip-teeth fricative	26 (2), 27 v, 96, 97
g	<i>give</i>	gɪv	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>	lɪp	"	
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>	lɪp, fl	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	Voiced lips nasal	26 (1), 27 ii, 62, 64, 65
n	" <i>new</i>	nju:	Voiced point nasal	26 (4), 27 ii, 66—68
ŋ	" <i>song</i>	soŋ	Voiced back nasal	26 (8), 27 ii, 70—72
o:	" <i>low, four</i>	lo:, fo:r	Mid back tense rounded }	32, 33, 161—164, 227
o	" <i>note</i>	not	" " }	169
ɔ:	" <i>four</i>	fo:r	Mid back lax rounded	33, 165, 166, 168, 169
ɔ	" <i>long</i>	loŋ	" " "	32, 172—174, 227
ɔ:	" <i>saw</i>	sɔ:	Low back tense rounded	26 (1), 27 i, 42, 43
ɔ	" <i>naught</i>	nɔt	Breathed lips plosive	26 (4), 27 iv, 81—84, 87,
p	" <i>pay</i>	pe:	Voiced point trill	118
r	" <i>right</i>	rart	Breathed fore-blade fricative	26 (5), 27 v, 106, 107, 110
s	" <i>sun</i>	sən	Breathed after-blade fricative	26 (6), 27 v, 110—113
ʃ	" <i>show</i>	ʃo:	Breathed point plosive	26 (4), 27 i, 46—49
t	" <i>too</i>	tu:	Breathed point-teeth fricative	26 (3), 27 v, 101, 103—
θ	" <i>thin</i>	θm		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
v	heard in <i>to</i>	tu	High back lax rounded	160
v	<i>vow</i>	vav	Voiced lip-teeth fricative	26 (2), 27 v, 98—100
m	<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'baʊv, *measure*, 'meʒər.
 ı placed under a consonant symbol, as in **p, ɫ**, 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					
ö	" " " o " ə " "					
ö̇	" " " ɔ̇ " ə " "					
ü	" " " u " ə " "					
ü	" " " u " ə " "					
ä	" " " Δ " ə " "					

ɑ̇
ε̇
ə̇
ɔ̇
ȯ

} vowels produced with inversion of the tip of the tongue, see §§ 84, 188

ä̇
ë̇ or
ë̇
ö̇
œ̇

} nasalized vowels, see §§ 35, 185

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*

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*, **fxks**, *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*, **kof**, 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—**lɔrd** or [**lɔrd**]. 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—**lɔərd**, and as an individual peculiarity we may sometimes hear a burr or uvular **r**—**lɔrd**. 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:—

- B. Back of Tongue.
- Bl. Blade of Tongue.
- F. Front of Tongue.
- Gt. Gullet (food passage).
- H. Hard Palate.
- LL. Lips.
- P. Pharyngal cavity (Pharynx).
- R. Teeth Ridge.
- S. Soft Palate.
- TT. Teeth.
- U. Uvula.
- V. Position of Vocal Chords.
- W. Windpipe.

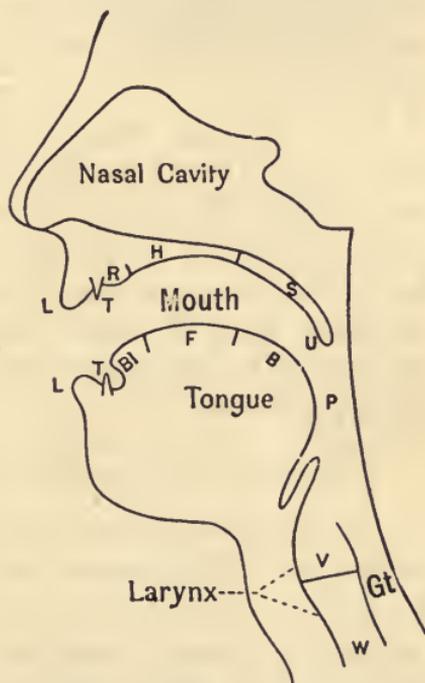


Fig. 1. The Organs of Speech.

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.

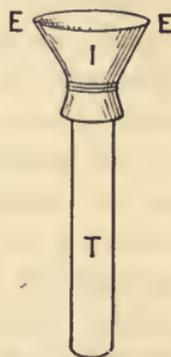


Fig. 3.

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*, **pœp̥l̥**; it is also the sound of Welsh *ll*, e.g. *Llangollen*, **lang̥o̥l̥en**.

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*, **gʌn**, **ŋ** in *long*, **lɔŋ**.
- (9) Throat (also called glottal or laryngal), articulated in the glottis, i.e. between the vocal chords, as **h** in *him*, **hɪm**.
- (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*, **ʌɛn**.

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	ʔ	Stop or Plosive
Nasal	-m				-n				-ŋ		Nasal
Lateral					-l						Lateral
Trilled or Rolled					-r						Trilled or Rolled
Fricative or Open		ʍ w	f v	θ ð	-j	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 **o**.

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

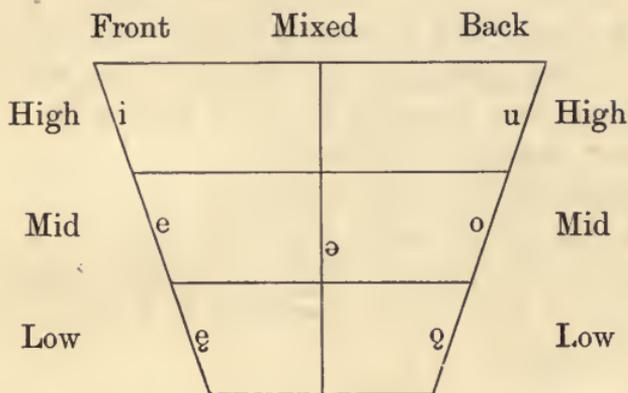


Fig. 4. Diagram to illustrate classification of vowels, see §§ 30—32.

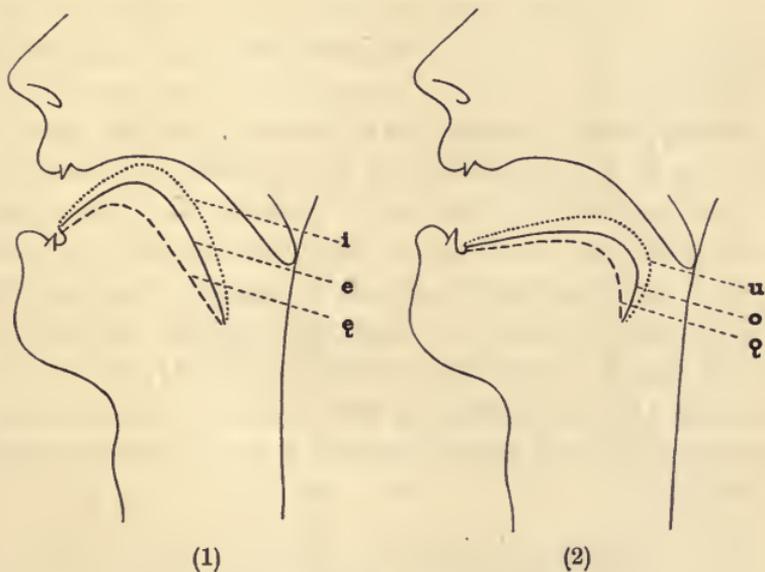


Fig. 5. Tongue position for i, e, ɛ, u, o, ɔ.

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*, **lip**. 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 \tilde placed over the symbol of the sound which is nasalized. An example of a nasalized vowel is the French \tilde{a} as in *cent*, *sang*, $s\tilde{a}$. 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 $a\tilde{a}a\tilde{a} \dots \epsilon\tilde{\epsilon}\epsilon\tilde{\epsilon} \dots$ are pronounced, the outer end of the pencil is seen to rise for the sounds \tilde{a} , $\tilde{\epsilon}$ and to fall for the sounds **a**, **ε**. 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 ɪ̣			Key word food to	High
Mid	fate met	<u>e</u> ɛ	<u>ə</u> her ə Africa	<u>ɔ</u> o ɔ̣ a ɔ̣	rote rut rot far	Mid
Low	air cat	<u>æ</u> a		<u>ɒ</u> ɔ̣	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*, **kɔt**. 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*, **pɪtɪ̃**, is *high front lax lowered*, the vowel in *road*, **roʊd**, is often in Edinburgh pronunciation *the mid back tense rounded raised* (approaching the sound of **u**), the vowel in *lot*, **lɒt**, 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 **ɔ̃** *mid back lax rounded lowered*, **ɔ̂** *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*, 'hɑpɪ, and *sapped*, sɑpt. Other less frequent spellings for the same sound are *ph*, *pe*, *ppe*, *gh*, as in *Clapham*, 'klɑpəm, *Grimthorpe*, 'grɪm-θɔrp, *steppe*, stɛp, *hiccough*, 'hɪkɒp.

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*, 'beɪɪ, *pebble*, 'peɪbl, *cupboard*, 'kʌbɔrd.

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*, bɛt, *better*, 'betər, *packed*, pakt, *rushed*, rʌʃt, but *waited*, 'wetɪd. Note these other spellings: *debt*, det, *receipt*, rr'sit, *yacht*, jɔt, *caste*, kast, *phthisic*, 'tɪzɪk, *mezzotint*, 'metsotɪnt, *eight*, et, *Thames*, tɛmz, *indict*, ɪn'daɪt.

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 δ , *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*, 'sadər, *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'siks** 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*, **ɪk'sept**, *hough*, **høk**, *barque*, **bark**, *conquer*, **'kɔŋkær**, *ache*, **ek**, *box*, **böks**, *character*, **'karæktær**, *walk*, **wøk**.

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*, **'kwɛstjæn** becomes **'xwɛstjæn** (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*, **gʌn**. Note also *bigger*, **'bigær**, *ghost*, **gost**, *examine*, **ɪg'zamin**, *guest*, **gest**, *vague*, **veg**, *luxurious*, **lʌg'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).

ʔ

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 **ʔ** 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'bʌʔər.

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*, **fləm**, *holm*, **hom**, *lamb*, **lam**.

65. Note that in words like *prism*, *chasm*, the *m* is syllabic (§ 206). **'prizəm** and even **'prizəm** 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 **κᴀpᵐ'sʊsər** instead of **κᴀpən'sʊsər** (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*, **nən**. Other examples are:—*dinner*, **'dinər**, *reign*, **ren**, *gnaw*, **nɔ:**, *mnemonics*, **nɪ'mɒnɪks**, *knee*, **ni:**, *pneumatic*, **nju'matɪk**.

68. **n** is frequently syllabic (§ 206), especially in syllables beginning with other point consonants; thus:—*mutton*, *ridden*, are usually pronounced **'mʌtɪn**, **'rɪdn**. 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 **ŋ** does not occur in Standard Scottish except in exclamations and sometimes sporadically in rapid careless speech, e.g. *I don't know*, **ar'donŋno:** for **ar'dontno:**; *I can't tell*, **ar'kanŋtel**. It may occur in Shetland dialect, e.g. *knit*, **kŋit**.

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*, **kŋ**, and of *n* before letters representing the sounds **k** and **g** as in *ink*, **ŋk**, *finger*, **'fɪŋgər**. Further examples of the sound are *song*, **sŋ**, *singer*, **'sɪŋər**, *anchor*, **'aŋkər**, *Congress*, **'kɔŋgrɛs**, *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 **sɪŋgg**, 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 **ŋ** is sometimes heard in Shetland speech, e.g. *knee* may be heard as **ŋni**: *buncle* (a knot or lump) as **'bʝŋkl**.

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 'lɔŋəɾ.

1

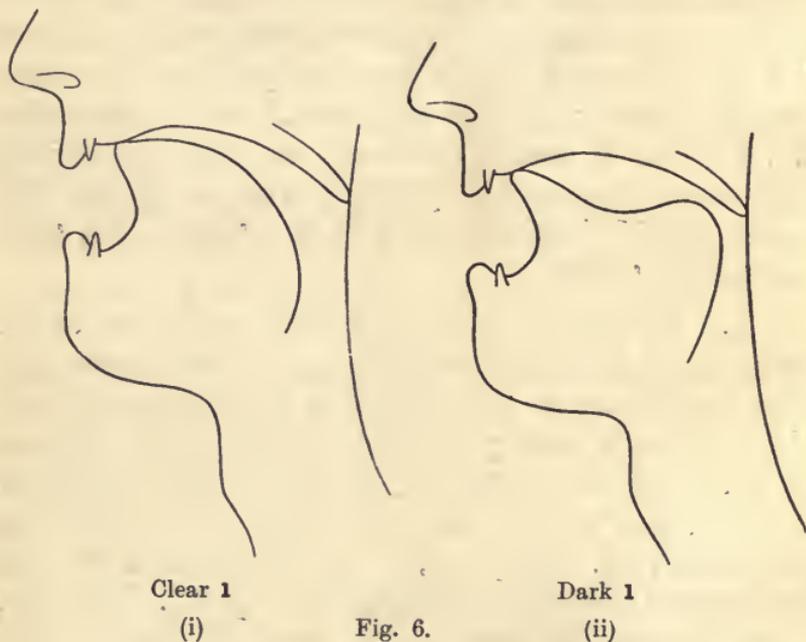
75. In the consonant **l**, as used generally in Standard Scottish, the point of the tongue rises to the teeth ridge, and the air current, split into two portions, passes along the edges of the tongue. Sometimes the breath passes out along one edge of the tongue without any appreciable difference in 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 'batɹl, 'ledɹl.

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 '**mΔkl'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?* **Δotl̥'tomdu: ?**

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 [ɾ], or even to a fricative consonant [ɹ], 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

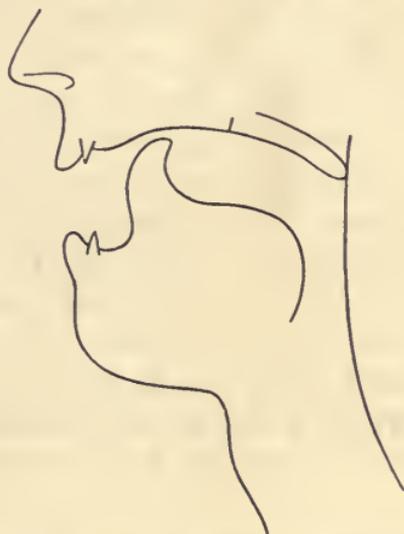


Fig. 7. Diagram illustrating Inversion.

tada... 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 **ʃ** (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 **ʃ** 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*, **ʌmbə'relə**, **ʃə'raud**, **'kʌntəri** for **ʌm'brələ**, **ʃraud**, **'kʌntri**.

CHAPTER VI

THE FRICATIVE CONSONANTS

ʌ

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**ɛn, *whale*, **ʌ**el, *why*, **ʌ**aɪ, *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. **ʌ**ot.

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*, **w**et, *away*, **ə**'we:, *twelve*, **tw**elv. The letter *u* is generally pronounced as **w** when preceded by *q*, e.g. *quite*, **kw**art, and often when preceded by *g* in unstressed syllables, e.g. *language*, 'lan**gw**ɪdʒ. *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 **r**ot, Scotch dialect **w**rɔxt or **v**rɔxt. Other examples: *one*, **w**ʌn, *dissuade*, **d**r'swed, *once*, **w**ʌns, *cuirass*, **kwi**'ras, *choir*, **kw**aɪr, *queen*, **kwi**n.

Note that in the colloquial style **w** is often omitted in the words *will* and *would*, e.g. *that will do*, **ð**at'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> , 'fɜðər,
<i>method</i> , 'mɛθəd,	<i>feather</i> , 'fɛðər,
<i>pithy</i> , 'piθɪ,	<i>wither</i> , 'wiðər.

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, 'silŋ, 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, hiz, discern, dr'zern, 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> , sɪŋk ,	<i>zinc</i> , zɪŋk ,	<i>hiss</i> , hɪs ,	<i>his</i> , hɪz ,
<i>seal</i> , sɪl ,	<i>zeal</i> , zɪl ,	<i>pence</i> , pɛns ,	<i>pens</i> , pɛnz ,
<i>pince</i> , pɪns ,	<i>pins</i> , pɪnz ,	<i>glass</i> , glas ,	<i>glaze</i> , gle:z ,
<i>hence</i> , hɛns ,	<i>hens</i> , hɛnz ,	<i>blest</i> , blɛst ,	<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*, **ʃɛd**. Other examples: *sugar*, **'ʃugər**, *pressure*, **'prɛʃər**, *nation*, **'neʃən**, *racial*, **'reɪʃəl**, *ocean*, **'oʃən**, *schist*, **ʃɪst**.

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, **'fʌʃən**, *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 **ɹ̥**, i.e. a fricative *r* sound pronounced with the tip of the tongue turned back towards the hard palate. **ɹ̥** is used by many speakers after *n*, a strong trill in such a case giving the impression of *d*, e.g. *Henry*, **'hen.ɹ̥**, 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[°]ɹ**, **fo[°]ɹ**, **far[°]r**. 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**.

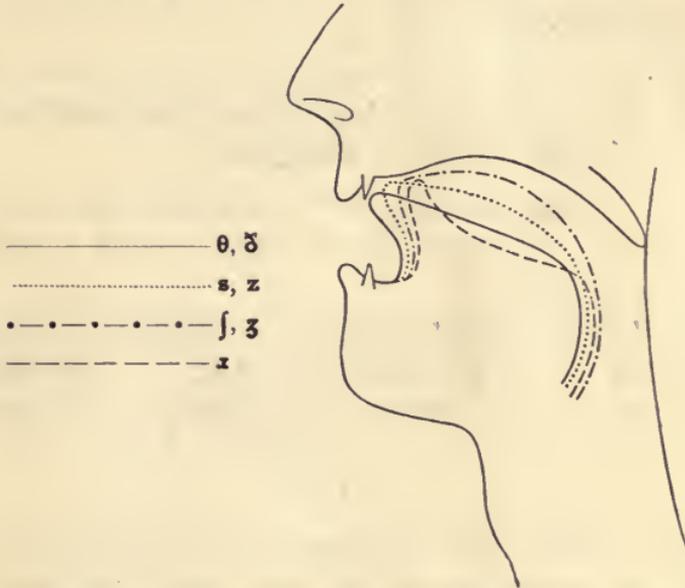


Fig. 8. Tongue-positions of the dental fricatives¹.

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 **ɛdju'keʃən** in careful speech where in Southern English are heard more commonly **'nɛtʃə** and **ɛdʒu'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*, **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^o**, **i^h**, 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 **hez** 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 ju: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*, **'histəri**, the accent is on the first syllable and therefore **h** is pronounced, hence we say *a history*. In *historical*, **is'torikl**, 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'lif, 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, 'ɪŋlənd, guilt, gɪlt, sieve, sɪv, women, 'wɪmən, puny, 'pjʊni, busy, 'bɪzi, give, grɪv*. Note *king* is kɪŋ and not kiŋ, and *speak* is spik 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 **ɪ̄**, a vowel lying between **ɛ** and **ɪ**. Others use **ə**. **ə** tends to become **ʌ**, an objectionable sound in these cases. **ɪ̄** 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 **ɪ̄** is also the second element in the diphthongs **aɪ** and **ɔɪ** and **ɔɪ̄** as in *rive, rife, boy, raɪv, raɪf, boɪ* [**raɪv**], [**rə-ɪf**], [**boɪ̄**] (see § 183).

131. In Scotch dialect **ɪ** may be pronounced according to district and neighbouring sound **ɛ**, **ɛ-**, **ə**, **ʌ**, **ɪ̄**, **ĩ̄** (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**, **'spɪrɪ-t**, **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 **ɛ̄** 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.

ɛ

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*, **'lɛzər** + **'li:zər**, *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'best'het** 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'mɛmbər**, **'hɪnrɪ**, **sɪnd**, for **ri'mɛmbər**, **'hɛnrɪ**, **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 ϵ of southern speech. If ϵ 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*, $\text{ðər wəz 'wʌnsə'man}$. The adjective *their* when stressed is ðe:r , when unstressed ðər , or in careless speech ðər .

ϵ

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 ϵ 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*, *igh*, *y*, *y + consonant + e*, *ui*, *ig*, *igh*, *ai*, *eye*. Examples: *find*, **fa**nd, *mile*, **ma**il, *height*, **ha**rt, *cry*, **kr**ai, *style*, **st**ail, *guide*, **ga**rd, *sign*, **sa**rn, *sight*, **sa**it, *aisle*, **ai**l, *eye*, **ai**.

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

THE BACK VOWELS UNROUNDED

ɑ (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* **ɑ**. 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**. **ɑ** sometimes occurs as the first element in the diphthongs heard in *high* and *how*, **haɪ**, **haʊ**, but **ɑ** (see §§ 144, 146) is more common. A shortened form of **ɑ** is heard from many speakers as a substitute for **ɑ** (see § 143) but its use is deprecated. Although **ɑ** 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*, **hɑf**, **hɑ:v**, **bɑ: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 **æ**. Examples: *grant*, **grant**, *chance*, **tʃans**, *dance*, **dans**, *command*, **kə'mand**. Note Scottish has only **'fa:ðer**, and **'ra:ðer**. 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*, **'rabt**, *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*, **'stɑ:ri**, the analogy of *star*, **stɑ: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*, **dʌk**, *son*, **sʌn**, *come*, **kʌm**, *blood*, **blʌd**, *touch*, **tʌtʃ**, *does*, **dʌz**, *fur*, **fʌr**, *work*, **wɜ:k**, *hurt*, **hɜ:t**. 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 [**BARNZ**].

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 **ʌ** and **ə** might be indicated by **ä**. Thus the most common pronunciation of *für*, *churn*, *ward*, is still **fär**, **tʃärn**, **wärd**, but **fär** [**fäɪ**] etc. is heard from very good speakers, while **fär** [**fəɪ**] is not unknown. In our texts we shall use the **ʌ** symbol, thus **fär**.

155. When a vowel follows *r*, written *rr*, the preceding **ʌ** is never modified, e.g. *hurry*, *furrow*, *burrow*, are **'härɪ**, **'färɔ**, **'bärɔ**. The adjective *furry* follows the pronunciation of *fur*, i.e. **'färɪ** or **'fäɪɪ** 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*, **'bjutr**, *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**, **pr'rzjum** as well as **lut**, **'absəlut**, **su'prim**, **sut**, **pr'rzum**. 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:rlr**, **'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 **ɔ̄**.

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*, **wɔ: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**, **bɔt**, 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'rəkjuləs
ɑ	„	ə	„ <i>vineyard</i> ,	' vɪnjərd ,	„ jərd
o	„	ə	„ <i>harmony</i> ,	' hɑrmənɪ ,	„ hər'monjəs
ɔ	„	ə	„ <i>Augusta</i> ,	ə'gəstə ,	„ '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 **a** 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, ǟ, ö, ø, ȫ, ě and ǎ, etc.

	Conversational pronunciation	Careful pronunciation
<i>vineyard</i>	'vɪnjərd	'vɪnjärd
<i>forget</i>	fə'gɛt	för'gɛt
<i>exercise</i>	'ɛksərsəɪz	'ɛksärsəɪz
<i>polite</i>	pə'lɑɪt	pö'lɑɪt or pǎ'lɑɪt
<i>authority</i>	ə'θɔɹɪtɪ	ö'θɔɹɪtɪ or ǎ'θɔɹɪtɪ

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*, **särv**, *earth*, **ärθ**, *err*, **ēr**, *confer*, **'kənfēr**, *pearl*, **pärl**, *verdict*, **'vördɪkt**.

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 cases *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*, **'pərl**, *hurry*, **'hərɪ**, *errand*, **'erənd**, *curry*, **'kərɪ**, *merry*, **'mərɪ**. 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*, **'vördʒɪn**, *virtue*, **'vörtju**, *girl*, **gärl** or **gjärl**.

182. Some speakers use here also an intermediate vowel which we should write in narrow notation ĩ, e.g. **bĩrd**. 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*, 'mɪrəkəl, '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> , rəɪs ,	<i>tie</i> , taɪ ,	<i>tight</i> , təɪt ,
<i>rive</i> , raɪv ,	<i>rife</i> , rəɪf ,	<i>tied</i> , taɪd ,	<i>tide</i> , təɪd ,
<i>sigh</i> , sai ,	<i>sight</i> , səɪt ,	<i>withe</i> , raɪð ,	<i>withe</i> , wəɪθ .

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*, **ḅəd**. 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 | ðət'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: | hiz'waifdɪ'zairzðə'preərz-əvðəkɔŋgrɪ'geʃən** ||. 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 **u** 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, **feɪd**, **lōʊd**. *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 **neʃən**. In the Scotch form of *ball*, viz. **ba:**, the final consonant has been absorbed by the preceding glide; thus **ba^ul** becomes **baʊ** and is then monophthongized into **ba:**; so also *knoll* becomes **knəʊ, knɒu**. 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*, **bɔl**, 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. **'ðatɪ'pli:ʒu** for *that will please you* compared with *pleasure*, **'pleɜə**. 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 **sidɪm** for *see till him*, the Modern English *a newt* for *an ewt*, **ə'nju:t**, *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*, **ɔl**, 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 devoiced 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*, **maqt**!

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 **bađ**, 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 **'brokŋ** 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 **hakni** and not **hakⁿni** or **hak^oni**.

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 'ab**diket** and not 'ab^o**diket**, *back door* is 'bak**do:r** and not 'bak^h**do: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:z̥**. When a final fricative is preceded by another voiced consonant, it is very often completely devocalised, hence *heads*, **hedz̥**. For distinctness, however, it is better to voice the whole or at least the first half of the sound, thus **hedzz̥**, **ha:vzz̥**. 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.

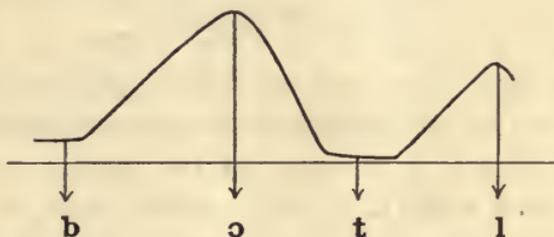
CHAPTER XI

THE SYLLABLE

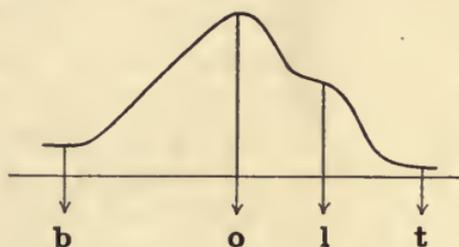
204. If we pronounce the word *respecting*, **ris'pektriŋ**, without any intentional pause between the sounds, we are still conscious of a grouping of the sounds round three centres, viz. **r**, **ε** and **ɪ**. Yet the sounds seem to flow into each other so that one cannot say for certain where the group belonging to **r** ceases and the group belonging to **ε** 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*, **bold**, and **n** in *bunt*, **bant**. If **'botl** and **bold** are compared, it will be noted that in the first word there are two heights of sonority in **o** and **l** with a deep fall between them in **t**; while in the second word, **bold**, 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.

'botl



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 **botl** **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 **ˑ**, placed under the consonant symbol. It is, however, necessary only when a vowel follows. Thus it must be inserted in **'glætɲɪ** (the alternative pronunciation of **'glætənɪ**) to show that it does not rhyme with *chutnee*, **'tʃætɲɪ**; 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**, **kri'miən**, a trace of the consonant **j** may sometimes be heard, and in words like *lower*, **'loər**, *flower*, **'flaʊər**, *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*, **dogz**, 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 *rob*, **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, 'sitɪd, are pronounced 'kræbət and 'sitət. This should be avoided. Note also the form of *is* in colloquial speech, *the man's at home*, θə'manzət'hom, but *the cat's lost*, θə'kats'lɒst.

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*, smɒl, *snuff*, snʌf, *place*, ples, *sweet*, swit, *try*, trɪ, *pew*, pjʊ:, the consonants m, n, l, w, r, j, are partially devocalized, the sounds beginning breathed and ending voiced. Thus smmɒl, sɒnʌf, plles, smwɪt, trɪrɪ, pɔjʊ:. With some speakers the assimilation is complete, the words becoming smɒl, 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*, kɒt. 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*, gɜrl, ʃɜrl¹ may sometimes be heard. On the other hand the effort to preserve the back consonant leads often to the objectionable Scotch pronunciation gjarl. 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 j.

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:ʃsu:**, *does she*, **'dʌʒʃi:**, *of course she does*, **əv'kɔ:ʃʃi'dʌz**, for **'hɔ:ʃsu:**, **'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*, **kwart**, 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*, *nymph*, **'kʌmfɛrt**, **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**, **'hɒpful**. Note also the rounding effect of **w** in words like *was*, *watch*, *war*, **wɔz**, **wɔtʃ**, **wɔ:r**. Before a back consonant, this rounding is stopped, e.g. *wag*, *wax*, **wag**, **waks**.

215. (iv) Nasalizations under the influence of a nasal consonant. The disappearance of *d* in *kindness*, **'kainnis**, *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**, **'hʌŋrɪ** for **'hʌŋgrɪ**. In *longer*, **'lɔŋgər**, as compared with *long*, **lɔŋ**, we have an example of the opposite process, denasalization. The tongue position is the same for **ŋg** 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'tjuntɪ. 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'rɪv, *opportunity*, o

ər'tjuntɪ, *what shall we do?*, 'wɒtʃəlwi'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*, **ðatwəz'verɪdʒu'dɪʃəs**, *I should call it very injudicious*, **'aɪʃædkɔlɪt'verɪndʒudɪʃəs**. Untrained speakers often fail to bring out contrasts of this kind properly.

219. In **'mɒtʃəlwi'du:**, **mɒtʃəlwi'du:**, **'mɒtʃəl'wi:du:**, the variations in stress actually modify the meaning of the words.

220. The word *unknown*, **anno:n**, shows clearly how rhythm may affect stress. Compare *an unknown land*, **ən'anno:n'land**, with *quite unknown*, **'kwɔrtən'no:n**. When isolated, the word would generally be pronounced **'ən'no:n**, 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*, **mag'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 **'absə'lju:tlɪ** instead of **'absəlju:tlɪ**.

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'fɔndəvju**), but the adverb *off* (the same word originally) being stressed is always pronounced **ɔf**, *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*, **ɪ** in *heed*,

hid, is longer than **i** in *hid*, **hɪd**. So **o** in *rote*, **rot**, is longer than **ɔ** in *rot*, **rot**, and **e** in *gate*, **get**, than **ɛ** 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 **ɔ** 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, ɔ, 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) **ɑ** 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 **ɑ** is often used as a substitute for **a** (see §§ 143, 147) but is not recommended. **ʌ** 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*, **rɔd**, 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**, **hɪ**, **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 **ɔ** in *audacious*, **ɔ'deɪʃəs** is not so long as the **ɔ** in *audible*, **'ɔdɪbl**, the **ɑ** in *carnation*, **kɑ'neɪʃən**, is not so long as the **ɑ** in *scarlet*, **'skɑrlɪt**, 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**.

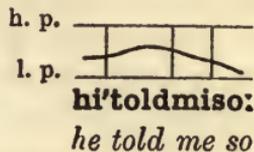
CHAPTER XV

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.

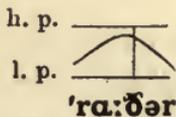
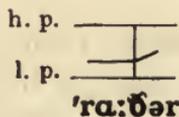
230. In singing the voice passes from one pitch to another by definite intervals indicated in music by notes, but in speaking one pitch melts imperceptibly into another. Hence intonation in speech is best indicated by

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:



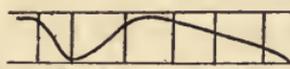
i.e. a little, not very. i.e. very much so.

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

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

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

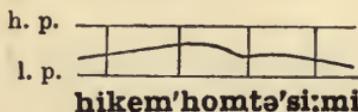
h. p. 
l. p. marks a calm statement of fact.
'idiθ|arv'gotənar'diə
Edith, I've got an idea. (p. 138.)

h. p. 
l. p. marks excitement.
'idiθarv'gotənar'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

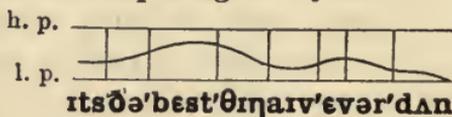
to see me," we stop at the word 'home,' anyone listening would notice that the sense had been suspended. He would probably rejoin "Well, what then!" or ask "Do you doubt it?" On the other hand if the idea in the mind of the speaker was merely "he came home," the fall of the voice on 'home' would indicate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

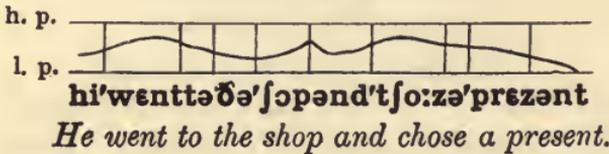
235. The falling intonation is used for :

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

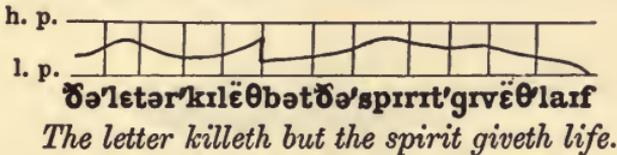


It's the best thing I've ever done. (p. 136.)

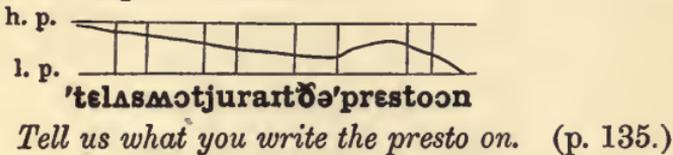
(a) But sentences that are grammatically independent of each other are often bound together by a rising intonation to indicate that they are regarded as parts of a whole.



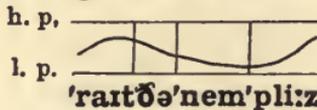
(b) Note also the antithesis :



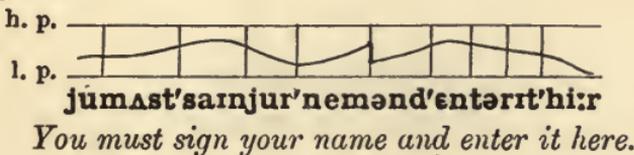
(2) Complete commands :



(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 :

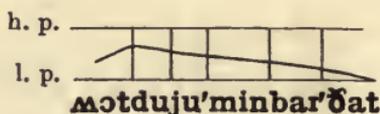


(c) Note that a sentence in question form sometimes really contains a command:

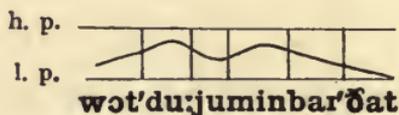


Will you do as you are told?

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

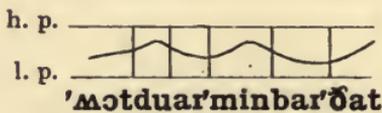


What do you mean by that?



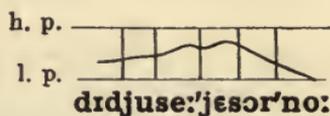
What do you mean by that?

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



What do I mean by that!

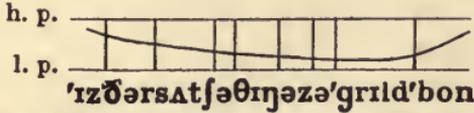
(4) The last of two or more alternative questions:



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:



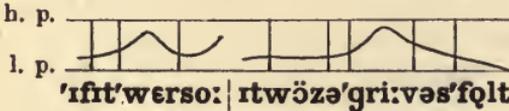
You are going home?

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



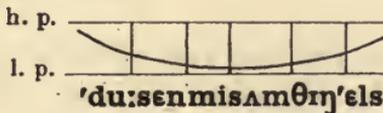
Are we all mad!

(2) Dependent clauses when the principal clause follows:



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

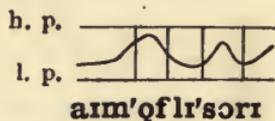
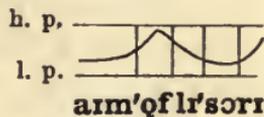
(3) Entreaty:



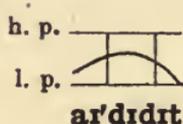
Do send me something else. (p. 131.)

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

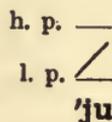


I'm awfully sorry! (p.136.)



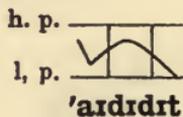
I did it,

i.e. a simple statement of fact.



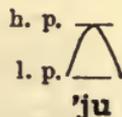
You!

Implies a question or surprise.



I did it,

i.e. I and no one else.

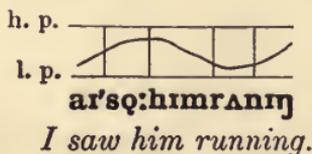


You!

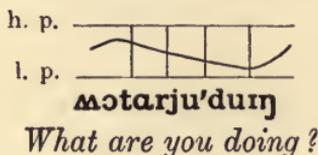
Implies downright disbelief or withering scorn.

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 'wɔtərz.

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

4 'je:, ðo⁴ aɪ 'wɔk 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: 'kɑmfɜrt mi.

5 ðau prɪ'pe:rɛst⁷ ə 'teɪl br'fɔ:r⁸ mi ɪn ðə 'prezəns əv
maɪn 'enɪmɪz: ðau ə'nɔɪntɛst maɪ 'hed wɪθ⁵ 'ɔɪl; maɪ 'kɑp
rænēθ 'o:vər.

6 'ʃu:rlɪ 'gudnɪs⁹ ənd 'mɜrsɪ¹⁰ ʃəl 'fɒlo mi 'ɔl 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 wɪθ
6 'staf 7 prɪ'pe:rɛst 8 br'fɔ:r 9 'gudnɪs 10 'mɜrsɪ

2. I CORINTHIANS XIII

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

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

3 ænd ðo¹ ai br'sto: 'ɔl maɪ 'ɡʊdz⁵ tʊ 'fɪd ðə 'pu:r, ænd ðo¹ ai ɡɪv maɪ 'bɒdɪ tʊ bi 'bɑrnd⁶, ænd hav nɔt 'tʃarɪtɪ, ɪt 'prɒfɪtəθ mɪ 'nʌθɪŋ.

4 'tʃarɪtɪ 'sɑfərəθ 'lɒŋ, ænd ɪz 'kaɪnd; 'tʃarɪtɪ 'envɪəθ nɔt; 'tʃarɪtɪ 'vɒntəθ⁷ nɔt ɪt'self, ɪz nɔt pɑft 'ɑp,

5 dʌθ nɔt br'he:v ɪtself ʌn'sɪmlɪ, 'sɪkəθ nɔt hɜr 'ɒn, ɪz nɔt 'i:zɪlɪ prɒ'vɒkt, 'θɪŋkəθ 'no: 'i:vɪl,

6 rɪ'dʒɔɪsəθ nɔt ɪn ɪn'ɪkwɪtɪ, bət rɪ'dʒɔɪsəθ ɪn ðə 'truθ;

7 'be:rəθ⁸ 'ɔl 'θɪŋz, br'li:vəθ 'ɔl 'θɪŋz, 'hɒpəθ 'ɔl 'θɪŋz, en'dʒu:rəθ 'ɔl 'θɪŋz.

8 'tʃarɪtɪ 'nevər 'feləθ: bət məðər ðer bi 'prɒfɛsɪz, 'ðe: fæl 'fel; məðər ðer bi 'tʌŋz, 'ðe: fæl 'sɪs; məðər ðer bi 'nɒlədʒ, ɪt fæl 'vɑnɪʃ ə'we:.

9 fɜr wi 'no: ɪn 'pɑrt, ənd wi 'prɒfɛsɑɪ ɪn 'pɑrt.

10 bət mən 'ðæt ʌɪtʃ ɪz 'pɜrfɛkt⁹ ɪz 'kɑm, ðen 'ðæt ʌɪtʃ ɪz ɪn 'pɑrt fæl bi dʌn ə'we:.

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

1 θo 2 wɪθ 3 'bras 4 kud 5 'ɡʊdz 6 'bɑrnd
7 'vɑntəθ 8 'be:rəθ 9 'pɜrfɛkt 10 ʌndər'stʊd 11 put

12 fær 'nav wi 'si: θru ə 'glas¹, 'darklɪ; bæt 'ðen 'fes
tu 'fes: 'nav ar 'no: in 'part; bæt 'ðen fäl ar 'no: 'i:vn äz
'ólso ar äm 'no:n.

13 änd 'nav ə'bardəθ 'feθ, 'hop, 'tʃarɪtɪ, 'ði:z 'θri:; bat
ðə 'gretɪst əv 'ði:z ɪz 'tʃarɪtɪ.

3. MILTON

Paradise Lost, Book II. ll. 43—70

hi 'sist; änd 'nekst him 'molöx, 'septərd 'kɪŋ,
stud² 'ʌp, ðə 'strɒŋgɪst änd ðə 'fɪrsɪst 'spɪrɪt
ðät 'fɔt in 'hevn; 'nav 'fɪrsər bar dɪ'spe:r³:
hɪz 'trast 'wɔz wɪθ⁴ ðɪ 'i'tɜrnäl⁵ tu bi 'dɪmd
'ikwəl in 'streŋθ, änd 'rɑ:ðər ðän bi 'les
'ke:rd⁶ nɔt tu 'bi ät 'ɔl; wɪθ⁴ 'ðat 'ke:r⁶ 'lɔst
went 'ɔl hɪz 'fi:r; əv 'gɔd, ɔr 'hel, ɔr 'wars⁷
hi 'rekt nɔt, änd 'ði:z 'wɑrdz⁸ ðer'æftər⁹ 'spek.
"maɪ 'sentəns ɪz fɔr 'opən 'wɔ:r: əv 'wɑrlz,
'mɔ:r¹⁰ aneks'pɜrt¹¹, ar 'bɔst nɔt; 'ðem let 'ðo:z
kɔn'traɪv hu 'nɪd, ɔr 'mɛn ðe 'nɪd, 'nɔt 'nav.
fər, maɪ ðe 'sɪt kɔn'traɪvɪŋ, fäl ðə 'rest,
'mɪljənz ðät 'stand in 'ɑrmz, änd 'lɔŋŋ wet
ðə 'sɪgnəl tu ä'send, sɪt 'lɪŋgərɪŋ 'hi:r,
'hevnz 'fjudʒɪtɪvz, änd fɔr ðer 'dwelɪŋples
äk'sept ðɪs 'dɑrk ə'prɔbrɪəs 'den əv 'sem,
ðə 'prɪzən əv 'hɪz 'tɪrənɪ hu 'renz
bar aur drɪe:?' 'no:, let əs 'rɑ:ðər 'tʃu:z
'ɑrmd wɪθ⁴ 'hel 'flemz änd 'fju:ɪrɪ 'ɔl ät 'wɑns

¹'glas ²stud ³dɪ'spe:r ⁴wɪθ ⁵i'tɜrnäl ⁶'ke:rd, ke:r
⁷'wɑrs ⁸'wɑrdz ⁹'æftər ¹⁰'mɔ:r ¹¹aneks'pɜrt

o:r 'hevnz 'hai 'tauərz tu 'fors¹ r'izistlɪs 'we:,
 'tärniŋ² aur 'tərtjurz intu 'hərɪd 'ərmz
 ə'genst ðə 'tərtjurər; mən tu 'mit.ðə 'nəiz
 əv hɪz ɔl'maɪtɪ 'endʒɪn hi fäl 'hi:r
 ɪn'fərnəl³ 'θʌndər; änd fər 'laɪtniŋ si:
 'blak 'faɪr änd 'hərər 'fət wɪθ⁴ 'ɪkwəl 'redʒ
 əmaŋ hɪz 'endʒɪlz; änd hɪz 'θrɒn ɪt'self
 'mɪkst wɪθ⁴ tər'te:riən⁵ 'salfär änd 'strendʒ 'faɪr,
 hɪz 'ɒn ɪn'ventɪd 'tərmənts."

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 Viator, *Shakespeare's Pronunciation*, vol. II. p. 131.)

'antəni. 'frendz, 'romənz, 'kantrimən, 'lend mi jur 'i:rz;
 ai 'kəm tu 'berɪ 'si:zər, 'nɒt tu 'pre:z him.
 ðɪ 'i:vɪl ðæt 'men 'du: 'lɪvz 'aftər⁶ ðəm;
 ðə 'gud⁷ ɪz 'ɔft ɪn'terɪd⁸ 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 'gri:vəs 'fɒlt,
 and 'gri:vəsli hæθ 'si:zər 'ansərd ɪt.
 'hi:r, ʌndər 'li:v əv 'brutəs änd ðə 'rest—
 fər 'brutəs ɪz ən 'ɒnərəbl man;

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

'so: ar ðe 'ɔl, 'ɔl 'ənöræbl men—
 'kɑm 'ɑr tu 'spik in 'si:zərz 'fjunərəl.
 'hi: wöz mar 'frend, 'feθful ænd 'dʒɑst tu 'mi:;
 bɑt 'brutəs 'sez hi wöz am'bi:fəs;
 and 'brutəs iz ən 'ənöræbl man.
 hi häθ 'brɔt 'meni 'kaptivz 'hɒm tu 'rɒm,
 huz 'ransəmz did ðə 'dʒenərəl 'kɒfərz 'fil;
 did 'ðis in 'si:zər sim am'bi:fəs?
 'men ðət ðə 'pu:r häv 'kraɪd, 'si:zər häθ 'wept;
 am'bi:fən fud¹ bi med öv 'stərnər² 'stɑf;
 jet 'brutəs 'sez hi wöz am'bi:fəs;
 and 'brutəs iz ən 'ənöræbl man.
 ju 'ɔl did 'si: ðæt ən ðə 'ljupərkal
 ɑr 'θraɪs prɪzəntɪd hɪm ə 'kɪŋli 'kraʊn,
 mɪtʃ 'hi did 'θraɪs rɪfju:z. wöz 'ðis am'bi:fən?
 jet 'brutəs 'sez hi wöz am'bi:fəs;
 and, 'fu:r, hi iz ən 'ənöræbl man.
 ɑr 'spik 'nɒt tu 'dis'pru:v mət 'brutəs 'spɒk,
 bɑt 'hi:r ɑr 'ɑm, tu 'spik mət ɑr du 'no:.
 ju 'ɔl did 'lɑv hɪm 'wɑns, 'nɒt wɪðaut³ 'kɔ:z;
 'mət 'kɔ:z wɪð'holdz³ ju ðen, tu 'mɒrn⁴ fɔr hɪm?
 'o: 'dʒɑdʒmənt! ðəʊ ɑrt 'fled tu 'brutɪf 'bɪsts,
 and 'men häv 'ləst ðer 'ri:zən. 'be:r⁵ wɪθ³ mi;
 mar 'hɑrt iz in ðə 'kɒfɪn 'ðe:r⁶ wɪθ³ 'si:zər,
 and ɑr mɑst 'pɔ:z, tɪl ɪt 'kɑm 'bɑk 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 'mɒrn
⁵ 'be:r ⁶ 'ðe:r

5. CARLYLE

Passage from the *Essay on Burns*

'bærən änd 'bærnz¹ wer sent 'fɔrθ² äz 'mɪʃənərɪz tu ðer dʒenərəʃən, tu 'tɪʃ it ə 'haɪər 'dɔktrɪn, ə 'pju:rər 'truθ; ðe had ə 'mesɪdʒ tu drɪlvər, mɪʃ 'left ðəm 'no: 'rest tɪl it wɔz ə'kɒmplɪʃt; ɪn 'dɪm 'θrɔ:z əv 'pen, ðɪs drɪvərɪn br'hest le: 'smɔldərɪŋ wɪθ'ɪn³ ðəm; fɔr ðe 'nju: nɔt mɔt it 'ment, änd 'felt it 'ɒnlɪ ɪn mɪ'stɪ:rɪəs antɪsɪ'ʃeʃən, ənd ðe had tu 'daɪ wɪθaʊt³ ər'tɪkjuletlɪ 'ʌtərɪŋ ɪt. ðe ər ɪn ðə 'kæmp əv ðɪ 'ænkɔn'vɛrtɪd⁴; jet 'nɔt äz haɪ 'mesɪndʒərs əv 'rɪgərəs ðo:⁵ brɪŋnənt 'truθ, bət äz 'sɔft 'flætərɪŋ 'sɪŋərs, änd ɪn 'plezənt 'felɔʃɪp wɪl ðe 'lɪv 'ðe:r⁶: ðe ər 'fɛrst 'ædjuleɪtɪd, 'ðen 'pɛrsɪkjutɪd⁷; ðe ə'kɒmplɪʃ 'lɪtl fɔr 'ʌðərs; ðe 'faɪnd 'no: 'pɪs fɔr ðəm'selvz, bət 'ɒnlɪ 'deθ änd ðə 'pɪs əv ðə 'gre:v. wɪ kɔn'fes, ɪt ɪz 'nɔt wɪθaʊt³ ə 'sɛrtən⁸ 'mɔrnful⁹ 'q: ðæt wɪ 'vju: ðə 'fet əv 'ði:z 'nɔbl 'sɔlz, so: 'rɪtʃlɪ 'gɪftɪd, jet 'ruɪnd tu so: 'lɪtl 'pærpəs¹⁰ wɪθ³ 'ɔl ðer 'gɪfts. ɪt 'sɪmz tu ʌs ðer ɪz ə 'stɛrn¹¹ 'mɔrəl 'tɔt ɪn 'ðɪs pɪs əv 'hɪstɔri,—twɔrs told ʌs ɪn ər 'ɒn 'tærn! 'fu:rɪlɪ tu 'men əv 'lærk 'dʒɪnjəs, ɪf ðer bɪ 'eni 'sætʃ, ɪt 'kærɪz wɪθ³ ɪt ə 'lesən əv 'dɪp ɪm'presɪv sɪg'nɪfɪkəns. 'fu:rɪlɪ ɪt wud¹² br'kæm 'sætʃ ə mæn, 'færnɪʃt¹³ fɔr ðə 'hæpɪst əv 'ɔl 'entə'praɪzɪz, 'ðæt əv bɪŋ ðə 'pɔɪt əv hɪz 'edʒ, tu kɔn'sɪdər 'wel mɔt ɪt 'ɪz ðæt hɪ ə'tempts, ənd ɪn 'mɔt 'spɪrɪt hɪ ə'tempts

1 'bærnz 2 'fɔrθ 3 wɪθ'ɪn, wɪðəʊt, wɪð 4 'ænkɔn'vɛrtɪd
 5 θo: 6 'ðe:r 7 'pɛrsɪkjutɪd 8 'sɛrtən 9 'mɔrnful
 10 'pærpəs 11 'stɛrn 12 wud 13 'færnɪʃt

it. för ðə 'wardz¹ öv 'miltən ar 'tru: in 'ɔl 'tairnz, ənd wɛr 'nevər 'truər ðæn in 'ðis: "hi:, hu wud² 'raɪt hi'roɪk 'pɔɪmz, mɑst 'mek hɪz 'hɒl 'laɪf ə hi'roɪk 'pɔɪm." if hi kənɒt 'fərst 'so: mek hɪz 'laɪf, 'ðen let him 'hesn frəm 'ðis ä'rinä; för nɑ:ðər³ its 'lɒftɪ 'glo:rɪz⁴, nɔr its 'fi:rfʊl 'pɛrɪlz, ar 'fɪt fɔr 'him. let him 'dwindl ɪntu ə 'mɒdɪf 'bælɒd-mɑŋgər; let him 'wɑ:ʃɪp⁵ ənd brɪŋɪŋ ðɪ 'aɪdɒlz öv ðə 'tairn, ənd ðə 'tairn wɪl nɒt 'fel tu rɪ'wɔrd him. if, ɪndɪd, hi kæn en'dju:ɪ tu 'lɪv ɪn 'ðæt kæ'pɑsɪtɪ! 'bairən ənd 'bairnz⁶ 'kud⁷ nɒt lɪv əz 'aɪdɒl 'prɪsts, bɑt ðə 'faɪr öv ðɛr 'on 'hɑ:ts kɔn'sjʊnd ðəm; ənd 'betər ɪt 'wɔz fɔr ðəm ðæt ðe 'kud⁷ nɒt. fɔr ɪt ɪz 'nɒt ɪn ðə 'fe:vər öv ðə 'gret ɔr öv ðə 'smɒl, bɑt ɪn ə 'laɪf öv 'truθ, ənd ɪn ðɪ ɪnɛks'pju:nəbl 'sɪtədɛl öv hɪz 'ɒn 'sol, ðæt ə 'bairənz ɔr ə 'bairnzɪz 'streŋθ mɑst 'laɪ. let ðə 'gret stænd ə'luf frəm him, ɔr 'no: hɑv tu 'revərəns him. 'bjutɪfʊl ɪz ðə 'junjən əv 'welθ wɪθ⁸ 'fe:vər ənd 'færðərəns⁹ fɔr 'lɪtərətjər; lɑ:k ðə 'kɔstlɪst 'flaʊər 'dʒɑ:ɪr en'klo:zɪŋ ðə 'lɑvlɪst 'amärənθ. 'jet let 'nɒt ðə rɪ'lesən bi mɪs'tekn. ə 'tru: 'pɔɪt ɪz nɒt 'wɑn hum ðe kæn 'haɪr bɑɪ 'mɑnɪ ɔr 'flætəri tu bi ə 'mɪnɪstər əv ðɛr 'plezərz, ðɛr 'raɪtər öv ö'ke:zənəl 'vɛrsɪz¹⁰, ðɛr pər'veər əv 'tebl'wɪt; hi 'kənɒt bi ðɛr 'mɪnjəl, hi 'kənɒt 'i:vn bi ðɛr 'pɑ:rtɪzən. ät ðə 'pɛrɪl öv 'boθ 'pɑ:rtɪz, let 'no: sɑtʃ 'junjən bi ə'temptɪd! wɪl ə 'kɔrsər¹¹ öv ðə 'sɑn wɑ:k¹² 'sɒftlɪ ɪn ðə 'hɑ:nɪs öv ə 'dre:hɔrs? hɪz 'hʊfs ar əv 'faɪr, ənd hɪz 'pɑθ¹³ ɪz ðru: ðə 'hevnz, 'brɪŋɪŋ 'laɪt tu 'ɔl 'lɑndz; wɪl 'hi: 'lɑmbər ən 'mɑd 'haɪwez, 'drɑ:ŋɪŋ 'el fɔr 'erθlɪ¹⁴ 'ɑpɪtɑ:ts frəm 'dɔ:r¹⁵ tu 'dɔ:r¹⁵?

1 'wɑ:rdz 2 wud 3 nɪ:ðər 4 'glo:rɪz 5 'wɑ:ʃɪp 6 'bairnz
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 iz 'hi: 'bɔrn ənd 'tɔt
 ðæt 'sɛrvəθ¹ nɔt ə'nʌðərz 'wɪl;
 huz 'ɑrmər iz hɪz 'ənɪst 'θɔt
 ənd 'sɪmpl 'truθ hɪz 'ʌtmɔst 'skɪl;
 huz 'pɑfənz 'nɔt hɪz 'mɑstərz ɑr,
 huz 'sol iz 'stɪl prɪ'pe:rd² fɔr 'dɛθ,
 ʌn'taɪd ʌntu ðə 'wɜ:ld³ bɑi 'ke:r⁴
 ɔv 'pʌblɪk 'fem, ɔr 'praɪvɪt 'brɛθ;
 hu 'ɛnvɪz 'nʌn ðæt 'tʃɑns dʌθ 're:z
 nɔr 'vɑ:s; hu 'nevər ʌndə'stʊd⁵
 hau 'dɪpɪst 'wʊndz ɑr 'gɪvɪn bɑi 'pre:z;
 nɔr 'rulz əv 'stet, bʌt 'rulz əv 'gʊd⁶:
 hu hæθ hɪz 'laɪf frəm 'rumərz 'frɪ:d,
 huz 'kɔnfəns iz hɪz 'strɔŋ rɪ'trɪt;
 huz 'stet kæn nɑ:ðər⁷ 'flætəre:z 'fɪd,
 nɔr 'ru:n 'mek ɔ'presə:z 'gret;
 hu 'gʊd dʌθ 'let ənd 'erli⁸ 'pre:
 'mɔ:r⁹ əv hɪz 'gres ðæn 'gɪfts tu 'lend;
 ənd ɛntə'tenz ðə 'hɑ:mlɪs 'de:
 wɪθ¹⁰ ə rɪ'ldzəs 'bʊk¹¹ ɔr 'frɛnd:
 'ðɪs 'mʌn iz 'frɪ:d frəm 'sɛrvəɪl¹² 'bʌndz
 ɔv 'hɒp tu 'raɪz, ɔr 'fɪ:r tu 'fɔl;
 'lɔrd ɔv hɪm'self, ðo:¹³ 'nɔt ɔv 'lændz;
 ənd, hævɪŋ 'nʌθɪŋ, 'jet hæθ 'ɔl.

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

7. WILLIAM PITT

Passage from *Reply to Walpole*

ði ə'trɒfəs 'kraɪm əv 'bɪŋ ə 'jʌŋ man, mɪtʃ ðɪ 'ɒnərəbl
 'dʒɛntlɪmən haz, wɪθ¹ 'sɑtʃ 'spɪrɪt ænd 'dɪsɛnsɪ, 'tʃɑrdʒd
 ʌpən mi, aɪ fəl naɪðər² ə'tɛmpt tu 'pəlɪət, nɔr dɪ'nai; bət
 kɒn'tɛnt maɪsɛlf wɪθ¹ 'wɪʃɪŋ ðæt 'aɪ me: bɪ wʌn əv 'ðo:z
 huz 'fɒlɪz 'sɪs wɪθ¹ ðɛr 'juθ; ænd 'nɒt əv 'ðæt 'nʌmbər hu
 ɔr 'ɪŋnərənt ɪn 'spɑrt əv ɛks'pi:riəns.

mɛðər 'juθ kæn bɪ ɪm'pjʊtɪd tu 'ɛni 'mʌn əz ə rɪ'prɒtʃ,
 aɪ 'wɪl nɒt əs'ju:m ðə 'prɒvɪns əv dɪ'tɛrɪnɪŋ³: bət, 'ʃu:rli,
 'ɛdʒ me: bɪkʌm 'dʒʌstli kɒn'tɛmptɪbl, ɪf ðɪ əpɔr'tjʊnɪz
 mɪtʃ ɪt 'brɪŋz hæv 'pʌst⁴ ə'we: wɪθaʊt¹ ɪm'pru:vmɛnt, ænd
 'vaɪs ə'pi:rz tu prɪ'vel mɛn ðə 'pʌfənz hæv sʌb'saɪdɪd. ðə
 'rɛtʃ ðæt, 'ʌftər⁵ hʌvɪŋ 'sɪn ðə 'kɒnsɪkwɛnsɪz əv ə 'θʌuzənd
 'ɛrɔrz, kɒn'tɪnjuz 'stɪl tu 'blændər, ænd huz 'ɛdʒ hæv 'ɒnli
 'adɪd 'ɒbstɪnəsi tu stju'pɪdɪtɪ, ɪz 'ʃu:rli ðɪ 'əbdʒɪkt əv aɪðər²
 əb'hərəns ɔr kɒn'tɛmpt; ænd dɪ'zɛrvz⁶ nɒt ðæt hɪz 'grɛ: 'hɛd
 ʃʊd⁷ sɪ'kju:r hɪm frəm 'ɪnsʌts. 'mɪtʃ mo:r⁸ ɪz 'hi: tu bɪ
 əb'hərd 'hu:, əz hɪ hæv əd'vʌnst ɪn 'ɛdʒ, hæv rɪ'sɪdɪd frəm
 'vɛrtju, ænd br'kʌmz 'mo:r⁸ 'wɪkɪd wɪθ¹ 'lɛs tɛm'tɛfən, hu
 'prɒstɪtjʊts hɪmsɛlf fɔr 'mʌni mɪtʃ hɪ 'kænət ɛn'dʒɔɪ, ænd
 'spɛndz ðə rɪ'mɛnz əv hɪz 'laɪf ɪn ðə 'ruɪn əv hɪz 'kʌntri.

¹ wɪð, wɪðəʊt ² ni:ðər, i:ðər ³ dɪ'tɛrɪnɪŋ ⁴ 'pʌst
⁵ 'ʌftər ⁶ dɪ'zɛrvz ⁷ ʃʊd ⁸ mo:r

STYLE B

8. C. S. CALVERLEY

Contentment

(after the manner of Horace)

'frend, ðer bi 'ðe: ən hum mis'hap
or 'nævər or 'so: 're:rli¹ 'kʌmz,
ðat, mæn ðe 'θiŋk ðe:rɒf, ðe 'snap
dɪ'reɪsɪv 'θʌmz;

and ðer bi 'ðe: hu 'laɪtli 'lu: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 wɪθ⁴ 'sʌtʃ 'ɔl 'bi:r ənd 'skɪtlz;
ðe 'ɑ:r nɒt 'dɪfɪkəlt tu 'pli:z
ə'baut ðer 'vɪtlz;

ðə 'traʊt, ðə 'grʌʊs, ðɪ 'erli⁵ 'pi:,
baɪ 'sʌtʃ, ɪf 'ðe:r⁶, ər 'frɪli 'tekən;
ɪf 'nɒt, ðe 'mʌnʃ wɪθ⁴ 'ɪkwəl 'ɡli:
ðer 'bɪt əv 'bekən;

¹ 're:rli ² ʃud ³ wud ⁴ wɪθ ⁵ 'erli ⁶ 'ðe:r

ænd mæn ðe 'waks ə 'lɪtl 'ge:
 ænd 'tʃaf¹ ðə 'pʌblɪk 'æftər² 'lɑnfən,
 ɪf ðe:r kən'frantɪd wɪθ³ ə 'stre:
 pə'lɪsmənz 'trɑnfən,
 ðe 'ge:z 'ðe:rat⁴ wɪθ³ 'aʊtstretʃt 'neks,
 ænd 'læftər mɪtʃ 'no: 'θrets kən 'smʌðər,
 ænd 'tel ðə 'hɔrərstrɪkən 'eks
 ðæt 'hi:z ə'nʌðər.
 ɪn 'sno:təm ɪf ðe 'krəs ə 'spɒt
 mɛ:r⁵ 'ʌnsəs'pektɪd 'bɔɪz həv 'slɪd,
 ðe 'fɒl nɒt 'daʊn—'ðo:⁶ ðe wʊd⁷ 'nɒt
 'maɪnd ɪf ðe 'dɪd;
 mæn ðə 'sprɪŋ 'ro:zbd mɪtʃ ðe 'we:r⁸
 'breks 'ʃɔrt ænd 'tæmblz frəm ɪts 'stem,
 'no: 'θɒt əv bɪŋ 'ʌŋgrɪ 'e:r⁹
 'dɒnz əpən 'ðem;
 'ðo:⁶ twəz dʒɪ'maɪmɪz 'hænd ðæt 'plest,
 (əz 'wel ju 'wɪn) ət 'i:vniŋz 'aʊər,
 ɪn ðə 'lʌvd 'bɑtɪnhol ðæt 'tʃest
 ænd 'tʃerɪʃt 'flaʊər.
 ænd mæn ðe 'travl, ɪf ðe 'faɪnd
 ðæt ðe həv 'leɪft ðer 'pɒkɪt'kæmpəs
 ɔr 'mɑrɪ ɔr 'θɪk 'bʊts¹⁰ bɪhaɪnd,
 ðe 're:z 'no: 'ræmpəs,
 bət 'plɒd sɪrɪnli 'ɔn wɪθ'aʊt³;
 'nɔɪŋ ɪts 'betər tu ɪn'dju:r
 ðɪ '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

mæn fər ðat 'erli¹ 'tren ðe:r 'let,
 ðe du nət 'mek ðer 'wo:z ðə 'tektst
 əv 'sərmənz² .in ðə 'taimz, bət 'wet
 'ɔn fər ðə 'nektst;
 ənd 'dʒʌmp in'said, ənd 'ɔnli 'grɪn
 fʊd³ it ə'pi:r ðət 'ðat 'draɪ 'wɑg,
 ðə 'gɑrd, ə'mɪtɪd tu 'put⁴ 'ɪn
 ðer 'kɑrɪtbaɪ.

9. GOLDSMITH

Passage from the *Vicar of Wakefield*

aʊr 'lɪtl hɑbr'teʃən wəz 'sɪtʃuɛtɪd ət ðə 'fʊt⁵ əv ə
 'slɒpɪŋ 'hɪl, 'feltərd wɪθ⁶ ə 'bʃʊtɪfəl 'ʌndərwʊd⁷ br'hɑɪnd,
 ənd ə 'prɑtɪŋ 'rɪvər br'fɔ:r⁸; ɔn 'wʌn saɪd ə 'medo, ɔn
 ðɪ 'ʌðər ə 'grɪn. maɪ 'fɑrm kən'sɪstɪd əv əbaʊt 'twentɪ
 'ekərz əv 'ekʃələnt 'lɑnd, hɑvɪŋ 'gɪvn ə 'hɑndrɪd 'paʊnd fɔr
 maɪ prɪdɪ'sesərz gʊd'wɪl⁹. 'nʌθɪŋ kʊd¹⁰ 'ɪk'saɪd ðə 'nɪtɪs
 əv maɪ 'lɪtl ɪn'klo:zərz, ðɪ 'ɛlmz ənd 'hɛdʒrɔ:z ə'pi:rɪŋ
 wɪθ⁶ ɪn'ks'presɪbl 'bʃʊtɪ. maɪ 'hɑʊs kən'sɪstɪd əv bət 'wʌn
 'stɔ:rɪ¹¹, ənd wəz 'kʌvərd wɪθ⁶ 'θɑtʃ, mɪtʃ 'ge:v ɪt ən 'e:r¹²
 əv 'grɛt 'snaɪpɪs; ðə 'wɒlz ɔn ðɪ ɪn'saɪd wɛr 'naɪslɪ 'mɑɪtwɒʃt,
 ənd maɪ 'dɒtərz ʌndər'tʊk¹³ tu ə'dɔrn ðem.wɪθ⁶ 'pɪktjərz əv
 ðer 'ɔn drɪzɪnɪŋ. ðo¹⁴ ðə 'sem 'rʊm sɛrvd¹⁵ ʌs fɔr 'pɑrlər
 ənd 'kɪtʃɪn, 'ðat ɔnli 'med ɪt ðə 'wɔrmər. br'saɪdz, əz ɪt
 wəz 'kept wɪθ⁶ ðɪ 'ʌtməst 'nɪtɪs, ðə 'dɪfɪz, 'plets, ənd
 'kɒpərz bɪŋ 'wel 'skɑurd, ənd 'ɒl dɪ's'pɔ:zd ɪn 'brɑɪt 'rɔ:z

1 'erli 2 'sərmənz 3 fʊd 4 'put 5 'fʊt 6 wɪθ
 7 ʌndərwʊd 8 br'fɔ:r 9 gʊd'wɪl 10 kʊd 11 'stɔ:rɪ
 12 'e:r 13 ʌndər'tʊk 14 θo: 15 sɛrvd

on ðə 'fɛlvz, ði 'aɪ wəz ə'grɪəblɪ rɪ'li:vɪd, ənd dɪd nɒt 'wɒnt
'rɪtʃər 'fɑrnɪtʃər¹. ðər wɜr 'θri: 'ʌðər ə'pɑrtmɛnts—'wʌn
fər maɪ 'waɪf ənd mi, ə'nʌðər fər ɔr 'tu: 'dɔtərz, wɪθɪn²
ɔr 'ɒn, ənd ðə 'θɜrd, wɪθ² 'tu: 'bedz, fər ðə 'rest əv ðə
'tʃɪldrən.

ðə 'lɪtl rɪ'pʌblɪk tu 'mɪtʃ aɪ geɪv 'lɔ:z wəz 'rɛgjuletɪd ɪn
ðə 'fɒlɔɪŋ 'mænər: baɪ 'sɑnrɑɪz wɪ 'ɔl ə'sɛmblɪd ɪn ɔr 'kɒmən
ə'pɑrtmɛnt, ðə 'faɪr bɪŋ 'prɪ:vɪəslɪ 'kɪndld baɪ ðə 'sɛrvɛnt³.
ɔftər⁴ wɪ hæd sə'lju:tɪd ɪtʃ 'ʌðər wɪθ² 'prɒpər 'sɛrɪmɒni⁵,
fər aɪ 'ɔlwɪz ðɔt 'fɪt tu kɪp 'ʌp 'sɑm mɪ'kɑnɪkl 'fɔrmz əv
'gʊd⁶ 'brɪdɪŋ, wɪθaʊt² 'mɪtʃ 'frɪdəm 'ɛvər dɪ'strɔɪz 'frɛndʃɪp,
wɪ 'ɔl 'bɛnt ɪn 'gratɪtju:d tu 'ðæt 'bɪŋ hu 'geɪv ɒs ə'nʌðər
'deɪ. 'ðɪs 'dju:tɪ bɪŋ pɜ'fɔrmɪd, maɪ 'sɑn ənd 'aɪ wɛnt tu
pɜ'sju: ɔr 'ju:zʊəl⁷ 'ɪndəstri ə'brɒd, maɪ maɪ 'waɪf ənd
'dɔtərz ɪm'plɔɪd ðəmselvz ɪn prɒ'vaɪdɪŋ 'brɛkfɛst, mɪtʃ wəz
'ɔlwɪz 'rɛdɪ ət ə 'sɛrtən⁸ 'tɑɪm. aɪ ə'laʊd 'hʌf ən 'ɔvər
fər 'ðɪs 'mɪl, ənd ən 'ɔvər fər 'dɪnər; 'mɪtʃ 'tɑɪm wəz 'tekn
'ʌp ɪn 'ɪnɒsɛnt 'mɜrθ bɪtwɪn maɪ 'waɪf ənd 'dɔtərz, ənd ɪn
fɪl'sɒfɪkl 'ɑrgjʊmɛnts bɪtwɪn maɪ 'sɑn ənd 'mi:.

əz wɪ 'rɔ:z wɪθ² ðə 'sɑn, 'sɔ: wɪ 'nevər pɜ'sju:d ɔr
'lebərz ɔftər⁴ ɪt wəz gɒn 'daʊn, bɛt rɪ'tɑrnd⁹ 'hɒm tu ðɪ
ɪk'spektɪŋ 'fɑmɪli, mɛ:r¹⁰ 'smɑlɪŋ 'luks¹¹, ə 'nɪt 'hɑrθ, ənd
'plɛzənt 'faɪr, wɜr prɪ'pɛ:rd¹² fər ɔr rɪ'sɛpʃən. nɜr wɜr
wɪ wɪθaʊt² 'gɛsts; 'sɑmtɑɪmz 'fɑrmər 'flɑmbərə, ɔr
'tɔkətɪv 'nevər, ənd 'ɔfn ðə 'blaɪnd 'pɑpər, wʊd¹³ 'pɛ: ɒs
ə 'vɪzɪt ənd 'tɛst ɔr 'gʊsbɛrɪ¹⁴ 'waɪn, fər ðə 'mekɪŋ əv
mɪtʃ wɪ hæd 'lɒst nɑ:ðər¹⁵ ðə rɪ'sɪt nɜr ðə rɛpju'tɛʃən.
ðɪ:z 'hɑrmlɪs 'pɪpl hæd 'sevərəl 'we:z əv bɪŋ gʊd⁶ 'kɑmpənɪ;

¹ fɑrnɪtʃər ² wɪθɪn, wɪθ, wɪθaʊt ³ sɛrvɛnt ⁴ ɔftər
⁵ sɛrɪmɒni ⁶ gʊd ⁷ ju:zʊəl ⁸ sɛrtən ⁹ rɪ'tɑrnd ¹⁰ mɛ:r
¹¹ luks ¹² prɪ'pɛ:rd ¹³ wʊd ¹⁴ gʊ:zberɪ ¹⁵ nɪ:ðər

mail 'wan 'ple:d, ði 'lðər wud¹ 'sɪŋ sam 'su:ðɪŋ 'baləd,
 "dʒənɪ 'armstrɔŋz 'last² gud³'nait" ər "ðə 'krualtɪ əv
 'bærbərə 'alən." ðə 'nait wəz kən'kludɪd ɪn ðə 'manər wi
 brɪɡən ðə 'mɔrnɪŋ, maɪ 'jʌŋɡɪst 'bɔɪz bɪŋ ə'pɔɪntɪd tʊ rɪd
 ðə 'lesnz əv ðə 'de:; ənd 'hi: ðæt red 'laudɪst, dɪ'strɪŋktɪst,
 ənd 'best wəz tʊ hav ə 'hepnɪ ən 'sande tʊ 'put⁴ ɪntʊ ðə
 'pu:rz bəks.

10. WILLIAM SHAKESPEARE

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

- 'dɔktər. so: 'pli:z jur 'madʒəstrɪ
 ðæt wi me: 'wek ðə 'kɪŋ? hi hæθ 'slept 'lɔŋ.
 kər'dɪlə. bi 'gavərnd bæɪ jur 'nɔlədʒ, ənd prə'sɪd
 ɪ ðə 'swe: əv jur 'on 'wɪl. ɪz hi ə'reɪd?
 'dʒentlmən. 'aɪ, madəm; ɪn ðə 'hevnɪs əv 'slɪp
 wi 'put⁴ 'frɛʃ 'garmənts ən hɪm.
 'dɔktər. bi 'bæɪ, gud³ 'madəm, mæn wi 'du: ə'wek hɪm;
 aɪ 'daʊt nɔt əv hɪz 'tempərəns.
 kər'dɪlə. 'veri 'wel.
 'dɔktər. 'pli:z ju, 'drɔ: 'ni:r. 'laʊdər ðə 'mʒuzɪk 'ðe:r⁵!
 kər'dɪlə. o maɪ 'di:r 'fɑ:ðər! restə'refən 'haŋ
 ðaɪ 'medɪsɪn ən maɪ 'lɪps, ənd let 'ðɪs 'kɪs
 rɪ'pe:r⁶ 'ðo:z 'vaɪələnt 'hɑ:mz ðæt maɪ 'tu:
 'sɪstərz
 hav ɪn ðaɪ 'revərəns 'med!
 kent. 'kaɪnd ənd 'di:r 'prɪnses!
 kər'dɪlə. həd ju 'nɔt bɪn ðer 'fɑ:ðər, 'ði:z maɪ 'fleks
 həd 'tʃæləndʒd 'pɪtɪ əv ðəm. wəz 'ðɪs ə 'fes

¹ wud² last³ gud⁴ put⁵ ðe:r⁶ rɪ'pe:r

- tu bi ə'pɔ:zd ə'ɡenst ðə 'wɔ:riŋ 'windz?
 tu 'stand ə'ɡenst ðə 'dip 'dredboltɪd 'θʌndər?
 in ðə 'most 'terɪbl ənd 'nɪmbl 'strok
 əv 'kwɪk, krəs 'lartriŋ? tu 'wɒtʃ, 'pu:r 'pɜ:di¹!
 wɪθ² 'ðɪs 'θɪn 'helm? maɪn 'enɪmɪz 'dɔɡ,
 'ðo:³ hi həd 'brɪt mi, ju:d⁴ həv 'stud⁵ 'ðæt 'nart
 ə'ɡenst maɪ 'faɪr; ənd wɒst ðəv 'fen, 'pu:r 'fɑ:ðər,
 tu 'hʌvl⁶ ði wɪθ² 'swaɪn, ənd 'rɔɡz fɜ:lɔ:n,
 in 'ʃɔ:t ənd 'mɑ:stɪ 'strɔ:ʔ ə'lak, ə'lak!
 tɪz 'wʌndər 'ðæt ðaɪ 'laɪf ənd 'wɪts ət 'wʌns
 həd nɒt kən'kludɪd 'ɔ:l. hi 'weks; 'spɪk tu hɪm.
 'dɔktər. 'madəm, du 'ju:; tɪz 'fɪtɪst.
 kɔr'dɪlə. həv 'dʌz maɪ 'rɔɪəl 'lɔ:d? həv 'fe:rz⁷ jur 'mɑ:
 'dʒæstɪ?
 li:r. ju du mi 'rɔŋ tu 'tek mi aʊt ə ðə 'ɡre:v.
 'ðəv ʌrt ə 'sɒl in 'blɪs; bət 'aɪ əm 'baʊnd
 əpən ə 'mɪl əv 'faɪr, 'ðət maɪn 'on 'ti:rz
 du 'skɔld laɪk 'mɒltn 'led:
 kɔr'dɪlə. 'sər, du ju 'no: mi?
 li:r. ju ʌr ə 'spɪrɪt, aɪ 'no:; 'mɛn dɪd ju 'daɪ?
 kɔr'dɪlə. 'stɪl, 'stɪl, 'fɑ:r 'wɑ:d!
 'dɔktər. hi:z 'skɜ:s⁸ ə'wek: lɛt hɪm ə'lɒn ə'maɪl.
 li:r. 'mɛ:r⁹ həv aɪ 'bɪn? mɛ:r 'am aɪ? 'fe:r⁷ 'de:lart?
 aɪ m 'mɑ:tɪl ə'bju:zd. aɪ ju:d⁴ 'i:n 'daɪ wɪθ² 'pɪtɪ
 tu si ə'nʌðər 'ðʌs. aɪ 'no: nɒt mɒt tu 'se:.
 aɪ wɪl nɒt 'swɛ:r¹⁰ 'ði:z ʌr 'maɪ 'hændz. lɛts 'si:;
 aɪ 'fɪl ðɪs 'pɪn 'pɪk. 'wud¹¹ aɪ wɜr ə'fju:rd
 əv maɪ kən'dɪʃən!
 kɔr'dɪlə. 'o:, 'lʊk¹² ə'pən mi, sər,

¹ y is rounded i ² wɪθ ³ 'θo: ⁴ ju:d ⁵ 'stud ⁶ 'hʌvl
⁷ 'fe:rz ⁸ 'skɜ:s ⁹ 'mɛ:r ¹⁰ 'swɛ:r ¹¹ 'wud ¹² 'lʊk

- ænd 'hold jur 'handz in ben'ɔ:dɪksjən 'o:r mi.
 'no: sər, ju 'mɑ:st nət 'nɪl.
- li:r. prɛ:, 'du: nət 'mæk mi.
 aɪ 'ɑ:m ə 'vɛrɪ 'fʊlɪʃ 'fəʊnd 'old 'mɑ:n,
 'fɔ:rskɔ:r¹ ænd 'ʌp wɜ:d, nət ən 'tʌr 'mɔ:r² ɔr
 'les;
 'ænd, 'tʌ dɪl 'plɛnɪ,
 aɪ 'fɪr aɪ əm 'nət ɪn maɪ 'pɜ:fɪkt 'maɪnd.
 mɪ'θɪŋks aɪ 'ʃʊd³ 'no: 'ju:, ænd 'no: 'ðɪs 'mɑ:n;
 'ʃet aɪ əm 'daʊtfʊl: fɜ:r aɪ əm 'mɛnɪ 'ɪgnərənt
 'mɔt 'plɛs 'ðɪs 'ɪz, ænd 'ɔl ðə 'skɪl aɪ hæv
 rɪ'membərz nət 'ði:z 'gɑ:mənts, nɜ:r aɪ 'no: nət
 'mɛr⁴ aɪ dɪd 'lɔdʒ 'last⁵ 'nɑ:t. 'du: nət 'lʌf ət mi;
 'fɜ:r, əz aɪ əm ə 'mɑ:n, aɪ 'θɪŋk 'ðɪs 'ledɪ
 'tʌ bɪ maɪ 'tʃɑ:ld kɜ:'dɪlə.
- kɜ:'dɪlə. and 'so: aɪ 'ɑ:m, aɪ 'ɑ:m.
 li:r. bɪ jur 'tɪr:z 'wɛt? 'ʃɛs, fɛθ. aɪ 'prɛ:, 'wɪp nət.
 ɪf ju hæv 'pɔ:zn fɜ:r mi, aɪ wɪl 'drɪŋk ɪt.
 aɪ 'no: ju 'du nət 'lʌv mi, fɜ:r jur 'sɪstərz
 'hæv, əz aɪ 'du rɪ'membə, 'dæn mi 'rɔŋ;
 'ju: hæv 'sɑ:m 'kɔ:z, 'ðe: hæv 'nət.
- kɜ:'dɪlə. 'no: 'kɔ:z, 'no: 'kɔ:z.
 li:r. 'ɑ:m aɪ ɪn 'frɑ:s?
- kɛnt. ɪn jur 'ɒn 'kɪŋdəm, sər.
 li:r. 'du: nət ə'bju:z mi.
 * * * * *
- kɜ:'dɪlə. wɪlt 'pli:z jur 'hɑ:nɪs 'wɔ:k?
 li:r. ju 'mɑ:st 'be:r⁶ wɪθ⁷ mi.
 'prɛ: ju 'nɑ:v, fɜ:r'gɛt ænd fɜ:r'gɪv; aɪ m 'old ænd
 'fʊlɪʃ.

¹ 'fɔ:rskɔ:r ² 'mɔ:r ³ 'ʃʊd ⁴ 'mɛr ⁵ 'last ⁶ 'be:r ⁷ wɪθ

11. FRANCIS THOMPSON

Daisy

me:r¹ ðə 'θɪsl 'lɪfts ə 'pɑ:pl² 'kraun
 'sɪks 'fʊt³ aʊt əv ðə 'tɑ:rf⁴,
 ənd ðə 'he:rbel⁵ 'feks ən ðə 'wɪndɪ 'hɪl—
 'o ðə 'breθ əv ðə 'dɪstənt 'sɑ:rf⁶!—

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

'me:r¹ mɪd ðə 'gɔ:rs ðə 'rɑ:sberɪ⁹
 'red fər ðə 'gɑðərər 'sprɪŋz,
 'tu: 'tʃɪldrən dɪd wɪ 'stre: ənd 'tɔ:k
 'waɪz, 'aɪdl, 'tʃaɪldɪʃ 'θɪŋz.

ʃɪ 'lɪsnd wɪθ⁸ bɪg'lipt sər'praɪz,
 'brɛstdɪp mɪd 'flaʊər ənd 'spɑɪn:
 hər 'skɪn wəz lɑ:k ə 'gɹep, huz 'venz
 'rɑn 'sno: ɪnstəd əv 'waɪn.

ʃɪ 'nju: nɒt 'ðo:z 'swɪt 'wɑ:rdz¹⁰ ʃɪ 'spek,
 nər 'nju: hər 'on 'swɪt 'we:;
 bət ðərz 'nevər ə 'bɛrd, so 'swɪt ə 'sɔŋ
 'θrɔŋd ɪn huz 'θrɒt 'ðæt 'de:!

'o:, ðər wər 'flaʊərz ɪn 'stɔ:riŋtən
 ən ðə 'tɑ:rf⁴ ənd ən ðə 'spre:;
 bət ðə 'swɪtɪst 'flaʊər ən 'sɑ:sɪks 'hɪlz
 wəz ðə 'de:zɪ 'flaʊər 'ðæt 'de:!

¹ 'me:r ² 'pɑ:pl ³ 'fʊt ⁴ 'tɑ:rf ⁵ 'he:rbel ⁶ 'sɑ:rf
⁷ lʊk ⁸ wɪθ ⁹ 'rɑ:zberɪ ¹⁰ 'wɑ:rdz

hær 'bjutɪ 'smu:ðd ɛrθs¹ 'fɑrɒd 'fes!
 ʃi 'ge:v mi 'tɒknz 'θri:—
 ə 'lʊk², ə 'wɑrd³ əv hær 'wɪnsəm 'maʊθ,
 'ænd ə 'wɑɪld 'rɑsbɛrɪ⁴.
 ə 'bɛrɪ 'rɛd, ə 'gɑɪllɪs 'lʊk²,
 ə 'stɪl 'wɑrd³,—'strɪŋz əv 'sænd!
 ɛnd 'ʒet ðe 'mɛd maɪ 'wɑɪld, 'wɑɪld 'hɑrt
 flɑɪ 'daʊn tu hær 'lɪtl 'hænd.
 fɔr, 'stændɪŋ 'ɑrtlɪs əz ðɪ 'e:r⁵,
 ɛnd 'kændɪd əz ðə 'skaɪz,
 ʃi 'tʊk⁶ ðə 'bɛrɪz wɪθ⁷ hær 'hænd,
 ɛnd ðə 'lɑv wɪθ⁷ hær 'swɪt 'aɪz.
 ðə 'fe:rɪst⁸ 'θɪŋz hæv 'flɪtɪst 'ɛnd:
 ðɛr 'sɛnt sər'vaɪvz ðɛr 'klo:z,
 bət ðə 'ro:zɪz 'sɛnt ɪz 'bɪtərnɪs
 tu 'hɪm ðət 'lɑvd ðə 'ro:z!
 ʃi 'lʊkt² ə 'lɪtl 'wɪstfɛlɪ,
 ðɛn 'wɛnt hær 'sɑnfɑɪn 'we:—
 ðə 'sɪ:z 'aɪ hɑd ə 'mɪst ɔn ɪt,
 ɛnd ðə 'li:vz 'fel frəm ðə 'de:.
 ʃi 'wɛnt hær ʌnrɪ'membəɪrɪŋ 'we:,
 ʃi 'wɛnt, ɛnd 'lɛft ɪn 'mi:
 ðə 'pɑŋ əv 'ɔl ðə 'pɑrtɪŋz 'gɔn,
 ɛnd 'pɑrtɪŋz 'ʒet tu 'bi:.
 ʃi 'lɛft mi 'mɑrvəlɪŋ maɪ 'maɪ 'sɒl
 wɛz 'sɑd ðət 'ʃi: wɛz 'glɑd;
 ət 'ɔl ðə 'sɑdnɪs ɪn ðə 'swɪt,
 ðə 'swɪtnɪs ɪn ðə 'sɑd.

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

'stɪl, 'stɪl aɪ 'sɪm .tʊ 'si: hɜr, 'stɪl
 luk¹ 'ʌp wɪθ² 'sɔft rɪ'plɑɪz,
 ɛnd 'tek ðə 'berɪz wɪθ² hɜr 'hænd,
 ɛnd ðə 'lʌv wɪθ² hɜr 'lʌvli 'aɪz.
 'nʌθɪŋ brɪ'gɪnz, ɛnd 'nʌθɪŋ 'ɛndz,
 ðət ɪz nɔt 'pe:d wɪθ² 'mɒn;
 fɜr wɪ ɑr 'bɜrn ɪn 'ʌðərz 'pen,
 ɛnd 'pɛrɪʃ ɪn ɔr 'ɒn.

12. CHARLES DICKENS

A passage from *Dombey and Son*

Analysis of the character of P. Dombey

ðe wɜr wɪθɪn² 'tu ɜr θrɪ 'wɪks ɛv ðə 'hɒlɪdeɪz, mɛn, 'wʌn
 'de:, kɔr'nɪlə 'blɪmbɜr 'kɔld 'pɔl ɪntʊ hɜr 'rʊm, ɛnd 'sed,
 "dɔmbɪ, aɪ ɛm 'gɔɪŋ tʊ send 'hɒm jʊr ɛ'nælɪsɪs."

"θaŋk ju, mam," rɪ'taɪnd³ 'pɔl.

"ju 'no: wɔt aɪ 'mɪn, du ju, 'dɔmbɪ?" ɪn'kwɔrd mɪs
 'blɪmbɜr, 'lʊkɪŋ¹ 'hɑrd ɛt hɪm θru ðə 'spektɛklz.

"no:, mam," sed 'pɔl.

"dɔmbɪ, 'dɔmbɪ," sed mɪs 'blɪmbɜr, "aɪ brɪ'gɪn tʊ bi
 ɛ'fred ju ɜr ɛ 'sɑd 'bɔɪ. mɛn ju 'dɒnt 'no: ðə 'mɪnɪŋ ɛv
 ɛn ɪks'pɹɛʃən, mɑɪ dɒnt ju 'sɪk fɜr ɪnfɔr'mɛʃən?"

"mɪsɪz 'pɹɪptʃɪn 'tɒld mɪ aɪ 'wɔznt tʊ ɛsk⁴ 'kwɛstjɛnz,"
 rɪ'taɪnd³ 'pɔl.

"aɪ mɑst 'beg ju 'nɔt tʊ 'mɛnʃən mɪsɪz 'pɹɪptʃɪn tʊ
 'mɪ:, ɛn 'ɛnɪ ɛ'kaʊnt, 'dɔmbɪ," rɪ'taɪnd³ mɪs 'blɪmbɜr. "aɪ
 'kʊd⁵nt 'θɪŋk ɛv ɛ'ləʊɪŋ ɪt. ðə 'kɔrs⁶ ɛv 'stɑdɪ 'hɪ:r ɪz
 'vɛrɪ 'fɑ:r rɪ'mu:vɔd frɒm 'ɛnɪθɪŋ ɛv 'ðæt 'sɔrt. ɛ rɛprɪ'tɪʃən

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

əv 'sɑtʃ ə'ljuzənz wud¹ mek it 'nesɪsəri fər 'mi: tu rɪ'kwɛst tu 'hi:r, wɪθaʊt² ə mɪs'tek, br'fɔ:r³ 'brɛkfɛsttaɪn tu'məro 'mɔrnɪŋ, frəm 'vɛrbəm pɛrsən'a:lɛ' daʊn tu 'sɪ'mɪlɪmə 'sɪgnɔ.'"

"aɪ 'dɪdnt 'mɪn, məm—" br'gən lɪtl 'pɔl.

"aɪ mɑst 'trɑbl ju 'nɔt tu 'tɛl mi ðət ju 'dɪdnt 'mɪn, ɪf ju plɪ:z, 'dɔmbɪ," sɛd mɪs 'blɪmbɛr, hu prɪzɛrvd⁴ ən 'ɔfəl pɛ'lartɪŋ ɪn hɛr admən'ɪfənz. "ðət ɪz ə laɪn əv 'ɑrɡjʊmənt, aɪ 'kud⁵nt 'drɪm əv pɛr'mɪtɪŋ."

'pɔl fɛlt it 'sɛfɪst tu sɛ: 'nɑθɪŋ ət 'ɔl, so hi 'ɔnlɪ 'lukt⁶ ət mɪs 'blɪmbɛrz 'spɛktəklz. mɪs 'blɪmbɛr hævɪŋ 'fɛkn hɛr 'hɛd ət hɪm 'ɡrɛ:vli, rɪ'fɛrd⁷ tu ə 'pɛpər 'laɪŋ br'fɔ:r³ hɛr.

"'æn'alɪsɪs əv ðə 'kærəktər əv 'pi: 'dɔmbɪ.' ɪf mɑɪ rɛkɔl'ɛkʃən 'sɛrvz⁸ mi," sɛd mɪs 'blɪmbɛr, 'brɛkɪŋ 'ɔf, "ðə 'wɑrd⁹ 'æn'alɪsɪs əz 'ɔ'pɔ:zd tu 'sɪnθɪsɪs, ɪz 'ðæs dr'faɪnd bɑɪ 'wɔkər. 'ðə rɛzɔ'ljʊʃən əv ən 'ɔbdʒɪkt, mɛðər əv ðə 'sɛnsɪz ɔr əv ðɪ 'ɪntɛlɛkt, ɪntʊ ɪts fɛrst 'ɛlɪmɛnts.' əz 'ɔ'pɔ:zd tu 'sɪnθɪsɪs, ju 'ɔb'zɛrv¹⁰. 'nɑv ju 'no: mət 'æn'alɪsɪs 'ɪz, 'dɔmbɪ."

'dɔmbɪ 'dɪdnt 'sɪm tu bɪ 'absə'ljʊtlɪ 'blaɪndɪd bɑɪ ðə 'laɪt lɛt 'ɪn əpən hɪz 'ɪntɛlɛkt, bət hi 'mɛd mɪs 'blɪmbɛr ə lɪtl 'bɑv.

* * * * *

"'ɪt mɛ bɪ 'dʒɛnərəlɪ 'ɔb'zɛrvd¹⁰ əv 'dɔmbɪ,'" sɛd mɪs 'blɪmbɛr, 'rɪdɪŋ ɪn ə 'laʊd 'vɔɪs, ənd ət 'ɛvrɪ 'sɛkənd 'wɑrd⁹ drɛkɪŋ hɛr 'spɛktəklz 'tɔərdz¹¹ ðə 'lɪtl 'fɪɡər br'fɔ:r³ hɛr: "ðət hɪz 'æ'bɪlɪtɪz. ənd ɪnklɪn'ɛʃənz ɑr 'ɡud¹², ənd ðæt hi hɛz 'mɛd əz 'mɑtʃ 'prɔɡrɛs¹³ əz ʌndər ðə 'sɛrkəmstənsɪz 'kud⁵ hæv bɪn ɛks'pɛktɪd. bɑt ɪz tu bɪ lə'mɛntɪd əv

¹ wud ² wɪθaʊt ³ br'fɔ:r ⁴ prɪzɛrvd ⁵ 'kud ⁶ 'lukt
⁷ rɪ'fɛrd ⁸ 'sɛrvz ⁹ 'wɑrd ¹⁰ 'ɔb'zɛrv, 'ɔb'zɛrvd ¹¹ 'tɔərdz,
'twɔrdz, 'twɔrdz ¹² 'ɡud ¹³ 'prɔɡrɛs

'ðis jaŋ 'dzentlmæn ðät hi iz 'sɪŋgju:lər (mət iz 'ju:zjuəl¹ 'tərmd² old'fa:fənd) in hɪz 'karäktər ənd 'kəndəkt, ənd ðät, wɪθəut³ prɪ'zɛntɪŋ 'emθɪŋ in 'aɪðər⁴ mɪtʃ dɪs'tɪŋtli 'kɔ:lz fɔr rɛprə'bɛfən, hi iz 'ɔfn 'vɛrɪ ən'ləɪk 'ʌðər jaŋ 'dzentlmæn əv hɪz 'ɛdʒ ənd 'sofəl pɔ'zɪfən. 'nəv, 'dɔmbɪ," sɛd mɪs 'blɪmbər; 'lɛɪŋ 'daʊn ðə 'pɛpər, "du ju əndər'stænd 'ðət?"

"ar θɪŋk ar 'du:, məm," sɛd 'pɔl.

"ðis ən'alɪsɪs, ju sɪ:, 'dɔmbɪ," mɪs 'blɪmbər kən'tɪnju:d, "iz 'gɔɪŋ tu bi sɛnt 'hɒm tu jur rɪs'pɛktɪd 'pɛ:rənt⁵. it wɪl 'nətʃurəli bi 'vɛrɪ 'pɛnfʊl tu hɪm tu 'faɪnd ðət ju ar 'sɪŋgju:lər in jur 'karäktər ənd 'kəndəkt. it iz 'nətʃurəli 'pɛnfʊl tu 'ʌs; fɔr wɪ 'kənt ləɪk ju, ju 'nɔ:, dɔmbɪ, əz 'wɛl əz wɪ kud⁶ 'wɪʃ."

ʃi 'tʌtʃt ðə 'tʃaɪld əpən ə 'tɛndər 'pɔɪnt. hi həd 'sɪkrɪtli bɪkəmə 'mɔ:r⁷ ənd 'mɔ:r⁷ sə'lɪstəs frəm 'de: tu 'de:, əz ðə 'təɪm əv hɪz dɪ'pɑ:tjər 'dru: 'mɔ:r⁷ 'nɪ:r, ðət 'ɔl ðə 'həʊs ju:d⁸ 'ləɪk hɪm. fɔr səm 'hɪdn 'rɪ:zən, 'vɛrɪ ɪm'pɛrfɪktli⁹ əndər'stud¹⁰ bæɪ hɪm'sɛlf—ɪf əndər'stud¹⁰ ət 'ɔl—hi 'fɛlt ə 'grədju:əli ɪn'krɪsɪŋ ɪmpəls əv ə'fɛkʃən, 'tɔərdz¹¹ ɔlməst 'ɛvrɪθɪŋ ənd 'ɛvrɪbɔdɪ ɪn ðə 'plɛs. hi 'kud⁶ nɔt 'be:r¹² tu 'θɪŋk ðət ðe wud¹³ bi 'kwəɪt ɪn'dɪfərənt tu hɪm mɛn hi wəz 'gɔn. hi 'wɔntɪd ðɛm tu rɪ'mɛmbər hɪm 'kəɪndli; ənd hi həd 'mɛd ɪt hɪz 'bɪznɪs i:vɪn tu kən'sɪlɪt ə 'grɛt 'hɔrs¹⁴ 'ʃɑ:ɪ 'dɔg, 'tʃɛnd 'ʌp ət ðə 'bæk əv ðə 'həʊs, hu həd 'prɪ:vɪəslɪ bɪn ðə 'tɛrər əv hɪz 'laɪf: ðət i:vɪn 'hi: mɑɪt 'mɪs hɪm mɛn hi wəz nɔ 'lɔŋgər 'ðe:r¹⁵.

'lɪtl 'θɪŋkɪŋ ðət ɪn 'ðɪs hi 'ɔnli 'ʃɔ:d ə'gɛn ðə 'dɪfərəns bɪtwɪn hɪm'sɛlf ənd hɪz kəm'pɪ:rɪz, 'pu:r 'təɪnɪ 'pɔl 'sɛt ɪt

¹ju:zjuəl ²tərmd ³wɪθəut ⁴i:ðər ⁵pɛ:rənt ⁶kud
⁷'mɔ:r ⁸ju:d ⁹ɪm'pɛrfɪktli ¹⁰əndər'stud ¹¹'tɔərdz,
'twordz, 'twɔrdz ¹²'be:r ¹³wud ¹⁴'hɔrs ¹⁵'ðe:r

'fɒrθ¹ tu mɪs 'blɪmbər əz 'wel əz hi 'kud², ənd 'bɛgd hər,
 ɪn dɪs'paɪt əv ðɪ ə'fɪʃəl ə'nælɪsɪs, tu hæv ðə 'ɡudnɪs³ tu 'traɪ
 ən laɪk hɪm. tu 'mɪsɪz 'blɪmbər, hu həd 'dʒɔɪnd ðəm, hi
 prɪ'fɛrd⁴ ðə 'sem pr'tɪʃən: ənd mæn 'ðæt 'ledɪ kud² nɒt
 fər'beɪr⁵, 'i:v n hɪz 'prezəns, frəm ɡɪvɪŋ 'ʌtərəns tu hər
 'ɔft rɪ'pɪtɪd ə'pɪnjən, ðæt hi 'wəz ən 'ɔd 'tʃaɪld, 'pɒl 'tɒld
 hər ðæt hi wəz 'fʊ:r fɪ wəz 'kwɑɪt 'raɪt; ðæt hi 'θɒt ɪt
 'mɑst bɪ 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 'mɪkstʃɛr əv trɪ'mɪdɪtɪ
 ənd 'pɛrfɪkt⁹ 'fræŋknɪs, mɪtʃ wəz 'wʌn əv ðə 'mɒst prɪ'kju:ljər
 ənd 'mɒst ɪn'ɡedʒɪŋ 'kwɒlɪtɪz əv ðə 'tʃaɪld, "nɒt so 'fənd
 əz aɪ 'am əv 'flɒrəns, əv 'kɔrs¹⁰; 'ðæt kud² 'nevər bɪ. ju
 'kud²nt ɪks'pekt 'ðæt, 'kud² ju, mɑm?"

"'o:, ðɪ old'fəfənd 'lɪtl 'sol!" krɑɪd mɪsɪz 'blɪmbər, ɪn
 ə 'mɪspər.

"bət aɪ 'laɪk 'evrɪbɒdɪ 'hi:r 'veri 'mɑtʃ," pɛr'sʃu:d 'pɒl,
 "ənd aɪ fud¹¹ 'ɡri:v tu ɡo ə'we, ənd 'θɪŋk ðæt 'eniwʌn
 wəz 'ɡlɑd ðæt aɪ wəz 'ɡɒn, ɔr 'dɪdnt 'ke:r¹²."

13. ELIZABETH BARRETT BROWNING

The Forced Recruit

ɪn ðə 'raŋks əv ðɪ 'ɔstriən ju 'faʊnd hɪm,
 hi 'daɪd wɪθ⁸ hɪz 'fes tu ju 'ɒl;
 jɛt 'berɪ hɪm 'hi:r mɛ:r¹³ ə'raʊnd hɪm .
 ju 'hɒnər jur 'bre:vɪst ðæt 'ɒl.

¹ 'fɒrθ ² 'kud ³ 'ɡudnɪs ⁴ prɪ'fɛrd ⁵ be:r ⁶ wud
⁷ luk ⁸ wɪθ ⁹ 'pɛrfɪkt ¹⁰ 'kɔrs ¹¹ fud ¹² 'ke:r
¹³ mɛ:r

ven'ɪfən, fe:r¹ 'fitjærd ænd 'slendær,
 hi 'laɪz fət tu 'dæθ ɪn hɪz 'juθ,
 wɪθ² ə 'smal ən hɪz 'lɪps ovər 'tendær
 fər enɪ 'mi:r 'soldzərz 'dæd 'maʊθ.

'no: 'strendzær, ænd 'jet nət ə 'treɪtər,
 ðo³ 'eljən ðə 'kləθ ən hɪz 'bræst,
 ændərniθ ɪt hæv 'seldəm ə 'gretər
 'jʌŋ 'hɑrt hæz ə 'fət sent tu 'rest!

bai jur 'enmɪ 'tɔrtjærd ænd 'godɪd
 tu 'mɑrtʃ wɪθ² ðəm, 'stand ɪn ðer 'faɪl,
 hɪz 'mɑskɪt ('si:) 'nævər wəz 'lɒdɪd,
 'hi: 'fesɪŋ jur 'ganz wɪθ² 'ðat 'smal!

əz 'ɔrfənz 'jærn⁴ 'ən tu ðer 'mɑðərz,
 hi 'jærnd⁵ tu jur 'petrɪət 'bandz;—
 "læt mi 'daɪ fər aʊr 'ɪtəlɪ, 'brɑðərz,
 ɪf 'nət ɪn 'ju:r 'ræŋks, bai 'ju:r 'handz!

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

'so: 'ðɒt hi, 'so: 'daɪd hi, 'ðɪs 'mɔrniŋ.
 ʌt 'ðen? 'meni 'ʌðərz hæv 'daɪd.
 'aɪ, bɑt 'i:zɪ fər 'men tu daɪ 'skɔrniŋ
 ðə 'deθstrok, hu 'fɒt 'saɪd bai 'saɪd;—

'wʌn 'traɪkəlær 'flotɪŋ ə'bʌv ðəm;
 stræk 'daʊn mɪd traɪ'ʌmfənt ə'kleɪmz
 əv ən 'ɪtəlɪ 'ræskjud tu 'lʌv ðəm
 ænd 'ble:zn ðə 'bræs⁷ wɪθ² ðer 'nemz.

¹ fe:r ² wɪθ ³ θo ⁴ 'jærnd ⁵ 'spe:r ⁶ 'te:r ⁷ 'bræs

bət 'hi:—wɪθaut¹ 'wɪtnɪs ɔr 'ɔnər,
 'ðe:r², 'femd ɪn hɪz 'kɑntrɪz rɪ'gɑrd,
 wɪθ¹ ðə 'tairənts hu 'mɑrtʃ ɪn ə'pɒn hɛr,
 'daɪd. 'feθfəl ənd 'pɑsɪv: 'twɔz 'hɑrd.

twɔz sə'blaɪm. ɪn ə 'krʊəl rɪs'trɪkfən
 kɑt 'ɔf frəm ðə 'gɜrdən³ əv 'sɑnz,
 wɪθ¹ mɒst 'fɪlɪl⁴ ɔ'bidʒəns, kən'vɪkʃən,
 hɪz 'sɒl 'kɪst ðə 'lɪps əv hɛr 'gɑnz.

'ðæt 'mu:vz ju? 'ne:, 'grɑdʒ nɒt tu 'fo: ɪt,
 mɑɪl 'dɪŋɪŋ ə 'gre:v fɛr hɪm 'hi:r:
 ðɪ ʌ'ðɛrɪz hu 'daɪd, sɛz jur 'pɔɪt,
 hæv 'glɔ:rɪ⁵,—let 'hɪm hæv ə 'ti:r.

14. JAMES BOSWELL

A passage from the *Life of Johnson*

Johnson. " 'sɛr, mɛn 'pipl 'wɒtʃ mi 'nɑrɒli, ənd aɪ 'du:
 nɒt 'wɒtʃ mɑ'sɛlf, ðe wɪl 'faɪnd mi 'aut tu bi əv ə pɛr-
 'tɪkjulər 'kauntɪ. ɪn ðə 'sem 'mænər 'dɑnɪŋ me bi faʊnd
 'aut tu bi ə 'devənʃaɪr⁶ mæn. 'so: 'mɒst 'skɒtʃmɛn me
 bi faʊnd 'aut. 'bət, sɛr, 'lɪtl ʌbɔ'reʃənz ɑr əv 'no: dɪsəd-
 'vɑntɪdʒ. aɪ 'nevər kɑtʃt 'mɑlət ɪn ə 'skɒtʃ 'ɑksənt; ənd
 'ʒet 'mɑlət, aɪ sə'pɔ:z, wɔz 'pɑst⁷ faɪv ənd 'twentɪ brɪ'fɔ:r⁸
 hi 'kem tu 'lɑndən."

əpɒn ə'nɑðər ə'ke:ʒən aɪ 'tɔkt tu hɪm ən ðɪs 'sʌbdʒɪkt,
 hævɪŋ mɑ'sɛlf 'tekn 'sɑm 'pɛnz tu ɪm'pru:v mɑɪ prɒnɑn-
 sɪ'ʃən, bɑɪ ðɪ 'ed əv ðə 'let mɪstər 'lʌv, əv 'dru:rɪ 'len
 'θiətər, mɛn hi wɔz ə 'pleər ət 'ɛdnbərə, ənd 'ɔlso əv 'ɒld

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

mīstər 'fɛrɪdən. 'dʒɔnsən 'sɛd tu mi, "sər, jur prɔnans-
 s'refən ɪz nɔt ɔ'fensɪv." wɪθ¹ ðɪs kən'seʃən aɪ wəz 'prɪtɪ
 'wel 'satsɪfaɪd, ənd lɛt mi 'gɪv maɪ 'kəntrɪmən əv 'nɔrθ
 'brɪtən ən əd'vaɪs 'nɔt tu 'em ət 'absəlʒut pər'fɛksən ɪn
 'ðɪs rɪ'spekt; 'nɔt tu 'spɪk 'haɪ'ɪŋɡlɪʃ, əz wɪ ər 'əpt tu 'kɔl
 mət ɪz 'fɑ:r rɪ'mu:vd frəm ðə 'skɔtʃ, bət maɪʃ ɪz baɪ 'no:
 mɪnz 'ɡud² 'ɪŋɡlɪʃ, ənd meks "ðə 'fulz hu 'ju:z ɪt" 'trulɪ
 rɪ'dɪkjuləs. 'ɡud² 'ɪŋɡlɪʃ ɪz 'plɛn, 'i:zɪ, ənd 'smu:ð ɪn ðə
 'maʊθ əv ən ənə'fektɪd 'ɪŋɡlɪʃ 'dʒɛntlmən. ə 'stædɪd ənd
 fak'tɪʃəs prɔnans'refən, maɪʃ rɪ'kwærz pər'pɛtʃuəl ə'tɛnʃən,
 ənd ɪm'pɔ:zɪz pər'pɛtʃuəl kən'strɛnt, ɪz ɪk'sɪdɪŋlɪ dɪs'ɡæstrɪŋ.
 ə 'smɔl ɪntər'mɪkstʃər əv prö'vɪnʃəl pɪkjul'rærɪtɪz 'me:,
 pər'hæps, hav ən ə'griəbl ɪ'fɛkt, əz ðə 'nɔts əv 'dɪfərənt
 'bærdz kən'kær³ ɪn ðə 'hɑ:mənɪ əv ðə 'ɡro:v, ənd 'pli:z
 'mɔ:r⁴ ðən ɪf ðe wər 'ɔl ɪɡ'zæktlɪ ə'læɪk. aɪ kud⁵ 'nem
 sɑm 'dʒɛntlmən əv 'ærlənd, tu hum ə 'slɑt prö'pɔʃən⁶
 əv ðɪ 'æksənt ənd rɛsɪtə'ti:v əv 'ðæt 'kəntrɪ ɪz ən əd'vɑntɪdʒ.
 ðə 'sem əbzər'vefən wɪl ə'plɑɪ tu ðə 'dʒɛntlmən əv 'skɔtlənd.
 aɪ du nɔt 'mɪn 'ðæt wɪ 'ʃud⁷ 'spɪk əz 'brəd əz ə sɛrtən⁸
 'prɔspərəs mɛmbər əv 'pɑrləmɛnt frəm 'ðæt 'kəntrɪ; 'ðo:⁹
 ɪt hæz bɪn 'wel əbzər'vɪd¹⁰, 'ðæt ɪt "hæz bɪn əv 'no: 'smɔl 'ʒus
 tu hɪm; əz ɪt 'raʊzɪz ðɪ 'ə'tɛnʃən əv ðə 'hɑʊs baɪ ɪts ən-
 'kɔmənɪs: ənd ɪz 'ɪkwəl tu 'trɔps ənd 'fɪɡəz ɪn ə 'ɡud²
 'ɪŋɡlɪʃ 'spɪkər." aɪ wud¹¹ 'gɪv, əz ən ɪnstəns əv 'mət aɪ
 'mɪn tu rekə'mɛnd tu maɪ 'kəntrɪmən, ðə prɔnans'refən
 əv ðə 'lɛt sər 'ɡɪlbərt 'ɛlɪət; ənd me aɪ prɪ'zʒum tu 'əd 'ðæt
 əv ðə 'prɛzənt 'ɛrl¹² əv 'mɑ:tsfɛmənt, hu 'tɔld mi, wɪθ¹ 'ɡrɛt
 ɡud 'ʒumər, 'ðæt ðə 'mɑstər əv ə 'ʃɔp ɪn 'lændən, mə:r hɪ

¹ wɪθ² ɡud³ kən'kær⁴ 'mɔ:r⁵ kud⁶ prö'pɔʃən⁷ ʃud⁸ 'sɛrtən⁹ 'ðo:¹⁰ əbzər'vɪd¹¹ wud¹² 'ɛrl

wəz nɒt 'no:n, 'sed tu him, "ai sə'po:z, sər, ju ər ən ə'merikən." "'mai 'so:, sər?" sed hiz 'lɒrdʃɪp. "br'kɔ:z, sər," rɪ'plaid ðə 'ʃɒpkɪpər, "ju 'spɪk nɑ:ðər¹ 'ɪŋɡlɪʃ nər 'skɒtʃ, bət 'sʌmθɪŋ 'dɪfərənt frəm 'bɒθ, mɪtʃ ai kən'klud ɪz ðə 'lɑŋgwɪdʒ əv ə'merikə."

15. LORD BYRON

Greece

'klaɪm əv ðɪ ʌnfə'gɒtn 'bre:v!
 huz 'lænd frəm 'plɛn tu 'mauntɪn 'ke:v
 wəz 'frɪdəmz 'hɒm ɔr 'ɡlɔ:rɪz² 'ɡre:v!
 'fraɪn əv ðə 'mɑ:ɪ! kən ɪt 'bi:
 ðət 'ðɪs ɪz 'ɔl rɪ'mɛnz əv 'ði:?
 ə'prɒtʃ, ðəʊ 'kre:vɪn, 'kraʊtʃɪŋ 'sle:v:
 'se:, ɪz nɒt 'ðɪs θeɪ'məpi:³
 'ði:z 'wɒtərz 'blu: ðət raʊnd ju 'le:v,
 o 'sɛrvəɪl³ 'ɔfsprɪŋ əv ðə 'fri:—
 prə'naʊns 'mɒt 'si: 'mɒt 'ʃɔ:r⁴ ɪz 'ðɪs?
 ðə 'ɡʌlf, ðə 'rɒk əv 'sələmɪs!
 'ði:z 'sɪnz, ðeɪ 'stɔ:rɪ⁵ nɒt ʌ'nɔ:n,
 ə'raɪz, ənd 'mek ə'ɡɛn jʊr 'o:n;
 'snatʃ frəm ðɪ 'ɑ:ʃɪz əv jʊr 'saɪrz
 ðɪ 'ɛmbərz əv ðeɪ 'fɔrməɪ 'faɪrz;
 and 'hi: hu ɪn ðə 'straɪf ɪks'paɪrz
 wɪl 'ad tu 'ðe:ɪz ə 'nɛm əv 'fi:r
 ðət 'tɪrəni ʃəl 'kwek tu 'hi:r,
 ənd 'li:v hiz 'sɑnz ə 'hɒp, ə 'fɛm,
 'ðe: 'tu: wɪl 'rɑ:ðər 'daɪ ðən 'fɛm:

¹ ni:ðər ² 'ɡlɔ:rɪz ³ 'sɛrvəɪl ⁴ 'ʃɔ:r ⁵ 'stɔ:rɪ

fər 'frɪdəmz 'batl 'wʌns brɪ'ɡʌn,
 br'kwɪ:ðd bəɪ 'blɪdɪŋ 'saɪr tʊ 'sʌn,
 ðo¹ 'bʌfld 'ɔft ɪz 'evər 'wʌn.
 be:r² 'wɪtnɪs, 'ɡrɪs, ðaɪ 'lɪvɪŋ 'pedʒ!
 ə'test ɪt 'meni ə 'deθlɪs 'edʒ!
 maɪl 'kɪŋz, ɪn 'dʌstɪ 'dɑ:kni:s 'hɪd,
 həv 'left ə 'nemlɪs pɪrə'mɪd,
 'ðaɪ 'hi:roz, ðo¹ ðə 'dʒenrəl 'dʌm
 hʌθ 'swɛpt ðə 'kɔləm frəm ðər 'tʌm,
 ə 'mɑ:tɪər 'mɔnjumənt kə'mʌnd,
 ðə 'maʊntɪnz əv ðər 'netɪv 'lʌnd!
 'ðe:r³ pɔɪnts ðaɪ 'mju:z tʊ 'strendʒərz 'aɪ,
 ðə 'ɡre:vz əv 'ðo:z ðət 'kənət 'daɪ!
 twər 'lɔŋ tʊ 'tel, ənd 'sʌd tʊ 'tres,
 'ɪtʃ 'stɛp frəm 'splendər tʊ dɪs'ɡres;
 ɪ'nʌf—'no: 'fɔrɪn 'fo: kud⁴ 'kwel
 ðaɪ 'sol, tɪl frəm ɪt'self ɪt 'fel;
 'jes! selfə'besmənt 'pe:vd ðə 'we:
 tʊ 'vɪlən 'bɔndz ənd 'despɒt 'sweɪ.

16. JAMES RUSSELL LOWELL

*My Garden Acquaintance*Passage from *My Study Windows*

ðə 'rɔbɪn hʌz ə 'bʌd rɛpju'teɪʃən əmʌŋ 'pipl hu 'du
 nɒt 'vʌlju ðəmselvz 'les fər bɪŋ 'fənd əv 'tʃerɪz. ðər 'ɪz,
 aɪ əd'mɪt, ə 'spaɪs əv vʌl'ɡarɪtɪ ɪn hɪm, ənd hɪz 'sɔŋ ɪz
 'rɑ:ðər əv ðə 'blʌmfɪld 'sɔrt, 'tu: 'lɑrdʒlɪ 'bʌləstɪd wɪθ⁵

¹ θo² be:r³ ðe:r⁴ kud⁵ wɪθ

'pro:z. hiz 'eθiks ar əv ðə pu:r 'ritfərd 'skul, ənd ðə 'men
 'tfans mɪtʃ 'kɔ:lz 'fɔrθ¹ 'ɔl hiz 'enərdʒɪ ɪz 'ɔltəgeðər əv ðə
 'beli. hi 'nevər hæz 'ðo:z 'faɪn 'ɪntərvəlz əv 'lunəsi ɪntu
 'mɪtʃ hiz 'kɑ:nz, ðə 'kɑtbərd ənd ðə 'me:vɪs, ər 'ɑpt tu 'fɔl.
 bət "fər 'ɑ ðæt, ən 'tweɪs əz 'mɑkl z 'ɑ ðæt," ar 'wud² nət
 ɪks'tfendʒ hɪm fər 'ɔl ðə 'tʃerɪz ðət 'evər kem 'aʊt əv e:zə³
 'maɪnər. wɪθ⁴ mɔt'evər 'fɔlts, hi hæz nət 'hɔli 'fɔrʃɪtɪd ðæt
 sju:pi:rərɪtɪ mɪtʃ brlɔŋz tu ðə 'tʃɪldrən əv 'netjər. hi hæz
 ə 'faɪnər 'test ɪn 'frut ðən kud⁵ bi dɪs'tɪld frəm 'meni
 sɑk'sesɪv kɔ'mɪtɪz əv ðə hɔrt'kɑltjərəl sɔ'saɪətɪ, ənd hi 'ɪts
 wɪθ⁴ ə 'relɪʃɪŋ 'gʌlp nət ɪn'fɪ:rɪər tu dɔktər 'dʒənsənz. hi
 'fɪlz ənd 'frɪli 'eksəsaɪzɪz hiz 'raɪt əv 'emɪnənt dɔ'men.
 'hɪz ɪz ðɪ 'erlɪst⁶ 'mes əv 'grɪn 'pi:z; 'hɪz 'ɔl ðə 'mɑlberɪz
 ar hæd 'faʊsɪd 'maɪn. bət ɪf hi ɡets 'ɔlso ðə 'laɪənz 'fe:r⁷
 əv ðə 'rasberɪz⁸, hi ɪz ə 'ɡret 'plɑntər, ənd 'so:z 'ðo:z 'waɪld
 wɑnz ɪn ðə 'wudz⁹ ðət 'sələs ðə pr'destɪrən ənd ɡɪv ə
 'mɔməntərɪ 'kɑ:m 'i:vɪn tu ðə 'dʒedɪd 'vɪktɪmz əv ðə 'mɑt
 'hɪlz. hi 'kɪps ə 'strɪkt 'aɪ ovər wɑnz 'frut, ənd 'no:z tu
 ə 'fed əv 'pɑrpl¹⁰ mən jur 'ɡreps həv 'kukt¹¹ 'lɔŋ ɪnɑf ɪn
 ðə 'sɑn. 'dju:rɪŋ ðə sɪ'vi:r 'draʊt ə fju 'ji:rɪz əɡo:, ðə 'rɔbɪnz
 'hɔli 'vɑnɪʃt frəm mɑɪ 'ɡɑrdən. ar nɑðər¹² 'sɔ: nɔr 'hɛrd¹³
 wɑn fər 'θri: 'wɪks. 'mɪnmaɪl ə 'smɔl 'fɔrɪn 'ɡrep'vaɪn,
 rɑ:ðər 'faɪ əv 'be:rɪŋ¹⁴, sɪmd tu 'faɪnd ðə 'dɑstɪ 'e:r¹⁵
 kən'dʒɪnjəl. ənd, 'drɪmɪŋ pər'haps əv ɪts 'swɪt 'ɑrgəs ə'krɔs
 ðə 'si:, 'dekt ɪtsɛlf wɪθ⁴ ə 'skɔ:r¹⁶ ər so əv 'fe:r¹⁷ 'bɑnʃɪz.
 ar 'wɔtʃt ðəm frəm 'de: tu 'de: tɪl ðe fud¹⁸ həv sɪ'krɪtɪd
 'fʊɡər ɪnɑf frəm ðə 'sɑnbɪmz, ənd ət 'lɑst¹⁹ med 'ʌp mɑɪ

1 'fɔrθ 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 'hɛrd 14 'be:rɪŋ 15 'e:r 16 'skɔ:r 17 'fe:r
 18 fud 19 'lɑst

'maɪnd ðæt aɪ wʊd¹ 'selɪbrət maɪ 'vɪntɪdʒ ðə 'nekst 'mɔ:niŋ.
 bət ðə 'rɔ:biŋz 'tu: həd 'sɑ:mhaʊ kept 'nɒt əv ðəm. ðe məst
 həv 'sɛnt 'aʊt 'spɑ:ɪz, əz 'dɪd ðə 'dʒu:ɪz ɪntu ðə 'prɒmɪst 'lænd,
 br'fɔ:r² aɪ wəz 'stɔ:riŋ. mɛn aɪ 'wɛnt wɪθ³ maɪ 'bɑ:skɪt⁴, ət
 lɪst ə 'dɑ:zn əv ðɪz 'wɪŋɪd 'vɪntɪdʒəz 'bɑ:slɪd 'aʊt frəm ə'mɑ:ŋ
 ðə 'li:vz, ənd ə'lɑ:ɪŋ ɔ:n ðə 'ni:rɪst 'tri:z ɪntə'tʃɛndʒd sɑm
 'frɪl rɪ'mɑ:ks ə'bɑ:ʊt mi əv ə dɪ'rɔ:ɡətəri 'netʃər. ðe həd
 'fe:rli⁵ 'sɑkt ðə 'vaɪn. 'nɒt 'welɪŋtənz 'vɛtərənz mɛd 'klɪnər
 'wɜ:k⁶ əv ə 'spɑ:nɪʃ 'tɑ:ʊn; 'nɒt 'fɛdərəlz ɔ:r kən'fɛdərəts
 wɜ:r 'ɛvər 'mɔ:r⁷ ɪm'pɑ:fəl ɪn ðə kɒnfɪs'keʃən əv 'nʃutrəl
 'tʃɪkənz. aɪ wəz kɪpɪŋ maɪ 'ɡrɛps ə 'sɪkrɪt tu sɜ:p'rɑ:ɪz ðə
 'fe:r⁵ fɪ'dɛl wɪθ³, bət ðə 'rɔ:biŋz 'mɛd ðəm ə prɒ'faʊndər
 'sɪkrɪt tu 'hɜ:r ðən 'aɪ həd 'mɛnt. ðə 'tɑ:tərd 'rɛmɪnənt əv
 ə 'sɪŋɡl 'bɑ:nʃ wəz 'ɔ:l maɪ 'hɑ:rvi:st 'hɒm. həv 'pɒlɪtri ɪt
 'lʊkt⁸ ət ðə 'bɔ:tm əv maɪ 'bɑ:skɪt⁴, əz ɪf ə 'hɑ:mɪŋbɜ:rd həd
 'lɛd hɜ:r 'ɛɡ ɪn ən 'ɪɡlz 'nɛst! aɪ 'kʊd⁹ nɒt 'hɛlp 'lɑ:fɪŋ; ənd
 ðə 'rɔ:biŋz sɪmd tu 'dʒɔ:ɪn 'hɑ:rtɪli ɪn ðə 'mɛrɪmɛnt. ðɜ:r
 wəz ə 'nɛtɪv 'ɡrɛp'vaɪn 'klos 'bɑ:ɪ, 'blu: wɪθ³ ɪts 'lɛs rɪ'faɪnd
 ə'bɑ:ndəns, bət maɪ 'kɑ:nɪŋ 'θi:vz prɪ'fɛrd¹⁰ ðə 'fɔ:ɪn 'fle:vər.
 kʊd⁹ aɪ 'tɑ:ks ðəm wɪθ³ 'wɒnt əv 'tɛst?

17. SIR WALTER SCOTT

Young Lochinvar

o, 'jɑ:ŋ lɔ:xɪn'vɑ:r ɪz kɑ:m 'aʊt əv ðə 'west!
 θɜ: 'ɔ:l ðə 'waɪd 'bɔ:rdər hɪz 'stɪd wəz ðə 'best;
 ənd, 'se:v hɪz 'ɡʊd¹¹ 'brɔ:dsɔ:rd¹², hɪ 'wɛpənz həd 'nɑ:n;
 hɪ 'rɒd 'ɔ:l ʌ'nɑ:ɪmd, ənd hɪ 'rɒd 'ɔ:l ə'lɒn!
 so 'feθfəl ɪn 'lɑ:v, ənd so 'dɒntlɪs¹³ ɪn 'wɔ:r,
 ðɜ:r 'nɛvər wəz 'nɑ:ɪt lɑ:k ðə 'jɑ:ŋ lɔ:xɪn'vɑ:r!

¹ wʊd ² br'fɔ:r ³ wɪθ ⁴ 'bɑ:skɪt ⁵ 'fe:rli, 'fe:r ⁶ 'wɜ:k
⁷ 'mɔ:r ⁸ 'lʊkt ⁹ kʊd ¹⁰ prɪ'fɛrd ¹¹ ɡʊd ¹² sɔ:rd ¹³ 'dɑ:ntlɪs

hi 'sted nɔt fər 'brek, ənd hi 'stɔpt nɔt fər 'ston,
 hi 'swam ðɪ esk 'rɪvər mɛ:r¹ 'fɔrd² ðər wɛz 'nʌn—
 bʌt, e:r³ hi ə'lɑɪtɪd ət 'nɛðərbi 'gɛt,
 ðə 'brɑɪd hɛd kən'sɛntɪd!—ðə 'gələnt 'kɛm 'lɛt—
 fər, ə 'lɑgərd ɪn 'lʌv, ənd ə 'dɑstərd ɪn 'wɔ:r,
 wɛz tu 'wɛd ðə 'fɛ:r⁴ 'ɛlən əv 'brɛ:v lɔxɪn'vɑ:r.

so 'bɔldlɪ hi 'ɛntərd ðə 'nɛðərbi 'hɔl,
 əmʌŋ 'brɑɪdzmən ənd 'kɪnz mən ənd 'brʌðəz ənd 'ɔl;
 ðɛn 'spɔk ðə 'brɑɪdz 'fɑ:ðər, hɪz 'hænd ən hɪz 'sɔrd⁵—
 fər ðə 'pu:r, 'krɛ:v n 'brɑɪdgrʊm sɛd 'nɛvər ə 'wɑrd⁶—
 “o 'kʌm dʒi ɪn 'pɪs hi:r, ər 'kʌm dʒi ɪn 'wɔ:r?—
 ər tu 'dʌns⁷ ət ɔv 'brɑɪdəl?—'dʒʌŋ 'lɔrd lɔxɪn'vɑ:r!”

“aɪ 'lɔŋ 'wu:d dʒɪ 'dɔtər, mɑɪ 'sʒʊt dʒu dɪ'nɑɪd:
 'lʌv 'swɛlz lɑɪk ðə 'sɔlwe, bʌt 'ɛbz lɑɪk ɪts 'tɑɪd!
 ənd 'nɑv aɪ əm 'kʌm, wɪθ⁸ ðɪs 'lɔst 'lʌv əv 'mɑɪn
 tu 'lɪd bʌt 'wʌn 'mɛzər, 'drɪŋk 'wʌn kʌp əv 'wɑɪn!—
 ðər ər 'mɛdnz ɪn 'skɔtlənd, 'mɔ:r⁹ 'lʌvlɪ bɑɪ 'fɑ:r,
 ðət wud¹⁰ 'glɑdlɪ bɪ 'brɑɪd tu ðə 'dʒʌŋ lɔxɪn'vɑ:r!”

ðə 'brɑɪd kɪst ðə 'gɔblɪt! ðə 'nɑɪt tʊk¹¹ ɪt 'ʌp,
 hi 'kwɔft¹² 'ɔf ðə 'wɑɪn, ənd hi 'θru: 'dɑv n ðə 'kʌp!
 dʒɪ 'lʊkt¹³ 'dɑv n tu 'blʌf, ənd dʒɪ 'lʊkt¹³ 'ʌp tu 'sɑɪ—
 wɪθ⁸ ə 'smɑɪl ən hɛr 'lɪps, ənd ə 'ti:r ɪn hɛr 'ɑɪ.
 hi 'tʊk¹¹ hɛr 'sɔft 'hænd, e:r³ hɛr 'mʌðər kʊd¹⁴ 'bɑ:r,—
 “nɑv 'trɛd wɪ ə 'mɛzər!” sɛd 'dʒʌŋ lɔxɪn'vɑ:r.

so 'stɛtlɪ hɪz 'fɔrm, ənd so 'lʌvlɪ hɛr 'fɛs,
 ðət 'nɛvər ə 'hɔl sʌtʃ ə 'gʌljərd dɪd 'grɛs!
 mɑɪl hɛr 'mʌðər dɪd 'frɛt, ənd hɛr 'fɑ:ðər dɪd 'fʒʊm,

¹ mɛ:r ² fɔrd ³ ɛ:r ⁴ fɛ:r ⁵ sɔrd ⁶ wɑrd
⁷ dʌns ⁸ wɪθ ⁹ mɔ:r ¹⁰ wud ¹¹ tʊk ¹² kwɔft + a
¹³ lʊkt ¹⁴ kʊd

ænd ðə 'braɪdgrum stud¹ 'dɑŋɡliŋ hiz 'bɔnɪt ænd 'pljum ;
 ænd ðə 'braɪdmednz 'mɪspərd, "twɛr 'bɛtɛr bɑɪ 'fɑ:r
 tu hæv 'mɑtʃt ɔv 'fe:r² 'kɑzn wɪθ³ 'jɑŋ lɔxɪn'vɑ:r."
 'wɑn 'tɑtʃ tu hɛr 'hɑnd, ænd 'wɑn 'wɑrd⁴ ɪn hɛr 'i:r,
 mɛn ðe 'rɪtʃt ðə 'hɔl 'dɔ:r⁵, ænd ðə 'tʃɑrdzɛr stud¹ 'ni:r—
 so 'lɑɪt tu ðə 'krup ðə 'fe:r² 'ledɪ hi 'swɑŋ,
 so 'lɑɪt tu ðə 'sɑdɪ bɪfɔ:r⁶ hɛr hi 'sprɑŋ!—
 "ʃɪ ɪz 'wɑn! wɪ ɛr 'ɡɔn, ɔvɛr 'bɑŋk, 'bʊf⁷, ænd 'skɑ:r!
 ðe:l hɑv 'flɪt 'stɪdz ðæt 'fɔlo!" kwɒθ 'jɑŋ lɔxɪn'vɑ:r.
 ðɛr wɛz 'maʊntɪŋ mɑŋ 'ɡremz əv ðə 'nɛðɛrbi 'kɪlɑn:
 'fɔstɛrz, 'fɛnwɪks, ænd 'mɑsgrevz, ðe 'rɔd ænd ðe 'rɑn;
 ðɛr wɛz 'resɪŋ ænd 'tʃesɪŋ ɔn 'kɑnɛbi 'li:—
 bɛt ðə 'lɔst 'braɪd əv 'nɛðɛrbi 'nɛ:r dɪd ðe 'si:.
 so 'de:rɪŋ⁸ ɪn 'lɑv, ænd so 'dɔntlɪs⁹ ɪn 'wɔ:r,
 hɑv ʃɪ 'ɛ:r hɛrd¹⁰ əv 'ɡəlɛnt lɑɪk 'jɑŋ lɔxɪn'vɑ:r?

18. AUSTIN DOBSON

The Curé's Progress

'mœ¹¹sjø¹² ðə 'ky:¹³re 'daʊn ðə 'strɪt
 'kɑmz wɪθ³ hiz 'kɑɪnd 'ɔld 'fes,—
 wɪθ³ hiz 'kɔt wɔrn¹⁴ 'be:r¹⁵, ænd hiz 'strɑɡliŋ 'he:r¹⁶,
 and hiz 'ɡrɪn ʌm'brɛlə 'kes.
 ju me 'si: hɪm 'pɑs bɑɪ ðə 'lɪtl 'ɡrɑd¹⁷ 'plɑs'
 ænd ðə 'tɑɪnɪ 'ɔ'tɛl də 'vɪl';
 hi 'smɑɪlz, əz hi 'ɡɔ:z, tu ðə 'flœ¹¹:rɪst 'rɔ:z'
 ænd ðə 'pɔ¹⁸pje 'teɔ'fɪl.'

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

hi 'tarnz¹, əz ə 'rul, θru ðə 'marʃe 'kul,
 mə:r² ðə 'nɔɪzi 'fɪʃwaɪvz 'kɒl;
 and hɪz 'kɒmplɪmənt 'pe:z tu ðə 'bel te're:z,
 əz ʃi 'nɪts ɪn hər 'dʌʃki 'stɒl.

ðərz ə 'letər tu 'drɒp ət ðə 'lɒksmɪθs 'ʃɒp,
 ənd 'tɒtə, ðə 'lɒksmɪθs 'nɪs,
 haz 'dʒubɪlənt 'hɒps, fər ðə 'ky:ʒre 'grɒps
 ɪn hɪz 'telz fər ə 'pɛ⁴ de'pɪs.'

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

ðər ɪz 'ɒlso ə 'wärd ðæt 'no wən 'hɛrd
 tu ðə 'fʌrɪərz 'dɒtər 'lu:;
 ənd ə 'pel 'tʃɪk 'fɛd wɪθ⁵ ə 'flɪkərɪŋ 'rɛd,
 ənd ə "'bɔ̃⁷ 'dʒɔ̃⁸ 'gɑrd m'sjɔ̃⁸!"

bət ə 'grændər 'we: fər ðə 'su pre'fɛ,
 ənd ə 'bɑv fər 'mɑnzəl 'ən,
 ənd ə 'mɒk ɒf 'hæt tu ðə 'nɒtərɪz 'kæt,
 ənd ə 'nɒd tu ðə 'sɑkrɪ'stæn.

fər 'evər θru 'laɪf ðə 'ky:ʒre 'gɔ:z
 wɪθ⁸ ə 'smɑɪl ɒn hɪz 'kɑɪnd old 'fes,—
 wɪθ⁵ hɪz 'kɒt wɔrn⁹ 'be:r¹⁰, ənd hɪz 'strɑglɪŋ 'he:r¹¹,
 ənd hɪz 'grɪn ʌm'brelə 'kes.

¹ 'tARNZ ² mə:r ³ y is i rounded ⁴ ɛ is ɛ nasalized,
 § 35 ⁵ wɪθ ⁶ 'mɛrtʃənt ⁷ ɔ̃ is ɔ̃ 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 ‘tɔm ət ‘last¹, ‘lɪftɪŋ ‘ʌp ðə
‘stand, “wi mʌst ‘kɪp ‘kwɔɪət ‘hɪ:r, ju no: . if wi ‘brek
ɛnθɪŋ, mɪsɪz ‘stɛlɪŋ l ‘mek əs ‘kraɪ pɛ‘kɑ:vi.”

“’mɔt s ‘ðat?” sɛd ‘magɪ.

“’o:, ɪt s ðə ‘lʌtn fɛr ə ‘gud² ‘skoldɪŋ,” sɛd ‘tɔm, ‘nɔt
wɪθaʊt³ ‘sʌm ‘praɪd ɪn hɪz ‘nɔlədʒ.

“ɪz fɪ ə ‘krɔs wʊmən⁴?” sɛd ‘magɪ.

“’aɪ brɪli:v ju!” sɛd ‘tɔm, wɪθ³ ən ɪm‘fatɪk ‘nɔd.

“’aɪ θɪŋk ‘ɔl ‘wɪmən ɛr ‘krɔsɛr ðən ‘mɛn,” sɛd ‘magɪ.
“’ʌnt ‘gleg z ə ‘gret dɪl ‘krɔsɛr ðən ‘ʌŋkl gleg, ən ‘mʌθər
‘skoldz mɪ ‘mɔ:r⁵ ðən ‘fɑ:ðər dʌz.”

“’wɛl, ‘ju: l bɪ ə ‘wʊmən⁴ ‘sʌm de:,” sɛd ‘tɔm, “so ‘ju:
nɪdnt tɔlk.”

“bət ‘aɪ fɪ bɪ ə ‘klevər wʊmən⁴,” sɛd ‘magɪ, wɪθ³ ə ‘tɔs.

“’o:, ai ‘de:rse⁶, ənd ə ‘nʌstɪ⁷ kən’sɪtɪd ‘θɪŋ. ‘ɛvrɪbɔdɪ
l ‘het ju.”

¹ ‘last

² ‘gud

³ wɪθaʊt

⁴ ‘wʊmən

⁵ ‘mɔ:r

⁶ ‘de:rse

⁷ ‘nʌstɪ

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

"bæt ju 'ɔtnt¹ tə 'het mi, tɔm ; it l bi 'veri 'wikɪd əv ju, fər ai fl 'bi: jur 'sɪstər."

"jes, bæt 'ɪf ju ər ə 'nɑstɪ² dɪsə'grɪəbl 'θɪŋ, ai 'fæl het ju."

"o bæt, tɔm, ju 'wɔnt ! ai 'fɑnt bi dɪsə'grɪəbl. ai fl bi 'veri 'gud³ tə ju—ænd ai fl bi 'gud³ tʊ 'evrɪbɔdɪ. ju 'wɔnt het mi 'rɪəlɪ, 'wɪl ju, tɔm ?"

"o:, 'bɔðər ! 'nevər 'maɪnd ! 'kɑm, ɪts 'tɑm fər mi tə 'lɜrn⁴ maɪ 'lesnz. 'si: 'hi:r ! mət ai v gɔt tə 'du:, " sed 'tɔm, 'drɔŋ 'mɑɪ 'tɔərdz⁵ hɪm ən 'fɔɪŋ hɜr hɪz 'θɪərəm, maɪl fɪ 'pʊft⁶ hɜr 'he:r⁷ bɪhaɪnd hɜr 'i:rz, ənd prɪ'pe:rd⁸ hɜrsɛlf tə 'pru:v hɜr kepe'brɪltɪ əv 'helpɪŋ hɪm ɪn 'ʤuklɪd. fɪ br'gɑn tə 'rɪd wɪθ⁹ 'ful¹⁰ 'kɔnfɪdəns ɪn hɜr 'ɔn 'pɑvərz, bæt 'prezntlɪ, bɪkɑmɪŋ 'kwɑɪt br'wɪldərd, hɜr 'fes 'flɑft wɪθ⁹ ɪrɪ'teɪfn. ɪt wɛz ʌnə'vɔɪdəbl—fɪ mɑst kən'fes hɜr ɪn'kɔmpɪtənsɪ, ənd fɪ wɛz 'nɔt 'fɔnd əv ɛ'ʤumɪl'refn¹¹.

"it s 'nɔnsns !" fɪ sed, "ən 'veri 'ɑɣlɪ 'stɑf—'nɔbɔdɪ nɪd 'wɔnt tə mek ɪt 'aʊt."

"ɑ:, 'ðe:r nɑv, mɪs 'mɑɪ !" sed 'tɔm, 'drɔŋ ðə 'bʊk¹² ə'we:, ənd 'wɑɣɪŋ hɪz 'hed at hɜr, "ju 'si: ju ər 'nɔt so 'klevər əz ju 'θɔt¹³ ju wɜr."

"o:", sed 'mɑɪ, 'pɑʊtɪŋ, "ai 'de:rse¹⁴ ai kəd 'mek ɪt 'aʊt, ɪf ai d 'lɜrnt⁴ mət 'gɔ:z br'fɔ:r¹⁵, əz 'ju: hav."

"bæt 'ðæt s mət ju 'dʒɑst 'kudnt¹⁶, mɪs 'wɪzdəm," sed 'tɔm, "fər ɪts 'ɔl ðə 'hɑrdər mɛn ju 'nɔ: mət 'gɔ:z br'fɔ:r¹⁴; fər 'ðen ju v gɔt tə 'se: 'mət dɛfɪ'nɪfn 'θri: ɪz, ənd 'mət 'ɑksɪəm 'faɪv ɪz. bæt 'gɛt ə'lɔŋ wɪθ⁹ ju 'nɑv ; ai mɑst 'gɔ: 'ɔn wɪθ⁹ 'ðɪs. 'hi:rz ðə 'lɑtn 'grɑmər. 'si: mət ju kən 'mek əv 'ðæt.

¹ 'ɔtnt ² 'nɑstɪ ³ 'gud ⁴ 'lɜrn, 'lɜrnt ⁵ 'tɔərdz,
 'tʊwɔrdz, twɔrdz ⁶ 'pʊft ⁷ 'he:r ⁸ 'prɪ'pe:rd ⁹ wɪð ¹⁰ 'ful
¹¹ hʤumɪl'refn ¹² 'bʊk ¹³ 'θɔt ¹⁴ 'de:rse ¹⁵ br'fɔ:r
¹⁶ 'kudnt

*Same Extract rendered in Southern English**

"'öü, 'ai 'sei, 'mægi," sed 'təm ət 'lɑ:st, 'lɪftɪŋ 'ʌp ðə stænd, "wi: məst 'ki:p 'kwærət 'hɪə, ju: növ. ɪf wi: 'breɪk ɛnθɪŋ, 'mɪsɪz 'stɛlɪŋ l 'meɪk əs 'kraɪ pɛ'keɪvəl."

"'wɔt s 'ðæt?" sed 'mægi.

"'öü, ɪt s ðə 'lætɪn fər ə 'gʊd 'sköüldɪŋ," sed 'təm, 'nɔt wɪðəʊt 'səm 'praɪd ɪn hɪz 'nɔlɪdʒ.

"ɪʒ fɪ: ə 'krɔs wʊmən?" sed 'mægi.

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

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

"'ɑ:nt 'gleg z ə 'grɛɪt di:l 'krɔ:sə¹ ðən 'ʌŋkl gleg, ən 'mʌðə 'sköüldz mi: 'mɔ: ðən 'fɑ:ðə dɔz."

"'wel, 'ju: l bɪ ə 'wʊmən 'səm dɛɪ," sed 'təm, "söv 'ju: nɪ:dnt tɔ:k."

"bət 'ai fl bɪ ə 'klevə wʊmən," sed 'mægi wɪð ə 'tɔ:s².

"'öü, ai 'dɛə 'sei, ənd ə 'nɑ:stɪ 'kænsɪ:tɪd 'θɪŋ. 'ɛvrɪbɔdɪ l 'hɛɪt ju:."

"bət ju: 'ɔ:tnt tə 'hɛɪt mɪ, təm; ɪt l bɪ 'veri 'wɪkɪd ɔv ju:, fər ai fl 'bi: jɔ: 'sɪstə."

"'jes, bət 'ɪf ju əɾ ə 'nɑ:stɪ dɪsə'grɪəbl 'θɪŋ, ai 'fæl hɛɪt ju:."

"'öü bət, təm, ju: 'wöünt! ai 'fɑ:nt bɪ dɪsə'grɪəbl. ai fl bɪ 'veri 'gʊd tə ju:—ənd ai fl bɪ gʊd tʊ 'ɛvrɪbɔdɪ. ju: 'wöünt hɛɪt mɪ 'rɪəl, 'wɪl ju:, təm?"

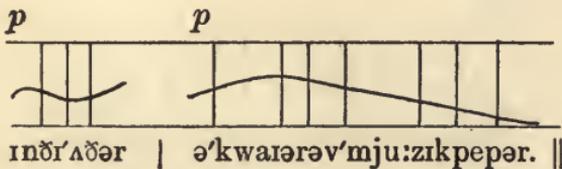
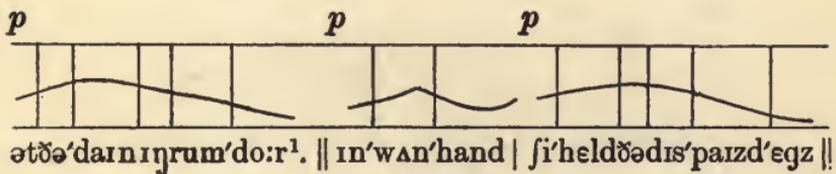
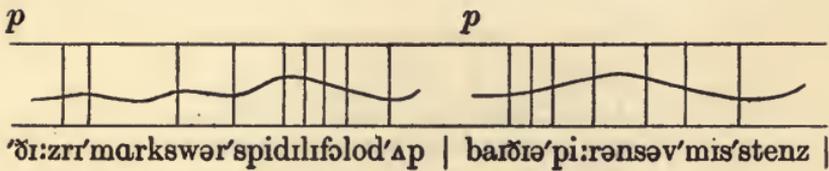
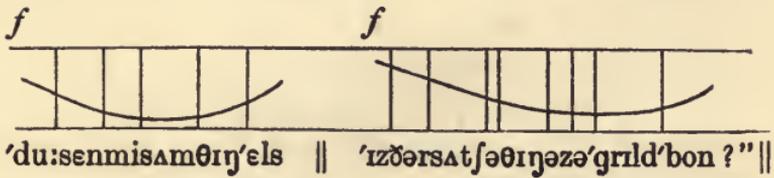
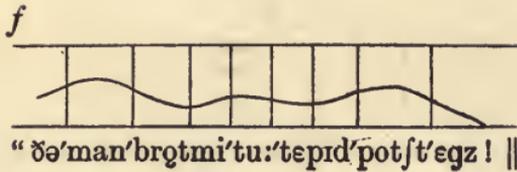
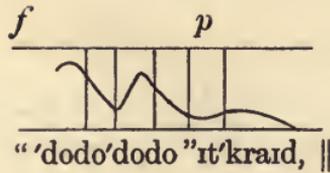
"'öü, 'bɔðə! 'nevə 'maɪnd! 'kʌm, ɪts 'tɑɪm fə mi: tə 'læn maɪ 'lesnz. 'si: 'hɪə! wɔt aɪv gɔt tə 'du:," sed 'təm, 'drɔ:ɪŋ 'mægi tə'wɔ:dz³ hɪm ənd 'föüɪŋ hæ:r ɪz 'θɪərəm, wɪl fɪ: 'pʊft hæ: 'hɛə bɪhaɪnd hæ:r 'ɪəz, ənd prɪ'pɛəd hæ:sɛlf

¹ 'krɔsə

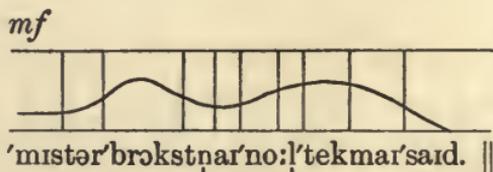
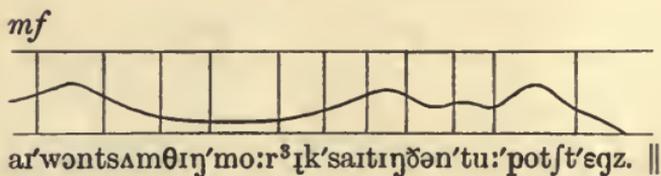
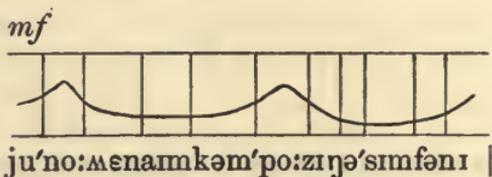
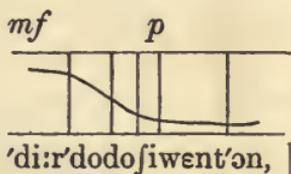
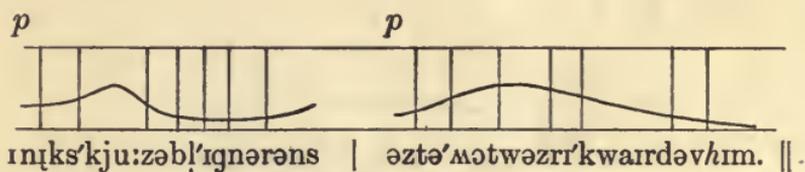
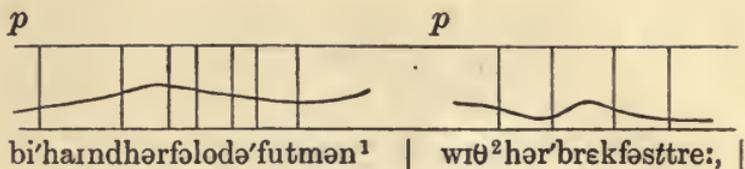
² 'tɔs

³ 'tɔ:dz

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



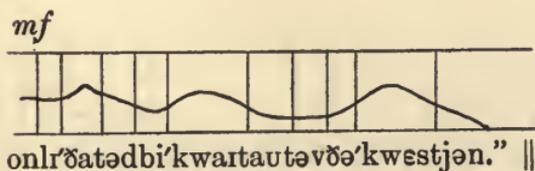
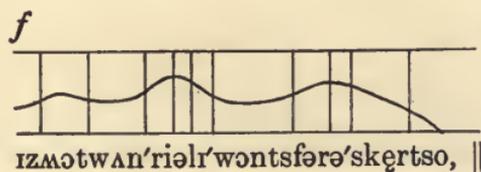
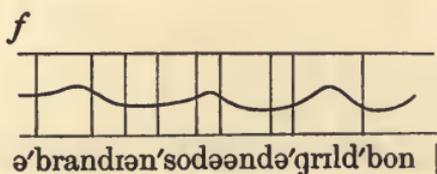
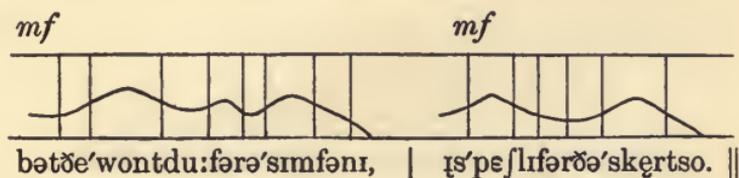
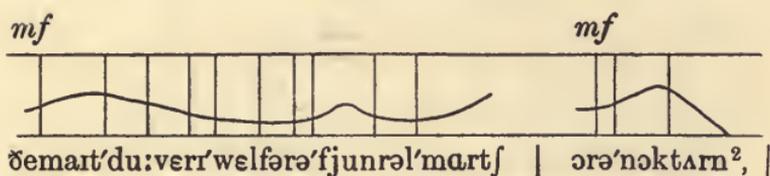
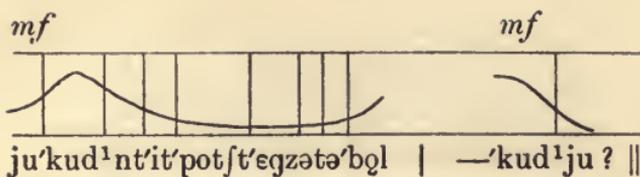
¹ 'dɔ:r



¹ 'futmæn

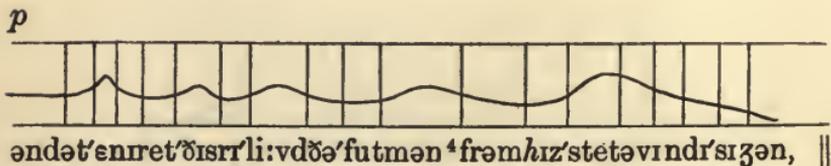
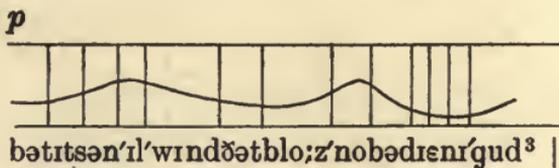
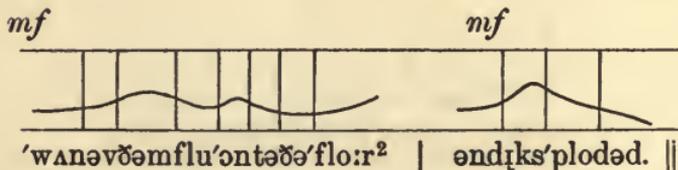
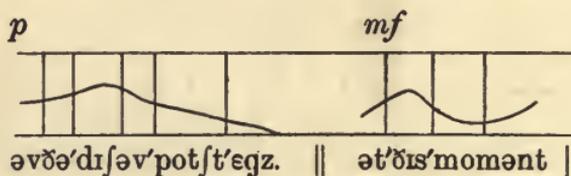
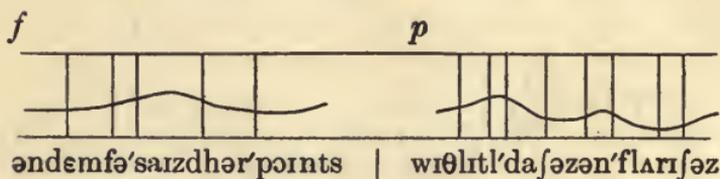
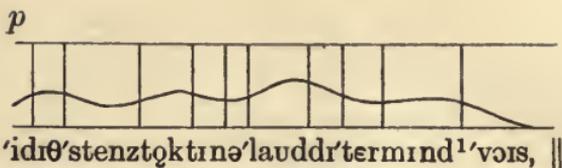
² wiθ

³ 'mo:r



¹ 'kud

² 'nøktärn

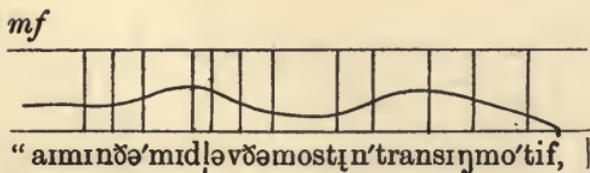
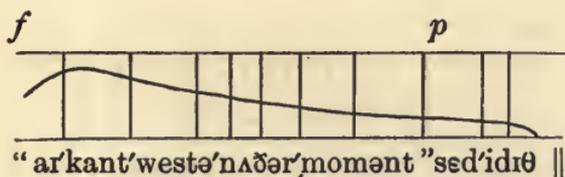
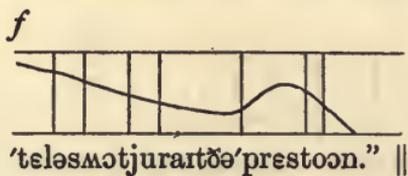
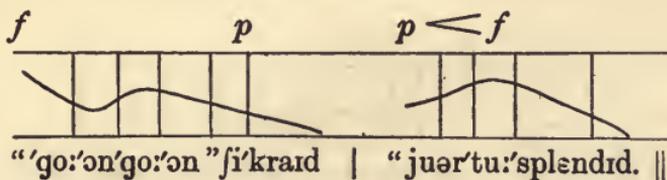
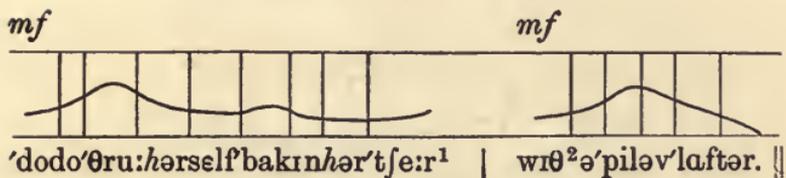
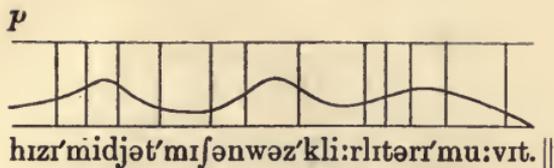


¹ dr̥t̥ər̥m̥nd̥

² 'flɔ:r

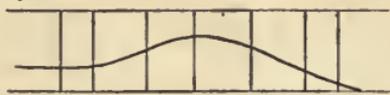
³ gud

⁴ 'fut̥mən

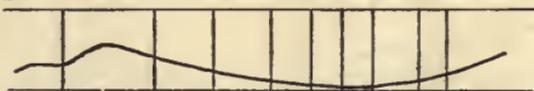


¹ 'tʃe:r

² wıθ

mf

ˈwarkin¹ aut'bjutifl. ||

p

'dju'marndmar'smokinmðə'droŋrum ? ||

p

am'qflr'sari |

p

betrtmek'sqlðe'difrenstema'wark¹. ||

mf

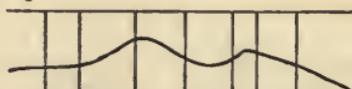
'barn²əlrtl'ɪnsensðe:r³ˈaftərwərdz⁴ ||

mf

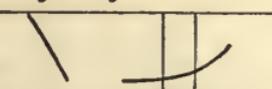
'du:sənmiə'bon'dodo ||

mf

'kamənd'hi:rɪmple:ðə'skɛrtsɔletər'ɔn. ||

mf

itsðə'best'θiŋaɪv'evər'daŋ ||

*f**f*

'o: |

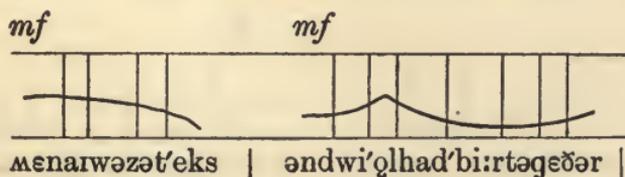
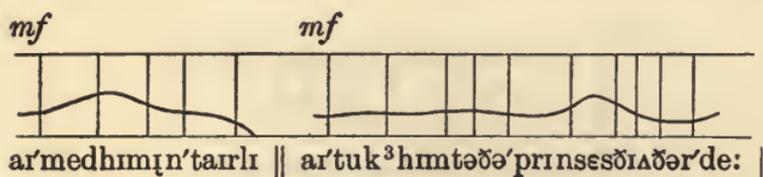
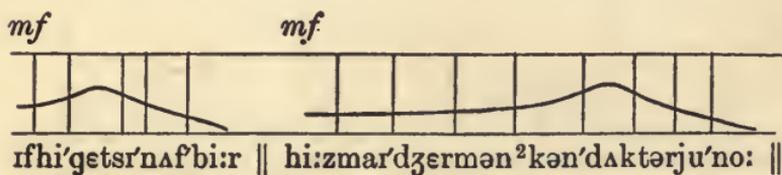
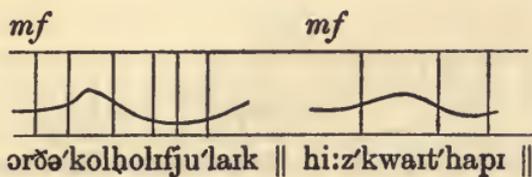
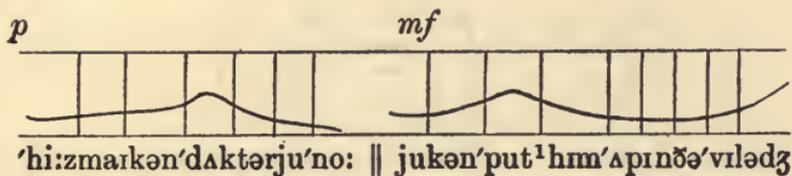
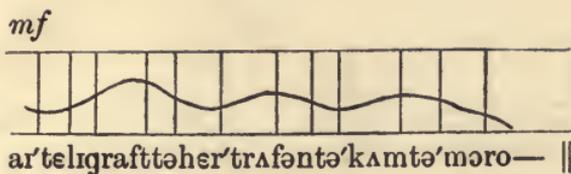
'baɪðə'we:, |

¹ 'warkin

² bärn

³ ðe:r

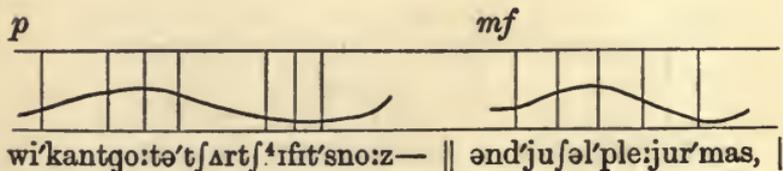
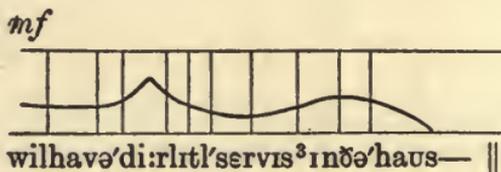
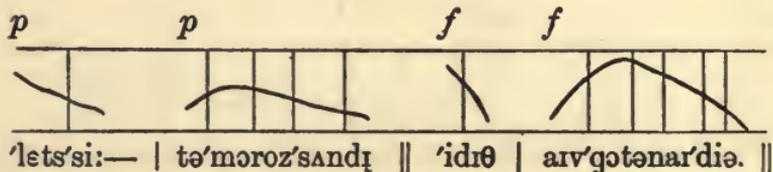
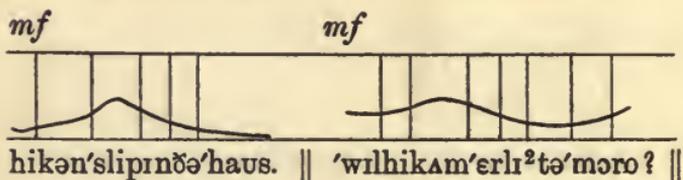
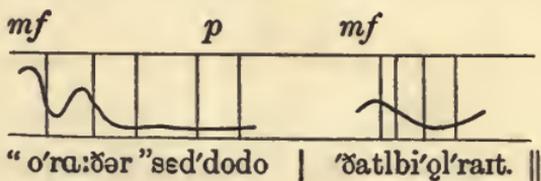
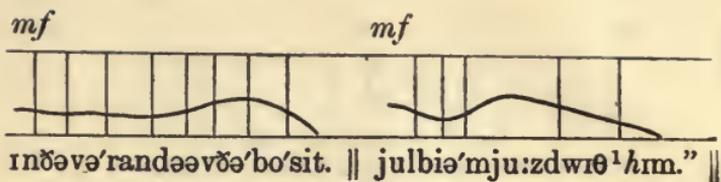
⁴ 'aftərwərdz

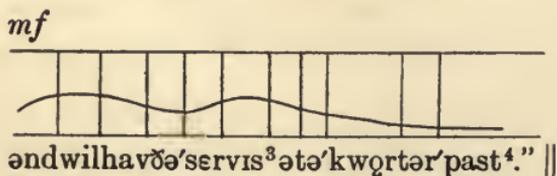
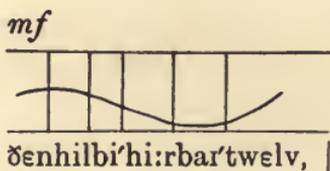
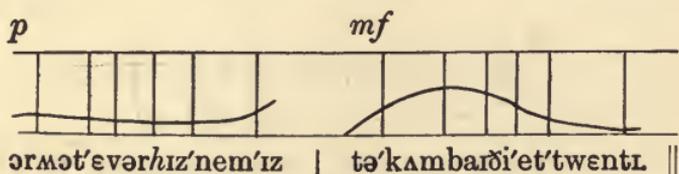
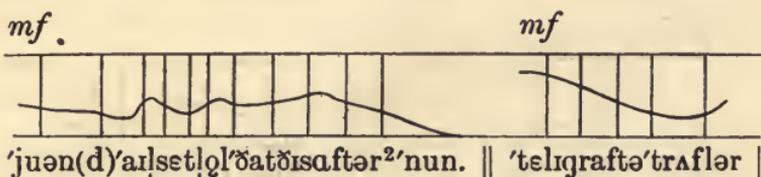
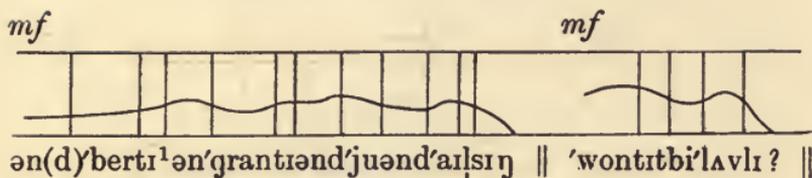
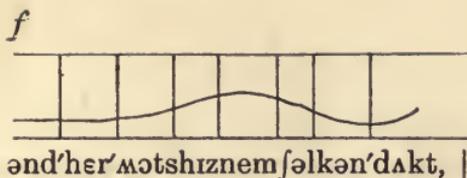


¹ 'put

² 'dzërmøn

³ 'tuk

¹ wið² 'ərli³ 'sərvɪs⁴ 'tʃɑrtʃ

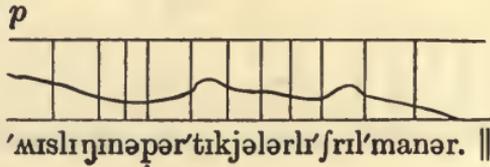
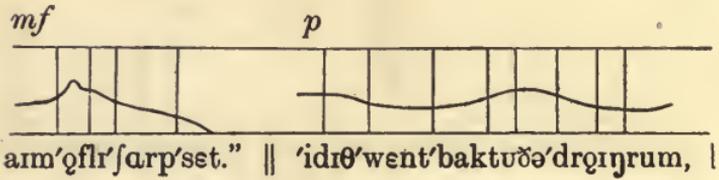
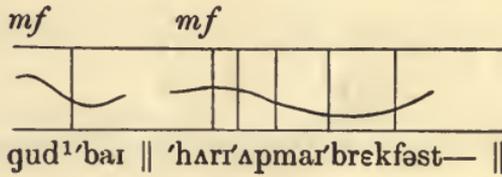
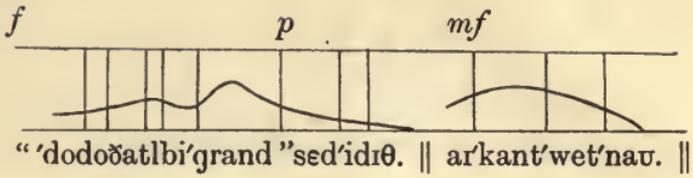


¹ berti

² æftər

³ 'sɛrvɪs

⁴ 'past



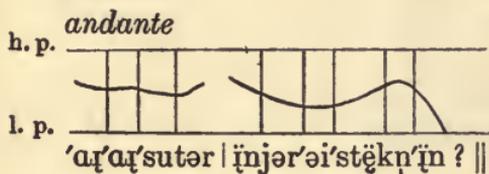
¹ gud

21*. GAVIN GREIG

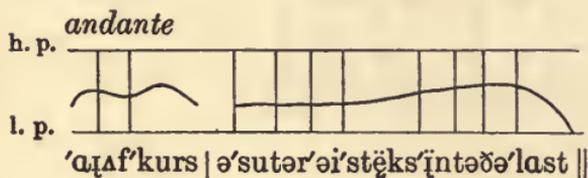
Conversation between Shepherd and Souter

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

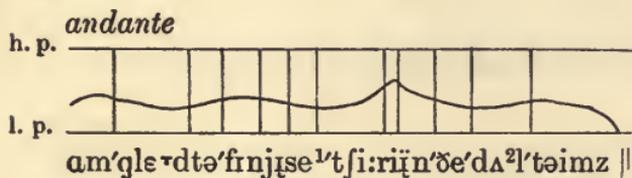
SHEPHERD



SOUTER



SHEPHERD



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:wɪdbɪ'tʃi:rɪɣɪnə'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'hɑpn ||

SHEPHERD

andante

h. p.

l. p.

'o | asɑ'pəzɑwɪd'dʒɪstbɪ'ruɪnt ||

SOUTER

andante

h. p.

l. p.

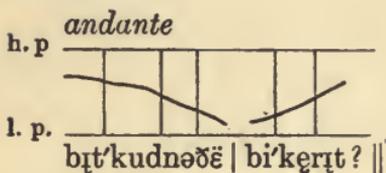
'ʃu:rɪɫ² || bɪtɪf'ɑɪwɪstə'ləs'mɑɪ'ɑ:l | ɑwɪd'dʒɪst'bɑɪə'nɪðɪr³ ||

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

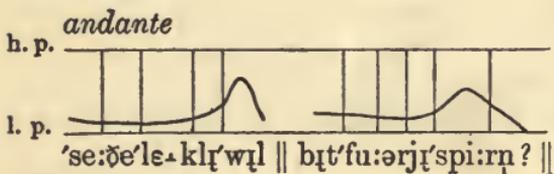
² 'sɪ:rɪɫ is the older form.

³ ə'nɪd+ɪr is the older form.

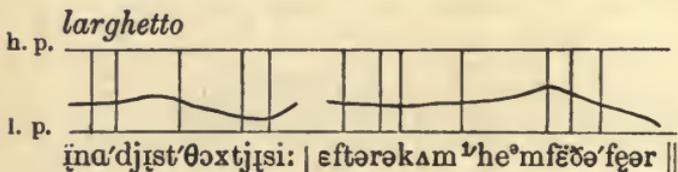
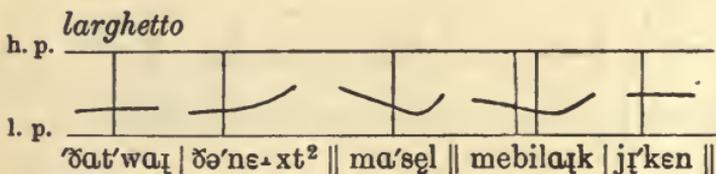
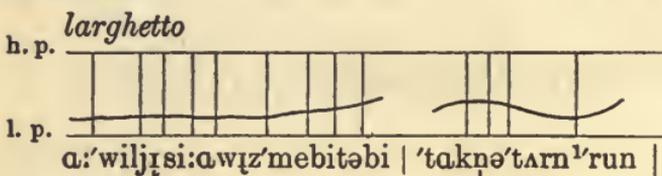
SHEPHERD



SOUTER

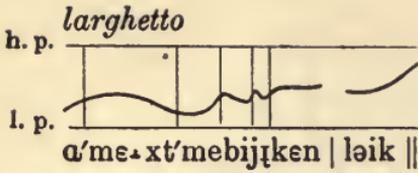


SHEPHERD

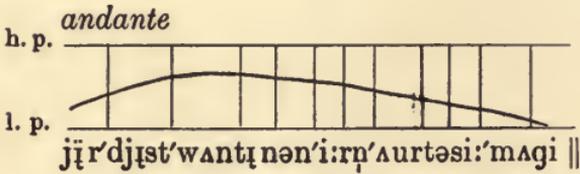
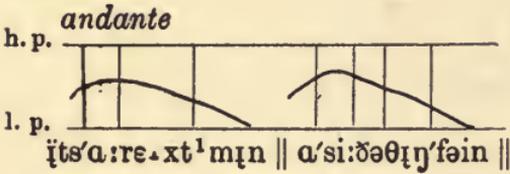


¹ Δ is lower than in Standard Scottish.

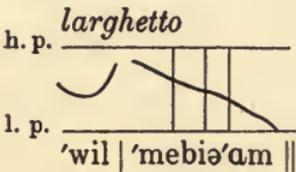
² \mathbf{x} in *me·xt*, *re·xt*, etc., is articulated between the positions for \mathbf{x} and $\mathbf{ç}$.



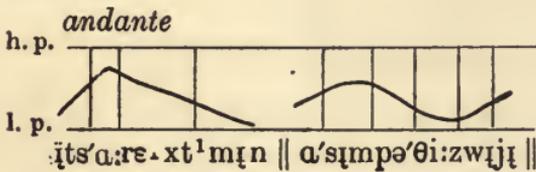
SOUTER



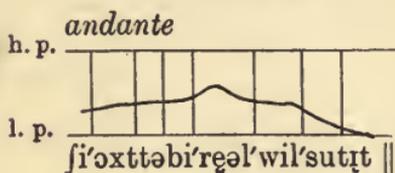
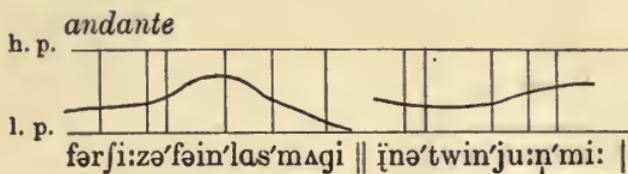
SHEPHERD



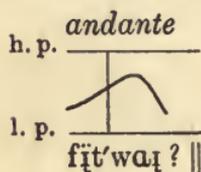
SOUTER



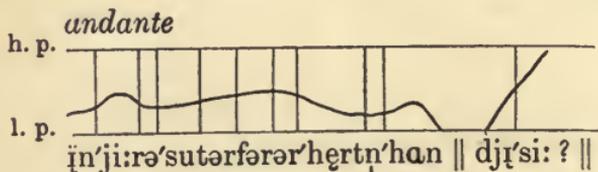
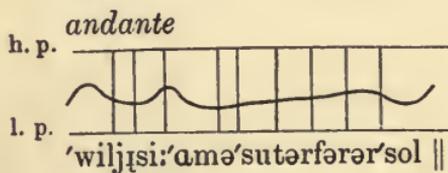
¹ x in me·xt, re·xt, etc., is articulated between the positions for x and ç.



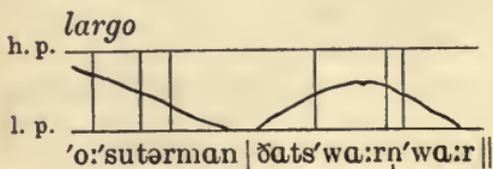
SHEPHERD



SOUTER

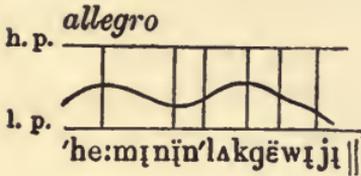


SHEPHERD

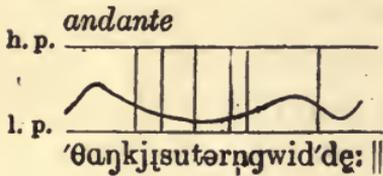




SOUTER



SHEPHERD



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

22. SIR WALTER SCOTT

Passage from *The Antiquary*, Chap. XL

az ði 'antɪkwəri 'lɪftɪd ðə 'lats əv ðə 'hæt, hi wəz sər'praɪzd
tu hi:r ðə 'frɪl 'trɛmjələs 'voɪs əv 'ɛlspəθ 'tʃʌntɪŋ 'fɔrθ¹ ən
'old 'bæləd ɪn ə 'waɪld ənd 'dɒlfəl rɛsɪtə'ti:v.

¹ 'fɔrθ

“ðə 'hɛrɪŋ 'lʌvz ðə 'mɛrɪ 'munlɔɪt,
 ðə 'mʌkərəl 'lʌvz ðə 'wəɪnd,
 bət ðɪ 'ɔɪstər 'lʌvz ðə 'dredzɪŋ 'sʌŋ,
 fər ðe 'kʌm əv ə 'dʒɛntl 'kæɪnd.”

ə 'dɪlɪdʒənt kə'lektər əv ði:z 'lɛdʒəndəri 'skrʌps əv 'ɛnfənt
 'pɔɪtrɪ, hɪz 'fʊt¹ rɪ'fju:zd tʊ 'krɔs ðe 'θrɛfəld mɛn hɪz 'i:r
 wɛz 'ðʌs ə'restɪd, ənd hɪz 'hʌnd ɪn'stɪŋtɪvli tʊk² 'pɛnsɪl
 ənd mɛmər'ændəm bʊk³. frəm 'tʌɪm tʊ 'tʌɪm ðɪ 'old
 'wʊmən⁴ 'spɔk əz ɪf tʊ ðə 'tʃɪldrən—“'u 'aɪ, 'hɛ'nɪz, 'mɪft,
 'mɪft! ən a:l bɪ'gɛ:n ə 'bɔnɪər 'ɪn ðən 'ðæt—

nu: 'hʌd jər 'tʌŋ, bɛθ 'wəɪf ən 'kɛrl,
 ən 'lɛsn, 'grɛt ŋ 'smɑ:
 ən aɪ wʌl 'sɪŋ o glɛn'ʌlnz 'jɛrl
 ðət 'fɔxt ən ðə 'rɪd hɑr'la:.

ðə 'krɔnəxs 'kraɪd ən bɛnə'xi:,
 ən 'dʊn ðə 'dɔn ən 'a:,
 ən 'hɪlənd ən 'lʌlənd mɛ 'mʌrnfə bi:
 fər ðə 'se:r 'fɪld o hɑr'la:.

a 'dɛ'nə 'mɛɪn ðə 'nɪst 'vɛrs 'wɪl—mɑ 'mɛmɪz 'fɛlt, ən ðɛrz
 'ʌŋkə 'θɔxts kʌm 'ʌr mə—'gɔd 'kɪp əs frɛ tɛm'tɛfn!”

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

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

“'hʌf, 'hʌf!” sɛd ðɪ 'ʌntɪkwəri, “fɪ hɛz 'gɔtn ðə 'θrɛd əv
 ðə 'stɔ:rɪ ɛgɛn”—and əz hɪ 'spɔk, fɪ 'sʌŋ:

¹ 'fʊt

² tʊk

³ bʊk

⁴ 'wʊmən

“ðe ‘sedlt ə ‘handər ‘malkmæt ‘stidz,
 ðe he ‘bræidlt ə ‘handər ‘blæk,
 wi ə ‘tʃafrən o ‘stil ən itʃ ‘hørsəs ‘hid,
 ən ə ‘gœd ‘tɲɪçt ə’pən hiz ‘bæk.”

“‘tʃafrən!” ɪks’klemd ði ‘antɪkwəri,—“r’kwivələnt, pər’haps,
 tu ‘ʃevərɪ—ðə ‘wɑrd z ‘wɑrθ ə ‘dɔlər,”—ænd ‘daʊn it ‘went
 in hiz ‘rɛd ‘bʊk¹.

“ðə ‘hədne ‘rɪdn ə ‘mæil, ə ‘mæil,
 ə ‘mæil, bɪt ‘be:rlɪ ‘ten,
 mæn ‘dɔnld kɑm ‘brɑŋkən ‘dʊn ðə ‘bre:
 wi ‘twɪnti ‘θu:znd ‘mɛn.

ðər ‘tɑrtənz ðe wər ‘we:vən ‘wæid,
 ðər ‘gle:vz wər ‘glɑnsən ‘kli:r,
 ðə ‘pibrɔxs ‘rɑŋ frɛ ‘sæid tɔ ‘sæid,
 wɑd ‘dɪfən jɔ tɔ ‘hi:r.

ðə ‘grɛt ‘jɛrl ɪn hiz ‘stɑrəps ‘stœd
 ðæt ‘hilənd ‘hɔst tɔ ‘si:;
 ‘nu: ‘hi:r ə ‘kɲɪçt ðəts ‘stut ən ‘gœd
 me ‘prœv ə dʒɛpɑr’di:;

mæt ‘wʊdst ðɑv ‘du:, mɑi ‘skwɑər so: ‘ge,
 ðæt ‘ræidz bisæid mɑi ‘ren,
 wər ‘ji: glɛn’ɑlnz ‘ɛrl ðə ‘de:
 ænd ‘ɑi wər ‘rɔlənd ‘tʃɛn?

tɔ ‘tɑrn ðə ‘ren wər ‘sɪn ɪ ‘ʃɛm,
 tɔ ‘fæit wər ‘wɑndrəs ‘pɛrl,
 ‘mæt wʊd ju ‘du nɑv, ‘rɔlənd ‘tʃɛn,
 wər ‘ji: glɛn’ɑlnz ‘ɛrl?’

¹ ‘bʊk

ji mən 'kɛn, 'hɛ+nɪz, ðət 'ðe+s 'rɒlənd 'tʃɪn, fər əz 'pɔːr ən 'ald
 əz aɪ 'se+t ɪ ðə 'tʃʌmlɪ 'nʃuk, wəz maɪ 'fɔːrbɪr, ɪ ən 'ɑːfʌ 'mæn
 hi 'wəz 'ðæt 'de: ɪ ðə 'fɛxt, bət 'spɪʃlɪ ɛftər ðə 'jɛrl həd 'faːən;
 fər hi 'blɛnd hɪmsɛl fər ðə 'kʌnsəl hi 'ge:, tə 'fɛxt bɪfɔːr
 'mɑːr kʌm 'ʌp wi 'mɛrnz, ɪ eɪbər'dɪn, ɪ 'ʌŋəs."

hər 'vɔɪs 'rɔːz ənd bɪkɛm 'mɔːr 'ʌnɪmɛtɪd əz ʃɪ rɪ'saɪtɪd
 ðə 'wɔːrlaɪk 'kʌnsəl əv hər 'ʌnsɪstər:

“ wər 'aɪ glɛn'aldz 'jɛrl ðɪs 'təɪd,
 ən 'ji: wər 'rɒlənd 'tʃɛn,
 ðə 'spɑr sʌd bɪ ɪn mə 'hɔrsəs 'səɪd,
 ən ðə 'brəɪdl ə'pɒn hɪz 'mɛn.

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

mə 'hɔrs ʃəl 'rəɪd θru 'rʌŋks se 'rɔəd,
 əz 'θru: ðə 'mɔːrlənd 'fɛrn,
 ðɛn 'ne:r lɛt ðə 'dʒɛntl 'nɔrmən 'blɔəd
 grəu 'kʌld fər 'hɪlənd 'kɛrn.'”

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 **ʀ, ɭ, m̥, n̥**.

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	o	v	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**, **ɣ**, **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**, **ɣ**, **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**, **ɣ—r**, **x—ç**, **v—w**, **f—m**, **ʒ—z**, **t—θ**, **j—ʒ**, **ɣ—ð**, **r—r̄**.

§§ 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 **ɛ̄** and then unround at one breath (rounded **ɛ** or **ɛ̄=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**, **ɔ̄** 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—wiggle, 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, **ba:r** / \ / / \

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*.

a § 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 ĩ §§ 181, 182

1. The *fīr* was growing on the shore of the *fīrth*.
2. His *bīrth* was a matter for *mīrth*.
3. The *bīrds* whirled round *Stīr*ling Rock.
4. When the *gīr*l's horse *stīr*red, its *gīr*ths loosened.

ε or ě §§ 138, 178

1. The *earl* is an *earnest* person.
2. He must not defer *learn*ing 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 u § 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*.

ai and əi §§ 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*.

oi §§ 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 hedge-rows 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 commor. 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 nicht 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 nicht, 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 **ɛ̄** or even **æ** in words like *fare*

still retains **e** in this class, see § 133

4. uses **ɔ̄** in words like *hot*, see § 167

uses **ɔ** or **ɔ̄** in this class, see § 166

5. tends to lengthen and make tense the vowel **ɔ̄** before *ss*, *st*, *sp*, *th*; *f*, *ff* or *ph*. Thus *cross*, *lost*, *froth*, *soft*, *oft*, may become **krɔ̄:s**, **lɔ̄:st**, etc.

has no such tendency but retains **ɔ** in this class of words

6. uses **ɔ̄** in words of the *more* class, see § 164

has **o** generally in this class, see § 164

7. uses **ɔ̄** 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**, **kɔ:rd**, **kɔ̄:d** are distinct words to the ear, see §§ 163, 168

SOUTHERN ENGLISH	SCOTTISH
8. uses æ : (lowered) in	uses a distinct vowel in
(1) words like <i>fur</i>	the three classes, which is
(2) " " <i>fern</i>	generally
(3) " " <i>fir</i>	ʌ in (1), §§ 151, 153
	ɛ in (2), § 138
	ə in (3), § 181
9. tends to use ɑ	still prefers a in these
(1) before s, f, θ , as in	two classes, see §§ 143, 148,
<i>pass, raft, bath</i>	149
(2) in Romance words	
ending in a nasal + conso-	
nant, as <i>France, command</i>	
10. uses æ in words of	prefers a , see § 143
the <i>man</i> type, see § 142	
11. advances or flattens ʌ	never advances or flattens
in stressed syllables, e.g. <i>cut,</i>	ʌ except in the case of some
<i>abut</i>	speakers before r ; see § 179
12. In Scottish generally	tense vowels tend more to
medium length than in Southern English.	

Consonants

SOUTHERN ENGLISH	SCOTTISH
1. loses trill in final position and before a consonant. The trill is often replaced by the voiced point fricative in initial and medial position.	keeps the trill generally. In final position and before a consonant, the point fricative is also used, see §§ 83, 117
2. replaces ʌ by w , e.g. <i>what, wot</i>	retains ʌ , see §§ 88, 89

SOUTHERN ENGLISH

3. uses **tʃ** commonly in words like *question, nature*, etc., **kwɛstʃn**, **'nɛtʃə**

4. **θ** 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. **kwɛstjən**, **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 **r**.

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**, **prɒnʌnsɪʃn** for **prɒnʌnsɪʃən**.

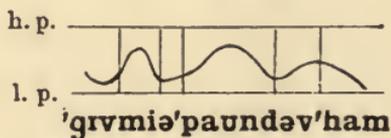
II. The distinct articulation of the consonants. Examples of common errors under this head are, **lɪ** or even **ɪ** for **'lɪtɪ**, **'fæɪ** or **'fæʔər** for **'fɑ:ðər**, **'ɪɑ** for **ʃɪr**. The sound drill which is involved in teaching *reading on a phonetic basis* will do much to eradicate mistakes 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**, **'fɔðər** for **'fɑ: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**, **'nɔnsns** C 19, for **'nɔnsəns**, **'dɪfrəns** for **'dɪfərəns** C 20, **d** for **həd** and **l** for **wɪll**, **sɛn mi** for **sɛnd mi** C 20. For others consult Extracts 19 and 20 in C.

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