

THE PRINCIPLES OF THE INTERNATIONAL PHONETIC ASSOCIATION, 1912

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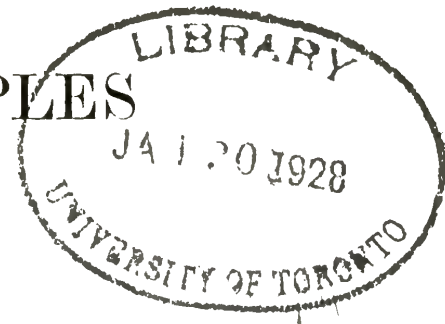


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SUPPLEMENT TO THE MAÎTRE PHONÉTIQUE SEPT.-OCT. 1912

THE PRINCIPLES
OF THE
INTERNATIONAL PHONETIC
ASSOCIATION



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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 **Maître 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 6d). 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 Type-writer 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 "**Bijou Phonetic**" **Typewriter** containing (in addition to the ordinary letters) the phonetic types required for the ordinary transcription of English, French und 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. Vietor**, 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**,

Professor of French Philology at the University of Grenoble, France; **L. Ščerba**, Lecturer at the University of St. Petersburg; **Frk. E. Simonsen**, Copenhagen; ***J. Spieser**, pastor, Waldhambach i. Elsass, Germany; **Ch. Thudichum**, Director of the International College, Geneva; **W. Tilly**, Groß-Lichterfelde-West, Berlin; **O. J. Tallgren**, Helsinki, Finland; **A. R. G. Vianna**, Corresponding member of the Academy of Science, Lisbon; **E. Waterhouse**, Senior Lecturer in modern languages at the Teachers' College, Sydney, Australia; **R. Weeks**, Professor of French at Columbia University, New York; **A. Western**, Ph. D., Headmaster of the High School, Frederiksstad, Norway; **J. A. Yates**, M. A., H. M. Inspector of Schools, Waltair, India.

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 '*Maître 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 '*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.

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 *Maître 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 *Maître 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 *Maître 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).

For Active Members 6 francs (= 4 s. 10 d. = 1 dollar 20 c. = Kr. 4.20 [Scandinavian] = Rs 4 as. 4).

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 *q*, 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 Lesenlehren* 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 *ji:st* 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	Lip-teeth	Point and Blade	Front	Back	Uvula	Throat
CONSONANTS	Plosive	p b	t d	c ɟ	k ɡ	q ɢ	ʔ
	Nasal	m	n	ɲ	ɳ	ɴ	
	Lateral		l	ɭ	(ɮ)		
	Rolled		r			ʀ	
	Fricative	f ɸ ɱ w ɥ σ ρ	θ ð s z σ ρ ʃ ʒ ɹ	ç j (ɥ)	(ɱ w) x ɰ	ʁ ʕ	h ɦ
VOWELS	Close	(u ü y)		Front	Mixed	Back	
	Half-close	(ʊ ʏ)		i y	ĩ ü	ɯ u	
	Half-open	(o ɔ ø)		ɪ ʏ	ë ö	ʊ	
		(ə ɜ œ)		e ø	ə	ɔ	
	Open			ɛ œ	ɛ ɔ	ʌ ɔ	

(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**, **j** 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 *qaf*. — **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. **ɲ̥** 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.; **ř** is the Czech 'fricative trill'.

45. **f**, **v** are lip fricative consonants. **f** 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; **ʍ** is one variety of Northern English *wh*. **ɥ**, the sound of French *u* in *nuit*, 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*. — **j** is the English sound of *y* in *yet*; **ç** is the German consonant in *ich*; it is sometimes

heard in English words such as *hue* (**hju:** or **çu:**). **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*. — **ħ** is the deep Arabic *kh* in *khalifa*, often heard as a variety of Swiss German *ch* and Spanish *j*; **ʀ** is the Arabic *gh*, Danish *r*, often heard also as a variety of Parisian *r*. **ɦ** 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 **h** and **q** may be used for the Arabic *hha* 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> .
ay	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> „ there (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> .
o i	ɑ	„ „ „ <i>a</i> „ father, French <i>pas</i> .
—	ɔ	„ „ „ <i>o</i> „ Italian <i>notte</i> , French <i>port</i> .
ō	o	„ „ „ <i>o</i> „ French <i>côte</i> , Italian <i>come</i> , Northern English pronunciation of <i>home</i> , etc.
ū	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**; **ɣ** is a sound intermediate between **y** and **ø**. **ʊ̥** 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**, **ë**, **ö̃**, 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 **ə̃** and the one with lower tongue position **ə̥**.

50. Nasalized vowels are marked thus: \tilde{a} French *an*, \tilde{e} French vowel in *pain*, \tilde{i} Portuguese vowel in *fin*, 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 ˇ 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 ṣ (the usual sound), ṣ̣ breathed ṣ (Welsh *ll*). — Whispered sounds may be marked thus: ṣ̥ , ṣ̥̣ .

54. Inverted consonants (cerebrals), formed by turning up the point of the tongue, may be marked thus: ṭ , ḍ , ṇ , ṙ , ṣ̣ ; the Arabic emphatics thus: ṭ̣ , ṣ̣̣ . 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: tṣ̣ , dṣ̣ , or thus: tṣ̣̣ , dṣ̣̣ .

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 ṣ̣̣ , ṇ̣̣ , ṛ̣̇ . 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 \sim .

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 *sît*¹) to distinguish it from the French *site* (*sît*).

57. ˘ 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 ɲ̩; the consonantal element of a diphthong may be marked thus ũ.

59. Finally, some shades of sound may be marked by placing a small letter as index to a large one: thus ʃ^s 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* is distinguished from the French p in *patte* by the presence of a certain 'aspiration';

1. The vowel might also be written ɪ 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* (*nɔt*) and *porte* (*pɔrt*) (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 (*fît*, *pût*) 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 *peuple* 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**, **ɲ**, **ʎ**, 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 iː 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 *Maître 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_1 , t_1 , k_1 , etc. have been suggested for final p , t , k pronounced without explosion (as in Chinese, Burmese etc.). π and α have been suggested as general symbols denoting any consonant or vowel respectively. π and β have been suggested for the lip-teeth plosive consonants.

81. For \emptyset and œ some would prefer to write θ and ø . The type \mathbf{I} 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 (v or $\text{v}^?$ or $\text{v}^?$) 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 , d , 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 , ts , 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. (f , z , h , n , j , h , 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. a_1 , e_1 , i_1 , o_1 , u_1 have been suggested for this purpose.

85. The signs ' - , ' - , ' - have been suggested for the six tones of Cantonese, and ' - , ' - , ' - 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, ʌ without length-marks are lax. — i in unstressed syllables = ɪ. i:, u: are often diphthongized (ij, uw) especially when final. — Short ə is very open when final (= ʌ); ʌ: 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, ɔ stand for ʊ, ɔː respectively. Many speakers use ʊ for ɛ.]

ðə nɔ:θ wind ənd ðə sən wə: dis'pju:tiŋ witʃ wəz ðə strɒŋgə,
wɛn ə trævələ keim ə'lɒŋ ræpt in ə wɔ:m klouk. ðei ə'gri:d ðæt
ðə wən hu: fə:st meid ðə trævələ teik ɔ:f (h)iz klouk ʃʊd bi
kən'sidəd strɒŋgə ðən ði ʌðə. ðɛn ðə nɔ:θ wind blu: wið ɔ:l hiz
mait, bət ðə mɔ: hi: blu:, ðə mɔ: klousli did ðə trævələ fould
(h)iz klouk ə'raund him; ənd ət lɑ:st ðə nɔ:θ wind geiv ʌp ði
ə'tɛm(p)t. ðɛn ðə sən ʃən aut wɔ:mli, ənd i'mi:dʒətli ðə trævələ
tuk ɔ:f (h)iz klouk; ənd sou ðə nɔ:θ wind wəz ə'blaɪdʒd tə
kən'fɛs ðæt ðə sən wəz ðə strɒŋgər 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 :. The following form is suggested for such cases.

ðə nɔθ wind ənd ðə sən wə dis'pjutɪŋ witʃ wəz ðə strɒŋgə,
wɛn ə trævələ keim ə'lɒŋ ræpt in ə wɔm klouk. ðei ə'grɪd ðæt
ðə wən hu fɛst meid ðə trævələ teɪk ɔf (h)ɪz klouk ʃʊd bi kən-
'sɪdəd strɒŋgə ðən ðɪ ʌðə. ðɛn ðə nɔθ wind blu wið ɔl hiz mait,
bət ðə mɔ hi blu, ðə mɔ klousli did ðə trævələ fould (h)ɪz klouk
ə'raund him; ənd ət lɑst ðə nɔθ wind geiv ʌp ðɪ ə'tɛm(p)t. ðɛn
ðə sən ʃən aut wɔmli, ənd i'mɪdʒətli ðə trævələ tʊk ɔf (h)ɪz klouk;
ənd sou ðə nɔθ wind wəz ə'blaɪdʒd tə kən'fɛs ðæt ðə sən wəz ðə
strɒŋgər 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*:, *o*: 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 nɔːθ wind ənd ðə sən wɛɹ dɪs'pjuːtɪŋ hwɪtʃ wɛz ðə strɔŋgɐɹ,
hwen ə travləɹ keɪm ə'lɔŋ rapt ɪn ə wɔːm kloːk. ðeː ə'grɪːd ðət
ðə wən huː fɛɹst meɪd ðə travləɹ teːk ɔf hɪz kloːk ʃud bɪ kɒn-
'sɪdəɹd strɔŋgɐɹ ðən ðɪ ʌðɐɹ. ðɛn ðə nɔːθ wind bluː wɪθ ɔːl hɪz
maɪt, bət ðə mɔːɹ hɪː bluː, ðə mɔːɹ kloːslɪ dɪd ðə travləɹ foːld
hɪz kloːk ə'raʊnd hɪm; ənd ət last ðə nɔːθ wind geːv ʌp ðɪ
ə'tɛm(p)t. ðɛn ðə sən ʃən aut wɔːrmlɪ, ənd ɪ'mɪːdʒətli ðə travləɹ
tuk ɔf hɪz kloːk; ənd soː ðə nɔːθ wind wɛz ə'blaɪdʒd tu kɒn'fɛs
ðət ðə sən wɛz ðə strɔŋgɐɹ əv ðə tuː.

The additional words would appear as follows: — tʃɪːɹ, fɛːɹnəs,
puːɹ, nɛːtjɐɹ.

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 *o* are distinguished as *ɔ*, *ə*. *u* is always tense. *ɔ* is as in French (higher than in Southern English). *ɪ* = *ɪː*. *e*, *o* are tense and not diphthongized. — *aɪ* often becomes *əɪ* when not followed by *v*, *z*, *ð* 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 nɔːθ wind ənd ðə sən wɛɹ dɪs'pjutɪŋ ʌɪtʃ wɛz ðə strɔŋgɐɹ
ʌɛn ə travləɹ kem ə'lɔŋ rapt ɪn ə wɔːm klok. ðe ə'grɪːd ðət ðə
wən hu fɛɹst med ðə travləɹ tek ɔf hɪz klok ʃud bɪ kən'sɪdəɹd
strɔŋgɐɹ ðən ðɪ ʌðɐɹ. ðɛn ðə nɔːθ wind blu wɪθ ɔːl hɪz maɪt, bət
ðə mɔɹ hɪ blu, ðə mɔɹ kloslɪ dɪd ðə travləɹ fold hɪz klok ə'raʊnd
hɪm; ənd ət last ðə nɔːθ wind gev ʌp ðɪ ə'tɛm(p)t. ðɛn ðə sən
ʃən aut wɔːrmlɪ, ənd ɪ'mɪdʒətli ðə travləɹ tuk ɔf hɪz klok; ənd so
ðə nɔːθ wind wɛz ə'blaɪdʒd tu kən'fɛs ðət ðə sən wɛz ðə strɔŋgɐɹ
əv ðə tu.

The additional words would appear as follows: — tʃɪɹ, fɛɹnɪs,
pʊɹ, nɛtjɐɹ.

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. **ɹ** stands for **ɹ**; 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 sɑn wɔɹ dɪs'pjʊtɪŋ əz tə hwɪtʃ wəz ðə strɔ:ŋɡɪst, hwɛn ə trævələɹ kɛ:m ələ:ŋ, ɹæpt ɪn ə wɔɹm klouk. ðe əɡɹɪ:d ðət ðə wʌn hu meɪd ðə trævləɹ teɪk ɔf ɪz kout fəɪst ʃəd bi kən'saɪdəd strɔ:ŋɡəɹ ðən ðə ʌðəɹ. ðɛn ðə nəʊθ wɪnd blju: wɪð ɔl ɪz mɔɪt; bət ðə mo:ɹ i blju:, ðə mo:ɹ klouslɹ ðə trævələɹ fouldɪd ɪz klouk ə'raʊnd ɪm; ənd ət læst ðə nəʊθ wɪnd geɪv ʌp ði ə'tempt. ðɛn ðə sɑn ʃo:n aʊt wɔɹmlɹ¹), ənd ɪn ə fju mo:mənts ðə trævələɹ tʊk ɔf ɪz klouk. so ðə nəʊθ wɪnd wəz ə'blaɪdʒd tə kən'fɛs ðət ðə sɑn wəz ðə strɔ:ŋɡəɹ əv ðə tu:.

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 **ʀ** (or even **ʁ** in Parisian speech).

u, **ɔ** are somewhat advanced from the back position. **ē**, **œ**, **õ** stand for **ɛ̃**, **œ̃**, **õ̃**. **õ** might also be written **ō̃**.]

la bi:z e l sɔlə:j sə dɪspɪtɛ, ʃakœ asy:rɑ k il etɛ l ply fɔ:r, kɑt ɪz ɔ vy œ vwajazɔ:r ki s avɑ:sɛ, ɑvlɔpe dɑ sɔ mɑ:to. i sɔ tɔ:be dako:r, kə sɛlɥi ki arivrɛ l prɛmjɛ a fɛ:r ɔ:te sɔ mɑ:to o vwajazɔ:r, sɛrɛ rɡardɛ kɔm lə ply fɔ:r. əlɔ:r la bi:z s ɛ mi a sufle d tut sa fɔrs; mɛ ply ɛl sufle, ply l vwajazɔ:r sɛ:rɛ sɔ mɑ:to ɔtur dɛ lɥi; e a la fɛ la bi:z a rnɔ:se a lə lɥi fɛ:r ɔ:te. əlɔ:r lə sɔlə:j a kɔmɑ:se a brije, e o bu d œ mɔmɑ l vwajazɔ:r, rɛʃɔ:fe, a ɔ:te sɔ mɑ:to. ɛ:si la bi:z a dy rkɔnsɪtrɛ kə l sɔlə:j etɛ l ply fɔ:r dɛ dɔ.

1. Or bə'ɡæn tə ʃaɪn aʊt hæt.

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**. **ɑ** is somewhat advanced from the back position. **ɛ**, **ɔ**, **ə** stand for **ɛ̃**, **ɔ̃**, **ə̃**; they are somewhat lowered before **r**. **ʃ** is accompanied by lip-rounding. **r** is **r** or **ʀ**; it is weak when final or followed by a consonant.]

ʔaɪnst ʃʁɪtən zɪç nɔʁtvɪnt ʔunt zənə, ve:r fən ʔi:nən baɪdən
vo:l dər ʃtɛrkərə vɛ:rə, ʔals ʔaɪn vɑndərər, dər ʔɪn ʔaɪnən vɑrmən
mɑntəl gə'hɪlt vɑ:r, dəs ve:ɡəs da'he:r kɑ:m. zɪ: vʊrdən ʔaɪnɪç,
das de:rje:nɪɡə fy:r dən ʃtɛrkərən ɡɛltən zɔltə, dər dən vɑndərər
tsvɪnən vy:rde, zaɪnən mɑntəl ʔɑptsu:ne:mən. dər nɔʁtvɪnt blɪs
mɪt ʔalər mɑxt, ʔabər je' me:r ʔər blɪs, dəsto' fɛstər hɪltə zɪç dər
vɑndərər ʔɪn zaɪnən mɑntəl ʔaɪn. ʔɛntlɪç ɡa:p dər nɔʁtvɪnt dən
kɑmpf ʔɑuf. nu:n ʔər'vermtə dɪ' zənə dɪ' luft mɪt ʔi:rən frəyntlɪçən
ʃʁa:lən ʔunt ʃo:n na'x ve:nɪɡən ʔaʊɡnblɪkən tso:k¹) dər vɑndərər
zaɪnən mɑntəl ʔaus. da' mʊstə dər nɔʁtvɪnt tsu:ɡe:bən, das dɪ'
zənə fən ʔi:nən baɪdən dər ʃtɛrkərə vɑ:r.

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**. — **ɑ** is somewhat advanced from the back position.]

si bistittʃa:vano un dʒorno il vɛnto di tramonta:na e il so:le,
l u:no pretendendo d ɛsser pju ffɔrte dell altro, kwando vi:dero
um viaddʒato:re, ke vveni:va innantsi, avvɔlto nel mantello.
i duə ʎitiganti kom'vennero allo:ra, ke ssarɛbbe ritenuto pju
ffɔrte, ki ffosse riuffito a ffar si, ke il viaddʒato:re si toʎʎesse
il mantello di dɔsso. il vɛnto di tramonta:na komin'tʃɔ a ssoffja:re
kom violɛntsa, ma pju ssoffja:va, pju il viaddʒato:re si strindʒe:va
nel mantello; tanto ke alla fi:ne il pɔ:vero vɛnto dovette de'sistere
dal suɔ propɔ:zito. il so:le allo:ra si mos'trɔ nnel tʃjɛ:lo, e ppɔ:ko
do:po il viaddʒato:re, ke ssenti:va kaldo, si tɔlse il mantello. e lla
tramonta:na fu kkostretta ko'si a rriko'noffere, ke il so:le ɛ:ra
pju ffɔrte di lɛ:ɪ.

1. Or tso:x.

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 **θʰ**. (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. **ʋ**, **ð**, **ɣ** are pronounced without much friction. **b** and **ɡ** are loosely stopped. — **m** is lip-teeth when followed by **f**.]

disputavan el θierθo j el sol, porfiando kaða kūal enj k el tenia mas fűerθa, kūando ðe p.ronto, ben ʎe'ɣaɹ um bīaxero embotaðð en una ɣraɲ kapa. kombinieron enj ke kien antes aɹia ke l vīaxero se kitase la kapa keðaria por mas fűerte. el θierθo se poně a so'plar ðe firme; pero kūanto mas soplava, mas el vīaxero sě arrevuxavă en la kapa: al fin, desis'tio ðě a'θersela ki'tar. entonθes, el sol em'pieθ a rresplande'θer, j al kavo ðě um momento, el vīaxero siente ka'loɹ i se kita la kapa. a'si, el θierθo uvo ðe komfe'sar k eɹă el sol kien tenia mas fűerθa.

PORTUGUESE

[Stress as in Italian. — **ʋ**, **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** (**ɭ**) is used finally and before consonants. — **ɑ** is slightly advanced from the back position, except when followed by **l** (**ɭ**). **u** = the first vowel in the English *about*. **ə** stands for **ɨ**. — **i**, **u** frequently lose their voice when unstressed.]

kōnten'diẽũ u səl i u vēntu, ɐ veɹ kwal tiɲe maĩf foɹsɐ, kwāndu ɐpɐɹ'seũ ɿ vīẽndẽnt ĩmbɹuɹaðu nũm bõm kɐpõtə. kõɲ-kuɹ'daɹẽũ ẽĩɲ kĩ ekeɭə kə pɹimeĩɹu oðɹiɣas u vīẽndẽnt ɐ ti'ɹaɹ u ɐɣɐzaɹu sɐɹiɐ kõsið'ɹað u maĩf fɔɹtə duɣ doĩf. nĩʃtu u vēntu kumə'so asup'ɹaɹ kwẽntu puðie; mɐʃ kwẽntu maĩz ɐsupɹavɐ, maĩz u ɔmẽĩ kõʃi'ɣav ɔ kɐ'põt, ɐ'tɛ kə puɹ fĩ u vēntu tevə ðə sə'ðɐɹ. ĩn'tẽũ u səl rrõm'peũ də rrɐpẽntə kõn toð ɑ foɹsɐ, i dɐ'i a naðɐ u vīẽndẽntə ti'ɹav ɔ kɐpõtə, plu'ke u vēntu fi'ko sɐvẽndu kĩ u səl puðie maĩf ki elə.

CATALANIAN

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

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

ƿe tƿemuntanə j ƿɛ sɔt ɛz ðisputavən, suste'nin kaðe ʊ k eɫ
ere t mes fɔrt, kʰan de soptə, bəwən ʊm bɪəd'dʒe kə s ɛ'kɔst
embɔh'kat ɛn ʊnə ɡɾaŋ kapə. bən kumbɛ'nɪ kə t kɪ pɪ'me
fəne kə t ʊɪəd'dʒe s tɾe'gez ƿe kapə sɛnə tɪŋ'ɡɔt pɛ t mes
fɔrt. ƿe tƿemuntanə s pɔ'z ɛ ʊʊ'fa m toɬə ƿe seve 'fɔɬie; pɛ'rɔ,
kɔm mez ʊʊfəvə, mez ɛl ʊɪəd'dʒe s ɛʊɪɾɾəvə m ƿe kapə: ɛ ƿe
fɪ, bə ðe'fa kɔ'rɾə fɛɾɪ tɛʊə. ɛɾezɔɾɛz ɛt sɔt kumɛnsə ðe
ʊɪ'ɫa, j ɛt kab d ʊm mʊ'men, ɛt ʊɪəd'dʒe, bən ɛskɛɫ'fat, ɛs
tɛʊ ƿe kapə. ɛ'fɪ, ƿe tƿemuntanə ʊa'ʊs ðe kumfɛ'sa kə 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 ə ɡɔɡləðwɪnt ar haɪl ən əmðadleɪ pa i:n œð ə kɾəvav
pan ðaɪθ teiθið emlaen wɛdi ei əmwɪsgə mɛʊn mantɛɭ ɡli:d.
kɛtinasant i ɛstərjɛd ə kɛntav a ɔrvɔðai r teiθið i ðiɔsg ei ɡo:b
ən ɡrɛvax nar ɭaɭ. ɛna xwiθœð ə ɡɔɡləðwɪnt ai ho:ɭ ɛɡni. ɔnd
po muɪav ə xwiθai, muɪav tɪn ə plɛɡai r teiθið ei vantɛɭ am danɔ;
ak ɔ r diwœð ɾœðœð ə ɡɔɡləðwɪnt i vɛni r əmdɾɛx. ɛna tɛwɛnœð
er haɪl ən ɡɛnɛs ak əmhɛn ɛxɛdig eiljadaɪ diɔsgœð ə teiθið ei
vantɛɭ. vɛɭi ɡɔrvɪ ir ɡɔɡləðwɪnt aðɛv mai er haɪl œð ə kɾəvav
or ðaɪ.

SWEDISH (Stockholm colloquial)

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

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

ŋ ɡɔŋ sɔ 'ɡɾe:la 'nʊ:ðan'vɪndɪ ɔ 'sʊ:lɪ mə va'ran: ɔm 'vɛm:
sm vɔ 'starkast. 'rɛt: sɔm dɔ 'vɔ:, kɔm ən man' pɔ 'lan:sve:ɡɛn.
han haðə n 'var:m 'kap:a 'pɔ: sɛi. 'nʊ:ðan ɔ 'sʊ:lɪ kɔm ɔvr'ɛns
a 'den: va dɪ 'starkastə, sɔm kɔndə fɔ 'ɔ: hɔnɔm 'kap:an.

'nʊ:ðan'vɪndɪ bɔɛrja 'blɔ:sa ɔ 'ʌl:a 'krafter, mɛn jö 'væ:rə han
jɪk 'pɔ:, jö 'tɛ:tərə dɾɔ:ɡ 'man:ɪ 'kap:an ɔm sɛi. ɔ tɛ 'slɪ:t ɡa:v
'nʊ:ðan'vɪndɪ ɔp 'stri:dɪ. ɔ 'sɛ:ðan tit:a 'sʊ:lɛn 'fram: ɔ 'bɔɛrja
'ɡas:a. ɔ nɾ: 'dɾɔ:ðə dɔ intə lɛŋ:ə 'ɪn:an 'man:ɪ tʊ:ɡ 'ɔ: sɛi
'kap:an. dɔ fɪk 'nʊ:ðan'vɪndɪ 'lɔ:v ɔ 'mɛ:d'jɛ: a tɛ vɔ 'sʊ:lɛn
sm vɔ dɪ 'star:kastə.

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.

α is an advanced variety. u, ɔ, ə stand for u_τ, ɔ_τ, ɐ̃. ĭ = an advanced u. i is not very tense. ɐ and ɪ are very short obscure vowels, the first being nearer to ĭ and the second nearer to i. ʏ is ɪ with slight lip-rounding added. ü is ɐ with slight lip-rounding added. ʌ is equivalent to ɔ without lip-rounding.

Before palatalized consonants the vowels α, ĭ are somewhat advanced, and e, i are somewhat raised.]

αd'nazdə, 'sevirnəi 'vetir ɪ 'sontsə 'spərili, 'ktə iz 'nix sil'nei.
kαk 'ras v 'etə 'vremi α'ni zα'metili zα'kutənəvə f 'pɫɔftʃ
'putnikα, pədvi'gaffəvəsi pə dα'rəgi, ɪ pəri'fili, ftə 'tət iz 'nix
'budit ftʃi'tat:sə 'saməm 'silnəm, kα'mu 'rənfə ü'dastə zα'stavit
'putnikα 'snat 'pɫɔftʃ. 'tut 'sevirnəi 'vetir pri'ni'sa 'dut izα 'fsex
'sil; nə 'tʃem sil'nei 'ən 'duɫ, 'tem sil'nei 'kutətsə 'putnik f 'svoi
'pɫɔftʃ, 'tak ftə f kαn'tsə kαn'tsəf 'sevirnəi 'vetir 'dətʒən 'biɫ
ətka'zat:sə ət svα'ei zα'datʃi. tα'da zəsi'at'sə 'sətnəfskα, 'putnik
pənim'nəgü ətα'grətsə ɪ 'fskərə 'snat 'svoi 'pɫɔftʃ. tα'kim 'əbrəzəm
'sevirnəi 'vetir 'vinözdim 'biɫ pri'znat, ftα 'sontsə sil'nei ɪ'və.

POLISH

[ɫ 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 ɕ, j and the tip is simultaneously raised close to the upper teeth.]

pułnotsni vjatr i słotse spfētʃaɫi śe, kturə z pix śilpejʃe,
gdī vɫaspe pfexədʒit drəgō pədrʒni, əvipənti f tšepɫi pɫɔftʃ.
umuvili śe, zɛ tən z pix, kturī pərʃi zmuśi pədrʒnəgə də
zdjeptśa əkritśa, bəpdʒe uvazani zα śilpejʃegə. ftədī pułnotsni
vjatr potʃoł dəptś s tsatix śit; lətʃ im mətʃpej dət, tīm vɛntsej
pədrʒni ətulat śe f pɫɔftʃ; vrəʃtśe pułnotsni vjatr ətstəmpit ət

sfego zamjaru. ftedi stoptse zatſelo pſigzevatſ i po xſili pōdružnī zdjot okritſe. f ten spōsup pułnotsnī vjatr muſat pſiznatſ, ze stoptse biſo ſilpejſe 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 silpeſi'; f tōm spatřili pōtsestne:ho, kteri' kra:tſel zaſialen pla:ſcem. ?ujednali tedi, ze ten se ma: pōvazovaci za silpeſi'ho, gdo pŕvpi' doka:ze, ?abi si pōtsestni' svle:k| pla:ſc. tu zatſal severa:k foŭkaci ze fſi' si:li; ?als tſi:m vi:ts foŭkal, ci:m vi:tse se pōtsestni' zaſialoval do sve:ho pla:ſce. kōnſtjpe vzdal se severa:k marn:ho?u:sili'. paſ zatſalo slunko svi:cit(?)a řra:t, ?a za pejaki' (?)okamzik pōtsestni', ktere:mu bilo horko, sxojil pla:ſc. tak musil severa:k (?)uznaci, ze sluntse je silpeſi'.

HUNGARIAN

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

az e:saki se:l najban vitatkōzot a nappal, hōj kettejyk kōezyl mejik az erō:ſeb midō:n ej utaf̄t la:ttak, kaba:ca:ba burkōlo:dzva kōezledni. erre elhata:rōsta:k, hōj az les a jō:stef̄, amejik elō:b ke:ps̄eri:ti az utaf̄t, hōj kaba:ca:t lev̄effe. az e:saki se:l, ege:s erejert cēs̄es̄edve fujni kezdet, de mēne:l erō:ſebben fujt, anna:l sorōfabra vōnta cēs̄se kaba:ca:t az utaf̄, mi:g ve:gre az e:saki se:l felhōjot ta:mada:fa:val. erre a nap kezdet ſytni se:p me:egen e:f ne:hajp ma:ſōdperts mu:lva a va:ndor lev̄tet̄te kaba:ca:t. i:j ha:t az e:saki se:l ke:ptelen vōlt elifmēni, hōj a nap erō:ſeb 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*_τ; *i* is *i*_τ, 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*_τ; *o* is *o*_τ; *ø* is *ø*_τ; *y* is *y*_⊥.]

pohjatu:li ja auringko vaittelivat, kummalla olisi enempi voima:, kun samalla nakivat 'kulkian, jolla oli ylla:n lammin vaippa. silloin sovitti:n, etta 'se on vakevampi, joka 'pikemmin sa: kulkialta pa:llysva:tte:m pois. nytkøs pohjatu:li puhaltama:n ni(:)n etta 'viuhui; mutta mita kovempa: se puhalsi, sita 'tarkemmin ka:ri vaim mies vaippa: ymparille:n; ja vi:mein tu:li heittikiñ koko homman sikse:n. silloin alkoi auringko lampimasti lloista:, eika aika:ka:n, ni(:)ñ kulkia ri:sui vaippansa. 'ni:n oli tu:lem pakko myønta:, etta auringko 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; *ø* = *ë*_⊥, *æ* = *ö*_⊥; *h* = *fi*.]

di no:rdəvənt ən di sən vas an t strei vi fā hœlə tve: di stærkstə vas, tu ẽ reisəxər mət ẽ vərəm mantəl ʔəm da:r'lanəs kəm. hœl vɔrt dət ʔe:s dat di ʔe:n, vat di ʔe:rstə di reisəxər kən no:tsa:k əm sei mantəl ʔaf tɔ ha:l, fər di stærkstə sou ɕəldə. da:rɔp xa:t di no:rdəvənt mət ʔal sei max an t va:i; mar hu hardər hei va:i, hu fastər vəkəl di reisəxər həm ẽ sei mantəl; ẽ ʔeindələk ɕe: di no:rdəvənt mut ʔɔp. tu bə'xən di sən wərəm skein, ẽ ʔe:n tve: dri əs di mantəl fan di reisəxər ʔaf. di no:rdəvənt mus tu ʔər'kən dat di sən di stærkstə fan di tve: vas.

URDU

(compare transliteration on p. 32)

[*t*, *d*, *n*, *l*, *r* are dental; *ṭ*, *ḍ* 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*, *jh*, *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*, *a*, *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 *er*, *or*.]

aftab aor bad i fimal apas mē bahəs kar rahe the kī ham dono mē se kaon zoravar hae, kī ek musafir garm coṛa oṛhe hūe cala aja. unhō ne apas mē ittifaq kija kī us musafir ka coṛa jo pahēle utarva de vūhi zoravar samjha jae.

bad i fimal ne maqdur bhar zor lagaia, magar jū jū us kī jhokē tez tez calī tī tī musafir coṛa mē cimaṭkar līṭa gea jahā tak kī ottara apne jīhad se baz aja.

phir aftab tezi se camak(ə)ne laga, to jhaṭ musafir ne coṛa utar dia, aor bad i fimal ko man(ə)na paṛa 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. *ṭ*, *ḍ*, *ṇ*, *ḷ*, are 'inverted' (cerebral); *r* as in Urdu; *tʃ*, *dʒ* as in Italian *ciò*, *già*. *p*, *t*, *tʃ*, *k* (without following *h*) are unaspirated. — *i*, *ʌ*, *u* 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.

ˁ 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 va: te diũ da apertʃ tʃʌgʌ si paĩ sadde vɪttʃõ kêra bâla tagra e. ik(k) rai laga aunda si, dzis garm loi duale vɛeːi ˁoi si. ɔnːã fæsla kita paĩ jêra pæle rai di loi luæ, uoi bauta tagra sâmdzea dzæ. pher parbat di va: pure zor nal vaggæn lagi. par dzinna os ɬil laea onne vâdd zor nal rai loi duale vɛeːi; tʃhekʲe va khæːa tʃhaḍ ditta. pher ôddrõ dâdi tʊpp nikl paĩ. te tʃʌt paṭ os loi lâ lei. te va: nũ mannha pea paĩ saddeã dôã vɪttʃõ diũ tagra 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**. **ɨ** 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 **ɑ**.]

`pak'funj - kuŋ - kə - jit't'au, ,jau'jat - pin,
'hai - ts'y' lə'san - ləŋ ,k'œy, ləŋ - kə'tsi'tsuŋ,
'pin'jat - kə - hai - kan, k'œŋ, 'sik - tsik'kə - tsan, si,
,jau'jat - kə, jan, 'ts'yn - tsœk'jat - kin, nyn, ts'œŋ'p'ou'kɛ,
'hai'kə - ts'y'jat - tsik'kin - kwə.
,k'œy, ləŋ'ka - tsau, ts'ɨŋ'jyn - lap - jœk,
,jy'kwə'kə - kə, jau'pun - si, nan' sin'sai'tak'kə - kə, jan,
- t'yt'lat, k'œy'kə - kin'p'ou'kɛ,
- tsau - syn, k'œy - hai, k'œŋ - kwə'ni'jat - kə - lə.
'pak'funj'kam - tsau - juŋ - tsœn, k'œy - kɛ - lik, lai'ts'œy'la,
,sœy'tsi, k'œy - jyt - fat'ts'œy'tak'ka:u'kwa:n,
'kə - kə, jan - jyt - fat'la:m - sat, k'œy - kin'p'ou,
,wai - tsy, k'œy - kɛ'san - pə,
'tsœt'tsi - kin'tak'tu - hai, m - tsou'ta(k) lai - kɛ - lə,
'pak'funj - tsau, m - tsœi - tsai'la.
'kə - tsan, 'kə - kə - jit't'au,
- tsau - sai'it'sœt - jit - hei'hou, nyn, 'kə - kə, ha:ŋ - lou - kɛ, jan,
'tsik'hak - tsau'tsœŋ, k'œy'kə - kin'p'ou - t'yt'hœu.
'kam'jœŋ'nɛ, 'kə - kə'pak'funj - hai'ka:m - tsy - jiu'tsiu - jin,
- wa'kə - kə - jit't'au, - hai, k'œy, ləŋ - kə'tsi'tsuŋ,
- kan, k'œŋ - kɛ, jɛ - lə.¹⁾

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 *Maître Phonétique*, May 1911.

explosion. — ɔ 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, ɪ, u, ɐ and all vowels followed by ʔ 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.]

mjaʊk le mɪn' hnɪnʔ ne mɪn' ði mi ðu gaʔ θa a' tʃi' ði huʔ əjɪn' ək'oʊn pʃɪt tʃaʔ. ði ətwin', k'əjɪ'ði tə jaʊk t'u də' eɪn'dʒi go wʊt hljɛt la ja, le mɪn' hnɪnʔ ne mɪn' ði faʊk la ðə' k'əjɪ'ði wʊt θə' eɪn'dʒi go, tʃʊt aʊŋ tat hnaiŋ ðə' ðu ði θa jweʔ a' tʃi' ði huʔ hmat ju jan kədiʔ t'a' dʒaʔ jweʔ, mjaʊk le mɪn gaʔ tat hnaiŋ ðə laʊk taɪk ja, tʃat tʃat taɪk le, k'əjɪ'ði əwʊt ko hma θa kat le, ətə tʃa hmaʔ le mɪn' ði, mə tat hnaiŋ ðə pʃɪnʔ jat jaʔ le iʔ. t'o naʊk ne mɪn' ði pu aʊŋ əjaʊŋ taʊk ja, k'ənaʔ dʒɪn' hnɪnʔ k'əjɪ'ði əwʊt tʃʊt jaʔ jweʔ, mjaʊk le mɪn' gaʔ ne mɪn' ði θuʔ dɛt θa a' tʃi' ði huʔ wʊn k'an jaʔ le ði.¹⁾

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 nərθ wind ænd ðə sən wɜr dispju:tiŋ hwɪtʃ wɔz ðə strɔŋgɜr, hwɛn ə trævələr ke:m əlɔŋ ræpt in ə wɜrm klo:k. ðe: əgri:d ðæt ðə wən hu: fɜrst me:d ðə trævələr te:k ɔf hiz klo:k ʃud bi: kɔnsɪdərɪd strɔŋgɜr ðæn ði ʌðər. ðɛn ðə nərθ wind blu: wɪð ɔ:l hiz mait, bət ðə mɜr hi: blu: ðə mɜr klo:sli dɪd ðə trævələr fo:ld hiz klo:k əraʊnd him; ænd æt lɑst ðə nərθ wind ge:v ʌp ði ətɛmpt. ðɛn ðə sən ʃɔn aut wɜrmli, ænd imɪ:dʒətli ðə trævələr tuk ɔf hiz

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

klo:k; ænd so: ðə nərθ wind wəz oblaidʒd tu konfəs ðæt ðə san wəz ðə strɔŋgər ɒv 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 ba:d ʔi fima:l ʔa:pas mē bahs kar rahe the ki ham dono mē se ka:un zora:var hai, ki ʔek musa:fir garm coʔa: ʔorhe hu:ʔe cala: ʔa:ja:. ʔunhō ne ʔa:pas mē ʔittifa:q kija: ki ʔus musa:fir ka: coʔa: jo pahle ʔatarva: de vuhi: zora:var samjha: ja:ʔe.

ba:d ʔi fima:l ne maqdu:r bhar zor laga:ja:, magar j̄jū j̄jū ʔus ki jhokē tez tez calī tj̄ tj̄ musa:fir coʔa: mē cimaṭkar liṭṭa: gaja: jahā tak ki ʔuttara: ʔapne j̄ihad se ba:z ʔa:ja:.

phi:r ʔa:fta:b tezi: se camakne laga: to j̄haṭ musa:fir ne coʔa: ʔuta:r dija:, ʔaur ba:d ʔi fima:l ko ma:nna: pa:ra: ki ham dono mē se ʔa:fta:b zora:var hai.

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. RIPPMANN, *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 (Clive), 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., 1908, 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. BASCAN, *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. BEYER, *Französische Phonetik*. Cöthen (Schulze) 3rd ed., 1908, p. M. 4.80, b. M. 5.80.
- K. QUIEHL, *Französische Aussprache*. Leipzig (Teubner) 5th ed., b. M. 5.80, p. M. 5.—.
- A. SAILLENS & E. HOLME, *French Pronunciation*¹. London (Blackie) 1910, 2s. 6d.
- G. NICHOLSON, *Elementary French Phonetics*. London (Macmillan) 1909, 3s. 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. FRINTA, *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. PANCONCELLI-CALZIA, *Italiano*¹. Leipzig (Teubner), 1911, M. 4.—
 R. CH. GUERNIER, *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. RIPPMMANN, *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 Viëtor-Dörr Englischs Lesebuch*. Leipzig (Teubner) 1901, M. 2.20.
 G. NOEL-ARMFIELD, *100 Poems for Children*. Leipzig (Teubner) 1910, M. 1.90.
 See also the books marked ¹) 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) 1893—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 edition ²)).
 G. THUDICHUM, *Manuel de Diction*. Geneva (Kündig) 4th ed., 1912, 5 fr.
 E. SIMONSEN, *Franske Lydskrifttexter*. Copenhagen. Kr. 1.25 (= 1s. 5d.).
 V. SPIERS, *Senior French Reciter*. London (Simpkin & Marshall) 1902, 1s. 4d.
 S. A. RICHARDS, *Phonetic French Reader*. London (Dent), 1s. 6d.
 A. ZÜND-BURGUET, *Exercices Pratiques de Prononciation Française*. Marburg (Elwert).
 V. PARTINGTON, *Récitations et Poésies*. London (Marshall), 1903, 2s.
 See also the books marked ¹) 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. RIPPMMANN, *First English Book*. London (Dent) 4th ed., 2s.
 HABERLAND'S *Unterrichtsbriefe, 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. TOREAU 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 & TEXIER, *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.

- MARSEILLE & SCHMIDT, *Englische Grammatik*. Marburg (Elwert), 1912, M. 2.—.
- GASPEY-RUNGE, *Englische Konversations-Grammatik*. Heidelberg (Groos) 25th ed., M. 3.60.
- MAURON-VERRIER, *Grammaire Anglaise*. Heidelberg (Groos) 10th ed., M. 3.60.
- DEFFNER, *Μικρὰ ἀγγλικὴ μέθοδος*. (*Elementary English Grammar for Greeks*). Heidelberg (Groos), M. 3.—.
- PETROWITSCH, *Kleine Englische Sprachlehre für Serben*. Heidelberg (Groos), M. 2.40.
- F. S. DELMER, *English Literature from Beowulf to Bernard Shaw*. Berlin (Weidmann) 2nd ed., 1911, M. 2.60.
- F. KÜRSCHNER, *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, *Fransk Billed-Gloser*. Copenhagen (Gyldendal), Kr. 2.65 (= 3s.).
- P. MOTTI, *Gramatica elementare francese*. Heidelberg (Groos), 4th ed., M. 2.—.
- COSTER, *Kleine Engelsche Spraakkunst*. Heidelberg (Groos) M. 2.—.
- MALKIEL, *Французская грамматика* (French Grammar for Russians). Heidelberg (Groos), M. 3.60.
- TANTY, *Gramatica francesa*. (For Spaniards). Heidelberg (Groos), M. 4.—.
- HERMANSTORFF & WALLEM, *Fransk 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 (Philip), 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.
 GAWRIYSKY, *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, *Нѣмецкая 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.—.
 GAWRIYSKY, *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.—.
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Modern Language Teaching, organ of the Modern Language Association.
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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).
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 „ „ *Deutsche Laute* } mounted with rollers 2s. 6d. each.
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SCRIPT FORMS

f	<i>f</i>	F	<i>F</i>	g	<i>g</i>	œ	<i>œ</i>
g	<i>g</i>	v	<i>v</i>	h	<i>h</i>	Λ	<i>Λ</i>
?	<i>?</i>	v	<i>v</i>	h	<i>h</i>	o	<i>o</i>
j	<i>j</i>	z	<i>z</i>	h	<i>h</i>	æ	<i>æ</i>
η	<i>η</i>	z	<i>z</i>	h	<i>h</i>	æ	<i>æ</i>
Λ	<i>Λ</i>	z	<i>z</i>	h	<i>h</i>	æ	<i>æ</i>
t	<i>t</i>	z	<i>z</i>	h	<i>h</i>	æ	<i>æ</i>
R	<i>R</i>	z	<i>z</i>	h	<i>h</i>	æ	<i>æ</i>
Δ	<i>Δ</i>	z	<i>z</i>	h	<i>h</i>	æ	<i>æ</i>
η	<i>η</i>	z	<i>z</i>	h	<i>h</i>	æ	<i>æ</i>

SPECIMEN OF PHONETIC WRITING

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

De nert wind end de sen wer dispyting
 hwitf wer de stryngs kwen a travsler kem slay
 rapt in a warm klok. De sgrind dat de wen he first
 med de travsler tek af hiz klok jud bi konsidord
 stryngs den di'ndr. Den de nert wind blu wid el
 hiz mait, bot de mrr hi blu de mrr klosli did de
 travsler fold hiz klok saund him; end at last de nert
 wind gev op di stempt. Den de sen jan aut warmli, end
 imindjstli de travsler tuk af hiz klok; end so de nert wind
 wer oblaidgd te konfes dat de sen wer de stryngs av de 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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