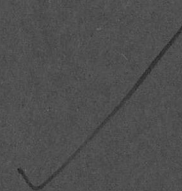


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G.O. No. 678

DATED 22. 6. 1915



[Despatch Abstract.]

Phonetic alphabet

Recording notes relating to
the use of a ——— in teaching
pronunciation.

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127-1.



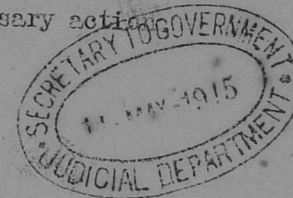
Vol. No. 1676
12.5.15

GOVERNMENT HOUSE,
OOTACAMUND.

11th May 1915.

Dear Mr Rajagopalachari,

I am to send you the enclosed for
necessary action.



Yours sincerely,

H. S. S. S.

The Hon'ble Diwan Bahadur

P. Rajagopalachariar Ayl., C.I.E.,

Secretary to Government, Educational Dept,

Stonehouse Hill, Ootacamund.

C.P.



ls

EDUCATIONAL SECRETARY.

Will you please ask the D.P.I. to get me full information on the subject of the enclosed Memorandum which reaches me from a friend in England. He adds the following paragraph which please also communicate to the D.P.I. and any others from whom you see to obtain information.--

" The idea formulated in this Memorandum is "being discussed here where it is hoped to get it formally approved by various educational authorities. Incidentally I have learned that in the Madras Presidency a phonetic alphabet which I believe is French in its origin is being used in some 8 or 9 schools to teach English pronunciation. Have you come across it? And if so, could you kindly give me any information as to results?

" Beyond this I am particularly anxious to obtain the approval of Indian authorities for the scheme here suggested."



P.
10.5.15.

3
MEMORANDUM

Upon the Need for an Educational Alphabet.

It is desirable that there should be established by authority a scientific alphabet, not with any idea of reforming our current English spelling, but solely for the purpose of obtaining a standard system for accurately representing the pronunciation of English and foreign words.

The uses of such an authoritative scientific alphabet are:-

- (a) To teach the correct pronunciation of English to foreigners and to the vast population of British subjects to whom English is a foreign language.
- (b) To teach the population of our own country how to pronounce correctly English words and words of foreign origin brought into the English language.
- (c) Generally, to form an authoritative means of transliteration between English and other languages, especially the numerous languages of India and the Crown Colonies.

Already various systems of phonetics are in practical use in English schools for teaching French, and in Indian schools for teaching English, but it is desirable to have one system established by authority so as to form a standard.

To secure this object it is proposed to invite the co-operation of the Universities, of other leading educational authorities, and of prominent literary men; and with their support to ask for the appointment of a Commission to draw up a standard educational alphabet.

Educational Department

Submitted that the papers may be forwarded
to the D.P.I. for obtaining the information
asked for by H.E. He may be left to consult
those whom he wishes to. It does not seem
necessary ^{for us} to consult anybody directly.

$\frac{89}{12.5.15}$
 $\frac{9}{12.5.15}$

Z.P.I. Co

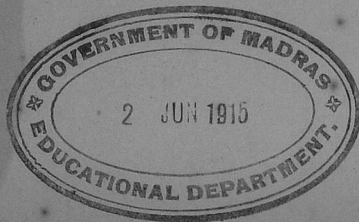
13/5/15

*pages 5 to 12 infra
Eol no 1676-1

I attach a note prepared by Mr. Hunter, Professor of English, Bryn Mawr College, who is a recognized authority on the subject. He refers in paragraph 1 to certain books compiled & edited by Mr. J. H. Allen, Superintendent of Schools. Two of his readers are recognized for use as text-books in schools & two of his "Teachers" books are recognized for use by teachers.

If full details are required as to how far a phonetic alphabet is being used in schools, I shall address Inspectors of Schools who are in a position to obtain information from the Headmasters of schools.

I submit two copies of a pamphlet entitled
"The Principles of the International Throat
Association."

$$\frac{180}{2 \cdot 6 \cdot 15}$$


5
6

There has been in this Presidency during the last eight or nine years a steady endeavour on the part of individual Educationists to encourage the teaching of English pronunciation on scientific lines, that is to say, through Phonetics and with the help of a scientific alphabet. The pioneer of this movement ^{was} ~~is~~ Mr. J.A. Yates who, when Inspector of Schools, sought, I believe, with considerable success, to introduce the systematic teaching of pronunciation in the schools in his circle. Mr. Yates is not at present in the country. Otherwise I should suggest that he be asked to report on a matter of which his experience must be greater than that of any other Educational officer. Mr. Yates also compiled and edited certain Readers adopted for Indian pupils, in which stress was laid on correct pronunciation and a phonetic script used. In this work Mr. Yates was assisted by several Indian Educationists. Whether these books are approved by the Text Book Committee, or how far they are used in schools I am not in a position to say.

In 1912 an important step towards advancing scientific methods in teaching pronunciation was taken by the University of Madras when, on the initiative of the Board of Studies in English, Mr. Daniel Jones, Lecturer in Phonetics, University College, London and Joint Secretary of the International Phonetic Association, was brought out as a special University Lecturer. Mr. Jones delivered a course of lectures on English Pronunciation and conducted a series of 'Practical classes' in the Presidency College. Arrangements were made to secure the attendance of Professors and lecturers in affiliated Colleges, and of teachers from all the principal High schools in the Presidency, and I think I am right in saying that

all the College and nearly all the schools actually sent representatives. The lectures and classes were also attended by students of the higher grades under training at Saidapet, as well as by undergraduate students of the Presidency and Christian College taking Honours in English Language and Literature. Inspectors and Inspectresses of Schools were also invited but, so far as I can remember, only one or two were able to be present. By Mr. Jones's visit teachers of English in South Indian Schools and Colleges enjoyed the advantage of hearing the principles of Practical Phonetics explained with admirable lucidity by an acknowledged master of the subject, and were also enabled to learn how the distinctively English speech sounds can be acquired and how the usual Indian errors in pronouncing English can best be corrected. To this end the practical classes were especially valuable and instructive.

At the conclusion of the course the representative teachers were in a position to make at least a beginning in their respective schools and Colleges. They had ample opportunity to learn the methods, and they had probably all mastered the phonetic script. How far, as a result of Mr. Jones's visit, the systematic teaching of pronunciation has been adopted in schools, and whether ^{efforts} ~~affects~~ in that direction have received any encouragement from Inspecting officers and the Department of Education, I do not know. I suggest that Inspectors and Inspectresses be asked to report.

Phonetics, I understand, has become a regular part of the curriculum at the Teachers' College, Saidapet, and the teachers, it may be presumed, are expected to use the knowledge so acquired when they go out into the schools. This, in itself, constitutes a very decided measure of

of advance. The authorities might perhaps with advantage go further. It would scarcely be unreasonable to require that every trained teacher of English, before receiving his diploma, should have satisfied an examiner or examiners that he had himself acquired a 'correct' pronunciation of English and was really familiar with approved methods of teaching pronunciation.

In the Colleges, even before Mr. Jones's visit, something had been done for Phonetics, and that under the direct sanction of the University. The syllabus of Historical English grammar (Pass B.A. course) printed in the University Calendar pages 486-488, includes elementary Phonetics and writing in Phonetic script, while the history of English pronunciation leading up to the sound value of ~~var~~ vowels and consonants in living English forms a very prominent part of the course. Historical grammar is however not compulsory, and as a matter of fact the majority of undergraduate students select the alternative course, the principles of Rhetoric and Style.

In the Honours Degree course English Language and literature Phonetics, as the basis of all Philological study, is necessarily included in the curriculum on the ~~linguistic~~ linguistic side. It is the practice in the Presidency and Christian Colleges to devote, during the first term of the course, two hours a week to instruction in practical Phonetics as applied to ~~the~~ the correct pronunciation of living English.

Pronunciation is ~~not~~ well be included in the University Intermediate course. Nevertheless in the Presidency College, and I think, in some other colleges, the subject receives attention. In the Presidency College students of the First year class are taught the value of ~~the~~ English speech sounds, and learn to read from

and write in Phonetic script
Phonetic script from dictation. I myself conduct this class. I find that my pupils take very considerable interest in the exercises set them, and I trust something is being done in this way to correct the *commonest* errors in the boys' pronunciation. Still *one cannot* hope for any great results. Work of this sort if it is to be done satisfactorily must be done in the schools before a bad pronunciation of English has been acquired, and where greater facilities exist for individual 'drilling' than can possibly be found in a class of over a hundred students meeting for a pronunciation lesson once a week; for it has to be emphasised that while a scientific alphabet and approved methods are essentials in teaching pronunciation, ingrained errors can be overcome and correct speech acquired only as the result of constant *prac*
R ~~The~~ The script used throughout the Presidency wherever pronunciation ~~of~~ ^{or} Phonetics is taught is the script of the International Phonetics Association, no doubt the 'alphabet of French origin' ~~alluded~~ ^{alluded} to by His Excellency's correspondent. The description is however scarcely accurate. The I. P. A. is not a French body. The working Secretary is an Englishman, Mr. Daniel Jones, and the British section of the Association is larger than any other. Moreover the script of the Association really traces to English sources, being based on the later phonetic alphabets devised by the distinguished English Phonetician, Henry ~~Sweet~~ ^e Sweet, while it does not differ very materially from the phonetic script - also based on Sweet ^e - by which ~~modest~~ ^{the} English pronunciation is indicated in the great Oxford Dictionary. The I.P.A. script is undoubtedly much more convenient for practical purposes than the Oxford Dictionary, Phonetic alphabet. I submit some copies of a pamphlet in which a full s

with illustrations, is given of the I.P.A script. It will be seen that the Association claims that the alphabet is at the present time far more widely used than any other phonetic system and bids fair to become universal. It is well adapted to represent the sounds not only of English and other European languages, but of the sounds of non-European languages as well. Indeed many such languages including several Indian languages - Urdu, Punjabi, Tamil, Telugu -- have been phonetically transcribed in I.P.A symbols; and if these languages can be phonetically transcribed there can be no possible difficulty about transliteration. Further the alphabet, as I have found by experience, is very easily and rapidly learnt. It is already pretty widely known in this Presidency and I should be sorry to see it pushed aside by another alphabet prescribed by authority, even though, as would almost certainly be the case, such authority ^{sed} ~~have~~ alphabet should differ only slightly from the alphabet ^{it} supplanted. If a phonetic ~~alphabet~~ alphabet be ^{sed} improved by authority it may be hoped either that the Royal Commission will recommend the adoption of the I.P.A script as it stands, or that the I.P.A. will agree to modify their alphabet in any particulars in which, on the opinion of the Commission, change is desirable.

The choice of a standardised alphabet is however no very serious task. The real difficulty comes afterwards, when the question of a standardised pronunciation comes up for settlement. This is a problem the solution of which will be no easy matter in Great Britain. Most Phonetic manuals and Readers concerned with the pronunciation of English treat of and represent the variety of modern English which is called educated southern English or 'standard Southern'; but there are

at least two other rival types, ^{Scots} educated northern English, and educated ~~Scots~~ English. ^{Is} ~~is~~ one of these to be taken as standard to the exclusion of the others, or should a new standard English be artificially created, compounded perhaps of all three, and containing deliberate improvements upon current usage in English speech. Phoneticians ^{have} often asked for a Royal Commission to settle these questions, and if only a common understanding can be arrived at by expert Phoneticians ^{on the one hand} ~~on the use~~ and by influential person ^s who are interested in pronunciation but who are not experts on the other, it is probable that a Royal Commission appointed to devise a standardised ~~alphabet~~ pronunciation and authorize a standardised alphabet would have important and valuable results.

But while a Royal Commission ~~sitting~~ sitting in London might very well set up a single standard pronunciation of English for the United Kingdom, it is scarcely possible that this standard could be imposed in all its details ^{on} ~~as~~ outlying parts of the Empire. Further it can confidently be expected that if a standard pronunciation be determined ^{on} ~~it~~, it will approximate much more closely to 'standard southern', the educated speech of ~~the capital~~ ^{to any} ~~any~~ provincial variety. It seems therefore unnecessary for the overseas colonies and dependencies to await the judgment of a commission which may never be appointed and which, if appointed, may meet only to disagree.

If, for example, the Government of Madras consider it desirable that a 'correct' pronunciation of English should be taught on scientific lines in recognized schools, the thing could be undertaken almost at once, without serious difficulty and at no great expense, ~~it~~ especially ^{applied to}

since the efforts of individuals and the action of the University have more than paved the way. We have got a perfectly adequate phonetic alphabet with which very many teachers and students are already familiar, and we have been taught approved methods by ^a~~the~~ first rate expert. We should have to decide upon a standard pronunciation, but this with us becomes a minor problem since the common errors against which the teacher of pronunciation in India ~~has to contend~~, as for example, the wrong value given to vowel sounds both in quality and quantity, the faulty articulation of English 'dental stops' the substitution for English W and V of a single Indian sound which is neither one nor the other, and an ^{un-}English accentuation -- are features ^{alien to} which to every variety of educated English spoken in Great Britain. There are indeed a few differences between northern and southern English which would have to be settled, but these differences, upon which unfortunately many Englishmen even in India, are apt to grow excited and assertive, could perhaps be amicably adjusted if the question considered were not ^{Which} variety is intrinsically more beautiful and worthy, but which is more easily taught to and acquired by Indian pupils?

Should the introduction in recognized schools of systematic instruction in the pronunciation of English be definitely contemplated by Government, I venture to suggest that a committee be appointed to consider and report on the following:-

1. a standardised Phonetic alphabet
2. a standardised pronunciation of English suitable for Indians.
3. Instruction in Practical Phonetics as applied to

the pronunciation of English in schools

12

13

4. The possibility of special expert inspection of such institutions with reference to Phonetics only.
5. The institution of an examination of teachers in practical phonetics qualifying for a diploma.
6. The recognition of approved text books in Elementary phonetics.
7. The preparation of graduated Phonetic Readers for Indian schools, representing the standardised pronunciation through the standardised script.
8. The preparation of a pronouncing dictionary adopted^a to the use of teachers, pupils in the higher forms of schools and students in Colleges, representing the standardised pronunciation in the standardised script.

Mark Hunter
29. V. '15

Educational Department.

~~Enclosure~~ Submitted that the paper may now be forwarded us. to the P.S.C.

4.6.15

P.S. pro

4/6/15

5/6/15

Edu 1676-2

5.6.15

Thanks. I have sent to my correspondent Mr. Harold for the main portion of Mr. Mack Hunter's memorandum; please thank him for it.

P
15.6.15

a D.O. may follow Hunter with a view being sent to Mr. Duncan.

16/6/15

DO No 1673-321

17.6.15

17.6

The following draft D.O. is submitted for approval:-

Dear Mr. Hunter,
The Com. ~~has~~ ^{has} ~~been~~ ^{been} ~~ordered~~ ^{ordered} to thank you for your memorandum on the use of a phonetic alphabet in teaching English pronunciation.

John Mack Hunter Esq.

200 7/6

Copy to the Hon. Mr. H.S. Duncan

The papers may, it is submitted, be

"Recorded" for future reference.

Se
18.6.15

E.H.H.
21.6.15

678 Oliver
22.6.15

(Are any of Mr. Yales' Telegram books available for reference? If so, I should like to see them).

Submitted that Mr. Yales' books are not available in the Secretariat.

Se
23.6.15

E.H.H.
25.6.15

SUPPLEMENT TO THE MAÎTRE PHONÉTIQUE SEPT.-OCT. 1912

THE PRINCIPLES
OF THE
INTERNATIONAL PHONETIC
ASSOCIATION

OBTAINABLE FROM THE EDITORS:

PAUL PASSY
20 RUE DE LA MADELEINE,
BOURG-LA-REINE (SEINE),
FRANCE.

DANIEL JONES
UNIVERSITY COLLEGE,
GOWER STREET,
LONDON, W. C.

1912

Price Sixpence

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The International Phonetic Association.

PRESIDENT—W. VIETOR, Marburg a. L., Germany.

SECRETARY—P. PASSY, Bourg-la-Reine, Seine, France.

ASSISTANT SECRETARY—D. JONES, University College,
London, W. C.

The International Phonetic Association is a Society consisting of persons interested in the science of **Phonetics**, chiefly professors, teachers and students of languages.

Its main object is to promote the *scientific study* of Phonetics and the various *practical applications* of that science.

The Association has devised a **Phonetic Alphabet** which may be used for the purpose of transcribing any language phonetically. This alphabet is very widely used, and there are several hundred published books in which it is employed.

The Association has instituted an official **examination** in Phonetics and grants a **diploma** to persons attaining a certain standard. Examinations are held from time to time by examiners appointed by the Council.

The Association now numbers over 1,500 members. It is governed by an **International Council** of 30, elected by the members every other year.

Full particulars of the Association and its objects, and explanations of the international phonetic alphabet (with transcriptions of various languages and a list of the principal books in which the international alphabet is used) will be found in the "**Principles of the International Phonetic Association**," published by the Society and given away to members on application to one of the Secretaries.

Persons may join the Association either as "ordinary" members or as "active" members.

Ordinary members receive free of charge the "**Maitre Phonétique**," the official organ of the Association (Editor:

P. PASSY; Assistant-Editor: D. JONES). The *Maître Phonétique* is issued on the 30th of January, March, May, July, September and November of each year. It contains articles in various languages, the International Alphabet being used throughout. The articles deal with all branches of Phonetics and its applications, and give information respecting the progress made by the science in different parts of the world. The best methods of language-teaching are also discussed, and special texts suitable for students are given.

Every ordinary member is entitled to a *vote* at the election of the Council.

Every ordinary member has a right to 10 lines per annum of advertisement in the journal free of charge.

Active members are those who are willing to work actively in the interests of Phonetics and of the Association. They receive *two copies* of the *Maître Phonétique*, the additional copy being intended for propaganda purposes; they are *eligible to serve on the Council*, and are entitled to *two votes* at the elections.

Every active member has a right to 25 lines per annum of advertisement in the journal free of charge.

The Annual Subscriptions are:—

For Ordinary Members, 3 francs 50c. (= 2s. 10d. = 70 cents = 2 kr. 50 [Scandinavian] = Rs. 2 as. 2.)

For Active Members, 6 francs (= 4s. 10d. = 1 dollar 20c. = 4 kr. 30 [Scandinavian] = Rs. 3 as. 10.)

Donations for furthering the work of the Association are also gratefully received.

Subscriptions are due on the 1st of January each year. They may be paid to D. JONES, Esq. (address above); or direct to the Treasurer, Miss S. LUND, 27, Grande Rue, Bourg-la-Reine, Seine, France.

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FORM OF APPLICATION FOR MEMBERSHIP of the INTERNATIONAL PHONETIC ASSOCIATION.

I desire to become an *active* member of the
ordinary International Phonetic Association, and am forwarding
the sum of¹
being the subscription for the current year, 191 .

Name _____

Address² _____

Proposed by _____

(Member Int. Phon. Assⁿ.)

¹ The annual subscription is 3 francs. 50c. (= 2s. 10d. = 70 cents.) for ordinary members, and 6 francs (= 4s. 10d. = 1 dollar 20c.) for active members.

² Give here the address to which the *Maître Phonétique* is to be sent.

This form when filled up should be sent to D. Jones, Esq., University College, London, W. C., or to the Treasurer, Miss S. Lund, 27, Grande Rue, Bourg-la-Reine, Seine, France.

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THE PRINCIPLES OF THE INTERNATIONAL PHONETIC ASSOCIATION

HISTORY AND AIMS OF THE ASSOCIATION

1. The **International Phonetic Association** is a Society consisting of persons interested in the science of **phonetics**. Its main object is to promote the scientific study of phonetics and the various practical applications of that science.

2. The Association was founded in 1886. In 1888, after consulting the opinion of its members, the Association drew up an **International Phonetic Alphabet**, by means of which the pronunciation of any language may be accurately represented. This alphabet has been used ever since (with a few additions and improvements) in the **Maitre Phonétique**, the official organ of the Association (see § 16).

3. The system has also become very widely used by language teachers and others outside the Society, in fact, this alphabet is at the present time far more widely used than any other phonetic system, and bids fair to become universal¹⁾. There are several hundred books in which the International Phonetic Alphabet is used; the more important works, about 200 in number, are mentioned in the bibliography²⁾ (p. 32 ff.).

4. Among the publishers and printers possessing **International Phonetic types** may be mentioned the Clarendon Press, Cambridge University Press, London University Press, Wm. Clowes (London),

1. For statistics with regard to England see *The Means of Training in Phonetics available for Language Teachers* by L. H. Althaus, page 6, (published by the Association, price 6 d.). See also bibliography, p. 32 ff.

2. One publisher (Groos of Heidelberg) has issued over 70 books in which International Phonetic Script is used.

Turnbull and Spears (Edinburgh), Teubner (Leipzig), Reisland (Leipzig), Hesse & Becker (Leipzig), Didier (Paris), Gyldendal (Copenhagen). Messrs Wm. Clowes are about to cast a fount of International Phonetic type which will be specially approved by the Council of the Association¹). **Typewriters** containing International Phonetic types are supplied by the Ideal Typewriter Co. (115^a Queen Victoria St., London, E. C.)²).

5. Among the languages which have been transcribed by means of the International phonetic alphabet are: English, French, German (with numerous dialects of each), Dutch, Italian, Spanish (including Chilian), Portuguese, Catalanian, Roumanian, Latin, Greek, Norwegian, Danish, Swedish, Icelandic, Finnish, Hungarian, Russian, Polish, Czech, Lettish, Welsh, Breton, Syriac, Arabic, Urdu, Panjabi, Chinese (both Mandarin and Cantonese), Japanese, Burmese, Javanese Zulu, Odjibway (North American Indians), Aleutian.

6. It must be understood, however, that the Association is in no way bound to its alphabet. Not only are its members at liberty to use any other system they may prefer (except in the *Maitre Phonétique*), but they are invited to suggest such alterations and improvements as they may think desirable. Such suggestions are often discussed in the *Maitre Phonétique* and may be submitted to the Council at the annual consultation (§ 16).

7. The Association has always favoured a radical reform of **language teaching** by the adoption of "direct" or "inductive" methods, and has played no small part in bringing about the present widespread use of these methods.

8. The principles of the Association, as regards the **teaching of foreign languages**, are summed up in the following six articles³):

(i). The first thing to be studied in a foreign language is not the more or less archaic language of literature, but the spoken language of ordinary conversation.

1. Messrs Clowes will be prepared to sell these types for export.

2. Two machines are issued (1) a "**Bijon Phonetic**" Typewriter containing (in addition to the ordinary letters) the phonetic types required for the ordinary transcription of English, French and German, price £ 13.13.0, and (2) a "**Complete International Phonetic**" Typewriter containing (in addition to the ordinary letters) the whole of the International symbols price £ 27.10.0. A special discount of £ 1 on each machine is allowed to members of the Association. Members wishing to avail themselves of this arrangement should apply to the headquarters of the Association.

3. These articles embody the general tendencies of the Association and not the individual opinion of each member.

(ii). The teacher's first care should be to make his pupils perfectly familiar with the sounds of the foreign language. To ensure a correct use of the foreign sounds he will make use of a phonetic transcription, which should be employed to the exclusion of the traditional spelling during the initial stages.

(iii). The teacher's next aim should be to impart a perfect command of the commonest phrases and idioms of the foreign language. To obtain this result he will use connected texts, dialogues, descriptions and narratives, all as easy, natural and interesting as possible.

(iv). Grammar will at first be taught inductively, by grouping together and drawing general conclusions from such facts as are observed in reading. A more systematic study is to be kept for a later stage.

(v). The teacher will endeavour to connect the words of the foreign language directly with the ideas they express, or with other words of the same language, not with those of the mother tongue. Translation will therefore be replaced, as far as possible, by object-lessons, picture-lessons, and explanations in the foreign language.

(vi). When, at a later period, written work is introduced it will consist at first of the reproduction of matter already read and explained, then the reproduction of stories, etc., which the pupils have heard the teacher tell; free composition will come next; translation from and into the foreign language is to be kept till the end.

9. The Association also recommends the use of phonetics and phonetic transcription in connexion with the **teaching of the mother tongue**, particularly for the purpose of studying dialectal peculiarities and correcting the indistinctness and artificialities which unfortunately mar the pronunciation of so many. The Association also recommends the use of phonetic script in connexion with the **teaching of reading**.

10. The Association has also done much towards encouraging **phonetic research**. Many important works on philology and other branches of language study have been written by its members. It is largely owing to the influence of the Association that **courses of instruction in phonetics** have been instituted at various universities, and that "applied phonetics" has become a prominent feature of nearly all holiday-courses for teachers.

11. The Association has instituted an official **examination in phonetics**, and grants a diploma to persons attaining a certain standard. (Particulars may be obtained from the secretaries.)

12. Though not directly concerned with **Spelling Reform**, the Association regards with favour the work of the various spelling reform Societies, and has been able to help the movement indirectly by showing up the imperfections which are to be found in the current spelling of most languages.

13. Finally, it may be stated that the constant intercourse between the members of the Association has tended to create among language teachers all over the world a spirit of good feeling, which is as conducive to scientific progress as to the advancement of peace between nations.

CONSTITUTION OF THE ASSOCIATION

14. The Association is governed by an **International Council** of 30, elected by the members every other year.

15. The following is a list of the **members of the Council** for 1912—1913. Those marked * are members of the Executive Committee.

President: **W. Victor**, Ph. D., M. A., Professor of English at the University of Marburg, Germany.

Vice-Presidents: **O. Jespersen**, Ph. D., Professor of English at the University of Copenhagen; **E. R. Edwards**, Docteur de l'Université de Paris, H. M. Inspector of Schools, London.

Secretaries: ***Paul Passy**, D. ès L., Professor of Phonetics at the Ecole des Hautes Etudes, Paris; ***Daniel Jones**, M. A., Lecturer on Phonetics at University College, London.

Treasurer: ***Mlle S. Lund**, language teacher, Bourg-la-Reine, France.

Other members of the Council: **Jose M^a Arteaga Pereira**, Barcelona; **A. T. Baker**, M. A., Ph. D., Professor of French at the University of Sheffield; **J. Cameron**, Professor of Romance Languages at University College, Toronto, Canada; **A. Camilli**, Rome; ***C. Cloos**, French and British Consul, Frederikshavn, Denmark; **A. Frinta**, Ph. D., Plzeň, Bohemia; **C. Grandgent**, Professor of Romance Languages, Harvard University, Boston, U. S. A.; **R. Lenz**, Ph. D., Director of the Pedagogical Institute, Santiago, Chili; **E. A. Meyer**, Ph. D., Lecturer on German at Handelshogskolan, Stockholm; **E. Nader**, language teacher, Vienna; **A. Rambeau**, Assistant Professor of Romance languages at the University of Berlin; **W. Rippmann**, M. A., Professor of German at Queen's College, London; **Th. Rosset**,

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16. Any questions that may arise regarding the policy or the administration of the Association, the adoption of new symbols, the alteration of existing symbols, etc., are referred to the Council at an annual consultation. Members desiring to bring any matter before the Council may apply to one of the Secretaries.

17. The Association now (August 1912) numbers over 1500 members. The members are distributed as follows: — England about 400, Germany about 350, United States about 120, France about 100, Denmark about 80, Austria-Hungary, Switzerland, Chili about 50 each, Sweden, Canada about 40 each, Italy about 30. There are also representatives of the following countries: — Holland, Belgium, Luxemburg, Spain, Portugal, Norway, Iceland, Finland, Russia, Poland, Turkey, Roumania, Brazil, Cuba, Costa Rica, Egypt, South Africa, India, Dutch East India, Indo-China, China, Japan, Australia, New Zealand.

18. Persons may join the Association either as 'ordinary' members or as 'active' members.

19. **Ordinary Members** receive free of charge the '*Maitre Phonétique*', the official organ of the Association (Editor: P. Passy, 20 Madeleine, Bourg-la-Reine, Seine, France; Assistant Editor: D. Jones, University College, London). The '*Maitre Phonétique*' is issued on the 30th of January, March, May, July, September and November of each year. It contains articles in various languages the International alphabet being used throughout. The articles deal with all branches of Phonetics and its applications, and give information respecting the progress made by the science in different parts of the world. The best methods of language-teaching are also discussed, and special texts suitable for students are given.

20. Every ordinary member is entitled to a vote at the election of members of the Council.

21. Every ordinary member whose subscription has been paid by Jan. 1st is entitled to 10 lines of free advertisement in the *Maitre Phonétique* in the course of the year.

22. **Active Members** are those who are willing to work actively in the interests of the Association. They receive two copies of every *Maitre Phonétique*, the additional copies being intended for propaganda purposes. Active members are eligible to serve on the Council, and are entitled to two votes at the elections.

23. Every active member whose subscription has been paid by Jan. 1st is entitled in the course of year to 25 lines of free advertisement in the *Maitre Phonétique*.

24. The **Annual Subscriptions** are: —

For Ordinary Members 3 francs 50 c. (= 2 s. 10 d. = 70 cents = Kr. 2.50 [Scandinavian] = Rs 2 as. 2).

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25. Subscriptions are due on the 1st of January each year. They may be paid to D. Jones, Esq., University College, London, W. C., or direct to the Treasurer, Miss S. Lund, 27 Grande Rue, Bourg-la-Reine, Seine, France.

PHONETIC WRITING AND ITS USES

26. When the written form of a language represents with accuracy the pronunciation of the spoken language, the writing is said to be **phonetic**.

27. The principle of phonetic spelling is carried out consistently in many English words, e. g. *in, on, cat, dog, put, leg, strip, fulfil, itself, bandit*. But many other words are written quite unphonetically in current spelling: thus the first letter is silent in *hour* and the last in *lamb*; *right* and *write* are sounded alike but written differently; *lead* (noun) and *lead* (verb) are spelt alike but sounded differently. The current spelling of some languages is, at present, not far from phonetic; such are Italian, Spanish, Dutch, Croatian, Hungarian, Finnish. Others, such as English, French and Danish, are quite the reverse. It is, however, *possible* to write phonetically *any* language or in fact any variety of any language.

28. It has long been known to specialists that a phonetic system of writing is necessary for some objects; for instance,

shorthand, and the comparative study of languages or dialects. More recently, educationists have discovered that phonetic spelling could be used with great advantage in connexion with the teaching of foreign languages. For when a foreign language is taught by means of the traditional spelling, the pupils are constantly hampered by the contradictions between the spoken and written forms of the same words. When, on the other hand, the spoken words are accurately represented by means of a phonetic transcription, they are easily memorized, and the progress is much more rapid.

29. The advantages to be derived from the use of a **phonetic transcription in connexion with language teaching** are, however, now too well known to need much comment. It has been proved by countless experiments that persons who have made extensive use of phonetic theory and phonetic transcription¹), when studying a foreign language, generally have a far better pronunciation of the language than those who have only worked with the current spelling and imitation. There is also abundant evidence to show that the **transition from phonetic transcription to ordinary spelling** is not a difficult matter, and that pupils who have been thoroughly trained to write a foreign language phonetically are generally able to write the current spelling more accurately than those who have had no such training²).

30. A phonetic transcription is still more necessary to a student who endeavours to grapple with a foreign language without the help of a master. It enables him to work at any language without puzzling at every word to know how he should read it. This comes out most clearly in languages with a difficult or complicated system of writing, such as Chinese, Japanese, Burmese, Arabic or Syriac.

31. Further, a phonetic system is necessary for **recording languages hitherto unwritten** (see §§ 68—76). In this way it is of the utmost value to travellers, missionaries, and officials in distant colonies; likewise to those who are interested in that most fascinating branch of philology, the study of country dialects.

1. **Phonetic theory** teaches the student how to form the foreign sounds. **Phonetic transcription** teaches him how to use the right sound in the right place.

2. See V. Partington, *The Transition from Phonetic to Ordinary Spelling* (published by the Association, price 7d. to members 4d.).

32. Phonetic writing may also be used with advantage in elementary school work, for **teaching children to read** the mother tongue. Learning to read by the usual methods is at best a long and dreary task; but where phonetic texts are used it becomes short and easy¹). When once a child reads phonetic texts fluently, the transition to the common spelling is shown by experience to be a matter of no great difficulty.

33. For the above reasons it is clear that every teacher, every educationist, every philanthropist or social reformer, should have at least some idea of what phonetic writing is; more particularly as, notwithstanding its foreign and somewhat startling appearance, its principles can be mastered in a few minutes, and tolerable fluency in reading it can be acquired in a few hours.

34. Finally, a thorough knowledge of phonetics and experience in the use of phonetic transcription is indispensable to all students of **philology**. Many of the most important changes in language have remained unrecorded either because there was no writing at the time or because the spelling was fixed and did not reflect the changes in the words. By using a phonetic transcription the nature of such changes may be clearly demonstrated²).

THE INTERNATIONAL PHONETIC ALPHABET

35. We can write phonetically in various ways. For instance, to express the first sound of the words *can*, *keep*, *quick*, we can choose any of the letters *c*, *k*, or *g*, as long as we are consistent, and always use *the same letter for the same sound*. We can write phonetically equally well with Roman or Gothic or Russian or Greek or Armenian or Sanscrit letters. As a matter of fact, shorthand writers write phonetically with a set of letters quite different from the ordinary letters of the alphabet.

36. The system described in the following pages is the international system referred to in § 2, and is recommended for general use. It is based upon the *Roman* alphabet, which is used by the great majority of civilized nations, — this alphabet being supplemented by a certain number of new symbols, just as the English

1. See particularly J. Spieser, *Ein Klassenversuch* (Scheffer, Leipzig) 2nd ed., 1912; also *Das begriffliche Lehrverfahren insbesondere beim Lesenlernen* by the same author (obtainable from the Secretaries of the Association).

2. See the books in section VIII of the bibliography (p. 38).

add *k*, *w*, *x* and *y*, to the 22 letters used in Italian, and as the Icelanders use the two letters *þ* and *ð* for the two sounds of the English *th*.

37. Further, this alphabet is based on *international usage*; that is, it gives to each letter as far as possible, the value it has for the majority of peoples using the Roman alphabet. Thus *z* is used for the sound of English *zeal*, which agrees with English, French and Dutch, but is contrary to German, Italian and Spanish usage; and *v* is used for the first sound in *veal*, according to English, French, Italian and Scandinavian usage, but contrary to German and Spanish. On the other hand, *j* has been taken for the first sound in *yet*, contrary to English, French and Spanish, but in accordance with German, Italian, Dutch and Scandinavian usage. In the International system the vowel letters *a*, *e*, *i*, *o* and *u* have, roughly speaking, what are called the Italian values.

38. This redistribution of letters according to international usage necessarily produces some forms that are startling at first sight. An Englishman, for instance, cannot help being startled when he sees *jist* written for *yeast* and *haus* for *house*. But it does not take long to accustom oneself to the international values of the letters, and once the difficulty is overcome, the advantages of using the same system for all languages are incalculable.

VALUES OF THE INTERNATIONAL PHONETIC SYMBOLS

39. We now give a **table of the International phonetic symbols**. They are arranged according to the mode of formation of the sounds which they represent.

40. The values of most of the symbols may be seen from their positions on the table. Thus, the phonetic symbol *p*, being in the column 'lips' and in the row 'plosive' denotes an explosive sound formed by the two lips (i. e. the usual sound of the letter *p*). Similarly the phonetic vowel-symbol *i*, being in the column 'front' and in the row 'close', denotes a type of vowel sound in which the front of the tongue¹) is raised high in the direction of the hard palate (for instance the second vowel sound in *machine*).

1. The 'front' of the tongue is defined in phonetics as the part of the tongue opposite the hard palate, when the tongue is in the position of rest.

	Lips	Tip-teeth	Point and Blade	Front	Back	Uvula	Throat
S L N V N O S N O O	Plosive	p b	t d	c ʃ	k g	q ɢ	ʔ
	Nasal	m	n	ɲ	ŋ	ɳ	
	Lateral		l	ʎ	(ɮ)		
	Roller		r	ʀ		R	
	Fricative	f v ɸ ɸ ɸ ɸ σ ρ	θ ð s z ʃ ʒ	ç ʝ (ɥ)	(ɸ w) x ɣ	ɸ ɸ ɸ ɸ	h ɦ
V O W E L S	Close	(u ü y)		Front	Mixed	Back	
		(ɯ ʊ)		i y	ĩ ü	ɯ u	
	Half-close	(o ɔ ɐ)		ɪ ʏ	ë ö	ʊ o	
	Half-open	(ə ɐ ɶ)		e ø	ə	v ɔ	
Open				ɛ æ	ɛ ɶ	ɛ ɶ	
				æ	æ	æ	

(Sounds appearing twice on the chart have a double articulation, the secondary articulation being shown by the symbol in brackets.)

41. The above table appears somewhat complicated because it includes the symbols for all languages to which the International system has as yet been applied. A table of the sounds of one language only would be far simpler. Such tables will be found in many of the books mentioned in the bibliography.

42. We append some further brief indications of the values of those symbols whose value is not self-evident.

43. **Consonants.** The front plosive consonants *c, ʃ* are heard in the Hungarian words *kotya, Magyar*; they may sometimes be observed in dialectal French in such words as *qui, gai* (*ci, je* for the standard *ki, ge*); they are the sounds meant in some novels by the spellings *kyart, gyard* (for *cart, guard*), representing pronunciations formerly current in vulgar speech. — *q* is the deep Arabic *gaf*. — *ʔ* is the 'glottal stop', i. e. the explosive sound heard (in an exaggerated form) in coughing; the sound is heard in North German pronunciation before initial stressed vowels; it is the Danish *stød*, Arabic *hamza*.

44. *ɲ* is the *gn* of French *montagne*, Italian *ragno*, Spanish *ñ*, Portuguese *nh*; *ŋ* is the English and German *ng* of *ring*, *ɳ* is a uvular nasal occurring in Eskimo. *ɲ* may be used, when necessary, to represent the lip-teeth nasal. — *ʎ* is the Italian *gl* of *egli*, Spanish *ll*, Portuguese *lh*; *ɮ* designates a 'dark' (also called 'hard' or 'thick') variety of *l*, such as that in the English *people*, Russian *palka*, Portuguese *mil*. — *r* is the Italian and Scotch rolled *r*; *ʀ* the uvular *r* heard in Northumberland and in many parts of France, Germany, etc.; *ʀ* is the Czech 'fricative trill'.

45. *r, v* are lip fricative consonants. *r* is the sound we produce in blowing out a candle; it is the Japanese variety of *f*; *v* is the Spanish sound of *b* or *v* between vowels, as in *saber*, and one variety of Dutch *w*. — *w*, the sound of English *watch*, is formed by narrowing the air passage simultaneously between the lips and in the back of the mouth; *ɸ* is one variety of Northern English *wh*. *ɸ*, the sound of French *u* in *mit*, is formed by narrowing the air passage between the lips and in the front of the mouth. — *θ, ð* stand for the sounds of *th* in *thin, then*. — *ɹ* is the untrilled lingual *r*, commonly heard in Southern English in *draw, red*; the same sign is provisionally made to stand for the Spanish 'soft *r*' in *pero*, which is a mere flap of the tongue. — *σ, ρ* are Bantu sounds; they have tongue position of *θ, ð*, combined with strong lip-rounding. — *ʃ, ʒ* are the sounds of *show, azure*, French *ch, j*. — *ʝ* is the English sound of *y* in *yet*; *ç* is the German consonant in *ich*; it is sometimes

heard in English words such as *huc* (**hju**: or **cu**). **x** is the sound of *ch* in the German *ach*, Scotch *loch*; **q** is often heard in North German pronunciation of *wagen*, regularly in Dutch *vlaggen*. — **x** is the deep Arabic *kh* in *khalifa*, often heard as a variety of Swiss German *ch* and Spanish *j*; **z** is the Arabic *gh*, Danish *r*, often heard also as a variety of Parisian *r*. **fi** is the voiced *h* of Arabic, Czech, South African Dutch, etc.; it is sometimes heard in English instead of the ordinary *h* between two vowels. — The symbols **n** and **q** may be used for the Arabic *lha* and *'ain*.

46. **Vowels.** The following are the typical values of the chief vowel symbols:

i	the sound of <i>i</i> in <i>machine</i> .
e	" " " <i>e</i> " French <i>été</i> , Italian <i>bene</i> , German <i>See</i> ; also heard in Northern English pronunciation of <i>day</i> , etc.
ɛ	" " " <i>e</i> " <i>there</i> (Southern English pronunciation), French <i>fer</i> , Italian <i>cielo</i> .
a	" " " <i>a</i> " French <i>patte</i> , frequent also in Scotch pronunciation of <i>pat</i> .
ɑ	" " " <i>a</i> " <i>father</i> , French <i>pas</i> .
ɔ	" " " <i>o</i> " Italian <i>notte</i> , French <i>port</i> .
o	" " " <i>o</i> " French <i>côte</i> , Italian <i>come</i> , Northern English pronunciation of <i>home</i> , etc.
u	" " " <i>u</i> " Italian <i>uno</i> , English <i>rule</i> .
y	" " " <i>u</i> " French <i>pur</i> , <i>ü</i> in German <i>über</i> .
ø	" " " <i>eu</i> " French <i>peu</i> , <i>ö</i> in German <i>hören</i> .
œ	" " " <i>eu</i> " French <i>peur</i> , <i>ö</i> in German <i>Wörter</i> .

47. **æ** is the Southern English vowel in *man*; **ʌ** is the English vowel in *much*. **ɪ** is a sound intermediate between **i** and **e**; **ʊ** is a sound intermediate between **u** and **o**; **ɹ** is a sound intermediate between **y** and **ø**. **ʊ** is a vowel with the tongue position of **u** but with lips spread out; it occurs in Gaelic, Japanese, Armenian and Syriac.

48. **ĩ, ü, ẽ, ö, ẽ, ȓ**, are mixed (also called 'intermediate' or 'obscure') sounds: **ĩ** is the vowel in the Russian *syn*, **ü** that in Norwegian *hus*.

49. **ə** stands for any obscure vowel of neutral quality, like the first of English *again*. It is convenient to reserve this sign as far as possible for *unstressed* vowels. In cases where it is found desirable to distinguish two such vowels, the one with higher tongue position may be written **ə** and the one with lower tongue position **ʌ**.

50. Nasalized vowels are marked thus: **ã** French *an*, **ɛ̃** French vowel in *pain*, **ĩ** Portuguese vowel in *sim*, etc.

51. **Quantity, stress, intonation.** — Length of any sound is indicated by : placed after the phonetic symbol¹). **Half-length** may be marked by ' — **Stress** is marked when necessary, by the sign ' ; it is recommended that the sign be placed *before* the stressed syllable²). **Intonation** is generally left unmarked. In Swedish and Norwegian texts, however, the sign **ˆ** is placed before the stressed syllable of words having the so-called 'compound tone'. No system of signs has yet been definitely adopted for languages such as Chinese in which word-tones are a significant element (see however § 85 and the Chinese and Burmese texts). The Association recommends, however, that the form of such signs should be devised so as to indicate graphically the musical values of the tones.

52. **Modifiers.** — Various devices make it possible to represent many shades of sounds not included in the alphabet. The following are the most important.

53. The difference between a breathed consonant (such as **s**) and its voiced correspondent (such as **z**) when not indicated by the shape of the letter, may be marked thus: **ṣ** voiced **l** (the usual sound), **ḷ** breathed **l** (Welsh *ll*). — Whispered sounds may be marked thus: **ṡ**, **ḷ**.

54. Inverted consonants (cerebrals), formed by turning up the point of the tongue, may be marked thus: **ṭ**, **ḍ**, **ṇ**, **ṙ**, **ṣ**; the Arabic emphatics thus: **ṭ**, **ḍ**, etc.; consonants formed with simultaneous glottal closure, thus: **p̣**, **ṭ**, **ḳ**. "Assibilated" consonant groups, i. e. groups in which the two elements are so closely connected that the whole might be treated as a single sound, may be represented thus: **tʃ**, **dʒ**, or thus: **tʃ̣**, **dʒ̣**.

55. Palatalized consonants may be represented by means of a dot placed above the symbol of the normal sound (the dot suggesting the connexion with the sounds **i** and **j**), thus **ṣ̣**, **ṇ̣**, **ṛ̇**. Such sounds occur regularly in Russian and in Irish.

1. The use of a mark over the letter is undesirable on account of the difficulty of combining it with other diacritics such as **ˆ**.

2. From the scientific point of view it would be preferable to put the mark over the symbol of the stressed vowel, but there are practical objections to this plan, e. g. the necessity for cutting a large number of new types, and the desirability of keeping superposed diacritics for indicating shades of sound.

56. 'Tense' and 'lax' vowels may be distinguished respectively by acute and grave accents. Thus the English *sit* might be written *sit¹* to distinguish it from the French *sie* (*sît*).

57. *ˆ* after any letter means tongue slightly raised. *˘* means tongue slightly lowered. *◌* means lips more rounded; *◌* means lips more spread.

58. A syllabic consonant may be marked thus *n̩*; the consonantal element of a diphthong may be marked thus *ü*.

59. Finally, some shades of sound may be marked by placing a small letter as index to a large one: thus *ʃ** means a variety of *ʃ* rather resembling *s*.

'NARROW' AND 'BROAD' TRANSCRIPTION

60. The style of transcription used in any particular case depends to some extent on the object in view. In works of a scientific character in which it is desired to have separate symbols for all the shades of sound existing in several languages, a very large number of symbols and diacritical marks may be necessary (with the result that the transcription of any one of the languages becomes complicated and difficult to read). Transcriptions of this kind are called *narrow* transcriptions.

61. When, however, the object is rather to deal chiefly with one language and that too from a strictly *practical* point of view, it is desirable that the form of transcription should be simple and should have as few diacritical marks as possible. Such a style of transcription is called a *broad* transcription.

62. A *broad* transcription may be more accurately defined as a transcription obtained by using the minimum number of symbols requisite for representing without ambiguity the sounds of one language independently of other languages.

63. The necessity for the use of broad forms of transcription in practical work becomes evident when we consider the enormous number of minute shades of sound in existence. If we compare any two languages, the number of sounds which are absolutely identical in each is extremely small. Take the case of such a simple sound as *p*. The English *p* in *pat* in distinguished from the French *p* in *pattie* by the presence of a certain 'aspiration';

1. The vowel might also be written *i* in accordance with the 6th Principle (e), p. 17.

yet it would be highly inconvenient in practical work to have to indicate this aspiration everywhere by writing *p'* in English transcriptions¹).

64. Similarly in an ordinary practical phonetic script (as distinguished from a more detailed form of script suited for scientific purposes) it is unnecessary to have separate symbols for the French vowels in *note* (*nôt*) and *porte* (*port*) (the latter of which is slightly lower than the former) because it is the regular rule that *r* has a lowering effect on preceding vowels in French. Again, in ordinary practical phonetic script it is not usually necessary to use two symbols for the two varieties of *l* heard in the most usual pronunciation of the word *little*, because we know once for all that the 'clearer' variety is regularly used before vowels and the 'darker' variety before consonants and finally.

65. The general rule for strictly *practical* phonetic transcription is therefore to *leave out everything that is self-evident, and everything that can be explained once for all*. In transcribing any given language it is in general sufficient to represent the *distinctive* sounds only; for each distinctive sound the typical international symbol should be chosen; and, if necessary, the exact shades of sound used either throughout or in certain positions may be explained (with the use of modifiers) in an introductory note.

66. In scientific work a more elaborate form of script is often necessary. The extent to which the use of modifiers should be resorted to depends, however, on circumstances. In some cases it may be useful to adopt a compromise between a narrow and a broad notation. Thus a teacher of English in France may find it desirable to mark the English vowels in *fit*, *put* with the grave accent (*fit*, *pùt*) in order to remind his pupils continually of the characteristic quality of these sounds; a teacher of French in England might often with advantage write *pœpl* in order that his pupils may be less liable to pronounce the final *l* in *people* like that in the English word *people* *pi:pl*.

67. These are points on which each person must use his own discretion. They do not in any way affect the general principle referred to above (§ 65).

1. This must, however, be done in such languages as Syriac and Chinese, where the aspirated and unaspirated *p* are distinctive sounds.

PRINCIPLES OF TRANSCRIPTION FOR LANGUAGES HITHERTO NOT TRANSCRIBED

68. We give here a summary of some of the more important principles of transcription for the guidance of missionaries and others wishing to record the pronunciation of languages hitherto not transcribed.

69. 1st Principle. In settling for any language the form of transcription best suited for practical purposes (as distinguished from scientific purposes), the language should be regarded by itself without reference to other languages.

70. 2nd Principle. It is necessary to ascertain what are the distinctive sounds in the language, i. e. those which if confused might conceivably alter the meanings of words. Shades of sound which are occasioned by proximity to other sounds, absence of stress and the like, very often do not require special symbols. For examples see § 64.

71. 3rd Principle. Typical single sounds should be represented (as far as possible) by single letters without diacritical marks. Diacritics should (as far as possible) only be resorted to for the purpose of representing shades or varieties of the typical sounds.

72. 4th Principle. The vowel letters *a, e, i, o, u*, should be taken to have their Italian values, i. e., roughly speaking, the values which they have in the English words *calm, get, machine, note, rule*.

73. 5th Principle. If the language does not contain more than one variety of each of the sounds *e, i, o, u*, these symbols should be used for the varieties occurring. If the language contains one sound of the type *a*, not being a distinctly 'back' variety, the symbol *a* should be used. If the language contains a sound of the type of French *u* it should be represented by *y*; if it contains one sound of the type of French *eu*, not being a distinctly 'close' variety, it should be represented by *œ*.

74. 6th Principle. (a) If the language contains two distinctive varieties of *e*, the variety with higher tongue position should be represented by *e* and the variety with lower tongue position should be represented by *ɛ*. Such are the French sounds of *e* (e) and *è* (ɛ).

(b) If the language contains two distinctive varieties of *o*, the variety with higher tongue position should be represented by *o* and the variety with lower tongue position by *ɔ*. Such a pair is found in the English words *note* (o), *not* (ɔ). Another

(slightly different) pair of the same kind is found in the French words *tôt* (o), *tort* (ɔ).

(c) If the language contains two distinctive varieties of *a*, the variety with tongue further back should be represented by *ɑ* and the variety with tongue further forward by *a*. Such are the French sounds in *pas* (ɑ) and *page* (a).

(d) If the language contains two distinctive varieties of *œ*, the variety with higher tongue position should be represented by *ø* and the variety with lower tongue position by *œ*. Such a pair is found in the French words *peu* (ø), *peur* (œ).

(e) If the language contains two distinctive varieties of *i* or *u*, the varieties with higher tongue position may be represented by *i*, *u* and those with lower tongue position by *ɪ*, *ʊ*.

75. 7th Principle. If the language contains sounds which to an untrained ear sound like the groups *kj* (as in *cube* *kju:b*), *gj*, *nj* (as in *onion*), *lj* (as in *million*), but are felt by natives to be single sounds and not compounds, the appropriate symbols are generally *c, j, l, x*, respectively.

76. 8th Principle. When vowels of similar though distinct quality are connected by the relation that one is always longer than the other under similar circumstances (i. e. when surrounded by the same sounds and pronounced with the same degree of stress), a simplification of the phonetic transcription may sometimes be effected by using only one symbol with or without a length-mark. Thus many transcribers of English write the vowels in *feet* and *fit* as *i*: and *i* respectively, instead of writing *i* and *ɪ* according to the 6th Principle (e). (It will be observed that the first of these vowels is always longer than the second under similar circumstances, e. g. the vowel in *feet* is longer than that in *fit*, the vowel in *heed* is longer than that in *hid*, the second vowel in *linseed* is longer than that in *acid*).

FURTHER DEVELOPMENTS

77. Completeness and perfection are ideals unattainable in this world, and the International Phonetic Alphabet lays no claim to either. It is freely admitted that some of the symbols might be improved; and it is evident that it may also be necessary to invent new signs either for newly discovered sounds or to distinguish shades of sound hitherto left undistinguished. Improvements are continually suggested by members of the Association and discussed in the *Maitre Phonétique*; but none are definitely adopted

without careful consideration and the vote of a majority of the Council.

78. Among the suggestions lately made we may mention the following: —

79. *p'*, *t'*, etc. are suggested for the aspirated *p*, *t*, etc. (see § 63, note).

80. *p*, *t*, *k*, etc. have been suggested for final *p*, *t*, *k* pronounced without explosion (as in Chinese, Burmese etc.). *x* and *n* have been suggested as general symbols denoting any consonant or vowel respectively. *ɹ* and *β* have been suggested for the lip-teeth plosive consonants.

81. For *ø* and *œ* some would prefer to write *o* and *a*. The type *ɪ* is generally considered unsatisfactory, as also is the mark of length :; but none of the alternatives hitherto proposed seem any better.

82. Many members think that a special sign (*ɒ* or *ɔ* or *ɔʔ*) ought to be devised for the very low Southern English vowel in *not* as distinct from the open Italian *o*.

83. *r* has been suggested for the variety of *r* formed by a single flap of the tip of the tongue. Some consider that separate letters (e.g. *t*, *ɹ*, etc.) are preferable to *t*, *d*, etc., for representing the inverted consonants (cerebrals). It appears that it would be desirable to admit an alternative mode of representing the Russian palatalized consonants for use by printers not possessing the types *š*, *ň*, etc. (e.g. *s'*, *n'*, etc.). Many writers urge the advisability of adopting single symbols for the 'assibilated' groups *tʃ*, *ʃs*, etc. It may also be necessary to distinguish by special letters the breathed *l*, *r*, *m*, *n*, *j*, *ŋ*, occurring in Welsh, Icelandic, Bantu languages, etc. (*ɬ*, *ɮ*, *ɬm*, *ɮn*, *ɬj*, *ɮŋ* have been suggested for this purpose).

84. Some are of opinion that it might be useful for some purposes (such as transliteration of Indian languages) to have some special symbols for long vowels. *u*, *e*, *i*, *o*, *u* have been suggested for this purpose.

85. The signs *ˊ*, *ˋ*, *ˊˋ* have been suggested for the six tones of Cantonese, and *ˊ*, *ˋ* have been suggested for the four tones of the Mandarin language, these signs being indicative of the musical values of the tones.

SPECIMENS

86. In illustration of the above mentioned principles of transcription, we now give some specimens of phonetic transcription. The texts are versions of the well known fable of the 'North Wind and the Sun' in various languages¹).

87. It may well be that a reader, on examining the pronunciation here given of his own language, may find some forms which do not correspond with his own pronunciation. This arises partly from the fact that *no two persons pronounce exactly in the same way*, and partly from the fact that *the same person will often pronounce a word differently under different circumstances*. Phonetic writing reproduces such differences, and therefore a text which reproduces exactly the pronunciation of one person does not necessarily correspond exactly with that of another. We have endeavoured as far as possible to indicate the average pronunciation of educated persons in each case. The reader will do well to note the points in which his pronunciation differs from that indicated in the specimens.

TEXT

The North Wind and the Sun were disputing which was the stronger, when a traveller came along wrapped in a warm cloak. They agreed that the one who first made the traveller take off his cloak should be considered stronger than the other. Then the North Wind blew with all his might, but the more he blew, the more closely did the traveller fold his cloak around him; and at last the North Wind gave up the attempt. Then the Sun shone out warmly, and immediately the traveller took off his cloak; and so the North Wind was obliged to confess that the Sun was the stronger of the two.

SOUTHERN ENGLISH

[When not otherwise marked the stress is on the first syllable of the most important words. — Two consecutive vowels form a diphthong, the second element being the consonantal element. —

1. The Editors will be pleased to receive versions of this fable in languages or dialects not included here, for publication either in subsequent editions of this pamphlet or in the *Maître Phonétique*.

i, u, ə, ɐ without length-marks are lax. — i in unstressed syllables = i-. i:, u: are often diphthongized (ij, uw) especially when final. — Short ə is very open when final (= ɐ); ɔ: stands for ɛ̃.

t, d, n, l are formed with the tip of the tongue against the teeth-ridge (gums). — r is generally fricative (= ʀ), though some speakers use a single flap of the tongue when intervocalic. — A 'dark' variety of l (ɫ) is used finally and before consonants. — Initial p, t, k are slightly aspirated.

o, ɐ stand for ɔ, ɐ respectively. Many speakers use ɐ for ɛ̃.]

ðə nəθ wind ɛnd ðə san wɜ: dis'pjʊtiŋ wɪtʃ wəz ðə strɒŋgə,
wɛn ə trævəl keɪm ə'lɔŋ ræpt ɪn ə wɔ:m klouk. ðeɪ ə'grɪd ðæt
ðə wʌn hu: fə:st meɪd ðə trævəl teɪk ə:f (h)ɪz klouk ʃʊd bi kən-
sɪdəd strɒŋgə ðən ði ɒðə. ðɛn ðə nəθ wind blu: wɪð ə:l hɪz
maɪt, bʌt ðə mɔ: hi: blu:, ðə mɔ: klɔ:sli dɪd ðə trævəl fəʊld
(h)ɪz klouk ə'raʊnd hɪm; ɛnd et lʌst ðə nəθ wind geɪv ʌp ði
ə'tɛm(p)t. ðɛn ðə san ʃən aʊt wɔ:mli, ɛnd i'mɪdʒətlɪ ðə trævəl
tʊk ə:f (h)ɪz klouk; ɛnd soʊ ðə nəθ wind wəz ə'blaɪdʒd tə
kən'fɛs ðæt ðə san wəz ðə strɒŋgə əv ðə tu.

Examples of combinations of sounds not occurring in the above: — *cheer* tʃiə, *fairness* fɛənis, *poor* puə, *nature* neɪtʃə.

For some purposes (e. g. in books dealing with Scottish pronunciation) it appears desirable to have a form of phonetic spelling of Southern English independent of the length mark ː. The following form is suggested for such cases.

ðə nəθ wind ɛnd ðə san wɜ: dis'pjʊtiŋ wɪtʃ wəz ðə strɒŋgə,
wɛn ə trævəl keɪm ə'lɔŋ ræpt ɪn ə wɔ:m klouk. ðeɪ ə'grɪd ðæt
ðə wʌn hu: fə:st meɪd ðə trævəl teɪk əf (h)ɪz klouk ʃʊd bi kən-
sɪdəd strɒŋgə ðən ði ɒðə. ðɛn ðə nəθ wind blu: wɪð ə:l hɪz maɪt,
bʌt ðə mɔ: hi: blu:, ðə mɔ: klɔ:sli dɪd ðə trævəl fəʊld (h)ɪz klouk
ə'raʊnd hɪm; ɛnd et lʌst ðə nəθ wind geɪv ʌp ði ə'tɛm(p)t. ðɛn
ðə san ʃən aʊt wɔ:mli, ɛnd i'mɪdʒətlɪ ðə trævəl tʊk əf (h)ɪz klouk;
ɛnd soʊ ðə nəθ wind wəz ə'blaɪdʒd tə kən'fɛs ðæt ðə san wəz ðə
strɒŋgə əv ðə tu.

The additional words at the end of the preceding version would appear as follows: — tʃiə, fɛənis, puə, neɪtʃə.

NORTHERN ENGLISH

[Stress and sound values as in Southern English with the following exceptions. e:, ɔ: are tense and only slightly diphthongized. — r is slightly trilled. ɹ is very weak and often loses its consonantal character, producing merely an 'inverted' (cerebral) modification of the preceding vowel.]

ðə nəθ wind ɛnd ðə san wɜ: dis'pjʊtiŋ hwɪtʃ wəz ðə strɒŋgə,
hwen ə trævəl keɪm ə'lɔŋ rapt ɪn ə wɔ:m klouk. ðe: ə'grɪd ðæt
ðə wʌn hu: fə:st meɪd ðə trævəl teɪk əf hɪz klouk ʃʊd bi kən-
sɪdəd strɒŋgə ðən ði ɒðə. ðɛn ðə nəθ wind blu: wɪð ə:l hɪz
maɪt, bʌt ðə mɔ: hi: blu:, ðə mɔ: klɔ:sli dɪd ðə trævəl fəʊld
hɪz klouk ə'raʊnd hɪm; ɛnd et lʌst ðə nəθ wind geɪv ʌp ði
ə'tɛm(p)t. ðɛn ðə san ʃən aʊt wɔ:mli, ɛnd i'mɪdʒətlɪ ðə trævəl
tʊk əf hɪz klouk; ɛnd so: ðə nəθ wind wəz ə'blaɪdʒd tʊ kən'fɛs
ðæt ðə san wəz ðə strɒŋgə əv ðə tu.

The additional words would appear as follows: — tʃi:ə, fɛ:ənis, pu:ə, neɪtjə.

SCOTCH PRONUNCIATION

[Stress and sound values as in Southern English with the following exceptions. — Length may be significant; thus the i in *agreed* is long while that in *deed* is short. Tense and lax i must therefore have separate symbols (i and ɪ). Tense and lax ə are distinguished as ɜ, ɐ. u is always tense. ɔ is as in French (higher than in Southern English). ɪ = i-. e, ɔ are tense and not diphthongized. — ai often becomes əɪ when not followed by v, z, ʃ or r. — r is normally trilled, but is often reduced to a single flap of the tongue or to the fricative ɹ when final or followed by a consonant.]

ðə nəθ wind ɛnd ðə san wɜ: dis'pjʊtiŋ mɪtʃ wəz ðə strɒŋgə
mɛn ə trævəl keɪm ə'lɔŋ rapt ɪn ə wɔ:m klouk. ðe ə'grɪd ðæt ðə
wʌn hu: fə:st meɪd ðə trævəl teɪk əf hɪz klouk ʃʊd bi kən'sɪdəd
strɒŋgə ðən ði ɒðə. ðɛn ðə nəθ wind blu: wɪð ə:l hɪz maɪt, bʌt
ðə mɔ: hi: blu:, ðə mɔ: klɔ:sli dɪd ðə trævəl fəʊld hɪz klouk ə'raʊnd
hɪm; ɛnd et lʌst ðə nəθ wind geɪv ʌp ði ə'tɛm(p)t. ðɛn ðə san
ʃən aʊt wɔ:mli, ɛnd i'mɪdʒətlɪ ðə trævəl tʊk əf hɪz klouk; ɛnd so
ðə nəθ wind wəz ə'blaɪdʒd tʊ kən'fɛs ðæt ðə san wəz ðə strɒŋgə
əv ðə tu.

The additional words would appear as follows: — tʃɪr, fɛrnɪs, puɹ, neɪtjə.

AMERICAN ENGLISH

(Typical pronunciation for New York State and the central portion of the United States)

[Stress and sound values as in British English with the following exceptions. *ɪ* stands for *i*; when final or followed by a consonant it causes considerable 'inverted' (cerebral) modification of the preceding vowel. Vowels are generally slightly nasalized when they stand next to nasal consonants.]

ðə nəʊθ wɪnd ən ðə sən wəɪ dɪs'pjʊtɪŋ əz tə hwɪtʃ wəz ðə strɔːŋgɪst, hwən ə tʰævələɪ kɛ:m əlɔːŋ, æpt m ə wɔ:m klouk. ðə əɡrɪd ðət ðə wæn hu meɪd ðə tʰævələɪ tɛrk əf ɪz kout fɔːst sɛd bi kən'sɪdəd strɔːŋgəɪ ðən ðə ɪðəɪ. ðən ðə nəʊθ wɪnd bljuː wɪð əl ɪz mɑːt; bət ðə moːɪ i bljuː, ðə moːɪ klouslɪ ðə tʰævələɪ fouldɪd ɪz klouk ə'laʊnd ɪm; ənd ət læst ðə nəʊθ wɪnd geɪv əp ði ə'tempt. ðən ðə sən fɔːn aʊt wɔːmlɪ¹⁾, ənd m ə fju mo'ments ðə tʰævələɪ tɔk əf ɪz klouk. so ðə nəʊθ wɪnd wəz ə'blaɪdʒd tə kən'fɛs ðət ðə sən wəz ðə strɔːŋgəɪ əv ðə tuː.

FRENCH (Northern)

[Stress is generally on the last syllable of important words (on the last but one, if the vowel of the last is *ə*). — Two consecutive vowels do *not* form a diphthong. — Initial and final voiced plosives and fricatives are fully voiced. — Initial *p*, *t*, *k* are unaspirated. *t*, *d*, *n*, *l* are dental. — *r* may be *r* or *R* (or even *ʀ* in Parisian speech).

u, *ɔ* are somewhat advanced from the back position. *ɛ*, *œ*, *ɔ̃* stand for *ɛ̃*, *œ̃*, *ɔ̃*. *ɔ̃* might also be written *ỗ*.]

la biz e l solɛːj sɛ dɪspɪtɛ, jakœ asy:rū k il ɛtɛ l ply fɔːr, kăt ɪz ɔ vy œ vwajazɛːr ki s avɛːsɛ, œvlope dā sō mātō. i sō tōːbe dakɔːr, kɛ sɛlɥi ki arɪvrɛ l prɛmjɛ a fɛɪr ɔtɛ sō mātō o vwajazɛːr, sɛrs rɔardɛ kɔm lɛ ply fɔːr. alɔːr la biz s ɛ mi a sufle d tut sa fɔːr; mɛ ply ɛl sufle, ply l vwajazɛːr sɛrs sō mātō otur dɛ lɥi; e a la fɛ l biz a mōːsɛ a lɛ lɥi fɛɪr ɔtɛ. alɔːr lɛ solɛːj a kōmɔːsɛ a brɪjɛ, e o bu d œ mōmā l vwajazɛːr, rɛfɔːfɛ, a ɔtɛ sō mātō. ɛsɪ la biz a dy rkɔnstrɛ kɛ l solɛːj ɛtɛ l ply fɔːr dɛ dɛ.

1. Or bə'gen tə sam aʊt bat.

GERMAN (North)

[Stress as in English. — Initial *p*, *t*, *k* are aspirated. — Two consecutive vowels form a diphthong, the second element being the consonantal element. — Short *i*, *u* are lax and might be written *ɪ*, *ʊ*. *a* is somewhat advanced from the back position. *ɛ*, *ɔ*, *ə* stand for *ɛ̃*, *ɔ̃*, *ə̃*; they are somewhat lowered before *r*. *j* is accompanied by lip-rounding. *r* is *r* or *R*; it is weak when final or followed by a consonant.]

ʰaɪnst fʁɪtən zɪç nɔːtvɪnt ʰunt zɔːnə, vɛɪr fɔn ʰɪnən baɪdɛn vɔːl dɛr fʁɛkɛrə vɛːrə, ʰals ʰaɪn vɛndɛrɛr, dɛr ʰɪn ʰaɪnɛn vɛrmən mantəl gə'hɪlt vɛːr, dəs vɛgəs də'hɛɪr kɔːm. zɪː vɛrdən ʰaɪnɪç, dəs dɛrjɛnɪçs fʏɪr dən fʁɛkɛrən gɛltən zɔltə, dɛr dən vɛndɛrɛr tsvɪŋən vʏːrdə, zəɪnən mantəl ʰaptʁunɛmən. dɛr nɔːtvɪnt blɪs mɪt ʰalɛr mɔxt, ʰabɛr jɛː mɛɪr ʰɛr blɪs, dɛstəː fɛstɛr hɪltə zɪç dɛr vɛndɛrɛr ʰɪn zəɪnən mantəl ʰaɪn. ʰɛntlɪç gɔp dɛr nɔːtvɪnt dən kɔmpf ʰaʊf. nʊn ʰɛr'vɛrmtə dɪː zɔːnə dɪː lʊft mɪt ʰɪrən frɔɪntlɪçən fʁaɪlən ʰunt fɔːn nɔːx vɛnɪgən ʰɛngɛnbɪkən tsoːk¹⁾ dɛr vɛndɛrɛr zəɪnən mantəl ʰaus. dəː mʊstə dɛr nɔːtvɪnt tʁuːgɛbən, dəs dɪː zɔːnə fɔn ʰɪnən baɪdɛn dɛr fʁɛkɛrə vɛːr.

ITALIAN (Stage pronunciation)

[Stress falls on the penultimate syllable of the important words, except where otherwise marked. — Initial *p*, *t*, *k* are not aspirated. — *t*, *d*, *n*, *l* are dental; *r* is strongly rolled. — *tʃ*, *dʒ* are rather more palatal than in English. — *m* is lip-teeth when followed by *f* or *v*. — *a* is somewhat advanced from the back position.]

si bistittʃavano un dʒorno il vento di tramontana e il soːle, l'uno pretendendo d'esser pju fɔrte dell'altro, kɔando vɪdɛro um viaddʒatore, ke vveniːva innantsi, avvɔlto nel mantello. i duē litiganti kom'vennero allora, ke ssarsbbe ritenuto pju fɔrte, ki fosse riuffito a ffar si, ke il viaddʒatore si toʃfesse il mantello di dɔsso. il vento di tramontana komin'tɔ a ssoffjare kom violenta, ma pju ssoffjava, pju il viaddʒatore si strindʒeva nel mantello; tanto ke alla fine il pɔːvero vento dovette dɛ'sistere dal suō propɔːzito. il soːle allora si mɔs'trɔ nnel tʃjɛːlo, e ppoːko dopo il viaddʒatore, ke ssentiːva kaldo, si tɔlse il mantello. e lla tramontana fu kkostretta kɔ'si a rrikoːnoffere, ke il soːle sɪra pju fɔrte di lɛːi.

1. Or tsoːx.

SPANISH

[Stress as in Italian. — Two consecutive vowels generally form a diphthong. — *r* is strongly rolled; *ɹ* is a single flap of the tip of the tongue. *s* is a retracted variety, and *θ* stands for *θ*. (In America *θ* is replaced by *s*, *r* often by fricative *ɹ*, and *ʎ* often by *j*). *e*, *a*, *o* are intermediate between the French *e* and *ɛ*, *a* and *ɑ*, *o* and *ɔ* respectively. *v*, *ð*, *ɣ* are pronounced without much friction. *b* and *g* are loosely stopped. — *m* is lip-teeth when followed by *f*.]

disputavan el θierθo j el sol, porfiando kaða küal eɣ k el tenia mas fuerθa, küando ðe pronto, ben ðe'ɣar um biáxero embotaðo en una ɣuarɣ kapa. kombinieɣon eɣ ke kien antes aia ke l biáxero se kitase la kapa keðaria por mas fuerte. el θierθo se poné a so'plar ðe firme; pezo küanto mas soplava, mas el biáxero se arrevoxavá en la kapa: al fin, desis'tio ðe a'θersela ki'tar. entónθes, el sol emp'ieθ a rresplande'θer, j al kavo ðe um momento, el biáxero siente ka'lor i se kita la kapa. a'si, el θierθo uvo ðe komfe'sar k eia el sol kien tenia mas fuerθa.

PORTUGUESE

[Stress as in Italian. — *v*, *ð*, *ɣ* are pronounced without much friction. — *ɹ* is a single flap of the tongue. — *ʃ*, *ʒ* are retracted varieties. — A 'dark' variety of *l* (ɫ) is used finally and before consonants. — *u* is slightly advanced from the back position, except when followed by *l* (ɫ). *v* = the first vowel in the English *about*. *ə* stands for *ɪ*. — *i*, *u* frequently lose their voice when unstressed.]

kõnten'diũ u sol i u vëntu, v ver kwal tipe maif foisv, kwãdu epu'seũ ù viẽndẽt imbruãdu nũm bõm kepote. kõɣ-kur'dauũ ẽɣ ki vkele ke praimẽlu oðriqas u viẽndẽt v ti'au u rɣezãdu sãiv kõsið'ãd u maif fãtẽ daz doif. niftu u vëntu kumã'so asup'au kwẽntu pudiv; mɛʃ kwẽntu maiz esupãv, maiz u omvũ kõʃti'gav o ke'põt, v'te ke pur fi u vëntu teav ðe se'ðer. in'tũ u sol rrõm'peũ ðe rrepẽnto kõn toð a foisv, i de'i a naðe u viẽndẽte ti'au o kepote, plu'ke u vëntu fi'ko sũvẽndu ki u sol pudiv maif ki elo.

CATALANIAN

[Stress as in Italian. — *ɹ* formed by a single flap of the tip of the tongue. — *ɹ* is as in English *people*. — *a* as in English *father*; *ə* as in the first syllable of *about*, *v* somewhat lower

than this; *i*, *u* stand for lax *i*, *u*. — *m* is lip-teeth when followed by *f*.]

te tɾemontane j et sɔt ez ðisputaven, suste'nim kaðe v k ef ere t mes fɔrt, kõan ðe sopte, bævən om brad'dze ke s v'kost embot'kat ən one ɣuarɣ kapa. ban komb'e'ni ke t ki pu'me fane ke t vɾed'dze s tɾe'gez te kape sũre tiɣ'got pu t mes fɔrt. te tɾemontane s pɔz v vɔ'fa m tote te seve'fauie; pũ'ro, kom mez vɔfave, mez vl vɾed'dze s vɔɣgave m te kape: v te fi, ba ðe'fa ko'rre ferli tãðe. vɬvzãvz et sɔt kumensə ðe vɔ'fa, j et kab d om mu'men, et vɾed'dze, ben vsket'fat, vs tãð te kape. v'fi, te tɾemontane va'vẽ ðe komfe'sa ke t sɔt ere t mes fɔrt.

WELSH (North)

[Stress is on the last syllable but one of every important word. — *i* is slightly advanced from the standard 'mixed' position.]

er œð e ɣɔglẽdwint ar hãil ən œmdadlei pa i'n œð e krævav pan ðaiθ teiθið emlaen wedi ei œmwisɣo mɛsun mantel̥ ɣlið. ketinasant i œstərjẽd e kentav a ɔvɔdai r teiθið i ðiosɣ ei ɣo:b ən grævav nar ɭaɭ. œna xwiθoð e ɣɔglẽdwint ai hoɭ: egni. ond po muiax e xwiðai, muiax tĩn e pɣagai r teiθið ei vantɭ am dano; ak o r diwẽð ɾoðoð e ɣɔglẽdwint i veni r œmdrex. œna tœwənɔð er hãil ən ɣœnes ak œmhen œxediɣ eiljadaĩ ðiosɣoð e teiθið ei vantel̥. vɛɭi ɣorvi ir ɣɔglẽdwint aðsv mai er hãil œð e krævav or ðai.

SWEDISH (Stockholm colloquial)

[*p*, *t*, *k* are unaspirated when intervocalic, also when preceded by *s*; they are aspirated initially when stressed. — *ɖ* is an 'inverted' *d*. — *ɔ*: has considerable lip-rounding. — *œ*, *ɤ*, *ø* are used to represent the vowels in *sol*, *hus*, *upp*; *o* = *o*, *y* = *ø*, and both are more or less diphthongized.

v is prefixed to words having the so-called 'compound' tone.]

ɣ ɣoɣ so 'ɣre:la 'no:ðan'vĩndɔ o 'so:ɭɩ mə va'ran: om 'vẽm: sɩp va' 'starkast. 'ret: sɔm ðe 'va:, kom ən man' po 'lam:sv:ɣen. han hæð n 'var:m 'kapa: 'po: ssi. 'no:ðan o 'so:ɭɩ kom øv'ens a 'den: va dɩ 'starkastə, sɔm kõnde fo 'o: hɔnɔm 'kapa:n.

'no:ðan'vĩndɩ bœrja 'blɔ:sa o 'ala 'krafter, mæn jø 'væ:rə han jik 'po:, jø 'te:tare drɔ:ɣ 'man:n 'kapa:n om ssi. o tẽ 'slɣt ɣav 'no:ðan'vĩndɩ ɔp 'stri:dn. o 'se:ðan titã 'so:ɭen 'fram: o 'bœrja 'gas:a. o nɔ: 'drɔide ðe into leɣ:ə 'in:an 'man:n tɔ:ɣ 'o: ssi 'kapa:n. ðo fik 'no:ðan'vĩndɩ 'lɔ:v o 'mẽd:je: a tẽ va 'sɔ:ɭen sɩp va dɩ 'starkastə.

RUSSIAN (St. Petersburg pronunciation)

[To avoid numerous long explanations, certain non-significant shades of sound have been distinguished in the following transcript. — Unstressed vowels are generally extremely short, lax and obscure in quality.

а is an advanced variety. *у, о, э* stand for *u, o, e*. *ѣ* = an advanced *и*. *и* is not very tense. *э* and *и* are very short obscure vowels, the first being nearer to *ѣ* and the second nearer to *и*. *ы* is *и* with slight lip-rounding added. *ю* is *э* with slight lip-rounding added. *я* is equivalent to *э* without lip-rounding.

Before palatalized consonants the vowels *а, ѣ* are somewhat advanced, and *е, и* are somewhat raised.]

ad'naždø, 'ševirnei 'vetur i 'sontse 'sporil', 'kto iz 'nix sil'nei. kak 'ras v 'eto 'vremi a'ni za 'mëbil' za 'kutënoe f 'ptaťfj' putnika, pedvi'gaffëvësi pø da 'rogi, i perit'il, fto 'tot iz 'nix 'budit f'fj'at'gø 'samem 'silnem, ka'mu 'rañe ü'dastse za'stavit 'putnika 'snať ptaťfj'. 'tut 'ševirnei 'vetur priit'sa 'dut iz a 'fsex 'sit; nø 'tjem sil'nei 'on 'duť, 'tem sil'nei 'kutetse 'putnik f 'svoi 'ptaťfj', tak fto f kan'tse kan'tsof 'ševirnei 'vetur 'dotžen 'bit etka'zatse øt sva'eť za'dat'fj. ta'da zësi'atse 'soñe'fka, 'putnik peñim'nogø et'a'gretse i 'fskore 'snať 'svoi 'ptaťfj. ta'kim 'obrozem 'ševirnei 'vetur 'vinöždin 'bit pri'znat, fta 'sontse sil'nei i'vo.

POLISH

[*ř* is similar to the English *l* in *people*; with some speakers, however, the articulation of the tip of the tongue is dropped, the sound then becoming a kind of *w*. — In *ś, ź* the 'front' of the tongue is raised as for *ç, j* and the tip is simultaneously raised close to the upper teeth.]

puñnoñsi vjat' i stoñse sp'et'fahi še, kturø z pix sil'nejše, gdi vtašpe p'fexodžit drogø podružni, ovipenti f tšep'i ptaťfj. umuñili še, že ten z pix, ktur'i per'f'i zmuši podružnego do zdjentiša okriťše, bepdže uražani za sil'nejšego. fteđi puñnoñsi vjat' pot'jot dopt's s tšatix šiť; let' im motšnej dot, tim vëntsej podružni otulat še f ptaťfj; vřet'še puñnoñsi vjat' otstompit øt

šego zamjara. fteđi stoñse zat'feto p'figševat's i po x'fili podružni zdjot okriťše. f ten sposup puñnoñsi vjat' mušat p'fiznat's, že stoñse bitø sil'nejše odpago.

CZECH (of Bohemia)

[*ř* is a rolled *r* pronounced with strong simultaneous friction.]

severa:k(?)a sluntse se fia:dali, gdo z pix je sil'nejši; f tom spatřili potsestne:řio, kteri kraťfel zafalen plařcem. 'ujednali tedi, že ten se ma: povagovaci za sil'nejřio, gdo prvpi doka:že, 'abi si potsestni' svle:kł plařc. tu zatřal severa:k foikaci ze fji: silii; 'ale fji:m viřts foikál, ci'm viřts se potsestni: zafaloval do sva:řio plařce. konstřps vzdal se severa:k marns:řio'u:sili. pak zatřalo sluncko svi:cit(?)a řřart, 'a za peřaki (?)okamžik potsestni, ktër:mu bilo řřorko, xoxil plařc. tak musil severa:k (?)uznaci, že sluntse je sil'nejři.

HUNGARIAN

[The stress is on the first syllable of every important word. *p, t, k* are unaspirated, as in French. — *r* is strongly rolled; *u* has very little friction; *t, d, n, l* are dental. — Stressed *é* is very near to the English *æ* in *man*; unstressed *é* has a somewhat higher tongue position than stressed *é*. *a* is very much retracted and is practically indistinguishable from the English vowel in *not*.]

az esaki sel najban vitakozot a nappal, hoj kettsjyk kezyl mejik az erø:řeb midørn ej utafť lattak, kaba:ca:ba burkolo:dza kezeledni. erre silhatarostak, hoj az les a žø:řef, amejik slo:b ke:řeriti az utafť, hoj kaba:ca:ť leveřše. az esaki sel, ege:s erřet: cessedve fujni kezdet, de menneil erø:řebben fujť, annal sorø:řabra vanta cesse kaba:ca:ť az utafť, miig ve:řs az esaki sel felhagot ta:mada:řa:řal. erre a nap kezdet řytni se:p melegen e:f ne:ha:p ma:řdøperts mulva a vandor levstette kaba:ca:ť. iğ hat az esaki sel keřtelsen volt elifmerni, hoj a nap erø:řeb na:la:na:l.

FINNISH

[The stress is on the first syllable of all important words. In the diphthongs (even in *uo* and *ie*) the second element is the weaker. *p, t, k* are unaspirated as in French. *v, j* are pronounced

without much friction. Before a pause final **-n** is very weak. — In groups of two consonants, the second (if not doubled) is extremely short.

— **e** is **e**; **i** is **i**, the lowering being particularly noticeable in the diphthongs **ai**, **ei**, etc.; many speakers use a lowered **u** and **y** in the diphthongs **au**, **ay**, etc.; **a** is a kind of advanced **a** or retracted **æ**; **o** is **o**; **ø** is **ø**; **y** is **y**.]

pohjatu:li ja aurinko vaittelivat, kummalla olisi enempi voimaa, kun samalla nakivat 'kulkian, jolla oli yllän lammin vaippa. silloin sovitti:n, etta 'se on vakevampi, joka 'pikemmin sa: kulkialta pa'llysvarttem: pois. nytkös pohjatu:li puhaltamain ni:(n) etta 'viuhui; mutta mita kovempaa se puhalsi, sita 'tarkemmin ka:ri vaim mies vaippa: ymparille:n; ja viimein tu:li heittiki:n koko homman sikse:n. silloin alko: aurinko lampimasti lloista:, eika aika:kan, ni:(n) kulkia risui vaippansa. 'nin oli tu:lem pakko myöntä:, etta aurinko oli kun 'olikin vakevampi.

SOUTH AFRICAN DUTCH

[Stress is on the first syllable of important words, when not otherwise marked. — Two consecutive vowels form a diphthong the second element being the consonantal element. — **e** = **e**; **o** = **o**, except in the diphthongs **ei**, **ou**, where the **e** is somewhat retracted, and the **o** somewhat advanced; **æ** = **ë**, **œ** = **ö**; **h** = **h**.]

di norðevənt ən di sən vas an t strei vi fā hæle tve: di sterkstə vas, tu ə reisəxər mət ə vərəm mantəl 'əm dər'laŋəs kəm. həl vort det 'ē:s dat di 'e:n, vat di 'er:stə di reisəxər kən no:ts:k əm sei mantəl 'af tə ha:l, fər di sterkstə sou ʒsldə. dər'əp xart di norðevənt mət 'al sei max an t vari; mar hu hardər hei vari, hu faster vəkəl di reisəxər hom ə sei mantəl; ə 'eindelək ʒe: di norðevənt mut 'əp. tu bə'xən di sən wərəm skein, ə 'e:n tve: dri əs di mantəl fan di reisəxər 'af. di norðevənt mus tu 'er'ken dat di sən di sterkstə fan di tve: vas.

URDU

(compare transliteration on p. 32)

[**t**, **d**, **n**, **l**, **r** are dental; **t̪**, **d̪** are 'inverted' (cerebral). **r** is formed by curling back the tip of the tongue and then shooting it forwards so that it makes a single flap against the teeth-ridge (gums). — **p**, **t**, **c**, **k** (without following **h**) are unaspirated. In **bh**, **dh**, **gh**, **gh** the **h** is voiced. — The pronunciation of the

sounds here represented by **c**, **j**, seems to vary between pure **c**, **j** and the English **tʃ**, **dʒ** and the groups **tj**, **dj**.

— **i**, **e**, **u**, **o**, **u**, are always long in stressed syllables. — **i**, **u** are as in the English *it*, *put*; they are always short. **a** is a variety somewhat resembling the English **ʌ** in *much*. — **e**, **o** stand for **e**, **o**.]

aftab aor bad i fimal apas mē bahās kar rahe the kī ham dono mē se kaon zoravar hae, kī ek musafir garm cova orhe hue cala aja. onhō ne apas mē ittiḥaḥ kija kī os musafir ka cova jo pahale utara de vohi zoravar samjha jae.

bad i fimal ne maḡdur bhar zor lagaḡa, maḡar jū jū os kī jhokē tez tez calī tū tū musafir cova mē cmaṭkar līṭa gea jahā tak kī utara apne jīhad se baz aja.

phir aftab tezi se camak(ə)ne laga, to jhaṭ musafir ne cova utar dia, aor bad i fimal ko man(ə)nā para kī ham dono mē se aftab zoravar hae.

PANJABI (Northern Mohammedan dialect)

[**t**, **d**, are dental, **n**, **l**, **r** alveolar; **r** is formed by a single flap of the tongue. **t̪**, **d̪**, **n**, **l**, are 'inverted' (cerebral); **r** as in Urdu; **tʃ**, **dʒ** as in Italian *ciò*, *già*. **p**, **t**, **tʃ**, **k** (without following **h**) are unaspirated. — **i**, **u**, **ə** are as in the English *it*, *much*, *put*. **n** tends to nasalize vowels next to it.

^ represents a peculiar tone of high pitch preceded by a slight rise and followed by a slight fall. In connected speech it often becomes a simple high tone.

is used provisionally to represent a glottal sound somewhat resembling the Arabic 'ain. It is difficult to say whether this sound is really a consonant or whether it is not rather a low rising tone. When initial it is accompanied by a slight aspiration.]

parbat di vā: te drū da apertʃ tʃaḡa si pai saḡḡe vittʃō kēra bāla taḡra e. ik(k) rāi laga aunda si, dʒis garm lōi duale v̌e:ei ʔi si. ɔňā fəsla kita pai jēra p̌e: e rāi di lōi lu:ae, ʔoi bāuta taḡra sāmḡḡea dʒae. pher parbat di vā: pure zor naḡ vaḡḡon laḡi. par dʒinna os ʃil laea onne vādd zor naḡ rāi lōi duale v̌e:ei; tʃʃhe: e vā khāḡa tʃʃhad ditta. pher ɔḡḡrō dāḡi tōpp nīk pai. te tʃaṭ pat os lōi lā lei. te vā: nū manḡa pea pai saḡḡe dōa vittʃō drū taḡra e.

CHINESE (Cantonese dialect, colloquial style)

[The six tones are indicated by the signs ' - , - ; for their values see Jones & Woo, Cantonese Phonetic Reader (London University Press).]

— **p', t', ts', k'** are used for the aspirated consonants (**p', t', k'** are much the same as in English); **p, t, k** are unaspirated and sound to an English ear rather like **b, d, g**. Final **p, t, k** are pronounced without explosion. **s** is more accurately **sʃ**. — Final **i** is lower and further back than the English vowel in *see*. **i, u** tend towards **è, ò** when followed by **k** or **ŋ**. **ɿ** is used to represent a sound intermediate between **i** and **y**.

— In the diphthongs the second element is the consonantal element. — Length is significant in the case of the sound **a**.]

'pak'fʊŋ - kʊŋ - k'o - jɪt'f'au, 'jau'jat - pin,
'hai - ts'y le' tsau - lœn, 'k'œy lœŋ - k'o' tsɿ' tsuŋ,
'pin'jat - k'o - hai - kan, k'œy, 'sik' - tsik'k'o - tsan si,
'jau'jat - k'o - jan, 'ts'yn - tsœk'jat - kin, nyn ts'œŋ p'ou'kɛ,
'hai'k'o - ts'y'jat - tsik'kin - kw'o.
'k'œy lœŋ ka - tsau ts'ing'jyn - lap - joek,
'jy'kw'o'k'o - k'o, 'jau'pun - si, nan' sin'sai' tak'k'o - k'o - jan,
't'yt'lat, k'œy'k'o - kin'p'ou'kɛ,
- tsau - syn, k'œy - hai k'œy - kw'o'ni'jat - k'o - la.
'pak'fʊŋ kam - tsau - juŋ - tsœn k'œy - kɛ - lik lai' ts'œy'la,
'sœy' tsɿ k'œy - jyt - fat' ts'œy' tak'ka:u'kw'an,
'k'o - k'o - jan - jyt - fat'la:m - sat, k'œy - kin'p'ou,
'wai - tsy k'œy - kɛ'san - p'o,
'tsœt' tsɿ - kin' tak' tu - hai m - tsou' ta(k) lai' kɛ - l'o,
'pak'fʊŋ - tsau m - tsoi - tsai'la.
'k'o - tsan, 'k'o - k'o - jɪt'f'au,
- tsau - sai' ts'œt - jɪt - hei'hou, nyn, 'k'o - k'o harŋ - lou - kɛ - jan,
'tsik'hak - tsau' tsœŋ, k'œy'k'o - kin'p'ou - t'yt'hœu.
'kam'jœŋ'ne, 'k'o - k'o'pak'fʊŋ - hai'ka:m - tsy - jiu' tsɿu - jin,
- wa'k'o - k'o - jɪt'f'au, - hai, k'œy lœŋ - k'o' tsɿ' tsuŋ,
- kan, k'œy - kɛ - jɛ - l'o.)

BURMESE

p', t', k', s', strongly aspirated; initial **p, t, k, s** unaspirated (**p, t, k** being as in French). Final **t, k, ʔ** are pronounced without

1. A literal translation of this passage will be found in the *Maitre Phonétique*, May 1911.

explosion. — **ə** is nearer to the English than to the French variety. — Vowels are nasalized when followed by nasal consonants.

' denotes a falling tone. Vowels immediately followed by ' are long. **a, i, u, ə** and all vowels followed by ' are short; so also is **ɛ** before a final consonant. Otherwise all vowels not in diphthongs are long, and those not followed by ' have an even or rising tone without stress.]

mjaok le min' hmin' ne min' di mi du ga' θa a' tji' di hu' əŋn' ək'oŋ p'jit tja' di ətvin', k'əji' di tɛ jaok t'u dɔ' em'dji go wot hljet la ja, le min' hmin' ne min' di jaok la dɔ' k'əji' di wot θə' em'dji go, tʃot aŋ tat hnaŋ dɔ' du di θa jwe' a' tji' di hu' hmat ju jan kədi' t'a dja' jwe', mjaok le min' ga' tat hnaŋ dɛ laok tɔrk ja, tʃat tʃat tɔrk le, k'əji' di əwot ko hma θa kat le, əw tja hma' le min' di, mɛ tat hnaŋ dɛ p'jin' jat ja' le i'. t'o naok ne min' di pu aŋ əjaŋ tɔrk ja, k'əna' djin' hmin' k'əji' di əwot tʃot ja' jwe', mjaok le min' ga' ne min' di θu' dɛt θa a' tji' di hu' won k'an ja' le di.)

PHONETIC SPELLING

The utility of the International Phonetic Alphabet is not confined to the actual representation of pronunciation. The system may also be used (with suitable conventions) as a general *system of spelling* for any language, and as a means of *transliteration* of the native spelling of many languages. We give here an example of **phonetic spelling of English**. This form of spelling is based on the principle that it should be capable of being easily read and written by speakers of any dialect. For various reasons it is found expedient to choose Northern English pronunciation as the basis for this system of spelling. By making a few obvious conventions, however, the system is practically phonetic for speakers of Southern English and other dialects.

ðə nɔθ wind ænd ðə san wɜr dispju:tiŋ hwɪts wɔz ðə strɔŋgɜr, hwɛn ə trævələr kɜm əlɔŋ ræpt in ə wɜrm klɔ:k. ðɜ: əgrɪd ðæt ðə wan hu: fɜrst meɪd ðə trævələr tɛk of hɪz klɔ:k juð bi: kɔnsɪdɜd strɔŋgɜr dæn ði ɒðɜr. ðɛn ðə nɔθ wind blu: wɪð ɔ:l hɪz mait, bæt ðə mɔr hi: blu: ðə mɔr klɔ:sli dɪd ðə trævələr fɔld hɪz klɔ:k əraʊnd hɪm; ænd æt last ðə nɔθ wind gɜ:v ɒp ði ɛmpt. ðɛn ðə san fən aut wɜrmlɪ, ænd ɪmɪdʒətli ðə trævələr tʊk of hɪz

1. A literal translation of this passage will be found in the *Maitre Phonétique*, Jan. 1912.

klok; and so: ðə nərθ wɪnd wəz əblaidʒd tu kɒnfəs ðæt ðə sən
wəz ðə strɒŋgər əv ðə tu.

We give also a **transliteration** (as nearly as is possible) of the native spelling of Urdu¹). It is instructive to compare this text with the phonetic transcription given on p. 29.

ʔa:fta:b ʔaur bɑd ʔi fɪma:l ʔɑpɑs mē bɑns kɑr rɑhe the ki
hɑm dono mē se kɑ:un zɔrɑ:vɑr hɑi, ki ʔek mʊsɑ:fɪr gɑrm ɔvɑ:
ʔɔphe hʊ:ʔe cɑlɑ: ʔɑjɑ:. ʔunhō ne ʔɑpɑs mē ʔittifɑ:q kɪjɑ: ki ʔus
mʊsɑ:fɪr kɑ: ɔvɑ: jo pɑhle ʔɑtɑrɑ: de vʊhɪ: zɔrɑ:vɑr sɑmɪjɑ: jɑ:ʔe.

bɑd ʔi fɪma:l ne mɑqdu:r bħɑr zɔr lɑgɑ:jɑ:, mɑgɑr ʃjũ ʃjũ
ʔus ki ʃhokē tez tez cɑlɪ tʃjũ tʃjũ mʊsɑ:fɪr ɔvɑ: mē cɪmɑʃkɑr lɪʃtɑ:
gɑjɑ: jɑhɑ tɑk ki ʔɑttɑrɑ: ʔɑpne ʃjɑd se bɑiz ʔɑjɑ:.

phɪr ʔa:fta:b tezi: se cɑmɑkne lɑgɑ: tɔ ʃhɑʃ mʊsɑ:fɪr ne ɔvɑ:
ʔɑtɑr dɪjɑ:, ʔaur bɑd ʔi fɪma:l kɔ mɑ:nɑ: pɑrɑ: ki hɑm dono
mē se ʔa:fta:b zɔrɑ:vɑr hɑi.

A LIST OF THE PRINCIPAL WORKS IN WHICH THE INTERNATIONAL PHONETIC ALPHABET IS EMPLOYED

Books marked with an asterisk may be obtained by members of the Association at half price on application to the headquarters of the Association.

b. denotes 'bound', p. 'paper cover'.

I. General Phonetics.

- W. VIETOR & W. RIPPMMANN, *Elements of Phonetics*. London (Dent) 1899, 2s. 6d.
W. SCHOLLE & E. SMITH, *Elementary Phonetics*. London (Blackie) 1903, 2s. 6d.
B. DUMVILLE, *The Science of Speech*. London (Olive), 2s. 6d.
L. SOAMES, *Introduction to Phonetics*. London (Macmillan) 2nd ed., 1912, 6s.
P. PASSY, *Petite phonétique*. Leipzig (Teubner) 2nd ed., 1912, p. M. 1.80,
b. M. 2.20.
W. VIETOR, *Elemente der Phonetik*. Leipzig (Reisland) 5th ed., 1904, p. M. 7.20,
b. M. 8.—.
W. VIETOR, *Kleine Phonetik*. Leipzig (Reisland) 3rd ed., 1903, p. M. 2.50,
b. M. 2.80.
O. JESPERSEN, *Lehrbuch der Phonetik*. Leipzig (Teubner) 1904, p. M. 5.—,
b. M. 5.60.
O. JESPERSEN, *Phonetische Grundfragen*. Leipzig (Teubner) 1905, p. M. 3.60,
b. M. 4.20.

1. The vowel symbols have to be supplied, the vowels not being satisfactorily represented in the native writing. The sounds represented in the phonetic rendering (p. 29) by i, ɪ, are here distinguished as long and short i, following the system of transliteration of the Royal Asiatic Society. So also with the other pairs of vowels.

- O. JESPERSEN, *Elementarbuch der Phonetik*. Leipzig (Teubner) 1912, p. M. 2.—,
b. M. 2.60.
H. KLINGHARDT, *Artikulationsübungen*. Cöthen (Schulze) 1897, M. 5.50.
PASSY & JONES, *Alphabet organique*, 1907. 6d. Obtainable only from the Secretaries of the Phonetic Association.

II. Phonetics of single languages.

(i). English.

- D. JONES, *The Pronunciation of English*¹). Cambridge 1909, 2s. 6d.
D. JONES, *An Outline of English Phonetics* (for foreign students). Leipzig (Teubner). In preparation.
W. RIPPMMANN, *The Sounds of Spoken English*. London (Dent), 1s. 6d.
" , *English Sounds*. London (Dent), 1911, 1s. Designed specially for children.
L. H. ALTHAUS, *The Sounds of the Mother Tongue*. London University Press, 1912. Designed specially for children. 2s. Exercises only, 6d.
A. WESTERN, *Englische Lautlehre*. Leipzig (Reisland) 3rd ed., 1912, M. 3.—.
PH. WAGNER, *Die Sprachlaute des Englischen*. Stuttgart (Neff) 3rd ed., 1899, M. 3.—.
R. J. LLOYD, *Northern English*¹). Leipzig (Teubner) 2nd ed., 1903, M. 3.20.
W. GRANT, *The Pronunciation of English in Scotland*¹). Cambridge, 1912.

(ii). French.

- *P. PASSY, *Les Sons du Français*¹). Paris (Didier) 7th ed., 1912, 1 fr. 50.
" , *The Sounds of the French Language*¹). Oxford, 1907, 2s. 6d.
K. NYROP, *Manuel du Français parlé*. Copenhagen and Paris (Picard), 1912, 4 fr.
L. BASCART, *Prononciation et Lecture Françaises*¹). Rambouillet (Institut de Phonétique Française) 1912, 3 fr. 25.
B. DUMVILLE, *French Pronunciation and Diction*¹). London (Dent) 1904, 2s. 6d.
F. BREYER, *Französische Phonetik*. Cöthen (Schulze) 3rd ed., 1908, p. M. 4.80,
b. M. 6.80.
K. QUIEHL, *Französische Aussprache*. Leipzig (Teubner) 5th ed., b. M. 5.80,
p. M. 5.—.
A. SAILLÈS & E. HOLME, *French Pronunciation*¹). London (Blackie) 1910, 2s. 6d.
G. NICHOLSON, *Elementary French Phonetics*. London (Macmillan) 1909, 8s. 6d.
H. SCHMIDT, *Französische Schulphonetik*. Cöthen (Schulze), 1909, p. M. 1.50,
b. M. 1.80.

(iii). German.

- W. VIETOR, *Die Aussprache des Schriftdeutschen*. Leipzig (Reisland) 7th ed., 1909, p. M. 2.—, b. M. 2.20.
W. VIETOR, *German Pronunciation*. Leipzig (Reisland) 3rd ed., 1903, b. M. 2.—
p. M. 1.60.
E. KAPER, *Kortfattet tysk Fonetik*. Copenhagen (Gyldendal) 1905.

(iv). Miscellaneous languages.

- A. R. G. VIANNA, *Portugais*¹). Leipzig (Teubner) 1903, M. 4.—.
E. R. EDWARDS, *La Langue Japonaise parlée*¹). Leipzig (Teubner) 1903, M. 8.—

1. Contains some phonetic texts.

- A. PRINTA, *Novočeská Výslovnost* (phonetics of Czech)¹. Praha, 1909.
 D. JONES, *The Pronunciation and Orthography of the Chindau Language* (South Africa). London University Press 1911, 1s.
 G. PANCONELLI-CALZIA, *Italiano*¹. Leipzig (Teubner), 1911, M. 4.—.
 R. CH. GUENIER, *Notes sur la Prononciation de la Langue Mandarine parlée*. International Phonetic Association, 1912. 1s.
 L. ŠČERBA, *Court Exposé de la Prononciation Russe*. International Phonetic Association, 1911. 7d.

III. Phonetic Reading-matter.

(i). English.

- D. JONES, *Phonetic Readings in English*. Heidelberg (Winter) 1912.
 " , *Phonetic Transcriptions of English Prose*. Oxford 1907, 2s.
 W. RIPPMANN, *Specimens of English*. London (Dent) 1908, 1s.
 G. E. FUHRKEN, *Transcription of Jespersen-Rodhe Engelsk Læsebok*. Stockholm (Fritze) 1907, 2 kr. 50 (= 3 s.).
 H. SMITH, *Transcription of Shindler's Echo of Spoken English*. Marburg 1908, M. 1.50.
 E. R. EDWARDS, *Transcription of Victor-Dörr Englisch Lesebuch*. Leipzig (Teubner) 1901, M. 2.20.
 G. NOEL-ARMFIELD, *100 Poems for Children*. Leipzig (Teubner) 1910, M. 1.90.
 See also the books marked¹ in group II.

(ii). French.

- C. MOTTE, *Lectures Phonétiques*. Paris (Didier) 1912, 2 fr. 50.
 P. PASSY, *Choix de Lectures*. Cöthen (Schulze) 1904, 80 pf.
 " , *Le Français parlé*. Leipzig (Reisland) 5th ed., 1897, M. 1.80.
 * " , *Lectures Variées*. Paris (Société des Traités, 33 rue des Sts. Pères) 2nd ed., 1 fr. 50.
 * P. PASSY, *Versions populaires du Nouveau Testament*. Paris (Société des Traités) 1898—96, 2 fr.
 J. PASSY & A. RAMBEAU, *Chrestomathie française*. Leipzig (Teubner) 3rd ed., 1908, 6 fr.
 D. JONES, *100 Poésies Infantines*. Leipzig (Teubner) 1906, b. M. 2.20, p. M. 1.80.
 TH. ROSSET, *Exercices pratiques d'articulation et de diction*. (Grenoble) 3rd ed., 1912. (Brown cover edition¹).
 G. THURICHRUM, *Manuel de Diction*. Geneva (Kündig) 4th ed., 1912, 5 fr.
 E. SIMONSEN, *Franske Lydskriftexer*. Copenhagen. Kr. 1.25 (= 1s. 5d.).
 V. SPIESER, *Senior French Reciter*. London (Simpkin & Marshall) 1902, 1s. 4d.
 S. A. RICHARDS, *Phonetic French Reader*. London (Dent), 1s. 6d.
 A. ZÜND-BUGUET, *Exercices Pratiques de Prononciation Française*. Marburg (Elwert).
 V. PARTINGTON, *Récitations et Poésies*. London (Marshall), 1903, 2s.
 See also the books marked¹ in group II.

(iii). German.

- W. VIETOR, *Lesebuch in Lautschrift*. 1. & 2. Teil. Leipzig (Teubner) M. 3.— each.
 " , *Kleines Lesebuch in Lautschrift*. Leipzig (Teubner), M. 0.80.
 1. Contains some phonetic texts.
 2. The edition in grey cover uses another system of transcription.

- A. EGAN, *A German Phonetic Reader*. London University Press, 1913.
 PIERCE & HEMPL, *Wilhelm Tell*. New York (Hinds-Noble).
 E. A. MEYER, *Deutsche Gespräche*. Leipzig (Reisland), 1906.

(iv). Miscellaneous Languages.

- D. JONES & KWING TONG WOO, *A Cantonese Phonetic Reader*. London University Press, 1912.
 DJELALI & PASSY, *Chants et Contes Arméniens*. Paris (Société des Traités, 33 Rue des Saints Pères) 1899, 0 fr. 50.
 A. VIANNA, *Extraits des Lusiades*. International Phonetic Association, 1892, 0 fr. 50.
 A. CAMILLI, *An Italian Phonetic Reader*. London University Press. (In preparation).
 P. PASSY, *Évangile de Marc, texte grec*. Paris (Société des Traités, 33 Rue des Saints Pères) 1898, 1 fr. 50.
 J. SPIESER, *Hebräische Lautschrifttexte*. International Phonetic Association, 1898, 0 fr. 50.
 J. J. SMITH, *An African Dutch Phonetic Reader*. London University Press. (In preparation).
 ATKINSON & PEARCE, *First Latin Book*. London (Dent), 3s. Phonetic Transcriptions only, 6d.
 H. FORCHHAMMER, *A Danish Phonetic Reader*. London University Press. (In preparation).

IV. Modern Language Text Books, Grammars, etc.

(i). English.

- W. RIPPMANN, *First English Book*. London (Dent) 4th ed., 2s.
 HABERLAND's *Unterrichtsbrieft, Englisch*, ed. by THIERGEN & CLAY. Leipzig (Haberland) and Berlin (Mentor Verlag). In 24 parts, price M. 1.— each.
 * P. PASSY, *Éléments d'Anglais parlé*. Paris (Société des Traités, 33 rue des Sts. Pères) 3rd ed., 1 fr.
 F. JONES, *A First English Course*. London (Blackie), 1910, 2s. 6d.
 L. SOAMES, *Phonetic Method for learning to read*. (Teachers Manual). 2 vols. London (Macmillan) 2nd ed., 1912, 2s. 6d. each vol.
 PH. WAGNER, *Lehr- und Lesebuch der englischen Sprache*. Stuttgart (Bonz) 4th ed., 1910.
 E. A. TORRAU DE MARNEY, *First Step to English Conversation*. Leipzig (Haberland), 1903, M. 1.—.
 G. CAMERLYNCK, *Girls' Own Book*. Paris (Didier), 2 fr. 50.
 " , *Alice in England*. Paris (Didier), 2 fr. 50.
 " , *Miss Rod*. Paris (Didier), 2 fr. 50.
 " , *First Steps in English*. Paris (Didier), 1 fr. 50.
 DIESTERWEG's *Neusprachliche Reformausgaben*. Edited by M. F. MANN, Frankfurt. Several volumes, e. g.
 Kingsley's *Water-babies*, ed. by M. DUVE.
 T. W. ROBERTSON'S 'Caste', ed. by F. JANOSKE.
 Modern British Problems, ed. by M. MONTGOMERY.
 CHAMBONNAUD & THIER, *Fred and Maud*. Paris (Dunot & Pinat), 1911, 3 fr. 25.
 THIERGEN & HAMMAN, *English Anthology*. Leipzig (Teubner), 1911, M. 2.—.
 L. SORZANO JORRIN, *Libro Primero de Ingles*. Habana, Cuba, 1910.

- MARSHALL & SCHMIDT, *Englische Grammatik*. Marburg (Elwert), 1912, M. 2.—.
- GASPEY-RUNGE, *Englische Konversations-Grammatik*. Heidelberg (Groos) 25th ed., M. 3.60.
- MAURON-VEHRIER, *Grammaire Anglaise*. Heidelberg (Groos) 10th ed., M. 3.60.
- DEFFNER, Μικρά ἑλληνικὴ μέθοδος. (*Elementary English Grammar for Greeks*). Heidelberg (Groos), M. 3.—.
- PETROWITSCH, *Kleine Englische Sprachlehre für Serben*. Heidelberg (Groos), M. 2.40.
- F. S. DILMER, *English Literature from Beowulf to Bernard Shaw*. Berlin (Weidmann) 2nd ed., 1911, M. 2.60.
- F. KÜSCHNER, *Englische Umgangs- und Geschäftssprache*. Leipzig (Huberti) M. 2.75.

(ii). French.

- ALGE & RIPPMAHN, *First French Book* (Phonetic part). London (Dent), 6d.
- ALGE & RIPPMAHN, *Second French Book*. London (Dent), 2s.
- D. L. SAVORY, *Phonetic Edition of Kirkman's Première Année de Français*. London (Black), 6d.
- D. L. SAVORY, *Phonetic Edition of Calvert and Hartog's French Oral Teaching*. London (Rivingtons), 1s.
- MACKAY & CURTIS, *First and Second French Books*. London (Whittaker). First Book, 1s., Second Book, 1s. 6d.
- W. E. LLEWELLYN, *French Primer* (Phonetic Edition). London (Dent), 8d.
- H. E. BERTHON, *Première Grammaire Française*. London (Dent), 2s.
- A. THOUAILLE, *First Steps in Colloquial French*. London (Blackie).
- D. L. SAVORY, *Trois Semaines en France*. Oxford (Clarendon Press).
- MRS. J. G. FRAZER, *Je sais un Conte*. Oxford (Clarendon Press).
- J. S. WALTERS, *Episodes en action*. London (Dent), 1s. 4d.
- H. HULTENBERG, *Extraits de Tristan Bernard, Mémoires d'un jeune homme rangé*. Stockholm (Norstedt).
- BEYER & PASSY, *Elementarbuch des gesprochenen Französisch*. Cöthen (Schulze) 2nd ed., 1904, M. 2.80.
- BOERNER & SCHMITZ, *Lehrbuch der französischen Sprache*. Leipzig (Teubner). Teil I: M. 1.80; Teil II: M. 2.80; Oberstufe: M. 3.60.
- OTTO & RUNGE, *Französische Konversations-Grammatik*. Heidelberg (Groos) 28th ed., M. 3.60.
- TH. GOLDSCHMIDT, *Franck Billed-Gloser*. Copenhagen (Gyldendal), Kr. 2.65 (= 3s.).
- P. MOTTI, *Grammatica elementare francese*. Heidelberg (Groos), 4th ed., M. 2.—.
- COSTER, *Kleine Englische Spraakkunst*. Heidelberg (Groos) M. 2.—.
- MALKIEL, Французская грамматика (French Grammar for Russians). Heidelberg (Groos), M. 3.60.
- TANTY, *Grammatica francese*. (For Spaniards). Heidelberg (Groos), M. 4.—.
- HERMANSTORFF & WALLEM, *Franck Elementarbog*. Kristiania (Aschehoug), 1901, 4s.
- FRASER & SQUAIR, *Practical French Grammar*. London (D. C. Heath), 1911, 3s. 6d.

(iii). German.

- E. OTTO, *German Conversation-Grammar*. Heidelberg (Groos) 29th ed., 1911, 4s.
- A. THOUAILLE & E. NONNENMACHER, *Primer of Colloquial German*. London (Phillip), 2s. 6d.
- RIPPMAHN, ALGE & HAMBURGER, *First German Book*. London (Dent), 2s. 6d.

- E. FREUDENTHAL, *Grundlegendes Lehrbuch des Deutschen*. Helsingfors.
- D. L. SAVORY, *Drei Wochen in Deutschland*. Oxford (Clarendon Press), 2s. 6d.
- " , *Easy German Texts*. 6 vols. London (Rivingtons), 1s. each vol.
- " , *Deutsches Reform-Lesebuch*. Oxford (Clarendon Press), 2s. 6d.
- G. T. UNGOED, *First German Book*. Cambridge University Press, 1912.
- GAWRYSKY, *Kleine deutsche Sprachlehre für Bulgarien*. Heidelberg (Groos), M. 2.40.
- OTTO & PREVÔT, *Grammatica Allemã*. For Portuguese students. Heidelberg (Groos), M. 4.—.
- DEELMANN, *Neuhochdeutsch für Niederländer*. Breda 1902.
- O. NOBILING, *Primeiro livro de alemão*. São Paulo, 1901, 7s. 6d.
- HAUFF, Немецкая Грамматика. Heidelberg (Groos) 2nd ed., M. 3.60.

(iv). Miscellaneous Languages.

- H. FORCHHAMMER, *How to learn Danish*. Copenhagen (Gyldendal), 2 kr (= 2s. 3d.)
- " , *Le danois parlé*. Heidelberg (Groos), 1911, M. 2.—.
- " , *Dänischer Sprachführer*. Heidelberg (Groos), M. 2.—.
- E. G. THOMAS, *Danish Conversation Grammar*. Heidelberg (Groos), 1911, M. 6.—.
- WALTER, *Schwedische Konversations-Grammatik*. Heidelberg (Groos), M. 4.80.
- F. ROBERT, *First Spanish Book*. London (Dent), 2s.
- SAUER & RUPPERT, *Spanische Konversations-Grammatik*. Heidelberg (Groos) 10th ed., M. 4.—.
- FORSTER, *Latin Primer*. London (Dent), 1s.
- J. M. HOOGVLIET, *Elements of Dutch*. The Hague (Nijhoff) 7th ed., 1910, 3s. 9d.
- R. EKBLOM, *Rysk Grammatik*. Stockholm (Bonnier), 1911.
- P. MOTTI, *Russian Conversation Grammar*. Heidelberg (Groos), 6s.
- FUCHS, *Russische Konversations-Grammatik*. Heidelberg (Groos), M. 5.—.
- GAWRYSKY, *Bulgarische Konversations-Grammatik*. Heidelberg (Groos), M. 4.60.
- WICHERKIEWICZ, *Polnische Konversations-Grammatik*. Heidelberg (Groos) 3rd ed., M. 4.60.
- MASCHNER, *Tschechische Konversations-Grammatik*. Heidelberg (Groos), M. 5.—.
- L. EY, *Portuguese Conversation Grammar*. Heidelberg (Groos), M. 5.—.
- KONT, *Petite Grammaire Hongroise*. Heidelberg (Groos), M. 2.—.
- NAGY, *Kleine ungarische Sprachlehre*. Heidelberg (Groos) 2nd ed., M. 2.—.
- VALETTE, *Kleine niederländische Sprachlehre*. Heidelberg (Groos) 3rd ed., M. 2.—.

V. Conversation Manuals for Travellers.

- MOTTI, *Traveller's Companion, German*. Heidelberg (Groos), 80 pf.
- " , *Reisebegleiter, Englisch*. Heidelberg (Groos), 80 pf.
- " , " *Französisch*. Heidelberg (Groos), 80 pf.
- " , " *Italienisch*. Heidelberg (Groos), 80 pf.

VI. Dictionaries.

- D. JONES, *An English Pronouncing Dictionary*. London (Dent). In preparation.
- H. MICHAELIS & D. JONES, *An English Phonetic Dictionary*. Hannover (Meyer).
- ZIEGLER & SEIZ, *Englisches Schulwörterbuch*. Marburg (Elwert), 1912, M. 4.50.

- R. M. PIERCE, *Dictionary of Hard Words*. New York (Dodd, Mead & Co.)
 R. PIERCE, *French and English Dictionary*. London (Jack), 7s. 6d.
 H. MICHAELIS & P. PASSY, *Dictionnaire Phonétique Français*. Hannover (Meyer),
 p. M. 4.—, b. M. 4.80. 2nd ed. in preparation.
 E. PFOHL, *Neues Wörterbuch der französischen und deutschen Sprache*. Leipzig (Brockhaus), 1911, M. 7.—.
 W. VIETOR, *Deutsches Aussprachewörterbuch*. Leipzig (Reisland), 1912, M. 12.—.
 G. LE BOUCHER, *Wörterbuch der italienischen Umgangssprache*. Vienna (Hartleben), 2s.
 H. MICHAELIS, *Ergänzungsheft zu Müllers Wörterbuch der Eigennamen*, 7. Aufl. Leipzig (Haberland).
 RANGEL-NIELSEN, *Fransk Dansk Ordbog*. Copenhagen (Bojesen), 1903.
 BOERNER & SCHMITZ, *Französisch-deutsches und deutsch-französisches Wörterbuch*. (Supplement to the *Lehrbuch der französischen Sprache* by the same authors). Leipzig (Teubner), 1905.

VII. Pedagogy.

- O. JESPERSEN, *How to teach a foreign language*. London (Swan Sonnenschein), 1904, 3s. 6d.
 V. PARTINGTON, *The Transition from Phonetic to Ordinary Spelling*. International Phonetic Association, 7d.
 W. RIPPMAHN, *Hints on teaching French*. London (Dent), 1s. 6d.
 " , *Hints on teaching German*. London (Dent), 1s. 6d.
 LENZ & DIEZ, *Ensenanza inductiva del frances*. Santiago de Chile (Cervantes), 1894.
 W. VIETOR, *Einführung in das Studium der Englischen Philologie*. Marburg (Elwert) 4th ed., 1910.

VIII. Historical Phonetics.

- O. JESPERSEN, *Modern English Grammar*. Heidelberg (Winter). 1st vol., M. 9.—. Other vols in preparation.
 " , *John Hart's Pronunciation of English*. Heidelberg (Winter), M. 3.20.
 W. VIETOR, *Shakespeare's Pronunciation*, 2 vols. Marburg (Elwert), 1906. Vol. I, M. 6.—, Vol. II, M. 3.60.
 D. JONES, *Scenes from Shakespeare in the original pronunciation*. International Phonetic Association, 10d.
 K. NYROP, *Grammaire Historique de la Langue Française*, 3 vols. Copenhagen (Gyldendal) and Paris (Picard), 10 fr. each vol.
 A. BAKER, *Historical French Grammar*. London (Dent), 1900, 2s. 6d.
 BERTHOUD & STARKEY, *Tables Synoptiques de Phonologie de l'Ancien Français*. Oxford, 1908, 2s. 6d.
 *P. PASSY, *Les Changements Phonétiques du Language*. Paris (Société des Trinités, 33 Rue des Saints Pères), 1891. 8 fr.

IX. Dialectology.

- H. MORF, *Zur sprachlichen Gliederung Frankreichs*. Berlin (Reimer), 1911.
 JEAN PASSY, *Origine des Ossalois*. Paris (Bouillon), 1904, 5 fr.
 K. FESTER, *Satzphonetik im Wallonischen Dialekt Malmédys*. Halle (Karras), 1911.

- G. L. CLEEVE, *Die Sprache in der wir geboren sind*. Berlin (Meyer & Wunder), 1902, 50 pf.
 J. GEDDES, *Study of an Acadian French dialect*. Halle (Niemeyer).

X. Experimental Phonetics.

- E. A. MEYER, *Englische Lautdauer*. Leipzig (Harrassowitz), 1903, M. 2.—.
 " , *Untersuchungen über Lautbildung*. Marburg 1910.
 E. SCRIPTURE, *Speech Curves*. Washington (Carnegie Institution), 1906.

XI. Elocution.

- C. M. RICE, *Voice Production with the aid of Phonetics*. Cambridge (Heffer), 1912, 1s. 6d.

XII. Versification.

- P. VERRIER, *Principes de la Métrique Anglaise*, 3 vols. Paris (Welter), 1910. 47 fr. 50 for the 3 vols.

XIII. Intonation.

- KLINGHARDT & DE FOURMESTRAUX, *Französische Intonationsübungen*. Cöthen (Schulze), 1911, M. 3.80.
 D. JONES, *Intonation Curves*. Leipzig (Teubner), 1909. M. 2.60.

XIV. Periodicals.

- Le Maître Phonétique*, organ of the International Phonetic Association. Editor P. PASSY, assistant editor D. JONES. Free to members of the Association. Price through a bookseller 4s. per annum.
Modern Language Teaching, organ of the Modern Language Association. Editor J. G. ANDERSON. London (Black).
Die Neueren Sprachen. Editor W. VIETOR. Marburg (Elwert), M. 12.— per annum.
Revue de l'Enseignement des Langues Vivantes. Edited by H. LOISEAU and G. CAMERLYNCK. Paris (Didier), 12 fr. (abroad 15 fr.) per annum.

XV. Sound Charts.

- W. VIETOR, *Lauttafeln (English, French, German)*. Marburg (Elwert). Wall charts M. 2.— each; on linen M. 4.—. Small size (for students), 10 pf each.
 W. RIPPMAHN, *The Sounds of English*. London (Dent).
 " , *Les Sons du Français*. Paper 1s. each;
 " , *Deutsche Laute* mounted with rollers 2s. 6d. each.
 D. JONES, *English Speech Sounds* } Cambridge University Press. Paper 1s. 6d.
 " , *Les Sons du Français* } each; mounted with rollers 3s. each.
 " , *A small chart of English speech sounds, with key words and notes*. Oxford University Press, 4d.
 F. RAUSCH & D. JONES, *Sound Charts*. A set of 9 charts showing the positions of the organs of speech in pronouncing the principal vowels. London (Dent), 12s. 6d. the set.
 W. SCHOLLE & G. SMITH, *Coloured Wall Charts of English, French and German Sounds*. London (Blackie), 2s. each; on linen 4s. 6d. each.
 MALAGOLI & CALZIA, *Tabella dei suoni italiani*. Marburg (Elwert), 20 pf.
 E. PARGLE, *Таблица русских звуков* (small chart of Russian Sounds). Riga, 1910.

J	ƒ	F	z	g	g	œ	œ
g	g	u	v	h	h	À	À
2	2	v	v	h	h	o	2
2	2	z	z	h	h	æ	æ
J ⁿ	n	3	z	h	h	u	B
J	7	f	f	i	1	a	a
À	L	ø	ø	y	u	a	a
t	t	ø	ø	u	u	:	—
R	R	J	h	ø	ø		
Δ	u	ç	ç	ø	ø		
U	Y						

SPECIMEN OF PHONETIC WRITING

The following is the script form of the passage in phonetic spelling given on p. 19.

Do nert wind end do sen wer disspjutting
kriff waz do straggler hwen do traveler kem slay
rept in a warm klok. De syied dat do man he first
med do traveler tek ef hie klok fud bi konsiderd
straggler den di adre. Den do nert wind blu wid et
hie mail, bat do mer he blu do mer klootli did do
traveler fold hie klok raund him; and at last do nert
wind gev up di stempt. Den do sen fien aut wermli, and
imidytsli do traveler tuk ef hie klok; and so do nert wind
wer oblaidegd te konfes dat do sen waz do straggler et do tu.

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Communications relating to the journal should be addressed to *Paul Passy, 20 Rue de la Madeleine, Bourg-la-Reine (Seine), France* (for French and Romance languages), or to *Daniel Jones, University College, London, W. C.* (for other languages). Articles intended for the journal should be written in phonetic characters and very legibly; they should be written on quarto sheets and on one side of the paper only. The International Phonetic Alphabet must be used, but each author is free to employ any language and to represent any style of pronunciation he may prefer. As regards minute shades of sound, authors are requested to indicate them as far as practicable by means of notes, and not to overload the transcription with diacritical marks. Authors receive a proof of articles inserted in the journal; such proofs should be corrected carefully, without making any important alterations, and sent back to the editor (*not to the printer*) by return of post. *Only communications of members are inserted in the journal.*

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