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# The Sound of William Barnes's Dialect Poems

3. Poems of Rural Life in the Dorset Dialect,  
third collection (1862)



by T. L. Burton



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From reviews of Volume 1 of *The Sound of William Barnes's Dialect Poems*:

This volume is the first of a series designed to supplement Burton's *William Barnes's Dialect Poems: A Pronunciation Guide* (2010) ... Together, these volumes constitute a monumental project which "sets out to provide a phonemic transcript and an audio recording of each individual poem in Barnes's three collections of *Poems of Rural Life in the Dorset Dialect*" ...

The driving force behind this project is Burton's enthusiasm for Barnes's work and his desire to bring these poems to life for the widest possible audience ... Recordings of Burton's lively, animated and accurate readings of each poem are provided on a free website hosted by Adelaide University Press, as is a free, searchable pdf version of the text ...

*The Sound of William Barnes's Dialect Poems* can ... be used by those without access to the *Pronunciation Guide*; so the pdf version effectively constitutes a free, comprehensive guide to Barnes's pronunciation, something for which both the author and the publisher are to be applauded.

—Joan C. Beal in *Anglia*.

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Newton Whitehead (1853–1938)

The Sound of  
William Barnes's Dialect Poems

3. Poems of Rural Life in the Dorset Dialect,  
third collection

## About this volume

This is the third volume in a series that sets out to provide a phonemic transcript and an audio recording of each individual poem in Barnes's three collections of *Poems of Rural Life in the Dorset Dialect*. Its 96 poems include some of those most loved and admired: poems of heart-wrenching grief at the untimely deaths of Barnes's wife, Julia ("Woak Hill"), and their young son, Julius ("The turnstile"); celebrations of love anticipated ("In the spring") and love fulfilled ("Don't ceäre"); protests against injustice and snobbery ("The love child"); struggles to accept God's will ("Grammer a-crippled"); comic poems ("John Bloom in Lon'on", "A lot o' maidens a-runnèn the vields"); and poems on numerous other subjects, with an emotional range stretching from the deepest of grief to the highest of joy. The metrical forms show astonishing versatility, from straightforward octosyllabic couplets to challenging rhyme-schemes and innovative stanzaic patterns, widely varied line-lengths, and skilful adaptations of rhetorical devices from other languages.

T. L. Burton is an Emeritus Professor of English at the University of Adelaide.

Free audio files of T. L. Burton performing the poems in this book are available from [www.adelaide.edu.au/press/titles/barnes-vol-3/recordings](http://www.adelaide.edu.au/press/titles/barnes-vol-3/recordings)



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# The Sound of William Barnes's Dialect Poems

3. Poems of Rural Life in the Dorset Dialect,  
third collection (1862)

as revised for the final collection (1879)

by

T. L. Burton

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## PREFACE

This is the third volume in a series that sets out to provide a phonemic transcript and an audio recording of each poem in Barnes's three collections of *Poems of Rural Life in the Dorset Dialect*.

The individual volumes in the series are not designed to be critical editions: they do not contain variant readings from different versions of the poems or detailed notes on matters of linguistic, literary, social, historical, or biographical interest. The aim is simply to provide a self-contained, uncluttered, and reader-friendly text, which may be read on-screen or on the page, with marginal glosses for any words or phrases that might cause difficulty, together with audio recordings that may be freely audited online.

In addition to the many kind friends whose help is acknowledged in the *Pronunciation Guide* from which this series derives I wish particularly to thank John Emerson, Director of the University of Adelaide Press, and his staff, for their unshakeable patience and their staunch support.



## ABBREVIATIONS

- 1844 The first edition of Barnes's first collection of dialect poems, *Poems of Rural Life, in the Dorset Dialect: With a Dissertation and Glossary* (1844)
- 1847 The second edition of Barnes's first collection of dialect poems (1847)
- 1863 *Grammar* Barnes's *A Grammar and Glossary of the Dorset Dialect with the History, Outspreading, and Bearings of South-Western English*. Berlin: A. Asher for The Philological Society, 1863.
- 1879 Barnes's *Poems of Rural Life in the Dorset Dialect*. London: C. Kegan Paul, 1879 (containing the first, second, and third collections of *Poems of Rural Life* brought together in one volume.)
- 1886 *Glossary* Barnes's *A Glossary of the Dorset Dialect with a Grammar of Its Word Shapening and Wording*. Dorchester: M. & E. Case, County Printers; London: Trübner, 1886.
- adv.* adverb
- AED* Upton, Clive, and J. D. A. Widdowson. *An Atlas of English Dialects*. 2nd ed. London: Routledge, 2006.
- C Consonant
- cs Comparative Specimen (in Part 5 of Ellis's *On Early English Pronunciation*)
- cwl Classified Word List (in Part 5 of Ellis's *On Early English Pronunciation*)
- DCC* *Dorset County Chronicle*
- Diss. The "Dissertation on the Dorset Dialect of the English Language" prefaced to *1844*
- DWS* Elworthy, Frederic Thomas. "The Dialect of West Somerset." *Transactions of the Philological Society* (1875–76): 197–272. English Dialect Society, Series D, Miscellaneous, 7. London: Trübner, 1875.

EDD	<i>The English Dialect Dictionary: Being the Complete Vocabulary of All Dialect Words Still in Use, or Known to Have Been in Use during the Last Two Hundred Years; Founded on the Publications of the English Dialect Society and on a Large Amount of Material Never Before Printed.</i> Ed. Joseph Wright. 6 vols. London: H. Frowde; New York: G. P. Putnam's, 1898–1905.
EEP	<i>On Early English Pronunciation</i> (see Ellis)
Ellis	Ellis, Alexander J. <i>On Early English Pronunciation, with Especial Reference to Shakespeare and Chaucer ...</i> 5 parts. Early English Text Society, Extra Series 2, 7, 14, 23, 56. London: Trübner, 1867, 1869, 1871, 1874, 1889.
eMnE	early Modern English (roughly 16th & 17th centuries)
GenAm	General American (pronunciation)
Jennings	Jennings, James. <i>Observations on Some of the Dialects in the West of England, Particularly Somersetshire: With a Glossary of Words Now in Use There; and Poems and Other Pieces Exemplifying the Dialect.</i> London: Printed for Baldwin, Cradock, and Joy, 1825.
Jones	Jones, Daniel. <i>An Outline of English Phonetics.</i> Leipzig: Teubner, 1918.
LAE	<i>The Linguistic Atlas of England.</i> Ed. Harold Orton, Stewart Sanderson, and John Widdowson. Atlantic Highlands, NJ: Humanities Press, 1977.
later editions	all editions of Barnes's dialect poems in the modified form of the dialect (i.e. from the mid 1850s onwards)
MacMahon	MacMahon, Michael K. C. "Phonology." Chapter 5 of <i>The Cambridge History of the English Language</i> , Vol. 4, 1776–1997. Ed. Suzanne Romaine. Cambridge: Cambridge Univ. Press, 1998.
ME	Middle English (roughly 1100 to 1500)
OE	Old English (up to about 1100)
OED	<i>The Oxford English Dictionary Online</i> < <a href="http://www.oed.com">http://www.oed.com</a> >
<i>ppl.</i>	past participle

proto-RP	The nineteenth-century forerunner of RP
RP	Received pronunciation
<i>SDD</i>	<i>Studies on the Dorset Dialect</i> (see Widén)
<i>SED</i>	Orton, Harold, and Eugen Dieth. <i>Survey of English Dialects</i> . Leeds: E. J. Arnold for the University of Leeds. (A) <i>Introduction</i> by Harold Orton, 1962. (B) <i>The Basic Material</i> . Vol. 4, <i>The Southern Counties</i> , ed. Harold Orton and Martyn F. Wakelin, 1967–68.
StE	Standard English
SW	Southwest(ern)
V	Vowel
<i>v.</i>	verb
Wakelin	Wakelin, Martyn F. <i>The Southwest of England</i> . Varieties of English around the World. Text Series 5. Gen. Ed. Manfred Görlach. Amsterdam: Benjamins, 1986.
<i>WBCP</i>	<i>The Complete Poems of William Barnes</i> . Ed. T. L. Burton and K. K. Ruthven. 3 vols. Oxford: Clarendon Press. 2013–.
<i>WBPG</i>	<i>William Barnes's Dialect Poems: A Pronunciation Guide</i> . By T. L. Burton. Adelaide and Provo, UT: The Chaucer Studio Press, 2010.
Wells	Wells, J. C. <i>Accents of English</i> . 3 vols. Cambridge: Cambridge Univ. Press, 1982.
Widén	Widén, Bertil. <i>Studies on the Dorset Dialect</i> . Lund Studies in English 16. Lund: Gleerup, 1949. Nendeln: Kraus, 1968.





## KEY TO PHONETIC SYMBOLS

Except where otherwise stated, words used in this key to illustrate the sounds are assumed to have the same pronunciation as in RP. Parentheses around a phonetic character indicate that it may be either sounded or silent; those around a length mark indicate that the preceding character may be either long or short. The symbols are a selection from amongst those offered by the International Phonetic Association, along lines similar to the usage in the *Oxford English Dictionary*, with some modifications.

### CONSONANTS

<b>b</b>	as in <i>bin</i>	<b>p</b>	as in <i>pat</i>
<b>d</b>	as in <i>din</i>	<b>r</b>	as in <i>rat</i>
<b>dʒ</b>	as in <i>judge, gin</i>	<b>s</b>	as in <i>sin</i>
<b>f</b>	as in <i>fin</i>	<b>ʃ</b>	as in <i>shin</i>
<b>g</b>	as in <i>get</i>	<b>t</b>	as in <i>tin</i>
<b>h</b>	as in <i>hot</i>	<b>tʃ</b>	as in <i>chin</i>
<b>j</b>	as in <i>yet</i>	<b>θ</b>	as in <i>thin</i> (voiceless <i>th</i> -)
<b>k</b>	as in <i>cat</i>	<b>ð</b>	as in <i>this</i> (voiced <i>th</i> -)
<b>l</b>	as in <i>let</i>	<b>v</b>	as in <i>vat</i>
<b>m</b>	as in <i>mat</i>	<b>w</b>	as in <i>win</i>
<b>n</b>	as in <i>net</i>	<b>z</b>	as in <i>zoo</i>
<b>ŋ</b>	as in <i>sing</i>	<b>ʒ</b>	as in <i>measure</i>
<b>ŋg</b>	as in <i>finger</i>		

### SHORT VOWELS

<b>a</b>	as in French <i>madame</i>	<b>ɪ</b>	as in <i>pit</i>
<b>ɑ</b>	as in GenAm <i>hot</i>	<b>ə</b>	as in <i>about</i>
<b>ɒ</b>	as in <i>pot</i>	<b>ʌ</b>	as in <i>putt, cut</i>
<b>ɛ</b>	as in <i>pet</i>	<b>ʊ</b>	as in <i>put, foot</i>
<b>i</b>	as in French <i>si</i>	<b>u</b>	as in French <i>douce</i>

## LONG VOWELS

a:	as in German <i>Tag</i> or Australian <i>car park</i>	ə:	as in <i>burn</i>
ɛ:	as in German <i>fährt</i>	ɔ:	as in <i>born, dawn</i>
e:	as in German <i>Schnee</i>	o:	as in German <i>Sohn</i>
i:	as in <i>bean</i>	u:	as in <i>boon</i>

## DIPHTHONGS AND GLIDES

æɪ	as in Australian <i>g'day, mate</i>	jeə	as in <i>yair</i>
iə	as in <i>fear</i>	uə	combines /u/ with /ə/
eə	as in <i>fair</i>	əɪ	between <i>buy</i> and <i>boy</i> , with a long first element
ja:	as in German <i>ja, Jahr</i>	əu	as in <i>know</i> , with a long first element
jɛ	as in <i>yet</i>		
jɛ:	as in German <i>jährlich</i>		

## ALTERNATIVE PRONUNCIATIONS

As in StE, many common words may be pronounced in more than one way in Barnes's dialect. Wherever convenient, as with the final /d/ of *and, ground*, etc., or the initial /h/ of *when, where*, etc., parentheses are used to show that a character may be either silent or sounded. Where this is not possible, as in the case of alternative vowel pronunciations, different readers may opt for different pronunciations, as may the same reader on different occasions. The commonest examples are collected in the table on the following page. The defining factor is often (but not necessarily) a matter of stress: column 2 shows the pronunciation that is most probable when the word is stressed; column 3 shows the pronunciation when it is unstressed or lightly stressed. In many instances readers may wish to substitute the alternative form for the form used in the transcripts of the poems in the main part of the book.

## TABLE OF COMMON ALTERNATIVES

The *-es* ending on plural nouns (when syllabic) may be either /ɪz/ or /əz/.

The *-est* ending on superlative adjectives may be either /ɪst/ or /əst/.

The ending *-ess* in *-ness*, *-less*, etc. may be either /ɪs/ or /əs/.

<b>Word</b>	<b>Stressed</b>	<b>Unstressed</b>
as	az	əz
at	at	ət
but	bʌt	bət
do	du:	də
dost	dʌst	dəst
for ( <i>var, vor</i> )	va:r	var, vər
from	vrɒm	vrəm
ha' ('have')	ha	hə
he, 'e	(h)i:	ə
must	mʌs(t)	məs(t)
nor ( <i>nar, nor</i> )	nar	nar, nər
or ( <i>ar, or</i> )	a:r	ar, ər
so ('to that extent')	sɔ:	sə
some	sʌm	səm
than	ðan	ðən
that	ðat	ðət
the	ði (before a vowel)	ðə (before a consonant)
their	ðeər, ðer	ðər
there	ðeər, ðer	ðər
to	tu(:)	tə
wher	(h)weər	(h)wər
year	jɛ:r, jiər	jiər
you ( <i>you, ya</i> )	ju:	jə
your	ju(:)ər	jər



## INTRODUCTION

### **The spelling and pronunciation of the modified form of the dialect**

Only three years elapsed between the publication of Barnes's second collection of *Poems of Rural Life in the Dorset Dialect* in 1859 and his third in 1862, but in those three years he made further changes in spelling beyond those he had already made in the second collection, almost all of them designed to bring the spelling still closer to that of StE. In several instances the StE spelling was itself adopted, as in *father*, *path*, *half*, and *last* in place of *faether*, *paeth*, *haef*, and *laste* or *laest* in 1859; *day* for 1859 *dae*; *ridge* and *bridge* for *rudge* and *brudge*; *over* for *auver* or *awver*; and *-ow* for *-or* in disyllabic words with unstressed final syllable, such as *fellow*, *hollow*, *pillow*, and *window*. In some other instances there was a partial move towards StE spelling, as in *drough* for 1859 *droo* ('through'); in others again, as in *woone* and *woonce* for *oone* and *oonce* ('one' and 'once'), the change appears to be designed to bring out the similarity with the initial sound of the words in RP rather than with the spelling of StE.

There were a few further changes in spelling in the second edition of the third collection (1869), and yet more (including the restoration of some broad forms that had earlier been abandoned) in the three-in-one collection of 1879, which became the standard edition of Barnes's dialect poems thereafter and from which the text in this book is taken. These individual changes do not concern us here; but I give below, in tabular form, a summary (repeated from Volume 2 of this series) of the chief spellings used in the final version of the modified form of the dialect in 1879, showing how they differ from the spellings of the broad form.

### **Chief differences in spelling between the broad form of the dialect in 1844 and the modified form in 1879**

The table below is arranged alphabetically according to the spellings found in column 2—the spellings used in the poems appearing in this book—with occasional alternative spellings in parentheses. These are the spellings of the modified form of the dialect preferred by Barnes in 1879, his last published book of poems, containing revised versions of all three of his collections of

*Poems of Rural Life in the Dorset Dialect* brought together in one volume.<sup>1</sup> The spellings are followed by the intended pronunciation and selected examples. Column 1 gives the equivalent spellings used in the broad form of the dialect in 1844; column 3 shows the equivalent spelling in StE, with the pronunciation in RP; and column 4 gives references to those parts of *WBPG* (a summary of which may be found in the Appendix to this volume) where the suggested pronunciation in Barnes’s day is explained. Where no additional examples are given (as for *after* and *among*), the word in bold is itself the example. Words that are spelled and pronounced as in RP are omitted.

No attempt is made to record in the table the various changes Barnes made in his spelling in the years from 1856 (when he first began publishing poems written in the modified form of the dialect) to 1879 (when he published his last book of poems in dialect). For a detailed account of some of the major changes involved see *WBPG* ii, Appendix 3.

<b>1844 spelling, pronunciation, &amp; examples</b>	<b>1879 spelling, pronunciation, &amp; examples</b>	<b>StE spelling, RP pronunciation &amp; examples</b>	<b>WBPG ref</b>
<b>a</b> /a/ agg, bag, drashel, lag, length, stratch	<b>a</b> /a/ agg, bag, drashel, lag, length, stratch	<b>e</b> /ε/ egg, beg, threshold, leg, length, stretch	7.2.3
<b>abrode</b> /əbro:d/	<b>abrode, abroad</b> /əbro:d/	<b>abroad</b> /əbrɔ:d/	7.13.7
<b>ā'ter, āter</b> /ε:tər/	<b>after</b> /ε:tər/	<b>after</b> /ɑ:ftər/	7.7.4
<b>age</b> /ε:dʒ/ cage, wages	<b>age</b> /ε:dʒ/ cage, wages	<b>age</b> /eɪdʒ/ cage, wages	7.11.13
<b>agen, agiën, again</b> /əgɛn/, /əgjen/	<b>ageän</b> /əgjen/	<b>again</b> /əgeɪn/, /əgen/	7.11.4

<sup>1</sup> For a more detailed discussion of the differences in spelling and grammar between 1844 and 1879 see T. L. Burton, “What William Barnes Done: Dilution of the Dialect in Later Versions of the *Poems Of Rural Life*,” *Review of English Studies* 58 (2007): 338–63.

<b>agoo</b> /əgu:/	<b>agoo</b> /əgu:/	<b>ago</b> /əgəu/	7.14.6
<b>âi</b> /æi/ afraid, hail, maïd, praïse, râin, strâight, tâil, trâin, wâit	<b>aï</b> /æi/ afraid, hail, maïd, praïse, râin, strâight, tâil, trâin, wâit	<b>ai</b> /ei/ afraid, hail, maid, praise, rain, straight, tail, train, wait	7.11.6
<b>âi</b> /æi/ nâighbour, âight, wâight, vâil	<b>aï</b> /æi/ nâighbour, âight, wâight, vâil	<b>ei</b> /ei/ neighbour, eight, weight, veil	7.11.6
<b>âir</b> /æir/	<b>aïr</b> /æir/	<b>air</b> /eə/	7.20.5 8.8.1
<b>afe, âfe, âf</b> /ɛ:f/ cafe, hafe, hâfe, lâf, lâfe, lafe	<b>alf, augh</b> /ɛ:f/ calf, half, laugh	<b>alf, augh</b> /ɑ:f/ calf, half, laugh	7.7.4
<b>āk(e), ā’k(e)</b> /ɛ:k/, /a:k/ chāk, stā’k, tā’k(e), ta’k(e), wā’k(e), wa’k(e)	<b>alk</b> /ɛ:k/ chalk, stalk, talk, walk	<b>alk</b> /ɔ:k/ chalk, stalk, talk, walk	7.13.2
<b>al, al’, âl, āl, all, āll</b> /a:l/, /ɛ:l/ al, al’, āl, cal, call, cāl, val, vall, vāl, hal, hall, smal, small, smāl, squal, sqâl, squāl	<b>all</b> /a:l/ all, call, fall, hall, small, squall	<b>all</b> /ɔ:l/ all, call, fall, hall, small, squall	7.13.1
<b>always, ālwiz</b> /a:lweiz/, /ɛ:lwiz/	<b>always</b> /a:lweiz/	<b>always</b> /ɔ:lweiz/	7.11.8
<b>among</b> /əmɔŋ/	<b>among</b> /əmɔŋ/	<b>among</b> /əmʌŋ/	7.8.3



<b>ānce, āns</b> /ɛ:ns/ dānce, glānce, ānswer	<b>ance, ans</b> /ɛ:ns/ dance, glance, answer	<b>ance, ans</b> /ɑ:ns/ dance, glance, answer	7.7.4
<b>annge</b> /andʒ/ annge, channge, dannger, strannge(r)	<b>ange</b> /andʒ/ ange, change, dangger, strange(r)	<b>ange</b> /emdʒ/ ange, change, dangger, strange(r)	7.11.12
<b>ar</b> /ɑ:r/ warm, swarm, toward	<b>ar</b> /ɑ:r/ warm, swarm, toward	<b>ar</b> /ɔ:/ warm, swarm, toward	7.22.2 8.8.1
<b>ar</b> /ɑ:r/ larn, sar, sarve, sarch	<b>ar, ear</b> /ɑ:r/ larn, learn, sar, sarve, sarch	<b>er, ear</b> /ɛ:/ learn, serve, search	7.9.2 8.8.1
<b>ar, ear</b> /ɑ:r/ cart, dark, farm, harm, heart	<b>ar, ear</b> /ɑ:r/ cart, dark, farm, harm, heart	<b>ar, ear</b> /ɑ:/ cart, dark, farm, harm, heart	7.21.1 8.8.1
<b>are, ear</b> /ɛər/ square, ware, bear, wear	<b>are, ear</b> /ɛər/ square, ware, bear, wear	<b>are, ear</b> /ɛə/ square, ware, bear, wear	7.20.1 8.8.1
<b>ass</b> /ɑ:s/ brass, glass, grass, pass	<b>ass</b> /ɑ:s/ brass, glass, grass, pass	<b>ass</b> /ɑ:s/ brass, glass, grass, pass	7.7.1
<b>ass</b> /ɑ(:)s/ ass, lass, cassen	<b>ass</b> /ɑ(:)s/ ass, lass, cassen	<b>ass</b> /æ:s/ ass, lass, canst not	7.7.2
<b>āth, aeth</b> /ɛ:ð/, /ɛ:θ/ fāther, faether, pāth	<b>ath</b> /ɛ:ð/, /ɛ:θ/ father, path	<b>ath</b> /ɑ:ð/, /ɑ:θ/ father, path	7.7.4

<b>athirt</b> /əðəɪrt/	<b>athirt</b> /əðəɪrt/	<b>athwart</b> /əθwɔ:t/	8.16.2 8.8.1
<b>al, a'l, āl</b> /a:l/, /ɛ:l/ bal, crāl, hal, hāl, ma'l, spra'l, sprāl	<b>aul, awl</b> /ɔ:l/ bawl, crawl, haul (hawl), mawl, sprawl	<b>aul, awl</b> /ɔ:l/ bawl, crawl, haul, maul, sprawl	7.13.1
<b>ān, āen</b> /ɛ:n/ flānt, hānt(e), sānter, māen	<b>aun, awn, an</b> /ɛ:n/ flant, haunt, saunter, mawn	<b>aun, awn</b> /ɔ:n/ flaunt, haunt, saunter, mawn (‘basket’)	7.13.3
<b>ānt, an't</b> /ɛ:nt/ ānt, cānt, can't, slānt	<b>aunt, ant, an't</b> /ɛ:nt/ aunt, can't, slant	<b>aunt, ant, an't</b> /ɑ:nt/ aunt, can't, slant	7.7.4
<b>avore</b> /əvuɔr/, /əvo:r/	<b>avore</b> /əvuɔr/, /əvo:r/	<b>afore</b> /əfɔ:/	7.23.4 8.8.1
<b>awoy</b> /əwɔi/	<b>away (awoy)</b> /əwe:/, /əwɔi/	<b>away</b> /əweɪ/	7.11.8
<b>ax</b> /a:ks/	<b>ax</b> /a:ks/	<b>ask</b> /ɑ:sk/	8.9.2
<b>āy</b> /æi/ bāy, gāy, hāy, māy, pāy, plāy, prāy(er), sprāy, stāy, swāy	<b>aÿ</b> /æi/ baÿ, gaÿ, haÿ, maÿ, paÿ, plaÿ, praÿ(er), spraÿ, staÿ, swaÿ	<b>ay</b> /ei/ bay, gay, hay, may, pay, play, pray(er), spray, stay, sway	7.11.6
<b>ā, a, āe, ae, æ, ē</b> /e:/ clā, lāe, lae, zā, zae, grē (in grēgole ‘bluebell’), whē	<b>ay, ey</b> /e:/ clay, lay, zay, grey (gray), whey	<b>ay, ey</b> /ei/ clay, lay, say, grey, whey	7.11.7
<b>beät</b> /biət/, /bjɛt/	<b>beät</b> /biət/, /bjɛt/	<b>beat</b> /bi:t/	7.11.3
<b>bekiaze, bekiaze</b> /bikjɛz/	<b>because</b> /bikjɛz/	<b>because</b> /bikɔz/	7.13.4

<b>bin, ben</b> /bɪn/, /bɛn/	<b>been (ben)</b> /bɪn/, /bɛn/	<b>been</b> /bi:n/	7.10.1
<b>bewar</b> /biwɑ:r/	<b>bewar</b> /biwɑ:r/	<b>beware</b> /biwɛə/	7.20.7 8.8.1
<b>beyand, beyond</b> /bijænd/	<b>beyond (beyand)</b> /bijænd/	<b>beyond</b> /bijɔnd/	7.4
<b>blather</b> /blɑðɚ/	<b>blather</b> /blɑðɚ/	<b>bladder</b> /blædɚ/	8.2.3 8.8.1
<b>bote, bo'te</b> /bo:t/	<b>bought</b> /bo:t/, /bɔ:t/	<b>bought</b> /bɔ:t/	7.13.8b
<b>brēak, brē'k, break</b> /bre:k/, /brjɛk/	<b>break</b> /bre:k/	<b>break</b> /bre:k/	7.11.11
<b>brudge</b> /brʌdʒ/	<b>bridge (brudge)</b> /brʌdʒ/	<b>bridge</b> /brɪdʒ/	7.1.4a
<b>brode</b> /bro:d/	<b>broad, brode</b> /bro:d/	<b>broad</b> /brɔ:d/	7.13.7
<b>brote, brōte, brought</b> /bro:t/, /brɔ:t/	<b>brought (brote)</b> /bro:t/, /brɔ:t/	<b>brought</b> /brɔ:t/	7.13.8b
<b>buoy</b> /bwɔɪ/	<b>bwoy</b> /bwɔɪ/	<b>boy</b> /bɔɪ/	7.17.4
<b>cage</b> /ke:dʒ/	<b>cage</b> /ke:dʒ/	<b>cage</b> /keɪdʒ/	7.11.13
<b>car</b> /kɑ:r/	<b>car</b> /kɑ:r/	<b>carry</b> /kæri/	7.3.4
<b>kiard</b> /kjɑrd/	<b>ceärd</b> /kjɑrd/	<b>card</b> /kɑ:d/	7.21.2 8.8.1
<b>chammer</b> /tʃamɚ/	<b>chammer</b> /tʃamɚ/	<b>chamber</b> /tʃembɚ/	7.11.12
<b>cheäk</b> /tʃiæk/	<b>cheäk</b> /tʃiæk/	<b>cheek</b> /tʃi:k/	7.10.13

<b>cheem</b> /tʃi:m/	<b>cheem</b> /tʃi:m/	<b>chime</b> /tʃaɪm/	7.10.2
<b>chile, child</b> /tʃəɪl/, /tʃəɪld/	<b>child, chile</b> /tʃəɪld/, /tʃəɪl/	<b>child</b> /tʃaɪld/	7.16.4
<b>clavy</b> /klavi/	<b>clavy</b> /klavi/	<b>clavel</b> /klævəl/	7.3.4
<b>clim, clim'</b> /klɪm/	<b>clim' (climb)</b> /klɪm/	<b>climb</b> /klaɪm/	7.16.4
<b>clum (ppl.)</b> /klʌm/	<b>clom (ppl.)</b> /klʌm/	<b>climbed</b> /klaɪmd/	7.16.10
<b>clomb (past tense)</b> /klʌm/	<b>clomb (past tense)</b> /klʌm/	<b>climbed</b> /klaɪmd/	7.16.10
<b>cloas, cloaz</b> /klo:z/	<b>clothes</b> /klo:z/	<b>clothes</b> /kləʊðz/	8.13.3
<b>coose</b> /ku:s/	<b>coo'se</b> /ku:s/	<b>course</b> /kɔ:s/	7.23.6b
<b>curdle</b> /kɜ:rdəl/	<b>curl</b> /kɜ:rdəl/, /kɜ:rl/	<b>curl</b> /kɜ:ɪl/	8.8.4 8.8.1
<b>daeter, dāter, dā'ter</b> /de:tər/	<b>daughter (dā'ter)</b> /de:tər/	<b>daughter</b> /dɔ:tə/	7.13.5 8.8.1
<b>dā, dae, dāe, da', dāy</b> /de:/, /dæɪ/	<b>day (daÿ)</b> /de:/	<b>day</b> /deɪ/	7.11.7
<b>da (unstressed)</b> /də/	<b>do (unstressed)</b> /də/	<b>do</b> /du:/	7.15.5
<b>dont, don't</b> /do:nt/	<b>don't (dont)</b> /do:nt/	<b>don't</b> /dəʊnt/	7.14.14
<b>door</b> /duər/, ?/də:uər/	<b>door</b> /duər/, ?/də:uər/	<b>door</b> /dɔ:/	7.23.2 8.8.1

<p><b>dr</b> (<i>initial</i>) /dr/ drash, drashel, dreat, dree, droat, droo, drow</p>	<p><b>dr</b> (<i>initial</i>) /dr/ drash, drashel, dreat, dree, droat, droo, drow</p>	<p><b>thr</b> (<i>initial</i>) /θr/ thrash, threshold, threat, three, throat, through, throw</p>	8.14
<p><b>drëve</b> /dre:v/ </p>	<p><b>dreve (drëve)</b> /dre:v/ </p>	<p><b>drive</b> /drarv/ </p>	7.10.6
<p><b>e</b> /ɛ/ peck, het, spet, ef</p>	<p><b>e</b> /ɛ/ peck, het, spet</p>	<p><b>i</b> /ɪ/ pick, hit, spit, if</p>	7.1.4b
<p><b>ēa, ē</b> /e:/, /i:/ dēal, drēm, ēat, rēach, strēam</p>	<p><b>ea</b> /i:/, /e:/ deal, dream, eat, reach, stream</p>	<p><b>ea</b> /i:/ deal, dream, eat, reach, stream</p>	7.10.4
<p><b>ya</b> (<i>initial</i>) /jɛ/ yable, yacre, yache, yal(e), yapern</p>	<p><b>eä</b> (<i>initial</i>) /jɛ/ eäble, eäcre, eäche, eäle, eäpern, eäpron</p>	<p><b>a</b> (<i>initial</i>) /eɪ/ able, acre, ache, ale, apron</p>	7.11.5
<p><b>eä</b> (<i>medial</i>) /iə/ beän, feäst, leäd, leäve, meäd</p>	<p><b>eä</b> (<i>medial</i>) /iə/ beän, feäst, leäd, leäve, meäd</p>	<p><b>ea</b> (<i>medial</i>) /i:/ bean, feast, lead, leave, mead</p>	7.10.8 7.11.2
<p><b>ia+C+e, ia+C+y</b> /jɛ/ biake, griace, griave, liady, miake, niame, shiade, shiape, siake, siame, riace</p>	<p><b>eä+C+e, eä+C+y</b> /jɛ/ beäke, greäce, greäve, leädy, meäke, neäme, sheäde, sheäpe, seäke, seäme, reäce</p>	<p><b>a+C+e, a+C+y</b> /eɪ/ bake, grace, grave, lady, make name, shade, shape, sake, same, race</p>	7.11.1–2
<p><b>iair, iare</b> /jeər/ fiair, hiair, piair, diairy, viairy, biare, bliare, miare, shiare</p>	<p><b>eäir, eäre</b> /jeər/ feäir, heäir, peäir, deäiry, veäiry, beäre, bleäre, meäre, sheäre</p>	<p><b>air, are</b> /eə/ fair, hair, pair, dairy, fairy, bare, blare, mare, share</p>	7.20.2 8.8.1

<b>ear, yer</b> ( <i>final</i> or <i>medial</i> ) /iər/, /jər/	<b>ear</b> ( <i>final</i> or <i>medial</i> ) /iər/	<b>ear</b> ( <i>final</i> or <i>medial</i> ) /ɪə/	7.19.3 8.5.5 8.8.1
<b>yar</b> ( <i>initial</i> ) /jɑːr/ yarn, yarest, yarbs	<b>eär</b> ( <i>initial</i> ) /jɑːr/ eärn, eärnest, eärbs	<b>ear, (h)er</b> ( <i>initial</i> ) /əːr/ earn, earnest, herbs	7.9.3
<b>yer, ear</b> (word) /jər/, /iər/	<b>ear</b> (word) /jər/, /iər/	<b>ear</b> (word) /ɪə/	7.19.3 8.5.5 8.8.1
<b>ear, eer, ere</b> /iər/ clear, dear, hear, near, beer, cheer, here	<b>ear, eer, ere</b> /iər/ clear, dear, hear, near, beer, cheer, here	<b>ear, eer, ere</b> /ɪə/ clear, dear, hear, near, beer, cheer, here	7.19.1 8.8.1
<b>yarm</b> /jɑːrm/	<b>eärm</b> /jɑːrm/	<b>arm</b> /ɑːm/	7.21.6 8.8.1
<b>i, ee</b> /ɪ/, /iː/ kip, mit, sim, swit, wik keep, meet, seem, sweet, week	<b>ee</b> /ɪ/, /iː/ keep, meet, seem, sweet, week	<b>ee</b> /iː/ keep, meet, seem, sweet, week	7.10.11
<b>elem</b> /ɛləm/	<b>elem</b> /ɛləm/	<b>elm</b> /ɛlm/	8.6
<b>èn, en</b> ( <i>final</i> ) /ən/ buildèn, doèn, veedèn, zettèn, zingèn, marnen, woaken	<b>èn, en</b> ( <i>final</i> ) /ən/ buildèn, doèn, veedèn, zettèn, zingèn, mornèn, woaken	<b>ing, en</b> ( <i>final</i> ) /ɪŋ/, /ən/ building, doing, feeding, setting, singing, morning, oaken	7.1.5 8.4.3
<b>er+C</b> /əːr/ herd, kern	<b>er+C</b> /əːr/ herd, kern	<b>er+C</b> /əː/ herd, kern	7.9.1 8.8.1

<b>eth</b> /ɛθ/ eth, beth, meth	<b>e'th</b> /ɛθ/ eth, beth, meth	<b>earth, irth</b> /ə:θ/ earth, birth, mirth	7.9.5d 8.8.5
<b>evemen</b> /i:vmən/	<b>evenèn</b> /i:vmən/	<b>evening</b> /i:vmɪŋ/	8.7.1
<b>fakket</b> /fakət/	<b>faggot (fakket)</b> /fagət/, /fakət/	<b>faggot</b> /fægət/	8.4.2
<b>food</b> /fud/	<b>food</b> /fud/	<b>food</b> /fu:d/	7.6.2
<b>foüght, föwght</b> /fə:ut/	<b>foüght</b> /fə:ut/	<b>fought</b> /fɔ:t/	7.13.8c
<b>ghiame</b> /gjem/	<b>geäme</b> /gjem/	<b>game</b> /gem/	8.4.1
<b>giarden, ghiarden</b> /gjɑ:dən/, /giərdən/	<b>geärden</b> /gjɑ:dən/	<b>garden</b> /gɑ:dən/	7.21.2–3 8.4.1 8.8.1
<b>geät(e), ghiate</b> /giət/, /gjet/	<b>geäte (geät)</b> /giət/, /gjet/	<b>gate</b> /geit/	7.11.3 8.4.1
<b>gi'e</b> /gi:/	<b>gi'e</b> /gi:/	<b>give</b> /gɪv/	7.1.8 8.15.1
<b>gilcup, gil'cup</b> /gɪlkʌp/	<b>gil'cup (gilcup)</b> /gɪlkʌp/	<b>gilt-cup</b> /gɪltkʌp/	8.4.4
<b>girt</b> /gərt/	<b>girt</b> /gərt/	<b>great</b> /greit/	7.9.4 7.11.11 8.8.3
<b>gnot</b> /nat/	<b>gnot (gnat)</b> /nat/	<b>gnat</b> /næt/	7.3.2
<b>goo, go</b> /gu:/	<b>goo (go)</b> /gu:/ (/go:/)	<b>go</b> /gəu/	7.14.6
<b>gookoo</b> /guku:/	<b>goocoo, gookoo</b> /guku:/	<b>cuckoo</b> /kuku:/	8.1

<b>gould</b> /gu:ld/	<b>gould</b> /gu:ld/	<b>gold</b> /gəʊld/	7.14.5
<b>gramfer</b> /gramfər/	<b>gramfer</b> /gramfər/	<b>grandfather</b> /græn(d)fɑ:ðə/	8.13.2
<b>grammer</b> /gramər/	<b>grammer</b> /gramər/	<b>grandmother</b> /græn(d)mʌðə/	8.13.2
<b>Grange</b> /grɛ:ndʒ/	<b>Grange</b> /grɛ:ndʒ/	<b>Grange</b> /grɛ:ndʒ/	7.11.12
<b>gwain</b> /gwæɪn/	<b>gwain</b> /gwæɪn/	<b>going</b> /gəʊɪŋ/	7.14.7
<b>ha'</b> /ha/	<b>ha'</b> /ha/	<b>has, have</b> /hæz/, /hæv/	8.15.1
<b>'e</b> ( <i>unstressed</i> ) /ə/, /i(:)/	<b>he</b> ( <i>unstressed</i> ) /ə/, /i(:)/, /hi:/	<b>he</b> /hi:/	7.10.1
<b>hear</b> /hiər/	<b>hear (heär)</b> /hiər/	<b>hear</b> /hiə/	7.19.3 8.5.5 8.8.1
<b>heärd</b> /hiərd/	<b>heärd</b> /hiərd/, /hjɛ:rd/	<b>heard</b> /hɔ:d/	7.9.6 7.19.4 8.5.5 8.8.1
<b>here</b> /hiər/	<b>here</b> /hiər/	<b>here</b> /hiə/	7.19.3 8.5.5 8.8.1
<b>het</b> /hɛt/	<b>het</b> /hɛt/	<b>heat</b> /hi:t/	7.10.10
<b>heth</b> /hɛθ/	<b>he'th</b> /hɛθ/	<b>hearth</b> /hɑ:θ/	7.21.4
<b>hoss</b> /hɒs/	<b>ho'se hoss</b> /hɒs/	<b>horse</b> /hɔ:s/	7.8.4 7.22.4 8.8.5



<b>hovel</b> /hʌvəl/	<b>hovel</b> /hʌvəl/	<b>hovel</b> /hɒvəl/, /hʌvəl/	7.4.2
<b>ī, i+C+e, igh</b> (etc.: long <i>i</i> ) /ə:ɪ/ drīth, ice, eye, height, light, smile, try, vind	<b>i+C+e, igh</b> (etc.: long <i>i</i> ) /ə:ɪ/ drith, ice, eye, height, light, smile, try, vind	<b>i+C+e, igh</b> (etc.: long <i>i</i> ) /aɪ/ dryness, ice, eye, height, light, smile, try, find	7.16 7.16.1
<b>idden</b> /ɪdən/	<b>idden</b> /ɪdən/	<b>isn't</b> /ɪzənt/	8.9.3
<b>ir+C</b> /ə:r/ bird, dirt, shirt, stir	<b>ir+C</b> /ə:r/ bird, dirt, shirt, stir	<b>ir+C</b> /ə:/ bird, dirt, shirt, stir	7.9.1 8.8.1
<b>ire, ier</b> /ə:ɪər/ vire, vier, squire, tire	<b>ire, ier</b> /ə:ɪər/ vire, vier, squire, tire	<b>ire</b> /aɪə/ fire, squire, tire	7.16.2 8.8.1
<b>'ithin, within</b> /(w)ɪðɪn/	<b>'ithin, within</b> /(w)ɪðɪn/	<b>within</b> /wɪðɪn/	8.16.1
<b>'ithout, without</b> /(w)ɪðə:ʊt/	<b>'ithout, without</b> /(w)ɪðə:ʊt/	<b>without</b> /wɪðə:ʊt/	8.16.1
<b>jây</b> /dʒæɪ/	<b>jaÿ</b> /dʒæɪ/	<b>joy</b> /dʒɔɪ/	7.17.3
<b>jis', jist, just</b> /dʒɪs/, /dʒɪst/, /dʒʌst/	<b>jist, just (jis', jus')</b> /dʒɪst/, /dʒʌst/, /dʒɪs/, /dʒʌs/	<b>just</b> /dʒʌst/	7.5.6
<b>Jahn, John</b> /dʒʌn/	<b>John (Jahn)</b> /dʒʌn/	<b>John</b> /dʒʊn/	7.4
<b>laid</b> /leɪd/	<b>laid</b> /leɪd/	<b>laid</b> /leɪd/	7.11.7
<b>lāste, laste, lēste</b> /le:st/	<b>laste</b> /le:st/	<b>last</b> /lɑ:st/	7.7.4
<b>lather</b> /ləðər/	<b>lather</b> /ləðər/	<b>ladder</b> /lædər/	8.2.3 8.8.1

<b>lik'</b> ( <i>adv., past tense</i> ) /lik/	<b>lik', like</b> ( <i>adv., past tense</i> ) /lik/	<b>like</b> /laɪk/	7.16.5
<b>lo'k, look</b> /lʊk/	<b>look, (lo'k)</b> /lʊk/	<b>look</b> /lʊk/	7.6.5
<b>meäd</b> /miəd/, /mi:d/, /mjəd/	<b>meäd</b> /miəd/, /mi:d/, /mjəd/	<b>mead</b> /mi:d/	7.11.3
<b>miaster</b> /mja:stər/	<b>meäster</b> /mja:stər/	<b>master</b> /mɑ:stər/	7.7.3 8.8.1
<b>min</b> ('mate') /mɪn/	<b>min</b> ('mate') /mɪn/		7.1.6
<b>moot</b> ('tree-stump') /mʊt/	<b>moot</b> ('tree-stump') /mʊt/	<b>moot</b> ('tree-stump') /mu:t/	7.6.2
<b>moorn</b> /mɔ:rn/, /muərn/	<b>murn</b> /mɔ:rn/	<b>mourn</b> /mɔ:n/	7.9.7 7.23.5
<b>nâise</b> /næɪz/	<b>naïse</b> /næɪz/	<b>noise</b> /nɔɪz/	7.17.2
<b>noo</b> ('not any') /nu:/	<b>noo</b> ('not any') /nu:/	<b>no</b> /nəʊ/	7.14.6
<b>nuone</b> /nuʌn/, /nuən/	<b>nwone</b> /nuʌn/, /nuən/	<b>none</b> /nʌn/	7.5.8
<b>o'</b> /ə/	<b>o'</b> /ə/	<b>of</b> /ɒv/, /əv/	8.3.2
<b>a, o</b> /ɑ/ drap, Jahn, John, beyand, beyond, yander	<b>o, a</b> /ɑ/, /ɒ/ drop (drap), John (Jahn), beyond (beyand), yonder (yander)	<b>o</b> /ɒ/ drop, John, beyond, yonder	7.4

<b>o, oa, o+C+e</b> /o:/ broke, coal, hole, poll, stole, voke, vo'ke	<b>o, oa, o+C+e</b> /o:/ broke, coal, hole, poll, stole, vo'ke	<b>o, oa, o+C+e</b> /əu/ broke, coal, hole, poll, stole, folk	7.14.1–2
<b>ō'm, ō'n, ō's, ō't</b> /o:m/, /o:n/, /o:s/, /o:t/	<b>o'm, o'n, o's, o't</b> <b>(ō'm, ō'n, ō's, ō't)</b> /o:m/, /o:n/, /o:s/, /o:t/	<b>of 'em, of 'im, of</b> <b>us, of it</b> /ɒv əm/, /ɒv im/, /ɒv əs/, /ɒv it/	8.3.3
<b>oben</b> /o:bən/	<b>oben, open</b> /o:bən/, /o:pən/	<b>open</b> /əʊpən/	8.7.3
<b>ar</b> ( <i>final</i> ) /a:r/, /a:r/, /ə:r/ ar, var, nar	<b>or</b> ( <i>final</i> ) /a:r/, /a:r/, /ə:r/ or, vor (for), nor	<b>or</b> ( <i>final</i> ) /ɔ:/, /ə/ or, for, nor	7.22.3 8.8.1
<b>ar</b> ( <i>medial</i> ) /a:r/ carn, fark, lard, marnen, archet, shart, starm	<b>or</b> ( <i>medial</i> ) /a:r/ corn, fork, lord, mornèn, orcha'd, short, storm	<b>or</b> ( <i>medial</i> ) /ɔ:/ corn, fork, lord, morning, orchard, short, storm	7.22.1 8.8.1
<b>or+C</b> /ə:r/ word, work, worthy	<b>or+C</b> /ə:r/ word, work, worthy	<b>or+C</b> /ɔ:/ word, work, worthy	7.9.1 8.8.1
<b>archet</b> /a:rtʃət/	<b>orcha'd</b> /a:rtʃət/	<b>orchard</b> /ɔ:tʃəd/	7.22.1 8.2.4 8.8.7
<b>ore, uore, our</b> /uər/ bevore, bore, m(u)ore, court	<b>ore, uore, our</b> /uər/ bevore, bore, mwore, fourth	<b>or, ore, our</b> /ɔ:/ before, bore, more, court, fourth	7.23.1 8.8.1
<b>ou, ow</b> /ə:u/ bough, cloud, groun', house, out, cow, how, now, down	<b>ou, ow</b> /ə:u/ bough, cloud, groun(d), house, out, cow, how, now, down	<b>ou, ow</b> /aʊ/ bough, cloud, ground, house, out, cow, how, now, down	7.18.1

<b>our, ower, ow'r</b> /ə:uər/ our, hour, flower, flow'r, shower, show'r, tower	<b>our, ower, ow'r</b> /ə:uər/ our, hour, flower, flow'r, shower, show'r, tower, tow'r	<b>our, ower</b> /auə/ our, hour, flower, shower, tower	7.18.2 8.8.1
<b>oust, ust</b> /ə:ust/, /ʌst/ crust, doust, dust	<b>oust (ust)</b> /ə:ust/, /ʌst/ crust, doust, dust	<b>ust</b> /ʌst/ crust, dust	7.5.5
<b>out</b> /ə:ut/ roust, strout, astrout	<b>out</b> /ə:ut/ roust, strout, a-strout	<b>ut</b> /ʌt/ rut, strut, a-strut	7.5.4
<b>ove, ðv</b> ʔ/ʌv/, ʔ/u:ʌ/, ʔ/o:v/ move, mōve, prove, drove, grove, rove	<b>ove, ðv</b> ʔ/ʌv/, ʔ/u:ʌ/, ʔ/o:v/ move, prove, drove, grove, rove	<b>ove</b> /u:ʌ/, /əʊʌ/ move, prove, drove, grove, rove	7.5.3
<b>auver</b> /ɔ:vər/ feller, holler, shaller, winder, yaller, yoller, zwaller	<b>over</b> /ɔ:vər/ fellow, hollow, shallow, window, yellow, yollow, zwallow	<b>over</b> /əʊvə/ fellow, hollow, shallow, window, yellow, swallow	7.14.10 8.8.1
<b>er</b> ( <i>final, unstressed</i> ) /ə(r)/ feller, holler, shaller, winder, yaller, yoller, zwaller	<b>ow</b> ( <i>final, unstressed</i> ) /ə(r)/ fellow, hollow, shallow, window, yellow, yollow, zwallow	<b>ow</b> ( <i>final, unstressed</i> ) /əʊ/ fellow, hollow, shallow, window, yellow, swallow	7.14.8 8.8.2
<b>pank</b> /pʌŋk/ roust, strout, astrout	<b>pank (pant)</b> /pʌŋk/ roust, strout, a-strout	<b>pant</b> /pænt/ rut, strut, a-strut	8.12.2
<b>parrick</b> /pʌrɪk/ roust, strout, astrout	<b>parrock (parrick)</b> /pʌrɪk/ roust, strout, a-strout	<b>paddock</b> /pædək/ rut, strut, a-strut	8.2.1
<b>piart</b> /pjɑ:rt/ roust, strout, astrout	<b>peärt</b> /pjɑ:rt/ roust, strout, a-strout	<b>part</b> /pɑ:t/ rut, strut, a-strut	7.21.2 8.8.1
<b>poor</b> /pu(:)ər/ roust, strout, astrout	<b>poor</b> /pu(:)ər/ roust, strout, a-strout	<b>poor</b> /pɔ:/, /pʊə/ rut, strut, a-strut	7.24.1 8.8.1

<b>pirty</b> /pɜ:rti/	<b>pretty, perty</b> <b>(pirty)</b> /pɜ:rti/	<b>pretty</b> /prɪti/	7.9.4 8.8.3
<b>pwison</b> /pwɜ:ɪzən/	<b>pweison</b> <b>(pwoison)</b> /pwɜ:ɪzən/	<b>poison</b> /pɔɪzən/	7.17.1 8.16.3
<b>quâits</b> /k(w)æɪts/	<b>quaïts</b> /k(w)æɪts/	<b>quoits</b> /k(w)ɔɪts/	7.17.2
<b>quarrel</b> /kwarəl/	<b>quarrel</b> /kwarəl/, /kwarəl/	<b>quarrel</b> /kwɔrəl/	7.22.5
<b>r</b> /r/ (always sounded)	<b>r</b> /r/ (always sounded)	<b>r</b> /r/ (mute before a consonant or at the end of a word)	8.8.1
<b>rear</b> /reər/	<b>rear</b> /reər/	<b>rear</b> /rɪə/	7.19.5 8.8.1
<b>rejaïce</b> /rɪdʒæɪs/	<b>rejaïce</b> /rɪdʒæɪs/	<b>rejoice</b> /rɪdʒɔɪs/	7.17.2
<b>rudge</b> /rʌdʒ/	<b>ridge (rudge)</b> /rɪdʒ/	<b>ridge</b> /rɪdʒ/	7.1.4a
<b>rdle</b> /[ə:]rdəl/ curdle, twirdle, whirdle	<b>rl, rrel</b> /[ə:]r[ə]l/, /[ə:]rdəl/ curl (currel), twirl, whirl	<b>rl</b> /[ə:]l/ curl, twirl, whirl	8.8.4
<b>ruf</b> /rʌf/	<b>ruf (roof)</b> /rʌf/	<b>roof</b> /ru:f/	7.5.2
<b>sass</b> /sɑ:s/	<b>sa's, sauce</b> /sɑ:s/	<b>sauce</b> /sɔ:s/	7.13.3
<b>sar</b> /sar/	<b>sar</b> /sar/	<b>serve</b> /sɜ:v/	7.9.2 8.15.1
<b>sheen</b> /ʃi:n/	<b>sheen</b> /ʃi:n/	<b>shine</b> /ʃaɪn/	7.10.2

<b>shoot</b> /ʃʊt/, /ʃu:t/	<b>shoot</b> /ʃʊt/, /ʃu:t/	<b>shoot</b> /ʃu:t/	7.6.3
<b>Shodon</b> /ʃɒdən/	<b>Shroton (Sho'ton)</b> /ʃɒdən/	<b>Shroton</b> /ʃrɒtən/	8.11
<b>sich, such</b> /sɪtʃ/, /sʌtʃ/	<b>sich, such</b> /sɪtʃ/, /sʌtʃ/	<b>such</b> /sʌtʃ/	7.5.6
<b>skia'ce</b> /skjɛs/	<b>skeä'ce</b> /skjɛs/	<b>scarce</b> /skɛəs/	7.20.4 8.8.5
<b>sloo</b> /slu:/	<b>sloo</b> /slu:/	<b>sloe</b> /sləʊ/	7.14.6
<b>sloth</b> /slɒθ/	<b>sloth</b> /slɒθ/	<b>sloth</b> /sləʊθ/	7.14.13
<b>sate, soft</b> /sɛ:t/, /sɒft/	<b>soft</b> /sɛ:t/, /sɒft/	<b>soft</b> /sɒft/	7.8.5
<b>sarra</b> /sa(:)rə/, /sarə/	<b>sorrow</b> /sa(:)rə/, /sarə/	<b>sorrow</b> /sɒrəʊ/	7.22.5
<b>spiarde</b> /spjɑ:rd/	<b>speäde</b> /spjɛd/	<b>spade</b> /speɪd/	7.21.2 8.8.1
<b>speer</b> /spiər/	<b>speer</b> /spiər/	<b>spire</b> /spaɪə/	7.16.3 8.8.1
<b>spwile</b> /spwɛ:ɪl/	<b>spweil</b> /spwɛ:ɪl/	<b>spoil</b> /spɔɪl/	7.17.1 8.16.3
<b>squerrel</b> /skwɛ:rəl/	<b>squirrel</b> /skwɛ:rəl/	<b>squirrel</b> /skwɪrəl/	7.1.9
<b>strik, strik'</b> /strik/	<b>strik, strik', strike</b> /strik/	<b>strike</b> /straɪk/	7.16.5
<b>sure</b> /ʃu(:)ər/	<b>sure</b> /ʃu(:)ər/	<b>sure</b> /ʃɔ:/, /ʃʊə/	7.24.1 8.8.1

<b>th</b> ( <i>voiced</i> ) /ð/ <i>thorn, thatch, thin, thing, think, athirt, thistle, thought (v.)</i>	<b>th</b> ( <i>voiced</i> ) /ð/ <i>thorn, thatch, thin, thing, think, athwart, thistle, thought (v.)</i>	<b>th</b> ( <i>voiceless</i> ) /θ/ <i>thorn, thatch, thin, thing, think, athwart, thistle, thought</i>	8.13.1
<b>theös</b> /ðias/ 	<b>theäse</b> /ðias/ 	<b>this</b> /ðis/ 	7.10.9
<b>ther, their</b> /ðær/, /ðæær/ 	<b>their (ther)</b> /ðær/, /ðæær/ 	<b>their</b> /ðæə/ 	7.20.3 8.8.1
<b>vlee, vlees</b> /vli:/, /vli:z/ 	<b>vlee, vlees</b> /vli:/, /vli:z/ 	<b>fly, flies</b> /flai/, /flarz/ 	7.16.6
<b>vlour</b> /vluær/, ?/vlæ:uær/ 	<b>vloor</b> /vluær/ 	<b>floor</b> /flɔ:/ 	7.23.3 8.8.1
<b>vust</b> /vʌst/ 	<b>vu'st</b> /vʌst/ 	<b>first</b> /fə:st/ 	7.9.5c 8.8.5
<b>vuzz</b> /vʌz/ 	<b>vuzz</b> /vʌz/ 	<b>furze</b> /fə:z/ 	7.9.5f 8.8.5
<b>wages</b> /wɛ:dʒɪz/ 	<b>wages</b> /wɛ:dʒɪz/ 	<b>wages</b> /weɪdʒɪz/ 	7.11.13
<b>way, woy</b> /we:/, /wɛ:ɪ/, /wæɪ/ 	<b>way, way, woy</b> /we:/, /wæɪ/, /wɛ:ɪ/ 	<b>way</b> /weɪ/ 	7.11.8
<b>wēak, weak</b> /we:k/, /wi:k/ 	<b>weak (weäk)</b> /we:k/, /wiək/ 	<b>weak</b> /wi:k/ 	7.10.14
<b>weir</b> /wɛær/ 	<b>weir</b> /wɛær/ 	<b>weir</b> /wiə/ 	7.19.5 8.8.1
<b>wher, where</b> /(h)wær/, /(h)wæær/ 	<b>wher, where</b> /(h)wær/, /(h)wæær/ 	<b>where</b> /(h)wæə/ 	7.20.3 8.8.1
<b>whirdle</b> /(h)wɛ:rdəl/ 	<b>whirl</b> /(h)wɛ:rl/, / /(h)wɛ:rdəl/ 	<b>whirl</b> /(h)wɛ:l/ 	8.5.3 8.8.4

<b>huosse</b> /huəs/	<b>whoa'se</b> /huəs/	<b>hoarse</b> /hɔ:s/	7.23.6a
<b>wi'</b> /wi/	<b>wi'</b> /wi/	<b>with</b> /wið/	7.1.7 8.13.2
<b>wo, woa</b> ( <i>initial</i> ) /(w)uə/ wold, woak, woats, woath	<b>wo, woa</b> ( <i>initial</i> ) /(w)uə/ wold, woak, woats, woath	<b>o, oa</b> ( <i>initial</i> ) /əu/ old, oak, oats, oath	7.14.4
<b>uo, uoa, uo+C+e</b> /uə/ buold, cuomb, huome, luoad, luofaf, ruope, stuone	<b>wo, woa, wo+C+e</b> /uə/ bwold, cwomb, hwome, lwoad, lwoaf, rwope, stwone	<b>o, oa, o+C+e</b> /əu/ bold, comb, home, load, loaf, rope, stone	7.14.1–3
<b>wust</b> /wʌst/	<b>wo'st (worst)</b> /wʌst/	<b>worst</b> /wɔ:st/	7.9.5c 8.8.5
<b>wo'th</b> /wɒθ/, /wɑθ/	<b>wo'th</b> /wɒθ/, /wɑθ/	<b>worth</b> /wɜ:θ/	7.9.5e 8.8.5
<b>women</b> /wəmin/, /wʊmin/	<b>women</b> /wəmin/, /wʊmin/	<b>women</b> /wimɪn/	7.1.10
<b>won't</b> /wu(:)nt/	<b>won't, wont</b> /wu(:)nt/	<b>won't</b> /wəunt/	7.14.14
<b>woose</b> /wu:s/	<b>woo'se (woose)</b> /wu:s/	<b>worse</b> /wɜ:s/	7.9.5b 8.8.5
<b>wool</b> /wʊl/, /wu:l/	<b>wool</b> /wʊl/, /wu:l/	<b>wool</b> /wʊl/	7.6.4
<b>oonce</b> /(w)u:ns/	<b>woonce</b> /(w)u:ns/	<b>once</b> /wʌns/	7.5.7
<b>oon, oone</b> /(w)u:n/	<b>woone (oone)</b> /(w)u:n/	<b>one</b> /wʌn/	7.5.7
<b>wordle</b> /wɜ:rdəl/	<b>worold</b> /wɜ:rdəl/	<b>world</b> /wɜ:ld/	8.8.4



<b>'ood, 'od, woud, would</b> /(w)ʊd/	<b>would (woud)</b> /(w)ʊd/	<b>would</b> /wʊd/	8.16.1
<b>'ool, 'ul, 'ull, wull, will</b> /(w)ʊl/, /wɪl/	<b>wull ('ull), will</b> /(w)ʊl/, /wɪl/	<b>will</b> /wɪl/	8.16.1
<b>ye</b> ( <i>attached to antecedent</i> ) /i:/ can ye, tell ye, var ye	<b>ye</b> ( <i>attached to antecedent</i> ) /i:/ can ye, tell ye, vor ye	<b>ye</b> /ji(:)/	8.18
<b>year</b> /jiər/, /jær/	<b>year</b> /jiər/, /jær/	<b>year</b> /jiə/	7.19.3 8.8.1
<b>yaller, yoller</b> /jælər/	<b>yollow (yollar, yellow)</b> /jælər/	<b>yellow</b> /jeləu/	7.4 7.14.8 8.8.2
<b>yander</b> /jændər/	<b>yonder</b> /jændər/	<b>yonder</b> /jɒndə/	7.4 8.8.1
<b>ya</b> ( <i>unstressed</i> ) /jə/	<b>you</b> ( <i>unstressed</i> ) /jə/	<b>you</b> /ju:/	7.15.5
<b>your, yer, yar</b> /ju(:)ər/, /jər/	<b>your</b> /ju(:)ər/, /jər/	<b>your</b> /jɔ:/, /jʊə/, /jə/	7.24.2 8.8.1
<b>z</b> ( <i>initial</i> ) /z/ zack, zaid, zee, zell, zing, zit, zong, zoo, zummer, zun	<b>z</b> ( <i>initial</i> ) /z/ zack, zaid, zee, zell, zing, zit, zong, zoo, zummer, zun	<b>s</b> ( <i>initial</i> ) /s/ sack, said, see, sell, sing, sit, song, so, summer, sun	8.9.1
<b>zuf, zelf</b> /zʌf/	<b>zelf (zuf)</b> /zʌf/	<b>self</b> /self/	7.5.2
<b>zome'hat, zummat</b> /zʌmət/	<b>zome'hat (zome'at)</b> /zʌmət/	<b>somewhat</b> /sʌm(h)wɒt/	8.16.2 8.17.2

<b>zoo</b> ('and so, therefore') /zu:/	<b>zoo</b> ('and so, therefore') /zu:/	<b>so</b> /səʊ/	7.14.6
<b>zot</b> /zɒt/	<b>zot</b> /zɒt/	<b>sat</b> /sæt/	7.3.2

### A note on the text

The text of the poems follows that of 1879. Minor mechanical errors are silently corrected (unpaired quotation marks, apostrophes omitted where spaces have been left for them, full stops used where commas are evidently intended, etc.); more substantial emendations are recorded in the Textual Notes. Marginal glosses are supplied in italics for words that may cause temporary hesitation; where the same word occurs within a few lines of an earlier gloss, the gloss is not repeated. Double quotation marks are used for direct speech, for quotations, and for titles of poems and journal articles; single quotation marks are reserved for definitions and translations.

The phonemic transcripts on the pages facing the poems are based on the findings recorded in *WBPG*. They show the target pronunciation that is aimed at (though doubtless not always achieved) in the accompanying audio recordings. In numerous instances alternative pronunciations would be equally acceptable: most such alternatives are listed in the table of Common Alternatives on p. xvii.

### “Zummer stream”: a line-by-line phonemic analysis

References in parentheses are to line numbers in the poem; those in square brackets are to sections and subsections in *WBPG* and to the summary of those sections in the Appendix to this volume. No comment is made on words that have the same pronunciation as in RP. Dialect pronunciations are normally pointed out only on their first occurrence in the poem.

Title   Zummer stream  
          zʌmər stri:m

*Zummer*-. (i) “*S* before a vowel often but not universally becomes in Dorset its smooth kinsletter *z*, making sand, *zand*; sap, *zeap*; send, *zend*; set, *zet*; ...” (1844 Dissertation, §36; [8.9.1]). Barnes consistently spells words or word-stems with *z*- when the initial sound is voiced, as in *zummer* here, *zides* (7), *zun* (10), *bezide* (24), etc., in contrast to those in which the /s/ remains voiceless, as in *stream* (title), *still* and *straj* (4), *sceäly* (7), etc. (ii) The *r* is sounded in Barnes’s dialect, though silent in RP [8.8.1]. This applies to all words in which Barnes retains the *r* in spelling where it would be silent in RP, whether at the end of a word, as in *zummer* here, *year* (2), *over* (6), etc., or before a consonant, as in *warm* (2), *-dartèn* (8), *buttervlees* (12), etc., or when followed only by mute *e*, as in *there* (5), *gleäre* (7), *mwore* (18), etc. In such cases the *e* is often omitted from the spelling, as in *wer* (12, 15, etc.). When the *r* is not sounded in the dialect (as in *birth*, *hearth*, *horse*, etc.), Barnes omits it from the spelling [8.8.5].

1 AH! then the grassy-meäded Maÿ  
a: ðen ðə gra:simiədɪd məɪ

*Ah, grassy*. (i) Long *a* in the dialect, as in both these words, *passèn* (2), *-dartèn* (8), etc. is generally /a:/, as in Australian *car park*, rather than /ɑ/ as in current RP [7.7.1], but a different vowel in some phonetic environments (cf. *path* in line 11). (ii) The vowel of the unstressed *-y* ending in *grassy*, *sceäly* (7), *giddy* (12), etc., is not /ɪ/ as in old-fashioned RP, but /i/ [7.1.2].

*meäded*. Words spelled with *ea* in StE and pronounced /i:/ in RP may in Barnes’s dialect have either the same spelling and pronunciation, as in *stream* (title and throughout), *gleam* (2), *leaves* (6), etc., or the diphthong /iə/ spelled *eä* in both the broad and the modified forms of the dialect, as in *meäd* here, *leän*, *leäve* (verb), etc. [7.10.8]. But the distinction is not always maintained: cf. *mead-grass* with no diaeresis (29).

*Maj*. Words spelled with *ai* or *ay* in StE and pronounced /eɪ/ in RP are normally spelled *aï* or *aÿ* in the modified form of the dialect, like *Maÿ* here, *straj* (4), *plaj* (6), *maïd* (16), etc. (sometimes *äi* or *äÿ*), replacing the *ái* and *áy* spellings of the broad form. The pronunciation in Barnes’s dialect

is /æɪ/ as in Australian *G'day* [7.11.6]. (For *day*, *say*, and other words spelled with *ay* in Barnes's poems as opposed to *aj* see *WBPG* 7.11.7.)

2 Did warm the passèn year, an' gleam  
dɪd wɑ:ɹm ðə pa:sən jɪər ən gli:m

*warm*. The vowel sound in words spelled with *ar* in StE representing /ɔ:(r)/ in RP (e.g. *warm*, *swarm*, *toward*), is /ɑ:ɹ/ in Barnes's dialect; hence the rhyme sound in *storm/warm* ("Don't Ceäre", 2/ 4) is not /ɔ:m/ as in RP but /ɑ:ɹm/ [7.22.2]. See also *or* (14).

*passèn*. (i) For the stressed vowel see *Ab* and *grasy* in line 1. (ii) In both the broad and the modified forms of the dialect Barnes uses the spelling *-èn* for the unstressed *-ing* ending on present participles and verbal nouns, as in *a-runnèn* (5) and *a-slidèn* (9), though the accent on the *e* is sometimes omitted. The pronunciation, as for other words ending in unstressed *-en* (past participles of strong verbs, nouns such as *garden*, etc.), is /ən/ [7.1.5].

*an'*. Final /d/ is frequently lost from the consonant cluster /nd/ [8.2.2], as shown by its omission from *and* here and in lines 7, 9, and 17. This allows words ending in *-nd* in StE to rhyme with words ending in either *n* or *nd*; hence *groun'* with final *d* lost rhymes with *down* in the first stanza of "Fall time" but *round* rhymes with *-brown'd* (with obligatory final *d* in the past participle) in the second.

*year*. Usually /jɪər/, much as in StE, but with a higher starting point for the diphthong and the final *r* always sounded; sometimes /jær/ [7.19.3].

3 Upon the yellow-grounded stream,  
əpən ðə jʌləgrə:un(d)ɪd stri:m

*yellow*. (i) The usual spelling in the modified form of the dialect is *yellow*, replacing *yaller* or *yoller* in the broad form. The vowel of the stressed syllable is /ɑ/, intermediate between /a/ and /ɒ/ [7.4]. (ii) The

unstressed second syllable in disyllables ending in *ow*, like *yellow* here, *shallow* (8), *window* (21), etc. is generally weakened to /ər/ or /ə/ [7.14.8].

*grounded*. (i) The diphthong of the first syllable, pronounced /au/ in RP, as also in *out-* (10), *brow* (15), *now* (18), *sound* (22), etc. is in Barnes's dialect /əu/, similar to that in RP *go*, *blow*, *hoe*, etc. [7.18.1]. (ii) the /d/ in *ground* is optional (see *an'* in line 2), perhaps more likely to be sounded here than not because of the inflexional ending that follows.

4 That still by beech-tree sheādes do strāy.

ðæt stɪl b(ə)ɪ bi:tstri: ʃjɛdz də stræɪ

*by*. Either /bɪ/ (unstressed) or /bəɪ/ (stressed) [7.16.9]. For the diphthong of the stressed form see *light* in line 5.

*sheādes*. The spelling in the modified form of the dialect for the diphthong in the sequence spelled C+a+C+e and pronounced /eɪ/ in StE is *eä*, as in *weāves* (5), *sceāly* (7), *pleāce* (25), etc. replacing the broad form's *ia*. The pronunciation in Barnes's dialect is /jɛ/ [7.11.1]. The disadvantage of the decision to replace *ia* with *eä* is the potential confusion of this diphthong with the /iə/ of words such as *lead* and *lean*, spelled with *eä* in both the broad and the modified forms of the dialect and pronounced /i:/ in RP (like *meāded* in line 1).

*do*. When used as an auxiliary, as here in the normal form of the present tense in the dialect, *do* is normally the unstressed /də/ [7.15.5]; when stressed, on the other hand, it is /du:/ as in RP. In 1844 Barnes consistently uses the spelling *da* for the unstressed auxiliary and *do* elsewhere, but in the modified form of the dialect the *da* spellings are gradually phased out until they are entirely replaced by *do* (see *WBCP* ii, Appendix 3).

5 The light o' weāves, a-runnèn there,

ðə lə:ɪt ə wjɛvz əɾʌnən ðeər

*light.* The usual pronunciation in Barnes's dialect of the diphthong pronounced /aɪ/ in current RP, as in *by* when stressed (4), *zides* (7), *-sliden* (9), *time* (10), etc. is /æɪ/ [7.16.1].

*o'.* /v/ in *of* is commonly lost before a consonant, yielding the pronunciation /ə/ [8.3.2].

*there.* *Where, there,* and *their* are usually spelled *wher* and *ther* in 1844, suggesting pronunciation with /ər/, particularly when the word is unstressed; when stressed, however (as in the rhyme with *gleäre* in line 7), the pronunciation after the initial consonant sound is /ɛər/[7.20.3].

6 Did pläy on leaves up over head,  
dɪd plæɪ ɒn li:vz ʌp ɔ:vər hɛd

*over.* The complete consistency of the spelling *auver* in 1844 shows that the preferred pronunciation in the dialect was /ɔ:vər/ [7.14.10].

7 An' vishes sceäly zides did gleäre,  
ən vɪʃɪz skjɛli zə:ɪdz dɪd gljɛər

*vishes.* Initial /f/ is voiced in the dialect in most native English words or word-stems [8.3.1]. Barnes uses *v* to show this voicing, as in *vishes* for *fishes*' here, *-vlees* (12), *-vled* (20), *vrom* (21), etc. His spelling shows, however, that the initial /f/ is not normally voiced in words adopted from French, such as *feäve* (27), and that there are some native English words, such as *flight* (12), in which it is rarely or never voiced.

*gleäre.* The word ('glare') belongs with *mare, share, fair, pair,* etc., normally spelled with *-iare* or *-iair* in 1844 and *-äire* or *-äür* in the modified form of the dialect. The diphthong is pronounced as in RP /ɛə/ but with an introductory *i*-glide, creating the triphthong /jeə/, followed by /r/ (see *Zummer* in the title), hence /jeər/[7.20.2].

8 A-dartèn on the shallow bed,  
əda:rtən ɒn ðə ʃalər bɛd

*shallow*. (i) Stressed short *a* in Barnes's dialect, as in the first syllable here and in *man* (16), *stand* (23), etc. is /a/ as opposed to old-fashioned RP /æ/ [7.3.1]. (ii) For the unstressed second syllable see *yellow* in line 3.

9 An' like the stream a-slidèn on,  
 ən lɪk ðə stri:m əslə:ɪdən ɒn

*like*. Both spelling and rhyme in 1844 show that *climb*, *strike*, and *like* (as an adverb or in the past tense) have a short *i*, /ɪ/. As an infinitive, however, *like* appears to have the usual diphthong /əɪ/ [7.16.5].

10 My zun-out-measur'd time's agone.  
 mə:ɪ zʌnə:ʊtmɛzəd tɑ:ɪmz əgɒn

11 There by the path, in grass knee-high,  
 ðə b(ə):ɪ ðə pɛ:θ ɪn grɑ:s ni:hə:ɪ

*path*. Many words that have the vowel /ɑ:/ in RP have /ɛ:/ in Barnes's dialect, including *path* and *father*, *laugh*, *half*, *after*, *aunt*, *last*, etc. A variety of different spellings is used to indicate the pronunciation in the broad form of the dialect; most are repelled as in StE in the modified form [7.7.4].

12 Wer butternlees in giddy flight,  
 wɜr bʌtərvli:z ɪn gɪdɪ flə:ɪt

*vlees*. (i) The vowel is probably to be explained by the long-standing confusion in English between between the verbs *fly* and *flee* and the nouns *fly* and *flea* [7.16.6]. (ii) For the voiced initial consonant see *wishes* in line 7.

13 All white above the deäisies white,  
 a:l (h)wə:ɪt əbʌv ðə djɛzɪz (h)wə:ɪt

*white*. The initial consonant sound in words with initial *wh* may be either aspirated /hw/, as in careful RP, or unaspirated /w/ [8.5.3].

*deäisies*. As in StE, where the diphthong in the stressed syllable of *daisy* (/eɪ/) is the same as that in *shade*, the diphthong of the stressed syllable in *deäisies* (/jɛ/) is the same as that in *sheädes* (4).

14 Or blue below the deep blue sky.  
ar blu: bɪlɔ: ðə di:p blu: skæɪ

*Or*. Words spelled with *or* in StE representing /ɔ:/ or /ɔ:r/ in RP, such as *or* here, *corn* and *storm* elsewhere, etc. are consistently spelled with *ar* in 1844, indicating the pronunciation /ar/ (cf. *warm* in line 2). When the syllable is unstressed, however (as frequently with *for*, *or*, *nor*), the pronunciation is reduced (as here) to /ar/ or /ər/ [7.22.1–3].

*below*. (i) The first syllable is as in RP. (ii) Since the second syllable is stressed, its vowel is not reduced to /ə(r)/ as in *yellow* (3) and *shallow* (8); but that vowel, which has become the diphthong /əʊ/ in RP was in some words in Barnes's dialect the pure vowel /o:/, as here and in *glowèn* and *glow* (15, 17), etc., and in others the diphthong /uə/, spelled *wo* in the modified form of the dialect, as in *cwold*, *hwome*, *woak*, etc. [7.14, 7.14.1–3, 7.14.14].

15 Then glowèn warm wer ev'ry brow,  
ðɛn glɔ:ən wɑ:rm wɛr ɛvri brəʊ

16 O' maïd, or man, in zummer het,  
ə mæɪd ɔr mæn ɪn zʌmər hɛt

*het*. In both the broad and the modified forms of the dialect *heat* is spelled *het* and rhymed with words ending in /ɛt/; the vowel is thus clearly not the /i:/ of StE but /ɛ/ [7.10.10].

17 An' warm did glow the cheäks I met  
ən wɑ:rm dɪd glɔ: ðə tʃiəks əɪ mɛt



*cheäks.* The vowel in words spelled with *ee* in StE is normally pronounced /i:/ as in RP (but cf. *meet* in line 18). The *eä* spelling in *cheek* (indicating /iə/) suggests that the dialect form is derived from the West Saxon *cēace* (as might be expected in the southwest), whereas the StE form is from Anglian *cēce*. [7.10.8, 7.10.13].

18 That time, noo mwore to meet em now.

ðat tə:ɪm nu: muər tə mi(:)t əm nə:u

*noo.* In both the broad and the modified forms of the dialect Barnes maintains a distinction between *no* (the opposite of *yes*), rhymed only with words ending in /o:/ and always spelled *no*, and *noo* ('not any'), always so spelled and evidently pronounced /nu:/ [7.14.6].

*mwore.* The pronunciation in Barnes's dialect of the vowel + *r* combination in most words with a stressed syllable spelled *or+C*, *ore*, *oar*, *oor*, or *our* that has the sound /ɔ:/ in RP (/ɔ:r/ when followed by a vowel) is /uər/ [7.23, 7.23.1]. See also *avore* (28).

*meet.* Like *keep*, *seem*, *sweet*, and *week*, the vowel in *meet* may be either /i:/ as in RP or /ɪ/, as shown in the broad form of the dialect by both spelling and rhyme. The transcription /i(:)/ allows for both possibilities [7.10.11].

*em.* Loss of initial /ð/ in *them* and reduction of the vowel to /ə/ as here is common in colloquial English in all dialects as well as StE.

19 As brooks, a-slidèn on their bed,

az bruks əslə:ɪdən ɒn ðər bəd

20 My season-measur'd time's a-vled.

mə:ɪ si:zənmeɪzəd tə:ɪmz əvləd

21 Vrom yonder window, in the thatch,

vrəm jəndər wɪndər ɪn ðə ðatʃ

*yonder*. *Yond* (in *beyond* and *yonder*) belongs with a group of words in which the stressed vowel is sometimes spelled *o*, sometimes *a*. Since these words are rhymed sometimes on the sound /ɒ/, sometimes /ɑ/, the logical conclusion is that their stressed vowel is /ɑ/, intermediate between these two sounds [7.4].

*thatch*. StE voiceless *th* is often voiced in SW dialects, as in *thatch*, *thin*, *thistle* and a number of other words. In 1844 Barnes shows this voicing by italicizing the *th* and in 1847 by replacing it with *ð*; but in the modified form of the dialect—as in StE—there is nothing to indicate when *th* will be voiced and when it will not [8.13.1].

22 Did sound the maïdens' merry words,  
dɪd sə:un(d) ðə məɪdənz məri wə:rdz

23 As I did stand, by zingèn birds,  
əz əɪ dɪd stɑn(d) b(ə)ɪ zɪŋən bə:rdz

24 Bezide the elem-sheäded hatch.  
bɪzə:ɪd ði ɛləmfjədɪd hɑtʃ

*elem*. “The liquids *lm* at the end of a word are sometimes parted by a vowel, as in *elem*, *elm*; *auverwhelem*, *overwhelm*; *helem*, *helm*” (1844 Diss., §32); accordingly *elm* is always disyllabic in Barnes’s poems whereas in *elmy*, where *lm* is not in final position, there is no epenthetic vowel separating the consonant cluster [8.6].

25 ’Tis good to come back to the pleäce,  
tɪz gu:d tə kʌm bɑk tə ðə pljəs

26 Back to the time, to goo noo mwore;  
bɑk tə ðə təɪm tə gu: nu: muər

*goo.* *Go* and *ago*, *no* (in the sense ‘not any’), *so* (in the sense ‘and so, therefore’), *sloe*, and *toe* are almost invariably spelled with *oo* or *ooe* in both the broad and the modified forms of the dialect, and are rhymed with words ending in the sound /u:/, such as *blue*, *shoe*, *two*, etc. [7.14.6]. The pronunciation of *goo* is evidently /gu:/, though rare exceptions, such as the rhyme *mwose/ nose/ goes* in “The shy man” (41–3), show /go:/ as a possible variant.

27 ’Tis good to meet the younger feäce  
 tɪz gud tə mi(:)t ðə jʌŋgər fjes

28 A-mentèn others here avore.  
 əmentən ʌðərz hiər əvʊər

*avore.* (i) Barnes’s usage shows a marked preference for *avore* over *bevore*, the former outnumbering the latter in his poems in a ratio of nearly five to one. (ii) For the pronunciation of *-ore* see *mwore* (18). (iii) For the voicing of the StE *f* (in both words) see *wishes* (7).

29 As streams do glide by green mead-grass,  
 az stri:mz də glə:ɪd b(ə)ɪ gri:n miədgrɑ:s

30 My zummer-brighten’d years do pass.  
 mɜ:ɪ zʌmərbri:tənd jɪərz də pɑ:s

THIRD-COLLECTION POEMS

WITH

PHONEMIC TRANSCRIPTS



WOONE SMILE MWORE

*one*

O! MEÄRY, when the zun went down,  
 Woone night in Spring, wi' vi'ry rim,  
 Behind thik nap wi' woody crown,  
 An' left your smilèn feäce so dim;  
 Your little sister there, inside,  
 Wi' bellows on her little knee,  
 Did blow the vier, a-glearèn wide  
 Drough window-peänes, that I could zee,—  
 As you did stan' wi' me, avore  
 The house, a-peärten,—woone smile mwore.

*fiery  
 that billock*

*fire  
 through*

The chatt'rèn birds, a-risèn high,  
 An' zinkèn low, did swiftly vlee  
 Vrom shrinkèn moss, a-growèn dry,  
 Upon the leänèn apple tree.  
 An' there the dog, a-whippèn wide  
 His heäiry tail, an' comèn near,  
 Did fondly lay ageän your zide  
 His coal-black nose an' russet ear:  
 To win what I'd a-won avore,  
 Vrom your gay feäce, his woone smile mwore.

*fly*

An' while your mother bustled sprack,  
 A-gettèn supper out in hall,  
 An' cast her sheäde, a-whiv'rèn black  
 Avore the vier, upon the wall;  
 Your brother come, wi' easy peäce,  
 In drough the slammèn geäte, along  
 The path, wi' healthy-bloomèn feäce,  
 A-whis'lèn shrill his last new zong;  
 An' when he come avore the door,  
 He met vrom you his woone smile mwore.

*briskly*

*shadow, quivering*

*through*

*tunefully*

(w)u:n smə:ɪl muər

o: mjɛəri (h)wɛn ðə zʌn wɛnt də:ʊn  
    (w)u:n nə:ɪt ɪn sprɪŋ wi vɛ:əri rɪm  
bɪhə:m(d) ðɪk nap wi wʊdi krə:ʊn  
    ən lɛft jər smə:ɪlən fjɛs sə dɪm  
jər lɪtəl sɪstər ðɛər ɪnsə:ɪd  
    wi bɪlɪz ɒn (h)ər lɪtəl ni:  
dɪd blɔ: ðə vɛ:ər əɟljɛrən wə:ɪd  
    dru: wɪndərpjɛnz ðət ə:ɪ kʊd zi:  
az ju: dɪd stæn wi mi: əvuər  
ðə hə:ʊs əpjɑ:rtən (w)u:n smə:ɪl muər

ðə tʃɑ:tən bɛ:ɪdz ərə:ɪzən hɛ:ɪ  
    ən zɪŋkən lɔ: dɪd swɪf(t)li vli:  
vrəm frɪŋkən mɒs əgrɔ:ən drə:ɪ  
    əpɒn ðə lɪənən apəl tri:  
ən ðɛər ðə dɒg ə(h)wɪpən wə:ɪd  
    (h)ɪz hjɛəri tæɪl ən kʌmən niər  
dɪd fɒn(d)li le: əɟjɛn jər zə:ɪd  
    (h)ɪz kɔ:blak nɔ:z ən rʌsət iər  
tə wɪn (h)wɒt ə:ɪd əwʌn əvuər  
vrəm ju:(j)ər gæɪ fjɛs (h)ɪz (w)u:n smə:ɪl muər

ən (h)wə:ɪl jər mʌðər bʌsəld spræk  
    əɟɛtən sʌpər ə:ʊt ɪn ha:ɪl  
ən kɑ:st (h)ər fjɛd ə(h)wɪvrən blæk  
    əvuər ðə vɛ:ər əpɒn ðə wa:ɪl  
jər brʌðər kʌm wi i:zi pjɛs  
    ɪn dru: ðə slæmən ɟjɛt əlbɪŋ  
ðə pɛ:θ wi hɛɪθɪblu:mən fjɛs  
    ə(h)wɪslən fjɪl (h)ɪz lɛ:st nju: zɒŋ  
ən (h)wɛn hi: kʌm əvuər ðə duər  
hi: mɛt vrəm ju: (h)ɪz (w)u:n smə:ɪl muər

Now you that wer the daughter there,  
    Be mother on a husband's vloor,  
An' mid ye meet wi' less o' ceäre  
    Than what your hearty mother bore;  
An' if abroad I have to rue  
    The bitter tongue, or wrongvul deed,  
Mid I come hwome to sheäre wi' you  
    What's needvul free o' pinchèn need:  
An' vind that you ha' still in store,  
My evenèn meal, an' woone smile mwore.

*may*

*share*

nə:u ju: ðæt wər ðə de:tər ðeər  
bi: mʌðər ʊn ə hʌzbən(d)z vluər  
ən mɪd i: mi(:)t wi les ə kjeər  
ðən (h)wɒt jər ha:rti mʌðər buər  
ən ɪf əbro:d ə:ɪ hav tə ru:  
ðə bɪtər tʌŋ ar rɒŋvʊl di:d  
mɪd ə:ɪ kʌm huəm tə ʃjeər wi ju:  
(h)wɒts ni:dvʊl fri: ə pɪntʃən ni:d  
ən və:m(d) ðæt ju: ha stɪl ɪn stuər  
mə:ɪ i:vmen mi:l ən (w)u:n smə:ɪl muər



## THE ECHO



ABOUT the tow'r an' churchyard wall,  
    Out nearly overright our door,  
A tongue ov wind did always call  
    Whatever we did call avore.  
The vaice did mock our neämes, our cheers,  
    Our merry laughs, our hands' loud claps,  
An' mother's call "Come, come, my dears"  
                                    —*my dears*;  
    Or "Do as I do bid, bad chaps"  
                                    —*bad chaps*.

*opposite*

*mimic*

An' when o' Zundays on the green,  
    In frocks an' cwoats as gay as new,  
We walk'd wi' shoes a-meäde to sheen  
    So black an' bright's a vull-ripe slooe  
We then did hear the tongue ov äir  
    A-mockèn mother's vaice so thin,  
"Come, now the bell do goo vor pray'r"  
                                    —*vor pray'r*;  
"Tis time to goo to church; come in"  
                                    —*come in*.

*shine*

*sloe*

The night when little Anne, that died,  
    Begun to zickèn, back in Maÿ,  
An' she, at dusk ov evenèn-tide,  
    Wer out wi' others at their play,  
Within the churchyard that do keep  
    Her little bed, the vaice o' thin  
Dark äir, mock'd mother's call "To sleep"  
                                    —*to sleep*;  
"Tis bed time now, my love, come in"  
                                    — *come in*.

ði eko:

əbə:ut ðə tə:uər ən tʃə:rtʃjɑ:rd wɑ:l  
ə:ut niərli ɔ:vərə:it ə:uər duər  
ə tʌŋ əv wɪn(d) dɪd a:lwe:z kɑ:l  
(h)wɒtəvər wi: dɪd kɑ:l əvuər  
ðə væ:is dɪd mʌk ə:uər nʃemz ə:uər tʃiə:z  
ə:uər məri lɛ:fs ə:uər hən(d)z lə:ud klaps  
ən mʌðə:z kɑ:l kʌm kʌm mə:i diə:z  
mə:i diə:z  
ar du: əz ə:i də bɪd bəd tʃaps  
bəd tʃaps

ən (h)wɛn ə zʌnde:z ɒn ðə gri:n  
ɪn frʌks ən kuəts əz gæ: əz nju:  
wi: wɛ:kt wi: ʃu:z əmjəd tə ʃi:n  
sə blak ən brə:ɪts ə vʊlrə:ɪp slu:  
wi: ðen dɪd hiər ðə tʌŋ əv æ:ɪr  
əməkən mʌðə:z væ:is sə ðɪn  
kʌm nə:u ðə bɛl də gu: vər præ:ɪr  
vər præ:ɪr  
tɪz tə:ɪm tə gu: tə tʃə:rtʃ kʌm ɪn  
kʌm ɪn

ðə nə:ɪt (h)wɛn lɪtəl ən ðət də:ɪd  
bɪɡʌn tə zɪkən bæk ɪn mə:ɪ  
ən ʃi: ət dʌsk əv ɪ:vmentə:ɪd  
wər ə:ut wi: ʌðə:z ət ðər plæ:ɪ  
(w)ɪðɪn ðə tʃə:rtʃjɑ:rd ðət də ki:p  
(h)ər lɪtəl bɛd ðə væ:is ə ðɪn  
dɑ:rk æ:ɪr mʌkt mʌðə:z kɑ:l tə sli:p  
tə sli:p  
tɪz bɛd tə:ɪm nə:u mə:i lʌv kʌm ɪn  
kʌm ɪn

An' when our Jeäne come out so smart

A-married, an' we help'd her in

To Henry's newly-painted cart,

The while the wheels begun to spin,

An' her gäj nods, vor all she smil'd,

Did sheäke a tear-drop vrom each eye,

The vaice mock'd mother's call, "Dear child"

—*dear child;*

"God bless ye evermware; good bye"

—*good bye.*

*mimicked*

ən (h)wen əːuər dʒjən kʌm əːut sə smɑːt  
əmarid ən wiː hɛlpt (h)ər m  
tə hɛnriz njuːlipæmtɪd kɑːt  
ðə (h)wəːɪl ðə (h)wiːlz bɪɡʌn tə spɪn  
ən (h)ər gæɪ nɒdz vər aːl ʃiː sməːɪld  
dɪd ʃjɛk ə tiərdrɒp vrəm iːtʃ əː  
ðə væɪs mɒkt mʌðəz kɑːl diər tʃəːɪl(d)  
diər tʃəːɪl(d)  
ɡʊd blɛs iː ɛvərmuər ɡʊd bəːɪ  
ɡʊd bəːɪ

VULL A MAN



NO, I'm a man, I'm vull a man,  
You beät my manhood, if you can.  
You'll be a man if you can teäke  
All steätes that household life do meäke.  
The love-toss'd child, a-croodlèn loud,  
    The bwoy a-screamèn wild in play,  
The tall grown youth a-steppèn proud,  
    The father staïd, the house's staÿ.  
    No; I can boast if others can,  
        I'm vull a man.

*cooing*

*mature*

A young-cheäk'd mother's tears mid vall,  
When woone a-lost, not half man-tall,  
Vrom little hand, a-called vrom play,  
Do leäve noo tool, but drop a taÿ,  
An' die avore he's father-free  
    To sheäpe his life by his own plan;  
An' vull an angel he shall be,  
    But here on e'th not vull a man,  
        No; I could boast if others can,  
            I'm vull a man.

*may*

*one*

*toy*

*earth*

I woonce, a child, wer father-fed,  
An' I've a-vound my childern bread;  
My eärm, a sister's trusty crook,  
Is now a faïthvul wife's own hook;  
An' I've a-gone where vo'k did zend,  
    An' gone upon my own free mind,  
An' of'en at my own wits' end,  
    A-led o' God while I wer blind.  
    No; I could boast if others can  
        I'm vull a man.

*once*

*arm*

*folk*

vul ə man

no: ə:m ə man ə:m vul ə man  
ju: biət mə:i manhʊd if jə kan  
jəl bi: ə man if ju: kən tjək  
a:l stjɛts ðət hə:ʊshuəld lə:ɪf də mjək  
ðə lʊvtɔst tʃə:l(d) əkrʊdlən lə:ʊd  
ðə bʊwə:i əskri:mən wə:ɪld ɪn plæɪ  
ðə ta:lgrə:un ju:θ əstɛpən prə:ʊd  
ðə fɛ:ðər stæɪd ðə hə:ʊsɪz stæɪ  
no: ə:i kən bə:st if ʌðərz kan  
ə:m vul ə man

ə jʌŋtʃiəkt mʌðərz tiərz mɪd va:l  
(h)wɛn (w)u:n əlbɔst nɔt hɛ:f mantə:l  
vrəm lɪtəl han(d) əka:ld vrəm plæɪ  
də liəv nu: tu:l bət drɒp ə tæɪ  
ən də:i əvuər hi:z fɛ:ðərfri:  
tə ʃjɛp (h)ɪz lə:ɪf b(ə):ɪ (h)ɪz o:n plən  
ən vul ən andʒəl hi: ʃəl bi:  
bət hiər ɒn ɛθ nɔt vul ə man  
no: ə:i kud bə:st if ʌðərz kan  
ə:m vul ə man

ə:i (w)u:ns ə tʃə:l(d) wər fɛ:ðərfɛd  
ən ə:ɪv əvə:un(d) mə:i tʃɪldərn brɛd  
mə:i ja:ɪm ə sistərz trʌsti krʊk  
ɪz nə:ʊ ə fæiθvʊl wə:ɪfs o:n hʊk  
ən ə:ɪv əgɒn (h)wər vɔ:k dɪd zɛn(d)  
ən gɒn əpɒn mə:i o:n fri: mə:m(d)  
ən ɒfən ət mə:i o:n wɪts ɛn(d)  
ələd ə gɒd (h)wə:ɪl ə:i wər blə:m(d)  
no: ə:i kud bə:st if ʌðərz kan  
ə:m vul ə man

An' still, ov all my tveil ha' won,  
My lovèn maïd an' merry son,  
Though each in turn's a jaÿ an' ceäre,  
'Ve a-had, an' still shall have, their sheäre;  
An' then, if God should bless their lives,  
    Why I mid zend vrom son to son  
My life, right on drough men an' wives,  
    As long, good now, as time do run.  
        No; I could boast if others can,  
            I'm vull a man.

*toil*  
*daughter*  
*joy*  
*share*  
  
*may*  
*through*

ən stɪl əv a:l mə:ɪ twə:ɪl hə wʌn  
mə:ɪ lʌvən mə:ɪd ən mə:ɪ sʌn  
ðo: i:tʃ ɪn tə:ɪnz ə dʒæ:ɪ ən kjæər  
v əhəd ən stɪl ʃal həv ðər ʃjæər  
ən ðen ɪf ɡʊd ʃʊd blɛs ðər lə:ɪvz  
    (h)wə:ɪ ə:ɪ mɪd zɛn(d) vrəm sʌn tə sʌn  
mə:ɪ lə:ɪf rə:ɪt ɒn drʊ: mən ən wə:ɪvz  
    əz lɒŋ ɡʊd nə:ɪ əz tə:ɪm də rʌn  
    no: ə:ɪ kʊd bə:st ɪf ʌðərz kʌn  
    ə:ɪm vʊl ə mʌn



## NAÏGHBOR PLAYMEÄTES



O JAÿ betide the dear wold mill,  
My naïghbour playmeätes' happy hwome,  
Wi' rollèn wheel, an' leäpèn foam,  
Below the overhangèn hill,  
Where, wide an' slow,  
The stream did flow,  
An' flags did grow, an' lightly vlee  
Below the grey-leav'd withy tree,  
While clack, clack, clack, vrom hour to hour,  
Wi' whirlèn stwone, an' streamèn flour,  
Did goo the mill by cloty Stour.

*joy, old*

*fly  
willow*

*yellow water-lilied*

An' there in geämes by evenèn skies,  
When Meäry zot her down to rest,  
The broach upon her pankèn breast,  
Did quickly vall an' lightly rise,  
While swans did zwim  
In steätely trim.

*sat  
panting*

An' swifts did skim the water, bright  
Wi' whirlèn froth, in western light;  
An' clack, clack, clack, that happy hour,  
Wi' whirlèn stwone, an' streamèn flour,  
Did goo the mill by cloty Stour.

Now mortery jeints, in streaks o' white,  
Along the geärden wall do show  
In Maÿ, an' cherry boughs do blow,  
Wi' bloomèn tutties, snowy white,  
Where rollèn round,  
Wi' rumblèn sound,

*joints*

*bloom  
bunches of blossom*

The wheel woonce drown'd the väice so dear  
To me. I fäin would goo to hear

*once*

nærbær plæimjets

o: dzæi bitæ:ɪd ðə diær (w)uæld mɪl  
mæ:i nærbær plæimjets hapi huəm  
wi ro:lən (h)wi:l ən liəpən fə:m  
bɪlo: ðə ɔ:vərhaŋən hɪl  
(h)wær wæ:ɪd ən slo:  
ðə stri:m dɪd flo:  
ən flagz dɪd gro: ən læ:ɪtli vli:  
bɪlo: ðə gre:li:vɔd wɪði tri:  
(h)wæ:ɪl klak klak klak vrəm ə:uər tu ə:uər  
wi (h)wæ:r(d)lən stuən ən stri:mən flə:uər  
dɪd gu: ðə mɪl b(ə):ɪ klo:ti stə:uər

ən ðeər ɪn gjɛmz b(ə):ɪ i:vmen skæ:ɪz  
(h)wen mjɛəri zət (h)ər də:un tə rest  
ðə bro:tʃ əpən (h)ər paŋkən brɛst  
dɪd kwɪkli va:l ən læ:ɪtli ræ:ɪz  
(h)wæ:ɪl swɔnz dɪd zwɪm  
ɪn stjɛtli trɪm  
ən swɪf(t)s dɪd skɪm ðə wɔ:tər bræ:ɪt  
wi (h)wæ:r(d)lən frʊθ ɪn wɛstərn læ:ɪt  
ən klak klak klak ðat hapi ə:uər  
wi (h)wæ:r(d)lən stuən ən stri:mən flə:uər  
dɪd gu: ðə mɪl b(ə):ɪ klo:ti stə:uər

nə:u mɑ:rtri dzə:ɪnts ɪn striəks ə (h)wæ:ɪt  
əlɒŋ ðə gjɑ:rdən wa:l də ʃo:  
ɪn mæi ən tʃɛri bæ:uz də blo:  
wi blumən tʌtɪz sno:i (h)wæ:ɪt  
(h)wær ro:lən rə:und  
wi rʌmblən sə:und  
ðə (h)wi:l (w)u:ns drə:und ðə væɪs sə diær  
tə mi: ə:ɪ fæm wud gu: tə hiær

The clack, clack, clack, vor woone short hour,  
Wi' whirlèn stwone, an' streamèn flour,  
Beside the mill on cloty Stour.

*one*

But should I vind a-heavèn now  
Her breast wi' air o' thik dear pleâce?

*that*

Or zee dark locks by such a brow,

Or het o' play on such a feâce?

*beat*

No! She's now staïd,

*grown up*

An' where she play'd,

There's noo such maïd that now ha' took

The pleâce that she ha' long vorsook,

Though clack, clack, clack, vrom hour to hour,

Wi' whirlèn stwone an' streamèn flour,

Do goo the mill by cloty Stour.

An' still the pulley rwope do heist

*hoist*

The wheat vrom red-wheeled waggon beds.

An' ho'ses there wi' lwoads of grist,

Do stand an' toss their heavy heads;

But on the vloor,

Or at the door,

Do show noo mwore the kindly feâce

Her father show'd about the pleâce,

As clack, clack, clack, vrom hour to hour,

Wi' whirlèn stwone, an' streamèn flour,

Did goo his mill by cloty Stour.

ðə klak klak klak vər (w)u:n fɑ:rt ə:uər  
wi (h)wə:r(d)lən stuən ən stri:mən flə:uər  
bɪzə:ɪd ðə mɪl ɒn klo:ti stə:uər

bət ʃʊd ə:ɪ və:m(d) əhi:vən nə:u  
    (h)ər brɛst wi æɪr ə ðɪk diər pljɛs  
ar zi: dɑ:rk lɔks b(ə:ɪ) sɪʃ ə brə:u  
    ar hɛt ə plæɪ ɒn sɪʃ ə fjɛs  
    no: ʃi:z nə:u stæɪd  
    ən (h)wər ʃi: plæɪd  
ðərz nu: sɪʃ mæɪd ðət nə:u hə tʊk  
ðə pljɛs ðət ʃi: hə lɒŋ vɑ:sʊk  
ðo: klak klak klak vrəm ə:uər tə ə:uər  
wi (h)wə:r(d)lən stuən ən stri:mən flə:uər  
də gu: ðə mɪl b(ə:ɪ) klo:ti stə:uər

ən stɪl ðə pʊli ruəp də hə:ɪst  
    ðə (h)wi:t vrəm rɛd(h)wi:ld wɑ:gən bɛdz  
ən hɔsɪz ðər wi luədz əv grə:ɪst  
    də stɑn(d) ən tɔs ðər hevi hɛdz  
    bət ɒn ðə vlʊər  
    ar at ðə duər  
də ʃo: nu: muər ðə kə:m(d)li fjɛs  
(h)ər fe:ðər ʃo:d əbə:ut ðə pljɛs  
əz klak klak klak vrəm ə:uər tə ə:uər  
wi (h)wə:r(d)lən stuən ən stri:mən flə:uər  
dɪd gu: (h)ɪz mɪl b(ə:ɪ) klo:ti stə:uər

## THE LARK



As I, below the mornèn sky,  
Wer out a workèn in the lew  
O' black-stemm'd thorns, a-springèn high,  
Avore the worold-boundèn blue,  
A-reäkèn, under woak tree boughs,  
The orts a-left behin' by cows,

*shelter*

Above the grey-grow'd thistle rings,  
An' deäisy-buds, the lark, in flight,  
Did zing a-loft, wi' flappèn wings,  
Tho' mwore in heären than in zight;  
The while my bwoys, in plaÿvul me'th,  
Did run till they wer out o' breath.

*mirth*

Then woone, wi' han'-besheäded eyes,  
A-stoppèn still, as he did run,  
Look'd up to zee the lark arise  
A-zingèn to the high-gone zun;  
The while his brother look'd below  
Vor what the groun' mid have to show.

*one*

*might*

Zoo woone did watch above his head  
The bird his hands could never teäke;  
An' woone, below, where he did tread,  
Vound out the nest within the breäke;  
But, aggs be only woonce a-vound,  
An' uncaught larks ageän mid sound.

*so*

*eggs, once*

ðə la:rk

az ə:ɪ bɪlo: ðə ma:rən skə:ɪ  
wər ə:ʊt ə wə:rkən ɪn ðə lu:  
ə blakstɛmd ða:rnz əsprɪŋən hə:ɪ  
əvʊər ðə wə:rdəlbə:ʊndən blu:  
ərjɛkən ʌndər (w)uək tri: bə:uz  
ði a:rts əlɛft bihə:m b(ə):ɪ kə:uz

əbʌv ðə gre:grə:ʊd ðɪsəl rɪŋz  
ən dʒɛzɪbʌdz ðə la:rk ɪn flə:ɪt  
dɪd zɪŋ əlbɔft wi flapən wɪŋz  
ðo: muər ɪn hiərən ðən ɪn zə:ɪt  
ðə (h)wə:ɪl mə:ɪ bwə:ɪz ɪn plæɪvʊl mɛθ  
dɪd rʌn tɪl ðe: wər ə:ʊt ə brɛθ

ðen (w)u:n wi hanbɪʃjɛdəd ə:ɪz  
əstɔpən stɪl əz hi: dɪd rʌn  
lʊkt ʌp tə zi: ðə la:rk ərə:ɪz  
əzɪŋən tə ðə hə:ɪgɔn zʌn  
ðə (h)wə:ɪl (h)ɪz brʌðər lʊkt bɪlo:  
vər (h)wɔt ðə grə:ʊn mɪd hav tə ʃo:

zu: (w)u:n dɪd wɔtʃ əbʌv (h)ɪz hɛd  
ðə bə:rd (h)ɪz han(d)z kʊd nəvər tjɛk  
ən (w)u:n bɪlo: (h)wər hi: dɪd trɛd  
və:ʊn(d) ə:ʊt ðə nɛst (w)ɪðm ðə brɪjɛk  
bət əgz bi: ɔnli (w)u:ns əvə:ʊn(d)  
ən ʌnkɔ:t la:rkz əgjen mɪd sə:ʊn(d)

## THE TWO CHURCHES



A HAPPY day, a happy year,  
A zummer Zunday, dazzlèn clear,  
I went athirt vrom Lea to Noke,  
To goo to church wi' Fanny's vo'k:  
The sky o' blue did only show  
A cloud or two, so white as snow,  
An' aïr did swaÿ, wi' softest strokes,  
The eltrot roun' the dark-bough'd woaks.  
O day o' rest when bells do toll!  
O day a-blest to ev'ry soul!  
How sweet the zwells o' Zunday bells.

*across  
folk*

*cow-parsley, oaks*

An' on the cowslip-knap at Creech,  
Below the grove o' steätely beech,  
I heärd two tow'rs a-cheemèn clear,  
Vrom woone I went, to woone drew near,  
As they did call, by flow'ry ground,  
The bright-shod veet vrom housen round,  
A-drownèn wi' their holy call,  
The goocoo an' the water-vall.  
Die off, O bells o' my dear pleäce,  
Ring out, O bells avore my feäce,  
Vull sweet your zwells, O ding-dong bells.

*billock*

*chiming  
one*

*cuckoo*

Ah! then vor things that time did bring  
My kinsvo'k, *Lea* had bells to ring;  
An' then, ageän, vor what bevell  
My wife's, why *Noke* church had a bell;  
But soon wi' hopevul lives a-bound  
In woone, we had woone tower's sound,  
Vor our high jaÿs all vive bells rung,  
Our losses had woone iron tongue.

*kinsfolk*

*joys*

ðə tu: tʃə:rtʃɪz

ə hapi de: ə hapi jɪər  
ə zʌmər zʌnde: dazlən kliər  
ə:ɪ went əðə:rt vrəm li: tə nɔ:k  
tə gu: tə tʃə:rtʃ wi fənɪz vɔ:k  
ðə skə:ɪ ə blu: dɪd ɔ:nli ʃo:  
ə klə:ud ər tu: sə (h)wə:ɪt əz sno:  
ən æɪr dɪd swæɪ wi sɒftɪst stro:kz  
ði eltrɒt rə:un ðə da:rkbe:ud (w)uəks  
o: de: ə rest (h)wen belz də tə:l  
o: de: əblest tu evri so:l  
hə:u swi(:)t ðə zwelz ə zʌnde: belz

ən ɒn ðə kə:uslɪp nap ət kri:tʃ  
bɪlo: ðə gro:v ə stjetli bi:tʃ  
ə:ɪ hiərd tu: tə:uərz ətʃi:mən kliər  
vrəm (w)u:n ə:ɪ went tə (w)u:n dru: niər  
əz ðe: dɪd ka:l b(ə):ɪ flə:uri grə:un(d)  
ðə brə:ɪtʃɒd vi:t vrəm hə:uzən rə:un(d)  
ədrə:unən wi ðər ho:li ka:l  
ðə guku: ən ðə wɔ:tərva:l  
də:ɪ ɒf o: belz ə mə:ɪ diər pljes  
rɪŋ ə:ut o: belz əvuər mə:ɪ fjes  
vul swi(:)t jər zwelz o: dɪŋdɒŋ belz

a: ðen vər ðɪŋz ðət tə:ɪm dɪd brɪŋ  
mə:ɪ kɪnzvɔ:k li: had belz tə rɪŋ  
ən ðen əgjen vər (h)wɒt bɪvel  
mə:ɪ wə:ɪfs (h)wə:ɪ nɔ:k tʃə:rtʃ had ə bel  
bət su:n wi ho:pʌl læ:ɪvz əbə:un(d)  
ɪn (w)u:n wi: had (w)u:n tə:uərz sə:un(d)  
vər ə:uər hə:ɪ dzæɪz a:l və:ɪv belz rʌŋ  
ə:uər lɒsɪz had (w)u:n ə:ɪərɪn tʌŋ



Oh! ring all round, an' never mwoän  
So deep an' slow woone bell alwone,  
Vor sweet your swells o' vive clear bells.

o: rɪŋ a:l rə:ʊn(d) ən nevər muən  
sə di:p ən slo: (w)u:n bəl əluən  
vər swi(:)t jər swelz ə və:ɪv kliər bəlz



WOAK HILL

*oak*

WHEN sycamore leaves wer a-spreadèn,  
Green-ruddy, in hedges,  
Beside the red doust o' the ridges,  
A-dried at Woak Hill;

*dust*

I packed up my goods all a-sheenèn  
Wi' long years o' handlèn,  
On dusty red wheels ov a waggon,  
To ride at Woak Hill.

*shining*

The brown thatchen ruf o' the dwellèn,  
I then wer a-leävèn,  
Had shelter'd the sleek head o' Meäry,  
My bride at Woak Hill.

*roof*

But now vor zome years, her light voot-vall  
'S a-lost vrom the vloorèn.  
Too soon vor my jaÿ an' my childern,  
She died at Woak Hill.

*floors*

*joy*

But still I do think that, in soul,  
She do hover about us;  
To ho vor her motherless childern,  
Her pride at Woak Hill.

*care*

Zoo—lest she should tell me hereafter  
I stole off 'ithout her,  
An' left her, uncall'd at house-riddèn,  
To bide at Woak Hill—

*so*

*moving house*

I call'd her so fondly, wi' lippèns  
All soundless to others,

*lip-movements*

(w)uæk hɪl

(h)wɛn sɪkəmuər lɪ:vz wɛr əsprɛdən  
grɪ:nɾɑdɪ ɪn hɛdʒɪz  
bɪzə:ɪd ðə rɛd də:ʊst ə ðə rʌdʒɪz  
ədrə:ɪd ət (w)uæk hɪl

ə:ɪ pakt ʌp mə:ɪ gudz a:l əfɪ:mən  
wi lɒŋ jɪərz ə handlən  
ɒn də:ʊstɪ rɛd (h)wi:lz əv ə wɑgən  
tə rə:ɪd ət (w)uæk hɪl

ðə brə:ʊn ðatʃən rʌf ə ðə dwɛlən  
ə:ɪ ðɛn wɛr əliəvən  
həd ʃɛltərd ðə sli:k hɛd ə mjɛəri  
mə:ɪ brə:ɪd ət (w)uæk hɪl

bət nə:ʊ vɛr zʌm jɪərz (h)ər lə:ɪt vʊtvɑ:l  
z əlɒst vrəm ðə vluərən  
tu: su:n vɛr mə:ɪ dʒæɪ ən mə:ɪ tʃɪldərn  
ʃi: də:ɪd ət (w)uæk hɪl

bət stɪl ə:ɪ də ðɪŋk ðat ɪn so:l  
ʃi: də hɒvər əbə:ʊt əs  
tə ho: vɛr (h)ər mʌðərlɪs tʃɪldərn  
(h)ər prə:ɪd ət (w)uæk hɪl

zu: lɛst ʃi: ʃʊd tɛl mi: hiərə:tər  
ə:ɪ sto:l ɒf ɪðə:ʊt hɛr  
ən lɛft hɛr ʌnkɑ:lɪd ət hə:ʊsrɪdən  
tə bə:ɪd ət (w)uæk hɪl

ə:ɪ kɑ:lɪd (h)ər sə fɒn(d)li wi lɪpənz  
a:l sə:ʊn(d)lɛs tu ʌðərz

An' took her wi' aïr-reachèn hand,  
To my zide at Woak Hill.

On the road I did look round, a-talkèn  
To light at my shoulder,  
An' then led her in at the door-way,  
Miles wide vrom Woak Hill.

An' that's why vo'k thought, vor a season,  
My mind wer a-wandren  
Wi' sorrow, when I wer so sorely  
A-trie'd at Woak Hill.

*folk*

But no; that my Meäry mid never  
Behold herzelf slighted,  
I wanted to think that I guided  
My guide vrom Woak Hill.

*may*

ən tʊk (h)ər wi ærri:tʃən han(d)  
tə mə:ɪ zə:ɪd ət (w)uək hɪl

ɒn ðə rɔ:d ə:ɪ dɪd lʊk rə:ʊn(d) ətɛ:kən  
tə lə:ɪt ət mə:ɪ ʃo:ldər  
ən ðen lɛd (h)ər ɪn ət ðə duərwə:ɪ  
mə:ɪlz wə:ɪd vrəm (w)uək hɪl

ən ðats (h)wə:ɪ vɔ:k ðɔ:t vər ə si:zən  
mə:ɪ mə:m(d) wər əwɒndrən  
wi sərə(r) (h)wen ə:ɪ wər sə suərli  
ətɹə:ɪd ət (w)uək hɪl

bət no: ðət mə:ɪ mjɛəri mɪd nəvər  
bɪhuəld hɜ:zʌf slə:ɪtɪd  
ə:ɪ wɒntɪd tə ðɪŋk ðət ə:ɪ gə:ɪdɪd  
mə:ɪ gə:ɪd vrəm (w)uək hɪl

## THE HEDGER



UPON the hedge theäse bank did bear, *this*  
Wi' lwonesome thought untwold in words,  
I woonce did work, wi' noo sound there *once*  
But my own strokes, an' chirpèn birds;  
As down the west the zun went wan,  
An' days brought on our Zunday's rest,  
When sounds o' cheemèn bells did vill *chiming*  
The äir, an' hook an' axe wer still.

Along the wold town-path vo'k went, *old, folk*  
An' met unknown, or friend wi' friend,  
The maïd her busy mother zent, *daughter*  
The mother wi' noo maïd to zend;  
An' in the light the gleäzïer's glass,  
As he did pass, wer dazzlèn bright,  
Or woone went by wi' down-cast head, *one*  
A-wrapp'd in blackness vor the dead.

An' then the bank, wi' risèn back,  
That's now a-most a-troddèn down,  
Bore thorns wi' rind o' sheeny black, *bark, shiny*  
An' meäple stems o' ribby brown;  
An' in the lewth o' theäse tree heads, *shelter, these*  
Wer primrrose beds a-sprung in blooth, *bloom*  
An' here a geäte, a-slammèn to,  
Did let the slow-wheel'd plough roll drough. *wagon, through*

Ov all that then went by, but vew  
Be now a-left behine', to beät  
The mornèn flow'rs or evenèn dew,  
Or slam the woakèn vive-bar'd geäte; *made of oak*

ðə hɛdʒər

əpən ðə hɛdʒ ðiəs bɑŋk dɪd bɛər  
wi luənsəm ðɔ:t ʌntuəld ɪn wɜ:rdz  
ə:ɪ (w)u:nz dɪd wɜ:rk wi nu: sə:un(d) ðeər  
bət mə:ɪ ɔ:n stro:ks ən tʃɛ:rpən bɛ:rdz  
əz də:un ðə west ðə zʌn went wɒn  
ən de:z bro:t ɒn əruər zʌnde:z rest  
(h)wen sə:un(d)z ə tʃi:mən bɛlz dɪd vɪl  
ði æɪr ən hʊk ən aks wɜr stɪl

əlɒŋ ðə (w)uəld tə:unpe:θ vɔ:k went  
ən met ʌno:n ar frɛn(d) wi frɛn(d)  
ðə mə:ɪd (h)ər bɪzi mʌðər zent  
ðə mʌðər wi nu: mə:ɪd tə zen(d)  
ən ɪn ðə lɔ:t ðə gljɛzjɜ:z glɑ:s  
əz hi: dɪd pɑ:s wɜr dɑzlən brɔ:t  
ar (w)u:n went b(ə):ɪ wi də:unkɑ:st hɛd  
ərəpt ɪn blaknəs vɜr ðə dɛd

ən ðen ðə bɑŋk wi rɛ:ɪzən bak  
ðɔts nə:u ɑ:məst ətɾɒdən də:un  
buər ðɑ:rnz wi rɛ:m(d) ə ʃi:ni blak  
ən mʃepəl stɛmz ə rɪbi brɛ:un  
ən ɪn ðə lu:θ ə ðiəz tri: hɛdz  
wɜr prɪmruəz bedz əsprʌŋ ɪn blu:θ  
ən hiər ə gjɛt əsləmən tu:  
dɪd lɛt ðə slə:u(h)wi:ld plə:u ro:l dru:

əv ɑ:l ðət ðen went bɛ:ɪ bət vju:  
bi: nə:u əlɛft bihə:m tə biət  
ðə mɑ:rnən flə:uərz ər i:vmen dju:  
ar slam ðə (w)uəkən vɜ:ɪvbɑ:rd gjɛt



But woone, my wife, so litty-stepp'd,  
That have a-kept my path o' life,  
Wi' her vew errands on the road,  
Where woonce she bore her mother's lwoad.

*light-*

*once*

bæt (w)u:n mə:n wə:ɪf sə lɪtɪstɛpt  
ðæt hæv əkɛpt mə:n pɛ:θ ə lə:ɪf  
wi (h)ər vju: ɛrən(d)z ɒn ðə rɔ:d  
(h)wər (w)u:ns ʃi: buər (h)ər mʌðərz luəd

## IN THE SPRING



MY love is the maïd ov all maïdens,  
    Though all mid be comely,  
Her skin's lik' the jessamy blossom  
    A-spread in the Spring.

*may  
jasmine*

Her smile is so sweet as a beäby's  
    Young smile on his mother,  
Her eyes be as bright as the dew drop  
    A-shed in the Spring.

O grey-leafy pinks o' the geärden,  
    Now bear her sweet blossoms;  
Now deck wi' a rrose-bud, O briar,  
    Her head in the Spring.

O light-rollèn wind blow me hither,  
    The vaïce ov her talkèn,  
Or bring vrom her veet the light doust,  
    She do tread in the Spring.

*dust*

O zun, meäke the gil'cups all glitter,  
    In goold all around her;  
An' meäke o' the deäisys' white flowers  
    A bed in the Spring.

*buttercups*

O whissle gaÿ birds, up bezide her,  
    In drong-waj, an' woodlands,  
O zing, swingèn lark, now the clouds,  
    Be a-vled in the Spring.

*narrow lane*

*flown*

in ðə sprɪŋ

mə:ɪ lʌv ɪz ðə məɪd əv a:l məɪdənz  
ðo: a:l mɪd bi: kʌmli  
(h)ər skɪnz lɪk ðə dʒesəmi blɒsəm  
əsprɛd ɪn ðə sprɪŋ

(h)ər smə:ɪl ɪz sə swi(:)t əz ə bjɛbiz  
jʌŋ smə:ɪl ɒn (h)ɪz mʌðər  
(h)ər ə:ɪz bi: əz brə:ɪt əz ðə dju: drɑp  
əʃɛd ɪn ðə sprɪŋ

o: gre:lɪ:fɪ pɪŋks ə ðə ɡjɑ:rdən  
nə:u beər (h)ər swi(:)t blɒsəmz  
nə:u dɛk wi ə ruəzbʌd o: brə:ɪər  
(h)ər hɛd ɪn ðə sprɪŋ

o: lə:ɪtro:lən wɪn(d) blɔ: mi: hɪðər  
ðə væɪs əv (h)ər tɛ:kən  
ər brɪŋ vrəm (h)ər vɪ:t ðə lə:ɪt də:ʊst  
ʃi: də tɹɛd ɪn ðə sprɪŋ

o: zʌn mjɛk ðə ɡɪlkʌps a:l ɡlɪtər  
ɪn ɡu:ld a:l ərə:ʊn(d) hər  
ən mjɛk ə ðə dʒɛzɪz (h)wə:ɪt flə:uərz  
ə bɛd ɪn ðə sprɪŋ

o: (h)wɪsəl ɡæɪ bɛ:rdz ʌp bɪzə:ɪd hər  
ɪn drɒŋwæɪ ən (w)ʊdlən(d)z  
o: zɪŋ swɪŋən lɑ:rk nə:u ðə klə:ʊdz  
bi: əvlɛd ɪn ðə sprɪŋ

An' who, you mid ax, be my praïses  
A-meäkèn so much o',  
An' oh! 'tis the maïd I'm a-hopèn  
To wed in the Spring.

*may*

ən hu: jə mɪd a:ks bi: mə:n præɪzəz  
əmjɛkən sə mʌtʃ ə  
ən o: tɪz ðə məɪd ə:m əho:pən  
tə wɛd ɪn ðə sprɪŋ

## THE FLOOD IN SPRING



LAST night below the elem in the lew  
Bright the sky did gleam  
On water blue, while äir did softly blow  
On the flowèn stream,

*shelter*

An' there wer gil'cups' buds untwold,  
An' deäisies that begun to vwold  
Their low-stemm'd blossoms vrom my zight  
Ageän the night, an' evenèn's cwold.

*buttercups'  
fold*

But, oh! so cwold below the darksome cloud  
Soon the night-wind roar'd,  
Wi' räiny storms that zent the zwollèn streams  
Over ev'ry vword.

*ford*

The while the drippèn tow'r did tell  
The hour, wi' storm-be-smother'd bell,  
An' over ev'ry flower's bud  
Roll'd on the flood, 'ithin the dell.

But when the zun arose, an' lik' a rwose  
Shone the mornèn sky;  
An' roun' the woak, the wind a-blowèn weak,  
Softly whiver'd by.

*oak  
trembled*

Though drown'd wer still the deäisy bed  
Below the flood, its feäce instead  
O' flow'ry grown', below our shoes  
Show'd feäirest views o' skies o'er head.

An' zoo to try if all our fäith is true  
Jaÿ mid end in tears,  
An' hope, woonce feäir, mid saddèn into fear,  
Here in e'thly years.

*so  
joy may  
once  
earthly*

ðə flʌd ɪn sprɪŋ

le:st nə:ɪt bɪlo: ði ɛləm ɪn ðə lu:  
brə:ɪt ðə skə:ɪ dɪd gli:m  
ɒn wɔ:tər blu: (h)wə:ɪl æɪr dɪd sɒf(t)li blo:  
ɒn ðə flo:ən stri:m  
ən ðeər wər ɡɪlkʌps bʌdz ʌntuəld  
ən dʒe:zɪz ðət bɪɡʌn tə vuəld  
ðər læ:ustemd blɒsəmz vrəm mə:ɪ zə:ɪt  
əɡjɛn ðə nə:ɪt ən i:vmenz kuəld

bət o: sə kuəld bɪlo: ðə da:ɪksəm klə:ud  
su:n ðə nə:ɪtwɪn(d) ruərd  
wi ræmi stɑ:rmz ðət zent ðə zwo:lən stri:mz  
ɔ:vər evri vuərd  
ðə (h)wə:ɪl ðə drɪpən tə:uər dɪd tel  
ði ə:uər wi stɑ:ɪmbi:smʌðərd bɛl  
ən ɔ:vər evri flə:uərz bʌd  
ro:ld ɒn ðə flʌd ɪðm ðə del

bət (h)wen ðə zʌn əro:z ən lɪk ə ruəz  
ʃɒn ðə mə:ɪnən skə:ɪ  
ən rə:un ðə (w)uək ðə wɪn(d) əblo:ən wi:k  
sɒf(t)li (h)wɪvərd bə:ɪ  
ðo: drə:und wər stɪl ðə dʒe:zi bɛd  
bɪlo: ðə flʌd ɪts fjes ɪnstɛd  
ə flə:ʊri ɡrə:un bɪlo: ə:uər ʃu:z  
ʃo:d fjeərəst vju:z ə skə:ɪz ɔ:rhed

ən zu: tə trə:ɪ ɪf a:l ə:uər fæɪθ ɪz tru:  
dʒæɪ mɪd ɛn(d) ɪn tɪərz  
ən ho:p (w)u:ns fjeər mɪd sɑ:dən ɪntə fɪər  
hɪər ɪn ɛθli ʒɪərz



But He that tried our soul do know  
To meäke us good amends, an' show  
Instead o' things a-took away,  
Some higher jaÿ that He'll bestow.

*joy*

bæt hi: ðæt træ:ɪd æ:uər so:l də no:  
tə mjek əs gʊd əmɛn(d)z ən ʃo:  
ɪnstəd ə ðɪŋz ətʊk əwə:ɪ  
sʌm hæ:ɪər dʒæ:ɪ ðæt hi:l bɪsto:

COMÈN HWOME



As clouds did ride wi' heästy flight,  
An' woods did swäy upon the height,  
An' bleädes o' grass did sheäke, below  
The hedge-row bremble's swingèn bow,  
I come back hwome where winds did zwell,  
    In whirls along the woody gleädes,  
    On primrrose beds, in windy sheädes,  
To Burnley's dark-tree'd dell.

*arc*

There hills do screen the timber's bough,  
The trees do screen the leäze's brow,  
The timber-sheäded leäze do bear  
A beäten path that we do wear.  
The path do stripe the leäze's zide,  
    To willows at the river's edge,  
    Where hufflèn winds did sheäke the zedge,  
An' sparklèn weäves did glide.

*meadow's*

*gusty*

An' where the river, bend by bend,  
Do draïn our meäd, an' mark its end,  
The hangèn leäze do teäke our cows,  
An' trees do sheäde em wi' their boughs,  
An' I the quicker beät the road,  
    To zee a-comèn into view,  
    Still greener vrom the sky-line's blue,  
Wold Burnley our abode.

*sloping*

*old*

kʌmən huəm

az klə:udz did rə:ɪd wi hjesti flə:ɪt  
ən wʊdz did swæɪ əpən ðə hæ:ɪt  
ən bljɛdz ə grɑ:s did fjɛk bɪlɔ:  
ðə hɛdzrɔ: brɛmbɛlz swɪŋən bɔ:  
ə:ɪ kʌm bak huəm (h)wər wɪn(d)z did zwɛl  
    ɪn (h)wə:rlz əlɔŋ ðə wʊdi gljɛdz  
    ɒn prɪmruəz bɛdz ɪn wɪndi fjɛdz  
tə bə:ɪnlɪz dɑ:rktri:d dɛl

ðeər hɪlz də skri:n ðə tɪmbɛrz bə:ɪ  
ðə tri:z də skri:n ðə liəzɪz brə:ɪ  
ðə tɪmbɛrfjɛdɪd liəz də bɛər  
ə biətən pɛ:θ ðæt wi: də wɛər  
ðə pɛ:θ də strə:ɪp ðə liəzɪz zə:ɪd  
    tə wɪlɛrz ət ðə rɪvɛrz ɛdʒ  
    (h)wər hʌflən wɪn(d)z did fjɛk ðə zɛdʒ  
ən spɑ:ɪklən wjɛvz did glə:ɪd

ən (h)wər ðə rɪvər bɛn(d) b(ə):ɪ bɛn(d)  
də dræm ə:uər miəd ən mɑ:ɪk ɪts ɛn(d)  
ðə haŋən liəz də tjɛk ə:uər kə:uz  
ən tri:z də fjɛd əm wi ðər bə:uz  
ən ə:ɪ ðə kwɪkər biət ðə rɔ:d  
    tə zi: əkʌmən ɪntə vju:  
    stɪl grɪ:nər vrəm ðə skə:ɪlə:mz blu:  
(w)uəld bə:ɪnli ə:uər əbɔ:d

GRAMMER A-CRIPPLED



“THE zunny copse ha’ birds to zing,  
The leäze ha’ cows to low,  
The elem trees ha’ rooks on wing,  
The meäds a brook to flow,  
But I can walk noo mwore, to pass  
The drashel out abroad,  
To wear a path in theäse year’s grass  
Or tread the wheelworn road,”  
Cried Grammer, “then adieu,  
O runnèn brooks,  
An’ vleèn rooks,  
I can’t come out to you.  
If ’tis God’s will, why then ’tis well,  
That I should bide ’ithin a wall.”

*meadow*

*threshold, (to go) outside  
this*

*flying*

An’ then the childern, wild wi’ fun,  
An’ loud wi’ jaÿvul sounds,  
Sprung in an’ cried, “We had a run,  
A-playèn heäre an’ hounds;  
But oh! the cowslips where we stopt  
In Maÿcreech, on the knap!”  
An’ vrom their little han’s each dropt  
Some cowslips in her lap.  
Cried Grammer, “Only zee!  
I can’t teäke strolls,  
An’ little souls  
Would bring the vields to me.  
Since ’tis God’s will, an’ mus’ be well  
That I should bide ’ithin a wall.”

*joyful*

*hillock*

gramər əkrɪpəld

ðə zʌni kɒps ha bæ:rdz tə zɪŋ  
ðə liəz hə kə:uz tə lo:  
ði eləm tri:z ha rʊks ɒn wɪŋ  
ðə miədz ə brʊk tə flo:  
bət ə:ɪ kən we:k nu: muər tə pa:s  
ðə draʃəl əʊt əbro:d  
tə weər ə pɛ:θ ɪn ðiəs jɪərz gra:s  
ar tɾəd ðə (h)wi:lwa:rn rɔ:d  
krə:ɪd gramər ðen adju:  
o: rʌnən brʊks  
ən vli:ən rʊks  
ə:ɪ kɛ:nt kʌm əʊt tə ju:  
ɪf tɪz ɡɒdz wɪl (h)wə:ɪ ðen tɪz wɛl  
ðat ə:ɪ ʃʊd bæ:ɪd ɪðm ə wa:l

ən ðen ðə tʃɪldərn wə:ɪl(d) wi flʌ  
ən lə:ʊd wi dʒærvʊl sə:ʊn(d)z  
sprʌŋ ɪn ən krə:ɪd wi: had ə rʌn  
əplæɪən hjeər ən hə:ʊn(d)z  
bət o: ðə kə:ʊslɪps (h)wər wi: stɒpt  
ɪn məɪkrɪ:tʃ ɒn ðə nʌp  
ən vrəm ðər lɪtəl hanz ɪ:tʃ drʌpt  
səm kə:ʊslɪps ɪn (h)ər lʌp  
krə:ɪd gramər ɔ:nli zi:  
ə:ɪ kɛ:nt tʃek stɒ:lz  
ən lɪtəl sɔ:lz  
wʊd brɪŋ ðə vi:l(d)z tə mi:  
sɪns tɪz ɡɒdz wɪl ən mʌs bi: wɛl  
ðat ə:ɪ ʃʊd bæ:ɪd ɪðm ə wa:l

“Oh! there be prison walls to hold  
     The han’s o’ lawless crimes,  
 An’ there be walls arear’d vor wold *raised, old*  
     An’ zick in tryèn times;  
 But oh! though low mid slant my ruf, *may, roof*  
     Though hard my lot mid be,  
 Though dry mid come my daily lwoaf,  
     Mid mercy leäve me free!”  
 Cried Grammer, “Or adieu  
     To jaÿ; O grounds, *joy, fields*  
     An’ birds’ gaÿ sounds  
 If I mus’ gi’e up you, *give*  
 Although ’tis well, in God’s good will,  
 That I should bide ’ithin a wall.”

“Oh! then,” we answer’d, “never fret,  
     If we shall be a-blest,  
 We’ll work vull hard drough het an’ wet *through heat*  
     To keep your heart at rest:  
 The woaken chair’s vor you to vill, *oak*  
     For you shall glow the coal,  
 An’ when the win’ do whissle sh’ill *sbrilly*  
     We’ll screen it vrom your poll.” *head*  
 Cried Grammer, “God is true.  
     I can’t but feel  
     He smote to heal  
 My wounded heart in you;  
 An’ zoo ’tis well, if ’tis His will, *so*  
 That I be here ’ithin a wall.”

o: ðær bi: prɪzən wa:lz tə huəld  
ðə han(d)z ə lɛ:lɪs krə:ɪmz  
ən ðær bi: wa:lz ərəərd vɑr (w)uəld  
ən zɪk ɪn trə:ɪən tə:ɪmz  
bət o: ðo: lɔ: mɪd slɛ:nt mə:ɪ rʌf  
ðo: hɑ:rd mə:ɪ lɒt mɪd bi:  
ðo: drə:ɪ mɪd kʌm mə:ɪ de:lɪ luəf  
mɪd mə:rsɪ liəv mi: fri:  
krə:ɪd grɑ:mər ɑr ədju:  
tə dʒæɪ o: grə:un(d)z  
ən bə:rdz gæɪ sə:un(d)z  
ɪf ə:ɪ mʌs gi: ʌp ju:  
ɑ:lðo: tɪz wɛl ɪn ɡʊdʒ ɡʊd wɪl  
ðæt ə:ɪ ʃʊd bə:ɪd ɪðm ə wɑ:l

o: ðæn wi: ɛ:nsərd nəvər frɛt  
ɪf wi: ʃəl bi: əblɛst  
wɪl wɜ:rk vʊl hɑ:rd drʊ: hɛt ən wɛt  
tə ki(:)p jər hɑ:rt ət rɛst  
ðə (w)uəkən tʃɛərz vɑr ju: tə vɪl  
vɑr ju: ʃəl ɡlɔ: ðə kɔ:l  
ən (h)wɛn ðə wɪn(d) də (h)wɪsəl ʃɪl  
wɪl skri:n ɪt vrəm jər pɔ:l  
krə:ɪd grɑ:mər ɡʊd ɪz tru:  
ə:ɪ kɛ:nt bət vɪl  
hi: smɔ:t tə hi:l  
mə:ɪ wu:ndɪd hɑ:rt ɪn ju:  
ən zu: tɪz wɛl ɪf tɪz (h)ɪz wɪl  
ðæt ə:ɪ bi: hiər ɪðm ə wɑ:l



## THE CASTLE RUINS



A HAPPY day at Whitsuntide,  
As soon's the zun begun to väll,  
We all stroll'd up the steep hill-zide  
To Meldon, girt an' small;  
Out where the castle wall stood high  
A-mwoldrèn to the zunny sky.

*great*

*mouldering*

An' there wi' Jenny took a stroll  
Her youngest sister, Poll, so gay,  
Beside John Hind, ah! merry soul,  
An' mid her wedlock fay;  
An' at our zides did play an' run  
My little maïd an' smaller son.

*may, prosper*

*daughter*

Above the beäten mwold upsprung  
The driven doust, a-spreadèn light,  
An' on the new-leav'd thorn, a-hung,  
Wer wool a-quiv'rèn white;  
An' corn, a sheenèn bright, did bow,  
On slopèn Meldon's zunny brow.

*earth*

*dust*

*shining, bend*

There, down the rufless wall did glow  
The zun upon the grassy vloor,  
An' weakly-wandrèn winds did blow,  
Unhinder'd by a door;  
An' smokeless now avore the zun  
Did stan' the ivy-girded tun.

*roofless*

*chimney*

My bwoy did watch the daws' bright wings  
A-flappèn vrom their ivy bow'rs;  
My wife did watch my maïd's light springs,  
Out here an' there vor flow'rs;

*jackdaw's*

*daughter's*

ðə ka:səl ru:ɪnz

ə hapi de: ət (h)wɪtsəntə:ɪd  
əz su:ɪnz ðə zʌn bɪɡʌn tə va:l  
wi: a:l stro:lɪd ʌp ðə stɪ:p hɪlzə:ɪd  
tə məldən gə:rt ən sma:l  
ə:ʊt (h)wər ðə ka:səl wa:l stʊd hæ:ɪ  
əmuəldrən tə ðə zʌni skə:ɪ

ən ðeər wi dʒeni tʊk ə stro:l  
(h)ər ʒʌŋɡɪst sɪstər pʊl sə gæɪ  
bɪzə:ɪd dʒʌn hæ:m(d) a: mɛrɪ so:l  
ən mɪd (h)ər wɛdlɒk fæɪ  
ən at ə:ʊər zə:ɪdz dɪd plæɪ ən rʌn  
mæ:ɪ lɪtəl mæɪd ən sma:lər sʌn

əbʌv ðə biətən muəld ʌpsprʌŋ  
ðə drɪvən də:ʊst əsprɛdən læ:ɪt  
ən ʊn ðə ɲju:lɪ:vɪd ða:rn əhʌŋ  
wər wʊl əkwɪvrən (h)wə:ɪt  
ən ka:rn əʃi:nən brə:ɪt dɪd bæ:ʊ  
ʊn slɔ:pən məldənz zʌni brə:ʊ

ðeər də:ʊn ðə rʌflɪs wa:l dɪd glɔ:  
ðə zʌn əpən ðə grɑ:sɪ vluər  
ən wi:kliwɔndrən wɪn(d)z dɪd blɔ:  
ʌnhɪndərd b(ə:ɪ) ə duər  
ən smɔ:klɪs nə:ʊ əvʊər ðə zʌn  
dɪd stʌn ðə ə:ɪvɪgə:rdɪd tʌn

mæ:ɪ bwə:ɪ dɪd wɒtʃ ðə de:z brə:ɪt wɪŋz  
əflapən vrəm ðər ə:ɪvɪ bæ:ʊərz  
mæ:ɪ wə:ɪf dɪd wɒtʃ mæ:ɪ mæɪdz læ:ɪt sprɪŋz  
ə:ʊt hɪər ən ðeər vər flə:ʊərz

And John did zee noo tow'rs, the pleäce  
Vor him had only Polly's feäce.

An' there, of all that pried about  
The walls, I overlook'd em best,  
An' what o' that? Why, I meäde out  
Noo mwore than all the rest:  
That there wer woonce the nest of zome  
That wer a-gone avore we come,

*once*

When woonce above the tun the smoke  
Did wreathy blue among the trees,  
An' down below, the livèn vo'k,  
Did tweil as brisk as bees;  
Or zit wi' weary knees, the while  
The sky wer lightless to their tweil.

*chimney-top*

*folk*

*toil*

ən(d) dʒən dɪd zi: nu: tə:uərz ðə plʒes  
vər hɪm həd ɔ:nli pɒlɪz fjes

ən ðeər əv a:l ðət præɪd əbə:ut  
ðə wa:lz ə:ɪ ɔ:vərʌkt əm best  
ən (h)wɒt ə ðat (h)wə:ɪ ə:ɪ mjəd ə:ut  
nu: muər ðən a:l ðə rest  
ðət ðeər wər (w)u:ns ðə nest əv zʌm  
ðət wər əgɒn əvuər wi: kʌm

(h)wen (w)u:ns əbʌv ðə tʌn ðə smɔ:k  
dɪd ri:ði blu: əmɒŋ ðə tri:z  
ən də:ʌn bɪlɔ: ðə lɪvən vɔ:k  
dɪd twə:ɪl əz brɪsk əz bɪz  
ər zɪt wi wiəri ni:z ðə (h)wə:ɪl  
ðə skə:ɪ wər lə:ɪtlɪs tə ðər twə:ɪl

ECLOGUE



JOHN, JEALOUS AT SHROTON FEÄIR

*Jeäne; her Brother; John, her Sweetheart; and Racketèn Joe*

JEÄNE

I'M thankvul I be out o' that  
Thick crowd, an' not asquot quite flat.  
That ever we should plunge in where the vo'k do drunge  
So tight's the cheese-wring on the veät!  
I've sca'ce a thing a-left in pleäce.  
'Tis all a-tore vrom pin an' leäce.  
My bonnet's like a wad, a-beät up to a dod,  
An' all my heäir's about my feäce.

*squashed  
folk, crowd  
vat*

*heap*

HER BROTHER

Here, come an' zit out here a bit,  
An' put yourzelf to rights.

JOHN

No, Jeäne; no, no! Now you don't show  
The very wo'st o' plights.

HER BROTHER

Come, come, there's little harm adone;  
Your hoops be out so roun's the zun.

JOHN

An' there's your bonnet back in sheäpe.

HER BROTHER

An' there's your pin, and there's your ceäpe.

eklög

dʒan dʒeləs ət ʃʊdən ʃjɛər

dʒjɛn (h)ər brʌðər dʒan (h)ər swi(:)thɑ:rt ən(d) rakətən dʒo:

JEÄNE

ə:m θaŋkvʊl ə:i bi: ə:ut ə ðat

θik kræ:ud ən nɒt əskwɒt kwæ:ɪt flat

ðət evər wi: ʃʊd plʌndʒ ɪn (h)wər ðə vɔ:k də drʌndʒ

sə tɔ:ɪts ðə tʃi:zrɪŋ ɒn ðə vjət

ə:ɪv skjɛs ə ðɪŋ əleɪft ɪn pljɛs

tɪz a:l ətuər vrəm pɪn ən ljɛs

mə:i bɒnɪts lɪk ə wɒd əbiət ʌp tu ə dɒd

ən a:l mə:i hjɛərz əbɔ:ut mə:i ʃjɛs

HER BROTHER

hiər kʌm ən zɪt ə:ut hiər ə bɪt

ən pʌt jɔ:zʌf tɔ rɔ:ɪts

JOHN

nɔ: dʒjɛn nɔ: nɔ: nə:u jə dɔ:nt ʃo:

ðə veri wʌst ə plɔ:ɪts

HER BROTHER

kʌm kʌm ðərz lɪtəl hɑ:m ədʌn

jər hu:ps bi: ə:ut sə rɔ:rʌnz ðə zʌn

JOHN

ən ðərz jər bɒnɪt bak ɪn ʃjɛp

HER BROTHER

ən ðərz jər pɪn ən(d) ðərz jər kjɛp

JOHN

An' there your curls do match, an' there  
'S the vittiest maïd in all the feàir.

*properest*

JEÄNE

Now look, an' tell us who's a-spied  
Vrom Sturminster, or Manston zide.

HER BROTHER

There's rantèn Joe! How he do stalk,  
An' zwang his whip, an' laugh, an' talk!

*swing violently*

JOHN

An' how his head do wag, avore his steppèn lag.  
Jist like a pigeon's in a walk!

HER BROTHER

Heigh! there, then, Joey, ben't we proud!

JEÄNE

He can't hear you among the crowd.

HER BROTHER

Why, no, the thunder peals do drown the sound o' wheels.  
His own pipe is a-pitched too loud.  
What, you here too?

RACKETÈN JOE

Yes, Sir, to you.

All o' me that's a-left.

JOHN

ən ðeər jər kə:rlz də matʃ ən ðeər  
z ðə vɪtɪst məɪd ɪn a:l ðə fjeər

JEÄNE

nə:u lʊk ən tɛl əs hu:z əspə:ɪd  
vrəm stə:rmɪstər ər mɑnsən zə:ɪd

HER BROTHER

ðeərz rɛ:ntən dʒo: hə:u hi: də stɛ:k  
ən zwaŋ (h)ɪz (h)wɪp ən le:f ən tɛ:k

JOHN

ən hə:u (h)ɪz hɛd də wɑg əvuər (h)ɪz stɛpən lɑg  
dʒɪst lɪk ə pɪdʒənz ɪn ə we:k

HER BROTHER

hæɪ ðeər ðɛn dʒo:i beɪnt wi: prə:ud

JEÄNE

hi: keɪnt hiər ju: əmɒŋ ðə krə:ud

HER BROTHER

(h)wə:ɪ no: ðə θʌndər pi:lz də drə:ʊn ðə sə:ʊn(d) ə (h)wi:lz  
(h)ɪz o:n pə:ɪp ɪz əpɪtʃt tu: lə:ud  
(h)wɒt ju: hiər tu:

RACKETÈN JOE

i:s sə:r tə ju:

a:l ə mi: ðəts əleft



JEÄNE

A body plump's a goodish lump  
Where reämes ha' such a heft.

*a skeleton, weight*

JOHN

Who lost his crown a-racèn?

RACKETÈN JOE

Who?

Zome silly chap a-backèn you.  
Well, now, an' how do vo'k treat Jeäne?

*folk*

JEÄNE

Why not wi' feärèns.

*gifts bought at a fair*

RACKETÈN JOE

What d'ye meän,

When I've a-brought ye such a bunch  
O' theäse nice ginger-nuts to crunch?  
An' here, John, here! you teäke a vew.

*these*

JOHN

No, keep em all vor Jeäne an' you!

RACKETÈN JOE

Well, Jeäne, an' when d'ye meän to come  
An' call on me, then, up at hwome.  
You han't a-come athirt, since I'd my voot a-hurt,  
A-slippèn vrom the tree I clomb.

*across  
climbed*

JEÄNE

ə bɔdi plʌmp s ə gʊdɪʃ lʌmp  
(h)wər rjɛmz hə sɪʃ ə heft

JOHN

hu: lɔst (h)ɪz krə:un ərjɛsən

RACKETÈN JOE

hu:

zʌm sɪli tʃʌp əbʌkən ju:  
wəl nə:u ən hə:u də vɔ:k trɪ:t dʒjɛn

JEÄNE

(h)wə:ɪ nɒt wi fjɛərɛnz

RACKETÈN JOE

(h)wɒt dʒi: miən

(h)wɛn ə:ɪv əbrɔ:t i: sɪʃ ə blʌntʃ  
ə ðiəz nə:ɪs dʒɪndʒərnlʌts tə krʌntʃ  
ən hiər dʒʌn hiər ju: tʃɛk ə vju:

JOHN

nɔ: ki(:)p əm a:l vər dʒjɛn ən ju:

RACKETÈN JOE

wəl dʒjɛn ən (h)wɛn dʒi: miən tə klʌm  
ən ka:l ɒn mi: ðɛn ʌp ət huəm  
jə hʌnt əklʌm əðə:rt sɪms ə:ɪd mə:ɪ vʊt əhə:rt  
əslɪpən vrəm ðə trɪ: ə:ɪ klʌm

JEÄNE

Well, if so be that you be stout  
On voot ageän, you'll vind me out.

JOHN

Aye, better chaps woont goo, not many steps vor you,  
If you do hawk yourzelf about.

RACKETÈN JOE

Wull John, come too?

JOHN

No, thanks to you.

Two's company, dree's nwone.

*three's*

HER BROTHER

There don't be stung by his mad tongue,  
'Tis nothèn else but fun.

JEÄNE

There, what d'ye think o' my new ceäpe?

JOHN

Why, think that 'tis an ugly sheäpe.

JEÄNE

Then you should buy me, now theäse feäir,  
A mwore becomèn woone to wear.

*this  
one*

JEÄNE

wel if so: bi: ðæt jə bi: stə:ut  
ɒn vʊt əgʒen ju:l və:m(d) mi: ə:ut

JOHN

æi betər tʃaps wu(:)nt gu: nɒt məni steɪps vər ju:  
if jə də he:k jəʀzɒf əbə:ut

RACKETÈN JOE

wʊl dʒən kɒm tu:

JOHN

no: θaŋks tə ju:  
tu:z kɒmpəni dri:z nuən

HER BROTHER

ðeər do:nt bi: stɒŋ b(ə:ɪ) (h)ɪz mɒd tɒŋ  
tɪz nɒθən els bət fɒn

JEÄNE

ðeər (h)wɒt dʒi: ðɪŋk ə mə:ɪ nju: kjɛp

JOHN

(h)wə:ɪ ðɪŋk ðæt tɪz ən ʌgli ʃjɛp

JEÄNE

ðen jə ʃʊd bə:ɪ mi: nə:u ðiəs fjeər  
ə muər bɪkɒmən (w)u:n tə weər

JOHN

I buy your ceäpe! No; Joe wull screäpe  
Up dibs enough to buy your ceäpe.  
As things do look, to meäke you fine  
Is long Joe's business mwore than mine.

*coins*

JEÄNE

Lauk, John, the mwore that you do pout  
The mwore he'll glēne.

*Lord  
sneer*

JOHN

A yelpèn lout.

JOHN

ə:ɪ bə:ɪ juər kjɛp no: dʒo: wʊl skrjɛp  
ʌp dɪbz ɪnʌf tə bə:ɪ jər kjɛp  
az ðɪŋz də lʊk tə mjɛk ju: fə:ɪn  
ɪz lɒŋ dʒo:z bɪznɪs muər ðən mə:ɪn

JEÄNE

lɔ:k dʒan ðə muər ðət ju: də pə:ʊt  
ðə muər hi:l gle:n

JOHN

ə jɛlpən lə:ʊt

EARLY PLAYMEÄTE



AFTER many long years had a-run,  
The while I wer a-gone vrom the pleäce,  
I come back to the vields, where the zun  
Ov her childhood did show me her feäce.  
There her father, years wolder, did stoop.  
An' her brother, wer now a-grow'd staid,  
An' the apple tree lower did droop.  
Out in the orcha'd where we had a-play'd,  
There wer zome things a-seemèn the seäme,  
But Meäry's a-married awayä.

*older  
mature*

There wer two little childern a-zent,  
Wi' a message to me, oh! so feäir  
As the mother that they did zoo ment,  
When in childhood she play'd wi' me there.  
Zoo they twold me that if I would come  
Down to Coomb, I should zee a wold friend,  
Vor a playmeäte o' mine wer at hwome,  
An' would staj till another week's end.  
At the dear pworchèd door, could I dare  
To zee Meäry a-married awayä!

*so take after*

*so  
old*

On the flower-not, now all a-trod  
Stwony hard, the green grass wer a-spread,  
An' the long-slighted woodbine did nod  
Vrom the wall, wi' a loose-hangèn head.  
An' the martin's clay nest wer a-hung  
Up below the brown oves, in the dry,  
An' the rooks had a-rock'd broods o' young  
On the elems below the Maj sky;  
But the bud on the bed, coulden bide,  
Wi' young Meäry a-married awayä.

*flower-bed*

*eaves*

jærli plæimjet

ɛ:tər meni lɔŋ jærz had ərʌŋ

ðə (h)wə:ɪl ə:ɪ wər əɡɒn vrəm ðə pljɛs  
ə:ɪ kʌm bak tə ðə vi:l(d)z (h)wər ðə zʌŋ  
əv (h)ər tʃə:ɪl(d)hʊd dɪd ʃo: mi: (h)ər fjɛs  
ðeər (h)ər fɛ:ðər jærz (w)uəldər dɪd stu:p  
ən (h)ər brʌðər wər nə:u əɡrɔ:d stæɪd  
ən ði apəl tri: lɔ:ər dɪd dru:p  
ərut ɪn ði a:rtʃət (h)wər wi: had əplæɪd  
ðeər wər sʌm ðɪŋz əsi:mən ðə sjɛm  
bət mjɛərɪz əmarɪd əwæɪ

ðər wər tu: lɪtəl tʃɪldərn əzɛnt

wɪ ə mɛsɪdʒ tə mi: o: sə fjɛər  
əz ðə mʌðər ðət ðe: dɪd zu: mɛnt  
(h)wɛn ɪn tʃə:ɪl(d)hʊd ʃi: plæɪd wi mi: ðeər  
zu: ðe: tuəld mi: ðət ɪf ə:ɪ wʊd kʌm  
dərʊn tə ku:m ə:ɪ ʃʊd zi: ə (w)uəld frɛn(d)  
vər ə plæimjet ə mæ:ɪn wər ət huəm  
ən wʊd stæɪ tɪl ənʌðər wi(:)ks ɛn(d)  
ət ðə diər puərtʃəd duər kʊd ə:ɪ djɛər  
tə zi: mjɛəri əmarɪd əwæɪ

ɒn ðə flə:uərnɒt nə:u a:l ətɾɒd

stuəni ha:rd ðə grɪ:n grɑ:s wər əsprɛd  
ən ðə lɒŋslə:ɪtɪd wʊdbə:m dɪd nɒd  
vrəm ðə wɑ:l wi ə lu:ʃəŋən hɛd  
ən ðə mɑ:rtɪnz kle: nɛst wər əhʌŋ  
ʌp bɪlɔ: ðə brə:ʊn o:vz ɪn ðə drɔ:ɪ  
ən ðə ruks had ərɒkt bru:dz ə jʌŋ  
ɒn ði eləməz bɪlɔ: ðə mæɪ skə:ɪ  
bət ðə bʌd ɒn ðə bɛd kʊdən bɔ:ɪd  
wi jʌŋ mjɛəri əmarɪd əwæɪ



There the copse-wood, a-grow'd to a height,

Wer a-vell'd, an' the primrose in bloom,

*bloom*

Among chips on the ground a-turn'd white,

Wer a-quiv'rèn, all beäre ov his lewth.

*bare, shelter*

The green moss wer a-spread on the thatch,

That I left yollow reed, an' avore

The small green, there did swing a new hatch,

Vor to let me walk into the door.

*wicket-gate*

Oh! the rook did still rock o'er the rick,

But wi' Meäry a-married away.

ðeər ðə kɒpswʊd əgrəʊd tu ə hæ:ɪt  
wər əvɛld ən ðə prɪmruəz ɪn blu:θ  
əmɒŋ tʃɪps ɒn ðə grə:ʊn(d) ətə:rnd (h)wə:ɪt  
wər əkwɪvrən a:l bjɛər əv (h)ɪz lu:θ  
ðə grɪ:n mɒs wər əsprɛd ɒn ðə ðatʃ  
ðət ə:ɪ lɛft jəlɜr rɪ:d ən əvuər  
ðə smɑ:l grɪ:n ðər dɪd swɪŋ ə nju: hatʃ  
vər tə lɛt mi: wɛ:k ɪntə ðə duər  
o: ðə rʊk dɪd stɪl rʊk ɔ:r ðə rɪk  
bət wi mɛəri əmarɪd əwæɪ



PICKÈN O' SCROFF

*loose waste sticks*

OH! the wood wer a-vell'd in the copse,  
 An' the moss-bedded primrose did blow;  
 An' vrom tall-stemmèd trees' leafless tops,  
 There did lie but slight sheädes down below.  
 An' the sky wer a-showèn, in drough  
 By the tree-stems, the deepest o' blue,  
 Wi' a light that did vall on an' off  
 The dry ground, a-strew'd over wi' scroff.

*bloom  
 tall-trunked  
 shadows  
 through*

There the hedge that wer leätely so high,  
 Wer a-plush'd, an' along by the zide,  
 Where the waggon 'd a-haul'd the wood by,  
 There did reach the deep wheelrouts, a-dried.  
 An' the groun' wi' the sticks wer bespread,  
 Zome a-cut off alive, an' zome dead.  
 An' vor burnèn, well wo'th reäkèn off,  
 By the childern a-pickèn o' scroff.

*with half-cut stems interlaced*

*wheel-ruts*

In the tree-studded leäze, where the woak  
 Wer a-spreadèn his head out around,  
 There the scraggs that the wind had a-broke,  
 Wer a-lyèn about on the ground.  
 Or the childern, wi' little red hands,  
 Wer a-tyèn em up in their bands;  
 Vor noo squier or farmer turn'd off  
 Little childern a-pickèn o' scroff.

*meadow, oak*

*turned away*

There wer woone bloomèn child wi' a cloak  
 On her shoulders, as green as the ground;  
 An' another, as gray as the woak,  
 Wi' a bwoy in a brown frock, a-brown'd.

*one*

pi:kən ə skrɔf

o: ðə wud wər əvæld in ðə kɔps  
ən ðə mɔsbədɪd prɪmruəz dɪd blɔ:  
ən vrəm ta:lstɛməd tri:z li:flɪs tɔps  
ðər dɪd læ:ɪ bət slə:ɪt ʃjɛdz də:ʊn bɪlɔ:  
ən ðə skæ:ɪ wər əʃo:ən in dru:  
b(ə):ɪ ðə tri:stɛmz ðə di:pɪst ə blu:  
wi ə læ:ɪt ðæt dɪd vaɪl ɒn ən ɒf  
ðə dræ:ɪ grə:ʊn(d) əstru:d ɔ:vər wi skrɔf

ðeər ðə hɛdz ðæt wər ljetli sə hæ:ɪ  
wər əplʌʃt ən əlɒŋ b(ə):ɪ ðə zə:ɪd  
(h)wər ðə wɑgən d əha:ld ðə wud bæ:ɪ  
ðər dɪd ri:tʃ ðə di:p (h)wi:lɹə:ʊts ədrə:ɪd  
ən ðə grə:ʊn wi ðə stɪks wər bɪsprɛd  
zʌm əkʌt ɒf əlɔ:ɪv ən zʌm dɛd  
ən vər bæ:rnən wɛl wɒð rjɛkən ɒf  
b(ə):ɪ ðə tʃɪldərn apɪkən ə skrɔf

ɪn ðə tri:stʌdɪd liəz (h)wər ðə (w)uək  
wər əsprɛdən (h)ɪz hɛd ə:ʊt ərə:ʊn(d)  
ðər ðə skragz ðæt ðə wɪn(d) hʌd əbrɔ:k  
wər əlɔ:ɪən əbə:ʊt ɒn ðə grə:ʊn(d)  
ər ðə tʃɪldərn wi lɪtəl rɛd hʌn(d)z  
wər ətə:ɪən əm ʌp ɪn ðər bʌn(d)z  
vər nu: skwə:ɪər ər fɑ:rmər tə:rnd ɒf  
lɪtəl tʃɪldərn apɪkən ə skrɔf

ðər wər (w)u:n blu:mən tʃə:ɪl(d) wi ə kluək  
ɒn (h)ər ʃɔ:ldərz əz grɪ:n əz ðə grə:ʊnd  
ən ənʌðər əz gre: əz ðə (w)uək  
wi ə bwə:ɪ ɪn ə brə:ʊn frɔk əbrə:ʊnd

An' woone got up, in play, vor to tait,  
On a woak-limb, a-growèn out straight.  
But she soon wer a-taited down off,  
By her meätes out a-pickèn o' scroff.

*play see-saw*

When they childern do grow to staid vo'k,  
An' goo out in the worold, all wide  
Vrom the copse, an' the zummerleäze woak,  
Where at last all their elders ha' died,  
They wull then vind it touchèn to bring,  
To their minds, the sweet springs o' their spring,  
Back avore the new vo'k did turn off  
The poor childern a-pickèn o' scroff.

*adult folk*

*summer-pasture*

ən (w)u:n gʊt ʌp ɪn plæɪ vər tə tæɪt  
ɒn ə (w)uəkli:m əgro:ən ə:ut stræt  
bət ʃi: su:n wər ətæɪtɪd də:u:n ɒf  
b(ə):ɪ (h)ər mjets ə:ut apɪkən ə skrɒf

(h)wen ðe: tʃɪldərn də gro: tə stæɪd vɔ:k  
ən gu: ə:ut ɪn ðə wə:rdəl aɪl wə:ɪd  
vrəm ðə kɒps ən ðə zʌmərliəz (w)uək  
(h)wər at le:st aɪl ðər ɛldərz hə də:ɪd  
ðe: wʊl ðen və:m(d) ɪt tʌtʃən tə brɪŋ  
tə ðər mə:m(d)z ðə swi(:)t sprɪŋz ə ðər sprɪŋ  
bək əvuər ðə nju: vɔ:k dɪd tə:ɪn ɒf  
ðə pu(:)ər tʃɪldərn apɪkən ə skrɒf

## GOOD NIGHT



WHILE down the meäds wound slow,  
    Water vor green-wheel'd mills,  
Over the streams bright bow,  
    Win' come vrom dark-back'd hills.  
Birds on the win' shot along down steep  
Slopes, wi' a swift-swung zweep.  
Dim weän'd the red streak'd west.  
Lim'-weary souls "Good-rest."

*arc*

Up on the plough'd hill brow,  
    Still wer the zull's wheel'd beam,  
Still wer the red-wheel'd plough,  
    Free o' the strong limb'd team,  
Still wer the shop that the smith meäde ring,  
Dark where the sparks did spring;  
Low shot the zun's last beams.  
Lim'-weary souls "Good dreams."

*plough's  
wagon*

Where I vrom dark bank-sheädes  
    Turn'd up the west hill road,  
Where all the green grass bleädes  
    Under the zunlight glow'd,  
Startled I met, as the zunbeams play'd  
Light, wi' a zunsmote mäid,  
Come vor my day's last zight.  
Zun-brighten'd mäid "Good night."

*gently*

gud næ:ɪt

(h)wə:ɪl də:un ðə miədʒ wə:un(d) slo:  
wə:tər vər grɪ:n(h)wi:ld mɪlz  
ɔ:vər ðə stri:mz brə:ɪt bə:  
wɪn(d) kʌm vrəm da:rk bakt hɪlz  
bæ:rdz ɒn ðə wɪn(d) ʃɒt əlɒŋ də:un sti:p  
slo:ps wi ə swɪf(t)swʌŋ zwi:p  
dɪm wjend ðə red stri:kt west  
lɪmwɪəri so:lz gʊdrest

ʌp ɒn ðə plə:ud hɪl brə:u  
stɪl wər ðə zʌlz (h)wi:ld bi:m  
stɪl wər ðə red(h)wi:ld plə:u  
fri: ə ðə strɒŋ lɪm(d) ti:m  
stɪl wər ðə ʃɒp ðæt ðə smiθ mjəd rɪŋ  
da:rk (h)wər ðə spærks dɪd sprɪŋ  
lə: ʃɒt ðə zʌnz læ:st bi:mz  
lɪmwɪəri so:lz gʊd dri:mz

(h)wər ə:ɪ vrəm da:rk bʌŋksjɛdz  
tə:rnd ʌp ðə west hɪl rɔ:d  
(h)wər a:ɪ ðə grɪ:n grɑ:s bljɛdz  
ʌndər ðə zʌnlə:ɪt glɔ:d  
stɑ:tɔld ə:ɪ met əz ðə zʌnbi:mz plæɪd  
lə:ɪt wi ə zʌnsmɔ:t məɪd  
kʌm vər mə:ɪ de:z læ:st zə:ɪt  
zʌnbrə:ɪtænd məɪd gʊd næ:ɪt



WENT HWOME



UPON the slope, the hedge did bound  
The vield wi' blossom-whited zide,  
An' charlock patches, yollow-dyed,  
Did reach along the white-soil'd ground;  
An' vo'k, a-comèn up vrom meäd,  
    Brought gil'cup meal upon the shoe;  
Or went on where the road did leäd,  
    Wi' smeechy doust from heel to tooe,  
As noon did smite, wi' burnèn light,  
The road so white, to Meldonley.

*folk  
buttercup*

*thick dust*

An' I did tramp the zun-dried ground,  
By hedge-climb'd hills, a-spread wi' flow'rs,  
An' watershootèn dells, an' tow'rs,  
By elem-trees a-hemm'd all round,  
To zee a vew wold friends, about  
    Wold Meldon, where I still ha' zome,  
That bid me speed as I come out,  
    An' now ha' bid me welcome hwome,  
As I did goo, while skies wer blue,  
Vrom view to view, to Meldonley.

*old  
wished me success*

An' there wer timber'd knaps, that show'd  
Cool sheädes, vor rest, on grassy ground,  
An' thatch-brow'd windows, flower-bound,  
Where I could wish wer my abode.  
I pass'd the maïd avore the spring,  
    An' shepherd by the thornèn tree;  
An' heärd the merry dréver zing,  
    But met noo kith or kin to me,  
Till I come down, vrom Meldon's crown  
To rufs o' brown, at Meldonley.

*hillocks*

*roofs*

went huəm

əpən ðə slo:p ðə hedʒ dɪd bə:un(d)  
ðə vi:l(d) wi blɒsəm(h)wə:ɪtɪd zə:ɪd  
ən tʃa:rlɒk patʃɪz ʤələrdə:ɪd  
dɪd ri:tʃ əlɒŋ ðə (h)wə:ɪtswə:ɪld grə:un(d)  
ən vɔ:k əkʌmən ʌp vrəm miəd  
brɔ:t ɡɪlkʌp mi:l əpən ðə ʃu:  
ar went ɒn (h)wər ðə ro:d dɪd liəd  
wi smi:tʃi də:ʊst vrəm hi:l tə tu:  
az nu:n dɪd smə:ɪt wi bə:rnən lə:ɪt  
ðə ro:d sə (h)wə:ɪt tə məldənli:

ən ə:ɪ dɪd trɑmp ðə zʌndrə:ɪd grə:un(d)  
b(ə):ɪ hedʒklɪmd hɪlz əsprɛd wi flə:uərz  
ən wɔ:tərʃʊtən delz ən tə:uərz  
b(ə):ɪ eləmtri:z əhemd a:l rə:un(d)  
tə zi: ə vju: (w)uəld frɛn(d)z əbə:ʊt  
(w)uəld məldən (h)wər ə:ɪ stɪl ha zʌm  
ðət bɪd mi: spi:d əz ə:ɪ kʌm ə:ʊt  
ən nə:ʊ hə bɪd mi: wɛlkəm huəm  
əz ə:ɪ dɪd gu: (h)wə:ɪl skə:ɪz wər blu:  
vrəm vju: tə vju: tə məldənli:

ən ðeər wər tɪmbərd naps ðət ʃo:d  
ku:l ʃjedz vər rɛst ɒn gra:si grə:un(d)  
ən ðatʃbrə:ʊd wɪndərz flə:uərbə:un(d)  
(h)wər ə:ɪ kud wɪʃ wər mə:ɪ əbo:d  
ə:ɪ pɑ:st ðə məɪd əvʊər ðə sprɪŋ  
ən ʃepərd b(ə):ɪ ðə ðɑ:rnən tri:  
ən hiərd ðə məri drevər zɪŋ  
bət met nu: kɪθ ər kɪn tə mi:  
tɪl ə:ɪ kʌm də:ʊn vrəm məldənz krə:ʊn  
tə rʌfs ə brə:ʊn ət məldənli:



THE HOLLOW WOAK

*oak*

THE woaken tree, so hollow now,  
To souls ov other times wer sound,  
An' reach'd on ev'ry zide a bough  
Above their heads, a-gather'd round,  
But zome light veet  
That here did meet  
In friendship sweet, vor rest or jaÿ,  
Shall be a-miss'd another Maÿ.

*oak*

*joy*

My childern here, in playvul pride  
Did zit 'ithin his wooden walls,  
A-mentèn steätely vo'k inside  
O' castle towers an' lofty halls.  
But now the vloer  
An' mossy door

*its  
imitating, folk*

That woonce they wore would be too small  
To teäke em in, so big an' tall.

*once*

Theäse year do show, wi' snow-white cloud,  
An' deäsies in a sprinkled bed,  
An' green-bough birds a-whislèn loud,  
The looks o' zummer days a-vled;  
An' grass do grow,  
An' men do mow,  
An' all do show the wold times' feäce  
Wi' new things in the wold things' pleäce.

*this*

*flown by*

*old*

ðə hɒləɹ (w)uək

ðə (w)uəkən tri: sə hɒləɹ nə:u  
tə so:lz əv ʌðər tə:ɪmz wər sə:un(d)  
ən ri:tʃd ɒn evri zə:ɪd ə bə:u  
əbʌv ðər hɛdz əgəðərd rə:un(d)  
bət zʌm lə:ɪt vi:t  
ðət hiər dɪd mi:t  
ɪn frɛn(d)ʃɪp swi:t vər rɛst ər dʒæɪ  
ʃəl bi: əmɪst ənʌðər məɪ

mə:ɪ tʃɪldərn hiər ɪn plæɪvʊl prə:ɪd  
dɪd zɪt ɪðm (h)ɪz wʊdən wə:lz  
əmentən stɛtli vɔ:k ɪnsə:ɪd  
ə kə:səl tə:uəɹz ən lɒfti hə:lz  
bət nə:u ðə vluər  
ən mɒsi duər  
ðət (w)u:ns ðe: wuər wʊd bi: tu: smɑ:l  
tə tʃɛk əm ɪn sə bɪg ən tɑ:l

ðiəs jiər də ʃo: wi sno:(h)wə:ɪt klə:ud  
ən dʒɛzɪz ɪn ə sprɪŋkəld bɛd  
ən grɪnbə:u bə:ɪrdz ə(h)wɪslən lə:ud  
ðə lʊks ə zʌmər de:z əvlɛd  
ən grɑ:s də gro:  
ən mɛn də mo:  
ən a:l də ʃo: ðə (w)uəld tə:ɪmz fʃɛs  
wi nju: ðɪŋz ɪn ðə (w)uəld ðɪŋz plʃɛs

CHILDERN'S CHILDERN



OH! if my ling'rèn life should run,  
Drough years a-reckoned ten by ten,  
Below the never-tirèn zun,  
Till beäbes ageän be wives an' men;  
An' stillest deafness should ha' bound  
My ears, at last, vrom ev'ry sound;  
Though still my eyes in that sweet light,  
Should have the zight o' sky an' ground:  
Would then my steäte  
In time so leäte,  
Be jaÿ or päin, be päin or jaÿ?

*through*

*joy*

When Zunday then, a-weänèn dim,  
As theäse that now's a-clwosèn still,  
Mid lose the zun's down-zinkèn rim,  
In light behind the vier-bound hill;  
An' when the bells' last peal's a-rung,  
An' I mid zee the wold an' young  
A-vlockèn by, but shoulden hear,  
However near, a voot or tongue:  
Mid zuch a zight,  
In that soft light  
Be jaÿ or päin, be päin or jaÿ?

*waning  
this one, closing  
might  
fire-*

*old*

If I should zee among em all,  
In merry youth, a-glidèn by,  
My son's bwold son, a-grown man-tall,  
Or daughter's daughter, woman-high;  
An' she mid smile wi' your good feäce,  
Or she mid walk your comely peäce,  
But seem, although a-chattèn loud,  
So dumb's a cloud, in that bright pleäce:

## ʃɪldərnz ʃɪldərn

o: ɪf mə:ɪ lɪŋgrən lə:ɪf ʃʊd rʌn  
dru: ʤiərz ərekænd ten b(ə):ɪ ten  
bɪlo: ðə nevərtə:ɪrən zʌn  
tɪl bjɛbz əgʤən bi: wə:ɪvz ən mən  
ən stɪlɪst dəfnɪs ʃʊd hə bə:ʊn(d)  
mə:ɪ iərz ət lɛ:st vrəm evri sə:ʊn(d)  
ðo: stɪl mə:ɪ əɪz ɪn ðat swi(:)t lə:ɪt  
ʃʊd hav ðə zə:ɪt ə skə:ɪ ən grə:ʊn(d)  
wʊd ðen mə:ɪ stʃet  
ɪn tə:ɪm sə lʃet  
bi: dʒæɪ ər pæm bi: pæm ər dʒæɪ

(h)wen zʌnde: ðen əwʤenən dɪm  
əz ðiəs ðət nə:ʊz əklʊəzən stɪl  
mɪd lu:z ðə zʌnz də:ʊnzɪŋkən rɪm  
ɪn lə:ɪt bihə:m(d) ðə və:ɪrbə:ʊn(d) hɪl  
ən (h)wen ðə bɛlz lɛ:st pi:lz ərʌŋ  
ən ə:ɪ mɪd zi: ðə (w)uəld ən ʤʌŋ  
əvlɔkən bə:ɪ bət ʃʊðən hiər  
hə:uevər niər ə vʊt ər tʌŋ  
mɪd zʌtʃ ə zə:ɪt  
ɪn ðat sɔft lə:ɪt  
bi: dʒæɪ ər pæm bi: pæm ər dʒæɪ

ɪf ə:ɪ ʃʊd zi: əmɔŋ əm a:l  
ɪn mɛɪɪ ju:θ əglə:ɪdən bə:ɪ  
mə:ɪ sʌnz buəld sʌn əgrə:n mantʌ:l  
ər de:tərz de:tər wʊmənəhə:ɪ  
ən ʃi: mɪd smə:ɪl wi ju(:)ər gud fʃɛs  
ər ʃi: mɪd we:k ju(:)ər kʌmli pʃɛs  
bət si(:)m a:lðo: ətʃatən lə:ʊd  
sə dʌmz ə klə:ʊd ɪn ðat brə:ɪt plʃɛs

Would youth so feäir,  
A-passèn there,  
Be jaÿ or päin, be päin or jaÿ?

'Tis seldom strangth or comeliness  
Do læve us long. The house do show  
Men's sons wi' mwore, as they ha' less,  
An' daughters brisk, vor mothers slow.  
A dawn do clear the night's dim sky,  
Woone star do zink, an' woone goo high,  
An' livèn gifts o' youth do vall,  
Vrom girt to small, but never die:  
An' should I view,  
What God mid do,  
Wi' jaÿ or päin, wi' päin or jaÿ?

*one*

*great*

*may*

wʊd ju:θ sə fjeər  
əpa:sən ðeər  
bi: dʒæɪ ər pæm bi: pæm ər dʒæɪ

tɪz səldəm stræŋθ ər kʌmlɪnəs  
də liəv əs lɒŋ ðə hæ:us də ʃo:  
menz sʌnz wi muər əz ðe: hɑ les  
ən de:tərz brɪsk vər mʌðərz slo:  
ə de:n də kliər ðə nə:ɪts dɪm skə:ɪ  
(w)u:n stɑ:r də zɪŋk ən (w)u:n gu: hæ:ɪ  
ən lɪvən gɪfts ə ju:θ də vaɪl  
vrəm gə:ɪt tə sma:l bət nəvər də:ɪ  
ən ʃʊd əɪ vju:  
(h)wɒt gʊd mɪd du:  
wi dʒæɪ ər pæm wi pæm ər dʒæɪ



THE RWOSE IN THE DARK



IN zummer, leäte at evenèn tide,

I zot to spend a moonless hour

'Ithin the window, wi' the zide

A-bound wi' rwozes out in flow'r,

Bezide the bow'r, vorsook o' birds,

An' listen'd to my true-love's words.

*sat*

A-risèn to her comely height,

She push'd the swingèn ceäsement round;

And I could hear, beyond my zight,

The win'-blow'd beech-tree softly sound,

On higher ground, a-swayèn slow,

On drough my happy hour below.

*tbrough*

An' tho' the darkness then did hide

The dewy rwoze's blushèn bloom,

He still did cast sweet äir inside

To Jeäne, a-chattèn in the room;

An' though the gloom did hide her feäce,

Her words did bind me to the pleäce.

*it*

An' there, while she, wi' rinnèn tongue,

Did talk unzeen 'ithin the hall,

I thought her like the rwoze that flung

His sweetness vrom his darken'd ball,

'Ithout the wall, an' sweet's the zight

Ov her bright feäce by mornèn light.

ðə ruəz ɪn ðə da:rk

ɪn zʌməɹ ljet ət i:vmen tə:ɪd  
əɪ zət tə spen(d) ə mu:nlɪs ə:uəɹ  
ɪðm ðə wɪndəɹ wi ðə zə:ɪd  
əbə:un(d) wi ruəzɪz ə:ut ɪn flə:uəɹ  
bɪzə:ɪd ðə bə:uəɹ vɑ:suk ə bə:ɹdz  
ən lɪsənd tə mə:ɪ tru:lʌvz wə:ɹdz

ərə:ɪzən tu (h)ər kʌmli hə:ɪt  
ʃi: pʊft ðə swɪŋən kjesmənt rə:un(d)  
ən(d) əɪ kud hɪər bɪjənd mə:ɪ zə:ɪt  
ðə wɪnblo:d bɪ:tʃtri: sɒf(t)li sə:un(d)  
ən hə:ɪər grə:un(d) əswæ:ɪən slo:  
ən dru: mə:ɪ hɑ:pɪ ə:uəɹ bɪlo:

ən ðo: ðə da:rknɪs ðen dɪd hə:ɪd  
ðə dʒu:ɪ ruəzɪz blʌʃən blu:m  
hɪ: stɪl dɪd kɑ:st swi(:)t æɪɹ ɪnsə:ɪd  
tə dʒjən ətʃatən ɪn ðə ru:m  
ən ðo: ðə glu:m dɪd hə:ɪd (h)ər fjes  
(h)ər wə:ɹdz dɪd bə:ɪn(d) mi: tə ðə pljes

ən ðər (h)wə:ɪl ʃi: wi rʌnən tʌŋ  
dɪd tɛ:k ʌnzi:n ɪðm ðə ha:l  
ə:ɪ ðo:ɪt (h)ər lɪk ðə ruəz ðət flʌŋ  
(h)ɪz swi(:)tnɪs vrəm (h)ɪz da:rkənd ba:l  
ɪðə:ut ðə wa:l ən swi(:)ts ðə zə:ɪt  
əv (h)ər brə:ɪt fjes b(ə)ɪ mɑ:ɹnən lə:ɪt

COME



WULL ye come in eärly Spring,  
Come at Easter, or in Mäy?  
Or when Whitsuntide mid bring  
Longer light to show your wäy?  
Wull ye come, if you be true,  
Vor to quicken love anew?  
Wull ye call in Spring or Fall?  
Come now soon by zun or moon?  
Wull ye come?

*may*

Come wi' väice to väice the while  
All their words be sweet to hear;  
Come that feäce to feäce mid smile,  
While their smiles do seem so dear;  
Come within the year to seek  
Woone you have sought woonce a week?  
Come while flow'rs be on the bow'rs,  
And the bird o' zong's a-heärd.  
Wull ye come?

*one, once*

Ees come *to* ye, an' come *vor* ye, is my word,  
I wull come.

*yes*

kAM

wul i: kAM m jə:rlɪ sprɪŋ  
kAM ət i:stər ar m mæɪ  
ar (h)wɛn (h)wɪtsəntə:ɪd mɪd brɪŋ  
lɒŋgər læ:ɪt tə ʃo: jər wæɪ  
wul i: kAM ɪf ju: bi: tru:  
vər tə kwɪkən lʌv ənju:  
wul i: kɑ:l m sprɪŋ ar fa:l  
kAM nəu su:n b(ə:)ɪ zʌn ar mu:n  
wul i: kAM

kAM wɪ væɪs tə væɪs ðə (h)wə:ɪl  
ɑ:l ðər wə:rdz bi: swi(:)t tə hɪər  
kAM ðət fʃɛs tə fʃɛs mɪd smə:ɪl  
(h)wə:ɪl ðər smə:ɪlz də si(:)m sə diər  
kAM (w)ɪðm ðə jɪər tə si:k  
(w)u:n jə hæv sɔ:t (w)u:ns ə wi(:)k  
kAM (h)wə:ɪl flə:uərz bi: ɒn ðə bə:uərz  
ən(d) ðə bə:rd ə zɒŋz əhjɛ:rd  
wul i: kAM

i:s kAM tu: i: ən kAM vər i: ɪz mæ:ɪ wə:rd  
ə:ɪ wul kAM

## ZUMMER WINDS



LET me work, but mid noo tie  
Hold me vrom the oben sky,  
When zummer winds, in playsome flight,  
Do blow on vields in noon-day light,  
Or ruslèn trees, in twilight night.

*may*

Sweet's a stroll,  
By flow'ry knowl, or blue-feäc'd pool  
That zummer win's do ruffle cool.

When the moon's broad light do vill  
Plaïns, a-sheenèn down the hill;  
A-glitterèn on window glass,  
O then, while zummer win's do pass  
The rippled brook, an' swajèn grass,  
Sweet's a walk,  
Where we do talk, wi' feäces bright,  
In whispers in the peacevul night.

*shining*

When the swajèn men do mow  
Flow'ry grass, wi' zweepèn blow,  
In het a-most enough to dry  
The flat-spread clote-leaf that do lie  
Upon the stream a-stealèn by,

*beat*

*yellow water-lily*

Sweet's their rest,  
Upon the breast o' knap or mound  
Out where the goocoo's vaïce do sound.

*hillock*

*cuckoo's*

Where the sleek-heäir'd maïd do zit  
Out o' door to zew or knit,  
Below the elem where the spring  
'S a-runnèn, an' the road do bring  
The people by to hear her zing,

zΛmər win(d)z

lēt mi: wə:rk bət mɪd nu: tə:ɪ  
huəld mi: vrəm ði o:bən skə:ɪ  
(h)wɛn zΛmər win(d)z ɪn plæɪsəm flə:ɪt  
də blə: ɒn vi:l(d)z ɪn nu:nde: lə:ɪt  
ar rʌslən tri:z ɪn twə:ɪlə:ɪt nə:ɪt  
swi(:)ts ə stro:l  
b(ə:ɪ)ɪ flə:uri nɔ:l ar blu:fjɛst pu:l  
ðæt zΛmər win(d)z də rʌfəl ku:l

(h)wɛn ðə mu:nz bro:d lə:ɪt də vɪl  
plæɪnz əʃi:nən də:ʊn ðə hɪl  
əɡlɪtərən ɒn wɪndər gla:s  
o: ðɛn (h)wə:ɪl zΛmər win(d)z də pa:s  
ðə ɪpəld brʊk ən swæ:ɪən gra:s  
swi(:)ts ə wɛ:k  
(h)wər wi: də tɛ:k wi fjɛsɪz brɛ:ɪt  
ɪn (h)wɪspə:z ɪn ðə pi:svʊl nə:ɪt

(h)wɛn ðə swæ:ɪən mɛn də mo:  
flə:uri gra:s wi zwi:pən blə:  
ɪn hɛt a:məst ɪnʌf tə drə:ɪ  
ðə flatspɛd klo:tli:f ðæt də lə:ɪ  
əpən ðə stri:m əsti:lən bæ:ɪ  
swi(:)ts ðər rɛst  
əpən ðə brɛst ə nɑp ər mə:ʊn(d)  
ə:ʊt (h)wər ðə ɡokuz vɛ:ɪs də sə:ʊn(d)

(h)wər ðə sli:khjɛərd mə:ɪd də zɪt  
ə:ʊt ə duər tə zo: ər nɪt  
bɪlo: ði ɛləm (h)wər ðə sprɪŋ  
z ərənən ən ðə ro:d də brɪŋ  
ðə pi:pəl bæ:ɪ tə hiər (h)ɛr zɪŋ

On the green,  
Where she's a-zeen, an' she can zee,  
O gay is she below the tree.

Come, O zummer wind, an' bring  
Sounds o' birds as they do zing,  
An' bring the smell o' bloomèn maÿ,  
An' bring the smell o' new-mow'd haÿ;  
Come fan my feâce as I do straÿ,

Fan the heär  
O' Jessie feär; fan her cool,  
By the weäves o' stream or pool.

ðn ðə grɪn  
(h)wər ʃiːz əziːn ən ʃiː kən ziː  
oː ɡæɪ ɪz ʃiː bɪloː ðə triː

kʌm oː zʌmər wɪn(d) ən brɪŋ  
səːun(d)z ə bəːrdz əz ðeː də zɪŋ  
ən brɪŋ ðə smɛl ə blʊːmən mæɪ  
ən brɪŋ ðə smɛl ə ŋjuː moːd hæɪ  
kʌm fən məːɪ fʃes əz əːɪ də stræɪ  
fən ðə hjɛər  
ə dʒesi fʃɛər fən (h)ər kuːl  
b(əː)ɪ ðə wjɛvz ə striːm ər puːl



## THE NEÄME LETTERS



WHEN high-flown larks wer on the wing,  
A warm-air'd holiday in Spring,  
We stroll'd, 'ithout a ceäre or frown,  
    Up roun' the down at Meldonley;  
An' where the hawthorn-tree did stand  
Alwone, but still wi' mwore at hand,  
We zot wi' sheädes o' clouds on high  
    A-flittèn by, at Meldonley.

*sat, shadows*

An' there, the while the tree did sheäde  
Their gigglèn heads, my knife's keen bleäde  
Carved out, in turf avore my knee,  
    J. L., \* T. D., at Meldonley.  
'Twer Jessie Lee J. L. did meän,  
T. D. did stan' vor Thomas Deäne;  
The "L" I scratch'd but slight, vor he  
    Mid soon be D, at Meldonley.

*might*

An' when the vields o' wheat did spread  
Vrom hedge to hedge in sheets o' red,  
An' bennets wer a-sheäkèn brown,  
    Upon the down at Meldonley,  
We stroll'd ageän along the hill,  
An' at the hawthorn-tree stood still,  
To zee J. L. vor Jessie Lee,  
    An' my T. D., at Meldonley.

*grass-stalks*

The grey-poll'd bennet-stems did hem  
Each half-hid letter's zunken rim,  
By leädy's-vingers that did spread  
    In yollow red, at Meldonley.

*grey-beaded*

*kidney vetches*

ðə njəm lətərz

(h)wɛn hæ:flə:n lɑ:ks wɛr ɒn ðə wiŋ  
ə wɑ:rmæɪrd hɒlɪde: ɪn sprɪŋ  
wi: stro:ld ɪðə:ut ə kjɛər ər frə:un  
    ʌp rə:un ðə də:un ət mɛldənli:  
ən (h)wɛr ðə he:ðɑ:rntri: dɪd stɑn(d)  
əluən bət stɪl wi muər ət hɑn(d)  
wi: zɑt wi ʃjɛdz ə klə:udz ɒn hæ:  
    əflɪtən bə:ɪ ət mɛldənli:

ən ðər ðə (h)wə:ɪl ðə tri: dɪd ʃjɛd  
ðər ɡɪɡlən hɛdz mə:ɪ nə:ɪfs ki:n bljɛd  
kɑ:rvd ə:ut ɪn tɔ:rf əvuər mə:ɪ ni:  
    dʒe: ɛl ti: di: ət mɛldənli:  
twɛr dʒɛsi li: dʒe: ɛl dɪd miən  
ti: di: dɪd stɑn vɛr tɔməs diən  
ði ɛl ə:ɪ skratʃt bət slə:ɪt vɛr hi:  
    mɪd su:n bi: di: ət mɛldənli:

ən (h)wɛn ðə vi:l(d)z ə (h)wi:t dɪd spred  
vrəm hɛdz tə hɛdz ɪn ʃi:ts ə rɛd  
ən bɛnɪts wɛr əʃjɛkən brə:un  
    əpɒn ðə də:un ət mɛldənli:  
wi: stro:ld əɡjɛn əlɒŋ ðə hɪl  
ən ət ðə he:ðɑ:rntri: stʊd stɪl  
tə zi: dʒe: ɛl vɛr dʒɛsi li:  
    ən mə:ɪ ti: di: ət mɛldənli:

ðə ɡrɛ:pɔ:ld bɛnɪtstɛmz dɪd hɛm  
ɪ:tʃ he:fhɪd lətərz zʌŋkən rɪm  
b(ə):ɪ lʒɛdɪzvɪŋɡərz ðət dɪd spred  
    ɪn ʒəlɔr rɛd ət mɛldənli:

An' heärebells there wi' light blue bell  
Shook soundless on the letter L,  
To ment the bells when L vor Lee  
    Become a D at Meldonley.

*imitate*

Vor Jessie, now my wife, do strive  
Wi' me in life, an' we do thrive;  
Two sleek-heäired meäres do sprackly pull  
    My waggon vull, at Meldonley;  
An' small-hoofd sheep, in vleece white,  
Wi' quickly-pankèn zides, do bite  
My thymy grass, a-mark'd vor me  
    In black, T.D., at Meldonley.

*horses, briskly*

*panting*

ən hjeərbelz ðər wi læ:ɪt blu: bəl  
ʃuk sə:un(d)les ɒn ðə letər el  
tə mənt ðə belz (h)wen el vər li:  
bɪkʌm ə di: ət məldənli:

vər dʒesi nə:u mə:i wə:ɪf də strə:ɪv  
wi mi: ɪ læ:ɪf ən wi: də θrə:ɪv  
tu: sli:khjeərd mjeərz də sprakli pʊl  
mə:i wəgən vʊl ət məldənli:  
ən smɑ:lɦʌft ʃi:p ɪ vli:sɪz (h)wə:ɪt  
wi kwɪklɪpʌŋkən zə:ɪdz də bə:ɪt  
mə:i tə:ɪmi grɑ:s əmɑ:rkt vər mi:  
ɪ blak ti: di: ət məldənli:



THE NEW HOUSE A-GETTÈN WOLD

*old*

AH! when our wedded life begun,  
Theäse cleän-wall'd house of ours wer new;  
Wi' thatch as yollor as the zun  
Avore the cloudless sky o' blue;  
The sky o' blue that then did bound  
The blue-hilled worold's flow'ry ground.

*this  
yellow*

An' we've a-vound it weather-brown'd,  
As Spring-tide blossoms oben'd white,  
Or Fall did shed, on zunburnt ground,  
Red apples from their leafy height:  
Their leafy height, that Winter soon  
Left leafless to the cool-feäced moon.

An' rain-bred moss ha' stäin'd wi' green  
The smooth-feäced wall's white-morter'd streaks,  
The while our childern zot between  
Our seats avore the fleäme's red peaks:  
The fleäme's red peaks, till axan white  
Did quench em vor the long-sleep'd night.

*sat  
ashes*

The bloom that woonce did overspread  
Your rounded cheäk, as time went by,  
A-shrinkèn to a patch o' red,  
Did feäde so soft's the evenèn sky:  
The evenèn sky, my faithful wife,  
O' days as feäir's our happy life.

*once*

ðə nju: həʊs əgetən (w)uəld

a: (h)wen ə:uər wədɪd lə:ɪf bɪɡʌn  
ðɪəs klɪ:nwa:ld hə:ʊs əv ə:uərz wər nju:  
wi ðɑtʃ əz ʤʌləʀ əz ðə zʌn  
əvuər ðə klə:ʊdlɪs skə:ɪ ə blu:  
ðə skə:ɪ ə blu: ðət ðen dɪd bə:ʊn(d)  
ðə blu:hɪld wə:rdəlz flə:ʊri grə:ʊn(d)

ən wi:v əvə:ʊn(d) ɪt wədərbrə:ʊnd  
əz sprɪŋtə:ɪd blɒsəmz o:bənd (h)wə:ɪt  
ar fa:l dɪd ʃəd ɒn zʌnbə:ɪnt grə:ʊnd  
red apəlz vrəm ðər li:fi hə:ɪt  
ðər li:fi hə:ɪt ðət wɪntər su:n  
ləft li:flɪs tə ðə ku:lʃjest mu:n

ən ræmbred mɒs hə stæmd wi grɪ:n  
ðə smu:ðʃjest wa:lz (h)wə:ɪtmɑ:rtərd stri:ks  
ðə (h)wə:ɪl ə:uər tʃɪldərn zɑt bɪtwɪ:n  
ə:uər sɪ:ts əvuər ðə fljəmz red pi:kz  
ðə fljəmz red pi:kz tɪl əksən (h)wə:ɪt  
dɪd kwentʃ əm vər ðə lɒŋsli:pt nə:ɪt

ðə blu:m ðət (w)u:ns dɪd ə:vərspreð  
jər rə:ʊndɪd tʃiək əz tə:ɪm went bə:ɪ  
əʃrɪŋkən tu ə patʃ ə red  
dɪd ʃjed sə sɒf(t)s ði i:vmen skə:ɪ  
ði i:vmen skə:ɪ mə:ɪ fæ:θvʊl wə:ɪf  
ə de:z əz ʃjeərz ə:uər hɑpi lə:ɪf



## ZUNDAY

IN zummer, when the sheädes do creep *shadows*  
 Below the Zunday steeple, round  
 The mossy stwones, that love cut deep  
 Wi' neämes that tongues noo mwore do sound,  
 The læne do lose the stalkèn team,  
 An' dry-rimm'd waggon-wheels be still,  
 An' hills do roll their down-shot stream  
 Below the restèn wheel at mill.  
 O holy day, when tweil do ceäse, *toil*  
 Sweet day o' rest an' greäce an' peäce!

The eegrass, vor a while unwrung *grass regrown after mowing*  
 By hoof or shoe, 's a sheenèn bright, *shining*  
 An' clover flowers be a-sprung  
 On new-mow'd knaps in beds o' white, *hillocks*  
 An' sweet wild rwoses, up among  
 The hedge-row boughs, do yield their smells,  
 To äier that do bear along  
 The loud-rung peals o' Zunday bells,  
 Upon the day o' days the best,  
 The day o' greäce an' peäce an' rest.

By brightshod veet, in peäir an' peäir,  
 Wi' comely steps the road's a-took  
 To church, an' work-free han's do beär  
 Woone's walkèn stick or sister's book; *one's*  
 An' there the bloomèn niece do come  
 To zee her aunt, in all her best;  
 Or married daughter do bring hwome  
 Her vu'st sweet child upon her breast, *first*  
 As she do seek the holy pleäce,  
 The day o' rest an' peäce an' greäce.

zΛnde:

m zΛmər (h)wɛn ðə ʃjɛdz də kri:p  
bɪlo: ðə zΛnde: sti:pəl rə:ʊn(d)  
ðə mɒsi stuənz ðət lʌv kʌt di:p  
wi nʃɛmz ðət tʌŋz nu: muər də sə:ʊn(d)  
ðə lʃɛn də lu:z ðə stɛ:kən ti:m  
ən drɛ:ɪrɪmd wɑgən(h)wi:lz bi: stɪl  
ən hɪlz də ro:l ðər də:ʊnʃɒt stri:m  
bɪlo: ðə rɛstən (h)wi:l ət mɪl  
o: ho:li de: (h)wɛn twɔ:ɪl də siəs  
swi(:)t de: ə rɛst ən grʃɛs ən piəs

ði i:grɑ:s vər ə (h)wɔ:ɪl ʌnrʌŋ  
b(ə:)ɪ hʌf ər ʃu: z ə ʃi:nən brɛ:ɪt  
ən klɔ:vər flə:uərz bi: əsprʌŋ  
ʊn nʃu: mo:d naps m bɛdz ə (h)wɔ:ɪt  
ən swi(:)t wɔ:ɪl(d) ruəzɪz ʌp əmɒŋ  
ðə hɛdzrɔ: bə:uz də ji:l(d) ðər smɛlz  
tu æɪər ðət də bɛər əlbŋ  
ðə lə:ʊdrʌŋ pi:lz ə zΛnde: bɛlz  
əpɒn ðə de: ə de:z ðə bɛst  
ðə de: ə grʃɛs ən piəs ən rɛst

b(ə:)ɪ brɛ:ɪtʃɒd vi:t m pʃɛər ən pʃɛər  
wi kʌmli stɛps ðə ro:dz ətɒk  
tə tʃɛ:ɪtʃ ən wɔ:rkfri: hanz də bɛər  
(w)u:nz wɛ:kən stɪk ər sistərz buk  
ən ðər ðə blu:mən ni:s də kʌm  
tə zi: (h)ər ɛ:nt m a:l (h)ər bɛst  
ər mɑrɪd dɛ:tər də brɪŋ huəm  
(h)ər vʌst swi(:)t tʃɔ:ɪl(d) əpɒn (h)ər brɛst  
əz ʃi: də si:k ðə ho:li plʃɛs  
ðə de: ə rɛst ən piəs ən grʃɛs



## THE PILLAR'D GEÄTE



As I come by, zome years agoo,  
A-burnt below a sky o' blue,  
'Ithin the pillar'd geäte there zung  
A vaice a-soundèn sweet an' young,  
That meäde me veel awhile to zwim  
In weäves o' jaÿ to hear its hymn;  
Vor all the zinger, angel-bright,  
Wer then a-hidden vrom my zight,  
    An' I wer then too low  
To seek a meäte to match my steäte  
'Ithin the lofty-pillar'd geäte,  
Wi' stwonèn balls upon the walls:  
    Oh, no! my heart, no, no.

*joy*

Another time as I come by  
The house, below a dark-blue sky,  
The pillar'd geäte wer oben wide,  
An' who should be a-show'd inside,  
But she, the comely maïd whose hymn  
Woonce meäde my giddy braïn to zwim,  
A-zittèn in the sheäde to zew,  
A-clad in robes as white as snow.  
    What then? could I so low  
Look out a meäte ov higher steäte  
So gaÿ 'ithin a pillar'd geäte,  
Wi' high walls round the smooth-mow'd ground?  
    Oh, no! my heart, no, no.

*once*

Long years stole by, a-glidèn slow,  
Wi' winter cwold an' zummer glow,  
An' she wer then a widow, clad  
In grey; but comely, though so sad;

ðə pɪlərd gjɛt

əz ə:ɪ kʌm bæ:ɪ zʌm jɪərz əgu:  
əbɛ:rnt bɪlo: ə skə:ɪ ə blu:  
ɪðm ðə pɪlərd gjɛt ðər zʌŋ  
ə væɪs əsə:un(d)ən swi(:)t ən jʌŋ  
ðət mjɛd mi: vi:l ə(h)wə:ɪl tə zwɪm  
ɪn wjɛvz ə dzæ:ɪ tə hɪər ɪts hɪm  
vər a:l ðə zɪŋər andzəlbrɛ:ɪt  
wər ðən əhɪdən vrəm mə:ɪ zə:ɪt  
    ən ə:ɪ wər ðən tu: lo:  
tə sɪ:k ə mjɛt tə matʃ mə:ɪ stjɛt  
ɪðm ðə lɔftɪpɪlərd gjɛt  
wi stuanən ba:lz əpɒn ðə wa:lz  
    o: nɔ: mə:ɪ ha:ɪt nɔ: nɔ:

ənʌðər tə:ɪm əz ə:ɪ kʌm bæ:ɪ  
ðə hɛ:us bɪlo: ə da:rkblu: skə:ɪ  
ðə pɪlərd gjɛt wər o:bən wə:ɪd  
ən hu: ʃʊd bi: əʃo:d ɪnsə:ɪd  
bət ʃi: ðə kʌmli mə:ɪd hu:z hɪm  
(w)u:ns mjɛd mə:ɪ gɪdi bræɪm tə zwɪm  
əzɪtən ɪn ðə ʃjɛd tə zo:  
əkʌd ɪn rɔ:bz əz (h)wə:ɪt əz sno:  
    (h)wɒt ðən kʊd ə:ɪ sə lo:  
lʊk ə:ut ə mjɛt əv hɛ:ɪər stjɛt  
sə gæ:ɪ ɪðm ə pɪlərd gjɛt  
wi hɛ:ɪ wa:lz rə:un(d) ðə smu:ðmo:d grə:un(d)  
    o: nɔ: mə:ɪ ha:ɪt nɔ: nɔ:

lɒŋ jɪərz sto:l bæ:ɪ əglɛ:ɪdən slo:  
wi wɪntər kuəld ən zʌmər glo:  
ən ʃi: wər ðən ə wɪdər klad  
ɪn gre: bət kʌmli ðo: sə sad

Her husband, heartless to his bride,  
Spent all her store an' wealth, an' died;  
Though she noo mwore could now rejaice,  
Yet sweet did sound her zongless vaice.

But had she, in her woe,  
The higher steäte she had o' leäte  
'Ithin the lofty pillar'd geäte,  
Wi' stwonèn balls upon the walls?

Oh, no! my heart, no, no.

But while she vell, my Meäker's greäce  
Led me to teäke a higher pleäce,  
An' lighten'd up my mind wi' lore,  
An' bless'd me wi' a worldly store;  
But still noo winsome feäce or vaice,  
Had ever been my wedded chaice;  
An' then I thought, why do I mwope  
Alwone without a jäy or hope?

*joy*

Would she still think me low?  
Or scorn a meäte, in my feäir steäte,  
In here 'ithin a pillar'd geäte,  
A happy pleäce wi' her kind feäce?

Oh, no! my hope, no, no.

I don't stand out 'tis only feäte  
Do gi'e to each his wedded meäte;  
But eet there's woone above the rest,  
That every soul can like the best.  
An' my wold love's a-kindled new,  
An' my wold dream's a-come out true;  
But while I had noo soul to sheäre  
My good an' ill, an' jäy an ceäre,  
Should I have bliss below,

*maintain*

*give*

*yet, one*

*old*

*share*

*joy*

(h)ər hʌzbən(d) hɑ:rtlɪs tu (h)ɪz brə:ɪd  
spɛnt a:l (h)ər stuər ən wɛlθ ən dɑ:ɪd  
ðo: ʃi: nu: muər kud nəu rɪdʒæɪs  
ɪ:t swi:(t) dɪd sə:ʊn(d) (h)ər zɒŋlɪs væɪs  
bət had ʃi: ɪn (h)ər wɔ:  
ðə hæ:ɪər stʃet ʃi: had ə lʃet  
ɪðm ðə lɒftɪ pɪlərd gʃet  
wi stuənən ba:lz əpɒn ðə wa:lz  
o: nɔ: mə:ɪ hɑ:rt nɔ: nɔ:

bət (h)wə:ɪl ʃi: vɛl mə:ɪ mjɛkərz grʃɛs  
lɛd mi: tə tʃɛk ə hæ:ɪər plʃɛs  
ən lɑ:ɪtənd ʌp mə:ɪ mə:m(d) wi luər  
ən blest mi: wi ə wə:rdli stuər  
bət stɪl nu: wɪnsəm fʃɛs ər væɪs  
had evər bɪn mə:ɪ wɛdɪd tʃæɪs  
ən ðɛn ə:ɪ ðɔ:t (h)wə:ɪ du: ə:ɪ muəp  
əluən (w)ɪðə:ʊt ə dʒæɪ ər hɔ:p  
wʊd ʃi: stɪl ðɪŋk mi: lo:  
ər skɑ:rn ə mjɛt ɪn mə:ɪ fʃɛər stʃet  
ɪn hɪər ɪðm ə pɪlərd gʃet  
ə hɑ:pɪ plʃɛs wi (h)ər kə:m(d) fʃɛs  
o: nɔ: mə:ɪ hɔ:p nɔ: nɔ:

ə:ɪ dɔ:nt stɑ:n(d) ə:ʊt tɪz ɔ:nli fʃɛt  
də gi: tu ɪ:tʃ (h)ɪz wɛdɪd mjɛt  
bət ɪ:t ðərz (w)u:n əbʌv ðə rɛst  
ðət evri sɔ:l kən lɑ:ɪk ðə bɛst  
ən mə:ɪ (w)uəld lʌvz əkɪndəld nju:  
ən mə:ɪ (w)uəld dri:mz əkʌm ə:ʊt tru:  
bət (h)wə:ɪl ə:ɪ had nu: sɔ:l tə fʃɛər  
mə:ɪ gʊd ən ɪl ən dʒæɪ ən kjɛər  
ʃʊd ə:ɪ hav blɪs bɪlo:

In gleämèn pleäte an' lofty steäte  
'Tthin the lofty pillar'd geäte,  
Wi' feäirest flow'rs, an' ponds an' tow'rs?  
Oh, no! my heart, no, no.

in gliəmən pljet ən lɔfti stjɛt  
iðm ðə lɔfti pɪlɔrd gjɛt  
wi fjɛərɛst flə:uɔrz ən pɒn(d)z ən tə:uɔrz  
o: nɔ: mə:i hɑ:t nɔ: nɔ:

ZUMMER STREAM



AH! then the grassy-meäded Maÿ  
Did warm the passèn year, an' gleam  
Upon the yellow-grounded stream,  
That still by beech-tree sheädes do straÿ.  
The light o' weäves, a-runnèn there,  
    Did play on leaves up over head,  
An' vishes sceäly zides did gleäre,  
    A-dartèn on the shallow bed,  
An' like the stream a-slidèn on,  
My zun-out-measur'd time's agone.

*shadows*

*scaly*

There by the path, in grass knee-high,  
Wer butternvlees in giddy flight,  
All white above the deäisies white,  
Or blue below the deep blue sky.  
Then glowèn warm wer ev'ry brow,  
O' maïd, or man, in zummer het,  
An' warm did glow the cheäks I met  
That time, noo mwore to meet em now.  
As brooks, a-slidèn on their bed,  
My season-measur'd time's a-vled.

*butterflies*

*heat*

*flown by*

Vrom yonder window, in the thatch,  
Did sound the maïdens' merry words,  
As I did stand, by zingèn birds,  
Beside the elem-sheäded hatch.  
'Tis good to come back to the pleäce,  
    Back to the time, to goo noo mwore;  
'Tis good to meet the younger feäce  
    A-mentèn others here avore.  
As streams do glide by green mead-grass,  
My zummer-brighten'd years do pass.

*wicket-gate*

*taking after*

ZAMər stri:m

a: ðen ðə gra:simiədɪd mæɪ  
dɪd wɑ:ɪm ðə pa:sən jɪər ən gli:m  
əpən ðə jələrgɹə:un(d)ɪd stri:m  
ðæt stɪl b(ə)ɪ bɪ:tʃtri: ʃjɛdz də stræɪ  
ðə lə:ɪt ə wjɛvz ərʌnən ðeər  
    dɪd plæɪ ɒn li:vz ʌp ɔ:vər hɛd  
ən vɪʃɪz skjɛli zə:ɪdz dɪd gljɛər  
    ədɑ:rtən ɒn ðə ʃalər bɛd  
ən lɪk ðə stri:m əslə:ɪdən ɒn  
mə:ɪ zʌnə:utmeɪzərd tə:ɪmz əgən

ðər b(ə)ɪ ðə pɛ:θ ɪn gra:s ni:hə:ɪ  
wər bʌtərvli:z ɪn ɡɪdi flə:ɪt  
a:l (h)wə:ɪt əbʌv ðə djɛzɪz (h)wə:ɪt  
ər blu: bɪlo: ðə di:p blu: skə:ɪ  
ðen glə:ən wɑ:ɪm wər ɛvri brə:u  
ə mæɪd ər man ɪn zʌmər hɛt  
ən wɑ:ɪm dɪd glə: ðə ʃjɛks ə:ɪ mɛt  
ðat tə:ɪm nu: muər tə mi(:)t əm nə:u  
az brʉks əslə:ɪdən ɒn ðər bɛd  
mə:ɪ si:zənmeɪzərd tə:ɪmz əvlɛd

vɹəm jændər wɪndər ɪn ðə ðatʃ  
dɪd sə:un(d) ðə mæɪdɛnz mɛri wə:rdz  
əz ə:ɪ dɪd stæn(d) b(ə)ɪ zɪŋgən bə:rdz  
bɪzə:ɪd ði eləmʃjɛdɪd hatʃ  
tɪz ɡud tə kʌm bak tə ðə pljɛs  
    bak tə ðə tə:ɪm tə gu: nu: muər  
tɪz ɡud tə mi(:)t ðə jʌŋgər fjɛs  
    əmentən ʌðərz hiər əvuər  
az stri:mz də glə:ɪd b(ə)ɪ ɡri:n miədɡra:s  
mə:ɪ zʌmərbrə:ɪtənd jɪərz də pa:s



LINDA DEÄNE



THE bright-tunn'd house, a-risèn proud,  
Stood high avore a zummer cloud,  
An' windy sheädes o' tow'rs did vall  
Upon the many-window'd wall;  
An' on the grassy terrace, bright  
Wi' white-bloom'd zummer's deäisy beds,  
An' snow-white lilies' noddèn heads,  
Sweet Linda Deäne did walk in white;  
But ah! avore too high a door,  
Wer Linda Deäne ov Ellendon.

*-chimneyed*

*shadows*

When sparklèn brooks an' grassy ground,  
By keen-äir'd Winter's vrost wer bound,  
An' star-bright snow did streak the forms  
O' beäre-lim'd trees in darksome storms,  
Sweet Linda Deäne did lightly glide,  
Wi' snow-white robe an' rwosy feäce,  
Upon the smooth-vloor'd hall, to treäce  
The merry dance o' Chris'mas tide;  
But oh! not mine be balls so fine  
As Linda Deäne's at Ellendon.

*bare-limbed*

Sweet Linda Deäne do match the skies  
Wi' sheenèn blue o' glisnèn eyes,  
An' feärest blossoms do but show  
Her forehead's white, an' feäce's glow;  
But there's a winsome jaÿ above,  
The brightest hues ov e'th an' skies.  
The dearest zight o' many eyes,  
Would be the smile o' Linda's love;  
But high above my lowly love  
Is Linda Deäne ov Ellendon.

*shining*

*joy  
earth*

## lində diən

ðə brə:ɪt tʌnd hæ:ʊs ərə:ɪzən prə:ʊd  
stʊd hæ:ɪ əvʊər ə zʌmər klə:ʊd  
ən wɪndi ʃjɛdz ə tə:ʊərz dɪd va:l  
əpən ðə meniwindərd wai:l  
ən ɒn ðə gra:si tərəs brə:ɪt  
wi (h)wə:ɪtblu:md zʌmərz djɛzi bɛdz  
ən sno:(h)wə:ɪt lɪliz nɒdən hɛdz  
swi(:)t lində diən dɪd wɛ:k ɪn (h)wə:ɪt  
bət a: əvʊər tu: hæ:ɪ ə duər  
wər lində diən əv ɛləndən

(h)wɛn spɑ:rkɫən brʊks ən gra:si grə:un(d)  
b(ə):ɪ ki:næɪrd wɪntərz vrʊst wər bə:un(d)  
ən stɑ:rbɪt sno: dɪd stri:k ðə fɑ:rmz  
ə bjɛərlɪmd tri:z ɪn dɑ:ksəm stɑ:rmz  
swi(:)t lində diən dɪd lə:ɪtli glə:ɪd  
wi sno:(h)wə:ɪt rɔ:b ən ruəzi fjes  
əpən ðə smu:ðvlʊərd hɑ:l tɔ trjes  
ðə mɛri dɛ:ns ə krɪsməs tə:ɪd  
bət o: nɒt mə:ɪn bi: baɪlz sɛ fə:ɪn  
ɛz lində diənz ət ɛləndən

swi(:)t lində diən də matʃ ðə skə:ɪz  
wi ʃi:nən blu: ə glɪsnən ə:ɪz  
ən fjɛərɛst blɒsəmz də bət ʃo:  
(h)ər fɔ:ɪdz (h)wə:ɪt ən fjesɪz glo:  
bət ðərz ə wɪnsəm dzæɪ əbʌv  
ðə brə:ɪtɪst hjʊ:z əv ɛθ ən skə:ɪz  
ðə diəɪst zə:ɪt ə meni ə:ɪz  
wʊd bi: ðə smə:ɪl ə lindəz lʌv  
bət hæ:ɪ əbʌv mə:ɪ lɔ:li lʌv  
ɪz lində diən əv ɛləndən

ECLOGUE

COME AND ZEE US IN THE ZUMMER



*John; William; William's Bwoy; and William's Maïd at Feäir*

*son, daughter*

JOHN

Zoo here be your childern, a-sheären  
Your feäir-day, an' each wi' a feäirèn.

*so, sharing  
gift bought at the fair*

WILLIAM

Aye, well, there's noo peace 'ithout comèn  
To stannèn an' show, in the zummer.

*stall*

JOHN

An' how is your Jeäne? still as merry  
As ever, wi' cheäks lik' a cherry?

WILLIAM

Still merry, but beauty's as feädesome  
'S the rän's glowèn bow in the zummer.

*rainbow*

JOHN

Well now, I do hope we shall vind ye  
Come soon, wi' your childern behind ye,  
To Stowe, while o' bwoth zides o' hedges,  
The zunsheen do glow in the zummer.

*sunshine*

WILLIAM

Well, aye, when the mowèn is over,  
An' ee-grass do whiten wi' clover.  
A man's a-tired out, vor much walken,  
The while he do mow in the zummer.

*grass regrown after mowing*

ekløg

kʌm ən(d) zi: əs in ðə zʌmər

dʒən wɪləm wɪləmz bwə:ɪ ən(d) wɪləmz məɪd ət fjɛər

JOHN

zu: hiər bi: jər tʃɪldərn əʃjɛərən

jər fjɛərde: ən i:tʃ wi ə fjɛərən

WILLIAM

æɪ wɛl ðərz nu: pi:s ɪðə:ʊt kʌmən

tə stanən ən ʃo: in ðə zʌmər

JOHN

ən hə:ʊ ɪz jər dʒjɛn stɪl əz məri

əz evər wi tʃiəks lɪk ə tʃɛri

WILLIAM

stɪl məri bət bjʊ:tɪz əz fjɛdsəm

z ðə ræɪnz glɔ:ən bɔ: in ðə zʌmər

JOHN

wɛl nə:ʊ ə:ɪ də hɔ:p wi: ʃəl və:m(d) i:

kʌm su:n wi jər tʃɪldərn bihə:m(d) i:

tə sto: (h)wə:ɪl ə buəd zə:ɪdʒ ə hɛdʒɪz

ðə zʌnʃi:n də glɔ: in ðə zʌmər

WILLIAM

wɛl æɪ (h)wɛn ðə mo:ən ɪz ɔ:vər

ən i:græs də (h)wə:ɪtən wi klɔ:vər

ə manz ətə:ɪərd ə:ʊt vər mʌtʃ wɛ:kən

ðə (h)wə:ɪl hi: də mo: in ðə zʌmər

WILLIAM'S BWOY

*son*

I'll goo, an' we'll zet up a wicket,  
An' have a good innèns at cricket;  
An' teäke a good plounce in the water,  
Where clote-leaves do grow in the zummer.

*plunge  
yellow water-lily*

WILLIAM'S MAÏD

*daughter*

I'll goo, an' we'll play "Thread the needle"  
Or "Huntèn the slipper," or wheedle  
Young Jemmy to fiddle, an' reely  
So brisk to an' fro in the zummer.

JOHN

An' Jeäne. Mind you don't come 'ithout her,  
My wife is a-thinkèn about her;  
At our house she'll find she's as welcome  
'S the rrose that do blow in the zummer.

*bloom*

WILLIAM'S BWOY

ə:l gu: ən wi:l zət ʌp ə wɪkɪt  
ən hav ə gud mənz ət krɪkɪt  
ən tʃek ə gud plə:ʊns ɪn ðə wɔ:tər  
(h)wər klo:tli:vz də gro: ɪn ðə zʌmər

WILLIAM'S MAID

ə:l gu: ən wi:l plæɪ drɛd ðə ni:dəl  
ar hʌntən ðə slɪpər ar (h)wi:dəl  
jʌŋ dʒemi tə fɪdəl ən ri:li  
sə brɪsk tu ən fro: ɪn ðə zʌmər

JOHN

ən dʒjən mə:m(d) jə do:nt kʌm ɪðə:ut hɜr  
mə:r wɜ:ɪf ɪz əðŋkən əbə:ut hɜr  
ət ə:uər hə:ʊs ʃi:l vɜ:m(d) ʃi:z əz wɛlkəm  
z ðə ruəz ðət də blo: ɪn ðə zʌmər

## LINDENORE



AT Lindenore upon the steep,  
    Bezide the trees a-reachèn high,  
The while their lower limbs do zweep  
    The river-stream a-flowèn by;  
By grægle bells in beds o' blue,  
Below the tree-stems in the lew,  
Calm air do vind the rwose-bound door,  
Ov Ellen Dare o' Lindenore.

*bluebell  
shelter*

An' there noo foam do hiss avore  
    Swift bwoats, wi' water-plowèn keels,  
An' there noo broad high-road's a-wore  
    By vur-brought trav'lers' cracklèn wheels;  
Noo crowd's a-passèn to and fro,  
Upon the bridge's high-sprung bow:  
An' vew but I do seek the door  
Ov Ellen Dare o' Lindenore.

*from afar*

*arch*

Vor there the town, wi' zun-bright walls,  
    Do sheen vur off by hills o' grey,  
An' town-vo'k ha' but seldom calls  
    O' business there, from day to day:  
But Ellen didden læve her ruf  
To be admir'd, an' that's enough—  
Vor I've a-vound 'ithin her door,  
Feair Ellen Dare o' Lindenore.

*shine*

*-folk*

*didn't, roof*

## lindənuər

ət lindənuər əpən ðə sti:p  
bɪzə:ɪd ðə tri:z ɛri:tʃən hæ:ɪ  
ðə (h)wə:ɪl ðər lo:ər lɪnz də zwi:p  
ðə rɪvərstri:m əflo:ən bæ:ɪ  
b(ə):ɪ gre:gəl bɛlz ɪn bɛdz ə blu:  
bɪlo: ðə tri:stɛmz ɪn ðə lu:  
kɑ:m æɪr də və:m(d) ðə ruəzbə:un(d) duər  
əv elən dʒeər ə lindənuər

ən ðər nu: fə:m də hɪs əvuər  
swɪf(t) b(w)uəts wi wə:tərpələ:uən ki:lz  
ən ðər nu: brɔ:d hæ:ɪro:dz əwuər  
b(ə):ɪ vərbro:t travlərz kraklən (h)wi:lz  
nu: kræ:udz əpɑ:sən tu: ən(d) fro:  
əpən ðə brʌdʒɪz hæ:ɪsprɑŋ bo:  
ən vju: bət ə:ɪ də si:k ðə duər  
əv elən dʒeər ə lindənuər

vər ðər ðə tə:un wi zʌnbrə:ɪt wɑ:lz  
də ʃɪ:n vər ɒf b(ə):ɪ hɪlz ə gre:  
ən tə:unvɔ:k hɑ bət səldəm kɑ:lz  
ə bɪznɪs ðər vrəm de: tə de:  
bət elən dɪdən liəv (h)ər rʌf  
tə bi: ədmə:ɪrd ən ðats ɪnʌf  
vər ə:ɪv əvə:un(d) ɪðm (h)ər duər  
fʒeər elən dʒeər ə lindənuər





ME'TH BELOW THE TREE

*mirth*

O WHEN theäse elems' crooked boughs,  
 A'most too thin to sheäde the cows,  
 Did slowly swing above the grass  
 As winds o' Spring did softly pass,  
 An' zunlight show'd the shiftèn sheäde,  
 While youthful me'th wi' laughter loud,  
 Did twist his lim's among the crowd  
 Down there below; up there above  
 Wer bright-ey'd me'th below the tree.

*this*

Down there the merry vo'k did vill  
 The stwonèn doorway, now so still;  
 An' zome did joke, wi' ceäsement wide,  
 Wi' other vo'k a-stood outside,  
 Wi' words that head by head did heed.  
 Below blue sky an' blue-smok'd tun,  
 'Twer jaÿ to zee an' hear their fun,  
 But sweeter jaÿ up here above  
 Wi' bright-ey'd me'th below the tree.

*folk*

*chimney-top*

*joy*

Now unknown veet do beät the vloor,  
 An' unknown han's do shut the door,  
 An' unknown men do ride abrode,  
 An' hwome ageän on thik wold road,  
 Drough geätes all now a-hung anew.  
 Noo mind but mine ageän can call  
 Wold feäces back around the wall,  
 Down there below, or here above,  
 Wi' bright-ey'd me'th below the tree.

*out and about*

*that old*

*through*

Aye, pride mid seek the crowded pleäce  
 To show his head an' frownèn feäce,

*may*

mεθ bɪlo: ðə tri:

o: (h)wɛn ðiəz ɛləmz krʊkɪd bə:uz  
a:məst tu: ðɪn tə ʃjɛd ðə kə:uz  
dɪd slo:li swɪŋ əbʌv ðə gra:s  
az wɪn(d)z ə sprɪŋ dɪd sɒf(t)li pa:s  
ən zʌnlə:ɪt ʃo:d ðə ʃɪftən ʃjɛd  
(h)wə:ɪl ju:θfʊl mεθ wi lɛ:ftər lə:ud  
dɪd twɪst (h)ɪz lɪmz əmɒŋ ðə krə:ud  
də:un ðər bɪlo: ʌp ðər əbʌv  
wər brə:ɪtə:ɪd mεθ bɪlo: ðə tri:

də:un ðər ðə mɛrɪ vɔ:k dɪd vɪl  
ðə stuənən duərwə:ɪ nə:u sə stɪl  
ən zʌm dɪd dʒɔ:k wi kjɛsmənt wə:ɪd  
wi ʌðər vɔ:k əstud ə:utsə:ɪd  
wi wə:ɪdz ðət hɛd b(ə)ɪ hɛd dɪd hi:d  
bɪlo: blu: skə:ɪ ən blu:smo:kt tʌn  
twər dʒæɪ tə zi: ən hiər ðər fʌn  
bət swi(:)tər dʒæɪ ʌp hiər əbʌv  
wi brə:ɪtə:ɪd mεθ bɪlo: ðə tri:

nə:u ʌno:n vɪt də biət ðə vluər  
ən ʌno:n hanz də ʃʌt ðə duər  
ən ʌno:n mɛn də rə:ɪd əbro:d  
ən huəm əgjen ɒn ðɪk (w)uəld ro:d  
dru: gjɛts a:l nə:u əhʌŋ ənju:  
nu: mə:m(d) bət mə:m əgjen kən ka:l  
(w)uəld fjesɪz bak ərə:un(d) ðə wa:l  
də:un ðər bɪlo: ər hiər əbʌv  
wi brə:ɪtə:ɪd mεθ bɪlo: ðə tri:

æɪ prə:ɪd mɪd si:k ðə krə:udɪd pljɛs  
tə ʃo: (h)ɪz hɛd ən frə:unən fjes

An' pleasure vlee, wi' goold in hand,  
Vor zights to zee vrom land to land,  
Where winds do blow on seas o' blue:—  
Noo wealth wer mine to travel wide  
Vor jaÿ, wi' Pleasure or wi' Pride:  
My happiness wer here above  
The feäst, wi' me'th below the tree.

*fly*

The wild rrose now do hang in zight,  
To mornèn zun an' evenèn light,  
The bird do whissle in the gloom,  
Avore the thissle out in bloom,  
But here alwone the tree do leän.  
The twig that woonce did whiver there  
Is now a limb a-wither'd beäre:  
Zoo I do miss the sheäde above  
My head, an' me'th below the tree.

*once, tremble*

*bare*

*so*

ən plɛzər vli: wi gu:ld ɪn hən(d)  
vər zə:ɪts tə zi: vrəm lən(d) tə lən(d)  
(h)wər wɪn(d)z də blɔ: ɒn si:z ə blu:  
nu: wɛlθ wər mə:ɪn tə trævəl wə:ɪd  
vər dʒæɪ wi plɛzər ɑr wi prə:ɪd  
mə:ɪ hɑpɪnɪs wər hiər əbʌv  
ðə fiəst wi mɛθ bɪlɔ: ðə tri:

ðə wə:ɪl(d) ruəz nə:u də haŋ ɪn zə:ɪt  
tə mə:ɪnən zʌn ən i:vɪmən lə:ɪt  
ðə bə:ɪd də (h)wɪsəl ɪn ðə glɜ:m  
əvuər ðə ðɪsəl ə:ut ɪn blu:m  
bət hiər əluən ðə tri: də liən  
ðə twɪg ðət (w)u:ns dɪd (h)wɪvər ðɛər  
ɪz nə:u ə lɪm əwɪðərd bjeər  
zu: ə:ɪ də mɪs ðə ʃjɛd əbʌv  
mə:ɪ hæd ən mɛθ bɪlɔ: ðə tri:

## TREAT WELL YOUR WIFE



No, no, good Meäster Collins cried,  
Why you've a good wife at your zide;  
Zoo do believe the heart is true  
That gi'ed up all bezide vor you,  
An' still beheäve as you begun  
To seek the love that you've a-won  
    When woonce in dewy June,  
In hours o' hope soft eyes did flash,  
Each bright below his sheädy lash,  
    A-glismèn to the moon.

*so  
gave*

*once*

Think how her girlhood met noo ceäre  
To peäle the bloom her feäce did weär,  
An' how her glossy temple prest  
Her pillow down, in still-feäced rest,  
While sheädes o' window bars did vall  
In moonlight on the gloomy wall,  
    In cool-äir'd nights o' June;  
The while her lids, wi' bendèn streäks  
O' lashes, met above her cheäks,  
    A-bloomèn to the moon.

*shadows*

Think how she left her childhood's pleäce,  
An' only sister's long-knownn feäce,  
An' brother's jokes so much a-miss'd,  
An' mother's cheäk, the last a-kiss'd;  
An' how she lighted down avore  
Her new abode, a husband's door,  
    Your weddèn night in June;  
Wi' heart that beät wi' hope an' fear,  
While on each eye-lash hung a tear,  
    A-glismèn to the moon.

trɪ:t wɛl jər wə:ɪf

no: no: gʊd mja:stər kɒlɪnz kræ:ɪd  
(h)wə:ɪ ju:v ə gʊd wə:ɪf ət jər zə:ɪd  
zu: du: bɪlɪ:v ðə hæ:rt ɪz tru:  
ðæt gi:d ʌp aɪl bɪzə:ɪd vər ju:  
ən stɪl bɪhjev əz jə bɪɡʌn  
tə sɪ:k ðə ʌv ðæt jəv əwʌn  
    (h)wɛn (w)ʌnz ɪn dju:ɪ dʒu:n  
ɪn ə:uərz ə ho:p sɒft ə:ɪz dɪd flʌʃ  
ɪ:tʃ brə:ɪt bɪlə: (h)ɪz ʃjedi lʌʃ  
    əɡlɪsnən tə ðə mu:n

ðɪŋk hə:u (h)ər gə:rlhʊd mɛt nu: kjɛər  
tə pʃel ðə blʌ:m (h)ər fjes dɪd wɛər  
ən hə:u (h)ər ɡlɒsi tɛmpəl prest  
(h)ər pɪlər də:ʊn ɪn stɪlfjest rest  
(h)wə:ɪl ʃjedz ə wɪndər bɑ:rz dɪd va:l  
ɪn mu:nlə:ɪt ɒn ðə ɡlu:mi wa:l  
    ɪn ku:læɪrd nə:ɪts ə dʒu:n  
ðə (h)wə:ɪl (h)ər lɪdz wɪ bendən striəks  
ə lʌʃɪz mɛt əbʌv (h)ər tʃiəks  
    əblu:mən tə ðə mu:n

ðɪŋk hə:u ʃi: leɪft (h)ər tʃə:ɪl(d)hʊdz pljes  
ən ɔ:nli sɪstərz lɒŋno:n fjes  
ən brʌðərz dʒo:ks sə mʌtʃ əmɪst  
ən mʌðərz tʃiək ðə le:st əkɪst  
ən hə:u ʃi: lə:ɪtɪd də:ʊn əvuər  
(h)ər nju: əbo:d ə hʌzbən(d)z duər  
    jər wɛdən nə:ɪt ɪn dʒu:n  
wɪ hæ:rt ðæt bɪət wɪ ho:p ən fiər  
(h)wə:ɪl ɒn ɪ:tʃ ə:ɪlʌʃ hʌŋ ə tiər  
    əɡlɪsnən tə ðə mu:n

Think how her father zot all dum', *sat*  
 A-thinkèn on her, back at hwome,  
 The while grey axan gather'd thick, *ashes*  
 On dyèn embers, on the brick;  
 An' how her mother look'd abrode, *out*  
 Drough window, down the moon-bright road, *through*  
     Thik cloudless night o' June, *that*  
 Wi' tears upon her lashes big  
 As räin-drops on a slender twig,  
     A-glismèn to the moon.

Zoo don't zit thoughtless at your cup *so*  
 An' keep your wife a-wäitèn up,  
 The while the clock's a-tickèn slow  
 The chilly hours o' vrost an' snow,  
 Until the zinkèn candle's light  
 Is out avore her drowsy sight,  
     A-dimm'd wi' grief too soon;  
 A-leävèn there alwone to mourn *mourn*  
 The feädèn cheäk that woonce did burn, *fading, once*  
     A-bloomèn to the moon.

ðɪŋk hæ:u (h)ər fɛ:ðər zɪt a:l dʌm  
əðɪŋkən ɒn hər bak ət huəm  
ðə (h)wə:ɪl gre: aksən gɑðərd θɪk  
ɒn də:ɪən ɛmbərz ɒn ðə brɪk  
ən hæ:u (h)ər mʌðər lukt əbro:d  
dru: wɪndər də:ʊn ðə mu:nbrə:ɪt ro:d  
ðɪk klə:ʊdlɪs nə:ɪt ə dʒu:n  
wi tɪərz əpɒn (h)ər laʃɪz bɪg  
əz ræɪndrəps ɒn ə slendər twɪg  
əglɪsnən tə ðə mu:n

zu: do:nt zɪt θɔ:tlɪs ət jər kʌp  
ən ki(:)p jər wə:ɪf əwæɪtən ʌp  
ðə (h)wə:ɪl ðə klɒks ətɪkən slo:  
ðə tʃɪli ə:uərz ə vrɒst ən sno:  
ʌntɪl ðə zɪŋkən kændəlz lə:ɪt  
ɪz ə:ʊt əvuər (h)ər drə:uzɪ zə:ɪt  
ədɪmɪd wi grɪ:f tu: su:n  
əliəvən ðər əluən tə mə:ɪn  
ðə fɪjədən tʃɪæk ðət (w)u:ns dɪd bə:ɪn  
əblu:mən tə ðə mu:n



THE CHILD AN' THE MOWERS



O, AYE! they had woone child beside,  
An' a finer your eyes never met,  
'Twer a dear little fellow that died  
In the zummer that come wi' such het;  
By the mowers, too thoughtless in fun,  
He wer then a-zent off vrom our eyes,  
Vrom the light ov the dew-dryèn zun,—  
Aye! vrom days under blue-hollow'd skies.

*one*

*beat*

He went out to the mowers in meäd,  
When the zun wer a-rose to his height,  
An' the men wer a-swingèn the sneäd,  
Wi' their eärms in white sleeves, left an' right;  
An' out there, as they rested at noon,  
O! they drench'd en vrom eäle-horns too deep,  
Till his thoughts wer a-drown'd in a swoon;  
Aye! his life wer a-smother'd in sleep.

*scythe handle*

*arms*

*gave him drink*

*[ale-horns*

Then they laid en there-right on the ground,  
On a grass-heap, a-zweltrèn wi' het,  
Wi' his heär all a-wetted around  
His young feäce, wi' the big drops o' zweet;  
In his little left palm he'd a-zet,  
Wi' his right hand, his vore-vinger's tip,  
As for zome'hat he woulden vorget,—  
Aye! zome thought that he woulden let slip.

*him*

Then they took en in hwome to his bed,  
An' he rose vrom his pillow noo mwore,  
Vor the curls on his sleek little head  
To be blown by the wind out o' door.

ðə tʃə:ɪl(d) ən ðə mo:ərz

o: æɪ ðe: had (w)u:n tʃə:ɪl(d) bɪzə:ɪd  
ən ə fə:mər jər əɪz nəvər met  
twər ə diər litəl fɛlər ðət də:ɪd  
ɪn ðə zʌmər ðət kʌm wi sɪtʃ het  
b(ə):ɪ ðə mo:ərz tu: θɔ:tlɪs ɪn flʌ  
hi: wər ðen əzɛnt ɒf vrəm ə:uər əɪz  
vrəm ðə lə:ɪt əv ðə dju:drə:ɪən zʌn  
æɪ vrəm de:z ʌndər blu:hɒlərd skə:ɪz

hi: wɛnt ə:ut tə ðə mo:ərz ɪn miəd  
(h)wɛn ðə zʌn wər ərə:z tə (h)ɪz hæ:ɪt  
ən ðə mɛn wər əswɪŋən ðə sniəd  
wi ðər jɑ:rmz ɪn (h)wə:ɪt sli:vz left ən rə:ɪt  
ən ə:ut ðər əz ðe: rɛstɪd ət nu:n  
o: ðe: drɛntʃt ən vrəm jɛlhɑ:rnz tu: di:p  
tɪl (h)ɪz ðɔ:ts wər ədrə:ʌnd ɪn ə swu:n  
æɪ (h)ɪz lə:ɪf wər əsmʌðərd ɪn sli:p

ðen ðe: lɛd ən ðɛər rə:ɪt ɒn ðə grə:ʌn(d)  
ɒn ə grɑ:ʃi:p əzwɛltrɛn wi het  
wi (h)ɪz hjɛər a:l awɛtɪd ərə:ʌn(d)  
(h)ɪz jʌŋ fjɛs wi ðə bɪg draps ə zwɛt  
ɪn (h)ɪz litəl left pɑ:m hi:d əzɛt  
wi (h)ɪz rə:ɪt hɑ:(d) (h)ɪz vuərviŋgərz tɪp  
əz vər zʌmət hi: (w)ʊdən vərget  
æɪ zʌm ðɔ:t ðət hi: (w)ʊdən lɛt slɪp

ðen ðe: tʊk ən ɪn huəm tu (h)ɪz bɛd  
ən hi: rɔ:z vrəm (h)ɪz pɪlər nu: muər  
vər ðə kɛ:rlz ɒn (h)ɪz sli:k litəl hɛd  
tə bi: blɔ:n b(ə):ɪ ðə wɪn(d) ə:ut ə duər

Vor he died while the häy russled grey  
On the staddle so leätely begun:  
Lik' the mown-grass a-dried by the day,—  
Aye! the zwath-flow'r's a-killed by the zun.

*haystack-base*

vər hi: də:ɪd (h)wə:ɪl ðə hæɪ rʌsəld gre:  
ɒn ðə stɑdəl sə ljetli bɪɡʌn  
lɪk ðə mo:ngrɑ:s ədrə:ɪd b(ə):ɪ ðə de:  
æɪ ðə zwɒθflə:uərz əkɪld b(ə):ɪ ðə zʌn

## THE LOVE CHILD



WHERE the bridge out at Woodley did stride,  
Wi' his wide arches' cool sheäded bow,  
Up above the clear brook that did slide  
By the popples, befoam'd white as snow:  
As the gilcups did quiver among  
The white deäisies, a-spread in a sheet,  
There a quick-trippèn maïd come along,—  
Aye, a girl wi' her light-steppèn veet.

*span*

*pebbles  
buttercups*

An' she cried "I do praÿ, is the road  
Out to Lincham on here, by the meäd?"  
An' "oh! ees," I meäde answer, an' show'd  
Her the way it would turn an' would leäd:  
"Goo along by the beech in the nook,  
Where the childern do play in the cool,  
To the steppèn stwones over the brook,—  
Aye, the grey blocks o' rock at the pool."

*yes*

Then, "You don't seem a-born an' a-bred,"  
I spoke up, "at a place here about;"  
An' she answer'd wi' cheäks up so red  
As a pi'ny but leäte a-come out,  
"No, I liv'd wi' my uncle that died  
Back in Eäpril, an' now I'm a-come  
Here to Ham, to my mother, to bide,—  
Aye, to her house to vind a new hwome."

*peony*

I'm asheämed that I wanted to know  
Any mwore of her childhood or life,  
But then, why should so feäir a child grow  
Where noo father did bide wi' his wife;

ðə lʌv tʃə:ɪl(d)

(h)wær ðə brʌdʒ ə:ut ət wʊdli dɪd strə:ɪd  
wi (h)ɪz wə:ɪd a:rtʃɪz ku:l ʃje:dɪd bo:  
ʌp əbʌv ðə kliər brʊk ðət dɪd slə:ɪd  
b(ə):ɪ ðə pɒpəlz bɪfə:mɪd (h)wə:ɪt əz sno:  
əz ðə ɡɪlkʌps dɪd kwɪvər əmɒŋ  
ðə (h)wə:ɪt dʒe:zɪz əsprɛd ɪn ə ʃɪ:t  
ðər ə kwɪktrɪpən məɪd kʌm əlɒŋ  
æɪ ə ɡə:ɪl wi (h)ər lə:ɪtstɛpən vɪ:t

ən ʃɪ: krə:ɪd ə:ɪ də præɪ ɪz ðə ro:d  
ə:ut tə ɪntʃəm ɒn hiər b(ə):ɪ ðə miəd  
ən o: ɪ:s ə:ɪ mʒed ɛ:nsər ən ʃo:d  
(h)ər ðə we: ɪt wʊd tə:ɪn ən wʊd liəd  
ɡu: əlɒŋ b(ə):ɪ ðə bɪ:tʃ ɪn ðə nʊk  
(h)wær ðə tʃɪldərn də plæɪ ɪn ðə ku:l  
tə ðə stɛpən stuənz ɔ:vər ðə brʊk  
æɪ ðə ɡre: blɒks ə rʊk ət ðə pu:l

ðen jə do:nt si(:)m əba:ɪn ən əbrɛd  
ə:ɪ spɔ:k ʌp ət ə pljɛs hiər əbə:ut  
ən ʃɪ: ɛ:nsərd wi tʃiəks ʌp sə red  
əz ə pə:ɪni bət ljet əkʌm ə:ut  
no: ə:ɪ ɪvɪd wi mə:ɪ ʌŋkəl ðət də:ɪd  
bʌk ɪn jɛprəl ən nə:u ə:ɪm əkʌm  
hiər tə hʌm tə mə:ɪ mʌðər tə bə:ɪd  
æɪ tə (h)ər hə:us tə və:m(d) ə nju: huəm

ə:ɪm əʃjɛmɪd ðət ə:ɪ wɒntɪd tə no:  
ɛ:ni muər əv (h)ər tʃə:ɪl(d)hʊd ər lə:ɪf  
bət ðen (h)wə:ɪ ʃʊd so: ʃjɛər ə tʃə:ɪl(d) ɡro:  
(h)wær nu: fɛ:ðər dɪd bə:ɪd wi (h)ɪz wə:ɪf

Then wi' blushes of zunrisèn morn,

She replied "that it midden be known,

*mightn't*

Oh! they zent me awaÿ to be born,—\*

Aye, they hid me when zome would be shown."

Oh! it meäde me a'most teary-ey'd,

An' I vound I a'most could ha' groan'd—

What! so winnèn, an' still cast a-zide—

What! so lovely, an' not to be own'd;

Oh! a God-gift a-treated wi' scorn,

Oh! a child that a squier should own;

An' to zend her awaÿ to be born!—

Aye, to hide her where others be shown!

\* Words once spoken to the writer.

ðen wi blʌʃɪz əv zʌnrəɪzən mɑ:rn  
ʃi: rɪplə:ɪd ðat ɪt mɪdən bi: nɔ:n  
o: ðe: zent mi: əwə:ɪ tə bi: bɑ:rn  
æɪ ðe: hɪd mi: (h)wɛn zʌm wʊd bi: ʃo:n

o: ɪt mjɛd mi: a:məst tɪəriə:ɪd  
ən ə:ɪ və:ʊn(d) ə:ɪ a:məst kʊd hə grɔ:nd  
(h)wɒt so: wɪnən ən stɪl kɑ:st əzə:ɪd  
(h)wɒt so: lʌvli ən nɒt tə bi: o:nd  
o: ə ɡʊdɡɪft ətri:tɪd wi skɑ:rn  
o: ə tʃə:ɪl(d) ðət ə skwɛ:ɪər ʃʊd o:n  
ən tə zɛn(d) (h)ər əwə:ɪ tə bi: bɑ:rn  
æɪ tə hə:ɪd (h)ər (h)wər ʌðərz bi: ʃo:n



HAWTHORN DOWN



ALL up the down's cool brow  
I work'd in noontide's gleäre,  
On where the slow-wheel'd plow  
'D a-wore the grass half bare.  
An' gil'cups quiver'd quick,  
As air did pass,  
An' deäisies huddled thick  
Among the grass.

*wagon*

*buttercups*

The while my eärms did swing  
Wi' work I had on hand,  
The quick-wing'd lark did zing  
Above the green-tree'd land,  
An' bwoys below me chafed  
The dog vor fun,  
An' he, vor all they laef'd,  
Did meäke em run.

*arms*

*laughed*

The south zide o' the hill,  
My own tun-smoke rose blue,—  
In North Coomb, near the mill,  
My mother's wer in view—  
Where woonce her vier vor all  
Ov us did burn,  
As I have childern small  
Round mine in turn.

*chimney-*

*once, fire*

An' zoo I still wull cheer  
Her life wi' my small store,  
As she do drop a tear  
Bezide her lwonesome door.

*so*

hɛ:ðɑ:rn də:un

a:l ʌp ðə də:unz ku:l brə:u  
ə:ɪ wə:rkt ɪn nu:ntə:ɪdz gljɛər  
ɒn (h)wər ðə sle:u(h)wi:ld plə:u  
d əwʊər ðə grɑ:s hɛ:f bjɛər  
ən gɪlkʌps kwɪvərd kwɪk  
əz ær dɪd pɑ:s  
ən djɛzɪz hʌdɔld θɪk  
əmɒŋ ðə grɑ:s

ðə (h)wə:ɪl mə:ɪ jɑ:ɪmz dɪd swɪŋ  
wi wə:rk ə:ɪ hʌd ɒn hʌn(d)  
ðə kwɪkwɪŋd lɑ:rk dɪd zɪŋ  
əbʌv ðə grɪ:ntri:d lʌn(d)  
ən bwə:ɪz bɪlɔ: mi: tʃɛ:ft  
ðə dɒg vər fʌn  
ən hi: vər a:l ðe: lɛ:ft  
dɪd mjɛk əm rʌn

ðə sə:uθ zə:ɪd ə ðə hɪl  
mə:ɪ ɔ:n tʌnsmo:k rɔ:z blu:  
ɪn nɒθ ku:m nɪər ðə mɪl  
mə:ɪ mʌðərz wər ɪn vju:  
(h)wər (w)u:ns (h)ər və:ɪər vər a:l  
əv əs dɪd bə:rn  
əz ə:ɪ hʌv tʃɪldərn smɑ:l  
rə:un(d) mə:ɪn ɪn tɔ:rn

ən zu: ə:ɪ stɪl wʊl tʃɪər  
(h)ər lə:ɪf wi mə:ɪ smɑ:l stuər  
əz ʃɪ: dɛ drɒp ə tɪər  
bɪzə:ɪd (h)ər luənsəm duər

The love that I do owe  
Her ruf, I'll päy,  
An' then zit down below  
My own wi' jaÿ.

*roof*

*joy*

ðə lʌv ðæt ə:ɪ du: o:  
(h)ər rʌf ə:ɪl pæɪ  
ən ðen zɪt də:ʊn bɪlo:  
mə:ɪ o:n wi dʒæɪ

## OBEN VIELDS



WELL, you mid keep the town an' street,  
Wi' grassless stwones to beät your veet,  
An' zunless windows where your brows  
Be never cooled by swayèn boughs;  
An' let me end, as I begun,  
My days in oben äir an' zun,  
Where zummer win's a-blowèn sweet,  
Wi' blooth o' trees as white's a sheet;  
Or swayèn boughs, a-bendèn low  
Wi' rip'nèn apples in a row,  
An' we a-risèn rathe do meet  
The bright'nèn dawn wi' dewy veet,  
An' leäve, at night, the vootless groves,  
To rest 'ithin our thatchen oves.  
An' here our childern still do bruise  
The deäisy buds wi' tiny shoes,  
As we did meet avore em, free  
Vrom ceäre, in play below the tree.  
An' there in me'th their lively eyes  
Do glissen to the zunny skies,  
As äir do blow, wi' leäzy peäce  
To cool, in sheäde, their burnèn feäce.  
Where leaves o' spreadèn docks do hide  
The zawpit's timber-lwoaded zide,  
An' trees do lie, wi' scraggy limbs,  
Among the deäisy's crimson rims.  
An' they, so proud, wi' eärms a-spread  
To keep their balance good, do tread  
Wi' ceäreful steps o' tiny zoles  
The narrow zides o' trees an' poles.

*may*

*blossom*

*early*

*eaves*

*mirth*

*arms*

o:bən vi:l(d)z

wel jə mɪd ki(:)p ðə tə:un ən stri:t  
wi gra:slɪs stuənz tə biət jər vi:t  
ən zʌnlɪs wɪndərz (h)wər jər brə:uz  
bi: nəvər ku:ld b(ə:)ɪ swæɪən bə:uz  
ən let mi: ɛn(d) əz ə:ɪ biɡʌn  
mə:ɪ de:z ɪn o:bən æɪr ən zʌn  
(h)wər zʌmər wɪn(d)z əblo:ən swi:t  
wi blu:θ ə tri:z əz (h)wə:ɪts ə ʃi:t  
ər swæɪən bə:uz əbendən lo:  
wi rə:ɪpnən apəlz ɪn ə ro:  
ən wi: ərə:ɪzən rjɛð də mi:t  
ðə brə:ɪtnən de:n wi dju:ɪ vi:t  
ən liəv ət nə:ɪt ðə vʊtlɪs grə:vz  
tə rest ɪðm ə:uər ðətʃən o:vz  
ən hiər ə:uər tʃɪldərn stɪl də bru:z  
ðə djezi bʌdz wi tə:mi ʃu:z  
əz wi: dɪd mi(:)t əvuər əm fri:  
vrəm kjæər ɪn plæɪ bɪlo: ðə tri:  
ən ðər ɪn mɛθ ðər lə:ɪvli ə:ɪz  
də glɪsən tə ðə zʌni skə:ɪz  
əz æɪr də blo: wi ljezi pjɛs  
tə ku:l ɪn ʃjɛð ðər bə:ɪnən fjɛs  
(h)wər li:vz ə sprɛdən dɒks də hə:ɪd  
ðə zɛ:pɪts tɪmbərluədɪd zə:ɪd  
ən tri:z də lə:ɪ wi skrɑɡi lɪmz  
əməŋ ðə djezɪz krɪmzən rɪmz  
ən ðe: sə prə:ʊd wi jɑ:ɪmz əsprɛd  
tə ki(:)p ðər bələns ɡʊd də tɹɛd  
wi kjæərɪvʊl stɛps ə tə:mi zə:lz  
ðə nɑ:rə(r) zə:ɪdz ə tri:z ən pɔ:lz

An' zoo I'll leäve vor your light veet  
The peävment o' the zunless street,  
While I do end, as I begun,  
My days in oben äir an' zun.

50

ən zu: ə:l liəv vər ju:r lə:ɪt vi:t  
ðə pjevmənt ə ðə zʌnlɪs stri:t  
(h)wə:l ə:l du: ɛn(d) əz ə:l biɡʌn  
mə:l de:z ɪn o:bən ær ən zʌn





WHAT JOHN WER A-TELLÈN HIS MIS'ESS  
OUT IN THE CORN GROUND

*field*

AH! mam! you woonce come here the while

*once*

The zun, long years agoo, did shed

His het upon the wheat in hile,

*beat, stook<sup>2</sup>*

Wi' yollow hau'm an' ears o' red,

*stalk*

Wi' little shoes too thin vor walks

Upon the scratchèn stubble-stalks;

You hardly reach'd wi' glossy head,

The vore wheel's top o' dusty red.

*dusty*

How time's a-vled! How years do vlee!

*flown by, fly*

An' there you went an' zot inzide

*sat*

A hile, in àir a-streamèn cool,

As if 'ithin a room, vull wide

An' high, you zot to guide an' rule.

You leäz'd about the stubbly land,

*gleaned*

An' soon vill'd up your small left hand

Wi' ruddy ears your right hand vound,

An' trail'd the stalks along the ground.

How time's a-gone! How years do goo!

Then in the waggon you did teäke

A ride, an' as the wheels vell down

Vrom ridge to vurrow, they did sheäke

On your small head your poppy crown,

An' now your little maïd, a dear,

*daughter*

Your childhood's very daps, is here,

*spitting image*

Zoo let her staÿ, that her young feäce

*so*

Mid put a former year in pleäce.

*may*

How time do run! How years do roll!

<sup>2</sup> Hile: "Ten sheaves of corn set up in the field, four on each side and one at each end, and forming a kind of roof" (1844 Glossary).

(h)wɒt dʒən wɜː ətələn (h)ɪz mɪsɪs  
əːt ɪn ðə kɑːn grəʊn(d)

a: mɑːm juː (w)uːns kʌm hiə ðə (h)wəɪl  
ðə zʌn lɒŋ ʤiəz əguː dɪd ʃɛd  
(h)ɪz hɛt əpɒn ðə (h)wɪt ɪn hæɪl  
wi ʤɒlə ha:m ən ɪəz ə rɛd  
wi lɪtəl ʃuːz tuː ðɪm vɜː wɛːks  
əpɒn ðə skratʃən stʌbəlsteːks  
jə haːrdli rɪːʃd wi ɡlɒsi hɛd  
ðə vuə(h)wi:lz tɒp ə dɜːusti rɛd  
həːu tɜːɪmz əvlɛd həːu ʤiəz də vliː

ən ðər jə went ən zət ɪnzəɪd  
ə hæɪl ɪn æɪr əstriːmən kuːl  
əz ɪf ɪðm ə ruːm vʊl wəɪd  
ən hæɪ jə zət tə ɡəɪd ən ruːl  
jə liəzd əbɜːt ðə stʌbli lɑːn(d)  
ən suːn vɪld ʌp jər sma:l left hɑːn(d)  
wi rʌdi ɪəz jər rəɪt hɑːn(d) vɜːʊn(d)  
ən træɪld ðə steːks əlɒŋ ðə grəʊn(d)  
həːu tɜːɪmz əɡɒn həːu ʤiəz də guː

ðɛn ɪn ðə wɑːɡən jə dɪd tʃɛk  
ə rɜːɪd ən əz ðə (h)wi:lz vɛl dɜːʊn  
vrəm rʌdʒ tə vlərə ðeː dɪd ʃɛk  
ɒn jər sma:l hɛd jər pɒpi krəʊn  
ən nəːu jər lɪtəl məɪd ə diər  
jər tʃəɪl(d)hʊdz vɛri dʌps ɪz hiər  
zuː leɪt (h)ɜː stæɪ ðət (h)ɜː ʤʌŋ ʃɛs  
ɪnd pʌt ə fɑːrmər ʤiər ɪn plʃɛs  
həːu tɜːɪm də rʌn həːu ʤiəz də rɒl

## SHEÄDES



COME here an' zit a while below  
Theäse tower, grey and ivy-bound,  
In sheäde, the while the zun do glow  
So hot upon the flow'ry ground;  
An' winds in flight,  
Do briskly smite  
The blossoms bright, upon the gleäde,  
But never stir the sleepèn sheäde.

*this*

As when you stood upon the brink  
O' yonder brook, wi' back-zunn'd head,  
Your zunny-grounded sheäde did zink  
Upon the water's grav'lly bed,  
Where weäves could zweep  
Away, or keep,  
The gravel heap that they'd a-meäde,  
But never wash away the sheäde.

*shadow*

An' zoo, when you can woonce vulvil  
What's feäir, a-tried by heaven's light,  
Why never fear that evil will  
Can meäke a wrong o' your good right.  
The right wull stand,  
Vor all man's hand,  
Till streams on zand, an' wind in gleädes,  
Can zweep away the zuncast sheädes.

*so, once fulfil*

ſjedz

kʌm hiər ən zɪt ə (h)wə:ɪl bɪlo:  
ðɪəs tə:uər gre: ən(d) ə:ɪvɪbə:ʊn(d)  
ɪn ſjed ðə (h)wə:ɪl ðə zʌn də glo:  
sə hɒt əpɒn ðə flə:ʊri grə:ʊn(d)  
ən wɪn(d)z ɪn flə:ɪt  
də brɪskli smə:ɪt  
ðə blɒsəmz brə:ɪt əpɒn ðə gljed  
bət nevər stə:r ðə sli:pən ſjed

az (h)wen ju: stʊd əpɒn ðə brɪŋk  
ə jʌndər brʊk wi bʌkzʌnd hɛd  
jər zʌnɪgrə:ʊndɪd ſjed dɪd zɪŋk  
əpɒn ðə wɔ:tərz grʌvli bɛd  
(h)wər wjevz kud zwi:p  
əwə:ɪ ər ki(:)p  
ðə grʌvəl hi:p ðət ðe:ɪd əmjɛd  
bət nevər wɒf əwə:ɪ ðə ſjed

ən zu: (h)wen ju: kən (w)u:ns vʊlvɪl  
(h)wɒts fjeər ətrə:ɪd b(ə:)ɪ hevənz lə:ɪt  
(h)wə:ɪ nevər fiər ðət i:vəl wɪl  
kən mjɛk ə rɒŋ ə ju:r gud rə:ɪt  
ðə rə:ɪt wʊl stʌn(d)  
vər a:ɪ mʌnz hʌn(d)  
tɪl stri:mz ɒn zʌn(d) ən wɪn(d) ɪn gljedz  
kən zwi:p əwə:ɪ ðə zʌnkʌ:st ſjedz

TIMES O' YEAR



HERE did swäy the eltrot flow'rs,  
When the hours o' night wer vew,  
An' the zun, wi' eärly beams  
Brighten'd streams, an' dried the dew,  
An' the goocoo there did greet  
Passers by wi' dousty veet.

*cow-parsley*

*cuckoo*

*dusty*

There the milkmaid hung her brow  
By the cow, a-sheenèn red;  
An' the dog, wi' upward looks,  
Watch'd the rooks above his head,  
An' the brook, vrom bow to bow,  
Here went swift, an' there wer slow.

*shining*

*bend*

Now the cwolder-blowèn blast,  
Here do cast vrom elems' heads  
Feäded leaves, a-whirlèn round,  
Down to ground, in yollow beds,  
Ruslèn under milkers' shoes,  
When the day do dry the dews.

Soon shall grass, a-vrosted bright,  
Glisten white instead o' green,  
An' the wind shall smite the cows,  
Where the boughs be now their screen.  
Things do change as years do vlee;  
What ha' years in store vor me?

*fly*

tə:mz ə jiər

hiər did swæi ði eltrət flə:uərz  
(h)wɛn ði ə:uərz ə nə:ɪt wər vju:  
ən ðə zʌn wi jə:ri bi:mz  
brə:ɪtənd stri:mz ən drə:ɪd ðə dju:  
ən ðə gʊku: ðər did gri:t  
pə:sərz bæ:ɪ wi də:usti vi:t

ðər ðə mi:lkme:ɪd hʌŋ (h)ər brə:u  
b(ə):ɪ ðə kə:u əʃi:nən rɛd  
ən ðə dɒg wi ʌpərd lʊks  
wɒtʃt ðə rʊks əbʌv (h)ɪz hɛd  
ən ðə brʊk vrəm bo: tə bo:  
hiər wɛnt swɪft ən ðeər wər slo:

nə:u ðə kuəldərblo:ən bla:st  
hiər də ka:st vrəm eləmz hɛdz  
fjɛdɪd li:vz ə(h)wə:r(d)lən rə:ʊn(d)  
də:ʊn tə grə:ʊn(d) ɪn jʌləɪ bɛdz  
rʌslən ʌndər mi:lkərz ju:z  
(h)wɛn ðə de: də drə:ɪ ðə dju:z

sʊ:n fəl grɑ:s əvrɒstɪd brə:ɪt  
glɪsən (h)wə:ɪt ɪnstɛd ə gri:n  
ən ðə wɪn(d) fəl smə:ɪt ðə kə:uz  
(h)wər ðə bæ:uz bi: nə:u ðər skri:n  
ðɪŋz də tʃʌndz əz jiərz də vli:  
(h)wɒt hɑ jiərz ɪn stʊər vər mi:

ECLOGUE



RACKETÈN JOE

*Racketèn Joe; his Sister; his Cousin Fanny; and the Dog*

RACKETÈN JOE

HEIGH! heigh! here. Who's about?

HIS SISTER

Oh! lauk! Here's Joe, a rantèn lout,  
A-meäkèn his wild randy-rout.

*Lord  
racket*

RACKETÈN JOE

Heigh! Fanny! How d'ye do? (*slaps her.*)

FANNY

Oh! fie; why all the woo'se vor you  
A-slappèn o' me, black an' blue,  
My back!

*worse*

HIS SISTER

A whack! you loose-cärm'd chap,  
To gi'e your cousin sich a slap!

*-armed  
give*

FANNY

I'll pull the heäir o'n, I do vow;

*his hair*

HIS SISTER

I'll pull the ears o'n. There.

THE DOG

Wowh! wow!

eklɔg

rakətən dʒo:

rakətən dʒo: (h)ɪz sɪstər (h)ɪz kʌzən fəni ən(d) ðə dɒg

RACKETÈN JOE

hæɪ hæɪ hiər hu:z əbə:ut

HIS SISTER

o: lɔ:k hiərz dʒo: ə rɛ:ntən lə:ut  
əmʃekən (h)ɪz wə:ɪl(d) rændɪrə:ut

RACKETÈN JOE

hæɪ fəni hæ:u dʒi: du: (*slaps her.*)

FANNY

o: fə:ɪ (h)wə:ɪ a:l ðə wu:s vər ju:  
əslapən ə mi: blak ən blu:  
mə:ɪ bæk

HIS SISTER

ə (h)wæk jə lu:sjɑ:ɪrɪnd tʃap  
tə gi: jər kʌzən sɪtʃ ə slap

FANNY

ə:ɪl pʊl ðə hjɛər o:n ə:ɪ də və:u

HIS SISTER

ə:ɪl pʊl ði iərz o:n ðɛər

THE DOG

wə:u wə:u



FANNY

A-comèn up the drong,  
How he did smack his leather thong,  
A-zingèn, as he thought, a zong;

*lane*

HIS SISTER

An' there the pigs did scote  
Azide, in fright, wi' squeakèn droat,  
Wi' geese a pitchèn up a note.  
Look there.

*race  
throat*

FANNY

His chair!

HIS SISTER

He thump'd en down,  
As if he'd het en into ground.

*it  
bit it*

RACKETÈN JOE

Heigh! heigh! Look here! the vier is out.

*fire*

HIS SISTER

How he do knock the tongs about!

FANNY

Now theäre's his whip-nob, plum  
Upon the teäble vor a drum;

HIS SISTER

An' there's a dent so big's your thumb.

FANNY

əkʌmən ʌp ðə drɒŋ  
hə:u hi: dɪd smak (h)ɪz leðər ðɒŋ  
əzɪŋgən əz hi: ðə:t ə zɒŋ

HIS SISTER

ən ðər ðə pɪgz dɪd skə:ut  
əzə:ɪd ɪn frə:t wi skwi:kən dro:t  
wi gi:s ə pɪtʃən ʌp ə no:t  
lʌk ðeər

FANNY

(h)ɪz tʃeər

HIS SISTER

ə θʌmpt ən də:un  
əz ɪf əd het ən ɪntə grə:un(d)

RACKETÈN JOE

hæɪ hæɪ lʌk hiər ðə və:iər ɪz ə:ut

HIS SISTER

hə:u hi: də nɒk ðə tɒŋz əbə:ut

FANNY

nə:u ðeərz (h)ɪz (h)wɪpnb plʌm  
əpɒn ðə tʃeɪbəl vər ə drʌm

HIS SISTER

ən ðərz ə dent sə bɪgz jər ðʌm

RACKETÈN JOE

My hat's awore so quaer.

HIS SISTER

'Tis quaer enough, but not wi' wear;  
But dabs an' dashes he do bear.

*knocks and blows it receives*

RACKETÈN JOE

The zow!

HIS SISTER

What now?

RACKETÈN JOE

She's in the plot.

A-routèn up the flower knot.

*bed*

Ho! Towzer! Here, rout out the zow,

Heigh! here, hie at her. 'Tiss!

THE DOG

Wowh! wow!

HIS SISTER

How he do rant and roar,

An' stump an' stamp about the vloor,

An' swing, an' slap, an' slam the door!

He don't put down a thing,

But he do dab, an' dash, an' ding

*thump and throw and smash*

It down, till all the house do ring.

RACKETÈN JOE

mæ:ɪ hats əwuər sə kwæər

HIS SISTER

tɪz kwæər ɪnʌf bət nɒt wi wæər  
bət dabz ən daʃɪz hi: də beər

RACKETÈN JOE

ðə zə:u

HIS SISTER

(h)wɒt nə:u

RACKETÈN JOE

ʃi:z ɪn ðə plɒt  
ərə:utən ʌp ðə flə:uər nɒt  
hɔ: tə:uzər hiər rə:ut ə:ut ðə zə:u  
hæɪ hiər hæ:ɪ at hər tɪs

THE DOG

wə:u wə:u

HIS SISTER

hə:u ə də rant ən(d) ruər  
ən stʌmp ən stʌmp əbə:ut ðə vluər  
ən swɪŋ ən slʌp ən slʌm ðə duər  
ə do:nt pʌt də:ʌn ə ðɪŋ  
bət ə də dab ən daʃ ən dɪŋ  
ɪt də:ʌn tɪl a:l ðə hə:ʌs də rɪŋ

RACKETÈN JOE

She's out.

FANNY

Noo doubt.

HIS SISTER

Athirt the bank,  
Look! how the dog an' he do pank.

*across*  
*pant*

FANNY

Stäy out, an' heed her now an' then,  
To zee she don't come in ageän.

RACKETÈN JOE

ʃi:z ə:ut

FANNY

nu: də:ut

HIS SISTER

əðə:rt ðə bɑŋk

lʊk hə:u ðə dɒg ən hi: də pɑŋk

FANNY

stæɪ ə:ut ən hi:d (h)ər nə:u ən ðen

tə zi: ʃi: dɔ:nt kʌm ɪn əgjen

ZUMMER AN' WINTER



WHEN I led by zummer streams

The pride o' Lea, as nāighbours thought her,  
While the zun, wi' evenèn beams,

Did cast our sheādes athirt the water;

Winds a-blowèn,

Streams a-flowèn,

Skies a-glowèn,

Tokens ov my jāy zoo fleetèn,

Heighten'd it, that happy meetèn.

*shadows across*

*joy so*

Then, when maïd an' man took pleāces,

Gāy in winter's Chris'mas dances,

Showèn in their merry feāces

Kindly smiles an' glisnèn glances;

Stars a-winkèn,

Day a-shrinkèn,

Sheādes a-zinkèn,

Brought anew the happy meetèn,

That did meāke the night too fleetèn.

zʌmər ən wɪntər

(h)wɛn əːɪ lɛd b(əː)ɪ zʌmər strɪːmz  
ðə prəːɪd ə liː əz nəɪbərz ðɔːt hɜː  
(h)wɜːɪl ðə zʌn wi iːvmən biːmz  
dɪd kɑːst əːuər ʃjɛdz əðɜːrt ðə wɔːtər  
wɪn(d)z əbloːən  
strɪːmz əfloːən  
skəːɪz əgloːən  
toːkənz əv məːɪ dʒæɪ zuː flɪːtən  
hɜːɪtənd ɪt ðat hapi miːtən

ðɛn (h)wɛn məɪd ən man tʊk pljɛsɪz  
gæɪ ɪn wɪntərz krɪsməs dɛːnsɪz  
ʃoːən ɪn ðɜː mɛɪ fjɛsɪz  
kəːm(d)li sməːɪlz ən glɪsnən glɛːnsɪz  
stɑːɪz əwɪŋkən  
deː əʃrɪŋkən  
ʃjɛdz əzɪŋkən  
brɔːt ənjuː ðə hapi miːtən  
ðət dɪd mjɛk ðə nəːɪt tuː flɪːtən



TO ME



AT night, as drough the meäd I took my way,  
In air a-sweeten'd by the new-meäde hay,  
A stream a-vallèn down a rock did sound,  
Though out o' zight wer foam an' stwone to me.

*through*

Behind the knap, above the gloomy copse,  
The wind did russle in the trees' high tops,  
Though evenèn darkness, an' the risèn hill,  
Kept all the quiv'rèn leaves unshown to me.

*hillock*

Within the copse, below the zunless sky,  
I heard a nightèngeäle, a-warblèn high  
Her lwoansome zong, a-hidden vrom my zight,  
An' showèn nothèn but her mwoan to me.

An' by a house, where rwoses hung avore  
The thatch-brow'd window, an' the oben door,  
I heard the merry words, an' hearty laugh  
O' zome feäir maïd, as eet unknown to me.

*yet*

High over head the white-rimm'd clouds went on,  
Wi' woone a-comèn up, vor woone a-gone;  
An' feäir they floated in their sky-back'd flight,  
But still they never meäde a sound to me.

*one*

An' there the miller, down the stream did float  
Wi' all his childern, in his white-sail'd bwoat,  
Vur off, beyond the stragglèn cows in meäd,  
But zent noo vaïce, athirt the ground, to me.

*far  
across*

An' then a butternlee, in zultry light,  
A-wheelèn on about me, vier-bright,

*butterfly  
fire-*

tə mi:

at nə:ɪt əz dru: ðə miəd ə:ɪ tʊk mə:ɪ wæɪ  
ɪn æɪr əswi:tənd b(ə):ɪ ðə nju:mjɛd hæɪ  
ə stri:m əvɑ:lən də:ʊn ə rɒk dɪd sə:ʊn(d)  
ðo: ə:ʊt ə zə:ɪt wɛr fɔ:m ən stuən tə mi:

bɪhə:m(d) ðə nɑp əbʌv ðə glʊ:mi kɒps  
ðə wɪn(d) dɪd rʌsəl ɪn ðə tri:z hæ:ɪ tɒps  
ðo: i:vmən dɑ:rknɪs ən ðə rə:ɪzən hɪl  
kɛpt a:l ðə kwɪvrən li:vz ʌnʃo:n tə mi:

(w)ɪðɪn ðə kɒps bɪlo: ðə zʌnlɪs skə:ɪ  
ə:ɪ hiərd ə nə:ɪtəngjɛl əwɑ:ɪblən hæ:ɪ  
(h)ɛr luənsəm zɒŋ əhɪdən vrəm mə:ɪ zə:ɪt  
ən ʃo:ən nʌθən bət (h)ɛr muən tə mi:

ən b(ə):ɪ ə hæ:ʊs (h)wɛr ruəzɪz hʌŋ əvʊər  
ðə ðɑtʃbrə:ʊd wɪndər ən ði o:bən duər  
ə:ɪ hiərd ðə mɛrɪ wɛ:rdz ən hɑ:rtɪ lɛ:f  
ə zʌm fjɛər məɪd əz i:t ʌnnɔ:n tə mi:

hæ:ɪ ɔ:vər hɛd ðə (h)wə:ɪtrɪmd klə:ʊdz went ɒn  
wi (w)u:n əkʌmən ʌp vɛr (w)u:n əgɒn  
ən fjɛər ðe: flɔ:tɪd ɪn ðɛr skə:ɪbakt flɔ:ɪt  
bət stɪl ðe: nəvər mjɛd ə sə:ʊn(d) tə mi:

ən ðɛr ðə mɪlɛr də:ʊn ðə stri:m dɪd flɔ:t  
wi a:l (h)ɪz tʃɪldərn ɪn (h)ɪz (h)wə:ɪtsæɪld b(w)uət  
vɛ:r ɒf bɪjənd ðə straglən kə:ʊz ɪn miəd  
bət zɛnt nu: vɛɪs əðɛ:ɪt ðə grə:ʊn(d) tə mi:

ən ðɛn ə bʌtərvli: ɪn zʌltri lə:ɪt  
ə(h)wi:lən ɒn əbə:ʊt mi: vɛ:ɪərbɹɛ:ɪt

Did show the gajest colors to my eye,  
But still did bring noo vaice around to me.

I met the merry laugher on the down,  
Beside her mother, on the path to town,  
An' oh! her sheäpe wer comely to the zight,  
But wordless then wer she a-vound to me.

Zoo, sweet ov unzeen things mid be the sound,  
An' feäir to zight mid soundless things be vound,  
But I've the laugh to hear, an' feäce to zee,  
Vor they be now my own, a-bound to me.

*so, may*

did ʃo: ðə ɡæɪnst kʌlərz tə məɪ əɪ  
bət stɪl did brɪŋ nu: væs ərə:un(d) tə mi:

əɪ met ðə meri leɪfər ʊn ðə də:un  
bɪzə:ɪd (h)ər mʌðər ʊn ðə pe:θ tə tə:un  
ən o: (h)ər ʃjɛp wər kʌmli tə ðə zə:ɪt  
bət wɛ:rdlɪs ðen wər ʃi: əvə:un(d) tə mi:

zu: swi(:)t əv ʌnzi:n ðɪŋz mɪd bi: ðe sə:un(d)  
ən fjɛər tə zə:ɪt mɪd sə:un(d)les ðɪŋz bi: və:un(d)  
bət əɪv ðə leɪf tə hiər ən fjɛs tə zi:  
vər ðe: bi: nə:u məɪ o:n əbə:un(d) tə mi:

TWO AN' TWO



THE zun, O Jessie, while his feäce do rise

In vi'ry skies, a-sheddèn out his light

On yollow corn a-weävèn down below

His yollow glow, is gaÿ avore the zight.

By two an' two,

How goodly things do goo,

A-matchèn woone another to fulvill

The goodness ov their Meäkèr's will.

*fiery*

*one*

How bright the spreadèn water in the lew

Do catch the blue, a-sheenèn vrom the sky;

How true the grass do teäke the dewy bead

That it do need, while dusty roads be dry.

By peäir an' peäir

Each thing's a-meäde to sheäre

The good another can bestow,

In wisdom's work down here below.

*shelter*

*shining*

*dusty*

*share*

The lowest lim's o' trees do seldom grow

A-spread too low to gi'e the cows a sheäde;

The äir's to bear the bird, the bird's to rise;

Vor light the eyes, vor eyes the light's a-meäde.

'Tis gi'e an' teäke,

An' woone vor others' seäke;

In peäirs a-workèn out their ends,

Though men be foes that should be friends.

*give*

tu: ən tu:

ðə zʌn o: dʒəsi (h)wə:ɪl (h)ɪz fjes də rə:ɪz  
ɪn və:ɪəri skə:ɪz əʃɛdən ə:ʊt (h)ɪz lə:ɪt  
ɒn jʌləʁ kɑ:ɪn əwʒevən də:ʊn bɪlɔ:  
(h)ɪz jʌləʁ glɔ: ɪz gæɪ əvʊər ðə zə:ɪt  
b(ə:ɪ)ɪ tu: ən tu:  
hə:ʊ gudli ðɪŋz də gu:  
əmatʃən (w)ʊ:n ənʌðər tə fʊlvɪl  
ðə gudnɪs əv ðər mʒekəʁz wɪl

hə:ʊ brə:ɪt ðə sprɛdən wɔ:tər ɪn ðə lu:  
də kʌtʃ ðə blʊ: əʃɪ:nən vrəm ðə skə:ɪ  
hə:ʊ tru: ðə grɑ:s də tʃɛk ðə dʒu:ɪ bɪ:d  
ðət ɪt də ni:d (h)wə:ɪl də:ʊsti rɔ:dz bi: drə:ɪ  
b(ə:ɪ)ɪ pʒeər ən pʒeər  
ɪ:tʃ ðɪŋz əmʒɛd tə ʃʒeər  
ðə gud ənʌðər kən bɪstɔ:  
ɪn wɪsdəmz wə:ɪrk də:ʊn hɪər bɪlɔ:

ðə lɔ:ɪst lɪmz ə tri:z də seldəm grɔ:  
əsprɛd tu: lɔ: tə gi: ðə kə:ʊz ə ʃʒɛd  
ði æɪrɪz tə beər ðə bæ:ɪd ðə bæ:ɪdz tə rə:ɪz  
vər lə:ɪt ði ə:ɪz vər ə:ɪz ðə lə:ɪts əmʒɛd  
tɪz gi: ən tʃɛk  
ən (w)ʊ:n vər ʌðəʁz sʒɛk  
ɪn pʒeəʁz əwə:ɪrkən ə:ʊt ðər ɛn(d)z  
ðo: mɛn bi: fo:z ðət ʃʊd bi: frɛn(d)z



THE LEW O' THE RICK

*shelter*

AT eventide the wind wer loud

By trees an' tuns above woone's head,  
An' all the sky wer woone dark cloud,

*chimneys, one's*

Vor all it had noo raïn to shed;  
An' as the darkness gather'd thick,

I zot me down below a rick,

*sat*

Where straws upon the win' did ride

Wi' giddy flights, along my zide,

Though unmolestèn me a-restèn,

Where I laj 'ithin the lew.

My wife's bright vier indoors did cast

*fire*

Its fleäme upon the window peänes  
That screen'd her teäble, while the blast

Vled on in music down the leänes;

*flew*

An' as I zot in vaïceless thought

Ov other zummer-tides, that brought

The sheenèn grass below the lark,

*shining*

Or left their ricks a-wearèn dark,

My childern voun' me, an' come roun' me,

*found*

Where I laj 'ithin the lew.

The rick that then did keep me lew

*sheltered*

Would be a-gone another Fall,

An' I, in zome years, in a vew,

Mid läve the childern, big or small;

*might*

But He that meäde the wind, an' meäde

The lewth, an' zent wi' het the sheäde,

*shelter, beat*

Can keep my childern, all alwone

Or under me, an' though vull grown

Or little lispers, wi' their whispers,

There a-lyèn in the lew.

ðə lu: ə ðə rɪk

ət i:vəntə:ɪd ðə wɪn(d) wər lə:ud  
b(ə):ɪ tri:z ən tʌnz əbʌv (w)u:nz hɛd  
ən a:l ðə skə:ɪ wər (w)u:n dɑ:rk klə:ud  
vər a:l ɪt hʌd nu: ræm tə ʃɛd  
ən az ðə dɑ:rknis gəðəd θɪk  
ə:ɪ zət mi: də:un bɪlɔ: ə rɪk  
(h)wər stre:z əpən ðə wɪn(d) dɪd rə:ɪd  
wi ɡɪdi flə:ɪts əlɒŋ mə:ɪ zə:ɪd  
ðo: ʌnmələstən mi: ərestən  
(h)wər ə:ɪ læɪ ɪðm ðə lu:

mə:ɪ wə:ɪfs brə:ɪt və:ɪər ɪnduərz dɪd kɑ:st  
ɪts fljɛm əpən ðə wɪndər pjɛnz  
ðət skrɪ:nd (h)ər tʃɛbəl (h)wə:ɪl ðə blɑ:st  
vlɛd ɒn ɪn mju:zɪk də:un ðə ljɛnz  
ən az ə:ɪ zət ɪn væɪslɪs ðɔ:t  
əv ʌðər zʌmɔ:tə:ɪdz ðət brɔ:t  
ðə ʃɪ:nən grɑ:s bɪlɔ: ðə lɑ:rk  
ɑr lɛft ðər rɪks əweərən dɑ:rk  
mə:ɪ tʃɪldərn və:un(d) mi: ən kʌm rə:un mi:  
(h)wər ə:ɪ læɪ ɪðm ðə lu:

ðə rɪk ðət ðen dɪd ki(:)p mi: lu:  
wud bi: əɡɒn ənʌðər fa:l  
ən ə:ɪ ɪn zʌm ʃɪərz ɪn ə vju:  
mɪd liəv ðə tʃɪldərn bɪɡ ər smɑ:l  
bət hi: ðət mjɛd ðə wɪn(d) ən mjɛd  
ðə lu:θ ən zɛnt wi hɛt ðə ʃjɛd  
kən ki(:)p mə:ɪ tʃɪldərn a:l əluən  
ər ʌndər mi: ən ðo: vʌl grə:un  
ɑr lɪtəl lɪspərz wi ðər (h)wɪspərz  
ðər ələ:rən ɪn ðə lu:





THE WIND IN WOONE'S FEÄCE

*one's*

THERE lovely Jenny past,  
While the blast did blow  
On over Ashknowle Hill  
To the mill below;  
A-blinkèn quick, wi' lashes long,  
Above her cheäks o' red,  
Ageän the wind, a-beätèn strong,  
Upon her droopèn head.

Oh! let dry win' blow bleäk,  
On her cheäk so heäle,  
But let noo räin-shot chill  
Meäke her ill an' peäle;  
Vor healthy is the breath the blast  
Upon the hill do yield,  
An' healthy is the light a cast  
Vrom lofty sky to vield.

*bale*

An' mid noo sorrow-pang  
Ever hang a tear  
Upon the dark lash-heäir  
Ov my feärest dear;  
An' mid noo unkind deed o' mine  
Spweil what my love mid gäin,  
Nor meäke my merry Jenny pine  
At last wi' dim-ey'd päin.

*may*

ðə wɪn(d) ɪn (w)u:nz fjes

ðeər lʌvli dʒeni pɑ:st  
(h)wə:ɪl ðə blɑ:st dɪd blə:  
ɒn ɔ:vər əʃnə:l hɪl  
tə ðə mɪl bɪlə:  
əblɪŋkən kwɪk wi lɑ:fɪz lɒŋ  
əbʌv (h)ər tʃiəks ə red  
əgjɛn ðə wɪn(d) əbiətən strɒŋ  
əpɒn (h)ər dru:pən hɛd

o: lɛt drə:ɪ wɪn(d) blə: bliək  
ɒn (h)ər tʃiək sə hjɛl  
bət lɛt nu: ræmʃɒt tʃɪl  
mjɛk (h)ər ɪl ən pjɛl  
vər hɛlθi ɪz ðə brɛθ ðə blɑ:st  
əpɒn ðə hɪl də dʒi:l(d)  
ən hɛlθi ɪz ðə lə:ɪt əkɑ:st  
vrəm lɒfti skə:ɪ tə vi:l(d)

ən mɪd nu: sɔ:rə(r)pɑŋ  
ɛvər haŋ ə tiər  
əpɒn ðə da:rk lɑʃhjeər  
əv mə:ɪ fjeərɛst diər  
ən mɪd nu: ʌnkə:m(d) di:d ə mə:m  
spwə:ɪl (h)wɒt mə:ɪ lʌv mɪd gæm  
nɑr mjɛk mə:ɪ mɛri dʒeni pə:m  
ət lɛ:st wi dɪmə:ɪd pæm

## TOKENS



GREEN mwold on zummer bars do show  
That they've a-dripp'd in Winter wet;  
The hoof-worn ring o' groun' below  
The tree, do tell o' storms or het;  
The trees in rank along a ledge  
Do show where woonce did bloom a hedge;  
An' where the vurrow-marks do stripe  
The down, the wheat woonce rustled ripe.  
Each mark ov things a-gone vrom view—  
To eyezight's woone, to soulzight two.

*mould*

*beat*

*once*

*one*

The grass ageän the mwoldrèn door  
'S a tóken sad o' vo'k a-gone,  
An' where the house, bwoth wall an' vloor,  
'S a-lost, the well mid linger on.  
What tokens, then, could Meäry gi'e  
That she'd a-liv'd, an' liv'd vor me,  
But things a-done vor thought an' view?  
Good things that nwone ageän can do,  
An' every work her love ha' wrought,  
To eyezight's woone, but two to thought.

*mouldering*

*folk*

*may*

*give*

to:kənz

grɪ:n muəld ɒn zʌmər bɑ:z də ʃo:  
ðət ðe:v ədript ɪn wɪntər wet  
ðə hʌfwɑ:rn rɪŋ ə grə:un bɪlo:  
ðə tri: də tel ə stɑ:rmz ər het  
ðə tri:z ɪn rɑŋk əlbŋ ə lɛdʒ  
də ʃo: (h)wər (w)u:ns dɪd blu:m ə hedʒ  
ən (h)wər ðə vʌrəmɑ:rkz də strə:ɪp  
ðə dɑ:un ðə (h)wi:t (w)u:ns rʌsəld rə:ɪp  
i:tʃ mɑ:rk əv ðɪŋz əgɒn vrəm vju:  
tu ə:ɪzə:ɪts (w)u:n tə so:lzə:ɪt tu:

ðə grɑ:s əgjen ðə muəldrən duər  
z ə to:kən sɑd ə vɔ:k əgɒn  
ən (h)wər ðə hə:us buəd wɑ:l ən vluər  
z əlbst ðə wɛl mɪd lɪŋgər ɒn  
(h)wɒt to:kənz ðen kʊd mjeəri gi:  
ðət ʃi:d əlɪvd ən lɪvd vər mi:  
bət ðɪŋz ədʌn vər ðɔ:t ən vju:  
gʊd ðɪŋz ðət nuən əgjen kən du:  
ən evri wɔ:rk (h)ər lʌv hə rɔ:t  
tu ə:ɪzə:ɪts (w)u:n bət tu: tə ðɔ:t



TWEIL

*toil*

THE rick ov our last zummer's haulèn  
 Now vrom grey's a-feäded dark,  
 An' off the barken räil's a-vallèn,  
 Day by day, the rottèn bark.—  
 But short's the time our works do stand,  
 So feäir's we put em out ov hand.  
 Vor time a-passèn, wet an' dry,  
 Do spweil em wi' his changèn sky,  
 The while wi' strivèn hope, we men,  
 Though a-ruèn time's undoèn,  
 Still do tweil an' tweil ageän.

*farmyard, falling*

*finished them*

In wall-zide sheädes, by leafy bowers,  
 Underneath the swajèn tree,  
 O' leäte, as round the bloomèn flowers,  
 Lowly humm'd the giddy bee,  
 My children's small left voot did smite  
 Their tiny speäde, the while the right  
 Did trample on a deäisy head,  
 Bezide the flower's dousty bed,  
 An' though their work wer idle then,  
 They a-smilèn, an' a-tweilèn,  
 Still did work an' work ageän.

*dusty*

Now their little limbs be stronger,  
 Deeper now their vaice do sound;  
 An' their little veet be longer,  
 An' do tread on other ground;  
 An' rust is on the little bleädes  
 Ov all the broken-hafted speädes,  
 An' flow'rs that wer my hope an' pride  
 Ha' long agoo a-bloom'd an' died,

twə:l

ðə rɪk əv ə:uər le:st zʌmərz hɑ:lən  
nə:u vrəm gre:z əfjɛdɪd dɑ:rk  
ən ɒf ðə bɑ:rkən ræɪlz əvɑ:lən  
de: b(ə):ɪ de: ðə rɒtən bɑ:rk  
bət fɑ:rts ðə tə:ɪm ə:uər wə:rks də stan(d)  
sə fjɛərz wi: plʌt əm ə:ut əv han(d)  
vər tə:ɪm əpɑ:sən wɛt ən drə:ɪ  
də spwə:l əm wi (h)ɪz tʃʌndʒən skə:ɪ  
ðə (h)wə:l wi strə:ɪvən ho:p wi: mɛn  
ðo: əru:ən tə:ɪmz ʌndu:ən  
stɪl də twə:l ən twə:l əgʒɛn

ɪn wɑ:lzə:ɪd ʃjɛdz b(ə):ɪ li:fi bə:uərz  
ʌndərne:θ ðə swæ:ɪən tri:  
ə lʒɛt əz rə:un(d) ðə blumən flə:uərz  
lə:li hʌmd ðə gɪdi bi:  
mə:ɪ tʃɪldərnz smɑ:l lɛft vʊt dɪd smə:ɪt  
ðər tə:ɪni spjɛd ðə (h)wə:l ðə rə:ɪt  
dɪd trɑmpəl ɒn ə dʒɛzi hɛd  
bɪzə:ɪd ðə flə:uərz dər:usti bɛd  
ən ðo: ðər wə:rk wər ə:ɪdəl ðɛn  
ðe: əsmə:ɪlən ən ətwə:ɪlən  
stɪl dɪd wə:rk ən wə:rk əgʒɛn

nə:u ðər lɪtəl lɪmz bi: strɒŋgər  
di:pər nə:u ðər væ:ɪs də sə:un(d)  
ən ðər lɪtəl vi:t bi: lɒŋgər  
ən də tɹɛd ɒn ʌðər grə:un(d)  
ən rʌst ɪz ɒn ðə lɪtəl bljɛdz  
əv ɑ:l ðə brɒ:kənhe:ftɪd spjɛdz  
ən flə:uərz ðət wər mə:ɪ ho:p ən prə:ɪd  
hə lɒŋ əgu: əblu:md ən də:ɪd

But still as I did leäbor then

Vor love ov all them childern small,  
Zoo now I'll tweil an' tweil ageän.

*so*

When the smokeless tun's a-growèn

*chimney's*

Cwold as dew below the stars,  
An' when the vier noo mwore's a-glowèn

*fire*

Red between the window bars,  
We then do laÿ our weary heads

In peace upon their nightly beds,  
An' gi'e woone sock, wi' heavèn breast,  
An' then breathe soft the breath o' rest,  
Till day do call the sons o' men

*give one sigh*

Vrom night-sleep's blackness, vull o' sprackness,  
Out abroad to tweil ageän.

*energy*

Where the vaïce o' the winds is mildest,

In the pläin, their stroke is keen;  
Where their dreatnèn vaïce is wildest,

*threatening*

In the grove, the grove's our screen.  
An' where the worold in their strife  
Do dreatèn mmost our tweilsome life,  
Why there Almighty ceäre mid cast  
A better screen ageän the blast.

*may*

Zoo I woon't live in fear o' men,

*so*

But, man-neglected, God-directed,  
Still wull tweil an' tweil ageän.

bət stɪl əz əɪ dɪd lʃebər ðen  
vər lʌv əv aɪ ðem tʃɪldərn smɑ:l  
zu: nə:u ə:l twə:l ən twə:l əgjen

(h)wɛn ðə smo:kɪs tʌnz əgro:ən  
kuəld əz dju: bɪlo: ðə stɑ:z  
ən (h)wɛn ðə və:rər nu: muərz əglo:ən  
rɛd bɪtwɪ:n ðə wɪndər bɑ:z  
wi: ðen də le: ə:uər wɪəri hɛdz  
ɪn pi:s əpən ðər nə:ɪtli bɛdz  
ən gi: (w)u:n sɒk wi hi:vən brɛst  
ən ðen brɪ:ð sɒft ðə brɛθ ə rɛst  
tɪl de: də ka:l ðə sʌnz ə mɛn  
vrəm nə:ɪtsli:ps blaknəs vʊl ə spraknɪs  
ə:ut əbro:d tə twə:l əgjen

(h)wər ðə væs ə ðə wɪn(d)z ɪz mə:ɪldɪst  
ɪn ðə plæm ðər stro:k ɪz ki:n  
(h)wər ðər dretnən væs ɪz wə:ɪldɪst  
ɪn ðə gro:v ðə gro:vz ə:uər skrɪ:n  
ən (h)wər ðə wə:ɪdəl ɪn ðər strə:ɪf  
də dretən muəst ə:uər twə:ɪlsəm lə:ɪf  
(h)wə:ɪ ðeər a:lmə:ɪti kjɛər mɪd kɑ:st  
ə bɛtər skrɪ:n əgjen ðə blɑ:st  
zu: ə:ɪ wu:(j)nt lɪv ɪn fiər ə mɛn  
bət mæn nɪglektɪd gʊd dɛrɛktɪd  
stɪl wʊl twə:l ən twə:l əgjen



## FANCY



IN stillness we ha' words to hear,  
    An' sheäpes to zee in darkest night,  
An' tongues a-lost can häil us near,  
    An' souls a-gone can smile in zight;  
When Fancy now do wander back  
    To years a-spent, an' bring to mind  
    Zome happy tide a-left behind  
In weästèn life's slow-beätèn track.

*wasting*

When feädèn leaves do drip wi' räin,  
    Our thoughts can ramble in the dry;  
When Winter win' do zweep the pläin  
    We still can have a zunny sky.  
Vor though our limbs be winter-wrung,  
    We still can zee, wi' Fancy's eyes,  
    The brightest looks ov e'th an' skies,  
That we did know when we wer young.

*fading*

*earth*

In päin our thoughts can pass to eäse,  
    In work our souls can be at play,  
An' leäve behind the chilly leäse  
    Vor warm-äir'd meäds o' new mow'd hay,  
When we do vlee in Fancy's flight  
    Vrom daily ills avore our feäce,  
    An' linger in zome happy pleäce  
Ov me'th an' smiles, an' warmth an' light.

*meadow*

*fly*

*mirth*

fansi

m stɪlnɪs wi: hɑ wə:rdz tə hiər  
ən ʃjɛps tə zi: m dɑ:rkɪst nə:ɪt  
ən tʌŋz əlbɔst kən hæɪl əs niər  
ən so:lz əgɒn kən smə:ɪl m zə:ɪt  
(h)wɛn fɑnsi nə:u də wɒndər bɑk  
tə jiərz əspɛnt ən brɪŋ tə mə:m(d)  
zʌm hɑpi tə:ɪd əlɛft bihə:m(d)  
m wjɛstən lə:ɪfs slɔ:biətən trɑk

(h)wɛn fjɛdən li:vz də drɪp wi ræm  
ə:uər ðɔ:ts kən rɑnbəl m ðə drə:ɪ  
(h)wɛn wɪntər wɪn(d) də zwɪ:p ðə plæm  
wi: stɪl kən hɑv ə zʌni skə:ɪ  
vɑr ðɔ: ə:uər lɪmz bi: wɪntər rʌŋ  
wi: stɪl kən zi: wi fɑnsɪz ə:ɪz  
ðə brɛ:ɪtɪst lʊks əv ɛθ ən skə:ɪz  
ðət wi: dɪd no: (h)wɛn wi: wər jʌŋ

m pæm ə:uər ðɔ:ts kən pa:s tu iəz  
m wɜ:rk ə:uər so:lz kən bi: ət plæɪ  
ən liəv bihə:m(d) ðə tʃɪli liəz  
vər wɑ:rmæɪrd miədz ə nju: mo:d hæɪ  
(h)wɛn wi: də vli: m fɑnsɪz flə:ɪt  
vrəm de:li ɪlz əvuər ə:uər fjɛs  
ən lɪŋgər m zʌm hɑpi pljɛs  
əv mɛθ ən smə:ɪlz ən wɑ:rmθ ən lə:ɪt

## THE BROKEN HEART



NEWS o' grief had overteäken  
Dark-ey'd Fanny, now vorseäken;  
There she zot, wi' breast a-heavèn,  
While vrom zide to zide, wi'grievèn,  
Vell her head, wi' tears a-creepèn  
Down her cheäks, in bitter weepèn.  
There wer still the ribbon-bow  
She tied avore her hour ov woe,  
An' there wer still the han's that tied it  
    Hangèn white,  
    Or wringèn tight,  
In ceäre that drown'd all ceäre bezide it.

*sat*

When a man, wi'heartless slightèn,  
Mid become a mäiden's blightèn,  
He mid ceärlessly vorseäke her,  
But must answer to her Meäker;  
He mid slight, wi' selfish blindness,  
All her deeds o' lovèn-kindness,  
God wull waigh em wi' the slightèn  
That mid be her love's requitèn;  
He do look on each deceiver,  
    He do know  
    What weight o' woe  
Do breäk the heart ov ev'ry griever.

*may*

ðə bro:kən ha:rt

nju:z ə gri:f had ɔ:vərtjekən  
da:rkə:ɪd fəni nə:u vɑ:rsjekən  
ðər ʃi: zɑ:t wi brɛst əhi:vən  
(h)wə:ɪl vrəm zə:ɪd tə zə:ɪd wi gri:vən  
vɛl (h)ər hɛd wi tiərz əkri:pən  
də:un (h)ər tʃiəks ɪn bi:tər wi:pən  
ðər wər stɪl ðə ri:bənbo:  
ʃi: tə:ɪd əvuər (h)ər ə:uər əv wo:  
ən ðər wər stɪl ðə hɑ:nz ðət tə:ɪd ɪt  
    hɑ:nən (h)wə:ɪt  
    ɑ: rɪŋɡən tə:ɪt  
ɪn kjɛər ðət drə:ʊnd ɑ:l kjɛər bi:zə:ɪd ɪt

(h)wɛn ə mɑ:n wi ha:rtlɪs slə:ɪtən  
mɪd bi:kɑ:m ə mə:ɪdɛnz blə:ɪtən  
hi: mɪd kjɛərlɪsli vɑ:rsjek hər  
bʌt məst ɛ:nsər tu (h)ər mjekər  
hi: mɪd slə:ɪt wi sɛlfɪʃ blə:m(d)nɪs  
ɑ:l (h)ər di:dz ə lʌvənke:m(d)nɪs  
gʊd wʊl wəri ɛm wi ðə slə:ɪtən  
ðət mɪd bi: (h)ər lʌvz rɪkwə:ɪtən  
hi: də lʊk ɒn ɪ:tʃ di:si:vər  
    hi: də no:  
    (h)wɒt wə:ɪt ə wo:  
də brɛk ðə ha:rt əv ɛvri gri:vər

## EVENÈN LIGHT



THE while I took my bit o' rest,  
    Below my house's eastern sheäde,  
    The things that stood in vield an' gleäde  
Wer bright in zunsheen vrom the west.  
    There bright wer east-ward mound an' wall,  
    An' bright wer trees, arisèn tall,  
An' bright did break 'ithin the brook,  
    Down rocks, the watervall.

*sunshine*

There deep 'ithin my pworches bow  
    Did hang my heavy woaken door,  
    An' in beyond en, on the vloor,  
The evenèn dusk did gather slow;  
    But bright did gleäre the twinklèn spwokes  
    O' runnèn carriage wheels, as vo'ks  
Out east did ride along the road,  
    Bezide the low-bough'd woaks,

*arch*

*oak*

*it*

*folk*

*oaks*

An' I'd a-lost the zun vrom view,  
    Until ageän his feäce mid rise,  
    A-sheenèn vrom the eastern skies  
To brighten up the rwose-borne dew;  
    But still his lingrèn light did gi'e  
    My heart a touchèn jaÿ, to zee  
His beams a-shed, wi' stratchèn sheäde,  
    On east-ward wall an' tree.

*might*

*shining*

*give*

*joy*

When jaÿ, a-zent me vrom above,  
    Vrom my sad heart is now agone,  
    An' others be a-walkèn on,  
Amid the light ov Heavèn's love,

i:vmən læ:t

ðə (h)wə:l ə:i tuk mə:i bɪt ə rɛst  
bɪlɔ: mə:i hæ:usɪz i:stɔ:rn ʃjɛd  
ðə ðɪŋz ðət stʊd ɪn vi:l(d) ən gljɛd  
wɛr brɛ:ɪt ɪn zʌŋʃi:n vrəm ðə wɛst  
ðɛr brɛ:ɪt wɛr i:stwɔ:rd mə:un(d) ən wɑ:l  
ən brɛ:ɪt wɛr tri:z ɛrə:ɪzən tɑ:l  
ən brɛ:ɪt dɪd brɛ:k ɪðm ðə brʊk  
dɛ:un rɔks ðə wɔ:tɔ:rvɑ:l

ðɛr di:p ɪðm mə:i puɔ:tsɪz bɔ:  
dɪd hæŋ mə:i hævi (w)uɔ:kən duɛr  
ən ɪn bi:ʒənd ən ɒn ðə vluɛr  
ði i:vmən dʌsk dɪd gɑðɛr slɔ:  
bət brɛ:ɪt dɪd gljɛər ðə twɪŋklɔ:n spuɔks  
ə rʌnən kɑrɪdʒ (h)wi:lz əz vɔ:ks  
ə:ut i:st dɪd rɛ:ɪd əlɔŋ ðə rɔ:d  
bɪzɛ:ɪd ðə lɔ:bɛ:ud (w)uɔks

ən ə:ɪd əlɔst ðə zʌn vrəm vju:  
ʌntɪl əgjen (h)ɪz ʃjɛs mɪd rɛ:ɪz  
əʃi:nən vrəm ði i:stɔ:rn skɛ:ɪz  
tə brɛ:ɪtən ʌp ðə ruɔzba:rn dju:  
bət stɪl (h)ɪz lɪŋgrən læ:t dɪd gi:  
mə:i hæ:ɪt ə tʌtʃən dzæɪ tə zi:  
(h)ɪz bi:mz əʃjɛd wi strɑtʃən ʃjɛd  
ɒn i:stwɔ:rd wɑ:l ən tri:

(h)wɛn dzæɪ əzɛnt mi: vrəm əbʌv  
vrəm mə:i sɑd hæ:ɪt ɪz nɛ:u əgɒn  
ən ʌðɔ:z bi: əwɛ:kən ɒn  
əmɪd ðə læ:t əv hævɛnz lʌv

Oh! then vor lovèn-kindness seäke,  
Mid I rejäice that zome do teäke  
My hopes a-gone, until ageän  
My happy dawn do breäk.

*may*

o: ðen vər lʌvənkə:m(d)nɪs sjək  
mɪd ə:ɪ rɪdʒæɪs ðət zʌm də tjək  
mə:ɪ ho:ps əɡɒn ʌntɪl əɡjən  
mə:ɪ hɑ:pɪ de:n də bre:k



## VIELDS BY WATERVALLS



WHEN our downcast looks be smileless,  
Under others' wrongs an' slightens,  
When our daily deeds be guileless,  
An' do meet unkind requitens,  
You can meäke us zome amends  
Vor wrongs o' foes, an' slights o' friends;—  
O flow'ry-gleäded, timber-sheäded  
Vields by flowèn watervalls!

Here be softest äirs a-blowèn  
Drough the boughs, wi' zingèn drushes,  
Up above the streams, a-flowèn  
Under willows, on by rushes.  
Here below the bright-zunn'd sky  
The dew-bespangled flow'rs do dry,  
In woody-zided, stream-divided  
Vields by flowèn watervalls.

*through, thrushes*

Waters, wi' their giddy rollens;  
Breezes wi' their play'some wooens;  
Here do heal, in soft consolens,  
Hearts a-wrung wi' man's wrong doens.  
Day do come to us as gay  
As to a king ov widest sway,  
In deäisy-whitèn'd, gil'cup-brightèn'd  
Vields by flowèn watervalls.

*buttercup-*

Zome feäir buds mid outlive blightens,  
Zome sweet hopes mid outlive sorrow,  
After days of wrongs an' slightens  
There mid break a happy morrow.

*may*

vi:l(d)z b(ə)ɪ wɔ:tərva:lz

(h)wɛn ə:uər də:ʊnkɑ:st lʊks bi: smə:ɪllɪs  
    ʌndər ʌðərz rɒŋz ən slə:ɪtənz  
(h)wɛn ə:uər de:li di:dz bi: gə:ɪllɪs  
    ən də mi(:)t ʌnkə:m(d) rɪkwə:ɪtənz  
ju: kən mʃɛk əs zʌm əmən(d)z  
vər rɒŋz ə fo:z ən slə:ɪts ə frɛn(d)z  
o: flə:uəriɡljɛdɪd tɪmbərʃjɛdɪd  
vi:l(d)z b(ə)ɪ flo:ən wɔ:tərva:lz

hiər bi: sɒftɪst æɪrz əblo:ən  
    dru: ðə bə:uz wi zɪŋgən drʌʃɪz  
ʌp əbʌv ðə stri:mz ə flo:ən  
    ʌndər wɪlərz ɒn b(ə)ɪ rʌʃɪz  
hiər bɪlo: ðə brə:ɪtzʌnd skə:ɪ  
ðə dju:bɪspɑŋɡəld flə:uərz də drɛ:ɪ  
m wʊdɪzə:ɪdɪd stri:mɪvə:ɪdɪd  
vi:l(d)z b(ə)ɪ flo:ən wɔ:tərva:lz

wɔ:tərz wi ðər ɡɪdɪ rɔ:lənz  
    brɪ:zɪz wi ðər plæɪsəm wu:ənz  
hiər də hi:l m sɒft kənso:lənz  
    hɑ:ɪts ərəʊ wi mɑnz rɒŋ du:ənz  
de: də kʌm tu ʌs əz ɡæɪ  
əz tu ə kɪŋ əv wə:ɪdɪst swæɪ  
m dʒezi(h)wə:ɪtənd ɡɪlkʌpbrə:ɪtənd  
vi:l(d)z b(ə)ɪ flo:ən wɔ:tərva:lz

zʌm fʃɛər bʌdz mɪd ə:ʊtlɪv blə:ɪtənz  
    zʌm swi(:)t ho:ps mɪd ə:ʊtlɪv sərə(r)  
ɛ:tər de:z əv rɒŋz ən slə:ɪtənz  
    ðər mɪd brɛ:k ə hɑpi mərə(r)

We mid have noo e'thly love;  
But God's love-tokens vrom above  
Here mid meet us, here mid greet us.  
In the vields by watervalls.

*earthly*

wi: mɪd hɑv nu: ɛθli lʌv  
bət ɡɒdz lʌnto:kənz vrəm əbʌv  
hiə mɪd mi:t əs hiə mɪd gri:t əs  
ɪn ðə vi:l(d)z b(ə)ɪ wɔ:tərva:lz



THE WHEEL ROUTS

*ruts*

'Tis true I brought noo fortune hwome  
    Wi' Jenny, vor her honey-moon,  
But still a goodish hansel come  
    Behind her perty soon,  
Vor stick, an' dish, an' spoon, all vell  
To Jeäne, vrom Aunt o' Camwy dell.

*wedding present*

Zoo all the lot o' stuff a-tied  
    Upon the plow, a tidy tod,  
On gravel-crunchèn wheels did ride,  
    Wi' ho'ses, iron-shod,  
That, as their heads did nod, my whip  
Did guide along wi' lightsome flip.

*so  
wagon, load*

An' there it rod 'ithin the rwope,  
    Astrain'd athirt, an' strain'd along,  
Down Thornhay's evenèn-lighted slope  
    An' up the beech-tree drong;  
Where wheels a-bound so strong, cut out  
On either zide a deep-zunk rout.

*rode  
across*

*lane*

*rut*

An' when at Fall the trees wer brown,  
    Above the bennet-bearèn land,  
When beech-leaves slowly whiver'd down,  
    By evenèn winds a-fann'd;  
The routs wer each a band o' red,  
A-vill'd by drifted beech-leaves dead.

*grass-stalk  
fluttered*

An' when, in Winter's leafless light,  
    The keener eastern wind did blow,  
An' scatter down, avore my zight,  
    A chilly cwoat o' snow;

ðə (h)wi:l rə:uts

tɪz tru: ə:ɪ bro:t nu: fɑ:tju:n huəm  
wi dʒɛni vər (h)ər hʌnimu:n  
bət stɪl ə ɡʊdɪʃ hʌnsəl kʌm  
bihə:m(d) (h)ər pɑ:rti su:n  
vər stɪk ən dɪʃ ən spu:n a:l vɛl  
tə dʒjɛn vrəm ɛ:nt ə kʌmwi dɛl

zu: a:l ðə lɒt ə stʌf ətə:ɪd  
əpən ðə plə:u ə tə:ɪdi tɒd  
ɒn ɡrævəlkrʌntʃən (h)wi:lz dɪd rə:ɪd  
wi hɒsɪz ə:ɪərnʃɒd  
ðət əz ðər hedz dɪd nɒd mə:ɪ (h)wɪp  
dɪd ɡə:ɪd əlɒŋ wi lə:ɪtsəm flɪp

ən ðər ɪt rɒd ɪðm ðə ruəp  
əstræɪnd əðə:rt ən stræɪnd əlɒŋ  
də:un ðɑ:rn hæɪz i:vmən lə:ɪtɪd slɒ:p  
ən ʌp ðə bi:tʃtri: drɒŋ  
(h)wər (h)wi:lz əbə:un(d) sə strɒŋ kʌt ə:ut  
ɒn ə:ɪðər zə:ɪd ə di:pzʌŋk rə:ut

ən (h)wɛn ət fa:l ðə tri:z wər brə:un  
əbʌv ðə beɪtbeərən lʌn(d)  
(h)wɛn bi:tʃli:vz slɒ:li (h)wɪvərd də:un  
b(ə):ɪ i:vmən wɪn(d)z əfʌnd  
ðə rə:uts wər i:tʃ ə bʌn(d) ə rɛd  
əvɪld b(ə):ɪ drɪftɪd bi:tʃli:vz dɛd

ən (h)wɛn ɪn wɪntərz li:flɪs lə:ɪt  
ðə ki:nər i:stərn wɪn(d) dɪd blɒ:  
ən skatər də:un əvuər mə:ɪ zə:ɪt  
ə tʃɪli kuət ə sno:

The routs ageân did show vull bright,  
In two long streaks o' glitt'rèn white.

But when, upon our weddèn night,  
The cart's light wheels, a-rollèn round,  
Brought Jenny hwome, they run too light  
To mark the yieldèn ground;  
Or welcome would be vound a peàir  
O' green-vill'd routs a-runnèn there.

Zoo let me never bring 'ithin  
My dwellèn what's a-won by wrong,  
An' can't come in 'ithout a sin;  
Vor only zee how long  
The waggon marks in drong, did show  
Wi' leaves, wi' grass, wi' groun' wi' snow.

*so*

*lane*

ðə rə:ʊts əgʒen dɪd ʃo: vʊl brə:ɪt  
ɪn tu: lɒŋ stri:kz ə glɪtrən (h)wə:ɪt

bət (h)wen əpən ə:uər wədən nə:ɪt  
ðə kɑ:rtz lə:ɪt (h)wi:lz əro:lən rə:ʊn(d)  
brɔ:t dʒeni huəm ðe: rʌn tu: lə:ɪt  
tə mɑ:rk ðə ʒi:lðən grə:ʊn(d)  
ɑr wɛlkəm wʊd bi: və:ʊn(d) ə pjɛər  
ə grɪnvi:ld rə:ʊts ərlʌnən ðeər

zu: lɛt mi: nəvər brɪŋ ɪðm  
mə:ɪ dwelən (h)wɒts əwʌn b(ə):ɪ rɒŋ  
ən kɛ:nt kʌm ɪn ɪðə:ʊt ə sm  
vər ɔ:nli zi: hə:u lɒŋ  
ðə wɑgən mɑ:ks ɪn drɒŋ dɪd ʃo:  
wi li:vz wi grɑ:s wi grə:ʊn wi snɔ:



NANNY'S NEW ABODE



NOW day by day, at lofty height,

O zummer noons, the burnèn zun  
'Ve a-show'd avore our eastward zight,  
The sky-blue zide ov Hameldon,  
An' shone ageän, on new-mow'd ground,  
Wi' hay a-piled up grey in pook,  
An' down on leäzes, bennet-brown'd,  
An' wheat a-vell avore the hook;  
Till, under elems tall,  
The leaves do lie on leänèn lands,  
In leäter light o' Fall.

*a cone  
meadows, dead grass-stalks  
fallen  
sloping*

An' last year, we did zee the red

O' dawn vrom Ash-knap's thatchen oves,  
An' walk on crumpled leaves a-laid  
In grassy rook-trees' timber'd groves,  
Now, here, the cooler days do shrink  
To vever hours o' zunny sky,  
While zedge, a-weävèn by the brink  
O' shallow brooks, do slowly die.  
An' on the timber tall,  
The boughs, half beäre, do bend above  
The bulgèn banks in Fall.

*eaves*

*bare*

There, we'd a spring o' water near,

Here, water's deep in wink-drain'd wells,  
The church 'tis true, is nigh out here,  
Too nigh wi' vive loud-boomèn bells.  
There, naighbours wer vull wide a-spread,  
But vo'k be here too clwose a-stow'd.

*winch-*

*folk*

naniz nju: əbo:d

nə:u de: b(ə:): de: ət lɔfti hæ:ɪt  
ə zʌmər nu:nz ðə bə:rnən zʌn  
v əfo:d əvuər ə:uər i:stwɔrd zə:ɪt  
ðə skə:ɪblu: zə:ɪd əv haməldən  
ən ʃɒn əgjen ɒn nju: mo:d grə:und  
wi hæi əpə:ɪld ʌp gre: ɪn pʊk  
ən də:ʌn ɒn liəzɪz beɪnɪbrə:und  
ən (h)wi:t əvel əvuər ðə hʊk  
tɪl ʌndər eləmz ta:l  
ðə li:vz də læi ɒn liənən lan(d)z  
ɪn ljetər læ:ɪt ə fa:l

ən læ:st jɪər wi: dɪd zi: ðə red  
ə de:ɪn vrəm əʃnaps ðatʃən o:vz  
ən we:k ɒn krʌmpəld li:vz əled  
ɪn grɑ:si rʊktri:z tɪmbərd grɔ:vz  
nə:u hiər ðə ku:lər de:z də ʃrɪŋk  
tə vju:ər ə:uərz ə zʌni skə:ɪ  
(h)wə:ɪl zedʒ əwjevən b(ə:): ðə brɪŋk  
ə ʃælər brʊks də slo:li də:ɪ  
ən ɒn ðə tɪmbər ta:l  
ðə bə:uz hæ:f bjæər də beɪn(d) əblʌv  
ðə bʌldʒən bɑŋks ɪn fa:l

ðeər wi:d ə sprɪŋ ə wɔ:tər niər  
hiər wɔ:tərz di:p ɪn wɪŋkdræɪnd wɛlz  
ðə ʃjə:ɪʃ tɪz tru: ɪz nə:ɪ ə:ʌt hiər  
tu: nə:ɪ wi və:ɪv læ:ʊdbu:mən bɛlz  
ðeər næɪbərz wər vʊl wə:ɪd əsprɛd  
bət vo:k bi: hiər tu: kluəs əsto:d

Vor childern now do stun woone's head,

*one's*

Wi' näisy play beside the road,

Where big so well as small,

The little lad, an' lump'rèn lout,

*lumbering*

Do leäp an' laugh theäse Fall.

*this*

vər tʃɪldərn nə:u də stʌn (w)u:nz hɛd  
wi næɪzi plæɪ bɪzə:ɪd ðə ro:d  
(h)wər bɪg sə wɛl əz smɑ:l  
ðə lɪtəl lɑd ən lʌmpɾən lə:ʊt  
də liəp ən lɛ:f ðiəs fa:l



## LEAVES A-VALLÈN

*falling*

THERE the ash-tree leaves do vall  
In the wind a-blowèn cwolder,  
An' my childern, tall or small,  
Since last Fall be woone year wolder.  
Woone year wolder, woone year dearer,  
Till when they do læve my he'th,  
I shall be noo mwore a hearer  
O' their vaices or their me'th.

*one, older*

*hearth*

*mirth*

There dead ash leaves be a-toss'd  
In the wind, a-blowèn stronger,  
An' our life-time, since we lost  
Souls we lov'd, is woone year longer.  
Woone year longer, woone year wider,  
Vrom the friends that death ha' took,  
As the hours do teäke the rider  
Vrom the hand that last he shook.

No. If he do ride at night  
Vrom the zide the zun went under,  
Woone hour vrom his western light  
Needen meäke woone hour asunder;  
Woone hour onward, woone hour nigher  
To the hopeful eastern skies,  
Where his mornèn rim o vier  
Soon ageän shall meet his eyes.

*fire*

Leaves be now a-scatter'd round  
In the wind, a-blowèn bleaker,  
An' if we do walk the ground  
Wi' our life-strangth woone year weaker.

li:vz əva:lən

ðær ði aʃtri: li:vz də va:l  
    m ðə wɪn(d) əblo:ən kuældər  
ən mə:i tʃɪldərn ta:l ər sma:l  
    sɪns læ:st fa:l bi: (w)u:n jɪər (w)uældər  
(w)u:n jɪər (w)uældər (w)u:n jɪər diərər  
    tɪl (h)wɛn ðe: də liəv mə:i hæθ  
ə:i ʃəl bi: nu: muər ə hiərər  
    ə ðær væɪsɪz ar ðær mæθ

ðær dɛd əʃ li:vz bi: ətɒst  
    m ðə wɪn(d) əblo:ən strɒŋgər  
ən ə:uər læ:ftə:ɪm sɪns wi: lɒst  
    so:lz wi: lʌvd ɪz (w)u:n jɪər lɒŋgər  
(w)u:n jɪər lɒŋgər (w)u:n jɪər wə:ɪdər  
    vrəm ðə frɛn(d)z ðæt dæθ hæ tuk  
az ði ə:uərz də tʃɛk ðə rə:ɪdər  
    vrəm ðə han(d) ðæt læ:st hi: ʃʊk

nə: ɪf hi: də rə:ɪd ət nə:ɪt  
    vrəm ðə zə:ɪd ðə zʌn wɛnt ʌndər  
(w)u:n ə:uər vrəm (h)ɪz wɛstərn læ:ɪt  
    ni:dən mʃɛk (w)u:n ə:uər əsʌndər  
(w)u:n ə:uər ɒn(w)ərd (w)u:n ə:uər nə:ɪər  
    ə ðə ho:pful i:stərn skə:ɪz  
(h)wər (h)ɪz mɑ:rnən rɪm ə və:ɪər  
    su:n əgʒən ʃəl mi(:)t (h)ɪz ə:ɪz

li:vz bi: nə:u əskatərd rə:un(d)  
    m ðə wɪn(d) əblo:ən bli:kər  
ən ɪf wi: də wɛ:k ðə grə:un(d)  
    wi ə:uər læ:ɪfstrəŋθ (w)u:n jɪər wi:kər

Woone year weaker, woone year nigher  
To the pleâce where we shall vind  
Woone that's deathless vor the dier,  
Voremost they that dropp'd behind.

(w)u:n jɪər wi:kər (w)u:n jɪər nə:ɪər  
tə ðə plʒəs (h)wər wi: ʃəl və:m(d)  
(w)u:n ðəts dɛθlɪs vər ðə də:ɪər  
vuərmə:st ðe: ðət drəpt bihə:m(d)



LIZZIE



O LIZZIE is so mild o' mind,  
Vor ever kind, an' ever true;  
A-smilèn, while her lids do rise  
To show her eyes as bright as dew.  
An' comely do she look at night,  
A-dancèn in her skirt o' white,  
An' blushèn wi' a rrose o' red  
Beside her glossy head.

Feäir is the rrose o' blushèn hue,  
Behung wi' dew, in mornèn's hour,  
Feäir is the rrose, so sweet below  
The noontide glow, beside the bow'r.  
Vull feäir, an' eet I'd rather zee  
The rrose a-gather'd off the tree,  
An' bloomèn still with blossom red,  
By Lizzie's glossy head.

*yet*

Mid peace droughout her e'thly day,  
Betide her waj, to happy rest,  
An' mid she, all her weanèn life,  
Or maïd or wife, be loved and blest.  
Though I mid never zing anew  
To neâme the maïd so feäir an' true,  
A-blushèn, wi' a rrose o' red,  
Beside her glossy head.

*may, throughout, earthly*

*waning*

lizi

o: lizi iz sə mə:ɪld ə mə:m(d)  
vər evər kə:m(d) ən evər tru:  
əsmə:ɪlən (h)wə:ɪl (h)ər lɪdz də rə:ɪz  
tə ʃo: (h)ər ə:ɪz əz brə:ɪt əz dju:  
ən kʌmli də ʃi: lʊk ət nə:ɪt  
ədɛ:nsən m (h)ər skə:ɪt ə (h)wə:ɪt  
ən blʌʃən wi ə ruəz ə rɛd  
bɪzə:ɪd (h)ər glɔsi hɛd

fjɛər iz ðə ruəz ə blʌʃən hju:  
bihʌŋ wi dju: m mɑ:rnənz ə:uər  
fjɛər iz ðə ruəz sə swi(:)t bɪlo:  
ðə nu:ntə:ɪd glo: bɪzə:ɪd ðə bə:uər  
vʊl fjɛər ən ɪt ə:ɪd rɛ:ðər zi:  
ðə ruəz əgəðərd ɒf ðə tri:  
ən blu:mən stɪl wi(ð) blɔsəm rɛd  
b(ə:ɪ) lɪzɪz glɔsi hɛd

mɪd pi:s drʊ:ə:ut (h)ər ɛθli de:  
bitə:ɪd (h)ər we: tə hapi rɛst  
ən mɪd ʃi: a:l (h)ər wjənən lə:ɪf  
ar məɪd ar wə:ɪf bi: lʌvd ən(d) blɛst  
ðo: ə:ɪ mɪd nəvər zɪŋ əŋju:  
tə nʃɛm ðə məɪd sə fjɛər ən tru:  
əblʌʃən wi ə ruəz ə rɛd  
bɪzə:ɪd (h)ər glɔsi hɛd

BLESSÈNS A-LEFT



LIK' souls a-toss'd at sea I bore  
    Sad strokes o' trial, shock by shock,  
An' now, lik' souls a-cast ashore  
    To rest upon the beäten rock,  
I still do seem to hear the sound  
O' weäves that drove me vrom my track,  
An' zee my strugglèn hopes a-drown'd,  
An' all my jaÿs a-floated back.  
By storms a-toss'd, I'll gi'e God praise,  
Wi' much a-lost I still ha' jaÿs.  
My peace is rest, my fäith is hope,  
An' freedom's my unbounded scope.

*joys*

*give*

Vor fäith mid blunt the sting o' fear,  
    An' peace the pangs ov ills a-vound,  
An' freedom vlee vrom evils near,  
    Wi' wings to vwold on other ground.  
Wi' much a-lost, my loss is small,  
Vor though ov e'thly goods bereft,  
A thousand times well worth em all  
Be they good blessèns now a-left.  
What e'th do own, to e'th mid vall,  
But what's my own my own I'll call,  
My fäith, an' peäce, the gifts o' greäce,  
An' freedom still to shift my pleäce.

*may*

*fly*

*fold*

*earthly*

*earth*

When I've a-had a tree to screen  
    My meal-rest vrom the high zunn'd-sky,  
Or ivy-holdèn wall between  
    My head an' win's a-rustlèn by,

## blesənz ələft

lɪk so:lz ətəst ət si: ə:ɪ buər  
səd stro:ks ə trə:ɪəl ʃɒk b(ə):ɪ ʃɒk  
ən nə:u lɪk so:lz əka:st əʃuər  
tə rest əpən ðə biətən rɒk  
ə:ɪ stɪl də si(:)m tə hiər ðə sə:und  
ə wjɛvz ðət drə:v mi: vrəm mə:ɪ trak  
ən zi: mə:ɪ strʌglən hɔ:pz ədrə:und  
ən a:l mə:ɪ dzæ:ɪz əflo:tɪd bak  
b(ə):ɪ stɑ:ɪmz ətəst ə:l gi: gʊd præ:ɪz  
wi mʌtʃ əlbəst ə:ɪ stɪl hə dzæ:ɪz  
mə:ɪ pi:s ɪz rest mə:ɪ fæ:ɪθ ɪz hɔ:p  
ən frɪ:dəmz mə:ɪ ʌnbə:undɪd skɔ:p

vər fæ:ɪθ mɪd blʌnt ðə stɪŋ ə fiər  
ən pi:s ðə pʌŋz əv ɪlz əvə:un(d)  
ən frɪ:dəm vli: vrəm i:vəlz niər  
wi wɪŋz tə vuəld ɒn ʌðər grə:un(d)  
wi mʌtʃ əlbəst mə:ɪ lɒs ɪz smɑ:l  
vər ðo: əv ɛθli gʊdz bɪrɛft  
ə θə:uzən(d) tə:ɪmz wɛl wɒθ əm a:l  
bi: ðe: gʊd blesənz nə:u ələft  
(h)wɒt ɛθ du o:n tu ɛθ mɪd vɑ:l  
bət (h)wɒts mə:ɪ o:n mə:ɪ o:n ə:l kɑ:l  
mə:ɪ fæ:ɪθ ən pi:əs ðə gɪfts ə grjɛs  
ən frɪ:dəm stɪl tə ʃɪft mə:ɪ pljɛs

(h)wɛn ə:ɪv əhad ə tri: tə skri:n  
mə:ɪ mi:lrest vrəm ðə hə:ɪ zʌndskə:ɪ  
ər ə:ɪvihuəldən wɑ:l bitwi:n  
mə:ɪ hɛd ən wɪn(d)z ərəslən bə:ɪ

I had noo call vor han's to bring  
Their seäv'ry daïnties at my nod,  
But stoop'd a-drinkèn vrom the spring,  
An' took my meal, wi' thanks to God,  
Wi' fäith to keep me free o' dread,  
An' peäce to sleep wi' steadvast head,  
An' freedom's hands, an' veet unbound  
To woone man's work, or woone seäme ground.

*savoury*

*one*

ə:ɪ had nu: ka:l vər hanz tə brɪŋ  
ðər sjɛvri dæmtɪz ət mə:ɪ nɒd  
bət stu:pt ədrɪŋkən vrəm ðə sprɪŋ  
ən tʊk mə:ɪ mi:l wi θaŋks tə gɒd  
wi fæɪθ tə ki(:)p mi: fri: ə drɛd  
ən piəs tə sli:p wi stɛdvɑ:st hɛd  
ən fri:dəmz han(d)z ən vi:t ʌnbə:un(d)  
tə (w)u:n manz wɜ:rk ər (w)u:n sjɛm grə:un(d)

FALL TIME



THE gather'd clouds, a-hangèn low,  
Do meäke the woody ridge look dim;  
An' räin-vill'd streams do brisker flow,  
Arisèn higher to their brim.  
In the tree, vrom lim' to lim',  
Leaves do drop  
Vrom the top, all slowly down,  
Yollow, to the gloomy groun'.

The rick's a-tipp'd an' weather-brown'd,  
An' thatch'd wi' zedge a-dried an' dead;  
An' orcha'd apples, red half round,  
Have all a-happer'd down, a-shed  
Underneath the trees' wide head.  
Ladders long,  
Rong by rong, to clim' the tall  
Trees, be hung upon the wall.

*rain-proofed<sup>3</sup>*

*dropped heavily*

*rung, climb*

The crumpled leaves be now a-shed  
In mornèn winds a-blowèn keen;  
When they wer green the moss wer dead,  
Now they be dead the moss is green.  
Low the evenèn zun do sheen  
By the boughs,  
Where the cows do swing their tails  
Over the merry milkers' pails.

*shine*

---

<sup>3</sup> “‘To tip a rick,’ to make its top conical and sharp so as to shoot the wet, by raking and pulling loose hay from its side and undercutting it and putting the hay gotten from these operations on the top’ (1844 Glossary).

fa:l tə:m

ðə ɡaðərd klə:udz əhaŋən lo:  
də mjek ðə wudi rʌdʒ lək dɪm  
ən ræmvi:ld stri:mz də brɪskər flo:  
ərə:ɪzən hæ:rər tə ðər brɪm  
m ðə tri:vrəm lɪm tə lɪm  
li:vz də drəp  
vrəm ðə tɒp a:l slo:li də:un  
jʌlər tə ðə ɡlu:mi ɡrə:un

ðə rɪks ətɪpt ən wədərbrə:und  
ən ðatʃt wi zedʒ ədrə:ɪd ən dɛd  
ən a:rtʃət apəlz rɛd hæ:f rə:und  
həv a:l əhəpərd də:un əʃɛd  
ʌndərne:θ ðə tri:z wə:ɪd hɛd  
lɑðərz lɒŋ  
rɒŋ b(ə):ɪ rɒŋ tə klɪm ðə ta:l  
tri:z bi: hʌŋ əpɒn ðə wa:l

ðə krʌmpəld li:vz bi: nə:u əʃɛd  
ɪn mə:rnən wɪn(d)z əblo:ən ki:n  
(h)wɛn ðe: wər ɡri:n ðə mʌs wər dɛd  
nə:u ðe: bi: dɛd ðə mʌs ɪz ɡri:n  
lo: ði i:vmən zʌn də ʃi:n  
b(ə):ɪ ðə bə:uz  
(h)wər ðə kə:uz də swɪŋ ðər tæɪlz  
ɔ:vər ðə mə:ri mɪlkərz pæɪlz



FALL



NOW the yollow zun, a-runnèn

Daily round a smaller bow,

Still wi' cloudless sky's a-zunnèn

All the sheenèn land below.

Vewer blossoms now do blow,

But the fruit's a-showèn

Reds an' blues, an' purple hues,

By the leaves a-glowèn.

*arc*

*shining*

*bloom*

Now the childern be a-pryèn

Roun' the berried bremble-bow,

Zome a-laughèn, woone a-cryèn

Vor the slent her frock do show.

Bwoys be out a-pullèn low

Slooe-boughs, or a-runnèn

Where, on zides of hazzle-wrides,

Nuts do hang a-zunnèn.

*one*

*tear*

*sloe-*

*hazel-clumps*

Where do reach roun' wheat-ricks yollow

Oves o' thatch, in long-drawn ring,

There, by stubbly hump an' hollow,

Russet-dappled dogs do spring.

Soon my apple-trees wull fling

Bloomèn balls below em,

That shall hide, on ev'ry zide

Ground where we do drow em.

*eaves*

*throw*

fa:l

nə:u ðə ʤələr zʌn əʀʌnən  
de:li rə:un(d) ə sma:lər bə:  
stɪl wi klə:udlɪs skə:ɪz əzʌnən  
a:l ðə ʃi:nən lɑn(d) bɪlɔ:  
vju:ər blɒsəmz nə:u də blɔ:  
bət ðə frʊ:ts əʃo:ən  
redz ən blu:z ən pə:ɪpəl hju:z  
b(ə):ɪ ðə li:vz əglo:ən

nə:u ðə tʃɪldərn bi: əprə:ɪən  
rə:un ðə berɪd brɛmbəlbo:  
zʌm əle:fən (w)u:n əkrə:ɪən  
vər ðə slɛnt (h)ər frɒk də ʃo:  
bʷə:ɪz bi: ə:ut əpʊlən lo:  
slu:bə:uz ər əʀʌnən  
(h)wər ʊn zə:ɪdz əv hazəlɹə:ɪdz  
nʌts də haŋ əzʌnən

(h)wər də ri:tʃ rə:un (h)wi:trɪks ʤələr  
o:vz ə ðatʃ ɪn lɒŋdrɛ:n rɪŋ  
ðər b(ə):ɪ stʌbli hʌmp ən hɒlər  
rʌsətɔpələd dɒgz də sprɪŋ  
su:n mə:ɪ apəltri:z wʊl flɪŋ  
blu:mən ba:lz bɪlɔ: əm  
ðət ʃəl hɛ:ɪd ʊn evri zə:ɪd  
grə:un(d) (h)wər wi: də dro: əm



## THE ZILVER-WEED

*goose-grass*

THE zilver-weed upon the green,  
    Out where my sons an' daughters play'd,  
Had never time to bloom between  
    The litty steps o' bwoy an' maïd.  
But rwose-trees down along the wall,  
    That then wer all the maïdens' ceäre,  
An' all a-trimm'd an' traïn'd, did bear  
    Their bloomèn buds vrom Spring to Fall.

*light*

But now the zilver leaves do show  
    To zummer day their goolden crown,  
Wi' noo swift shoe-zoles' litty blow,  
    In merry play to beät em down.  
An' where vor years zome busy hand  
    Did traïn the rwoses wide an' high;  
Now woone by woone the trees do die,  
    An' vew of all the row do stand.

*one by one*

ðə zɪlvərwi:d

ðə zɪlvərwi:d əpən ðə gri:n  
əʊt (h)wər mə:n sʌnz ən de:tərz plæɪd  
həd nəvər tə:ɪm tə blu:m bitwi:n  
ðə lɪti steɪps ə bwə:n ən məɪd  
bət ruəztri:z də:ʊn ələŋ ðə wa:l  
ðət ðen wər a:l ðə məɪdɒnz kjɛər  
ən a:l ətrɪnd ən trænd dɪd beər  
ðər blu:mən bʌdz vrəm sprɪŋ tə fa:l

bət nə:ʊ ðə zɪlvər li:vz də ʃo:  
tə zʌməɪ de: ðər gu:ldən krə:ʊn  
wi nu: swɪft ʃu:zɔ:lz lɪti blɔ:  
ɪn məɪni plæɪ tə biət əm də:ʊn  
ən (h)wər vər ʃiərz zʌm bɪzi hən(d)  
dɪd træɪn ðə ruəzɪz wə:ɪd ən hə:n  
nə:ʊ (w)u:n b(ə):ɪ (w)u:n ðə tri:z də də:n  
ən vju: əv a:l ðə ro: də stən(d)

THE WIDOW'S HOUSE



I WENT hwome in the dead o' the night,  
When the vields wer all empty o' vo'k,  
An' the tuns at their cool-winded height  
Wer all dark, an' all cwold 'ithout smoke;  
An' the heads o' the trees that I pass'd  
Wer a-swa'yèn wi' low-ruslèn sound,  
An' the doust wer a-whirl'd wi' the blast,  
Aye, a smeech wi' the wind on the ground.

*folk  
chimney-tops*

*dust  
thick dust*

Then I come by the young widow's hatch,  
Down below the wold elem's tall head,  
But noo vinger did lift up the latch,  
Vor the vo'k wer so still as the dead;  
But inside, to a tree a-meäde vast,  
Wer the childern's light swing, a-hung low,  
An' a-rock'd by the brisk-blowèn blast,  
Aye, a-swung by the win' to an' fro.

*wicket-gate  
old*

*fast*

Vor the childern, wi' pillow-borne head,  
Had vorgotten their swing on the lawn,  
An' their father, asleep wi' the dead,  
Had vorgotten his work at the dawn;  
An' their mother, a vew stilly hours,  
Had vorgotten where he sleept so sound,  
Where the wind wer a-sheäkèn the flow'rs,  
Aye, the blast the feäir buds on the ground.

*quiet*

*shaking*

Oh! the moon, wi' his peäle lighted skies,  
Have his sorrowless sleepers below.  
But by day to the zun they must rise  
To their true lives o' tweil an' ov ho.

*toil, care*

ðə wɪdərz hə:ʊs

ə:ɪ wɛnt huəm ɪn ðə dɛd ə ðə nə:ɪt  
(h)wɛn ðə vi:l(d)z wɛr a:l ɛm(p)ti ə vɔ:k  
ən ðə tʌnz ət ðər ku:lwɪndɪd hə:ɪt  
wɛr a:l dɑ:rk ən a:l kuəld ɪðə:ʊt smɔ:k  
ən ðə hɛdz ə ðə tri:z ðət ə:ɪ pɑ:st  
wɛr əswæ:ɪən wi lo:ɪrʌslən sə:ʊn(d)  
ən ðə dɑ:ʊst wɛr ə(h)wɛ:ɪld wi ðə blɑ:st  
æ:ɪ ə smɪ:tʃ wi ðə wɪn(d) ɒn ðə grə:ʊn(d)

ðɛn ə:ɪ kʌm b(ə):ɪ ðə ʤʌŋ wɪdərz hɑ:tʃ  
dɑ:ʊn bɪlɔ: ðə (w)uəld ɛləmz tɑ:l hɛd  
bət nu: vɪŋgər dɪd lɪft ʌp ðə lɑ:tʃ  
vɛr ðə vɔ:k wɛr sə stɪl əz ðə dɛd  
bət ɪnsə:ɪd tu ə tri: əmʃɛd vɑ:st  
wɛr ðə tʃɪldərnz lɑ:ɪt swɪŋ əhʌŋ lo:  
ən ərəʊkt b(ə):ɪ ðə brɪskblɔ:ən blɑ:st  
æ:ɪ əswʌŋ b(ə):ɪ ðə wɪn(d) tu: ən fro:

vɑr ðə tʃɪldərn wi pɪləbɑ:rn hɛd  
hɑd vɛrgɒtən ðər swɪŋ ɒn ðə lɛ:n  
ən ðər fɛ:ðər əslɪ:p wi ðə dɛd  
hɑd vɛrgɒtən (h)ɪz wɛ:rk ət ðə dɛ:n  
ən ðər mʌðər ə vju: stɪli əʊərz  
hɑd vɛrgɒtən (h)wɛr hi: slɪ:pt sə sə:ʊn(d)  
(h)wɛr ðə wɪn(d) wɛr əʃjɛkən ðə flə:ʊərz  
æ:ɪ ðə blɑ:st ðə fʃɛər bʌdz ɒn ðə grə:ʊn(d)

o: ðə mu:n wi (h)ɪz pʃɛl lɑ:ɪtɪd skə:ɪz  
hɑv (h)ɪz sɑrə(r)lɪs slɪ:pərz bɪlɔ:  
bət b(ə):ɪ dɛ: tə ðə zʌn ðɛ: məst rə:ɪz  
tə ðər tru: lɑ:ɪvz ə twɛ:ɪl ən əv ho:

Then the childern wull rise to their fun,  
An' their mother mwore sorrow to veel,  
While the air is a-warm'd by the zun,  
Aye, the win' by the day's vi'ry wheel.

*fiery*

ðen ðə tʃɪldərn wʊl rəɪz tə ðər fʌn  
ən ðər mʌðər muər sɜrə(r) tə vi:l  
(h)wəɪl ði æɪr ɪz əwaɪrmd b(ə)ɪ ðə zʌn  
æɪ ðə wɪn(d) b(ə)ɪ ðə deɪz vəɪəri (h)wi:l



## THE CHILD'S GREÄVE



AVORE the time when zuns went down  
On zummer's green a-turn'd to brown,  
When sheädes o' swajèn wheat-ears vell  
Upon the scarlet pimpernel;  
The while you still mid goo, an' vind  
    'Ithin the geärden's mossy wall,  
    Sweet blossoms, low or risèn tall,  
To meäke a tutty to your mind,  
In churchyard heav'd, wi' grassy breast,  
The greäve-mound ov a beäby's rest.

*shadows*

*might*

*nosegay*

An' when a high day broke, to call  
A throng 'ithin the churchyard wall,  
The mother brought, wi' thoughtvul mind,  
The feärest buds her eyes could vind,  
To trim the little greäve, an' show  
    To other souls her love an' loss,  
    An' meäde a Seävior's little cross  
O' brightest flow'rs that then did blow,  
A-droppèn tears a-sheenèn bright,  
Among the dew, in mornèn light.

*bloom  
shining*

An' woone sweet bud her han' did pleäce  
Up where did droop the Seävior's feäce;  
An' two she zet a-bloomèn bright,  
Where reach'd His hands o' left an' right;  
Two mwore feäir blossoms, crimson dyed,  
    Did mark the pleäces ov his veet,  
    An' woone did lie, a-smellèn sweet,  
Up where the spear did wound the zide  
Ov Him that is the life ov all  
Greäve sleepers, whether big or small.

*one*

ðə tʃə:ɪl(d)z grjɛv

əvʊər ðə tə:ɪm (h)wɛn zʌnz wɛnt də:ʊn  
ɒn zʌmərz grɪ:n ətə:rnd tə brə:ʊn  
(h)wɛn ʃjɛdz ə swæ:ɪən (h)wɪ:tɪərz vɛl  
əpɒn ðə ska:rlɪt pɪmpərnɛl  
ðə (h)wə:ɪl jə stɪl mɪd gu: ən və:m(d)  
    ɪðm ðə gja:rdənz mɒsi wa:l  
    swi(:)t blɒsəmz lə: ər rə:ɪzən ta:l  
tə mjɛk ə tʌti tə jər mə:m(d)  
ɪn tʃə:rtʃjɑ:rd hi:vɪd wi grɑ:si brɛst  
ðə grjɛvmə:ʊn(d) əv ə bjɛbiz rɛst

ən (h)wɛn ə hæ:ɪ de: brɒ:k tə ka:l  
ə θrɒŋ ɪðm ðə tʃə:rtʃjɑ:rd wa:l  
ðə mʌðər brɒ:t wi θɔ:tvʊl mə:m(d)  
ðə fjeərɛst bʌdz (h)ər ə:ɪz kʊd və:m(d)  
tə trɪm ðə lɪtəl grjɛv ən ʃo:  
    tu ʌðər so:lz (h)ər lʌv ən lɒs  
    ən mjɛd ə sjɛvjərz lɪtəl krɒs  
ə brə:ɪtɪst flə:uərz ðət ðɛn dɪd blɒ:  
ədɾəpən tɪərz əʃi:nən brə:ɪt  
əmpɒŋ ðə dju: ɪn mɑ:rnən lə:ɪt

ən (w)ʊ:n swi(:)t bʌd (h)ər hæn dɪd pljɛs  
ʌp (h)wər dɪd drʊ:p ðə sjɛvjərz fjes  
ən tu: ʃi: zɛt əblu:mən brə:ɪt  
(h)wər rɪ:tʃd (h)ɪz hæn(d)z ə lɛft ən rə:ɪt  
tu: muər fjeər blɒsəmz krɪmzən də:ɪd  
    dɪd mɑ:rk ðə pljɛsɪz əv (h)ɪz vɪ:t  
    ən (w)ʊ:n dɪd lə:ɪ əsmɛlən swɪ:t  
ʌp (h)wər ðə spɪər dɪd wə:ʊn(d) ðə zə:ɪd  
əv hɪm ðət ɪz ðə lə:ɪf əv a:l  
grjɛv slɪ:pərz (h)wɛðər bɪg ər smɑ:l

The mother that in faith could see  
The Saviour on the high cross tree  
Mid be a-vound a-grievèd sore,  
But not to grieve vor evermore,  
Vor He shall show her faithful mind,  
    His choice is all that she should choose,  
    An' love that here do grieve to lose,  
Shall be, above, a joy to vind,  
Wi' Him that evermore shall keep  
The souls that He do lay asleep.

*might*

*joy*

ðə mʌðər ðæt ɪn fæɪθ kʊd zi:  
ðə sʃevjər ɒn ðə hə:ɪ krɒs tri:  
mɪd bi: əvə:ʊn(d) əgri:vən suər  
bæt nɒt tə gri:v vər evərmuər  
vər hi: ʃəl ʃo: (h)ər fæɪθvʊl mə:m(d)  
    (h)ɪz tʃæɪs ɪz a:l ðæt ʃi: ʃʊd tʃu:z  
    ən lʌv ðæt hiər də gri:v tə lu:z  
ʃəl bi: əbʌv ə dʒæɪ tə və:m(d)  
wi hɪm ðæt evərmuər ʃəl ki:p  
ðə so:lz ðæt hi: də le: əsli:p

WENT VROM HWOME



THE stream-be-wander'd dell did spread  
    Vrom height to woody height,  
An' meäds did lie, a grassy bed,  
    Vor elem-sheädèn light.  
The milkmaïd by her white-horn'd cow,  
    Wi' pail so white as snow,  
Did zing below the elem bough  
    A-swayèn to an' fro.

An' there the evenèn's low-shot light  
    Did smite the high tree-tops,  
An' rabbits vrom the grass, in fright,  
    Did leäp 'ithin the copse.  
An' there the shepherd wi' his crook,  
    An' dog beside his knee,  
Went whisslèn by, in air that shook  
    The ivy on the tree.

An' on the hill, ahead, wer bars  
    A-showèn dark on high,  
Avore, as eet, the evenèn stars  
    Did twinkle in the sky,  
An' then the last sweet evenèn-tide  
    That my long sheäde vell there,  
I went down Brindon's thymy zide,  
    To my last sleep at Ware.

*yet*

*shadow*

went vrəm huəm

ðə stri:mbi:wɒndərd dɛl dɪd sprɛd  
vrəm hə:ɪt tə wʊdi hə:ɪt  
ən miədʒ dɪd lə:ɪ ə grɑ:si bɛd  
vɑr ɛləmfjɛdən lə:ɪt  
ðə milkmæɪd b(ə:)ɪ (h)ər (h)wə:ɪthɑ:rnd kə:u  
wi pæɪl sə (h)wə:ɪt əz snə:  
dɪd zɪŋ bɪlə: ði ɛləm bə:u  
əswærən tu: ən frə:

ən ðər ði i:vmənz lə:ʃɒt lə:ɪt  
dɪd smə:ɪt ðə hə:ɪ tri:tɒps  
ən ræbɪts vrəm ðə grɑ:s ɪn frɛ:ɪt  
dɪd liəp ɪðm ðə kɒps  
ən ðər ðə ʃepərd wi (h)ɪz krʊk  
ən dɒg bɪzə:ɪd (h)ɪz ni:  
went (h)wɪslən bə:ɪ ɪn æɪr ðət ʃʊk  
ði ə:ɪvi ɒn ðə tri:

ən ɒn ðə hɪl əhed wɛr bɑ:z  
əʃə:ən dɑ:k ɒn hə:ɪ  
əvuər əz ɪ:t ði i:vmen stɑ:z  
dɪd twɪŋkəl ɪn ðə skə:ɪ  
ən ðen ðə lɛ:st swi(:)t i:vmentə:ɪd  
ðət mə:ɪ lɒŋ ʃjɛd vɛl ðeər  
ə:ɪ went də:un brɪndənz tə:ɪmi zə:ɪd  
tə mə:ɪ lɛ:st slɪ:p ət weər

THE FANCY FEÄIR AT MAÏDEN NEWTON



THE Frome, wi' ever-water'd brink,  
Do run where shelvèn hills do zink:  
Wi' housen all a-cluster'd roun'

*sloping*

The parish tow'rs below the down.  
An' now, vor woonce, at leäst, ov all  
The pleäcen where the stream do vall,  
There's woone that zome to-day mid vind,  
Wi' things a-suited to their mind.

*one, may*

An' that's out where the Fancy Feäir  
Is on at Mäiden Newton.

An' vo'k, a-smarten'd up, wull hop  
Out here, as ev'ry train do stop,  
Vrom up the line, a longish ride,  
An' down along the river-zide.  
An' zome do beät, wi' heels an' tooes,  
The lænes an' paths, in nimble shoes,  
An' bring, bezides, a biggish knot,  
Ov all their childern that can trot,

*folk*

A-vlockèn where the Fancy Feäir  
Is here at Mäiden Newton.

If you should goo, to-day, avore  
A *Chilfrome* house or *Downfrome* door,  
Or *Frampton's* park-zide row, or look  
Drough quiet *Wraxall's* slopy nook,  
Or elbow-streeted *Catt's stock*, down  
By *Castlebill's* cwold-winded crown,  
An' zee if vo'k be all at hwome,  
You'd vind em out—they be a-come

*through*

Out hither, where the Fancy Feäir  
Is on at Mäiden Newton.

ðə fansi fjeər ət məɪdən nju:tən

ðə fru:m wi evərwɔ:tərd brɪŋk  
də rʌn (h)wər ʃelvən hɪlz də zɪŋk  
wi hæ:uzən a:l əklʌstərd rə:un  
ðə pɑ:ɪf tə:uərz bɪlo: ðə də:un  
ən nə:u vər (w)u:ns ət liəst əv a:l  
ðə pljezən (h)wər ðə stri:m də va:l  
ðərz (w)u:n ðət zʌm tæde: mɪd və:m(d)  
wi ðɪŋz əsu:tɪd tə ðər mə:m(d)  
    ən ðats ə:ut (h)wər ðə fansi fjeər  
    ɪz ɒn ət məɪdən nju:tən

ən vɔ:k əsmɑ:tənd ʌp wʊl hɒp  
ə:ut hiər əz evri træm də stɒp  
vrəm ʌp ðə læ:m ə lɒŋf rə:ɪd  
ən də:un əlɒŋ ðə rɪvərzə:ɪd  
ən zʌm də biət wi hi:lz ən tu:z  
ðə lje:nz ən pɛ:ðz ɪn nɪmbəl ʃu:z  
ən brɪŋ bɪzə:ɪdz ə brɪŋ nɒt  
əv a:l ðər tʃɪldərn ðət kən trɒt  
    əvlɒkən (h)wər ðə fansi fjeər  
    ɪz hiər ət məɪdən nju:tən

ɪf ju: ʃʊd gu: tæde: əvuər  
ə tʃɪlfru:m hæ:us ər də:unfru:m duər  
ər frʌmptənz pɑ:rkzə:ɪd ro: ər lʊk  
dru: kwə:rət rʌksa:lz slɒ:pi nʊk  
ər elbə(r)stri:tɪd kʌtstɒk də:un  
b(ə):ɪ kɑ:səlhlɪlz kuəldwɪndɪd krə:un  
ən zi: ɪf vɔ:k bi: a:l ət huəm  
jæd və:m(d) əm ə:ut ðe: bi: əklʌm  
    ə:ut hɪðər (h)wər ðə fansi fjeər  
    ɪz ɒn ət məɪdən nju:tən



Come, young men, come, an' here you'll vind  
A gift to please a maiden's mind;  
Come, husbands, here be gifts to please  
Your wives, an' meäke em smile vor days;  
Come, so's, an' buy at Fancy Feär  
A keepseäke vor your friends elsewhere;  
You can't but stop an' spend a cwein  
Wi' leädies that ha' goods so fine;  
    An' all to meäke, vor children's seäke,  
    The School at Maiden Newton.

kʌm jʌŋ mɛn kʌm ɛn hiər jəl və:m(d)  
ə ɡɪft tə ple:z ə məɪdɔnz mə:m(d)  
kʌm hʌzbən(d)z hiər bi: ɡɪfts tə ple:z  
jər wə:ɪvz ɛn mjɛk əm smə:ɪl vər de:z  
kʌm so:z ɛn bə:ɪ ət fɑnsi fʃeər  
ə ki(:)psjɛk vər jər frɛn(d)z ɛls(h)wɛər  
jə kɛ:nt bət stɒp ɛn spɛn(d) ə kwə:m  
wi lʃɛdiz ðət hə ɡʊdz sə fə:m  
    ɛn a:l tə mjɛk vər tʃɪldərnz sjɛk  
    ðə sku:l ət məɪdɔn nju:tən

## THINGS DO COME ROUND



ABOVE the leafless hazzle-wride  
The wind-drove raïn did quickly vall,  
An' on the meäple's ribby zide  
Did hang the raïn-drop's quiv'rèn ball;  
Out where the brook o' foamy yollow  
Roll'd along the meäd's deep hollow,  
An' noo birds wer out to beät,  
Wi' flappèn wings, the vleèn wet  
O' zunless clouds on flow'rless ground.  
How time do bring the seasons round!

*hazel-clump*

*flying*

The moss, a-beät vrom trees, did lie  
Upon the ground in ashen droves,  
An' western wind did huffle high,  
Above the sheds' quick-drippèn oves.  
An' where the ruslèn straw did sound  
So dry, a-shelter'd in the lew,  
I staied alwone, an' weather-bound,  
An' thought on times, long years agoo,  
Wi' water-floods on flow'rless ground.  
How time do bring the seasons round!

*ash-wood  
blow in gusts  
eaves*

*shelter*

We then, in childhood play, did seem  
In work o' men to teäke a peärt,  
A-drevèn on our wild bwoy team,  
Or lwoadèn o' the tiny cart.  
Or, on our little refters, spread  
The zedgen ruf above our head,  
But coulden tell, as now we can,  
Where each would goo to tweil a man.  
O jaÿs a-lost, an' jaÿs a-vound,  
How Providence do bring things round!

*driving*

*roof of sedges*

*toil  
joÿs*

ðɪŋz də klʌm rə:ʊn(d)

əbʌv ðə li:flɪs hazəlre:ɪd

ðə wɪnddrə:v ræm dɪd kwɪkli va:l

ən ɒn ðə mɪjəpəlz rɪbi zə:ɪd

dɪd haŋ ðə ræmdrʌps kwɪvrən ba:l

ə:ʊt (h)wər ðə brʊk ə fə:mɪ jʌlə

rə:ld əlŋ ðə miədz di:p hʊlə

ən nu: bæ:rdz wər ə:ʊt tə bjɛt

wɪ flapən wɪŋz ðə vli:ən wɛt

ə zʌnlɪs klə:ʊdz ɒn flə:ʊərlɪs grə:ʊn(d)

hə:ʊ tə:ɪm də brɪŋ ðə si:zənz rə:ʊn(d)

ðə mɒs əbiət vrəm trɪz dɪd lə:ɪ

əpɒn ðə grə:ʊn(d) ɪn əfən drə:vz

ən westərn wɪn(d) dɪd hʌfəl hə:ɪ

əbʌv ðə ʃɛdz kwɪkdrɪpən o:vz

ən (h)wər ðə rʌslən stre: dɪd sə:ʊn(d)

sə drə:ɪ əfɛltərd ɪn ðə lu:

ə:ɪ stæɪd əluən ən wɛðərbə:ʊn(d)

ən ðɔ:t ɒn tə:ɪmz lɒŋ jɪəz əgu:

wɪ wɔ:tərflʌdz ɒn flə:ʊərlɪs grə:ʊn(d)

hə:ʊ tə:ɪm də brɪŋ ðə si:zənz rə:ʊn(d)

wɪ: ðɛn ɪn tʃə:ɪl(d)hʊd plæɪ dɪd si:m

ɪn wɔ:rk ə mɛn tə tʃɛk ə pjɑ:rt

ədre:vən ɒn ə:ʊər wə:ɪl(d) bʊwə:ɪ ti:m

ər luədən ə ðə tə:ɪmi kɑ:rt

ər ɒn ə:ʊər lɪtəl rɛ:ftərz sprɛd

ðə zɛdʒən rʌf əbʌv ə:ʊər hɛd

bət kʊdən tɛl əz nə:ʊ wɪ: kʌn

(h)wər i:tʃ wʊd gu: tə twə:ɪl ə mʌn

o: dʒæɪz əlɒst ən dʒæɪz əvə:ʊn(d)

hə:ʊ prɒvɪdəns də brɪŋ ðɪŋz rə:ʊn(d)

Where woonce along the sky o' blue  
The zun went roun' his longsome bow,  
An' brighten'd, to my soul, the view  
About our little farm below,  
There I did play the merry geäme,  
Wi' childern ev'ry holidide,  
But coulden tell the vaice or neäme  
That time would vind to be my bride.  
O hwome a-left, O wife a-vound,  
How Providence do bring things round!

*once*

*arc*

An' when I took my manhood's pleäce,  
A husband to a wife's true vow,  
I never thought by neäme or feäce  
O' childern that be round me now.  
An' now they all do grow vrom small,  
Drough life's feäir sheäpes to big an' tall,  
I still be blind to God's good plan,  
To pleäce em out as wife, or man.  
O thread o' love by God unwound,  
How He in time do bring things round!

*tbrough*

(h)wær (w)u:ns əlɔŋ ðə skə:i ə blu:  
ðə zʌn went rə:un (h)ɪz lɔŋsəm bo:  
ən bræ:ɪtənd tə mə:i so:l ðə vju:  
əbə:ut ə:uər litəl fɑ:ɪm bɪlo:  
ðər ə:i dɪd plæ:i ðə mə:ri gjem  
wi tʃɪldərn ɛvri ho:lɪtə:ɪd  
bət kudən tel ðə væ:ɪs ər njem  
ðət tə:ɪm wʊd və:m(d) tə bi: mə:i brə:ɪd  
o: huəm əleɪft o: wə:ɪf əvə:un(d)  
hə:u prɒvɪdəns də brɪŋ ðɪŋz rə:un(d)

ən (h)wen ə:i tʊk mə:i mənɦudz pljes  
ə hʌzbən(d) tu ə wə:ɪfs tru: və:u  
ə:i nevər ðɔ:t b(ə):ɪ njem ər fjes  
ə tʃɪldərn ðət bi: rə:un(d) mi: nə:u  
ən nə:u ðe: a:l də gro: vrəm smɑ:l  
dru: lə:ɪfs fjeər ʃjeps tə bɪg ən ta:l  
ə:i stɪl bi: blə:m(d) tə ɡɒdz ɡʊd plæn  
tə pljes əm ə:ut əz wə:ɪf ər mæn  
o: dɪred ə lʌv b(ə):ɪ ɡʊd ʌnwə:un(d)  
hə:u hi: ɪn tə:ɪm də brɪŋ ðɪŋz rə:un(d)

## ZUMMER THOUGHTS IN WINTER TIME



WELL, aye, last evenèn, as I shook  
My locks ov haÿ by Leecombe brook,  
The yollow zun did weakly glance  
Upon the winter meäd askance,  
A-castèn out my narrow sheäde  
Athirt the brook, an' on the meäd.  
The while ageän my lwonesome ears  
Did russle weatherbeäten spears,  
Below the withy's leafless head  
That overhung the river's bed;  
I there did think o' days that dried  
The new-mow'd grass o' zummer-tide,  
When white-sleev'd mowers' whetted bleädes  
Rung sh'ill along the green-bough'd gleädes,  
An' maïdens gaÿ, wi' playsome chaps,  
A-zot wi' dinners in their laps,  
Did talk wi' merry words that rung  
Around the ring, vrom tongue to tongue;  
An' welcome, when the leaves ha' died,  
Be zummer thoughts in winter-tide.

*shadow*

*across*

*willow's*

*clearly*

*siting down*

ZAMƏR ðɔ:ts in wintər tə:ɪm

wɛl æɪ lɛ:st i:v mən əz ə:ɪ ʃʊk  
mə:ɪ lɒks əv hæɪ b(ə):ɪ li:ku:m brʊk  
ðə ʤalər zʌn dɪd wi:kli glɛ:ns  
əpən ðə wintər miəd əske:ns  
əkɑ:stən əʊt mə:ɪ nɑrə(r) ʃjɛd  
ədðə:ɪt ðə brʊk ən ʊn ðə mjɛd  
ðə (h)wə:ɪl əgjen mə:ɪ luənsəm iərz  
dɪd rʌsəl wɛðərbɪətən spɪərz  
bɪlɔ: ðə wɪðɪz li:flɪs hɛd  
ðət ɔ:vərhaŋ ðə rɪvərz bɛd  
ə:ɪ ðər dɪd ðɪŋk ə de:z ðət drə:ɪd  
ðə nju: mɔ:d grɑ:s ə zʌmɛrtə:ɪd  
(h)wɛn (h)wə:ɪtsli:v d mɔ:ərz (h)wɛtɪd bljɛdz  
rʌŋ ʃɪl əlɒŋ ðə grɪnbə:ʊd gljɛdz  
ən mæɪdɛnz gæɪ wi plæɪsəm tʃɑps  
əzət wi dɪnərz ɪn ðər lɑps  
dɪd tɛ:k wi mɛɪ wə:rdz ðət rʌŋ  
ərə:ʊn(d) ðə rɪŋ vrəm tʌŋ tɔ tʌŋ  
ən wɛlkəm (h)wɛn ðə li:vz hɛ dɔ:ɪd  
bɪ: zʌmər ðɔ:ts in wɪntɛrtə:ɪd



I'M OUT O' DOOR



I'M out, when, in the Winter's blast,  
The zun, a-runnèn lowly round,  
Do mark the sheädes the hedge do cast  
At noon, in hoarvrost, on the ground.  
I'm out when snow's a-lyèn white  
In keen-äir'd vields that I do pass,  
An' moonbeams, vrom above, do smite  
On ice an' sleeper's window-glass.  
I'm out o' door,  
When win' do zweep,  
By hangèn steep,  
Or hollow deep,  
At Lindenore.

*shadows*

*slope*

O welcome is the lewth a-vound  
By rustlèn copse, or ivied bank,  
Or by the häj-rick, weather-brown'd  
By barken-grass, a-springèn rank;  
Or where the waggon, vrom the team  
A-freed, is well a-housed vrom wet,  
An' on the dusty cart-house beam  
Do hang the cobweb's white-lin'd net.  
While storms do roar,  
An' win' do zweep,  
By hangèn steep,  
Or hollow deep,  
At Lindenore.

*shelter*

*farmyard-*

*dusty*

An' when a good day's work 's a-done  
An' I do rest, the while a squall  
Do rumble in the hollow tun,  
An' ivy-stems do whip the wall,

*chimney*

ə:ɪm ə:ʊt ə duər

ə:ɪm ə:ʊt (h)wen ɪn ðə wɪntərz blɑ:st  
ðə zʌn əɾʌnən lɔ:lɪ rə:ʊn(d)  
də mɑ:k ðə ʃjɛdz ðə hɛdz də kɑ:st  
ət nu:n ɪn huərvrɔst ɒn ðə grə:ʊn(d)  
ə:ɪm ə:ʊt (h)wen snɔ:z ələ:ɪən (h)wə:ɪt  
ɪn kɪnæɪrd vɪ:l(d)z ðət ə:ɪ də pɑ:s  
ən mu:nbi:mz vrəm əbʌv də smə:ɪt  
ɒn ə:ɪs ən sli:pərz wɪndərglɑ:s  
ə:ɪm ə:ʊt ə duər  
(h)wen wɪn(d) də zwi:p  
b(ə):ɪ haɪən sti:p  
ɑr hɔləɾ di:p  
at ɪndənuər

o: wɛlkəm ɪz ðə lu:θ əvə:ʊnd  
b(ə):ɪ rʌslən kɔps ɑr ə:ɪvɪd bɑŋk  
ɑr b(ə):ɪ ðə hæɪrɪk wɛðərbrə:ʊnd  
b(ə):ɪ bɑ:kəŋgrɑ:s əsprɪŋən rɑŋk  
ɑr (h)wɛr ðə wɑgən vrəm ðə ti:m  
əfrɪ:d ɪz wɛl əhə:ʊzd vrəm wɛt  
ən ɒn ðə də:ʊsti kɑ:ɾthə:ʊs bi:m  
də haɪ ðə kɔbwebz (h)wə:ɪtlə:ɪnd net  
(h)wə:ɪl stɑ:ɪmz də ruər  
ən wɪn(d) də zwi:p  
b(ə):ɪ haɪən sti:p  
ɑr hɔləɾ di:p  
at ɪndənuər

ən (h)wen ə gʊd de:z wə:ɪrks ədʌn  
ən ə:ɪ də rest ðə (h)wə:ɪl ə skwɑ:l  
də rʌmbəl ɪn ðə hɔləɾ tʌn  
ən ə:ɪvɪstəmz də (h)wɪp ðə wɑ:l

Then in the house do sound about

My ears, dear vaïces vull or thin,

A prayèn vor the souls vur out

At sea, an' cry wi' bibb'rèn chin—

Oh! shut the door.

What soul can sleep,

Upon the deep,

When storms do zweep

At Lindenore.

*far*  
*shaking with cold*

ðen in ðə hœ:us də sə:ʊn(d) əbœ:ʊt  
mœ:ɪ iə:z diə: vœ:isɪz vʊl ər ðɪn  
əpræ:ɪən vər ðə so:lz vœ:ɪ ə:ʊt  
ət si: ən krœ:ɪ wi bi:brən tʃɪn  
o: ʃʌt ðə duər  
(h)wɒt so:l kæn sli:p  
əpɒn ðə di:p  
(h)wen stɑ:ɪmz də zwi:p  
at lɪndənuər

## GRIEF AN' GLADNESS



“CAN all be still, when win's do blow?

Look down the grove an' zee

The boughs a-swingèn on the tree,

An' beäten weäves below.

Zee how the tweilèn vo'k do bend

Upon their windward track,

Wi' ev'ry string, an' garment's end,

A-flutt'rèn at their back,”

I cried, wi' sorrow sore a-tried,

An' hung, wi' Jenny at my zide,

My head upon my breast.

Wi' strokes o' grief so hard to bear,

'Tis hard vor souls to rest.

*toiling folk*

Can all be dull, when zuns do glow?

Oh! no; look down the grove,

Where zides o' trees be bright above;

An' weäves do sheen below;

An' neäked stems o' wood in hedge

Do gleäm in streäks o' light,

An' rocks do gleäre upon the ledge

O' yonder zunny height,

“No, Jeäne, wi' trials now withdrawn,

Lik' darkness at a happy dawn,”

I cried, “Noo mwore despair;

Wi' our lost peace ageän a-vound,

'Tis wrong to harbour ceäre.”

*shine*

grɪ:f ən glɑdnɪs

kan a:l bi: stɪl (h)wɛn wɪn(d)z də blɔ:  
lʊk də:ʊn ðə grɔ:v ən zi:  
ðə bə:ʊz əswɪŋən ɒn ðə tri:  
ən biətən wjɛvz bɪlɔ:  
zi: hə:u ðə twə:ɪlən vɔ:k də bɛn(d)  
əpɒn ðər wɪn(d)wərd træk  
wi evri strɪŋ ən gɑ:mənts ɛn(d)  
əflʌtrən ət ðər bæk  
ə:ɪ krə:ɪd wi sərə(r) suər ətrə:ɪd  
ən hʌŋ wi dʒɛni ət mə:ɪ zə:ɪd  
mə:ɪ hɛd əpɒn mə:ɪ brɛst  
wi strɔ:ks ə grɪ:f sə hɑ:rd tə bɛər  
tɪz hɑ:rd vər sɔ:lz tə rɛst

kan a:l bi: dʌl (h)wɛn zʌnz də glɔ:  
o: nɔ: lʊk də:ʊn ðə grɔ:v  
(h)wər zə:ɪdz ə tri:z bi: brə:ɪt əbʌv  
ən wjɛvz də ʃi:n bɪlɔ:  
ən nʒɛkɪd stɛmz ə wʊd ɪn hɛdʒ  
də gliəm ɪn strɪəks ə lə:ɪt  
ən rɔks də gljɛər əpɒn ðə lɛdʒ  
ə jʌndər zʌni hɛ:ɪt  
nɔ: dʒjɛn wi trə:ɪəlz nə:u wɪðdrɛ:n  
lɪk dɑ:rknɪs ət ə hɑ:pɪ dɛ:n  
ə:ɪ krə:ɪd nu: muər dɪspɛər  
wi ə:uər lɔst pi:s əgʒɛn əvə:ʊn(d)  
tɪz rɒŋ tə hɑ:rbər kjɛər

## SLIDÈN



WHEN wind wer keen,  
Where ivy-green  
Did clwosely wind  
Roun' woak-tree rind,  
An' ice shone bright,  
An' meäds wer white, wi' thin-spread snow  
Then on the pond, a-spreadèn wide,  
We bwoys did zweep along the slide,  
A-strikèn on in merry row.

*oak-tree bark*

There ruddÿ-feäced,  
In busy heäste,  
We all did wag  
A spankèn lag,  
To win good speed,  
When we, straight-knee'd, wi' foreright tooes,  
Should shoot along the slipp'ry track,  
Wi' grindèn sound, a-gettèn slack,  
The slower went our clumpèn shoes.

*move*

*pointing straight forward*

Vor zome slow chap,  
Did teäke mishap,  
As he did veel  
His hinder heel  
A-het a thump,  
Wi' zome big lump, o' voot an' shoe.  
Down vell the voremost wi' a squall,  
An' down the next went wi' a sprawl,  
An' down went all the laughèn crew.

*hit*

slə:ɪdən

(h)wen wɪn(d) wər ki:n

(h)wər ə:ɪvɪgri:n

dɪd kluəsli wə:m(d)

rə:un (w)uəktri: rə:m(d)

ən ə:ɪs ʃɒn brə:ɪt

ən miədʒ wər (h)wə:ɪt wi ðɪmsprəd sno:

ðen ɒn ðə pɒn(d) əsprədən wə:ɪd

wi: bwə:ɪz dɪd zwi:p əlɒŋ ðə slə:ɪd

əstri:kən ɒn ɪn məri ro:

ðər rʌdɪfjɛst

ɪn bɪzi hjɛst

wi: a:l dɪd wɑg

ə spɑŋkən lɑg

tə wɪn gʊd spi:d

(h)wen wi: stræɪtni:d wi vuərrə:ɪt tu:z

ʃʊd ʃʊt əlɒŋ ðə slɪpri træk

wi grə:m(d)ən sə:un(d) əgɛtən slæk

ðə slə:ər went ə:uər klʌmpən ʃu:z

vər zʌm slə: tʃɑp

dɪd tʃɛk mɪʃɑp

əz hi: dɪd vi:l

(h)ɪz hə:ɪndər hi:l

əhɛt ə θʌmp

wi zʌm bɪg lʌmp ə vʊt ən ʃu:

də:un vɛl ðə vuərmə:st wi ə skwɑ:l

ən də:un ðə nek(s)t went wi ə sprɑ:l

ən də:un went a:l ðə le:fən kru:



As to an' fro,  
In merry row,  
We all went round  
On ice, on ground  
The maïdens nigh  
A-stannèn shy, did zee us slide,  
An' in their eäprons small, did vwold  
Their little hands, a-got red-cwold,  
Or slide on ice o' two veet wide.

*fold*

By leafless copse,  
An' beäre tree-tops,  
An' zun's low beams,  
An' ice-boun' streams,  
An' vrost-boun' mill,  
A-stannèn still, come wind, blow on,  
An' gi'e the bwoys, this Chris'mas tide,  
The glitt'rèn ice to meäke a slide,  
As we had our slide, years ago.

*bare*

*give*

az tu: ən fro:  
in məri rɔ:  
wi: a:l went rə:un(d)  
ɒn ə:ɪs ɒn grə:un(d)  
ðə məɪdənz nə:ɪ  
əstanən ʃə:ɪ dɪd zi: əs slə:ɪd  
ən in ðər ʃepərnz smɑ:l dɪd vuəld  
ðər lɪtəl han(d)z əgɒt rɛdkuəld  
ar slə:ɪd ɒn ə:ɪs ə tu: vi:t wə:ɪd

b(ə):ɪ li:flɪs kɒps  
ən bjɛər tri:tɒps  
ən zʌnz lo: bi:mz  
ən ə:ɪsbə:un stri:mz  
ən vrɒs(t)bə:un mɪl  
əstanən stɪl kʌm wɪn(d) blɔ: ɒn  
ən gi: ðə bwə:ɪz ðɪs krɪsməs tə:ɪd  
ðə glɪtrən ə:ɪs tə mjɛk ə slə:ɪd  
əz wi: hɑd ə:uər slə:ɪd ʃiərz əgɒn

## LWONESOMENESS



As I do zew, wi' nimble hand,  
    In here avore the window's light,  
How still do all the housegear stand  
    Around my lwonesome zight.  
How still do all the housegear stand  
Since Willie now 've a-left the land.

The rwose-tree's window-sheädèn bow  
    Do hang in leaf, an' win'-blow'd flow'rs,  
Avore my lwonesome eyes do show  
    Theäse bright November hours.  
Avore my lwonesome eyes do show  
Wi' nwone but I to zee em blow.

*arch*

*these*

The sheädes o' leafy buds, avore  
    The peänes, do sheäke upon the glass,  
An' stír in light upon the vloor,  
    Where now vew veet do pass,  
An' stír in light upon the vloor,  
Where there's a-stírrèn nothèn mwore.

*shadows*

This win' mid dreve upon the maïn,  
    My brother's ship, a-plowèn foam,  
But not bring mother, cwold, nor räin,  
    At her now happy hwome.  
But not bring mother, cwold, nor räin,  
Where she is out o' päin.

*may drive*

Zoo now that I'm a-mwopèn dumb,  
    A-keepèn father's house, do you  
Come ofen wi' your work vrom hwome,  
    Vor company. Now do.

*so*

luənsənmnis

az ə:i də zo: wi nimbəl han(d)  
in hiər əvuər ðə windərz lə:ɪt  
hə:u stɪl du: a:l ðə hə:usgiər stan(d)  
ərə:un(d) mə:i luənsəm zə:ɪt  
hə:u stɪl du: a:l ðə hə:usgiər stan(d)  
sɪns wɪli nə:u v ələft ðə lan(d)

ðə ruəztri:z windərfjɛ:dən bo:  
də haŋ in li:f ən wɪmblo:d flə:uərz  
əvuər mə:i luənsəm ə:ɪz də ʃo:  
ðiəz brə:ɪt no:vembər ə:uərz  
əvuər mə:i luənsəm ə:ɪz də ʃo:  
wi nuən bət ə:i tə zi: əm blo:

ðə ʃjɛdz ə li:fi bɒdz əvuər  
ðə pjenz də ʃjɛk əpən ðə gla:s  
ən stə:r in lə:ɪt əpən ðə vluər  
(h)wər nə:u vju: vɪt də pa:s  
ən stə:r in lə:ɪt əpən ðə vluər  
(h)wər ðərz əstə:rən nɒθən muər

ðɪs wɪn(d) mɪd dre:v əpən ðə məɪn  
mə:i brɒðərz ʃɪp əplə:uən fə:m  
bət nɒt brɪŋ mɒðər kuəld nər ræɪn  
ət (h)ər nə:u hapi huəm  
bət nɒt brɪŋ mɒðər kuəld nər ræɪn  
(h)wər ʃi: ɪz ə:ut ə pæɪn

zu: nə:u ðət ə:ɪm əmuəpən dɒm  
əkɪ(ɔ̃)pən fɛ:ðərz hə:us də ju:  
kɒm vɔ̃fən wi jər wə:rk vrəm huəm  
vər kɒmpəni nə:u du:

Come of en wi' your work vrom hwome,  
Up here a-while. Do come.

kʌm ɒfən wi jər wɔːrk vrəm huəm  
ʌp hiər ə(h)wɔːl duː kʌm

## A SNOWY NIGHT



'TWER at night, an' a keen win' did blow  
    Vrom the east under peäle-twinklèn stars,  
All a-zweepèn along the white snow;  
    On the groun', on the trees, on the bars,  
Vrom the hedge where the win' russled drough,  
    There a light-russlèn snow-doust did vall;  
An' noo pleäce wer a-vound that wer lew,  
    But the shed, or the ivy-hung wall.

*through  
-dust  
sheltered*

Then I knock'd at the wold passage door  
    Wi' the win'-driven snow on my locks;  
Till, a-comèn along the cwold vloor,  
    There my Jenny soon answer'd my knocks.  
Then the wind, by the door a-swung wide,  
    Flung some snow in her clear-bloomèn feäce,  
An' she blink'd wi' her head all a-zide,  
    An' a-chucklèn, went back to her pleäce.

*old*

An' in there, as we zot roun' the brands,  
    Though the talkers wer mainly the men,  
    Bloomèn Jeäne, wi' her work in her hands,  
    Did put in a good word now an' then.  
An' when I took my leave, though so bleäk  
    Wer the weather, she went to the door,  
Wi' a smile, an' a blush on the cheäk  
    That the snow had a-smitten avore.

*sat, fire*

ə sno:i nə:ɪt

twær ət nə:ɪt ən ə ki:n wɪn(d) dɪd blɔ:  
vrəm ði i:st ʌndər pʃeltwɪŋklən stɑ:rz  
a:l əzwɪ:pən əlɔŋ ðə (h)wə:ɪt sno:  
vɒn ðə grə:ʊn(d) vɒn ðə tri:z vɒn ðə bɑ:rz  
vrəm ðə hɛdʒ (h)wær ðə wɪn(d) rʌsəld dru:  
ðər ə lə:ɪtrʌslən sno:də:ʊst dɪd vɑ:l  
ən nu: plʃes wær əvə:ʊn(d) ðət wær lu:  
bət ðə fɛd ar ði ə:ɪvɪhʌŋ wɑ:l

ðen ə:ɪ nɒkt ət ðə (w)uəld pɑ:sɪdʒ duər  
wi ðə wɪndrɪvən sno: vɒn mə:ɪ lɒks  
tɪl əkʌmən əlɔŋ ðə kuəld vluər  
ðər mə:ɪ dʒeni su:n ɛ:nsərd mə:ɪ nɒks  
ðen ðə wɪn(d) b(ə):ɪ ðə duər əswʌŋ wə:ɪd  
flʌŋ səm sno: ɪn (h)ər kliərblu:mən fʃɛs  
ən fʃi: bliŋkt wi (h)ər hɛd a:l əzə:ɪd  
ən ətʃʌklən went bak tu (h)ər plʃes

ən ɪn ðeər əz wi: zət rə:ʊn ðə brɑ:n(d)z  
ðo: ðə tɛ:kərz wær mə:ɪnli ðə mɛn  
blu:mən dʒjɛn wi (h)ər wə:rk ɪn (h)ər hɑ:n(d)z  
dɪd pʌt ɪn ə gud wə:rd nə:u ən ðen  
ən (h)wɛn ə:ɪ tuk mə:ɪ li:v ðo: sə bliək  
wær ðə wɛðər fʃi: went tə ðə duər  
wi ə smə:ɪl ən ə blʌʃ vɒn ðə tʃiək  
ðət ðə sno: hɑd əsmɪtən əvuər



## THE YEAR-CLOCK



WE zot beside the leäfy wall,  
Upon the bench at evenfall,  
While aunt led off our minds vrom ceäre  
Wi' veäiry teäles, I can't tell where:  
An' vound us woone among her stock  
O' feäbles, o' the girt Year-clock.  
His feäce wer blue's the zummer skies,  
An' wide's the zight o' lookèn eyes,  
For hands, a zun wi' glowèn feäce,  
An' peäler moon wi' swifter peäce,  
Did wheel by stars o' twinklèn light,  
By bright-wall'd day, an' dark-treed night;  
An' down upon the high-sky'd land,  
A-reachèn wide, on either hand,  
Wer hill an' dell wi' win'-sway'd trees,  
An' lights a-zweepèn over seas,  
An' gleamèn cliffs, an' bright-wall'd tow'rs,  
Wi' sheädes a-markèn on the hours;  
An' as the feäce, a-rollèn round,  
Brought comely sheäpes along the ground,  
The Spring did come in winsome steäte  
Below a glowèn rainbaw geäte;  
An' fan wi' äir a-blowèn weak,  
Her glossy heäir, an' rwozy cheäk,  
As she did shed vrom oben hand,  
The läpèn zeed on vurrow'd land;  
The while the rook, wi' heästy flight,  
A-floatèn in the glowèn light,  
Did bear avore her glossy breast  
A stick to build her lofty nest,

*sat*

*fairy*

*one*

*great*

## ðə ʤiərklɒk

wi: zʌt bɪzə:ɪd ðə li:fi wɑ:l  
əpən ðə bentʃ ət i:vənfa:l  
(h)wə:ɪl ɛ:nt lɛd ɒf ə:uər mə:m(d)z vrəm kʤeər  
wi vʤeəri tʤelz ə:ɪ kɛ:nt tɛl (h)wɛər  
ən və:ʊn(d) əs (w)u:n əmɒŋ (h)ər stɒk  
ə fʤeɪbəlz ə ðə ɡə:ɪt ʤiərklɒk  
(h)ɪz fʤes wər blu:z ðə zʌməər skə:ɪz  
ən wə:ɪdz ðə zə:ɪt ə lʊkən ə:ɪz  
vər han(d)z ə zʌn wi ɡlɔ:ən fʤes  
ən pʤelər mu:n wi swɪftər pʤes  
dɪd (h)wi:l b(ə):ɪ stɑ:r:z ə twɪŋklən lə:ɪt  
b(ə):ɪ brə:ɪtwɑ:ld de: ən dɑ:rktri:d nə:ɪt  
ən də:ʊn əpən ðə hə:ɪskə:ɪd lɑn(d)  
əri:tʃən wə:ɪd ɒn ə:ɪðər han(d)  
wər hɪl ən del wi wɪnswɛ:ɪd tri:z  
ən lə:ɪts əzwi:pən ɔ:vər si:z  
ən ɡli:mən klɪfs ən brə:ɪtwɑ:ld tə:uərz  
wi ʃʤedz əmɑ:rkən ɒn ði ə:uərz  
ən əz ðə fʤes ərə:lən rə:ʊn(d)  
brɔ:t kʌmli ʃʤeps əlɒŋ ðə ɡrə:ʊn(d)  
ðə sprɪŋ dɪd kʌm ɪn wɪnsəm stʤet  
bɪlɔ: ə ɡlɔ:ən ræmbo: ɡʤet  
ən fɑn wi æɪr əblo:ən wi:k  
(h)ər ɡlɔ:si hʤeər ən ruəzi tʤiək  
əz ʃi: dɪd ʃɛd vrəm ɔ:bən han(d)  
ðə liəpən zi:d ɒn vʌrə(r)d lɑn(d)  
ðə (h)wə:ɪl ðə rʊk wi hʤesti flə:ɪt  
əflo:tən ɪn ðə ɡlɔ:ən lə:ɪt  
dɪd beər əvuər (h)ər ɡlɔ:si brɛst  
ə stɪk tə bɪld (h)ər lɒfti nɛst

An' strong-limb'd T'weil, wi' steady hands, *toil*  
 Did guide along the vallow lands  
 The heavy zull, wi' bright-sheär'd beam, *plough*  
 Avore the weary oxen team.  
 Wi' Spring a-gone there come behind  
 Sweet Zummer, jaÿ ov ev'ry mind, *joy*  
 Wi' feäce a-beamèn to beguile  
 Our weary souls ov ev'ry tweil.  
 While birds did warble in the dell  
 In softest air o' sweetest smell;  
 An' she, so winsome-feäir did vwold *fold*  
 Her comely limbs in green an' goold,  
 An' wear a rwoisy wreath, wi' studs  
 O' berries green, an' new-born buds,  
 A-fring'd in colours vier-bright, *fire-*  
 Wi' sheäpes o' butternlees in flight. *butterflies*  
 When Zummer went, the next ov all  
 Did come the sheäpe o' brown-feäc'd Fall,  
 A-smilèn in a comely gown  
 O' green, a-shot wi' yellow-brown,  
 A-border'd wi' a goolden stripe  
 O' fringe, a-meäde o' corn-ears ripe,  
 An' up ageän her comely zide,  
 Upon her rounded eärm, did ride *arm*  
 A perty basket, all a-twin'd  
 O' slender stems wi' leaves an' rind,  
 A-vill'd wi' fruit the trees did shed,  
 All ripe, in purple, goold, an' red;  
 An' busy Leäbor there did come  
 A-zingèn zongs ov harvest hwome,  
 An' red-ear'd dogs did briskly run  
 Roun' cheervul Leisure wi' his gun,  
 Or stan' an' mark, wi' stedvast zight,  
 The speckled pa'tridge rise in flight.

ən strɔŋlɪm d twə:ɪl wi stɛdi hɑn(d)z  
 dɪd gə:ɪd əlɔŋ ðə vɑlə(r) lɑn(d)z  
 ðə hɛvi zʌl wi brɛ:ɪtʃjɛərd bi:m  
 əvuər ðə wiəri ɔksən ti:m  
 wi sprɪŋ əgɔn ðər kʌm bihə:m(d)  
 swi(:)t zʌmər dʒæɪ əv ɛvri mə:m(d)  
 wi fjɛs əbi:mən tə biɡə:ɪl  
 ə:uər wiəri so:lz əv ɛvri twə:ɪl  
 (h)wə:ɪl bə:ɪdz dɪd wɑ:rbəl ɪn ðə dɛl  
 ɪn sɔftɪst æɪr ə swi(:)tɪst smɛl  
 ən ʃi: sə wɪnsəm fjɛər dɪd vuəld  
 (h)ər kʌmli lɪmz ɪn grɪ:n ən gu:l d  
 ən wɛər ə ruəzi ri:θ wi stʌdz  
 ə bɛrɪz grɪ:n ən nju:bɑ:rn bʌdz  
 əfrɪndz d ɪn kʌlɔ:z və:ɪərbrɛ:ɪt  
 wi ʃjɛps ə bɑ:tərvli:z ɪn flə:ɪt  
 (h)wɛn zʌmər wɛnt ðə nɛks(t) əv a:l  
 dɪd kʌm ðə ʃjɛp ə brɛ:ʊnfjɛst fa:l  
 əsmə:ɪlən ɪn ə kʌmli gə:ʊn  
 ə grɪ:n əshɔt wi jʌlərbɛ:ʊn  
 əbɑ:rdərd wi ə gu:l dən strə:ɪp  
 ə frɪndʒ əmjɛd ə kɑ:rnɪərz rə:ɪp  
 ən ʌp əgjen (h)ər kʌmli zə:ɪd  
 əpɔn (h)ər rə:ʊndɪd jɑ:ɪm dɪd rə:ɪp  
 ə pɛ:ɪti bɑ:skɪt a:l ətwə:m(d)  
 ə slɛndər stɛmz wi li:vz ən rə:m(d)  
 əvɪld wi fru:t ðə tri:z dɪd ʃɛd  
 a:l rə:ɪp ɪn pɛ:ɪpəl gu:l d ən rɛd  
 ən bɪzi ljɛbər ðər dɪd kʌm  
 əzɪŋgən zɔŋz əv hɑ:rvɪst huəm  
 ən rɛdiərd dɔgz dɪd brɪskli rʌn  
 rə:ʊn tʃi:ərvʊl lɛzər wi (h)ɪz gʌn  
 ɑr stɑn ən mɑ:rk wi stɛdvɑ:st zɛ:ɪt  
 ðə spɛkəld pɛ:ɪtrɪdʒ rə:ɪz ɪn flə:ɪt

An' next ageän to mild-feäc'd Fall  
Did come peäle Winter, last ov all,  
A-bendèn down, in thoughtvul mood,  
Her head 'ithin a snow-white hood  
A-deck'd wi' icy-jewels, bright  
An' cwold as twinklèn stars o' night;  
An' there wer weary Leäbor, slack  
O' veet to keep her vrozen track,  
A-lookèn off, wi' wistful eyes,  
To reefs o' smoke, that there did rise  
A-meltèn to the peäle-feäc'd zun,  
Above the houses' lofty tun.  
An' there the girt Year-clock did goo  
By day an' night, vor ever true,  
Wi' mighty wheels a-rollèn round  
'Ithout a beät, 'ithout a sound.

*chimney-top*  
*great*

ən næks(t) əgjen tə mə:ɪl(d)fjɛst fa:l  
dɪd kʌm pjɛl wɪntər lɛ:st əv a:l  
əbendən də:ʊn ɪn θɔ:tvʊl mʊd  
(h)ər hɛd ɪðm ə snɔ:(h)wə:ɪt hʊd  
ədəkt wi ə:ɪsi dʒu:əlz brə:ɪt  
ən kuəld əz twɪŋklən stɑ:rz ə nə:ɪt  
ən ðər wər wiəri ljɛbər slak  
ə vi:t tə ki(:)p (h)ər vrɔ:zən trak  
əlʊkən ɒf wi wɪstfʊl ə:ɪz  
tə ri:fs ə smɔ:k ðət ðər dɪd rə:ɪz  
əmɛltən tə ðə pjɛlfjɛst zʌn  
əbʌv ðə hə:ʊzɪz lɒfti tʌn  
ən ðər ðə gə:ɪt jɪərklɒk dɪd gu:  
b(ə):ɪ de: ən nə:ɪt vər evər tru:  
wi mə:ɪti (h)wi:lz ərə:lən rə:ʊn(d)  
ɪðə:ʊt ə biət ɪðə:ʊt ə sə:ʊn(d)

## NOT GOO HWOME TO-NIGHT



No, no, why you've noo wife at hwome  
Abidèn up till you do come,  
Zoo læve your hat upon the pin,  
Vor I'm your wäiter. Here's your inn,  
Wi' chair to rest, an' bed to roost;  
You have but little work to do  
This vrosty time at hwome in mill,  
Your vrozen wheel's a-stannèn still,  
The sleepèn ice woont grind vor you.  
No, no, you woont goo hwome to-night,  
Good Robin White, o' Craglin mill.

*so, peg*

As I come by, to-day, where stood  
Wi' neäked trees, the purple wood,  
The scarlet hunter's ho'ses veet  
Tore up the sheäkèn ground, wind-fleet,  
Wi' reachèn heads, an' pankèn hides;  
The while the flat-wing'd rooks in vlock,  
Did zwim a-sheenèn at their height;  
But your good river, since last night,  
Wer all a-vroze so still's a rock.  
No, no, you woont goo hwome to-night,  
Good Robin White, o' Craglin mill.

*as swift as wind  
panting*

*shining*

Zee how the hufflèn win' do blow,  
A-whirlèn down the giddy snow:  
Zee how the sky's a-weärèn dim,  
Behind the elem's neäked lim'  
That there do leän above the leäne;  
Zoo teäke your pleäce bezide the dogs,  
An' sip a drop o' hwome-brew'd eäle,  
An' zing your zong or tell your teäle,  
While I do bäit the vier wi' logs.

*gusty*

*so, fire-dogs  
ale*

*stoke, fire*

nɔt gu: huəm tənə:ɪt

no: no: (h)wə:ɪ jəv nu: wə:ɪf ət huəm  
əbə:ɪdən ʌp tɪl ju: də kʌm  
zu: liəv jər hat əpɒn ðə pɪn  
vɑ: ə:ɪm jər wæɪtər hiərz jər ɪn  
wi tʃeər tə rɛst ən bɛd tə ru:st  
jə hav bət lɪtəl wɔ:rk tə du:  
ðɪs vrɒsti tə:ɪm ət huəm ɪn mɪl  
jər vro:zən (h)wi:lz əstænən stɪl  
ðə sli:pən ə:ɪs wu:(j)nt grə:ɪn(d) vər ju:  
no: no: jə wu:(j)nt gu: huəm tənə:ɪt  
gud rɒbm (h)wə:ɪt ə kraglɪm mɪl

az ə:ɪ kʌm b(ə):ɪ tæde: (h)wɛr stʊd  
wi njekɪd tri:z ðə pə:rpəl wʊd  
ðə skɑ:rlɪt hʌntərz hɒsɪz vi:t  
tuər ʌp ðə ʃjekən grə:ɪn(d) wɪn(d) flɪt  
wi ri:tʃən hedz ən pʌŋkən hɔ:ɪdz  
ðə (h)wə:ɪl ðə flat wɪŋgd rʊks ɪn vlɒk  
dɪd zwɪm əʃi:nən ət ðər hɔ:ɪt  
bət ju:(j)ər gud rɪvər sɪns leɪs(t) nə:ɪt  
wɛr aɪ əvrɔ:z sə stɪlz ə rɒk  
no: no: jə wu:(j)nt gu: huəm tənə:ɪt  
gud rɒbm (h)wə:ɪt ə kraglɪm mɪl

zi: hə:u ðə hʌflən wɪn(d) də blɔ:  
ə(h)wɛ:r(d)lən də:un ðə ɡɪdi sno:  
zi: hə:u ðə skə:ɪz əwɛərən dɪm  
bihə:m(d) ði ɛləmz njekɪd lɪm  
ðət ðər də liən əbʌv ðə ljen  
zu: tjek jər pljes bɪzə:ɪd ðə dɒgz  
ən sɪp ə drʌp ə huəm brʊ:d jel  
ən zɪŋ jər zɒŋ ɑ: tɛl jər tjel  
(h)wə:ɪl ə:ɪ də bæɪt ðə vɔ:ɪər wi lɒgz



No, no, you woont goo hwome to-night,  
Good Robin White, o' Craglin mill.

Your meäre's in steäble wi' her hocks  
In straw above her vetterlocks,  
A-reachèn up her meäney neck,  
An' pullèn down good haÿ vrom reck,  
A-meäkèn slight o' snow an' sleet;  
She don't want you upon her back,  
To vall upon the slippery stwones  
On Hollyhill, an' break your bwones,  
Or miss, in snow, her hidden track.  
No, no, you woont goo hwome to-night,  
Good Robin White, o' Craglin mill.

*covered with mane  
rack*

Here, Jenny, come pull out your key  
An' hansel, wi' zome tidy tea,  
The zilver pot that we do owe  
To your prize butter at the show,  
An' put zome bread upon the bboard.  
Ah! he do smile; now that 'ull do,  
He'll staÿ. Here, Polly, bring a light,  
We'll have a happy hour to-night,  
I'm thankvul we be in the lew.  
No, no, he woont goo hwome to-night,  
Not Robin White, o' Craglin mill.

*wedding present*

*shelter*

no: no: jə wu(:)nt gu: huəm tənə:ɪt  
gud rɒbm (h)wə:ɪt ə kraglɪm mɪl

jər mjɛərz ɪn stjɛbəl wi (h)ər hɒks  
ɪn stre: əbʌv (h)ər vɛtərlɒks  
əri:tsən ʌp (h)ər mjɛni nɛk  
ən pulən də:ʊn gud hæi vrəm rɛk  
əmjkən slə:ɪt ə sno: ən sli:t  
ʃi: do:nt wɒnt ju: əpɒn (h)ər bak  
tə va:l əpɒn ðə slɪpri stʊənz  
ɒn hɒli hɪl ən bre:k jər buənz  
ar mɪs ɪn sno: (h)ər hɪdən trak  
no: no: jə wu(:)nt gu: huəm tənə:ɪt  
gud rɒbm (h)wə:ɪt ə kraglɪm mɪl

hiər dʒɛni kʌm pul ə:ʊt jər ke:  
ən hansəl wi zəm tə:ɪdi te:  
ðə zilvər pɒt ðæt wi: də o:  
tə juər prə:ɪz bʌtər ət ðə ʃo:  
ən pʌt zəm brɛd əpɒn ðə buərd  
a: hi: də smə:ɪl nə:ʊ ðat ʊl du:  
hi:l stæi hiər pɒli brɪŋ ə lə:ɪt  
wi:l hav ə hapi ə:uər tənə:ɪt  
ə:ɪm θaŋkvʊl wi: bi: ɪn ðə lu:  
no: no: hi: wu(:)nt gu: huəm tənə:ɪt  
nɒt rɒbm (h)wə:ɪt ə kraglɪm mɪl

## THE HUMSTRUM



WHY woonce, at Chris'mas-tide, avore  
The wold year wer a-reckon'd out,  
The humstrums here did come about,  
A-soundèn up at ev'ry door.

*once  
old*

But now a bow do never screäpe  
    A humstrum, any where all round,  
An' zome can't tell a humstrum's sheäpe,  
    An' never heärd his jinglèn sound.  
As *ing-an-ing* did ring the string,  
As *ang-an-ang* the wires did clang.

The strings a-tighten'd lik' to crack  
Athirt the canister's tin zide,  
Did reach, a glitt'rèn, zide by zide,  
Above the humstrum's hollow back.  
An' there the bwoy, wi' bended stick,

*across*

    A-strung wi' heäir, to meäke a bow,  
Did dreve his elbow, light'nèn quick,  
    Athirt the strings from high to low.  
As *ing-an-ing* did ring the string,  
As *ang-an-ang* the wires did clang.

*drive*

The mother there did stan' an' hush  
Her child, to hear the jinglèn sound,  
The merry maïd, a-scrubbèn round  
Her white-steäv'd pail, did stop her brush.

*-booped*

The mis'ess there, vor wold time's seäke,  
    Had gifts to gi'e, and smiles to show,  
An' meäster, too, did stan' an' sheäke

*old  
give*

    His two broad zides, a-chucklèn low,  
While *ing-an-ing* did ring the string,  
While *ang-an-ang* the wires did clang.

ðə hʌmstrʌm

(h)wə:ɪ (w)u:ns ət krɪsməstə:ɪd əvʊər  
ðə (w)uəld jɪər wər ərəkænd ə:ʊt  
ðə hʌmstrʌmz hɪər dɪd kʌm əbə:ʊt  
əsə:ʊn(d)ən ʌp ət evri duər  
bət nə:ʊ ə bo: də nəvər skrjɛp  
    ə hʌmstrʌm eni (h)wər a:l rə:ʊn(d)  
ən zʌm kɛ:nt tɛl ə hʌmstrʌmz ʃjɛp  
    ən nəvər hɪərd (h)ɪz dʒɪŋglən sə:ʊn(d)  
əz ɪŋənɪŋ dɪd rɪŋ ðə strɪŋ  
əz aŋənəŋ ðə wə:ɪərz dɪd kləŋ

ðə strɪŋz ətə:ɪtənd lɪk tə krak  
ədə:rt ðə kənɪstərz tɪn zə:ɪd  
dɪd rɪ:tʃ ə glɪtrən zə:ɪd b(ə):ɪ zə:ɪd  
əbʌv ðə hʌmstrʌmz hɒlər bak  
ən ðər ðə bwə:ɪ wi bændɪd stɪk  
    əstrʌŋ wi hjɛər tə mjɛk ə bo:  
dɪd dre:v (h)ɪz ɛlbo: lə:ɪtnən kwɪk  
    ədə:rt ðə strɪŋz vrəm hə:ɪ tə lo:  
əz ɪŋənɪŋ dɪd rɪŋ ðə strɪŋ  
əz aŋənəŋ ðə wə:ɪərz dɪd kləŋ

ðə mʌðər ðeər dɪd stæn ən hʌʃ  
(h)ər tʃə:ɪl(d) tə hɪər ðə dʒɪŋglən sə:ʊn(d)  
ðə mɛrɪ məɪd əskrʌbən rə:ʊn(d)  
(h)ər (h)wə:ɪtstjɛvd pæɪl dɪd stɒp (h)ər brʌʃ  
ðə mɪsɪs ðeər vər (w)uəld tə:ɪmz sjɛk  
    həd grɪfts tə gi: ən(d) smə:ɪlz tə ʃo:  
ən mja:stər tu: dɪd stæn ən ʃjɛk  
    (h)ɪz tu: brɔ:d zə:ɪdz ətʃʌklən lo:  
(h)wə:ɪl ɪŋənɪŋ dɪd rɪŋ ðə strɪŋ  
(h)wə:ɪl aŋənəŋ ðə wə:ɪərz dɪd kləŋ

The playèrs' pockets wer a-strout,  
Wi' wold brown pence, a-rottlèn in,  
Their zwangèn bags did soon begin,  
Wi' brocks an' scraps, to plim well out.  
The childern all did run an' poke

    Their heads vrom hatch or door, an' shout  
A-runnèn back to wolder vo'k.

    Why, here! the humstrums be about!  
As *ing-an-ing* did ring the string,  
As *ang-an-ang* the wires did clang.

*stretched out*

*swinging violently*  
*broken pieces of food, fill*

*wicket-gate*  
*older folk*

ðə plæɪərz pɔ:kɪts wɜr əstrəʊt  
wi (w)uəld brə:un pens ərɒtlən ɪn  
ðər zwaŋən bagz dɪd su:n bɪgm  
wi brɔks ən skraps tə plɪm wəl əʊt  
ðə tʃɪldərn a:l dɪd rʌn ən pɔ:k  
ðər hɛdz vrəm hatʃ ər duər ən ʃəʊt  
ərəʊnən bak tə (w)uəldər vɔ:k  
(h)wə:ɪ hiər ðə hʌmstrʌmz bi: əbəʊt  
əz ɪŋənɪ dɪd rɪŋ ðə strɪŋ  
əz ɪŋənɪ ðə wə:ɪərz dɪd klɪŋ

SHAFTESBURY FEÄIR



WHEN hillborne Paladore did show  
So bright to me down miles below,  
As woonce the zun, a-rollèn west,  
Did brighten up his hill's high breast,  
Wi' walls a-lookèn dazzlèn white,  
Or yollow, on the grey-topp'd height  
Of Paladore, as peäle day wore  
    Away so feäir,  
Oh! how I wish'd that I wer there.

*once*  
*its*

The pleäce wer too vur off to spy  
The livèn vo'k a-passèn by;  
The vo'k too vur vor äir to bring  
The words that they did speak or zing.  
All dum' to me wer each abode,  
An' empty wer the down-hill road  
Vrom Paladore, as peäle day wore  
    Away so feäir;  
But how I wish'd that I wer there.

*far*  
*folk*

But when I clomb the lofty ground  
Where livèn veet an' tongues did sound,  
At feäir, bezide your bloomèn feäce,  
The pertiest in all the pleäce,  
As you did look, wi' eyes as blue  
As yonder southern hills in view,  
Vrom Paladore—O Polly dear,  
    Wi' you up there,  
How merry then wer I at feäir.

*climbed*

## fɑ:sbri fjeər

(h)wɛn hɪlbɑ:rn pɑləduər dɪd ʃo:  
sə brɛ:ɪt tə mi: də:ʊn mə:ɪlz bɪlɔ:  
ɛz (w)u:nz ðə zʌn ərə:lən wɛst  
dɪd brɛ:ɪtən ʌp (h)ɪz hɪlz hə:ɪ brɛst  
wi wɑ:lz əlʊkən dɑzlən (h)wɛ:ɪt  
ɑr ʤælər ɒn ðə gre:tɒpt hə:ɪt  
əv pɑləduər ɛz pʤel de: wuər  
əwə:ɪ sə fjeər  
o: hə:u ə:ɪ wɪʃt ðət ə:ɪ wər ðeər

ðə pljes wər tu: vɛ:r ɒf tə spɛ:ɪ  
ðə lɪvən vɔ:k əpɑ:sən bæ:ɪ  
ðə vɔ:k tu: vɛ:r vər æɪr tə brɪŋ  
ðə wɛ:rdz ðət ðe: dɪd spi:k ər zɪŋ  
ɑ:l dʌm tə mi: wər ɪ:tʃ əbɔ:d  
ən ɛm(p)ti wər ðə də:ʊnhɪl rɔ:d  
vrəm pɑləduər ɛz pʤel de: wuər  
əwə:ɪ sə fjeər  
bət hə:u ə:ɪ wɪʃt ðət ə:ɪ wər ðeər

bət (h)wɛn ə:ɪ klʌm ðə lɒftɪ grə:ʊn(d)  
(h)wər lɪvən vɪ:t ən tʌŋz dɪd sə:ʊn(d)  
ət fjeər bɪzə:ɪd ʤər blu:mən fjes  
ðə pɛ:rtɪst ɪn ɑ:l ðə pljes  
ɛz ju: dɪd lʊk wi ə:ɪz ɛz blu:  
ɛz ʤændər sʌðərn hɪlz ɪn vju:  
vrəm pɑləduər o: pɒli diər  
wi ju: ʌp ðeər  
hə:u mə:ɪ ðɛn wər ə:ɪ ət fjeər



Since vu'st I trod thik steep hill-zide  
My grievèn soul 'v a-been a-ried  
Wi' pàin, an' loss o' worldly geär,  
An' souls a-gone I wanted near;  
But you be here to goo up still,  
An' look to Blackmwore vrom the hill  
O' Paladore. Zoo, Polly dear,  
    We'll goo up there,  
An' spend an hour or two at feäir.

*first, that*

*so*

The wold brown meäre's a-brought vrom grass,  
An' rubb'd an' cwomb'd so bright as glass;  
An' now we'll hitch her in, an' start  
To feäir upon the new green cart,  
An' teäke our little Poll between  
Our zides, as proud's a little queen,  
To Paladore. Aye, Poll a dear,  
    Vor now 'tis feäir,  
An' she's a-longèn to goo there.

*old*

While Paladore, on watch, do sträin  
Her eyes to Blackmwore's blue-hill'd pläin,  
While Duncliffe is the traveller's mark,  
Or cloty Stour's a-rollèn dark;  
Or while our bells do call, vor greäce,  
The vo'k avore their Seävior's feäce,  
Mid Paladore, an' Poll a dear,  
    Vor ever know  
O' peäce an' plenty down below.

*yellow water-lilied*

*folk*

*may*

sins vʌst ə:ɪ trɒd ðɪk stɪ:p hɪlzə:ɪd  
mæ:ɪ grɪ:vən so:l v əbɪn ətrə:ɪd  
wi pæm ən lɒs ə wə:rdli giər  
ən so:lz əɡɒn ə:ɪ wɒntɪd niər  
bət ju: bi: hiər tə gu: ʌp stɪl  
ən lʊk tə blakmuər vrəm ðə hɪl  
ə paləduər zu: pɒli diər  
    wi:l gu: ʌp ðeər  
ən spɛn(d) ən ə:uər ər tu: ət fjeər

ðə (w)uəld brə:ʊn mjɛərz əbro:t vrəm gra:s  
ən rʌbd ən kuəmd sə brə:ɪt əz gla:s  
ən nə:u wi:l hɪtʃ (h)ər ɪn ən stɑ:rt  
tə fjeər əpɒn ðə nju: grɪ:n kɑ:rt  
ən tjɛk ə:uər lɪtəl pɒl bitwi:n  
ə:uər zə:ɪdz əz prə:ʊdz ə lɪtəl kwɪ:n  
tə paləduər æɪ pɒl ə diər  
    vər nə:u tɪz fjeər  
ən ʃi:z əlɒŋən tə gu: ðeər

(h)wə:ɪl paləduər ɒn wɒtʃ də stræm  
(h)ər ə:ɪz tə blakmuərz blu:hɪld plæm  
(h)wə:ɪl dʌŋklɪf ɪz ðə travələrz mɑ:rk  
ər klo:ti stə:uərz əro:lən dɑ:rk  
ər (h)wə:ɪl ə:uər belz də kɑ:ɪl vər grjɛs  
ðə vo:k əvuər ðər sjɛvjərz fjɛs  
mɪd paləduər ən pɒl ə diər  
    vər evər nɔ:  
ə piəs ən plenti də:ʊn bɪlo:

## THE BEÄTEN PATH



THE beäten path where vo'k do meet

A-comèn on vrom vur an' near;

How many errands had the veet

That wore en out along so clear!

Where eegrass bleädes be green in meäd,

Where bennets up the leäze be brown,

An' where the timber bridge do leäd

Athirt the cloty brook to town,

Along the path by mile an' mile,

Athirt the vield, an' brook, an' stile,

*folk*

*far*

*it*

*grass regrown after mowing*

*grass-stalks, meadow*

*across, yellow water-lilied*

There runnèn childern's hearty laugh

Do come an' vlee along—win' swift:

The wold man's glossy-knobbèd staff

Do help his veet so hard to lift;

The maïd do bear her basket by,

A-hangèn at her breäthèn zide;

An' ceäreless young men, straight an' spry,

Do whissle hwome at eventide,

Along the path, a-reachèn by

Below tall trees an' oben sky.

*fly*

*old*

There woone do goo to jaÿ a-head;

Another's jaÿ's behind his back.

There woone his vu'st long mile do tread,

An' woone the last ov all his track.

An' woone mid end a hopevul road,

Wi' hopeless grief a-teäkèn on,

As he that leätely vrom abroad

Come hwome to seek his love a-gone,

Noo mwore to tread, wi' comely eäse,

The beäten path athirt the leäze.

*one, joy*

*first*

*may*

*across the meadow*

ðə biətən pɛ:θ

ðə biətən pɛ:θ (h)wər vo:k də mi(:)t  
əkʌmən ɒn vrəm vɛ:r ən niər  
hə:u meni ɛrən(d)z həd ðə vi:t  
ðət wuər ən ə:ut əlɒŋ sə kliər  
(h)wər i:grɑ:s bljɛdz bi: gri:n ɪn miəd  
(h)wər benits ʌp ðə liəz bi: brə:ʊn  
ən (h)wər ðə tɪmbər brʌdz də liəd  
ədɔ:rt ðə klo:ti brʊk tə tə:ʊn  
əlɒŋ ðə pɛ:θ b(ə):ɪ mə:ɪl ən mə:ɪl  
ədɔ:rt ðə vi:l(d) ən brʊk ən stə:ɪl

ðeər rʌnən tʃɪldərnz hɑ:rti lɛ:f  
də kʌm ən vli: əlɒŋ wɪn(d) swɪft  
ðə (w)uəld mɑ:nz glɒsɪnɒbɪd stɛ:f  
də hɛlp (h)ɪz vi:t sə hɑ:rd tə lɪft  
ðə mə:ɪd də beər (h)ɛr bɑ:skɪt bə:ɪ  
əhɑ:ŋən ət (h)ɛr brɪ:ðən zə:ɪd  
ən kjeərles jʌŋ mɛn stræt ən sprɛ:ɪ  
də (h)wɪsəl huəm ət i:vɛntə:ɪd  
əlɒŋ ðə pɛ:θ ɛri:tʃən bə:ɪ  
bɪlɔ: tɑ:l tri:z ən ɔ:bən skə:ɪ

ðeər (w)u:n də gu: tə dʒæɪ əhɛd  
ənʌðərz dʒæ:ɪz bihə:m(d) (h)ɪz bɑ:k  
ðeər (w)u:n (h)ɪz vʌst lɒŋ mə:ɪl də tɹɛd  
ən (w)u:n ðə lɛ:st əv a:l (h)ɪz trɑ:k  
ən (w)u:n mɪd ɛn(d) ə ho:pvʊl rɔ:d  
wi ho:plɪs grɪ:f ətʃɛkən ɒn  
az hi: ðət ljetli vrəm əbro:d  
kʌm huəm tə si:k (h)ɪz lʌv əgɒn  
nu: muər tə tɹɛd wi kʌmli iəz  
ðə biətən pɛ:θ ədɔ:rt ðə liəz

In twelsome hardships, year by year,	<i>toilsome</i>
He drough the worold wander'd wide,	<i>through</i>
Still bent, in mind, both vur an near	<i>far</i>
To come an' meäke his love his bride.	
An' passèn here drough evenèn dew	
He heästen'd, happy, to her door,	
But vound the wold vo'k only two,	<i>old folk</i>
Wi' noo mwore vootsteps on the vloor,	
To walk ageän below the skies,	
Where beäten paths do vall an' rise;	
Vor she wer gone vrom e'thly eyes	<i>earthly</i>
To be a-kept in darksome sleep,	
Until the good ageän do rise	
A jaÿ to souls they left to weep.	<i>joy</i>
The rwose wer doust that bound her brow;	<i>dust</i>
The moth did eat her Zunday ceäpe;	
Her frock wer out o' fashion now;	
Her shoes wer dried up out o' sheäpe—	
The shoes that woonce did glitter black	<i>once</i>
Along the leäzes beäten track.	<i>meadow's</i>

in twæ:lsəm ha:rdʃɪps jɪər b(ə):ɪ jɪər  
hi: dru: ðə wæ:rdəl wɒndərd wæ:ɪd  
stɪl bent in mæ:m(d) buəd vɛ:r ən niər  
tə kʌm ən mjæk (h)ɪz lʌv (h)ɪz brə:ɪd  
ən pa:sən hiər dru: i:vɪmən dju:  
hi: hjəsənd hapi tu (h)ər duər  
bət və:un(d) ðə (w)uəld vɔ:k ɔ:nli tu:  
wi nu: muər vʊtstɛps ɒn ðə vluər  
tə wɛ:k əgjen bɪlɔ: ðə skə:ɪz  
(h)wər biətən pɛ:ðz də va:l ən rə:ɪz

var ʃi: wər gɒn vrəm ɛθli ə:ɪz  
tə bi: əkɛpt in da:ɪksəm sli:p  
ʌntɪl ðə gud əgjen də rə:ɪz  
ə dʒæɪ tə so:lz ðe: lɛft tə wi:p  
ðə ruəz wər də:ɪst ðət bə:un(d) (h)ər brə:u  
ðə mʊθ dɪd i:t (h)ər zʌnde: kjɛp  
(h)ər frɒk wər əʊt ə faʃən nə:u  
(h)ər ʃu:z wər drə:ɪd ʌp əʊt ə ʃjɛp  
ðə ʃu:z ðət (w)u:ns dɪd glɪtər blak  
əlvŋ ðə liəzɪz biətən trak

RUTH A-RIDÈN



Ov all the roads that ever bridge  
Did bear athirt a river's feäce,  
Or ho'ses up an' down the ridge  
Did wear to doust at ev'ry peäce,  
I'll teäke the Stalton leäne to tread,  
By banks wi' primrwose-beds bespread,  
An' steätely elems over head,  
Where Ruth do come a-ridèn.

*across*

*dust*

An' I would rise when yields be grey  
Wi' mornèn dew, avore 'tis dry,  
An' beät the doust droughout the day  
To bluest hills ov all the sky;  
If there, avore the dusk o' night,  
The evenèn zun, a-sheenèn bright,  
Would pay my leäbors wi' the zight  
O' Ruth—o' Ruth a-ridèn.

*throughout*

*shining*

Her healthy feäce is rwozy feäir,  
She's comely in her gäit an' lim',  
An' sweet's the smile her feäce do wear,  
Below her cap's well-rounded brim;  
An' while her skirt's a-spreädèn wide,  
In vwolds upon the ho'se's zide,  
He'll toss his head, an' snort wi' pride,  
To trot wi' Ruth a-ridèn.

*folds*

An' as her ho'se's rottlèn peäce  
Do slacken till his veet do beät  
A slower trot, an' till her feäce  
Do bloom avore the tollman's geäte;

ru:θ ərə:ɪdən

əv a:l ðə ro:dz ðət evər brʌdʒ  
dɪd beər əðə:ɪt ə rɪvərz fjes  
ər hɒsɪz ʌp ən də:ʊn ðə rʌdʒ  
dɪd weər tə də:ʊst ət evri pjəs  
ə:l tjek ðə stɑ:ltn ljen tə tɾed  
b(ə):ɪ bɑŋks wi pɪmruəzbedz bɪspɾed  
ən stjɛtli eləmz ɔ:vər hed  
(h)wər ru:θ də kʌm ərə:ɪdən

ən ə:ɪ wʊd rə:ɪz (h)wɛn vi:l(d)z bi: gre:  
wi mɑ:ɪnən dju: əvuər tɪz drə:ɪ  
ən biət ðə də:ʊst dru:ə:ut ðə de:  
tə blu:ɪst hɪlz əv a:l ðə skə:ɪ  
ɪf ðər əvuər ðə dʌsk ə nə:ɪt  
ði ɪvmən zʌn əʃi:nən brə:ɪt  
wʊd pæi mə:ɪ ljebərz wi ðə zə:ɪt  
ə ru:θ ə ru:θ ərə:ɪdən

(h)ər hɛlθi fjes ɪz ruəzi fjeər  
ʃi:z kʌmli ɪn (h)ər gæɪt ən lɪm  
ən swi(:)ts ðə smə:ɪl (h)ər fjes də weər  
bɪlo: (h)ər kaps wɛlrə:ʊndɪd brɪm  
ən (h)wə:ɪl (h)ər skə:ɪts əspɾedən wə:ɪd  
ɪn vuəldz əpən ðə hɒsɪz zə:ɪd  
hi:l tɒs (h)ɪz hed ən snɑ:ɪt wi pɾə:ɪd  
tə tɾɒt wi ru:θ ərə:ɪdən

ən əz (h)ər hɒsɪz rɒtlən pjəs  
də sləkən tɪl (h)ɪz vi:t də biət  
ə slo:ər tɾɒt ən tɪl (h)ər fjes  
də blu:m əvuər ðə to:lmənz gjet



Oh! he'd be glad to oben wide  
His high-back'd geäte, an' stand azide,  
A-givèn up his toll wi' pride,  
Vor zight o' Ruth a-ridèn.

An' oh! that Ruth could be my bride,  
An' I had ho'ses at my will,  
That I mid teäke her by my zide,  
A-ridèn over dell an' hill;  
I'd zet wi' pride her litty tooe  
'Thin a stirrup, sheenèn new,  
An' leäve all other jajs to goo  
Along wi' Ruth a-ridèn.

*might*

*light  
shining  
joys*

If mäidens that be weäk an' peäle  
A-mwopèn in the house's sheäde,  
Would wish to be so blithe and heäle  
As you did zee young Ruth a-meäde;  
Then, though the zummer zun mid glow,  
Or though the Winter win' mid blow,  
They'd leäp upon the saddle's bow,  
An' goo, lik' Ruth, a-ridèn.

*bale*

While evenèn light do softly gild  
The moss upon the elem's bark,  
Avore the zingèn bird's a-still'd,  
Or woods be dim, or day is dark,  
Wi' quiv'rèn grass avore his breast,  
In cowslip beds, do lie at rest,  
The ho'se that now do goo the best  
Wi' rwozy Ruth a-ridèn.

o: hi:d bi: glad tu o:bən wə:ɪd  
(h)ɪz hə:ɪbakt gjet ən stan(d) əzə:ɪd  
əgrɪvən ʌp (h)ɪz to:l wi prə:ɪd  
vər zə:ɪt ə ru:θ ərə:ɪdən

ən o: ðæt ru:θ kud bi: mə:ɪ brə:ɪd  
ən ə:ɪ had hɒsɪz ət mə:ɪ wɪl  
ðæt ə:ɪ mɪd tjæk (h)ər b(ə:ɪ) mə:ɪ zə:ɪd  
ərə:ɪdən ɔ:vər dɛl ən hɪl  
ə:ɪd zɛt wi prə:ɪd (h)ər lɪti tu:  
ɪðm ə stə:rəp ʃi:nən nju:  
ən liəv a:l ʌðər dʒæ:ɪz tə gu:  
əlŋ wi ru:θ ərə:ɪdən

ɪf mæ:ɪdənz ðæt bi: wi:k ən pjɛl  
əmuəpən ɪn ðə hə:usɪz ʃjed  
wud wɪʃ tə bi: sə blə:ɪð ən(d) hjɛl  
əz jə dɪd zi: jʌŋ ru:θ əmjɛd  
ðɛn ðo: ðə zʌmər zʌn mɪd glɔ:  
ar ðo: ðə wɪntər wɪn(d) mɪd blɔ:  
ðe:d liəp əpən ðə sɑdəlz bo:  
ən gu: lɪk ru:θ ərə:ɪdən

(h)wə:ɪl ɪ:vmen læ:ɪt də sɒfli gɪld  
ðə mɒs əpən ði eləmz bɑ:rk  
əvuər ðə zɪŋgən bə:rdz əstɪld  
ər wudz bi: dɪm ər de: ɪz dɑ:rk  
wi kwɪvrən grɑ:s əvuər (h)ɪz brɛst  
ɪn kə:uslɪp bɛdz də læ:ɪ ət rɛst  
ðə hɒs ðæt nə:u də gu: ðə bɛst  
wi ruəzi ru:θ ərə:ɪdən

BEAUTY UNDECKED



THE grass mid sheen when wat'ry beäds  
O' dew do glitter on the meäds,  
An' thorns be bright when quiv'rèn studs  
O' räin do hang upon their buds—  
As jewels be a-meäde by art  
To zet the pläinest vo'k off smart.

*may shine*

But sheäkèn ivy on its tree,  
An' low-bough'd laurel at our knee,  
Be bright all däy, without the gleäre,  
O' drops that duller leäves mid weär—  
As Jeäne is feäir to look upon  
In pläinest gear that she can don.

*folk*

bjurti andekt

ðə gra:s mid ʃi:n (h)wen wə:tri biədz  
ə dju: də glɪtər ɒn ðə miədz  
ən ða:rnz bi: brə:ɪt (h)wen kwɪvrən stɑdz  
ə ræm də haŋ əpən ðər bɑdz  
əz dʒu:əlz bi: əmjəd b(ə):ɪ a:rt  
tə zet ðə plæmɪst vɔ:k ɒf smɑ:rt

bət ʃjekən ə:vi ɒn its tri:  
ən lɔ:bərəud lɔrəl et ə:uər ni:  
bi: brə:ɪt a:l de: (w)ɪðə:ut ðə gljɛər  
ə draps ðət dʌlər li:vz mid wɛər  
əz dʒen ɪz fjɛər tə lək əpən  
ɪn plæmɪst gjɛər ðət ʃi: kən dɒn

MY LOVE IS GOOD



My love is good, my love is feär,  
    She's comely to behold, O,  
In ev'rything that she do wear,  
    Altho' 'tis new or wold, O.  
My heart do leäp to see her walk,  
    So straüght do step her veet, O,  
My tongue is dum' to hear her talk,  
    Her vaice do sound so sweet, O.  
The flow'ry groun' wi' floor o' green  
Do bear but vew, so good an' true.

*old*

When she do zit, then she do seem  
    The feärest to my zight, O,  
Till she do stan' an' I do deem,  
    She's feärest at her height, O.  
An' she do seem 'ithin a room  
    The feärest on a floor, O,  
Till I ageän do zee her bloom  
    Still feäirer out o' door, O.  
Where flow'ry groun' wi' floor o' green  
Do bear but vew, so good an' true.

An' when the deäisies be a-press'd  
    Below her vootsteps wäight, O,  
Do seem as if she look'd the best  
    Ov all in walkèn gäit, O.  
Till I do zee her zit upright  
    Behind the ho'ses neck, O,  
A-holdèn wi' the räin so tight  
    His tossèn head in check, O,  
Where flow'ry groun' wi' floor o' green  
Do bear but vew, so good an' true.

mæ:i lʌv ɪz gʊd

mæ:i lʌv ɪz gʊd mæ:i lʌv ɪz fjeər  
ʃi:z kʌmli tə bihuəld o:  
ɪn ɛvriðɪŋ ðæt ʃi: də wɛər  
a:lðo: tɪz nju: ɛr (w)uəld o:  
mæ:i hɑ:t də liəp tə zi: (h)ɛr wɛ:k  
sə stræɪt də stɛp (h)ɛr vɪt o:  
mæ:i tʌŋ ɪz dʌm tə hiər (h)ɛr tɛ:k  
(h)ɛr vɛɪs də sə:un(d) sə swɪ:t o:  
ðə flə:uri grə:un wi fluər ə gri:n  
də beər bət vju: sə gʊd ən tru:

(h)wɛn ʃi: də zɪt ðɛn ʃi: də si:m  
ðə fjeərɛst tə mæ:i zɛ:ɪt o:  
tɪl ʃi: də stʌn ən ɛ:i də di:m  
ʃi:z fjeərɛst ət (h)ɛr hɛ:ɪt o:  
ən ʃi: də si:(: )m iðm ə ru:m  
ðə fjeərɛst ɒn ə fluər o:  
tɪl ɛ:i əgʃɛn də zi: (h)ɛr blu:m  
stɪl fjeərɛr ɛ:ut ə duər o:  
(h)wɛr flə:uri grə:un wi fluər ə gri:n  
də beər bət vju: sə gʊd ən tru:

ən (h)wɛn ðə dʒɛzɪz bi: ɛprɛst  
bi:lɔ: (h)ɛr vʊtstɛps wɛɪt o:  
də si:(: )m ɛz ɪf ʃi: lʊkt ðə bɛst  
ɛv a:l ɪn wɛ:kən gɛɪt o:  
tɪl ɛ:i də zi: (h)ɛr zɪt ʌprɛ:ɪt  
bi:hə:m(d) ðə hɒsɪz nɛk o:  
əho:ldən wi ðə rɛm sə tɛ:ɪt  
(h)ɪz tɒsən hɛd ɪn tʃɛk o:  
(h)wɛr flə:uri grə:un wi fluər ə gri:n  
də beər bət vju: sə gʊd ən tru:

I wish I had my own free land  
    To keep a ho'se to ride, O,  
I wish I had a ho'se in hand  
    To ride en at her zide, O.  
Vor if I wer as high in rank  
    As any duke or lord, O,  
Or had the goold the richest bank  
    Can shovel from his horde, O,  
I'd love her still, if even then  
She wer a leäser in a glen.

*it*

*gleaner*

ə:ɪ wɪʃ ə:ɪ hɑd mə:ɪ o:n frɪ: lɑn(d)  
tə ki(:)p ə hʌs tə rə:ɪd o:  
ə:ɪ wɪʃ ə:ɪ hɑd ə hʌs ɪn hɑn(d)  
tə rə:ɪd ən ət (h)ər zə:ɪd o:  
vɑr ɪf ə:ɪ wər əz hə:ɪ ɪn rɑŋk  
əz ɛnɪ dju:k ər lɑ:rd o:  
ɑr hɑd ðə gu:ld ðə rɪʃɪst bɑŋk  
kən ʃʌvəl vrəm (h)ɪz hɑ:rd o:  
ə:ɪd lʌv (h)ər stɪl ɪf ɪ:vən ðen  
ʃɪ: wər ə liəzər ɪn ə glen



## HEEDLESS O' MY LOVE



*first*

Oh! I vu'st know'd o' my true love,  
As the bright moon up above,  
Though her brightness wer my pleasure,  
She wer heedless o' my love.  
Tho' 'twer all gay to my eyes,  
Where her feäir feäce did arise,  
She noo mwore thought upon my thoughts,  
Than the high moon in the skies.

Oh! I vu'st heärd her a-zingèn,  
As a sweet bird on a tree,  
Though her zingèn wer my pleasure,  
'Twer noo zong she zung to me.  
Though her sweet vaïce that wer nigh,  
Meäde my wild heart to beat high,  
She noo mwore thought upon my thoughts,  
Than the birds would passers by.

Oh! I vu'st know'd her a-weepèn,  
As a räin-dimm'd mornèn sky,  
Though her teär-draps dimm'd her blushes,  
They wer noo draps I could dry.  
Ev'ry bright tear that did roll,  
Wer a keen päin to my soul,  
But noo heärt's pang she did then veel,  
Wer vor my words to console.

But the wold times be a-vanish'd,  
An' my true love is my bride.  
An' her kind heart have a-meäde her  
As an angel at my zide;

*old*

hi:dlis ə mə:i lʌv

o: ə:i vʌst no:d ə mə:i tru: lʌv  
az ðə brə:ɪt mu:n ʌp əbʌv  
ðo: (h)ər brə:ɪtnɪs wər mə:i plɛzər  
ʃi: wər hi:dlis ə mə:i lʌv  
ðo: twər a:l gæi tə mə:i ə:ɪz  
(h)wər (h)ər fjeər fjes dɪd ərə:ɪz  
ʃi: nu: muər ðo:t əpən mə:i ðo:ts  
ðən ðə hə:i mu:n ɪn ðə skə:ɪz

o: ə:i vʌst hiərd (h)ər əzɪŋən  
az ə swi(:)t bə:rd ɒn ə tri:  
ðo: (h)ər zɪŋən wər mə:i plɛzər  
twər nu: zɒŋ ʃi: zʌŋ tə mi:  
ðo: (h)ər swi(:)t væɪs ðat wər nə:i  
mjed mə:i wə:ɪl(d) ha:rt tə biət hə:i  
ʃi: nu: muər ðo:t əpən mə:i ðo:ts  
ðən ðə bə:rdz wʊd pa:sərz bə:i

o: ə:i vʌst no:d (h)ər əwi:pən  
az ə ræɪndɪmd mə:ɪnən skə:i  
ðo: (h)ər tiərdraps dɪmd (h)ər blʌʃɪz  
ðe: wər nu: draps ə:i kʊd drə:i  
ɛvri brə:ɪt tiər ðət dɪd ro:l  
wər ə ki:n pæɪn tə mə:i so:l  
bət nu: ha:rts paŋ ʃi: dɪd ðen vi:l  
wər vər mə:i wə:rdz tə kənso:l

bət ðə (w)uəld tə:ɪmz bi: əvənɪʃt  
ən mə:i tru: lʌv ɪz mə:i brə:ɪd  
ən (h)ər kə:ɪn(d) ha:rt hav əmjed həər  
az ən andʒəl ət mə:i zə:ɪd

I've her best smiles that mid play,  
I've her me'th when she is gay,  
When her tear-drops be a-rollèn,  
I can now wipe em away.

*may*  
*mirth*

ə:ɪv (h)ər bɛst smə:ɪlz ðæt mɪd plæɪ  
ə:ɪv (h)ər mɛθ (h)wɛn ʃi: ɪz gæɪ  
(h)wɛn (h)ər tɪərdraps bi: ərə:lən  
ə:ɪ kən nə:ɪ wə:ɪp əm əwə:ɪ

## THE DO'SET MILITIA



HURRAH! my lads, vor Do'set men!  
A-muster'd here in red ageän;  
All welcome to your ranks, a-spread  
Up zide to zide, to stand, or wheel,  
An' welcome to your files, to head  
The steady march wi' tooe to heel;  
Welcome to marches slow or quick!  
Welcome to gath'rèns thin or thick;  
God speed the Colonel on the hill,  
An' Mrs Bingham, off o' drill.

When you've a-handled well your lock,  
An' flung about your rifle stock  
Vrom han' to shoulder, up an' down;  
When you've a-lwoaded an' a-vired,  
Till you do come back into town,  
Wi' all your loppèn limbs a-tired,  
An' you be dry an' burnèn hot,  
Why here's your tea an' coffee pot  
At Mister Greenèn's penny till,  
Wi' Mrs Bingham off o' drill.

*drooping*

Last year John Hinley's mother cried,  
"Why my bwoy John is quite my pride!  
Vor he've a-been so good to-year,  
An' han't a-mell'd wi' any squabbles,  
An' han't a-drown'd his wits in beer,  
An' han't a-been in any hobbles.  
I never thought he'd turn out bad,  
He always wer so good a lad;  
But now I'm sure he's better still,  
Drough Mrs Bingham, off o' drill."

*got involved in*

*awkward situations*

*through*

ðə dɒsət mɪlɪʃə

həra: mə:ɪ lɑdz vər dɒsət mən  
əmʌstərd hiər ɪn red əgjen  
a:l wɛlkəm tə jər rɑŋks əsprəd  
ʌp zə:ɪd tə zə:ɪd tə stan(d) ər (h)wi:l  
ən wɛlkəm tə jər fə:ɪlz tə hɛd  
ðə stɛdi mɑ:rtʃ wi tu: tə hi:l  
wɛlkəm tə mɑ:rtʃɪz slə: ər kwɪk  
wɛlkəm tə gɑðrənz ðɪn ər θɪk  
gʊd spi:d ðə kə:rnəl ɒn ðə hi:l  
ən mɪsɪz bɪŋəm ɒf ə drɪl

(h)wɛn jəv əhandəld wɛl jər lɒk  
ən flʌŋ əbə:ʊt jər rə:ɪfəl stɒk  
vrəm han tə ʃə:ldər ʌp ən də:ʊn  
(h)wɛn jəv əluədɪd ən əvə:ɪərd  
tɪl jə də kʌm bɑk ɪntə tə:ʊn  
wi a:l jər lɒpən ɪmz ətə:ɪərd  
ən jə bi: drə:ɪ ən bə:rnən hɒt  
(h)wə:ɪ hiərz jər te: ən kɒfi pɒt  
ət mɪstər grɪ:nənz pɛni tɪl  
wi mɪsɪz bɪŋəm ɒf ə drɪl

lɛ:st jɪər dʒɑn hə:ɪmlɪz mʌðər krə:ɪd  
(h)wə:ɪ mə:ɪ bwə:ɪ dʒɑn ɪz kwə:ɪt mə:ɪ prə:ɪd  
vər hi:v əbɪn sə gʊd təjɪər  
ən hant əmɛld wi ɛni skwɒbəlz  
ən hant ədrə:ʊnd (h)ɪz wɪts ɪn biər  
ən hant əbɪn ɪn ɛni hɒbəlz  
ə:ɪ nəvər ðɔ:t hi:d tə:ɪn əʊt bɑd  
hi: a:lwe:z wər sə gʊd ə lɑd  
bət nə:ʊ ə:ɪm ʃu:(j)ər hi:z bɛtər stɪl  
dru: mɪsɪz bɪŋəm ɒf ə drɪl

Jeäne Hart, that's Joey Duntley's chaice,  
Do praise en up wi' her sweet vaice,  
Vor he's so strait's a hollyhock  
(Vew hollyhocks be up so tall),  
An' he do come so true's the clock  
To Mrs Bingham's coffee-stall;  
An' Jeäne do write, an' bag o' Joe  
To teäke the young recruits in tow,  
An' try, vor all their good, to bring em,  
A-come from drill, to Mrs Bingham.

*him*

*beg*

God speed the Colonel, toppèn high,  
An' officers wi' sworded thigh,  
An' all the sargeants that do bawl  
All day enough to split their droats,  
An' all the corporals, and all  
The band a-playèn up their notes,  
An' all the men vrom vur an' near,  
We'll gi'e em all a hearty cheer,  
An' then another cheerèn still  
Vor Mrs Bingham, off o' drill.

*throats*

*far  
give*

dʒjɛn hɑ:rt ðəts dʒo:i dʌntli:z tʃæis  
də præiz ən ʌp wi (h)ər swi(:)t væis  
vər hi:z sə stræits ə hɒlihɒk  
vju: hɒlihɒks bi: ʌp sə ta:l  
ən hi: də kʌm sə tru:z ðə klɒk  
tə mɪsɪz biŋəmz kɒfista:l  
ən dʒjɛn də rə:ɪt ən bɑg ə dʒo:  
tə tʃek ðə ʃʌŋ rikru:ts ɪn tɔ:  
ən trə:i vər a:l ðər gud tə brɪŋ əm  
əkʌm vrəm drɪl tə mɪsɪz biŋəm

gʊd spi:d ðə kə:rnəl tɒpən hɔ:i  
ən ɒfisərz wi suədɪd θə:i  
ən a:l ðə sɑ:rdʒənts ðət də ba:l  
a:l de: ɪnʌf tə splɪt ðər dro:ts  
ən a:l ðə kɑ:rpərəlz ən(d) a:l  
ðə bɑn(d) əplæɪən ʌp ðər no:ts  
ən a:l ðə mɛn vrəm vɔ:r ən niər  
wi:l gi: əm a:l ə hɑ:rti tʃiər  
ən ðɛn ənʌðər tʃiərən stɪl  
vər mɪsɪz biŋəm ɒf ə drɪl



A DO'SET SALE



WITH A MISTAKE

(*Thomas and Mr Auctioneer.*)

T. Well here, then, Mister auctioneer,  
Be theäse the virs, I bought, out here?

*these*

A. The firs, the fir-poles, you bought? Who?  
'Twas *furze*, not *firs*, I sold to you.

T. I bid vor *virs*, and not vor *vuzzen*,  
Vor vir-poles, as I thought, two dozen.

*furzes*

A. Two dozen faggots, and I took  
Your bidding for them. Here's the book.

T. I wont have what I diddèn buy.  
I don't want *vuzzen*, now. Not I.  
Why *firs* an *furze* do sound the seäme.  
Why don't ye gi'e a thing his neäme?  
Aye, *firs* and *furze*! Why, who can tell  
Which 'tis that you do meän to zell?  
No, no, be kind enough to call  
Em *virs*, and *vuzzen*, then, that's all.

*give*

ə dɒsət sjəl

wi(ð) ə mɪstʃek

(tɒməs ən(d) mɪstər ɒkʃənɪər)

T. wəl hɪər ðen mɪstər ɒkʃənɪər  
bi: ðiəz ðə vɛ:rz əɪ bɔ:t əʊt hɪər

A. ðə fɛ:rz ðə fɛ:rpɔ:lz jə bɔ:t hu:  
twəz fɛ:rz nɒt fɛ:rz əɪ so:ld tə ju:

T. əɪ bɪd vər vɛ:rz ən(d) nɒt vər vɔ:zən  
vər vɛ:rpɔ:lz əz əɪ ðɔ:t tu: dɔ:zən

A. tu: dɔ:zən fagəts ən(d) əɪ tʊk  
jər bɪdɪŋ vər ðem hɪərz ðə bʊk

T. əɪ wu(:)nt hav (h)wɒt əɪ dɪdən bæɪ  
əɪ do:nt wɒnt vɔ:zən nə:u nɒt əɪ  
(h)wəɪ fɛ:rz ən fɛ:rz də səʊn(d) ðə sjem  
(h)wəɪ do:nt i: ɡi: ə ðɪŋ (h)ɪz nʃem  
æɪ fɛ:rz ən(d) fɛ:rz (h)wəɪ hu: kən tel  
(h)wɪʃ tɪz ðət jə də mɪən tə zel  
nɔ: nɔ: bi: kə:m(d) ɪnɒf tə kɑ:l  
əm vɛ:rz ən(d) vɔ:zən ðen ðats a:l

## DON'T CEÄRE



AT the feäst, I do mind very well, all the vo'ks  
    Wer a-took in a happerèn storm,  
But we chaps took the maïdens, an' kept em wi' clokes  
    Under shelter, all dry an' all warm;  
An' to my lot vell Jeäne, that's my bride,  
That did titter, a-hung at my zide;  
Zaid her aunt, "Why the vo'k 'ull talk finely o' you,"  
An', cried she, "I don't ceäre if they do."

*folk  
pelting like hail*

When the time o' the feäst wer ageän a-come round,  
    An' the vo'k wer a-gather'd woonce mwore,  
Why she guess'd if she went there, she'd soon be a-vound  
    An' a-took seäfely hwome to her door.  
Zaid her mother, "'Tis sure to be wet."  
Zaid her cousin, "'T'ull räin by zunzet."  
Zaid her aunt, "Why the clouds there do look black an' blue,"  
An' zaid she, "I don't ceäre if they do."

*once*

An' at last, when she own'd I mid meäke her my bride,  
    Vor to help me, an' sheäre all my lot,  
An' wi' faïthvulness keep all her life at my zide,  
    Though my way mid be happy or not,  
Zaid her näighbours, "Why wedlock's a clog,  
An' a wife's a-tied up lik' a dog."  
Zaid her aunt, "You'll vind trials enough vor to rue,"  
An', zaid she, "I don't ceäre if I do."

*might*

---

Now she's married, an' still in the midst ov her tweils  
    She's as happy's the daylight is long,  
She do goo out abroad wi' her feäce vull o' smiles,  
    An' do work in the house wi' a zong.

*toils*

do:nt kjæ̀r

at ðə fiəst ə:ɪ də mə:m(d) vəri wəl a:l ðə vo:k  
wər ətuk ɪn ə hapərən stɑ:m  
bət wi: tʃaps tuk ðə mə:ɪdɒnz ən kept əm wi klo:k  
ʌndər ʃeltər a:l drə:ɪ ən a:l wɑ:m  
ən tə mə:ɪ lət vəl dʒjən ðəts mə:ɪ brə:ɪd  
ðat dɪd tɪtər əhʌŋ ət mə:ɪ zə:ɪd  
zɛd (h)ər ɛ:nt (h)wə:ɪ ðə vo:k ul tɛ:k fə:mli ə ju:  
ən krə:ɪd ʃi: ə:ɪ do:nt kjæ̀r ɪf ðe: du:

(h)wɛn ðə tə:ɪm ə ðə fiəst wər əgjen əkʌm rə:un(d)  
ən ðə vo:k wər əgəðərd (w)u:nz muər  
(h)wə:ɪ ʃi: gɛst ɪf ʃi: wɛnt ðər ʃi:d su:n bi: əvə:un(d)  
ən ətuk sjɛfli huəm tu (h)ər duər  
zɛd (h)ər mʌðər tɪz ʃu:(: )ər tə bi: wɛt  
zɛd (h)ər kʌzən tʊl ræɪn b(ə: )ɪ zʌnzɛt  
zɛd (h)ər ɛ:nt (h)wə:ɪ ðə klə:udz ðər də lʊk blak ən blu:  
ən zɛd ʃi: ə:ɪ do:nt kjæ̀r ɪf ðe: du:

ən at lɛ:st (h)wɛn ʃi: ɔ:nd ə:ɪ mɪd mjek (h)ər mə:ɪ brə:ɪd  
vər tə hɛlp mi: ən ʃjɛər a:l mə:ɪ lət  
ən wi fæ:ɪθvʊlnɪs ki:(: )p a:l (h)ər lə:ɪf ət mə:ɪ zə:ɪd  
ðo: mə:ɪ wæ:ɪ mɪd bi: hapi ar nʊt  
zɛd (h)ər næ:ɪbərz (h)wə:ɪ wɛdlɔ:kz ə klɔ:g  
ən ə wə:ɪfs ətə:ɪd ʌp lɪk ə dɔ:g  
zɛd (h)ər ɛ:nt ju:l və:m(d) trə:ɪəlz ɪnʌf vər tə ru:  
ən zɛd ʃi: ə:ɪ do:nt kjæ̀r ɪf ə:ɪ du:

---

nə:u ʃi:z marɪd ən stɪl ɪn ðə mɪdst əv (h)ər twə:ɪlz  
ʃi:z əz hapi z ðə de:lə:ɪt ɪz lɔŋ  
ʃi: də gu: ə:tʊt əbro:d wi (h)ər fjes vʊl ə smə:ɪlz  
ən də wə:rk ɪn ðə hə:us wi ə zɔŋ

An', zays woone, "She don't grieve, you can tell."  
Zays another, "Why, don't she look well!"  
Zays her aunt, "Why the young vo'k do envy you two,"  
An', zays she, "I don't ceäre if they do."

*one*

Now vor me I can zing in my business abrode,  
    Though the storm do beät down on my poll,  
There's a wife-brighten'd vier at the end o' my road,  
    An' her love vor the jaÿ o' my soul.  
Out o' door I wi' rogues mid be tried:  
Out o' door be brow-beäten wi' pride;  
Men mid scowl out o' door, if my wife is but true—  
Let em scowl, "I don't ceäre if they do."

*out and about*

*head*

*fire*

*joy*

*may*

ən zɛz (w)u:n ʃi: do:nt gri:v jə kən tɛl  
zɛz ənlɔðər (h)wə:ɪ do:nt ʃi: lʊk wɛl  
zɛz (h)ər ɛ:nt (h)wə:ɪ ðə ʤʌŋ vo:k du ɛnvi ju: tu:  
ən zɛz ʃi: ə:ɪ do:nt kjɛər ɪf ðe: du:

nə:u vɑr mi: ə:ɪ kən zɪŋ ɪn mə:ɪ bɪznɪs əbro:d  
ðo: ðə stɑ:ɪm də biət də:un ɒn mə:ɪ pɔ:l  
ðɔ:z ə wə:ɪfbre:ɪtənd vɛ:ɪər ət ði ɛn(d) ə mə:ɪ ro:d  
ən (h)ər lʌv vɑr ðə dzæ:ɪ ə mə:ɪ so:l  
ə:ut ə duər ə:ɪ wi ro:gz mɪd bi: trɛ:ɪd  
ə:ut ə duər bi: brə:u biətən wi prɛ:ɪd  
mɛn mɪd skə:ul ə:ut ə duər ɪf mə:ɪ wə:ɪf ɪz bət tru:  
lɛt əm skə:ul ə:ɪ do:nt kjɛər ɪf ðe: du:

CHANGES [I]



BY time's a-brought the mornèn light,  
By time the light do weäne;  
By time's a-brought the young man's might,  
By time his might do weäne;  
The Winter snow do whitèn grass,  
The zummer flow'rs do brightèn grass,  
Vor zome things we do lose wi' pàin,  
We've mwore that mid be jaÿ to gain,  
An' my dear life do seem the seäme  
While at my zide  
There still do bide  
Your welcome feäce an' hwomely neäme.

*wane*

*may, joy*

Wi' ev'ry day that woonce come on  
I had to choose a jaÿ,  
Wi' many that be since a-gone  
I had to lose a jaÿ.  
Drough longsome years a-wanderèn,  
Drough lwonesome rest a-ponderèn,  
Woone peaceful daytime wer a-bro't  
To heal the heart another smote;  
But my dear life do seem the seäme  
While I can hear,  
A-soundèn near,  
Your answ'rèn vaice an' long-call'd neäme.

*once*

*through*

*one, brought*

An' oh! that hope, when life do dawn,  
Should rise to light our way,  
An' then, wi' weänèn het withdrawn,  
Should soon benight our way.

*heat*

tʃandʒɪz

b(ə:)ɪ tə:ɪmz əbro:t ðə ma:ɪnən lə:ɪt  
b(ə:)ɪ tə:ɪm ðə lə:ɪt də wjen  
b(ə:)ɪ tə:ɪmz əbro:t ðə jʌŋ manz mə:ɪt  
b(ə:)ɪ tə:ɪm (h)ɪz mə:ɪt də wjen  
ðə wɪntər sno: də (h)wə:ɪtən gra:s  
ðə zʌmər flə:uərz də brə:ɪtən gra:s  
vər zʌm ðɪŋz wi: də lu:z wi pæm  
wi:v muər ðət mɪd bi: dzæɪ tə gæm  
ən mə:ɪ diər lə:ɪf də si(:)m ðə sjem  
(h)wə:ɪl ət mə:ɪ zə:ɪd  
ðər stɪl də bə:ɪd  
j(u:)ər wɛlkəm fʃɛs ən huəmli njem

wɪ ɛvri de: ðət (w)u:ns kʌm ɒn  
ə:ɪ had tə tʃu:z ə dzæɪ  
wɪ mɛni ðət bi: sɪms əgɒn  
ə:ɪ had tə lu:z ə dzæɪ  
dru: lɒŋsəm jɪərz əwɒndərən  
dru: luənsəm rɛst əpɒndərən  
(w)u:n pi:sfʊl de:tə:ɪm wər əbro:t  
tə hi:l ðə ha:rt ənʌðər smɔ:t  
bət mə:ɪ diər lə:ɪf də si(:)m ðə sjem  
(h)wə:ɪl ə:ɪ kən hiər  
əsə:un(d)ən niər  
j(u:)ər ɛ:nsrən væɪs ən lɒŋka:ld njem

ən o: ðət ho:p (h)wɛn lə:ɪf də de:m  
ʃʊd rə:ɪz tə lə:ɪt ə:uər wæɪ  
ən ðɛn wi wjenən hɛt wɪðdrɛ:n  
ʃʊd su:n bɪmə:ɪt ə:uər wæɪ



Whatever mid beval me still,  
Wherever chance mid call me still,  
Though leäte my evenèn tweil mid cease,  
An' though my night mid lose its peace,  
My life will seem to me the seäme  
    While you do sheäre  
    My daily ceäre,  
An' answer to your long-call'd neäme.

*may*

*toil*

(h)wɔtɛvər mɪd bɪvɑ:l mi: stɪl  
(h)wɔrɛvər tʃɛ:ns mɪd kɑ:l mi: stɪl  
ðo: ljet mə:ɪ i:vɪmən twə:ɪl mɪd si:s  
ən ðo: mə:ɪ nə:ɪt mɪd lu:z ɪts pi:s  
mə:ɪ lə:ɪf wɪl si(:)m tə mi: ðə sjem  
    (h)wə:ɪl ju: də ʃjɛər  
    mə:ɪ de:li kjɛər  
ən ɛ:nsər tə jər lɔŋkɑ:lɔd nʃem

## KINDNESS



GOOD Meäster Collins heärd woone day  
A man a-talkèn, that did zay  
It woulden answer to be kind,  
He thought, to vo'k o' grov'lèn mind,  
Vor they would only teäke it wrong,  
That you be weak an' they be strong.  
“No,” cried the goodman, “never mind,  
Let vo'k be thankless,—you be kind;  
Don't do your good for e'thly ends  
At man's own call vor man's amends.  
Though souls befriended should remain  
As thankless as the sea vor rain,  
On them the good's a-lost 'tis true,  
But never can be lost to you.  
Look on the cool-feäced moon at night  
Wi' light-vull ring, at utmost height,  
A-castèn down, in gleamèn strokes,  
His beams upon the dim-bough'd woaks,  
To show the cliff a-risèn steep,  
To show the stream a-vallèn deep,  
To show where windèn roads do leäd,  
An' prickly thorns do ward the meäd.  
While sheädes o' boughs do flutter dark  
Upon the woak-trees' moon-bright bark,  
There in the lewth, below the hill,  
The nightengeäle, wi' ringèn bill,  
Do zing among the soft-air'd groves,  
While up below the house's oves  
The maïd, a-lookèn vrom her room  
Drough window, in her youthvul bloom,  
Do listen, wi' white ears among  
Her glossy heäirlocks, to the zong.

*one*

*folk, base*

*earthly*

*oaks*

*shadows*

*shelter*

*eaves*

*through*

kə:ɪndnɪs

gud mja:stər kɔlmz hiərd (w)u:n de:  
ə man ətɛ:kən ðæt dɪd ze:  
ɪt (w)ʊdən ɛ:nsər tə bi: kə:m(d)  
hi: ðɔ:t tə vɔ:k ə grɒvlən mə:m(d)  
vər ðe: wud ɔ:nli tʃek ɪt rɒŋ  
ðæt ju: bi: wi:k ən ðe: bi: strɒŋ  
nɔ: kræ:ɪd ðə gudmən nəvər mə:m(d)  
let vɔ:k bi: θaŋklɪs ju: bi: kə:m(d)  
dɔ:nt du: jər gud vər ɛθli ɛn(d)z  
ət manz ɔ:n ka:l vər manz əmən(d)z  
ðo: sɔ:lz bɪfrɛndɪd ʃʊd rɪmæm  
əz θaŋklɪs əz ðə si: vər ræm  
ɒn ðem ðə gudz əlɒst tɪz tru:  
bət nəvər kən bi: lɒst tə ju:  
lʊk ɒn ðə ku:lʃjɛst mu:n ət nə:ɪt  
wi læ:ɪtvʊl rɪŋ ət ʌtmə:st hæ:ɪt  
əkɑ:stən də:un ɪn glɪ:mən stro:kz  
(h)ɪz bi:mz əpɒn ðə dɪmbə:ud (w)uəks  
tə ʃo: ðə klɪf ərə:ɪzən sti:p  
tə ʃo: ðə stri:m əvɑ:lən di:p  
tə ʃo: (h)wər wə:m(d)ən rɔ:dz də liəd  
ən prɪkli ðɑ:rnz də wɑ:rd ðə miəd  
(h)wə:ɪl ʃjɛdz ə bə:uz də flætər dɑ:rk  
əpɒn ðə (w)uəktri:z mu:nbrɔ:ɪt bɑ:rk  
ðər ɪn ðə lu:θ bɪlɔ: ðə hɪl  
ðə nə:ɪtəŋgjel wi rɪŋən bɪl  
də zɪŋ əmɒŋ ðə sɒftæ:ɪrd grɔ:vz  
(h)wə:ɪl ʌp bɪlɔ: ðə hæ:usɪz ɔ:vz  
ðə mə:ɪd əlɒkən vrəm (h)ər ru:m  
dru: wɪndər ɪn (h)ər ju:θvʊl blu:m  
də lɪsən wi (h)wə:ɪt iərz əmɒŋ  
(h)ər glɒsi hjɛərlɒks tə ðə zɒŋ

If, then, the while the moon do light  
The lwoesome zinger o' the night,  
His cwold-beam'd light do seem to show  
The prowlèn owls the mouse below,  
What then? Because an evil will,  
Ov his sweet good, mid meäke zome ill,  
Shall all his feäce be kept behind  
The dark-brow'd hills to leäve us blind?"

*may*

if ðen ðə (h)wə:l ðə mu:n də lə:ɪt  
ðə luənsəm zɪŋər ə ðə nə:ɪt  
(h)ɪz kuəldbi:m d lə:ɪt də si(:)m tə ʃo:  
ðə prə:ulən ə:ulz ðə mə:ʊs bɪlo:  
(h)wɒt ðen bɪkjɛ:z ən i:vəl wɪl  
əv (h)ɪz swi(:)t gud mɪd mjɛk zʌm ɪl  
ʃal a:l (h)ɪz fʃɛs bi: kɛpt bihə:m(d)  
ðə da:rkbrə:ʊd hɪlz tə liəv əs blə:m(d)



## WITHSTANDERS

*opponents*

WHEN weakness now do strive wi' might  
In struggles ov an e'thly trial,  
Might mid overcome the right,  
An' truth be turn'd by might's denial;  
Withstanders we ha' mmost to feär,  
If selfishness do wring us here,  
Be souls a-holdèn in their hand,  
The might an' riches o' the land.

*earthly*  
*may*

But when the wicked, now so strong,  
Shall stan' vor judgment, peäle as ashes,  
By the souls that rued their wrong,  
Wi' tears a-hangèn on their lashes—  
Then withstanders they shall deäre  
The læst ov all to meet wi' there,  
Mid be the helpless souls that now  
Below their wrongvul might mid bow.

Sweet childern o' the dead, bereft  
Ov all their goods by guile an' forgèn;  
Souls o' driven sleäves that left  
Their weäry limbs a-mark'd by scourgèn;  
They that God ha' call'd to die  
Vor truth ageän the worold's lie,  
An' they that groan'd an' cried in väin,  
A-bound by foes' unrighteous chain.

The mäid that selfish craft led on  
To sin, an' left wi' hope a-blighted;  
Starvèn workmen, thin an' wan,  
Wi' hopeless leäbour ill requited;

wiðstandærz

(h)wen wi:knis næ:u də stræ:iv wi mə:it  
in strʌgəlz əv ən eθli træ:iəl  
mə:it mid ɔ:vərkʌm ðə rə:it  
ən tru:θ bi: tæ:rnd b(ə):i mə:its dɪnæ:iəl  
wiðstandærz wi: ha muəst tə fiər  
if selfiʃnis də rɪŋ əs hiər  
bi: so:lz əho:ldən in ðər han(d)  
ðə mə:it ən rɪtʃɪz ə ðə lan(d)

bæt (h)wen ðə wɪkɪd næ:u sə strɒŋ  
ʃəl stan vər dʒʌdʒmənt pjəl əz əʃɪz  
b(ə):i ðə so:lz ðæt ru:d ðər rɒŋ  
wi tiərz əhæŋən ɒn ðər laʃɪz  
ðen wiðstandærz ðe: ʃəl djeər  
ðə liəst əv a:l tə mi(:)t wi ðeər  
mɪd bi: ðə helplɪs so:lz ðæt næ:u  
bɪlo: ðər rɒŋvʊl mə:it mɪd bæ:u

swi(:)t tʃɪldərn ə ðə dɛd bɪrɛft  
əv a:l ðər gʊdz b(ə):i gə:ɪl ən fuərdʒən  
so:lz ə drɪvən sljeɪvz ðæt left  
ðər wɪəri lɪmz əmɑ:rkt b(ə):i skuərdʒən  
ðe: ðæt gʊd hə kɑ:ld tə də:i  
vər tru:θ əgjen ðə wə:rdəlz læ:i  
ən ðe: ðæt grə:nd ən kræ:ɪd in væm  
əbə:un(d) b(ə):i fo:z ʌnræ:ɪtʃəs tʃæm

ðə mə:ɪd ðæt selfiʃ kra:ft led ɒn  
tə sɪn ən left wi ho:p əblə:ɪtɪd  
stɑ:rɪvən wə:rkmen ðɪn ən wɒn  
wi ho:plɪs ljebər ɪl rɪkwə:ɪtɪd



Souls a-wrong'd, an' call'd to vill  
Wi' dread, the men that us'd em ill.  
When might shall yield to right as pliant  
As a dwarf avore a giant.

When there, at last, the good shall glow  
    In starbright bodies lik' their Seäviour,  
Vor all their flesh noo mwore mid show,  
    The marks o' man's unkind beheäviour:  
Wi' speechless tongue, an' burnèn cheak,  
The strong shall bow avore the weäk,  
An' vind that helplessness, wi' right,  
Is strong beyond all e'thly might.

*may*

*earthly*

so:lz ərɒŋd ən ka:lɪd tə vɪl  
wi drɛd ðə mɛn ðət ju:zd əm ɪl  
(h)wɛn mə:ɪt ʃəl ji:l(d) tə rə:ɪt əz plə:ɪənt  
əz ə dwa:ɪf əvuər ə dʒə:ɪənt

(h)wɛn ðeər at lɛ:st ðə gʊd ʃəl glɔ:  
ɪn stɑ:rbrə:ɪt bɒdɪz lɪk ðər ʃjɛvjər  
vər a:l ðər flɛʃ nu: muər mɪd ʃo:  
ðə mɑ:ɪks ə mɑnz ʌnkə:m(d) bɪhʃɛvjər  
wi spɪ:tʃlɪs tʌŋ ən bɛ:rnən tʃiæk  
ðə strɒŋ ʃəl bə:u əvuər ðə wiæk  
ən və:m(d) ðət hɛlplɪsnɪs wi rə:ɪt  
ɪz strɒŋ bɪjənd a:l ɛθli mə:ɪt

DANIEL DWITTHEN, THE WISE CHAP



DAN DWITTHEN wer the chap to show  
His naighbours mwore than they did know,  
Vor he could zee, wi' half a thought,  
What zome could hardly be a-taught;  
    An' he had never any doubt  
Whatever 'twere, but he did know't,  
An' had a-reach'd the bottom o't,  
    Or soon could meäke it out.

*of it*

Wi' narrow feäce, an' nose so thin  
That light a'most shone drough the skin,  
As he did talk, wi' his red peäir  
O' lips, an' his vull eyes did steäre,  
    What nippy looks friend Daniel wore,  
An' how he smiled as he did bring  
Such reasons vor to clear a thing,  
    As dather'd vo'k the mwore!

*through*

*clever*

*confused folk*

When woonce there come along the road  
At night, zome show-vo'k, wi' a lwoad  
Ov half the wild outlandish things  
That crawl'd, or went wi' veet, or wings;  
    Their elephant, to stratch his knees,  
Walk'd up the road-zide turf, an' left  
His tracks a-zunk wi' all his heft  
    As big's a vinny cheese.

*once*

*weight*

*blue vinny (made from skimmed milk)*

An' zoo next mornèn zome vo'k vound  
The girt round tracks upon the ground,  
An' view'd em all wi' stedvast eyes,  
An' wi' their vingers spann'd their size,

*so*

*great*

danəl dwiðən ðə wə:ɪz tʃap

dan dwiðən wər ðə tʃap tə ʃo:  
(h)ɪz næɪbərz muər ðən ðe: dɪd no:  
vər hi: kʊd zi: wi hɛ:f ə ðɔ:t  
(h)wɒt zʌm kʊd hɑ:rdli bi: ətɔ:t  
ən hi: had nəvər eni dərʊt  
(h)wɒtɛvər twər bət hi: dɪd nɔ:t  
ən had ərɪ:tʃt ðə bɒtəm o:t  
ar su:n kʊd mʃɛk ɪt ə:ʊt

wi narə(r) fʃɛs ən no:z sə ðɪn  
ðət lə:ɪt a:məst ʃɒn dru: ðə skɪn  
əz hi: dɪd tɛ:k wi (h)ɪz rɛd pjɛər  
ə lɪps ən (h)ɪz vʊl ə:ɪz dɪd stjɛər  
(h)wɒt nɪpi lʊks frɛn(d) danəl wuər  
ən hɛ:ʊ hi: smə:ɪld əz hi: dɪd brɪŋ  
sɪtʃ rɪ:zənz vər tə kliər ə ðɪŋ  
əz dɑðərd vɔ:k ðə muər

(h)wɛn (w)u:ns ðər kʌm əlɒŋ ðə rɔ:d  
ət nə:ɪt zʌm ʃɔ:vɔ:k wi ə luəd  
əv hɛ:f ðə wə:ɪl(d) ə:ʊtlændɪʃ ðɪŋz  
ðət kra:ld ər wɛnt wi vɪ:t ər wɪŋz  
ðər ɛɪfənt tə stratʃ (h)ɪz ni:z  
wɛ:kt ʌp ðə rɔ:dzə:ɪd tɔ:rf ən lɛft  
(h)ɪz traks əzʌŋk wi a:l (h)ɪz hɛft  
əz bɪgz ə vɪni tʃi:z

ən zu: nɛks(t) mɑ:rən zʌm vɔ:k və:ʊn(d)  
ðə gɔ:ɪt rə:ʊn(d) traks əpɒn ðə grə:ʊn(d)  
ən vju:d əm a:l wi stɛdvɑ:st ə:ɪz  
ən wi ðər vɪŋgərz spænd ðər sə:ɪz

An' took their depth below the brink:  
An' whether they mid be the tracks  
O' things wi' witches on their backs,  
Or what, they coulden think.

*might*

At last friend Dan come up, an' brought  
His wit to help their dizzy thought,  
An' lookèn on an' off the ea'th,  
He cried, a-drawèn a vull breath,  
“Why, I do know; what, can't ye zee 't?  
I'll bet a shillèn 'twèr a deer  
Broke out o' park, an' sprung on here,  
Wi' quoits upon his veet.”

*earth*

ən tuk ðər dəpθ bɪlɔː ðə brɪŋk  
ən (h)wɛðər ðeː mɪd biː ðə traks  
ə ðɪŋz wi wɪtʃɪz ɒn ðər baks  
ar (h)wɒt ðeː kʊdən ðɪŋk

ət leɪst frɛn(d) dæn klʌm ʌp ən brɔːt  
(h)ɪz wɪt tə help ðər dɪzi ðɔːt  
ən lʊkən ɒn ən ɒf ði ɛθ  
hiː krəɪd ədrɛːən ə vʊl brɛθ  
(h)wəɪ əɪ də noː (h)wɒt keɪnt iː zɪt  
əɪl bet ə ʃɪlən twɔː ə diər  
brɔːk əʊt ə pɑːrk ən sprʌŋ ɒn hiər  
wi kwɛɪts əpɒn (h)ɪz vɪt



TURNÈN THINGS OFF

*giving things a different turn*

UPZIDES wi' Polly! no, he'd vind  
That Poll would soon leäve him behind.  
To turn things off! oh! she's too quick  
To be a-caught by ev'ry trick.

*even with*

Woone day our Jimmy stole down steäirs  
On merry Polly unaweäres,  
The while her nimble tongue did run  
A-tellèn, all alive wi' fun,  
To sister Anne, how Simon Heäre  
Did hanker after her at feäir.

*one*

“He left,” cried Polly, “cousin Jeäne,  
An' kept wi' us all down the leäne,  
An' which way ever we did leäd  
He vollow'd over hill an' meäd;  
An' wi' his head o' shaggy heäir,  
An' sleek brown cwoat that he do weäre,  
An' collar that did reach so high  
'S his two red ears, or perty nigh,  
He swung his täil, wi' steps o' pride,  
Back right an' left, vrom zide to zide,  
A-walkèn on, wi' heavy strides  
A half behind, an' half upzides.”

*alongside*

“Who's that?” cried Jimmy, all agog;  
An' thought he had her now han'-pat,  
“That's Simon Heäre,” but no, “Who's that?”

*in his grasp*

Cried she at woonce, “Why Uncle's dog,  
Wi' what have you a-been misled  
I wonder. Tell me what I zaid.”

*once*

Woone evenèn as she zot bezide  
The wall the ranglèn vine do hide,  
A-prattlèn on, as she did zend  
Her needle, at her vinger's end,

*sat  
climbing*

tə:rən ðɪŋz ɒf

ʌpzeɪdz wi pɒli no: hi:d və:m(d)  
ðæt pɒl wʊd su:n liəv hɪm bihə:m(d)  
tə tə:rən ðɪŋz ɒf o: ʃi:z tu: kwɪk  
tə bi: əkə:t b(ə):ɪ evri trɪk  
(w)u:n de: əuər dʒɪmi sto:l də:un stjeərz  
ɒn məri pɒli ʌnəweərz  
ðə (h)wə:ɪl (h)ər nɪmbəl tʌŋ dɪd rʌn  
ətɛlən a:l ələ:ɪv wi fʌn  
tə sɪstər ən hə:u sə:mən hjeər  
dɪd haŋkər ɛ:tər (h)ər ət fjeər  
hi: lef t krə:ɪd pɒli kʌzən dʒjən  
ən kept wi ʌs a:l də:un ðə ljen  
ən (h)wɪtʃ wæɪ evər wi: dɪd liəd  
hi: vɒlɪd ɔ:vər hɪl ən miəd  
ən wi (h)ɪz hɛd ə ʃaɡɪ hjeər  
ən sli:k brə:un kuət ðət hi: də weər  
ən kɒlər ðət dɪd ri:tʃ sə hə:ɪ  
z (h)ɪz tu: rɛd iərz ar pə:rtɪ nə:ɪ  
hi: swʌŋ (h)ɪz tæɪl wi stɛps ə prə:ɪd  
bʌk rə:ɪt ən lef t vrəm zə:ɪd tə zə:ɪd  
əwe:kən ɒn wi həvi strə:ɪdz  
ə he:f bihə:m(d) ən he:f ʌpze:ɪdz  
hu:z ðət krə:ɪd dʒɪmi a:l əɡɒɡ  
ən ðɔ:t hi: həd (h)ər nə:u hənpat  
ðats sə:mən hjeər bət no: hu:z ðət  
krə:ɪd ʃi: ət (w)u:ns (h)wə:ɪ ʌŋkəlz dɒɡ  
wi (h)wɒt həv ju: əbɪn mɪslɛd  
ə:ɪ wʌndər tɛl mi: (h)wɒt ə:ɪ zɛd  
(w)u:n i:vmən əz ʃi: zʌt bɪzə:ɪd  
ðə wə:l ðə rəŋɡlən və:m də hə:ɪd  
əpratlən ɒn əz ʃi: dɪd zɛn(d)  
(h)ər nɪdəl ət (h)ər vɪŋɡərz ɛn(d)



On drough the work she had in hand,  
Zome bran-new thing that she'd a-plann'd,  
Jim overheärd her talk ageän  
O' Robin Hine, ov Ivy Leäne,  
"Oh! no, what he!" she cried in scorn,  
"I wouldèn gie a penny vor'n;  
The best ov him's outzide in view;  
His cwoat is gay enough, 'tis true,  
But then the wold vo'k didden bring  
En up to know a single thing,  
An' as vor zingèn,—what do seem  
His zingèn's nothèn but a scream."  
"So ho!" cried Jim, "Who's that, then, Meäry,  
That you be now a-talkèn o'?"  
He thought to catch her then, but, no,  
Cried Polly, "Oh! why Jeäne's caneäry,  
Wi' what have you a-been misled,  
I wonder. Tell me what I zaid."

*through*

*for him*

*old folk didn't  
him*

øn dru: ðə wə:rk ʃi: had ɪn han(d)  
zʌm brannju: ðɪŋ ðət ʃi:d əplænd  
dʒɪm ɔ:vərhiərd (h)ər tɛ:k əgjen  
ə rɒbm hæ:m əv ə:vi ljen  
o: nɔ: (h)wɒt hi: ʃi: krə:ɪd ɪn ska:rn  
ə:i (w)ʊdən gi: ə pɛni vɑ:rn  
ðə bɛst əv hɪmz ə:ʊtzə:ɪd ɪn vju:  
(h)ɪz kuət ɪz gæɪ ɪnʌf tɪz tru:  
bət ðɛn ðə (w)uəld vɔ:k dɪdən brɪŋ  
ən ʌp tə nɔ: ə sɪŋgəl ðɪŋ  
ən əz vər zɪŋgən (h)wɒt də si:m  
(h)ɪz zɪŋənz nʌθən bət ə skri:m  
sɔ: hɔ: krə:ɪd dʒɪm hu:z ðət ðɛn mjeəri  
ðət jə bi: nə:u ətɛ:kən o:  
hi: ðɔ:t tə kʌtʃ (h)ər ðɛn bət nɔ:  
krə:ɪd pɒli o: (h)wə:i dʒjɛnz kənɛəri  
wi (h)wɒt həv ju: əbm mɪslɛd  
ə:i wʌndər tɛl mi: (h)wɒt ə:i zɛd

## THE GIANTS IN TREÄDES



### GRAMFER'S FEÄBLE

*(How the steam engine come about.)*

*Vier, Aïr, E'th, Water*, wer a-meäde *fire, earth*  
Good workers, each o'm in his treäde,  
An' *Aïr* an' *Water* wer a match  
Vor woone another in a mill; *one*  
The giant *Water* at a hatch,  
An' *Aïr* on the windmill hill.  
Zoo then, when *Water* had a-meäde *so*  
Zome money, *Aïr* begrudg'd his treäde,  
An' come by, unaweäres woone night,  
An' vound en at his own mill-head, *him*  
An' cast upon en, iron-tight,  
An icy cwoat so stiff as lead.  
An' there he wer so good as dead  
Vor grindèn any corn vor bread.  
Then *Water* cried to *Vier*, "Alack!  
Look, here be I, so stiff's a log,  
Thik fellor *Aïr* do keep me back *that*  
Vrom grindèn. I can't wag a cog. *move*  
If I, dear *Vier*, did ever souse  
Your nimble body on a house,  
When you wer on your merry pranks  
Wi' thatch or refters, beams or planks,  
Vorgi'e me, do, in pity's neäme, *forgive*  
Vor 'twerden I that wer to bleäme,  
I never wagg'd, though I be'nt cringèn,  
Till men did dreve me wi' their engine. *drive*  
Do zet me free vrom theäse cwold jacket, *this*  
Vor I myzelf shall never crack it."

ðə dzə:ɪənts ɪn trɛdʒ

gramfərz fɛbəl

(hə:u ðə sti:m ɪndʒən klɑm əbərut)

və:ɪər æɪr ɛθ wɔ:tər wər əmjəd  
gud wə:rkərz ɪtʃ o:m ɪn (h)ɪz trɛd  
ən æɪr ən wɔ:tər wər ə matʃ  
vər (w)u:n ənlðər ɪn ə mɪl  
ðə dzə:ɪənt wɔ:tər ət ə hatʃ  
ən æɪr ɒn ðə wɪn(d)mɪl hɪl  
zu: ðen (h)wɛn wɔ:tər had əmjəd  
zəm mɑni æɪr bɪgrɑdʒd (h)ɪz trɛd  
ən klɑm bə:ɪ ʌnəwɛərz (w)u:n nə:ɪt  
ən və:un(d) ən ət (h)ɪz o:n mɪlhəd  
ən kɑ:st əpɒn ən ə:ɪəntə:ɪt  
ən ə:ɪsi kuət sə stɪf əz lɛd  
ən ðər hi: wər sə gud əz dɛd  
vər grə:m(d)ən eni kɑ:n vər brɛd  
ðen wɔ:tər kræ:ɪd tə və:ɪər əlak  
lʊk hiər bi: ə:ɪ sə stɪfs ə lɒg  
ðɪk fɛlər æɪr də ki:(j)p mi: bɑk  
vrəm grə:m(d)ən ə:ɪ kɛ:nt wɑg ə kɒg  
ɪf ə:ɪ diər və:ɪər dɪd evər sə:us  
jər nɪmbəl bɒdi ɒn ə hə:us  
(h)wɛn ju: wər ɒn jər mɛri prɑŋks  
wi ðatʃ ər rɛ:ftərz bi:mz ər plɑŋks  
vɑ:gi: mi: du: ɪn pɪtɪz ɲjem  
vər twə:rdən ə:ɪ ðət wər tə bljem  
ə:ɪ nəvər wɑgd ðo: ə:ɪ be:nt krɪndʒən  
tɪl mɛn dɪd drɛ:v mi: wi ðər ɪndʒən  
du: zɛt mi: fri: vrəm ðiəs kuəld dzɑkɪt  
vər ə:ɪ m(ə):ɪzɪf ʃəl nəvər krɑk ɪt

“Well come,” cried *Vier*, “My vo’k ha’ meäde *folk*  
 An engine that ’ull work your treäde.  
 If *E’th* is only in the mood,  
 While I do work, to gi’e me food, *give*  
 I’ll help ye, an’ I’ll meäke your skill  
 A match vor Mister *Air*’s wold mill.” *old*  
 “What food,” cried *E’th*, “’ull suit your bboard?”  
 “Oh! trust me, I ben’t over nice,”  
 Cried *Vier*, “an’ I can eat a slice  
 Ov any thing you can avword.” *afford*  
 “I’ve lots,” cried *E’th*, “ov coal an’ wood.”  
 “Ah! that’s the stuff,” cried *Vier*, “that’s good.”  
 Zoo *Vier* at woonce to *Water* cried, *so, once*  
 “Here, *Water*, here, you get inside  
 O’ theäse girt bwoiler. Then I’ll show *this great*  
 How I can help ye down below,  
 An’ when my work shall woonce begin  
 You’ll be a thousand times so strong,  
 An’ be a thousand times so long  
 An’ big as when you vu’st got in. *first*  
 An’ I wull meäke, as sure as death,  
 Thik fellor *Air* to vind me breath, *that*  
 An’ you shall grind, an’ pull, an’ dreve, *drive*  
 An’ zaw, an’ drash, an’ pump, an’ heave, *thrash*  
 An’ get vrom *Air*, in time, I’ll lay  
 A pound, the drevèn ships at sea.”  
 An’ zoo ’tis good to zee that might *so*  
 Wull help a man a-wrong’d, to right.

wæl klam kræ:ɪd vœ:ɪər mə:ɪ vɔ:k hæ mjed  
ən ɪndʒən ðæt ul wœ:rk jər trjed  
ɪf ɛθ ɪz ɔ:nli ɪn ðə mʊd  
(h)wœ:ɪl ə:ɪ də wœ:rk tə gi: mi: fʊd  
ə:ɪl help ɪ: ən ə:ɪl mjek jər skɪl  
ə matʃ vər mɪstər æɪrɪz (w)uəld mɪl  
(h)wɒt fʊd kræ:ɪd ɛθ ul su:t jər buərd  
o: trʌst mi: ə:ɪ be:ɪnt ɔ:vər nə:ɪs  
kræ:ɪd vœ:ɪər ən ə:ɪ kæn ɪ:t ə slæ:ɪs  
əv eni ðɪŋ jə kæn əvuərd  
ə:ɪv lɒts kræ:ɪd ɛθ əv kɔ:l ən wʊd  
a: ðats ðə stʌf kræ:ɪd vœ:ɪər ðats gud  
zu: vœ:ɪər ət (w)u:nz tə wɔ:tər kræ:ɪd  
hɪər wɔ:tər hɪər ju: get ɪnsæ:ɪd  
ə ðiəs gœ:ɪrt bwœ:ɪlər ðen ə:ɪl ʃɔ:  
hæ:u ə:ɪ kæn help ɪ: dæ:un bɪlɔ:  
ən (h)wen mə:ɪ wœ:rk ʃəl (w)u:nz bɪgm  
jəl bi: ə θæ:uzən(d) tæ:ɪmz sə strɒŋ  
ən bi: ə θæ:uzən(d) tæ:ɪmz sə lɒŋ  
ən bɪg əz (h)wen jə vʌst gʊt ɪn  
ən ə:ɪ wʊl mjek əz ʃu:(:ər əz dɛθ  
ðɪk fɛlər æɪr tə vœ:m(d) mi: brɛθ  
ən ju: ʃəl grœ:m(d) ən pʊl ən dre:v  
ən zɛ: ən draʃ ən plʌmp ən he:v  
ən get vrəm æɪr ɪn tœ:ɪm ə:ɪl le:  
ə pœ:un(d) ðə dre:vən ʃɪps ət si:  
ən zu: tɪz gud tə zi: ðæt mə:ɪt  
wʊl help ə man ərɒŋd tə rœ:ɪt

THE LITTLE WOROLD



MY hwome wer on the timber'd ground  
O' Duncombe, wi' the hills a-bound:  
Where vew from other peärts did come,  
An' vew did travel vur from hwome,  
An' small the worold I did know;  
But then, what had it to bestow  
But Fanny Deäne so good an' feäir?  
'Twer wide enough if she wer there.

*far*

In our deep hollow where the zun  
Did eärly läve the smoky tun,  
An' all the meäds a-growèn dim,  
Below the hill wi' zunny rim;  
Oh! small the land the hills did bound,  
But there did walk upon the ground  
Young Fanny Deäne so good an' feäir:  
'Twer wide enough if she wer there.

*chimney-top*

O' leäte upon the misty pläin  
I stay'd vor shelter vrom the räin,  
Where sharp-leav'd ashes' heads did twist  
In hufflèn wind, an' driftèn mist,  
An' small the worold I could zee;  
But then it had below the tree  
My Fanny Deäne so good an' feäir:  
'Twer wide enough if she wer there.

*gusty*

An' I've a house wi' thatchen ridge,  
Below the elems by the bridge:  
Wi' small-peän'd windows, that do look  
Upon a knap, an' ramblèn brook;

*hillock*

ðə litəl wə:rdəl

mə:i huəm wər ɒn ðə tɪmbərd grə:un(d)  
ə dʌŋku:m wi ðə hɪlz əbə:un(d)  
(h)wər vju: vrəm ʌðər pjɑ:rts dɪd kʌm  
ən vju: dɪd trævəl və:r vrəm huəm  
ən smɑ:l ðə wə:rdəl ə:i dɪd nɔ:  
bət ðen (h)wɒt hʌd ɪt tə bɪstɔ:  
bət fəni diən sə gud ən fjeər  
twər wə:ɪd ɪnʌf ɪf ʃi: wər ðeər

ɪn ə:uər di:p hɒlə (h)wər ðə zʌn  
dɪd jə:rlɪ liəv ðə smɔ:ki tʌn  
ən aɪl ðə miədʒ əgrə:ən dɪm  
bɪlɔ: ðə hɪl wi zʌni rɪm  
o: smɑ:l ðə lʌn(d) ðə hɪlz dɪd bə:un(d)  
bət ðər dɪd wɜ:k əpɒn ðə grə:un(d)  
jʌŋ fəni diən sə gud ən fjeər  
twər wə:ɪd ɪnʌf ɪf ʃi: wər ðeər

ə ljet əpɒn ðə mɪstɪ plæm  
ə:i stæɪd vər ʃeltər vrəm ðə ræm  
(h)wər ʃɑ:rplɪ:vɔd əʃɪz hɛdz dɪd twɪst  
ɪn hʌflən wɪn(d) ən drɪftən mɪst  
ən smɑ:l ðə wə:rdəl ə:i kʊd zɪ:  
bət ðen ɪt hʌd bɪlɔ: ðə trɪ:  
mə:i fəni diən sə gud ən fjeər  
twər wə:ɪd ɪnʌf ɪf ʃi: wər ðeər

ən ə:ɪv ə hɜ:ʊs wi ðətʃən rʌdʒ  
bɪlɔ: ði ɛləmz b(ə):ɪ ðə brʌdʒ  
wi smɑ:lɪpjend wɪndərz ðət də lʊk  
əpɒn ə nʌp ən rʌmblən brʊk



An' small's my house, my ruf is low,  
But then who mid it have to show  
But Fanny Deäne so good an' feär?  
'Tis fine enough if peace is there.

*roof*  
*may*

ən sma:lz mə:n hə:us mə:n rʌf ɪz lo:  
bət ðen hu: mɪd ɪt hav tə ʃo:  
bət fəni diən sə ɡʊd ən fjeər  
tɪz fə:m ɪnʌf ɪf pi:s ɪz ðeər

BAD NEWS



I DO mind when there broke bitter tidèns,  
    Woone day, on their ears,  
An' their souls wer a-smote wi' a stroke  
As the lightnèn do vall on the woak,  
An' the things that wer bright all around em  
    Seem'd dim drough their tears.

*one*

*oak*

*through*

Then unheeded wer things in their vingers,  
    Their grief wer their all.  
All unheeded wer zongs o' the birds,  
All unheeded the child's perty words,  
All unheeded the kitten a-rollèn  
    The white-threaded ball.

Oh! vor their minds the daylight around em  
    Had nothèn to show.  
Though it brighten'd their tears as they vell,  
An' did sheen on their lips that did tell,  
In their vaïces all thrillèn an' mwoansome,  
    O' nothèn but woe.

*shine*

*shuddering*

But they vound that, by Heavenly mercy,  
    The news werden true;  
An' they shook, wi' low laughter, as quick  
As a drum when his blows do vall thick,  
An' wer eärnest in words o' thanksgivèn,  
    Vor mercies anew.

*wasn't*

bad nju:z

ə:ɪ də mə:m(d) (h)wɛn ðər brɔ:k bɪtər tə:ɪdɛnz  
    (w)u:n de: ɒn ðər iərz  
ən ðər so:lz wər əsmo:t wi ə stro:k  
az ðə lə:ɪtnən də va:l ɒn ðə (w)uæk  
ən ðə ðɪŋz ðət wər brə:ɪt a:l ərə:un(d) əm  
    si(:)md dɪm dru: ðər tiərz

ðɛn ʌhi:dɪd wər ðɪŋz ɪn ðər vɪŋgərz  
    ðər grɪ:f wər ðər a:l  
a:l ʌhi:dɪd wər zɒŋz ə ðə bə:rdz  
a:l ʌhi:dɪd ðə tʃə:ɪl(d)z pə:rtɪ wə:rdz  
a:l ʌhi:dɪd ðə kɪtən ərɔ:lən  
    ðə (h)wə:ɪtdrɛdɪd ba:l

o: vər ðər mə:m(d)z ðə de:lə:ɪt ərə:un(d) əm  
    had nʌθən tə ʃo:  
ðo: ɪt brə:ɪtənd ðər tiərz əz ðe: vɛl  
ən dɪd ʃi:n ɒn ðər lɪps ðət dɪd tɛl  
ɪn ðər væ:ɪsɪz a:l θɪrlən ən muənsəm  
    ə nʌθən bət wɔ:

bət ðe: və:un(d) ðət b(ə):ɪ hevənli mə:rsɪ  
    ðə nju:z wə:rdən tru:  
ən ðe: ʃʊk wi lo: le:ftər əz kwɪk  
əz ə drʌm (h)wɛn (h)ɪz blɔ:z də va:l θɪk  
ən wər jɑ:rnɪst ɪn wə:rdz ə θaŋksɡɪvən  
    vər mə:rsɪz ənju:

## THE TURNSTILE



AH! sad wer we as we did peäce  
The wold church road, wi' downcast feäce, *old*  
The while the bell, that mwoan'd so deep  
Above our child a-left asleep,  
Wer now a-zingèn all alive  
Wi' tother bells to meäke the vive.  
But up at woone pleäce we come by, *one*  
'Twer hard to keep woone's two eyes dry;  
On Steän-cliff road, 'ithin the drong, *lane*  
Up where, as vo'k do pass along, *folk*  
The turnèn stile, a-painted white,  
Do sheen by day an' show by night. *shine*  
Vor always there, as we did goo  
To church, thik stile did let us drough, *that, through*  
Wi' spreadèn eärms that wheel'd to guide *arms*  
Us each in turn to tother zide.  
An' vu'st ov all the traïn he took *first*  
My wife, wi' winsome gäit an' look;  
An' then zent on my little maïd, *daughter*  
A-skippenøn onward, overjäy'd  
To reach ageän the pleäce o' pride,  
Her comely mother's left han' zide.  
An' then, a-wheelèn roun', he took  
On me, 'ithin his third white nook.  
An' in the fourth, a-sheäkèn wild,  
He zent us on our giddy child. *son*  
But eesterday he guided slow  
My downcast Jenny, vull o' woe,  
An' then my little maïd in black,  
A-walkèn softly on her track;

ðə tə:rnstə:ɪl

a: sad wər wi: əz wi: dɪd pjəs  
ðə (w)uəld tʃə:rtʃ rə:d wi də:unka:st fjəs  
ðə (h)wə:ɪl ðə bəl ðət muənd sə di:p  
əbʌv ə:uər tʃə:ɪl(d) əlɛft əsli:p  
wər nə:u əzɪŋən a:l ələ:ɪv  
wi tʌðər bɛlz tə mjɛk ðə və:ɪv  
bət ʌp ət (w)u:n pljɛs wi: kʌm bæ:ɪ  
twər hɑ:rd tə ki(:)p (w)u:nz tu: ə:ɪz drə:ɪ  
ɒn stiənkli:f rə:d iðm ðə drɒŋ  
ʌp (h)wər əz vɔ:k də pa:s əlɒŋ  
ðə tə:rnən stə:ɪl əpæmtɪd (h)wə:ɪt  
də ʃi:n b(ə):ɪ de: ən ʃo: b(ə):ɪ nə:ɪt  
vər a:lwe:z ðeər əz wi: dɪd gu:  
tə tʃə:rtʃ ðɪk stə:ɪl dɪd lɛt əs dru:  
wi spredən jɑ:rmz ðət (h)wi:ld tə gə:ɪd  
əs i:tʃ m tə:rn tə tʌðər zə:ɪd  
ən vʌst əv a:l ðə trɛm hi: tʌk  
mə:ɪ wə:ɪf wi wɪnsəm gæɪt ən lʊk  
ən ðen zɛnt ɒn mə:ɪ lɪtəl məɪd  
əskɪpən ɒn(w)ərd ɔ:vərdzæɪd  
tə ri:tʃ əgjen ðə pljɛs ə prə:ɪd  
(h)ər kʌmli mʌðərz lɛft hən zə:ɪd  
ən ðen ə(h)wi:lən rə:un hi: tʌk  
ɒn mi: iðm (h)ɪz ðə:rd (h)wə:ɪt nuk  
ən m ðə fuərθ əʃjɛkən wə:ɪl(d)  
hi: zɛnt əs ɒn ə:uər ɡɪdi tʃə:ɪl(d)  
bət i:stərde: hi: gə:ɪdɪd slo:  
mə:ɪ də:unka:st dʒeni vʊl ə wo:  
ən ðen mə:ɪ lɪtəl məɪd m blak  
əwɛ:kən sɒf(t)li ɒn (h)ər trak

An' after he'd a-turn'd ageän,  
To let me goo along the leäne,  
He had noo little bwoy to vill  
His last white eärms, an' they stood still.

*arms*

ən ɛ:tər hi:d ətə:rnd əgjen  
tə let mi: gu: əlɒŋ ðə ljen  
hi: had nu: lɪtəl bwə:ɪ tə vl  
(h)ɪz læ:st (h)wə:ɪt jɑ:rmz ən ðe: stʊd stɪl





THE BETTER VOR ZEÈN O' YOU

*seeing*

'TWER good what Meäster Collins spoke  
 O' spite to two poor spitevul vo'k,  
 When woone twold tother o' the two  
 "I be never the better vor zeèn o' you."  
 If soul to soul, as Christians should,  
 Would always try to do zome good,  
 "How vew," he cried, "would zee our feäce  
 A-brighten'd up wi' smiles o' greäce,  
 An' tell us, or could tell us true,  
 I be never the better vor zeèn o' you."

*folk*  
*one*

A man mus' be in evil ceäse  
 To live 'ithin a land o' greäce,  
 Wi' nothèn that a soul can read  
 O' goodness in his word or deed;  
 To still a breast a-heav'd wi' sighs,  
 Or dry the tears o' weepèn eyes;  
 To staÿ a vist that spite ha' wrung,  
 Or cool the het ov anger's tongue:  
 Or bless, or help, or gi'e, or lend;  
 Or to the friendless stand a friend,  
 An' zoo that all could tell en true,  
 "I be never the better vor zeèn o' you."

*case (plight)*

*fist, clenched*  
*beat*  
*give*

*so, him*

Oh! no, mid all o's try to spend  
 Our passèn time to zome good end,  
 An' zoo vrom day to day teäke heed,  
 By mind, an' han', by word or deed;  
 To lessen evil, and increase  
 The growth o' righteousness an' peäce,  
 A-speakèn words o' lovèn-kindness,  
 Openèn the eyes o' blindness;

*may*

ðə betər vər zi:ən ə ju:

twər gʊd (h)wɒt mja:stər kɒlɪnz spɔ:k  
ə spə:ɪt tə tu: pu(:)ər spə:ɪtvʊl vɔ:k  
(h)wen (w)u:n tuəld tʌðər ə ðə tu:  
ə:ɪ bi: nevər ðə betər vər zi:ən ə ju:  
ɪf so:l tə so:l əz kristʃənz ʃʊd  
wʊd a:lweɪz trə:ɪ tə du: zʌm gʊd  
hə:u vju: hi: krə:ɪd wʊd zi: ə:uər fjes  
əbrɛ:ɪtənd ʌp wi smə:ɪlz ə grjes  
ən tel əs ar kʊd tel əs tru:  
ə:ɪ bi: nevər ðə betər vər zi:ən ə ju:

ə man mʌs bi: ɪn i:vəl kjɛs  
tə lɪv ɪðɪn ə lan(d) ə grjes  
wi nʌθən ðət ə so:l kən ri:d  
ə gʊdnɪs ɪn (h)ɪz wə:ɪd ər di:d  
tə stɪl ə brɛst əhi:vɔd wi sə:ɪz  
ar drə:ɪ ðə tiərz ə wi:pən ə:ɪz  
tə stæ:ɪ ə vɪst ðət spə:ɪt hə ruŋ  
ar ku:l ðə het əv ʌŋgərz tʌŋ  
ar blɛs ar hɛlp ar gi: ar lɛn(d)  
ar tə ðə frɛn(d)lɪs stan(d) ə frɛn(d)  
ən zu: ðət a:l kʊd tel ən tru:  
ə:ɪ bi: nevər ðə betər vər zi:ən ə ju:

o: nɔ: mɪd a:l o:s trə:ɪ tə spɛn(d)  
ə:uər pa:sən tə:ɪm tə zʌm gʊd ɛn(d)  
ən zu: vrəm de: tə de: tjɛk hi:d  
b(ə):ɪ mə:m(d) ən han b(ə):ɪ wə:ɪd ər di:d  
tə lɛsən i:vəl ən(d) mkri:s  
ðə grɔ:θ ə rɛ:ɪtʃəsɪs ən piəs  
əspi:kən wə:ɪdz ə lʌvənkə:m(d)nɪs  
o:bənən ði ə:ɪz ə blə:m(d)nɪs

Helpèn helpless strivers' weakness,  
Cheerèn hopeless grievèrs' meekness,  
Meäken friends at every meetèn,  
Veel the happier vor their greetèn;  
Zoo that vew could tell us true,  
"I be never the better vor zeèn o' you."

*so*

No, let us even try to win  
Zome little good vrom sons o' sin,  
An' let their evils warn us back  
Vrom teäkèn on their hopeless track,  
Where we mid zee so clear's the zun  
That harm a-done is harm a-won,  
An' we mid cry an' tell em true,  
"I be even the better vor zeèn o' you."

*may*

hɛlpən hɛlpɪs strə:vərz wi:knis  
tʃiərən ho:plɪs gri:vərz mi:knis  
mjekən frɛn(d)z ət evri mi:tən  
vi:l ðə hapɪər vər ðər gri:tən  
zu: ðət vju: kʊd tel əs tru:  
ə:i bi: nəvər ðə bɛtər vər zi:ən ə ju:

nə: let əs i:vən trə:i tə win  
zʌm lɪtəl gʊd vrəm sʌnz ə sɪn  
ən let ðər i:vəlz wɑ:rn əs bak  
vrəm tʃekən ɒn ðər ho:plɪs trak  
(h)wər wi: mɪd zi: sə kliərz ðə zʌn  
ðət hɑ:rm ədʌn ɪz hɑ:rm əwʌn  
ən wi: mɪd krə:i ən tel əm tru:  
ə:i bi: i:vən ðə bɛtər vər zi:ən ə ju:

PITY



Good Meäster Collins! aye, how mild he spoke  
Woone day o' Mercy to zome cruel vo'k.

*one, folk*

“No, no. Have Mercy on a helpless head,  
An' don't be cruel to a zoul,” he zaid.

“When Babylon's king woonce cast 'ithin

*once*

The viery furnace, in his spite,

*fiery*

The vetter'd souls whose only sin

Wer präyer to the God o' might,

He vound a fourth, 'ithout a neäme,

A-walkèn wi' em in the fleäme.

An' zoo, whenever we mid hurt,

*so, may*

Vrom spite, or vrom disdäin,

A brother's soul, or meäke en smert

*him*

Wi' keen an' needless päin,

Another that we midden know

*may not*

Is always wi' en in his woe.

Vor you do know our Lord ha' cried,

'By fäith my bretheren do bide

In me the livèn vine,

As branches in a livèn tree;

Whatever you've a-done to mine

Is all a-done to me.'

Oh! when the new-born child, the e'th's new guest,

*earth's*

Do lie an' heave his little breast,

In pillow'd sleep, wi' sweetest breath

O' sinless days drough rwozy lips a-drawn;

*through*

Then, if a han' can smite en in his dawn

O' life to darksome death,

Oh! where can Pity ever vwold

*fold*

Her wings o' swiftness vrom their holy flight,

To leäve a heart o' flesh an' blood so cwold

At such a touchèn zight?

piti

gud mja:stær kolumz ær hœru mæ:ild hi: spok  
(w)u:n de: ə mæ:rsi tə zəm kru:əl vo:k  
no: no: hav mæ:rsi ɒn ə hɛlplɪs hɛd  
ən do:nt bi: kru:əl tu ə so:l hi: zɛd  
(h)wɛn babilɒnz kɪŋ (w)u:ns ka:st ɪðm  
ðə vœ:iəri fœ:rnis in (h)ɪz spœ:ɪt  
ðə vɛtərd so:lz hu:z o:nli sɪn  
wær præiər tə ðə gud ə mæ:ɪt  
hi: vœ:un(d) ə fuərθ ɪðœ:ut ə njɛm  
əwɛ:kən wi əm in ðə fljɛm  
ən zu: (h)wɛnɛvər wi: mid hœ:rt  
vrəm spœ:ɪt ər vrəm dɪsdæm  
ə brʌðərz so:l ər mjɛk ən smœ:rt  
wi ki:n ən ni:dɪs pæm  
ənʌðər ðət wi: midən no:  
ɪz a:lwe:z wi ən in (h)ɪz wɔ:  
vər ju: də no: ə:uər læ:rd hə krœ:ɪd  
b(ə:ɪ) fæiθ mæ:i brɛðərən də bæ:ɪd  
in mi: ðə lɪvən vœ:m  
əz bra:ntʃɪz in ə lɪvən tri:  
(h)wɒtɛvər jəv ədʌn tə mœ:m  
ɪz a:l ədʌn tə mi:  
o: (h)wɛn ðə nju:bærn tʃœ:ɪl(d) ði ɛθs nju: gɛst  
də læ:i ən hœ:v (h)ɪz litəl brɛst  
in pɪlərd sli:p wi swi(:)tɪst brɛθ  
ə sɪmlɪs de:z dru: ruəzi lɪps ədrɛ:n  
ðɛn ɪf ə hæn kæn smœ:ɪt ən in (h)ɪz dœ:n  
ə læ:ɪf tə dɑ:ksəm dɛθ  
o: (h)wær kæn piti ɛvər vuəld  
(h)ər wɪŋz ə swɪf(t)nɪs vrəm ðər ho:li flœ:ɪt  
tə liəv ə hɑ:rt ə flɛʃ ən blʌd sə kuəld  
ət sɪʃ ə tʌtʃən zœ:ɪt

An' zoo mid meek-soul'd Pity still  
Be zent to check our evil will,  
An' keep the helpless soul from woe,  
    An' hold the hardened heart vrom sin,  
Vor they that can but mercy show  
    Shall all their Father's mercy win."

*so may*

ən zu: mɪd mi:kso:ld pɪtɪ stɪl  
bi: zɛnt tə tʃɛk ə:uər i:vəl wɪl  
ən ki(ː)p ðə hɛlplɪs so:l vrəm wɔ:  
    ən huəld ðə hɑ:rdənd hɑ:rt vrəm sɪn  
vər ðe: ðət kən bət mə:rsɪ ʃo:  
    ʃəl a:l ðər fɛ:ðərz mə:rsɪ wɪn



JOHN BLOOM IN LON'ON



*(All true.)*

JOHN BLOOM he wer a jolly soul,  
A grinder o' the best o' meal,  
Beside a river that did roll,  
Vrom week to week, to push his wheel.  
His flour wer all a-meäde o' wheat;  
An' fit for bread that vo'k mid eat;  
Vor he would starve avore he'd cheat.  
"Tis pure," woone woman cried;  
"Aye, sure," woone mwore replied;  
"You'll vind it nice. Buy woonce, buy twice,"  
Cried worthy Bloom the miller.

*folk may*

*one*

*once*

Athirt the chest he wer so wide  
As two or dree ov me or you,  
An' wider still vrom zide to zide,  
An' I do think still thicker drough.  
Vall down, he coulden, he did lie  
When he wer up on-zide so high  
As up on-end or perty nigh.  
"Meäke room," woone naighbour cried;  
"Tis Bloom," woone mwore replied;  
"Good morn t'ye all, bwoth girt an' small,"  
Cried worthy Bloom the miller.

*across*

*three*

*through*

*great*

Noo stings o' conscience ever broke  
His rest, a-twitèn o'n wi' wrong,  
Zoo he did sleep till mornèn broke,  
An' birds did call en wi' their zong.

*reproaching him*

*so*

*him*

dʒan blu:m m lʌnən

a:l tru:

dʒan blu:m hi: wər ə dʒɒli so:l  
ə grə:m(d)ər ə ðə best ə mi:l  
bɪzə:ɪd ə rɪvər ðət dɪd ro:l  
vrəm wi:(j)k tə wi:(j)k tə pʊʃ (h)ɪz (h)wi:l  
(h)ɪz flə:uər wər a:l əmjəd ə (h)wi:t  
ən fit vər brəd ðət vo:k mɪd ɪ:t  
vər hi: wʊd stɑ:rɪv əvuər hi:d tʃi:t  
tɪz pju:(j)ər (w)u:n wʊmən krə:ɪd  
æɪ ju:(j)ər (w)u:n muər rɪplə:ɪd  
jəl və:m(d) ɪt nə:s bæɪ (w)u:ns bæɪ twəɪs  
krə:ɪd wə:rði blu:m ðə mɪlər

ədə:rt ðə tʃest hi: wər sə wə:ɪd  
əz tu: ər dri: əv mi: ər ju:  
ən wə:ɪdər stɪl vrəm zə:ɪd tə zə:ɪd  
ən əɪ də ðɪŋk stɪl θɪkər dru:  
vɑ:l də:ʊn hi: kʊðən hi: dɪd ləɪ  
(h)wɛn hi: wər ʌp ɒnzə:ɪd sə həɪ  
əz ʌp ɒnɛn(d) ər pə:rtɪ nəɪ  
mjek ru:m (w)u:n næɪbər krə:ɪd  
tɪz blu:m (w)u:n muər rɪplə:ɪd  
gʊd mə:rn tʃi: a:l buəd gə:rt ən smɑ:l  
krə:ɪd wə:rði blu:m ðə mɪlər

nu: stɪŋz ə kɒŋʃəns evər bro:k  
(h)ɪz rest ətwə:ɪtən o:n wi rɒŋ  
zu: hi: dɪd sli:p tɪl mə:rnən bro:k  
ən bæ:rdz dɪd kɑ:l ən wi ðər zɒŋ

But he did love a harmless joke,  
 An' love his evenèn whiff o' smoke,  
 A-zittèn in his cheäir o' woak. *oak*  
 "Your cup," his daughter cried;  
 "Vill'd up," his wife replied;  
 "Aye, aye; a drap avore my nap,"  
 Cried worthy Bloom the miller.

When Lon'on vok did meäke a show  
 O' their girt glassen house woone year, *great, one*  
 An' people went, bwoth high an' low,  
 To zee the zight, vrom vur an' near, *far*  
 "O well," cried Bloom, "why I've a right  
 So well's the rest to zee the zight;  
 I'll goo, an' teäke the rail outright." *forthwith*  
 "Your feäre," the booker cried; *fare*  
 "There, there," good Bloom replied;  
 "Why this June het do meäke woone zweet," *heat*  
 Cried worthy Bloom the miller.

Then up the guard did whissle sh'ill, *sbrilly*  
 An' then the engine pank'd a-blast, *blew out*  
 An' rottled on so loud's a mill,  
 Avore the traïn, vrom slow to vast. *fast*  
 An' oh! at last how they did spank  
 By cuttèn deep, an' high-cast bank  
 The while their iron ho'se did pank. *pant*  
 "Do whizzy," woone o'm cried;  
 "I'm dizzy," woone replied;  
 "Aye, here's the road to hawl a lwoad,"  
 Cried worthy Bloom the miller.

bæt hi: dɪd lʌv ə ha:ɹmlɪs dʒo:k  
ən lʌv (h)ɪz i:vmən (h)wɪf ə smo:k  
əzɪtən ɪn (h)ɪz tʃeər ə (w)uək  
jər kʌp (h)ɪz de:tər krə:ɪd  
vɪld ʌp (h)ɪz wə:ɪf rɪplə:ɪd  
æɪ æɪ ə drɒp əvuər mə:ɪ nɒp  
krə:ɪd wə:rði blu:m ðə mɪlər

(h)wen lʌnən vo:k dɪd mjek ə ʃo:  
ə ðər gə:rt glɑ:sən hæ:us (w)u:n jɪər  
ən pi:pəl went buəd hæ:ɪ ən lo:  
tə zi: ðə zə:ɪt vrəm və:r ən niər  
o: wɛl krə:ɪd blu:m (h)wə:ɪ əɪv ə rə:ɪt  
sə wɛlz ðə rest tə zi: ðə zə:ɪt  
ə:ɪl gu: ən tʃek ðə ræɪl ə:utrə:ɪt  
jər fjeər ðə bukər krə:ɪd  
ðeər ðeər gʊd blu:m rɪplə:ɪd  
(h)wə:ɪ ðɪs dʒu:n het də mjek (w)u:n zwet  
krə:ɪd wə:rði blu:m ðə mɪlər

ðen ʌp ðə gɑ:ɪd dɪd (h)wɪsəl ʃɪl  
ən ðen ðɪ ɪndʒən pɑŋkt ə blɑ:st  
ən rɒtəld ɒn sə læ:udz ə mɪl  
əvuər ðə træɪn vrəm slo: tə va:st  
ən o: ət læ:st hæ:u ðe: dɪd spɑŋk  
b(ə):ɪ kʌtən di:p ən hæ:ɪkɑ:st bɑŋk  
ðə (h)wə:ɪl ðər ə:ɪərɪn hʊs dɪd pɑŋk  
də (h)wɪzi (w)u:n o:m krə:ɪd  
ə:ɪm dɪzi (w)u:n rɪplə:ɪd  
æɪ hiərz ðə ro:d tə ha:l ə luəd  
krə:ɪd wə:rði blu:m ðə mɪlər

In Lon'on John zent out to call

A tidy trap, that he mid ride

*might*

To zee the glassen house, an' all

The lot o' things a-stow'd inside.

"Here, Boots, come here," cried he, "I'll dab

A sixpence in your han' to nab

Down street a tidy little cab."

"A feäre," the boots then cried;

*fare (passenger)*

"I'm there," the man replied.

"The glassen pleäce, your quickest peäce,"

Cried worthy Bloom the miller.

The steps went down wi' rottlèn slap,

The zwingèn door went open wide:

Wide? no; vor when the worthy chap

Stepp'd up to teäke his pleäce inside,

Breast-foremost, he wer twice too wide

Vor thik there door. An' then he tried

*that*

To edge in woone an' tother zide.

*one*

"'Twont do," the drever cried;

*driver*

"Can't goo," good Bloom replied;

"That you should bring theäse vooty thing!"

*this paltry*

Cried worthy Bloom the miller.

"Come," cried the drever. "Pay your feäre.

*fare*

You'll teäke up all my time, good man."

"Well," answer'd Bloom, "to meäke that square,

You teäke up me, then, if you can."

"I come at call," the man did nod.

"What then?" cried Bloom, "I han't a-rod,

*ridden*

An' can't in thik there hodmadod."

*contraption*

"Girt lump," the drever cried;

*great*

"Small stump," good Bloom replied;

"A little mite, to meäke so light,

O' jolly Bloom the miller."

m lʌnən dzʌn zɛnt ə:ut tə ka:l  
ə tɔ:ɪdi trʌp ðæt hi: mɪd rə:ɪd  
tə zi: ðə glɑ:sən hɔ:ʊs ən a:l  
ðə lɒt ə ðɪŋz əstə:d ɪnsə:ɪd  
hiər bu:ts klʌm hiər krə:ɪd hi: ə:ɪl dʌb  
ə sɪksspɛns ɪn jər hʌn tə nʌb  
dɔ:ʊn strɪt ə tɔ:ɪdi lɪtəl kʌb  
ə fɪjər ðə bu:ts ðɛn krə:ɪd  
ə:ɪm ðeər ðə mʌn rɪplə:ɪd  
ðə glɑ:sən plɛs jər kwɪkɪst pɛs  
krə:ɪd wɔ:rði blʌ:m ðə mɪlər

ðə steɪps wɛnt dɔ:ʊn wi rɒtlən slʌp  
ðə zwɪŋən duər wɛnt ɔ:bən wə:ɪd  
wə:ɪd nɔ: vər (h)wɛn ðə wɔ:rði tʃʌp  
stept ʌp tə tʃɛk (h)ɪz plɛs ɪnsə:ɪd  
brɛst fuərmə:st hi: wər twɔ:ɪs tu: wə:ɪd  
vər ðɪk ðeər duər ən ðɛn hi: trə:ɪd  
tu ɛdʒ ɪn (w)u:n ən tʌðər zə:ɪd  
twu:(j)nt du: ðə dre:vər krə:ɪd  
kɛ:nt gu: gʊd blʌ:m rɪplə:ɪd  
ðæt ju: ʃʊd brɪŋ ðiəs vʊti ðɪŋ  
krə:ɪd wɔ:rði blʌ:m ðə mɪlər

klʌm krə:ɪd ðə dre:vər pæɪ jər fɪjər  
jəl tʃɛk ʌp a:l mæ:ɪ tə:ɪm gʊd mʌn  
wɛl ɛ:nsərd blʌ:m tə mjɛk ðæt skwɛər  
ju: tʃɛk ʌp mi: ðɛn ɪf jə kʌn  
ə:ɪ klʌm ət ka:l ðə mʌn dɪd nɒd  
(h)wɒt ðɛn krə:ɪd blʌ:m ə:ɪ hʌnt ɔrɒd  
ən kɛ:nt ɪn ðɪk ðeər hʊdmədɒd  
gɔ:ɪt lʌmp ðə dre:vər krə:ɪd  
smʌl stʌmp gʊd blʌ:m rɪplə:ɪd  
ə lɪtəl mæ:ɪt tə mjɛk sə lɔ:ɪt  
ə dzɒli blʌ:m ðə mɪlər

“You’d best be off now perty quick,”  
Cried Bloom, “an’ vind a lighter lwoad,  
Or else I’ll vetch my voot, an’ kick  
The vooty thing athirt the road.”  
“Who is the man?” they cried, “meäke room.”  
“A halfstarv’d Do’set man,” cried Bloom;  
“You be?” another cried;  
“Hee! Hee!” woone mwore replied.  
“Aye, shrunk so thin, to bwone an’ skin,”  
Cried worthy Bloom the miller.

*across*

*one*

ju:d best bi: ɒf nə:u pə:rti kwɪk  
krə:ɪd blu:m ən və:m(d) ə læ:tər luəd  
ar els ə:l vetʃ mə:ɪ vʊt ən kɪk  
ðə vʊti ðɪŋ əðə:rt ðə rɔ:d  
hu: ɪz ðə man ðe: krə:ɪd mjæk ru:m  
ə he:fsta:rvd dɒsət man krə:ɪd blu:m  
jə bi: ənɒðər krə:ɪd  
hi: hi: (w)u:n muər rɪplə:ɪd  
æɪ ʃrʌŋk sə ðɪn tə buən ən skɪn  
krə:ɪd wə:rði blu:m ðə mɪlər





A LOT O' MAÏDENS A-RUNNÈN THE VIELDS

*going about in*

“COME on. Be sprack, a-laggèn back.”

*hurry up*

“Oh! be there any cows to hook?”

*gore*

“Lauk she’s afraïd, a silly maïd.”

*Lord*

“Cows? No, the cows be down by brook.”

“O here then, oh! here is a lot.”

“A lot o’ what? what is it? what?”

“Why blackberries, as thick

As ever they can stick.”

“I’ve dewberries, oh! twice

*low-growing blackberries*

As good as they; so nice.”

“Look here. Theäse boughs be all but blue

*these*

Wi’ snags.”

*sloes*

“Oh! gi’e me down a vew.”

*give*

“Come here, oh! do but look.”

“What’s that? what is it now?”

“Why nuts a-slippèn shell.”

“Hee! hee! pull down the bough.”

“I wish I had a crook.”

“There zome o’m be a-vell.”

*of them, fallen*

*(One sings)*

“I wish I was on Bimport Hill

I would zit down and cry my vill.”

“Hee! hee! there’s Jenny zomewhere nigh,

A-zingèn that she’d like to cry.”

*(Jenny sings)*

“I would zit down and cry my vill

Until my tears would dreve a mill.”

*drive*

“Oh! here’s an ugly crawlèn thing,

A sneäke.” “A slooworm; he wont sting.”

*slow-worm (snake-like lizard)*

“Hee! hee! how she did squal an’ hop,

A-spinnèn roun’ so quick’s a top.”

ə lɒt ə məɪdənz ərəʌnən ðə vi:l(d)z

kʌm ɒn bi: sprak əlagən bak  
o: bi: ðər eni kə:uz tə hʊk  
lə:k ʃi:z əfræɪd ə sɪli məɪd  
kə:uz nɔ: ðə kə:uz bi: də:ʊn b(ə)ɪ brʊk  
o: hiər ðen o: hiər ɪz ə lɒt  
ə lɒt ə (h)wɒt (h)wɒt ɪz ɪt (h)wɒt  
(h)wə:ɪ blakbərɪz əz θɪk  
əz evər ðe: kən stɪk  
ə:ɪv dju:bərɪz o: twə:ɪs  
əz gʊd əz ðe: sɔ: nə:ɪs  
lʊk hiər ðiəs bə:uz bi: a:l bət blu:  
wi snagz

o: gi: mi: də:ʊn ə vju:

kʌm hiər o: du: bət lʊk  
(h)wɒts ðat (h)wɒt ɪz ɪt nə:ɪ  
(h)wə:ɪ nʌts əslɪpən ʃel  
hi: hi: pʊl də:ʊn ðə bə:u  
ə:ɪ wɪʃ ə:ɪ had ə krʊk  
ðeər zʌm o:m bi: əvel  
(*One sings*)

ə:ɪ wɪʃ ə:ɪ wəz ɒn bɪmpa:rt hɪl  
ə:ɪ wʊd zɪt də:ʊn ən(d) krə:ɪ mə:ɪ vl  
hi: hi: ðeərz dʒeni zʌm(h)wər nə:ɪ  
əzɪŋən ðət ʃi:d lə:ɪk tə krə:ɪ  
(*Jenny sings*)

ə:ɪ wʊd zɪt də:ʊn ən(d) krə:ɪ mə:ɪ vl  
ʌntɪl mə:ɪ tɪəz wʊd dre:v ə mɪl  
o: hiərz ən ʌgli kre:lən ðɪŋ  
ə snjek ə slɜ:wə:ɪm hi: wu:(:nt stɪŋ  
hi: hi: hə:u ʃi: dɪd skwa:l ən hɒp  
əspɪnən rə:ʊn sə kwɪks ə tɒp

“Look here, oh! quick, be quick.”  
 “What is it? what then? where?”  
 “A rabbit.” “No, a heäre.”  
 “Ooh! ooh! the thorns do prick.”  
 “How he did scote along the ground *race*  
 As if he wer avore a hound.”  
 “Now mind the thistles.” “Hee, hee, hee,  
 Why they be knapweeds.” “No.” “They be.”  
 “I’ve zome’hat in my shoe.”  
 “Zit down, an’ sheäke it out.”  
 “Oh! emmets, oh! ooh, ooh, *ants*  
 A-crawlèn all about.”  
 “What bird is that, O harken, hush.  
 How sweetly he do zing.”  
 “A nightingäle.” “La! no, a drush.” *thrush*  
 “Oh! here’s a funny thing.”  
 “Oh! how the bull do hook,  
 An’ bleäre, an’ fling the dirt.” *bellow*  
 “Oh! wont he come athirt?” *across*  
 “No, he’s beyond the brook.”  
 “O lauk! a hornet rose *Lord*  
 Up clwose avore my nose.”  
 “Oh! what wer that so white  
 Rush’d out o’ thik tree’s top?” *that*  
 “An owl.” “How I did hop,  
 How I do sheäke wi’ fright.”  
 “A musherroom.” “O lau!  
 A twoadstool! Pwoison! Augh.”  
 “What’s that, a mouse?”  
 “O no,  
 Teäke ceäre, why ’tis a shrow.” *shrew*  
 “Be sure dont let en come *it*  
 An’ run athirt your shoe:



He'll meäke your voot so numb  
That you wont veel a tooe."  
"Oh! what wer that so loud  
A-rumblèn?" "Why a clap  
O' thunder. Here's a cloud  
O' räin. I veel a drap."  
"A thunderstorm. Do räin.  
Run hwome wi' might an' mäin."  
"Hee! hee! oh! there's a drop  
A-trickled down my back. Hee! hee!"  
"My head's as wet's a mop."  
"Oh! thunder," "there's a crack. Oh! Oh!"  
"Oh! I've a-got the stitch, Oh!"  
"Oh! I've a-lost my shoe, Oh!"  
"There's Fanny into ditch, Oh!"  
"I'm wet all drough an' drough, Oh!"

*through and through*

hi:l mjæk jær vʊt sə nɑ:m  
ðæt jə wu(:)nt vi:l ə tu:  
o: (h)wɒt wær ðat sə lə:ud  
əɾɑ:mlən (h)wə:i ə klɑ:p  
ə θʌndər hiərz ə klə:ud  
ə ræm ə:i vi:l ə drɑ:p  
ə θʌndərsta:ɾm də ræm  
rʌn huəm wi mə:t ən məm  
hi: hi: o: ðərz ə drɑ:p  
ətrikəld də:un mə:i bɑ:k hi: hi:  
mə:i hɛdz əz wɛts ə mɒp  
o: θʌndər ðərz ə krɑ:k o: o:  
o: ə:i v əgɒt ðə stɪʃ o:  
o: ə:i v əlɒst mə:i ʃu: o:  
ðərz fɑ:ni mtə dɪʃ o:  
ə:ɪm wɛt a:l dru: ən dru: o:



## TEXTUAL NOTES

Emendations in wording are normally made only where there is support (not recorded here) from at least one version other than *1879*; emendations in punctuation are made, with or without support from other versions, where the punctuation of *1879* would be likely to impede understanding. References to the poems are given by page and line number, the complete line being quoted for ease of reference.

### VULL A MAN

40/28 An' of'en at my own wits' end,  
end,] ~. *1879*

### NAÏGHBOR PLAÿMEÄTES

44/25 Along the geärden wall do show  
geärden] geärdèn *1879*

### THE LARK

48/7 The orts a-left behin' by cows,  
cows,] ~. *1879*

### THE TWO CHURCHES

50/4 Nøke,] ~. *1879*

### GRAMMER A-CRIPPLED

74/11 An' birds' gaÿ sounds  
birds'] bird's *1879*

74/19 The woaken chair's vor you to vill,  
The] To *1879*

### THE CASTLE RUINS

78/8 That wer a-gone avore we come,  
come,] ~. *1879*



ECLOGUE: JOHN, JEALOUS AT SHROTON FEÄIR

82/14 Heigh! there, then, Joey, ben't we proud!  
proud!] *no punctuation 1879*

GOOD NIGHT

98/21 Under the zunlight glow'd,  
glow'd,] ~. 1879

WENT HWOME

100/9 Wi' smeechy doust from heel to tooe,  
tooe,] ~. 1879

CHILDERN'S CHILDERN

104/23 Be jaÿ or päin, be päin or jaÿ?  
jaÿ?] ~. 1879

106/3 Be jaÿ or päin, be päin or jaÿ?  
jaÿ?] ~. 1879

COME

110/7 Vor to quicken love anew?  
anew?] ~. 1879

THE PILLAR'D GEÄTE

124/16 The house, below a dark-blue sky,  
sky,] ~. 1879

126/2 Spent all her store an' wealth, an' died;  
died,] ~, 1879

ZUMMER STREAM

130/11 My zun-out-mesur'd time's agone.  
zun-out-mesur'd] zun out-mesur'd 1879

LINDA DEÄNE

132/8 An' snow-white lilies' noddèn heads,  
lilies'] lilies 1879

THE LOVE CHILD

152/7 The white deäisies, a-spread in a sheet,  
sheet,] ~. 1879

152/18 Then "You don't seem a-born an' a-bred,"  
Then "You] "Then you 1879

WHAT JOHN WER A-TELLÈN HIS MIS'ESS . . .

164/*last line* How time do run! How years do roll!  
roll!] *no punctuation* 1879

ECLOGUE: RACKETÈN JOE

170/*last line* Wowh! wow!  
wow!] *no punctuation* 1879

TO ME

180/9 Kept all the quiv'rèn leaves unshown to me.  
me.] ~, 1879

182/7 Zoo, sweet ov unzeen things mid be the sound,  
the] *omitted* 1879

THE LEW O' THE RICK

186/29 Or under me, an' though vull grown  
Or] O' 1879

TOKENS

190/17 That she'd a-liv'd, an' liv'd vor me,  
That] Thät 1879

TWEIL

194/20 Do dreatèn mmost our tweilsome life,  
dreaten] dreatèn 1879

FANCY

196/9 In weästèn life's slow-beatèn track.  
In] In' 1879

196/21 Vor warm-äir'd meäds o' new mow'd häy,  
häy,] ~. 1879

196/*last line* Ov me'th an' smiles, an' warmth an' light.  
meth] mè'th 1879

THE ZILVER-WEED

230/7 That then wer all the mäidens' ceäre,  
mäidens'] mäiden's 1879

THE FANCY FEÄIR AT MAÏDEN NEWTON

244/9 An' all to meäke, vor childern's seäke,  
meäke] meake 1879

THINGS DO COME ROUND

246/5 Did hang the räin-drop's quiv'rèn ball;  
drop's] drops 1879

246/19 An' thought on times, long years agoo,  
agoo,] ~. 1879

248/4 About our little farm below,  
below,] ~. 1879

248/*last line* How He in time do bring things round!  
round!] ~; 1879

I'M OUT O' DOOR

252/*last line* An' ivy-stems do whip the wall,  
wall,] ~. 1879

GRIEF AN' GLADNESS

256/9 A-flutt'rèn at their back,"  
back,] ~. 1879

256/24 Lik' darkness at a happy dawn,"  
dawn,] ~. 1879

SLIDÈN

260/15 A-stannèn still, come wind, blow on,  
still,] ~. 1879

NOT GOO HWOME TO-NIGHT

274/27 Behind the elem's neäked lim'  
lim'] lim'. 1879

SHAFTESBURY FEÄIR

282/3 So bright to me down miles below,  
below,] ~. 1879

282/5 Did brighten up his hill's high breast,  
breast,] ~. 1879

282/9 Awayä so feäir,  
feäir,] ~. 1879

THE BEÄTEN PATH

288/14 A jaÿ to souls they left to weep  
A jaÿ] A-jaÿ 1879

MY LOVE IS GOOD

296/19 Still feäirer out o' door, O,  
O,] ~. 1879

THE DO'SET MILITIA

306/7 An' Jeäne do write, an' bag o' Joe  
bag] brag 1879

KINDNESS

320/4 The prowlèn owls the mouse below,  
below,] ~. 1879

DANIEL DWITTHEN, THE WISE CHAP

326/20 Ov half the wild outlandish things  
outlandish] outlandish 1879

TURNÈN THINGS OFF

330/*last line* Her needle, at her vinger's end,  
end,] ~. 1879

THE GIANTS IN TREÄDES

334/6 An' *Air* an' *Water* wer a match  
*Water*] ~, 1879  
a match] a-match 1879

THE LITTLE WOROLD

338/20 Where sharp-leav'd ashes' heads did twist  
ashes'] ashès' 1879

THE TURNSTILE

344/4 The while the bell, that mwoan'd so deep  
bell] bells 1879

THE BETTER VOR ZEÈN O' YOU

350/1 Helpèn helpless strivers' weakness,  
strivers'] striver's 1879

350/7 No, let us even try to win  
*No stanza break before this line 1879*

JOHN BLOOM IN LON'ON

356/15 As two or dree ov me or you,  
you,] ~. 1879

358/18 Cried worthy Bloom the miller.  
miller.] ~, 1879

360/23 "Come," cried the drever. "Pay your feäre.  
feäre.] *no punctuation 1879*

362/5 "Who is the man?" they cried, "meäke room."  
room.] ~, 1879

A LOT O' MAÏDENS A-RUNNÈN 'THE VIELDS

364/4 "Lauk she's afraïd, a silly maïd."  
maïd.] ~, 1879

366/4 "Ooh! ooh! the thorns do prick."  
prick.] ~, 1879

366/8 Why they be knapweeds." "No." "They be."  
*Two lines, divided after knapweeds 1879*

366/*last line* An' run athirt your shoe:  
shoe:] *no punctuation 1879*



APPENDIX: A SUMMARY OF SECTIONS 7 AND 8 OF *WBPG*

This summary gives only the conclusions reached, usually omitting the arguments leading to those conclusions and the comparisons with neighbouring districts. Addenda to the original guide are enclosed in curly brackets. Vowels are arranged according to Wells's classification in his *Accents of English* (1.xviii–xix), reproduced below.

RP	Gen	No	KEYWORD	Examples
	Am			
ɪ	ɪ	1.	KIT	ship, sick, bridge, milk, myth, busy ...
e	ɛ	2.	DRESS	step, neck, edge, shelf, friend, ready ...
æ	æ	3.	TRAP	tap, back, badge, scalp, hand, cancel ...
ɒ	ɑ	4.	LOT	stop, sock, dodge, romp, quality ...
ʌ	ʌ	5.	STRUT	cup, suck, budge, pulse, trunk, blood ...
ʊ	ʊ	6.	FOOT	put, bush, full, good, look, wolf ...
ɑː	æ	7.	BATH	staff, brass, ask, dance, sample, calf ...
ɒ	ɔ	8.	CLOTH	cough, broth, cross, long, Boston ...
ɜː	ɜr	9.	NURSE <sup>4</sup>	hurt, lurk, burst, jerk, term ...
iː	i	10.	FLEECE	creep, speak, leave, feel, key, people ...
eɪ	eɪ	11.	FACE	tape, cake, raid, veil, steak, day ...
ɑː	ɑ	12.	PALM	psalm, father, bra, spa, lager ...
ɔː	ɔ	13.	THOUGHT	taught, sauce, hawk, jaw, broad ...
əʊ	o	14.	GOAT	soap, joke, home, know, so, roll ...
uː	u	15.	GOOSE	loop, shoot, tomb, mute, huge, view ...
aɪ	aɪ	16.	PRICE	ripe, write, arrive, high, try, buy ...
ɔɪ	ɔɪ	17.	CHOICE	adroit, noise, join, toy, royal ...
aʊ	aʊ	18.	MOUTH	out, house, loud, count, crowd, cow ...
ɪə	ɪ(r)	19.	NEAR	beer, sincere, fear, beard, serum ...
ɛə	ɛ(r)	20.	SQUARE	care, fair, pear, where, scarce, vary ...
ɑː	ɑ(r)	21.	START	far, sharp, bark, carve, farm, heart ...
ɔː	ɔ(r)	22.	NORTH	for, war, short, scorch, born, warm ...
ɔː	o(r)	23.	FORCE	four, wore, sport, porch, story ...
ʊə	ʊ(r)	24.	CURE	poor, tourist, pure, plural, jury ...

<sup>4</sup> Wells's symbols for this set are in fact /ɜː/ and /ɜr/. In order to use as few symbols as possible I have substituted /ɜ/ for /ɜː/, as originally used by Daniel Jones and as re-adopted by *AED* and by *OED* in its latest online revision.



## 7. VOWELS

### 7.1 The KIT set

The KIT set (Wells, 2.2.1) contains words with a stressed syllable that has the sound /ɪ/ (generally called “short *i*”) in both RP and GenAm.

7.1.1 In §16 of the Diss. Barnes draws a distinction between the vowel sounds in *nit* and *dip* in proto-RP, the former being higher than the latter. This may help to explain why words with short *i* (presumably of the *dip* type) are sometimes spelled with *e* and rhymed with words with a stressed syllable that has the sound /ɛ/.

7.1.2 Final *-y* or *-ey* (“the *happy* vowel”, as Wells engagingly calls it) is always /i/ rather than /ɪ/.

7.1.3 I have not found any way of predicting which of the two subsets words with short *i* will belong with, WIT or DIP, and Barnes appears not to distinguish between them in rhyme. Accordingly, though I transcribe final *y* and *ey* as /i/ in accordance with 7.1.2, I use /ɪ/ for all instances of short *i* that are spelled with *i*, except where other factors (such as the loss of *-v-* in *give* or *-th* in *with*) suggest heightening and/or lengthening of the vowel.

7.1.4 Where spelling and/or rhyme point to an entirely different phoneme in place of short *i*, I transcribe accordingly. For example:

- a) *bridge* and *ridge* always have the vowel /ʌ/;
- b) *pick*, *rick*, *hit*, *spit*, *if*, and a few other words are sometimes spelled with *e* for *i*, in which case I transcribe the vowel as /ɛ/;
- c) for *grist* (rhyming with *hoist*) see 7.16.11.

7.1.5 In both the broad and the modified forms of the dialect Barnes uses the spelling *-èn* for the unstressed *-ing* ending on present participles and verbal nouns. There is no apparent difference in pronunciation between this and the unstressed *-en* ending of amalgamated negatives (e.g. *didden*), past participles of strong verbs (e.g. *given*), or other words ending in *-en* (e.g. *maiden*, *often*). Rhymes suggest that the normal pronunciation is /ən/, with /ɪn/ and possibly /ɛn/ as an occasional variant.

7.1.6 I take the word *min* to mean ‘man’ or ‘mate’ or ‘friend’ and the pronunciation to be /mɪn/.

7.1.7 Loss of final /ð/ in *with* (shown by the frequent spelling *wi*’) leads to raising of /ɪ/ to /i/ and possibly lengthening to /i:/ (see 8.13.2).

7.1.8 Loss of /v/ in *give* (shown by the spelling *gi’è*) leads to raising and lengthening of /ɪ/ to /i:/ (see 8.15.1).

7.1.9 I take the pronunciation of the stressed syllable in the word *spirit* to be /spəɪr/ irrespective of the spelling (*spurrit*, *spirit*, or *speret*), {and of that in *squirrel* (spelled thus or *squerrel*) to be /skwəɪr/}.

7.1.10 The pronunciation of *women* may be /wəmm/ or /wɒmm/.

## 7.2 The DRESS set

The DRESS set (Wells, 2.2.2) contains words with a stressed syllable that has the vowel generally called “short e,” /e/ in RP and /ɛ/ in GenAm. Words with this vowel may have one of three pronunciations in Barnes’s poems: /ɛ/, /ɪ/, or /a/.

7.2.1 The usual pronunciation is /ɛ/, as in StE.

7.2.2 /ɪ/ for /ɛ/. Some words sometimes have /ɪ/ for /ɛ/, but the evidence suggests that /ɪ/ is only an occasional variant. I therefore transcribe the vowel as /ɛ/ except where spelling or rhyme show that Barnes intended the pronunciation with /ɪ/.

7.2.3 /a/ (see 7.3, TRAP) for /ɛ/. Barnes comments that in Dorset “*a* is frequently substituted for *e*: as in *bag*, *beg*[;] *bagger*, *begger*; *kag*, *keg*; *agg*, *egg*; *lag*, *leg*” (Diss., §18). The substitution is also found in words that do not have the combination -*eg*: *drash* (thresh), *drashel* (threshold), *langth* (length), *alassen* (unless), *strangth* (strength), *stratch* (stretch), *watsbod* (wetshod), and *yaller* (yellow: 3 instances only, all in 1844, the more usual spelling being

*yoller*, see further 7.4 below). I transcribe the vowel as /ɛ/ except where spelling or rhyme show that Barnes intended the pronunciation with /a/.

### 7.3 The TRAP set

The TRAP set (Wells, 2.2.3) contains words with a stressed syllable that has the vowel generally called “short *a*.” It contains all words with /æ/ in RP and those words with /æ/ in GenAm that do not belong in the BATH set (7.7 below).

7.3.1 “In most rural western speech the TRAP vowel is qualitatively [a] rather than [æ]” (Wells, 4.3.7, p. 345). I have assumed that this is true for Barnes’s poems.

7.3.2 There is a small group of words spelled with *a* in StE showing variation in spelling between *a* and *o* in Barnes’s poems (*gnat*, *sat*, and a few words spelled with *o* in StE discussed under 7.4), presumably reflecting variation in pronunciation between /a/ and /ɒ/. I have assumed an intermediate pronunciation between the two, i.e. /ɑ/.

{*Rattle* (always so spelled) may appear to be a form of *rattle*, like *zot* for *sat*. *OED* notes, however, that *rattle* and *rottle* have different origins, the first “related to Dutch *ratelen* to chatter, babble, to make a rattling or clacking sound,” the second “to Middle Dutch *rotelen* to rattle, to clatter, to breathe laboriously, to wheeze.” We may take it, accordingly, that the vowel in *rottle* is /ɒ/, not /ɑ/. Similarly with *yoppèn* (‘yapping’): *EDD* records spellings with *o* and pronunciations with /ɒ/ in several SW counties, including Dorset.}

7.3.3 Spelling and rhyme evidence show that in Barnes’s poems the verb *carry* becomes /kɑ:r/, with loss of final /i/ and lengthening of the vowel to /ɑ:/.

7.3.4 On the evidence of the short *a* in *OED* (s.v. *clavel*) I have assumed that *clavy* has a short *a* in Barnes’s poems, i.e. /a/.

7.3.5 I have assumed that the vowel in unstressed *and*, *as*, *at*, *than*, *that*, etc. is reduced to /ə/, as in RP.

7.3.6 For *plait*, a member of the TRAP set in RP, see 7.11.6 below.

#### 7.4 The LOT set

The LOT set (Wells, 2.2.4) contains words with a stressed syllable that has the vowel generally called “short *a*.” This includes words with /ɒ/ in RP (excluding those that belong in the CLOTH set, 7.8 below) and /ɑ/ in GenAm, whether spelled with *o* (*top, pot, dog, clock, copse*, etc.) or with *a* (*what, watch, want, wasp*, etc.).

In Barnes’s poems the vowel is normally /ɒ/, in spite of the general unrounding in the SW to /ɑ/. There is a handful of words that show variation in spelling between *a* and *o*: *drop, John* and *Johnny, yond* (in *beyond* and *yonder*), and *yellow* (*yaller* or *yoller* in 1844, always *yellow* in the modified form of the dialect). As with *gnat* and *sat* in 7.3.2 I assume that the vowel is /ɑ/, intermediate between /a/ and /ɒ/.

7.4.1 I assume that the vowel in unstressed *from* and in *of* when spelled *o*’ (for which see 8.3.2) is reduced to /ə/, as in RP.

{7.4.2 The *hovel* / *shovel* rhyme in “Eclogue: The ’lotments” may strike RP speakers as a half-rhyme, but, since *OED* gives /hʌv/ as an alternative to /hɒv/ for the stressed syllable, we may take it as a full rhyme on the sound /ʌvəl/.}

#### 7.5 The STRUT set

The STRUT set (Wells, 2.2.5) contains words with a stressed syllable that has the vowel /ʌ/, generally called “short *u*,” in both RP and GenAm.

7.5.1 There was no distinction in ME between the vowel sound in *cut* and that in *put*: both had the sound /ʊ/, as they still do in the north of England. In Barnes’s poems, as in RP and the south of England generally, the sound is normally /ʌ/.

7.5.2 A few words in Barnes's poems have /ʌ/ where they do not have it in RP: *put*, *pudding*, *roof* (usually spelled *ruf*), *bosom* (frequently *buzzom* in 1844), *self* (frequently spelled *zuf*, especially in *myzuf*, etc.). {I have assumed that the stressed syllables in *butcher* and *hovel* (for which see 7.4.2) likewise have /ʌ/. Occasional rhymes between words with /ʌ/ and words from Wells's GOAT set suggest that the second element of that diphthong would have been /ʌ/ or /ə/ (see further 7.14.3).

7.5.3 *Love* and the stressed syllable of *above* have /ʌ/, as in RP; but it is not clear whether rhymes between one of these and other words ending in *-ove* (*move*, *prove*, *grove*, *drove*, *rove*) are true rhymes or simply eye-rhymes. Jennings's rhymes and spellings—*appruv*, *appruv'd* (rh. *lov'd*), *pruv* (outside rhyme as well as rh. *love*), *pruf* (proof), *ruf* (roof), *rum* (room), *shut* (shoot, rh. *put*)—suggest that in the early 19th century some words with /u:/ in RP (*prove approve*, *proof*, *roof*, *room*, *shoot*) had /ʌ/ in East Somerset, thus supporting Barnes's rhyming not only of *move* / *prove* / *love* / *above* but also of *roof* / *buff* / *stuff* / *enough*. It seems reasonable therefore to transcribe *move*, *prove*, and *roof* with /ʌ/ in Barnes's poems {although the two occurrences in 1844 of the spelling *mōv-* (in “The milk-mâid o' the farm” and “Looks a-know'd avore”) may suggest /mō:v/ as an alternative for *move*}; but *drove*, *grove* and *rove* remain problematic.

7.5.4 The words *rut*, *strut*, and *a-strut* are always spelled with *-out* in Barnes's poems and are rhymed only with the word *out*. It is clear that their vowel is the /əu/ diphthong of the MOUTH set (see 7.18.1, 7.18.4).

7.5.5 That *crust* and *dust* sometimes have /ʌ/ as in RP is shown by rhyme, but Barnes's preferred spelling for both words outside rhyme is with *-oust*, suggesting that his preferred pronunciation for these words, too, is with the diphthong /əu/ (see again 7.18.1, 7.18.4).

7.5.6 In its sole occurrence in rhyme (with *dust*) *just* is spelled (and evidently pronounced) as in StE, /dʒʌst/. But Barnes's normal spellings in 1844 are *jis'* and *jist*, suggesting that his preferred pronunciations are /dʒis/ and /dʒist/. {Similarly *such* is always spelled *sich* in 1844 (apart from two occurrences of *such* in “Ānt's tantrums”); and in “Bees a-zwarmen” it is

rhymed with *ditch* and *pitch*, showing that the preferred pronunciation was /sɪʃ/. In later editions, however, *such* is also frequently used, suggesting that /sʌʃ/ was an acceptable alternative.}

7.5.7 Spelling and rhyme suggest three possible pronunciations for *one* (and for the pre-final element of *once*) in Barnes's poems: /u:n/, /wu:n/, and (as in RP) /wʌn/. The word *arn*, which occurs only in "The witch" in 1844 and 1847, is not another form of *one*, but a contraction of the phrase *ever a one*.

7.5.8 Although *none* is descended from the same OE root as *one*, its spelling (*nuone* in 1844, *mwone* in the modified form of the dialect) and its use in rhyme suggest different development in the dialect, the likely pronunciation being /nʊʌn/ or /nʊʌn/. As with *arn* (see 7.5.7) so with *narn*: it is a contraction of *never a one* (not entered in the 1844 Glossary), pronounced /nɑ:rn/.

7.5.9 For *among* (RP /əməŋ/) see 7.8.3.

7.5.10 I have assumed that words such as *but*, *must*, *up*, *us*, etc. have unstressed forms with /ə/ for /ʌ/, as in RP.

## 7.6 The FOOT set

The FOOT set (Wells, 2.2.6) contains words with a stressed syllable that has the vowel /ʊ/ in both RP and GenAm. Most words belonging to this set can be expected to have /ʊ/ in Barnes's poems, just as in RP. The following additional points should be noted:

7.6.1 Some words that have /ʊ/ in RP have /ʌ/ in Barnes's poems, e.g. *put* and *bosom* (see 7.5.2); there is, however, no evidence to suggest that *push* and *bush* do not have /ʊ/ as in RP.

7.6.2 Some words with /u:/ in RP have /ʊ/ in Barnes's poems, e.g. *food*, *mood*, and *moot* ('tree-stump'). {The rhyme *mood* / *a-woo'd* in the refrain of "Meäry wedded" suggests, however, that RP /mu:d/ is an acceptable alternative for *mood*.}

7.6.3 Some words with /u:/ in RP may have either /ʊ/ or /u:/ in Barnes's poems, e.g. *shoot*, rhyming with *foot* and *soot* as well as with *flute*.

7.6.4 Some words with /ʊ/ in RP may have either /ʊ/ or /u:/ in Barnes's poems, e.g. *wool*, which rhymes not only with *pull* but also with *pool*.

7.6.5 *Look* is frequently spelled *lo'k* in 1844, but it is rhymed only with *brook*, *nook*, and other words having the vowel /ʊ/, as in RP. In the absence of any firm evidence to the contrary, I transcribe all forms of *look* as /lʊk/, irrespective of their spelling. *Lauk* has no connection with *look*: it is an exclamation corrupted from *Lord* (of the same type as *gosh* from *God*), and has, I assume, its normal pronunciation, /lɔ:k/.

## 7.7 The BATH set

The BATH set (Wells, 2.2.7) contains words with a stressed syllable that has the vowel /ɑ:/ in RP and /æ/ in GenAm: *staff*, *brass*, *ask*, *aunt*, *master*, *dance*, *sample*, *calf*, etc. Strictly speaking, *father* belongs with the PALM set (see 7.12 below), but it is dealt with here since it behaves in the same way as *after*, *calf*, *laugh*, *last*, etc. The pronunciation of words in the BATH set in Barnes's poems is strikingly varied, from /ɑ:/ to /jɑ:/ to /ɛ:/.

7.7.1 The pronunciation of the vowel in the BATH set in Barnes's poems is likely to be /ɑ:/, further forward than RP /ɑ:/.

7.7.2 The rhymes *grass/ass*, *grass/lass*, and *pa'son/cassen*, which would in RP be false rhymes between a long and a short vowel, may well have been true rhymes for Barnes. As Wells points out, "vowel length is not as important phonologically in the west as it is in other parts of England. Traditionally short vowels are lengthened in many environments.... This applies particularly when ... monosyllables are phrase-final and intonationally prominent"—as they would be at the end of a line (4.3.7, p. 345). It seems probable that the short vowel in *ass*, *lass*, and *cassen* ('canst not') was lengthened to /ɑ:/, making these true rhymes.

7.7.3 Barnes's spelling of *master* in 1844 (always *miaster*, replaced by *meäster* in the modified form of the dialect) is a clear indication of an introductory

*i*-glide, creating the sound /jɑː/ (with the stress on the second element) for the stressed vowel. (A similar glide is found in *garden* and *part*; see the START set, 7.21.2–3 below.)

7.7.4 On some of the words in this and the palm set Barnes himself comments, “The third [front] sound of *a* in *mate* is often substituted for the first [back] one of *a* in rather; as *fāther*, father; *lafē*, laugh; *a’ter*, after; *bāfe*, half. The author has in this case marked it *ā*” (Diss., §23). To these examples may be added others from the BATH set with non-StE spelling in 1844, e.g. *annt*, *answer*, *can’t*, *dance*, *glance*, *last*, *path*, etc. Barnes uses several different spellings to indicate the dialect pronunciation: addition of final *-e* (as frequently with *laste*); addition of a length mark over *a* (as declared in the Diss.); substitution of *ae* or *ē* for *a* (as sometimes with *faether* for *father* and *lēste* for *last*), etc. Though the spellings vary, however, and though all these words are re-spelled conventionally in the modified form of the dialect, Barnes is remarkably consistent in showing in 1844 that he did not wish these words to be pronounced as in “book English”. To the best of my knowledge, indeed, every instance of one of these words in 1844 is spelled in one of the ways indicating dialect rather than StE pronunciation. In accordance with Barnes’s description I transcribe all such words with the sound /ɛː/ (see Section 4 above).

## 7.8 The CLOTH set

The CLOTH set (Wells, 2.2.8) contains those words with short *o* in their stressed syllable that do not belong in the LOT set (7.4 above): in RP they have the vowel /ɒ/ (like those in the LOT set); in GenAm they have the vowel /ɔ/. Words in this set have short *o* followed by /f/ or /ft/ (*off*, *cough*, *soft*, *often*, etc.), /s/ or /st/ (*cross*, *toss*, *frost*, *lost*, etc.), /θ/ (*cloth*, *froth*, etc.), /ŋ/ (*long*, *wrong*, etc.), or /r/ (*quarrel*, *sorrow*, etc.). The pronunciation of words in this set has varied greatly in the SW since the mid 19th century.

7.8.1 Most words in the CLOTH set behave in Barnes’s poems in the same way as those in the LOT set (7.4 above), retaining /ɒ/ in spite of the tendency in the SW to unround the vowel to /ɑ/.



7.8.2 For *quarrel*, *sorry*, and other words with *-arr-* and *-orr-* see 7.22.5.

7.8.3 As consistently shown by rhyme, *among* belongs in this set for Barnes, rhyming always with words in /ɒŋ/, never (as in RP) with those in /ʌŋ/.

7.8.4 As shown by both spelling (*boss* or *bo'se*) and rhyme (always with words in *-oss*), *horse* belongs in this set for Barnes, pronounced /hɒs/.

7.8.5 The word *soft* belongs in this set, with (presumably) the normal pronunciation /sɒft/. The dialect form *sate* (occurring only in the 1844 and 1847 versions of “Poll’s jack dā” and in Barnes’s various Glossaries) has the vowel /ɛ/.

## 7.9 The NURSE set

The NURSE set (Wells, 2.2.9) contains words with a stressed syllable that has the sound /ə:/ in RP and /ər/ in GenAm, spelled with any of several different vowels or vowel combinations followed by *-r*: *-er-* (*term*, *herd*, etc.), *-ear-* (*earn*, *heard*, etc.), *-ir-* (*fir*, *bird*, etc.), *-or-* (*worth*, *word*, etc.), *-our-* (*scourge*, *journey*, etc.), or *-ur-* (*fur*, *urn*, etc.).

7.9.1 The vowel is pronounced /ə:/, as in RP, but the following /r/ is also sounded (see 8.8.1), yielding /ə:r/.

7.9.2 The survival of the /a:r/ pronunciation from eMnE is shown in Barnes’s poems by the *-ar-* spellings in 1844 in words spelled with *-er-* or *-ear-* in StE (*certain*, *earn*, *earnest*, *German*, *herb*, *learn*, *serve*, *search*, *serpent*, and their compounds, spelled *sarten*, *sarta(i)nly*, *yarnest*, *jarman*, *yarb*, *larn*, *sar* or *sarve*, *sarch*, *sarpent* in 1844, sometimes respelled as in StE in the modified form of the dialect), and by rhymes in which some of these words appear. The rhyme *earn* / *burn* in “Eclogue:—The common a-took in” {supported by that of *yearn* / *vern* / *burn* in “Trees be company”, 5–8} suggests, however, that in his own day Barnes regarded /ə:r/ in *earn* as an acceptable alternative to /a:r/, in spite of the 1844 spelling *yarn*. {Similarly both rhyme and spelling in *hurt* / *smert* in “Pity”, 11–13, suggest /ə:r/ rather than /a:r/ in *smert* ‘smart’ (v).}

7.9.3 Words from 7.9.2 with initial *er-* or *ear-* are consistently spelled with initial *yar-* in 1844, clearly indicating a pronunciation with initial /j/, thus *yarn*, *yarnèn*, *yarnest*, *yarbs* ('earn, earning, earnest, herbs'); the initial combination is less helpfully respelled in later editions as *eär*.

7.9.4 Metathesis of *r* + vowel brings some words into this set in Barnes's dialect that would not otherwise belong here; thus *girt* and *pirty* or *perty* (often standardized to *pretty* in later editions), both with /ə:r/, for *great* and *pretty* (Diss., §34; see 8.8.3).

7.9.5 Loss of /r/ before "a hissing palate letter" (/s/, /z/, /θ/) takes some words out of this set in Barnes's poems that would otherwise be in it (see Diss., §35, and 8.8.5 below):

- a) /ə:rs/ becomes /ɛs/ in *verse* (spelled *vess* or *ve'se*);
- b) /ə:rs/ becomes /u:s/ in *worse* (spelled *woose* or *woo'se*);
- c) /ə:rst/ becomes /ʌst/ in *burst*, *first*, *nursed*, *worst* (spelled *bust*, *vust* or *vus't*, *nuss'd*, *wust*);
- d) /ə:rθ/ beomes /ɛθ/ in *earth*, *birth*, *mirth* (spelled *eth*, *beth*, *meth* or *e'th*, *be'th*, *me'th*);
- e) /ə:rθ/ beomes /ɒθ/ (or /ʌθ/) in *worth* (usually spelled *woth* or *wo'th*, though entered as *wuth* in the expanded Glossary of 1847);
- f) /ə:rz/ becomes /ʌz/ in *furze* (spelled *vuzz*).

7.9.6 The vowel in *heard* may be /ə:r/ as in StE (or /jə:r/, with the stress on the second element, when *heard* is spelled *heärd*), or /iər/ (with the stress on the first element), as shown by rhymes with *beard*, *feared*, and *sheared*.

7.9.7 As shown by spelling (*murn*) and confirmed by rhyme, *mourn* is a member of the NURSE set for Barnes (with the pronunciation /mə:rn/), though it belongs with the FORCE set in StE (see 7.23.5).

## 7.10 The FLEECE set

The FLEECE set (Wells, 2.2.10) contains words with a stressed syllable that has the vowel "long e," pronounced /i:/ in RP and /i/ in GenAm. The

native English words are generally spelled with *ee* like *fleece* itself (*feet, seed, keen*, etc.), with *ea* (*heat, bead, mean*, etc.), with *e+C+e* (*even*, etc.), with *ie* (*field*, etc.), with *ey* (*key*), or with *e* alone (*be, me*, etc.); the words adopted from other languages (only the commonest of which are used in Barnes's dialect poems) may be spelled in any of these ways, or with *ei* (*conceit, receive*, etc.), with *i+C+e* (*machine, police*, etc.), or with various other combinations, such as *eo* (*people*), *oe* (*phoenix*), *ay* (*quay*), *ae* (*Caesar*), etc. Words with this sound in current English that occur in Barnes's poems may have any of the several possible pronunciations discussed below.

7.10.1 The majority of words spelled with *ee*, *e+C+e*, *ie*, or *e* alone and pronounced /i:/ in RP (descended from /e:/ in ME)—*deep, see, evening, field, me*, etc.—have /i:/ in Barnes's poems as in RP. But *been* is always spelled *bin* or *ben* in 1844, though frequently StE *been* is substituted in later editions. I take it that the possible pronunciations are /bɪn/, /bɪn/, or /bɪn/. The pronoun *be* will normally be /hi:/, but the unstressed form, 'e, is /ə/ (Diss. §19). One may reasonably posit also a semi-stressed form in /i:/ or /i/.

7.10.2 Barnes consistently spells *chime* and *shine* with *ee* (see Diss., §23), and the pronunciation with /i:/ is confirmed by rhyme.

7.10.3 Most words that had /ɛ:/ in ME (generally now spelled with *ea*) have developed /i:/ in RP, so that *meat, sea*, and *bean* have become homophones of *meet, see*, and *been*. Where Barnes gives no indication to the contrary, whether in spelling, rhyme, or grammatical commentary, it is reasonable to assume that the pronunciation is /i:/; but some words spelled with *ea* and pronounced with /i:/ in RP are pronounced in other ways in Barnes's poems; a number of them appear to fluctuate between /i:/ and an alternative pronunciation, as discussed below.

7.10.4 As Barnes himself remarks in §19 of the Diss., “For the first long close sound of *ea* as in *beaver, dream*, the second is often substituted, as *bæver, dram...*” That is to say, in Barnes's dialect the highest long front vowel, /i:/, is often replaced by the vowel immediately below it, which he describes in §16 of the Diss. as “e long in the western dialects” and which he calls elsewhere “the Dorset ē” (1863 *Grammar*, p. 11) or “the Dorset ê” (1886

*Glossary*, p. 1). The sound intended appears to be /e:/ (often indicated by the spelling *ēa* or *ē*), but Barnes's practice in both spelling and rhyme suggests that pronunciations with /i:/ and /e:/ were both acceptable in his dialect. Accordingly I transcribe the vowel in words spelled with *ea* in StE as /e:/ when Barnes spells it with *ēa* or *ē*, but otherwise as /i:/. {Where, however, words with *ēa* are rhymed with words having *ea* or *ee*, as in *plēase* / *vleas* in "Bob the fiddler" and *ēase* / *trees* in "Evemèn in the village" (both in 1844), I transcribe both words with /i:/. But *ease* is also spelled *yease* in "The Church an' happy Zunday" (1844), indicating initial /j/; and several times in 1879 it's spelled *eäse*, and rhymed with words that have the sound /iə/. There appear to be several possible pronunciations for *ease*: /i:z/, /e:z/, and /iəz/, with or without initial /j/ in each case.}

7.10.5 The spelling *ē* appears in 1844 not only in words spelled with *ea* in StE but also in a small number of other words with /i:/ or /ε/: *bēn't* (be not, i.e. 'are not'); *crēp* (creep); *mēsh(y)*, *mashy* (moss, mossy, from OE *meos*, see OED †*mese*, n.<sup>1</sup>); *nēsh* (nesh, i.e. 'soft, tender'). In all these instances the vowel is presumably /e:/.

7.10.6 The verb *drive* is almost always spelled *drēve* in 1844 and 1847 (thereafter usually *dreve*), indicating that it has /e:/.

7.10.7 Other commentators also note the preference for /e:/ over /i:/ in SW dialects in many words that have /i:/ in StE.

7.10.8 A handful of words in 1844 are spelled with *eä*: *afeärd*, *beäns*, *beänhan'* (bear in hand, i.e. 'think, believe'), *beäs* (beasts), *beät*, *bleät*, *cheäk(s)*, *cleän*, *deäl*, *feäst*, *geät(e)* (gate), *beärd*, *Jeän*, *leäd*, *leän*, *leäp*, *leäse* or *leäzε* (a stocked pasture "in distinction from a mead which is mowed," 1844 Glossary), *leäst*, *leäve*, *leäzεr* (gleaner), *meäd(s)*, *meän(ën)*, and *sheärs*. I transcribe this sound throughout as /iə/. (On the similarity between this diphthong and that in words belonging to the FACE set see 7.11.2; on the instability of the diphthong in *beat* and *mead* see 7.11.3.)

7.10.9 The rhyme with *leäzε* in the second stanza of "Sweet music in the wind" ("I'll *think* how in the rushy *leäze* / O' zunny evemens jis' lik' theös, /

In happy times I us'd to zee /'Thy comely shiape about *thik* tree" shows that the vowel of the demonstratives *theös* (1844) and *theäse* (later editions), both meaning *this* or *these*, has the same sound as that discussed in the preceding paragraph, /iə/.

7.10.10 Barnes invariably spells *beat* in his dialect poems as *bet* and rhymes it with words ending in /ɛt/; the vowel is thus clearly not the /i:/ of StE but /ɛ/.

7.10.11 *Keep*, *meet*, and *week* may be spelled with either *ee* or *i* in 1844. Although *keep* is rhymed only on the sound /i:p/ and *meet* on /i:t/, *week* is rhymed on both /i:k/ and /ɪk/. The rhymes on /ɪk/ are kept in later editions, even when *week* is respelled as in StE. The logical conclusion is that in these words pronunciations with /i:/ and /ɪ/ were both acceptable in Barnes's dialect. In transcribing these words, accordingly, I use /i(:)/ when the spelling is with *ee*, and /ɪ/ when it is with *i*.

{*Seem* is usually so spelled, and rhymes with *team*, *cheem*, *scream*, *dream*, etc.; but it is also occasionally spelled *sim*. I transcribe it accordingly as /si:m/ when it rhymes on the sound /i:m/, /si(:)m/ when the spelling is *seem* outside rhyme, and /sim/ when the spelling is *sim*. Similarly *sweet*, spelled with *i* in *swithearts* in the second stanza of "The woody holler" (1844), but elsewhere always with *ee*, and rhymed with *meet*, *veet*, and *sheet*.}

7.10.12 The current pronunciation of *key*, *sea*, and *tea* in StE makes them members of the FLEECE set; historically, however, they belong with the FACE set. They are discussed in 7.11.7 and 7.11.9 below.

7.10.13 In Barnes's dialect poems *cheek* is never spelled with *ee* as in StE but almost always with *eä*, suggesting that the dialect form is derived from the West Saxon *cēace*, in contrast to the StE form, which is from Anglian *cēce*. Barnes's consistent avoidance of the spelling *cheek* confirms that vowel is never /i:/; his favoured spelling, with *eä*, implies that the pronunciation will always be /iə/ (see 7.10.8 above).

7.10.14 The usual spelling of *weak* and its derivatives in Barnes's poems is with *ea*, as in StE; occasionally with *ēa* or *eä*. Nowhere, in spite of its usual

StE spelling, does *weak* rhyme with a word that has, indisputably, the vowel /i:/ as in RP. Since /i:/ cannot be conclusively ruled out, however, the possible pronunciations appear to be /we:k/, with the Dorset  $\bar{e}$  (see 7.10.4), /wi:k/, as in the rhymes with *cheäk*, and /wi:k/, as in RP.

7.10.15 The word *peony* appears rarely in Barnes's dialect poems: once, spelled *pi'ny*, once, in the plural, spelled *pinies* in both early and late editions. In present-day recordings it is rendered variously as /pami/, /pini/, and /pi:ni/, all of which would appear possible from the 18th-century spellings *piney*, *piny*, *pinny*, and *peeny* recorded in *OED* for the south of England. Barnes's spelling perhaps (but not certainly) implies /pə:ni/ (see 7.16.1).

## 7.11 The FACE set

The FACE set (Wells, 2.2.11) contains words with a stressed syllable that has the vowel "long *a*," the diphthong /eɪ/, in both RP and GenAm. This may be spelled in a number of different ways (*a+C+e*, *ai*, *ay*, *ei*, *ey*, *eigh*, etc.), representing several different origins; these different origins tend to have different pronunciations in Barnes's dialect, as shown below.

7.11.1 The commonest spelling for this set in StE is *C+a+C+e*, as in *bake*, *case*, *shape*, etc. Barnes's normal spelling for the *a* in this combination in 1844 and 1847 is *ia* (*biake*, *ciase*, *shiape*, etc.); in later editions the *ia* is replaced throughout by *eä* (*beäke*, *ceäse*, *sheäpe*, etc.). As explained in 7.11.2, I transcribe this sound as /jɛ/.

7.11.2 The similarity between the diphthongs in words spelled with *ia* and *eä* in 1844 calls for further comment. Not only is Barnes's initial description of the diphthongs (in §§19 and 21 of the Diss.) the same, but his decision to spell them in the same way (with *eä*) in later editions suggests perhaps that the difference in pronunciation is too slight to be worth bothering about. If this is indeed the case, it makes homophones or very near homophones of such pairs as *bane* (1844 *biane*, later editions *beäne*) and *bean* (always *beän*), *lane* (1844 *liane*, later editions *leäne*) and *lean* (always *leän*). Nevertheless, with the exception of *beat*, *gate*, and *mead*, which appear to be special cases (see 7.11.3), Barnes avoids rhymes between words of the *bane* type and those of

the *bean* type. It is clear, then, that the distinction between the two diphthongs was important to Barnes.

This distinction involves not only the quality of the second element of the diphthong (/ɛ/ in the one case, /ə/ in the other) but also the placement of stress. In words of the *bean* type, where the second element is /ə/, the stress will be on the first element, since the second element, schwa, is by its very nature unstressed. Thus *beän*, with a falling diphthong, will sound similar to StE *bean*, but with a slight off-glide following the initial /i(:)/; in ordinary script its sound might be represented as “BEEun.” In *bane* and other words from the *face* set, in contrast, there is evidently a rising diphthong (with the stress on the second element), as shown by the rhymes with words such as *let*, *wet*, *neck*, etc.; in ordinary script the sound of *bane* might be represented as “biEN” or “byEN.” (To distinguish between these falling and rising diphthongs in this guide I use /i/ as the first element of a falling diphthong and /j/ for the first element of a rising diphthong, hence the transcriptions /biən/ for *bean* and /bjən/ for *bane*.)

7.11.3 The words *beat*, *gate*, and *mead* appear to be special cases where the diphthong is sufficiently unstable to allow rhymes with words from different sets. *Beat*, always spelled *beät*, will normally be expected to have the diphthong /iə/ (see 7.10.8); it is rhymed, however, only with *gate* (several times) and *wet*, the second rhyme clearly suggesting that the diphthong is /jɛ/. *Gate* (spelled *giate*, *ghiate*, *geät*, or *geäte*) rhymes not only with *let* and *wet*, but also with *beat* and *treat*. The rhymes with *let* and *wet* are to be expected, assuming that the diphthong in *gate* is normally /jɛ/; that with *treat*, however, suggests that the diphthong is /iə/. As for the rhymes between *gate* and *beat* themselves, it would appear that the diphthong in both words may be either /iə/ or /jɛ/. *Mead*, always spelled *meäd*, shows more flexibility than *beät*: it rhymes not only with *lead*, *snead*, and *bead* (all with the diphthong /iə/) but also with *zeed* and *reed* (/i:/), *homestead* (/ɛ/), and *shade* (/jɛ/), suggesting three possible pronunciations for *mead*: /miəd/, /mi:d/, and /mjɛd/.

7.11.4 The rhyming of *again* (spelled *agen*, *ageän*, *agiën*, or *agaen*) with words ending in both *-en* and *-ane* may suggest that *again* has the same two

pronunciations in the dialect as in StE, /əgen/ and /əgem/. But the rhymes with words in *-ane* are on /jen/ (see 7.11.1–2); *again* is not rhymed with words ending in *-ain*, which would have the sound /æin/. The possible pronunciations of *again* in Barnes’s dialect are /əgen/ and /əgjen/ (the same rhyme sound, with or without an introductory *i*-glide).

7.11.5 When the vowel is in initial position, as in *able*, *ache*, *acorn*, *acre*, *ale*, *ape*, *apron*, the spelling of 1844 is invariably *ya-* (*yable*, *yache*, etc.), suggesting that in initial position the introductory /j/ has some prominence; the spelling is changed in later editions to *eä* (*eäble*, *eäche*, etc.). Barnes’s two spellings of *acorns* in 1844 (*yacors* and *yakkers*, both replaced by *eäcorns* in later editions), suggest two possible pronunciations, /jekərz/ and /jakərz/.

7.11.6 One group belonging to the FACE set contains words spelled with *ai*, *ay*, *ei*, *ey*, or *eigh* (excluding those words with *ay* or *ey* discussed in 7.11.7, 8, and 10). Barnes’s own comment on this group in §22 of the Diss. is as follows: “The diphthongs *ai* or *ay* and *ei* or *ey*, the third long [front] sound as in *May*, *hay*, *maid*, *paid*, *vein*, *neighbour*, *prey*, are sounded,—like the Greek [i.e. Classical Greek] *ai*,—the *a* or *e* the first [back] sound as *a* in *father* and the *i* or *y* as *ee* the first [front] sound. The author has marked the *a* of diphthongs so sounded with a circumflex; as *Máy*, *háy*, *máid*, *páid*, *váin*, *náighbour*, *práy*.” In later editions *ai* and *aj* are substituted for *ái* and *áy* (*May*, *haj*, *maid*, *paid*, *vain*, *naighbour*, etc.). Barnes’s description of the diphthong as a combination of /a:/ + /i:/ (or, with short vowels, /a/ + /i/ = /ai/) makes it sound very similar to the /ai/ diphthong of RP *high*, *pride*, *cry*, etc. In current recordings of Barnes’s poems read by conservative dialect speakers, however, the diphthong sounds closer to the /æi/ of Cockney *mate* or Australian *G’day*. I transcribe the diphthong in this group, accordingly, as /æi/.

The inclusion of *plait* in this subset, as implied by the spelling *plaited* (/plæitɪd/) in the third stanza of “Pentridge by the river,” may be surprising to RP speakers, for whom the word belongs in the TRAP set; but Barnes’s listing of the word in the 1854 *Philological Grammar* as an example of the “third long sound” in proto-RP, along with *main*, *rain*, *strait*, etc. is supported by the detailed etymological note in *OED*, showing that the current pronunciation is recent.



{The pronunciation of *aye* in Barnes's poems is uncertain. *OED* distinguishes between *aye* 'ever' (RP /eɪ/ or /aɪ/), from ON *ei*, *ey*, and *aye* 'yes' (RP /aɪ/ as in *I*, *eye*, etc.), of unknown origin. The rhyme of *aye* 'ever' with *away* in "The geäte a-vallén to" suggests /e:/ or /æɪ/ in Barnes's dialect for the former (see 7.11.8); that of *aye* 'yes' with *paj* in line 21 of "Bleäke's house in Blackmwore" suggests /æɪ/ as in the first paragraph of this entry for the latter. I transcribe both words as /æɪ/.}

7.11.7 A second group containing words spelled in StE with *ay* or *ey* (and their derivatives) forms a subset of its own. Its members are *clay*, *day*, *fay* (*v.* 'succeed, prosper'), *lay*, *say*, *way* (but see further 7.11.8), *grey*, *key*, and *whey*, in all of which the *ay* or *ey* is descended from OE *æg* or *eg*, with the vowel long or short. (The final *g* in these words in OE was pronounced not /g/ as in *dog* but /j/ or /i/ as in present English *day*.) Barnes's spellings for these words, in addition to the StE spelling, include *a*, *ā*, *ae*, *āe*, *a*, and *ē* (*clā*; *da*, *dā*, *dae*, *dāe*; *lāe*, *lae*; *zā*, *zāe*; *grē* (in *grēgole* 'bluebell', later respelled *grægle*); and *whē*; for *way* see 7.11.8); except in vary rare instances they are not spelled with *áy* (1844) or *aj* (later editions) and do not rhyme with words so spelled, discussed in 7.11.6. Barnes notes that *day* and *whey* have the Dorset *ē* (1886 *Glossary*, p. 3), and I normally therefore transcribe the vowel in this group of words as /e:/ (see 7.10.4 above); *day* and *fay*, however, are exceptional in that they are rhymed both with words in this group and with words in 7.11.6, suggesting the co-existence in the dialect of the pronunciations /de:/, /fe:/ and /dæɪ/, /fæɪ/.

Whereas *laid* and *said* (OE *lægde* and *sægde*), the past tenses of *lay* and *say*, are the same in form (apart from the initial consonant), their pronunciation in RP has diverged, *laid* retaining the vowel of the infinitive and *said* normally being shortened to /sed/. Rhymes show that in Barnes's dialect this divergence has not happened: *said* (spelled *zed*, *zaid*, or *zäid*) is pronounced as in RP and *laid* (though spelled as in StE) has evidently undergone the same shortening, since it rhymes only with words ending in /ed/.

The current pronunciation of *key* in StE, with /i:/, makes its presence in this group seem odd, but this pronunciation is, as *OED* points out,

“abnormal”; and “that *key* had the same vowel [as *clay*, *grey*, etc.] in ME. is proved not only by the frequent spelling *key*, but by its constantly riming with *day*, *way*, *say*, *play*, etc. This was evidently the standard pron[unciation] down to the close of the 17th c.; Dryden has the rime with *way* more than once in one of his latest works (1700)” (*OED*, *key*, *n.*<sup>1</sup>). See further 7.11.9.

7.11.8 The pronunciation of *way* and *away* is very unstable. Historically these words belong with the subset in 7.11.7, and where they are spelled with *ay* without diacritics (as is usually the case) and/or where they are rhymed with a word from the *clay* subset, my assumption is that that their vowel is the Dorset  $\bar{e}$ , /e:/. But they are occasionally spelled with *aj* in later editions and frequently rhymed with words from the *May*, *hay* subset in 7.11.6, showing that, like *day* and *gay*, they have an alternative pronunciation with /æɪ/. They are also sometimes spelled with *oy*, both outside rhyme (particularly in 1844) and in rhymes with *boy*, showing the coexistence of a third pronunciation with /əɪ/ (see further 7.17.1, 7.17.4). We thus have three pronunciations for the vowel of *way* and *away* in Barnes’s poems: /e:/, /æɪ/, and /əɪ/.

*Always*, though derived directly from *way*, appears to behave differently, doubtless because the major stress is normally on the first syllable. To the best of my knowledge it is never spelled with *áj*, *ajj*, or *oy*, and does not occur in rhyme. In the absence of deviation from the StE spelling *always* and of rhymes suggesting otherwise, I take it that the vowel in the second syllable is normally /e:/. But heavy stress on the first syllable may lead to some reduction of the vowel in the second syllable, as suggested by the spelling *álmwiz* in line 8 of the 1844 version of “The milk-mâid o’ the farm”. Here the vowel in the second syllable may be /ɪ/, as implied by the spelling; alternatively it may be further reduced to /ə/.

7.11.9 *Sea* and *tea* (though their vowels are not from the same source) might be considered honorary members of the group in 7.11.7. Barnes’s rhymes indicate clearly enough that the usual Blackmore Vale pronunciation of *tea* was /te:/ (it is reasonable to assume that the rhyme *tea*/*key* would have been on the sound /e:/, since *key* rhymes elsewhere only with *day* and *grey*, and *tea* only with *lay*); they show also that pronunciations of *sea* as /se:/ and as /si:/

were both current in his dialect (as they were in StE for Cowper, Dryden and others), allowing rhymes on either vowel.

7.11.10 The word *they* has many different spellings in 1844: *tha*, *tha'*, *they*, *thēy*, *thā*, *thae*, *thāe* (rare), *thæ* (rare), and *thē* (rare); in later editions the only spelling is *they*. The spellings other than *tha* and *tha'*, and the sole instance in which *they* appears as a rhyme word, rhyming with *day* in “The girt wold house o’ mossy stuone” (in 1844 and 1847 only), all point towards the Dorset *ē* (see 7.10.4 and 7.11.7 above). It is possible that *tha* and *tha'* represent an unstressed form, /ðə/ (cf. *ya* and *da* for *you* and *do*, 7.15.5); but the occasional occurrence of *tha* as a demonstrative pronoun in positions where it would be expected to carry some stress makes this unlikely. I therefore transcribe all forms of *they* as /ðe:/.

7.11.11 Three words with *ea* spellings that belong in the FACE set in StE are *break*, *steak*, and *great*. Barnes’s rhymes suggest that *break* (occasionally spelled *brēak* or *brē’k* in 1844) has two possible pronunciations in the dialect, one with /e:/, the Dorset *ē* (see 7.10.4 above), the other with /je:/, like words with *-ake* (see 7.11.1 above). The spelling *steäk* in the 1847 version of “Liady-day ... ” implies /stiæk/ (see 7.10.8), but the 1879 re-spelling, *steäke*, implies /stjæk/ (see 7.11.1–2). *Great* becomes by metathesis *girt* (/gə:rt/, see 7.9.4 above).

7.11.12 Words derived from French containing the sequence *a* + nasal consonant (*angel*, *chamber*, *change*, *danger*, *strange*, and *stranger*) form a separate subset. In 1844 Barnes spells these words consistently with *a* + double consonant: *anngel*, *chammer*, *channgge*, *dannnger*, *strannnge(r)*; these spellings are replaced by the StE spellings in 1879 with the exception of *chammer*, which is retained in the word’s sole occurrence, in the penultimate stanza of “Polly be-èn upzides wi’ Tom”. I transcribe all words in this subset (except *Grange*) with /a/, thus /andʒəl/, /tʃamər/, etc.

*Grange*, which appears once only, in “Easter time [b]” (1844) (= “Easter Monday,” 1879), is spelled as in StE even in 1844, both spelling and pronunciation being perhaps influenced by its status as a proper name. Its pronunciation is therefore presumably /grændʒ/ (see next paragraph).

7.11.13 Words derived from French containing *age* pronounced /eɪdʒ/ in RP (*age, cage, rage, stage*) form another subset. Since these words always have their StE spelling in Barnes's poems (never the *ia* or *eä* forms discussed in 7.11.1), I take it that the vowel is the undiphthongized third long front vowel in Barnes's table of the pure vowel sounds in "national English", as set out in §16 of the Diss. I transcribe the vowel in these words, accordingly, as /ɛ:/.

7.11.14 In the surrounding districts, as in the Blackmore Vale, there is much variation in the pronunciation of long *a*.

## 7.12 The PALM set

The PALM set (Wells, 2.2.12) contains words with a stressed syllable that has the vowel /ɑ:/ in RP and /ɑ/ in GenAm, excluding those where /r/ follows the vowel (for which see the START set, 7.21 below). PALM words "belong phonetically with START (and BATH) in RP, but with LOT in GenAm" (Wells, 2.2.12, p. 143). Most words in this set are recent borrowings from foreign languages, and do not occur in Barnes's poems; of the native English words (and exclamations) listed by Wells, the only ones that occur in Barnes's poems are *palm* itself, *calm*, *father*, *hab*, and *burrah*.

7.12.1 There is no reason to suppose that the stressed vowel in *palm*, *calm*, *hab*, and *burrah* does not have the same pronunciation in Barnes's poems as that of the majority of words in the BATH set, i.e. /ɑ:/ (see 7.7.1).

7.12.2 For a discussion of the stressed vowel in *father* see 7.7.4.

## 7.13 The THOUGHT set

The THOUGHT set (Wells, 2.2.13) contains words with a stressed syllable that has the vowel /ɔ:/ in RP and /ɔ/ or /ɑ/ in GenAm, excluding those that belong with NORTH (7.22), or FORCE (7.23), or CLOTH (7.8). The StE spellings of words in this set include *ought* (*taught, caught, daughter*, etc.), *aw+C* (*cause, haul, haunt, sauce*, etc.), *aw* alone and *aw+C* (*draw, law, saw, crawl*, etc.), *all* and *al* (*all, fall, appal*, etc.), *alk* (*chalk, talk, walk*, etc.), *al+C* and *aul+C* (*salt, false, fault*, etc., also pronounced /ɒ/ in RP, and *bald*), *ought* (*ought, bought, fought*, etc.), and assorted other words (*broad, abroad, water*).

Of this set of words Barnes says, “The second long [back] sound, as of *a* in *fall* and of *aw* in *jaw*, is sometimes turned into the third [front] one  $\bar{a}$ , as *val*, in some parts *val*, *fall*; *jā*, *jaw*; *strā*, *straw*: though *brought* becomes *brote*, and *fought* becomes diphthongal, *foüght*, of the third and fourth [back] sounds” (Diss., §24; see also 1863 *Grammar*, p. 13; 1886 *Glossary*, p. 4). Where there are no indications to the contrary, we may assume that the vowel in this set is /ɔ:/ as in RP. The several possible variations are discussed below, in subsets according to the StE spelling of the words in each subset.

7.13.1 Words with the sound /ɔ:l/ in RP (*all*, *fall*, *small*, *haul*, *crawl*, etc.). Whereas these words all have their current spelling in later editions, Barnes rarely uses it for them in 1844. There his usual practice is to reduce final *-ll* to *-l* (*al*, *val*, *smal*, etc.) and to omit *u* and *w* (*hal*, *spra'l*, etc.); occasionally he uses the spelling  $\hat{a}l$  (as in *squâl* / *crâl* in the 1844 version of “Hây-miakèn”); sometimes he indicates the alternative pronunciation with  $\bar{a}$  noted in 7.13 above. I take the  $\bar{a}$  spelling to denote /ɛ:/ as in *fäther*, etc. (see 7.7.4); but what is meant by the reduction of *-ll* to *-l*, the omission of *u* or *w*, and the occasional use of the spelling  $\hat{a}l$ , on which Barnes makes no comment other than that *fall* is “in some parts *val*”? Assuming that the pronunciation in proto-RP was /ɔ:l/, the likelihood must be that Barnes’s spellings with *al*, *a'l*, and  $\hat{a}l$  indicate the unrounded pronunciation /a:l/. Accordingly I transcribe the sound in this group as /ɔ:l/ where Barnes uses the StE spelling in 1844, as /a:l/ where the spelling is *al* or *a'l* (as normally in 1844), and as /ɛ:l/ where this pronunciation is suggested by the spelling with  $\bar{a}$  or by rhyme. *Almost* is normally spelled *a'most* in both early and late editions; I take the *a'* to represent a reduction from /a:l/ to /a:/, the whole word being pronounced /a:mɔ:st/ when there is some stress on the second syllable, /a:məst/ when there is none.

7.13.2 The subset containing words with *alk* behaves in much the same way as the previous subset, showing the same three possible pronunciations for the vowel. In 1844 words in this subset are almost always spelled with  $\bar{a}'k$ ,  $\bar{a}'ke$ , or *a'ke*, implying /ɛ:k/, but occasionally with *a'k*, implying /ak/, or

*auk*, implying /ɔ:k/. Words in this subset rhyme only with other words from the same subset.

7.13.3 The subset containing words with *au*(+C) or *aw*(+C) shows similar variability. The preferred spellings of *haunt*, *saunter*, *mawn* ('basket'), *-daw*, *draw*, *jaw*, *law*, *saw*(-pit), and *straw* in 1844 (*ā*, *āe*, *ae*) imply the pronunciation /ɛ:/, with the variants *dra* and *la'* in *draw* and *law* suggesting the alternative /a:/. Barnes's contribution to *EEP* has proto-RP /ɔ:/ in *law* but /ɛ:/ in *straw* and *jaw*; on the other hand his spelling of *sauce* as *sass* in 1844 (alone and in the derivatives *saucepan* and *saucy*) implies /a:/, as does the rhyme *sass* / *pass*. {I take *dake* (in "The witch," 1844) to be variant of *dawk* (see *EDD dake*, *v.* and *dawk*, *v'*.) and accordingly transcribe it as /dɛ:k/.}

7.13.4 Barnes's spelling of *because* in 1844 (always *bekiazɛ* or *bekiase*, never the StE *because* that is used invariably in later editions) shows both that there is an *i*- or *y*-glide following the velar /k/ (see 7.21.2), and that the vowel in *-cause* is the /ɛ:/ sound of *a*+C+*e* (see 7.11.1). My transcription is thus always /bikjɛ:z/.

7.13.5 The spelling *auht* does not occur in the poems of 1844, though in later editions it is found in *daughter*, *caught* (cf. 1844 *catch'd*), *taught*, and *naught* (besides *laught* and *draught*, which belong in the BATH set, 7.7). The sole occurrence of *-auht* in rhyme that I know of (*a-tauht* / *thought* in "Daniel Dwithen, the wise chap") shows Barnes making use in his third dialect collection of StE /ɔ:t/. In *daughter*, however, Barnes's spellings in 1844, *daeter*, *dāter*, and *dā'ter* (the last retained in most instances in later editions of the first collection, but elsewhere replaced by *daughter*), together with the rhymes in "The farmer's woldest daeter", show that his normal pronunciation in the dialect of the Blackmore Vale was /dɛ:tɔ:/, with /ɛ:/ as the vowel of the stressed syllable (see 7.7.4).

7.13.6 Present-day readers may assume that *water* will follow *daughter* in having /ɛ:/ in Barnes's poems, since the stressed vowel in both words is the same in StE. But their vowels have different origins in OE; they have reached RP /ɔ:/ by different routes; and Barnes's practice shows that the vowels were pronounced differently in the Blackmore Vale. He invariably

uses the StE spelling, *water*, in both 1844 and later editions, and on the sole occasion I know of when *water* is used in rhyme (as opposed to a non-rhyming refrain) it rhymes with *thought her* (in “Zummer an’ Winter”), showing that the stressed vowel in *water* is /ɔ:/.

7.13.7 Rhymes with words such as *grow’d*, *know’d*, and *road*, together with the 1844 spellings with *-ode* (often retained in later editions) show that the vowel in *broad* and *abroad*, like that in *brought* (see next paragraph), is /o: / as opposed to RP /ɔ: /.

7.13.8 Barnes’s comments on *brought* and *fought* in §24 of the Diss. (quoted at the head of this section) draw attention to anomalies in the subset containing words with *ought*. An examination of his spellings and rhymes leads to the following observations:

- a) *ought*, *nought*, *sought*, *thought*, and *wrought* are invariably spelled with *ought* and rhyme only with words spelled with *ought* or *aight*: they are pronounced with /ɔ:t /.
- b) *brought* may be spelled *brought* (in which form it rhymes frequently with *thought*): its pronunciation in this case is /brɔ:t /. But it may also be spelled *brote* (the preferred spelling in 1844), or *brōte*, or *bro’t* (in one of which forms it rhymes with *throat* and *smote*): in these instances the pronunciation is /brɔ:t /, in line with Barnes’s comment in the Diss. Similarly *bought* rhymes only with *ought* and *thought*, but outside rhyme (in 1844) it is also spelled *bote* or *bo’t*: like *brought*, therefore, it may be pronounced with either /ɔ:t / or /o:t /.
- c) *fought* is spelled *foüght* or *föüght*; it rhymes only with words in *-out*, bearing out Barnes’s comment that it becomes diphthongal. The diphthong is not, however, RP /aʊ / but Blackmore Vale /ə:ʊ / (see 7.18.1, 7.18.3).
- d) *flought* is found only in “Riddles”. It does not appear with this spelling in the 1863, 1879, or 1886 Glossaries, or in *OED* or *EDD*. It is perhaps to be identified with “*Flout*, a flinging, or a blow of one” (1879 Glossary), which would make sense in the context, in which Anne’s cow “het the pail a flought, / An’ flung [her] meal o’ milk half out”; alternatively *a flought* may perhaps be a late survival of

the predicative adjective *aflocht* ‘in a flutter, agitated,’ which would make equally good sense in the context (although the three occurrences in *OED* are all Scottish and all date from the 16th century). Whatever the meaning of the word, however, the rhyme with *out* shows that it is pronounced with the diphthong /əʊ/ (see 7.18.1, and cf. *fought*, above and 7.18.3).

#### 7.14 The GOAT set

The GOAT set (Wells, 2.2.14) contains words with a stressed syllable that has the vowel /əʊ/ in RP and /o/ or /ou/ in GenAm, traditionally called “long *o*.” The StE spellings of words in this set include final *o* (*go*, *so*), *oa* (*oak*, *road*), *oe* (*toe*, *sloe*), *o+C+e* (*rope*, *home*), *ol* (*old*, *roll*), *oul* (*soul*, *moult*), *ow* (*know*, *own*), *ough* (*though*), etc.

This sound was not a diphthong in proto-RP, but remained a pure vowel, /o:/. Of words in this set Barnes remarks, “The third long sound of *o* and *oa* of English words such as *bold*, *cold*, *fold*, *more*, *oak*, *rope*, *boat*, *coat*, becomes the diphthong *uo* of the fourth and third short [back] sounds in the Dorset dialect, in which those words are *buold*, *cuold*, *vuold*, *muore*, *woak*, *ruope*, *biuot*, *ciuot*” (Diss., §27). Several questions, discussed in turn below, arise from this statement: Does this diphthongization affect all words with long *o* all the time? If not, what are the rules (if any) governing which words will or will not have diphthongization? What is the sound of the diphthong described? Does it have the same sound initially as internally?

7.14.1 The wording of Barnes’s statement above may imply either that long *o* is always diphthongized in the Blackmore Vale in the way described and that the words listed are merely offered as examples, or, on the contrary, that there are certain words in the Blackmore Vale—words such as those listed—in which long *o* is diphthongized, whereas in other words it remains the monophthong /o:/. An examination of Barnes’s spelling practice in 1844 shows that long *o* is not diphthongized in all words, and that the same word may sometimes have a monophthong, sometimes a diphthong—assuming, that is, that Barnes consistently indicates the diphthongal pronunciation by inserting *u* or *w* before the *o*. Barnes’s later comments in the 1863 *Grammar*



show beyond doubt that long *o* is not diphthongized in all words: “Dorset is, in many cases, more distinctive than our book-speech, inasmuch as it has many pairs of words, against single ones of our books, and gives sundry sounds to other pairs, that, in English, are of the same sound; so that it withholds from the punster most of his chances of word-play. ‘The people *told* the sexton and the sexton *toll’d* the bell’ is in Dorset ‘The people *twold* the sex’on, an’ the sex’on *toll’d* the bell’” (p. 31, repeated more or less verbatim in the 1886 *Glossary*, p. 29).

7.14.2 But is it possible to predict when long *o* will be diphthongized and when it will not? The current spelling in StE appears to be irrelevant: many words with *oa* are diphthongized but others are not; many with *o* alone are not diphthongized, but some are. The only fixed rule governing diphthongization that I have been able to detect is that, except in *gold* (see 7.14.5 below), the vowel in *-old* is always a diphthong (*buold*, *cuold*, *wold*, etc.). Elsewhere the phonetic environment evidently has some effect: after syllable-initial *m-* or *l-* the sound is normally a diphthong (but not necessarily so after *cl-*). Etymology appears to have little or no influence. In these circumstances the only safe course is to trust Barnes’s spelling; accordingly I show a diphthong when the *o* is preceded by *u* or *w* and a monophthong when it is not.

7.14.3 As for the sound of the diphthong, when it occurs, Barnes’s description (quoted above) suggests that it is a combination of /ʊ/ as in *crook* and /ʌ/ as in *lull*, i.e. /ʊʌ/. Rhymes such as those of *coat* with *cut*, *shut*, and *strut* and of *bone*, *stone*, and *alone* with words ending in /ʌn/ suggest that this is an accurate description. But other rhymes, such as those of *bold* and *rolled* with *old*, *cold*, *mould* and other words spelled with *uo* or *wo* suggest rather that the second element of the diphthong is /o(:)/, and that of *stone* with *shone* suggests that it is /ɒ/. In his other grammars, moreover, Barnes gives different descriptions of the sound. In the 1863 *Grammar* (p. 14) it is a combination of /u:/ as in *food* and /o:/ as in *rope* (if both elements are long), or /uo/ (if both elements are short). In the 1886 *Glossary* (p. 14), on the other hand, it is a combination of /u:/ as in *food* and /ə:/ as in *earth*, or /uə/ (if both elements are short). These apparent inconsistencies on Barnes’s part

doubtless reflect a genuine instability in the pronunciation of the diphthong. On balance it seems best to transcribe the diphthong as /uə/, since the weight of evidence favours this interpretation rather than others, and since a second element with schwa is flexible enough to allow some latitude in rhyming {including occasional rhymes between diphthongized and non-diphthongized long *o*, as in the third stanza of “Keepèn up o’ Chris’mas,” where *cuold* and *scuold* (1844) are rhymed with *roll’d*}.

7.14.4 Barnes’s use of different spellings for the diphthong in 1844 according to whether it is internal or initial (*uo* internally, *wo* initially, as in *woak*, *woats*, *woaths*, *wold*, i.e. ‘oak, oats, oaths, old’) suggests that there is a clear difference between the sounds; his decision to abandon the *uo* spellings in later editions and to use *wo* in all positions may suggest, on the other hand, that any difference is minimal. Uncertainty about the pronunciation of the diphthong when it occurs in initial position is apparent from audio recordings made by current dialect speakers: some give the initial *w*- full value, pronouncing *old* as in *Stow-on-the-Wold* and *oak* as in *woke up*; others ignore the *w*- entirely, giving these words their RP pronunciations /əʊld/ and /əʊk/. Accordingly I transcribe all internal occurrences of the diphthong in Barnes’s poems as /uə/; in initial position, however, I use /(w)uə/ to reflect the possibility of realizations with full initial /w/.

7.14.5 *Gold* and *golden* are invariably spelled with *oold* in Barnes’s dialect poems, both early and late. (No other word is spelled with *oold*.) *Gold* appears in rhyme only twice (neither occurrence in 1844): on both occasions it rhymes with a word containing the diphthongal /ue/ (*vwold* and *twold*). Barnes’s spelling implies the pronunciation /gu:ld/; his rhymes, on the other hand, imply /guəld/. There is evidently some latitude. I transcribe both words with /u:/ except for the two instances of /uə/ in rhyme.

7.14.6 *Ago*, *go*, *no* (‘not any’), *so* (‘and so, therefore’), *sloe*, and *toe* are almost invariably spelled with *oo* or *ooe* in both early and late editions. I know of only four instances in 1844 in which words in this subset are spelled with a single *o*: *go* (rhyming with *flue*) in “The settle an’ the girt wood vire”; “no stuone” in “The brook that runn’d by gramfer’s”; “no cal” in “Farmer’s sons”; and “no scope” in “Eclogue:—Two farms in oone.” In every case

except the last (which looks like an oversight) the spelling is changed in later editions to *oo*. Rhyme evidence confirms that the vowel in these words is always /u:/. Barnes consistently maintains a distinction between *no* (the opposite of *yes*) and *noo* ('not any'). The former, /no:/, is always spelled *no*, and rhymes with words ending in /o:/; the latter, /nu:/, is invariably *noo* (e.g. seven times in the final stanza of "Zunsheen in the winter"). The distinction is nicely brought out in the first and third lines of "The farmer's woldest daeter": "*No. No. I bēn't arinnen down / The pirty mâidens o' the town; / Nar wishèn ò'm noo harm*" (1844, my italics). Similarly Barnes distinguishes between *so* (/sə/ or /so:/, according to emphasis, 'to this extent') and *zoo* (/zu:/ 'and so, therefore').

7.14.7 Forms derived from *go* do not necessarily keep the /u:/ of the infinitive. For *going* Barnes's normal practice leads us to expect the form *gooèn*; in his poems, however, the spelling is always *gwâin* (1844 and 1847) or *gwain* (later editions), i.e. /gwæim/ (see 7.11.6). To the best of my knowledge *goes* occurs only twice, in two successive lines of "The shy man": "The bride wer a-smilèn as fresh as a rwose, / An' when he come wi' her, an' show'd his poor nose, / All the little bwoys shouted, an' cried 'There he goes,' / 'There he goes.'" Here the rhyme with *nose* indicates standard proto-RP pronunciation, /gø:z/.

7.14.8 There is nothing to indicate that words ending in *-ow* pronounced /əʊ/ in RP do not normally have the expected proto-RP monophthong, /o:/. In the unstressed second syllable of a disyllable, however, this is generally weakened to /əɾ/, as Barnes points out in the last sentence of §27 in the Diss.: "*ow* at the end of a word as fellow, hollow, mellow, pillow, yellow, mostly become *er*, making those words *feller, holler, meller, piller, yoller*." {Although /r/ is normally retained in the dialect (see 8.8.1), Barnes's spelling in the 1844 poems shows that in unstressed endings such as this it may be lost (e.g. in *narra* and *arra* for *narrow* and *arrow* in "Eclogue: Viairies"). The safest transcription is accordingly /ə[r]/. The past tense of verbs with short *o* in the first syllable, however, is different again. In 1844

Barnes consistently spells the ending of the past tense of *follow* and *hollow* ('shout') *-ied* or *-eed*, indicating the pronunciations /vɔlid/ and /hɔlid/.}

7.14.9 The words ending in *o* or *oe* listed in 7.14.6 appear to be the only ones with the vowel /u:/. There is no reason to suppose that other words with this spelling (*echo*, *foe*, *woe*, etc.) do not have proto-RP /o:/, and rhymes with stressed *-ow* confirm that their vowel is /o:/.

7.14.10 In 1844 *over* is always spelled *auver*, a form that occurs only once elsewhere, in *the auverzeer* in the early eclogue "Rusticus res politicas animadvertens. The new poor laws." Elsewhere the StE spelling is used, apart from three occurrences of *auver* in "The feair market maid." In the word's only occurrence in rhyme, in the eclogue "Come and zee us in the Zummer" ("Well, aye, when the mowen is over, / An' ee-grass do whiten wi' clover, / A man's a-tired out"), the rhyme with *clover* suggests that proto-RP /o: / was acceptable in the Blackmore Vale; but the complete consistency of the spelling *auver* in 1844 shows that the preferred pronunciation was /ɔ:/.

7.14.11 For *drove*, *grove*, and *rove* see the discussion in 7.5.3 above.

7.14.12 For *more*, which is amongst the words listed in §27 of the Diss. quoted at the head of this section, see 7.23.1.

7.14.13 Although *sloth* has diphthongal /əʊ/ in RP, the rhyme with *swath* in "Eclogue:—The best man in the vield" ("Why when bist teddèn grass, ya liazy sloth, / Zomebody is a-fuoss'd to tiake thy zwath / An' ted a hafe woy back to help thee out") shows that the pronunciation for Barnes was with short *o*, /slɒθ/.

{7.14.14 Since *don't* is always thus spelled (with or without the apostrophe, but with no sign of diphthongization), I transcribe it throughout as /do:nt/. *Won't*, in contrast, is frequently spelled *woon't*; I take it that the pronunciation is /wu(:)nt/.}

## 7.15 The GOOSE set

The GOOSE set (Wells, 2.2.15) contains words with a stressed syllable that has the vowel /u:/ in RP and /u/ in GenAm. The StE spellings of words in this set include *oo* (*hoop, tooth*), final *o* (*who*), final *oe* (*shoe*), *u+C+e* (*rude, tune*), *u+C+V* (*duty*), *eau+C+V* (*beauty*), *ue* (*due, blue*), *eu* (*feud*), *ew* (*few, new*), *iew* (*view*), *ui* (*fruit*), *ou* (*you, group*), *ough* (*through*), etc.

This set offers few problems. There is no reason to suppose that most words with /u:/ in RP did not have it also in the Blackmore Vale.

7.15.1 There are many rhymes in Barnes's poems between words with /u:/ and words such as *dev, few, new*, etc. that have /ju:/ in RP. This might perhaps be taken to imply that "yod dropping," as Wells calls it (pp. 147–48) was a feature in the Blackmore Vale (i.e. loss of /j/, so that *new* is pronounced /nu:/, as in GenAm, as opposed to /nju:/, as in RP). But rhymes between /u:/ and /ju:/ are common in StE, as in *moon / tune* in Wordsworth's "The world is too much with us" (5–8), *gloom / perfume* in Tennyson's "In memoriam" (95.53–56), or *fool / mule* in Robert Browning's "My last duchess" (27–28). In the absence of concrete evidence of yod dropping, therefore, I have assumed that words with /ju:/ in RP have it also in Barnes's poems.

7.15.2 *Tune* is always spelled *tuèn*, in both 1844 and later editions. It occurs in rhyme once only, rhyming not with the sound /u:n/ but with *a-doèn* (/ədu:ən/) in "Gammony Gaÿ." The only other occurrence of the combination *uè* that I am aware of in Barnes's poems is in the internal rhyme "Though a-ruèn time's undoèn" in "Tweil" (where *a-ruèn* = 'rueing'). The rhymes confirm what the spelling suggests, i.e. that *tuèn* is disyllabic. Assuming that the yod is retained, the pronunciation will be /tju:ən/.

7.15.3 In a few words that have /u:/ in RP there are other vowels in Barnes's poems: /ʌ/ in *roof* (see 7.5.2), *prove* and *move* (see 7.5.3); /ʊ/ in *moot* 'tree-stump', *food* and *mood* (see 7.6.2); /ʊ/ or /u:/ in *shoot* (see 7.6.3).

7.15.4 A few words with /əʊ/ in RP have /u:/ in Barnes's poems: *gold* and *golden* (see 7.14.5); *ago*, *go*, *no* ('not any'), *so* ('and so, therefore'), *sloe*, and *toe* (see 7.14.6).

7.15.5 The spellings *ya* and *da* are found frequently in 1844 for *you* and *do* (replaced by the StE spelling in later editions). I take it that *ya* and *da* represent the unstressed forms /jə/ and /də/.

7.15.6 I have assumed that *to* may be /tu:/, /tu/, or /tə/, depending on stress, as in RP.

## 7.16 The PRICE set

The PRICE set (Wells, 2.2.16) contains words with a stressed syllable that has "long *i*," the diphthong /aɪ/, in both RP and GenAm. The StE spellings of words in this set include *I* (the pronoun), *i+C+e* (*hide*, *ripe*), *i+C+C* (*find*, *child*), *ie* (*die*), *ny*, *y*, *ye*, and *eye* (*buy*, *try*, *dye*, *eye*), *igh* and *eigh* (*high*, *height*), etc.

7.16.1 Barnes's lack of comment on this diphthong suggests that the Blackmore Vale pronunciation would have been the same as that in proto-RP, namely /aɪ/, with a more central starting point than the /aɪ/ of present-day RP (see MacMahon, 5.8.15). In the SW the starting point tends to be more central still, though hard to pin down; the weight of evidence suggests, however, that in Dorset at least the starting point is and was the thoroughly central /ə/, producing a diphthong /əɪ/ (as in eMnE) that makes *bye* and *buy* sound very similar to *boy* (see 7.17.1). In accordance with observations on the likely length of the first element by the commentators closest to Barnes's own time, I transcribe the PRICE diphthong as /əɪ/.

7.16.2 In words ending in *-ire* (*fire*, *tire*, *squire*, etc.) the diphthong becomes a triphthong by the addition of schwa as an off-glide, and the *r* is audible (see 8.8.1), giving the combination the sound /əɪər/. Thus *fire*, with voiced initial *f*- (see 8.3.1) and audible *r* is in Barnes's poems /vəɪər/. As in StE, words in this subset may be treated as either one syllable or two (see the note in *OED* s.v. *fire*, *n.*), a freedom that Barnes uses in accordance with the demands of his metre: "The vier at the upper door" in "Shodon Fiair: The vust piart" (1844) is plainly a disyllabic *fire*, whereas that in the refrain of "The settle

and the girt wood vire” must be monosyllabic unless the line is hypermetric. It does not follow, however, that Barnes uses the form *vire* for a monosyllable and *vier* for a disyllable, helpful though such a convention would be: in both 1844 and later editions he uses *vire* in the title of “The settle and the girt wood vire” but *vier* in the refrain that repeats the wording of the title.

7.16.3 From both its spelling and its pronunciation in StE, *spire* belongs with the subset in the preceding paragraph. But Barnes’s spelling is always *speer* (in both 1844 and later editions) and his rhymes show that for him it is a member of the NEAR set (see 7.19.2), retaining (or reverting to) the diphthong /iə/+r/, which is closer to the monophthongal /i:/+r/ from which its vowel descends.

7.16.4 Barnes spells *child* both *child* and *chile* and rhymes it with both *-ild* and *-ile* (for the rhyme with *spoiled* see 7.17.1). Both rhymes and spelling show that for him the vowel was /ə:ɪ/, as in 7.16.1.

7.16.5 In a number of words with /aɪ/ in RP Barnes’s spelling and rhymes show that the diphthong is replaced by /ɪ/. Notable amongst these words are *climb*, usually spelled *clim* or *clim’* and always rhymed with words in *-im*; also *like* (almost always spelled *lik’* in 1844 when it occurs as an adverb or in the past tense of the verb) and *strike* (usually *strick* or *stricke*), both rhymed with words in *-ick*. Barnes appears to make a clear distinction between *lik’* (adverb and past tense) and *like* (infinitive, always spelled *like* in 1844, implying the usual diphthong, /ə:ɪ/). In view of Barnes’s clear preference in his poems I transcribe all these words (except *like*, infinitive) with /ɪ/. (For the past tense and past participle of *climb* see 7.16.10 below.)

7.16.6 *Fly* and *flies* (*n.* and *v.*) are in Barnes’s dialect poems always *vlee* and *vlees*, i.e. /vli:/ and /vli:z/. The vowel probably results from the long-standing confusion in English between the verbs *fly* and *flee* and the nouns *fly* and *flea* (see the comments in *OED*, svv. *flee* and *flea*). For the voiced initial consonant see 8.3.1.

7.16.7 For /i:/ in *chime* and *shine* see 7.10.2.

7.16.8 For /e:/ in *drive* see 7.10.6.

7.16.9 I have assumed that *by* (normally /bɔːɪ/) has also an unstressed form (/bɪ/), as in StE. Where readers might opt for either a stressed or an unstressed form, I transcribe *by* as /b(ə)ɪ/.

7.16.10 All tenses of the verb *climb* belong in the PRICE set in StE, including the past tense and past participle, *climbed*. In OE, however, *climb* was a strong verb, belonging to the same class as *ring* and *sing*, with the vowel sequence *i* (present), *a* (past singular), *u* (past participle), these vowels all being short, as is still the case with *sing*, *sang*, *sung*. We have already seen that the *i* in *clim(b)* remained short for Barnes (7.16.5), and this applies equally to weak forms of the past tense and past participle, whether the *b* is dropped (as in the 1844 version of “The girt woak tree that’s in the dell”—“Var in *thik* tree, when I wer young / I have a-clim’d, an’ I’ve a-zwung”) or whether it is retained (as in the later versions’ “a-climb’d”). But Barnes’s usual preference is for the strong forms that survived in the Blackmore Vale: past tense *clomb* and past participle *a-clum* (“The wold waggon,” 1844), *a-clom* (“The wold waggon,” later editions), or *a-clomb* (“When we wer young together”). The rhyme with *a-come* in “When we wer young together” and the 1844 spelling, *-clum*, show that the vowel in the past participle must have been /ʌ/. The rhymes with *come*, *home* (see 7.5.2, 7.14.3) and *swum* suggest the same for the past tense (given as *clumb* in the 1844 Glossary), even though it is spelled *clomb* in the poems, both in rhyme and outside it. I transcribe the strong forms of both the past tense and past participle of *climb*, accordingly, as /klʌm/.

7.16.11 Since the vowel in *grist* is short in RP, the apparent rhyme between *hoist* and *grist* in the opening lines of the last stanza of “Naighbour playmeātes” looks odd at first sight: “An’ still the pulley rwope do heist / The wheat vrom red-wheeled waggon beds. / An’ ho’ses there wi’ lwoads of grist, / Do stand an’ toss their heavy heads”. *OED* notes that the vowel in *grist* was long in OE, but was shortened in ME (as in *fist* from OE *fȳst*). But some of the 16th- and 17th-century spellings of *grist* recorded there (*greest*, *greist*, and *griest*) suggest the survival of ME *ī* into the MnE period. Since there is no pattern of half-rhyme in “Naighbour playmeātes,” it is reasonable to assume a full rhyme between *heist* (“hoist”) and *grist*, with the *ī* of the latter first diphthongized and having then undergone the CHOICE–PRICE merger



(see 7.16.1 above and 7.17.1 below). I take it, therefore, that *grist* is to be pronounced /græ:st/ rather than /grɪst/.

7.16.12 The verb to *leine* appears twice in Barnes's poems, on both occasions rhyming with *behine* ('behind'): in the second stanza of "The welshnut tree" ("A-leävèn fāther indoors, a-leinèn / In his girt chair, in his ēasy shoes, / Ar in the settle so high behine en") and the second stanza of "The huomestead a-vell into han'" ("An' in the archet out behine, / The apple-trees in row, *John*, / Did swây wi' upright stems, ar leine / Wi' heads a-noddèn low, *John*," 1844 and 1847). The sense is evidently "to lean," but the rhyme with *behine* requires the vowel of *line* rather than that of *lean*. Barnes's 1886 *Glossary* records "LINE. To lean" with no etymology; the *Glossary* in 1847 is more helpful, both showing the length of the vowel ("Līne") and offering an etymology ("A-S. hlynian," a variant, I take it, of *bleonian*, from which StE *lean* is derived). As with most other words in the PRICE set the vowel will be /əɪ/, hence /ləɪn/.

## 7.17 The CHOICE set

The CHOICE set contains words with a stressed syllable that has the diphthong /ɔɪ/ in both RP and GenAm, almost all "ultimately loan words, mainly from Old French" (Wells, 2.2.17). The StE spellings of words in this set are *oi* (*noise, voice, coin*, etc.) and *oy* (*boy, joy*, etc.).

7.17.1 As Wells points out, "The CHOICE vowel seems to have merged with PRICE in the popular speech of parts of the south of England... The same merger can be found in Newfoundland, the West Indies and Ireland" (3.1.11); or, again, "Some conservative rural accents reflect a merger or partial merger of the two diphthongs"(2.2.17). Such was evidently the case for Barnes, who draws attention to this feature in §26 of the *Diss.*, who frequently rhymes words from one set with words from the other, and whose early spellings (e.g. *spwile, twile, pwison*) point up the similarity. It follows that the pronunciation of the CHOICE diphthong in Barnes's dialect will normally be the same as that of the PRICE diphthong, i.e. /əɪ/ (see 7.16.1). (For the *w*-glide introducing the diphthong see 8.16.3.)

7.17.2 *Noise*, *quoits*, *rejoice*, and *voice* are always spelled with *ái* (1844) or *aï* (later editions); evidently they have the same diphthong as the subset *maid*, *paid*, *vein*, etc., that is, /æi/ (see 7.11.6).

7.17.3 The spelling of *joy* and its derivatives varies between *oy*, as in StE, and *áy* or *aj* in Barnes's poems, and it is rhymed both with *boy* (see 7.17.4) and with words from the *May*, *hay* subset (see 7.11.6), showing that the diphthong varies between /əi/ and /æi/.

7.17.4 Unlike Jennings, who spells *boys* with *ay* (in *bmays*, rh. *ways*), Barnes always uses *oy* for the diphthong in *boy* and its derivatives. When *boy* rhymes in Barnes's poems with words that are spelled with *ay* in StE, the spelling of the latter is always changed to conform with the *oy* in *boy*, not vice versa. The logical conclusion is that the diphthong in *boy* is stable (pronounced /əi/, as described in 7.17.1), whereas that of the rhyme words in *ay*, *áy* or *aj* varies. (For the intrusive /w/ in *bmoy* see 8.16.3.)

## 7.18 The MOUTH set

The MOUTH set (Wells, 2.2.18) contains words with a stressed syllable that has the diphthong /au/ in both RP and GenAm. The StE spellings of words in this set are *ou* (*house*, *out*, *bough*, *hour*, etc.) and *ow* (*now*, *down*, *flower*, etc.).

7.18.1 The current pronunciation of this diphthong, /au/, “appears to have been a twentieth-century development” (MacMahon, 5.8.18, p. 467). There is abundant evidence that in Dorset in the 19th century the diphthong was /əu/, very similar to that in current RP *know*.

7.18.2 In the sequences *our* and *over* (as in *hour* and *flower*) the diphthong becomes a triphthong, as in StE. The pronunciation in Barnes's poems will accordingly be /əuəɪ/, which, like *fire* etc. (see 7.16.2), may be treated as one syllable or two as the metre demands.

7.18.3 As pointed out in 7.13.8c, Barnes's comments on *fought* (Diss., §24) and his rhyming of it with *about*, *out*, and *stout* (see Key-Rhymes 111) show that in his poems it has the diphthong /əu/.

7.18.4 A few words with the vowel /ʌ/ in StE have instead the /əu/ diphthong of words in the MOUTH set in Barnes's poems, either always, as in the case of *rut* (*n.*), and *strut* (*v.*, and in the *adv.* *a-strut* 'sticking out') (see 7.5.4), or usually, as in the case of *dust* and *crust* (see 7.5.5).

## 7.19 The NEAR set

The NEAR set (Wells, 2.2.19) contains words with a stressed syllable that has the diphthong /iə/ in RP (with or without a following /r/) and /ɪr/ in GenAm. The StE spellings of words in this set include *eer* (*beer*, *peer*, etc.), *ere* (*here*, *mere*, etc.), *ier* (*bier*, *pier*, etc.), *eir* (*weir*, *weird*, etc.), and *ear* (*fear*, *year*, etc.), but spellings are not a reliable guide: *here* belongs with NEAR, but *there* and *where* with SQUARE; and the *tears* in one's eyes are with NEAR, but the *tears* in one's clothes are with SQUARE.

It is not entirely clear at what point the vowels in the NEAR and SQUARE sets developed into diphthongs under the influence of the following /r/, either in proto-RP or in the SW. In the absence of conclusive evidence to the contrary, I treat all words in these sets in Barnes's Blackmore Vale poems as diphthongs (except where noted below), but (in contrast to RP) without loss of the following /r/ (see 8.8.1).

7.19.1 There is no evidence to suggest that the majority of words in the NEAR set do not have a diphthong very similar to RP /iə/ in Barnes's poems. In Barnes's contribution to *EEP* Ellis's transcription shows the same diphthong, with a slightly higher starting point (/iər/), in *here*, *bear*, and *near* (cwl 365). I follow Barnes's contribution to *EEP* in using /iər/, except where noted below.

7.19.2 As noted earlier, rhyme evidence shows that *spire* has /iər/ in Barnes's poems, as opposed to RP /aɪə/ (see 7.16.3).

7.19.3 In popular caricatures of west-country accents *ear*, *bear*, *here*, and *year* are homophones, all with the vowel sequence of the NURSE set (7.9 above), and all with initial /j/ (for which see 8.5.5 below), thus /jəɪr/. The spelling *yers* for *ears* in the 1844 version of "Uncle an' ānt" and the rhyming of *year* with *stir* and *Hazelbur* (/hɑːzəlɔːr/, still the local name for *Hazelbury Bryan*)

in “Bob the fiddler” show Barnes’s familiarity with pronunciations of this type; but other evidence from rhyme suggests the coexistence in his dialect of pronunciations with /iər/.

7.19.4 Whereas *bear* belongs in the NEAR set in StE, its past participle, *heard*, belongs in the NURSE set. Rhyme evidence shows that in Barnes’s poems (in which it is usually, but not always, spelled *beärd*) it may have /əɪr/, /jəɪr/ or /iər/ (see 7.9.6).

7.19.5 There is some crossing over between the NEAR and SQUARE sets in the SW, as in other regional dialects of English (see Wells, 2.2.20, p. 157). In Barnes’s case rhyme evidence shows that *rear* and *weir* have crossed over to the SQUARE set, with /ɛər/ in place of /iər/; and although *queer* does not appear in rhyme in his dialect poems, Ellis’s transcription in clause 5 of Barnes’s cs suggests that it, too, has /ɛər/. All three of Barnes’s crossovers from NEAR to SQUARE are supported by other witnesses for the SW.

## 7.20 The SQUARE set

The SQUARE set (Wells, 2.2.20) contains words with a stressed syllable that has the diphthong /ɛə/ in RP (with or without a following /r/) and /ɛr/ or /æɪr/ in GenAm. The StE spellings of words in this set include *air* (*fair, hair*, etc.), *are* (*bare, care*, etc.), *ear* (*bear, wear*, etc.), *eir* (*heir, their*, etc.), *ere* (*there, where*, etc.), and *ar+V* (*Mary, various*, etc.); some words with these spellings belong, however, with the NEAR set (see 7.19). On the question of diphthongs versus pure vowels see the introductory paragraphs to the NEAR set.

7.20.1 Most words with /ɛə/ in RP have /ɛ:əɪr/ or /ɛər/ in both Elworthy’s records for West Somerset (*DWS*, §9) and Widén’s for Hilton (*SDD*, §29.3), i.e. the same diphthong as in RP (with optional lengthening of the first element) but without loss of the following /r/ (see 8.8.1). I assume that the same holds for Barnes’s poems; where there is no conflicting evidence, accordingly, I transcribe the sound in SQUARE words as /ɛər/.

7.20.2 Barnes’s habitual spelling of words in *-air* and *-are* (*fair, pair, mare, share*, etc.), the FAIR and MARE subsets, as they might be called) is with *-iair*

and *-iare* (1844) or *-eäir* and *-eäre* (later editions), thus *fäir* or *fäire*, *piäir*, *miäre*, *shiäre* (1844), *feäir*, *peäir*, *meäre*, *sheäre* (later editions). These spellings suggest the introduction of an *i*-glide, with possible reduction of the following diphthong to /ə/, resulting in the crossover of words in these subsets to the NEAR set, with the diphthong /iə/+/r/. But in Barnes's poems words from these subsets are consistently rhymed with SQUARE words, never with NEAR words, showing that the introductory *i*-glide in the FAIR and MARE subsets does not result in weakening of the following diphthong to /ə/, but leads instead to the creation of a triphthong + /r/, i.e. /jɛər/.

7.20.3 Barnes's habitual spelling of *where* in 1844 is *wher*, with only occasional instances of StE *where*; that of *there* (more often than not) and *their* (almost always) is *ther*. (In almost every instance these spellings are replaced by the StE spellings in 1879.) The spellings in *-er* suggest pronunciation with /ər/ rather than /ɛər/, and there is some support for this in the rhyme *together/ther* (in "Eclogue:—Two farms in oone"). On the other hand, Barnes's normal rhymes for *where* and *there* are orthodox rhymes with other words from the SQUARE set. It would appear that for *their*, *where*, and *there* pronunciations with /ər/ and with /ɛər/ were both acceptable in his dialect.

7.20.4 Whereas *scarce* belongs in the SQUARE set in RP, the /r/ is lost in Barnes's poems through the influence of the following /s/ (see 8.8.5, and cf. 7.9.5). Introduction of the *i*-glide discussed in 7.20.2 and loss of /r/ before /s/ give rise to Barnes's spellings *skia'ce* (1844) and *skeä'ce* (later editions); and it is clear both from these spellings and from the rhyme with *less* in "Eclogue:—Two farms in oone" ("Tha hadden need miäke poor men's liäbour less, / Var work a'reädy is uncommon skia'ce") that in Barnes's dialect *scarce* is a member of the FACE set, with the diphthong /jɛ/ (see 7.11.1).

7.20.5 Barnes's normal spellings of the word *air* itself are *äir* (1844) and *äir* (later editions), suggesting a distinction in sound from words in the FAIR subset. Though the word occurs frequently in Barnes's poems, to the best of my knowledge it occurs only twice in rhyme, both times rhyming with *prayer* (spelled *praj'r*; in "The leädy's tower" and "The echo"). It is reasonable to

deduce from this evidence that the vowel in *air* is /æɪ/ (see 7.11.6) with following /r/, giving the complete word the sound /æɪr/. Occasional instances of the spelling *äier* suggest, however, that pronunciation with a triphthong, /æɪər/, is also possible (cf. *fire*, 7.16.2). {An alternative explanation might be that *air* is always a triphthong, irrespective of how it is spelled, and that, like other triphthongs such as *ire* and *our*, it may be pronounced as either one syllable or two as the rhythm requires.}

7.20.6 The spelling *-äir* and/or *-äir* also occurs occasionally in *fair*, *chair* and *stair*. Since, however, the forms *chair* (in “The vierzide chairs”) and *feair* (in “The surprise”) both rhyme with *there*, we may reasonably take it that the spellings with *-äir* and *-äir* are oversights, and that these words are all pronounced with final /ɛər/.

7.20.7 The rhyme *beware* / *var* in “Havèn oon’s fortun a-tuold” (“An’ then she tuold me to bewar / O’ what the letter *M* stood var... An’ *Poll* too wer a-bid bewar / O’ what the letter *F* stood var”) suggests that the stressed syllable of *beware* is not /wɛər/ but /wær/, as in the START set. (For *var* see further 7.22.3.)

## 7.21 The START set

The START set (Wells, 2.2.21) contains words with a stressed syllable spelled with *ar* (or occasionally *er* or *ear*) that has the sound /ɑː/ in RP in final position or followed by a consonant (/ɑːr/ when final *-r* is followed by a vowel) and /ɑr/ in GenAm: *far*, *farm*, *cart*, *heart*, *hearth*, *sergeant*, etc.

7.21.1 There is no evidence in Barnes’s poems to suggest that the vowel in the majority of the words in the START set differs from that in the BATH set (with a following /r/). Accordingly my normal transcription for the *ar* sequence in this set is /ɑːr/ (see 7.7.1 and 8.8.1).

7.21.2 Barnes’s spelling of the words *card* (but not *cart*), *garden*, and *part* (*iar* in 1844, *ëär* in later editions, thus *g(h)iarden*, *kiard*, *piart*, and *geärden*, *ceärd*, *peärt*), shows that they form a subset in which an introductory *i*-glide gives rise to the sequence /jɑːr/. The dialect word *spiarde* (‘spade’, replaced by *speäde* in

later editions) appears to belong to the same set. Rhyme confirms that the stress is on the second element. It may seem odd that Barnes distinguishes the opening sequence in *card* (/kja:rd/ with an introductory *i*-glide) from that in *cart* (/ka:rt/ with no glide), but Elworthy notes the same distinction in West Somerset (*DWS*, §2). The records in *SED* suggest, however, that the introductory *i*-glide has died out in all words in the SW by the mid 20th century.

7.21.3 *Garden* has (apparently) an alternative pronunciation, /giərdən/, with the /iə/ sequence of the NEAR set, beside /gja:rdən/ (as in 7.21.2). This assumes that *beärd en / giarden* in “Faether come huome” (1844; later editions *geärden*) is a true rhyme (“The pig got out / This marnen; an’ avore we zeed ar heärd en, /’E runned about an’ got out into giarden, / An’ routed up the groun’ zoo wi’ his snout”), and that *beärd* has here its NEAR-set pronunciation (see 7.9.6).

7.21.4 *Hearth* belongs with the START set in StE (and indeed in Barnes’s contribution to *EEP* for Winterborne Came, cwl 405), but both spelling (*beth* or *he’tb*) and rhyme show that in Barnes’s poems it is /hæθ/, not /ha:rθ/, making it a member of the EARTH-BIRTH-MIRTH subset (see 7.9.5).

7.21.5 Several subsets that do not belong with the START set in StE have the sequence /a:r/ in Barnes’s poems. These sets include the following:

- a) words spelled with *or* or *ar* pronounced /ɔ:/ in RP (*corn*, *storm*, *warm*, etc.; see 7.22.1–2);
- b) some words spelled with *er* or *ear* pronounced /ɔ:/ in RP (*serve*, *learn*, *herb*, etc.; see 7.9.2);
- c) the verb *carry* and its derived forms (see 7.3.3).

7.21.6 Barnes’s spelling of *arm* in 1844 (*yarm*, replaced by *eärm* in later editions) shows that it is preceded by an introductory *i*-glide, resulting in the sequence /ja:r/ (cf. words beginning with *earn* in StE; see 7.9.3).

## 7.22 The NORTH set

The NORTH set (Wells, 2.2.22) contains words with a stressed syllable spelled with *or* or *ar* that has the sound /ɔ:/ in RP in final position or followed by a consonant (/ɔ:r/ when final *-r* is followed by a vowel) and /ɔr/ in GenAm, “or rather in that variety of GenAm that retains the opposition between /ɔr/ and /or/” (p. 159): *or, for, corn, horse, storm, war, warm, warp*, etc.

7.22.1 As Barnes himself points out, “The second long [back] sound of *o* in such words as *corn, for, horn, morning, storm*, becomes the first long [back] one, *a*, making *car্ন, var, barn, marnen, starm*” (Diss., §25). The persistence of this feature up to the present time is shown by Wells’s comment, “There is a large patch of Wessex where (in old-fashioned rural dialect, at least) we find the vowels of NORTH and START merged” (4.3.7, p. 347). We may accordingly expect that all words in the NORTH set (apart from those noted in 7.22.4) will have the START sequence, /ar/, in Barnes’s poems. This expectation is confirmed both by his rhymes and by the spelling of 1844, in which the following words (and their derivatives) are all spelled with *ar* for StE *or*: *corduroy, cork, corn, corner, for, forfeit, forget, forgive, fork, forlorn, former, forsake, horn, lord, morn(ing), mortal, mortar, nor, northern, or, orchard, scorn, short, snort, sort, storm, story, thorn* (1844: *cardrây, cark, car্ন, carner, var, farfeit, vargit, vargi’e, fark, varlarn, farmer, varsiake, barn, lard, marn(en), martal, martar, nar, narthern, ar, archet, scarn, shart, snart, sart, starm, starry, tharn*). Accordingly I transcribe the *or* sequence in all such words as /a:r/.

{The rhyming of *story* (from the list above) with *var ye* (“A bit o’ sly coortèn,” “The times”) and *barry* (“borrow,” “The witch”) confirm its pronunciation in those poems with /a(:)r/, but Wells classifies it as a FORCE word (see 7.23.1); and this is confirmed in “Bob the fiddler” both by the spelling *story* (even in 1844) and the rhyme with *avore ye / glory*. Assuming that this is a true rhyme, *story* can have either NORTH or FORCE pronunciation in the dialect; *glory* has the latter (/uər/).}

7.22.2 Though they are not specifically mentioned in Barnes’s comment in §25 of the Diss., words with *ar* pronounced /ɔ:(r)/ in RP likewise have the sequence /ar/ in his poems, as shown by rhymes such as *warm / harm* and *swarm / farm*.



7.22.3 When particles such as *for*, *or*, and *nor* are stressed, they will have the expected sequence, /a:r/, as implied by the rhyme *bewar / var* in “Havèn oon’s fortun a-tuold”. When, however, they are only partly stressed or unstressed (as is frequently the case), it seems probable that the sequence /a:r/ is reduced to /a:r/ or /ə:r/, as in Barnes’s cs for *EEP*, clauses 10 and 12 (*for*), 7, 10, and 14 (*or*), and 1 (*nor*). The degree of stress in any particular case is, of course, a matter for the reader to decide. Barnes’s own varied practice confirms the variability in pronunciation; but his complete abandonment of the *ar* spellings from the 1859 collection onwards, in order to give “the lettered Dialect more of the book-form of the national speech” (Preface, p. [iii]), can have no bearing on the pronunciation.

7.22.4 Words with the sequence *ors* or *orth* in StE pronounced /ɔ:s/, /ɔ:tθ/ in RP and /ɔ:rs/, /ɔ:rθ/ in GenAm are an exception to the general rule set out in 7.22.1. Loss of /r/ before /s/ and /θ/ (see Diss., §35) has led to retention of short *o* in the sequences /ɒs/ and /ɒθ/. This is evident from Barnes’s spellings: *boss* or *bo’sse* for *horse* (*passim*), and *no’tb* for *north* (in “The shep’erd bwoy,” though *North* is retained in proper names; and contrast *narthern* or *northern* with voiced /ð/ preceded by /a:r/ in “The blackbird” and other poems). The pronunciation with /ɒs/ is confirmed by rhymes for *horse*, always with words ending in *-oss*. As with *horse* so with *Dorset*: in spite of the popular perception that to its inhabitants the county is /dɑ:rzət/, Barnes in his poems always uses the spelling *Do’set*. The inescapable conclusion is that for Barnes the county was /dɒsət/.

7.22.5 Whereas *quarrel*, *sorry*, and other words with *-arr-* or *-orr-* belong in the CLOTH set in RP and GenAm, rhymes show that in Barnes’s poems they behave like words in the NORTH set, possibly with /a:r/ or /ə:r/ rather than /a:r/ for /ɔ:(:)r/. *SED* shows that in four of its five Dorset locations in the 1960s the pronunciation with short /a/ was still the norm in *quarry* (IV.4.6).

### 7.23 The FORCE set

The FORCE set (Wells, 2.2.23) contains words with a stressed syllable spelled with *or*+*C*, *ore*, *oar*, *oor*, or *our* that has the sound /ɔ:/ in RP (/ɔ:r/ when followed by a vowel) and /or/ in GenAm, “or rather in that variety of GenAm that retains the opposition between /ɔr/ and /or/” (p. 160): *ford*, *porch*; *before*, *bore*, *more*; *boar*, *hoarse*; *door*, *floor*; *four*, *mourn*, *course*, *source*, etc.

7.23.1 Present-day RP speakers who read Barnes’s Diss. are likely to be puzzled by finding *more* listed (in §27) as having the same vowel as *bold*, *oak*, *rope*, *coat*, etc., since those words belong in the present-day GOAT set whereas *more* belongs in the FORCE set. Evidently *more* and other words in the current FORCE set preserved earlier close *ō* (/o:/) in proto-RP (see 7.14 above), and this is reflected in Ellis’s transcriptions of some of these words in Barnes’s contribution to *EEP*, e.g. *avore*, *bored*, and *board*. Nevertheless (as discussed in 7.14.1–3) the more usual transcription is /uə/ (/uər/ when the vowel is followed by *r*, as in the present instance), and this is shown in Ellis’s transcriptions of *afford*, *more*, *sore*, *door*, and *swore*, all of which have /uər/. Since, moreover, the distinction Barnes makes between the sound in *avore* and that in *door* in his report on Winterborne Came for *EEP* is not reflected in his poems, where words in *-ore* are rhymed frequently with words in *-oor*, I transcribe all words in the FORCE set with /uər/, except where indicated below.

7.23.2 The rhyme *door* / *four* in “Come an’ meet me, wi’ the childern, on the road” (“Zoo when clock-bells do ring vour, / Let em warn ye out o’ door”) is unsurprising to present-day readers, since these words rhyme in StE). But Barnes’s preferred spelling of *four* is *vover* or *vow’r* rather than *vour* (which it has only rarely), and the spellings with *ow* suggest that *four* normally belongs in the MOUTH set in his dialect, with the pronunciation /ə:uər/, like *flower*, *hour*, etc. (see 7.18.2). This accords with Barnes’s report for Winterborne Came in *EEP*, where *four* is transcribed as /və:uər/ (cwl 420). It is not clear whether *four* has an alternative pronunciation, /vuər/, or *door* an alternative, /də:uər/, either of which would allow an exact rhyme, or whether the rhyme is in this instance only approximate.

7.23.3 The rhyming of *hour* with *floor* (in “Eclogue:—Viairies”) and with *core* (in “The geäte a-vallen to”) looks more unusual to present-day readers, but in Barnes’s dialect it is similar to that of *door* with *four*: a FORCE word (/vluər/, /kuər/) is rhymed with a MOUTH word (/ə:uər/), and it is not clear whether alternative pronunciations allow an exact rhyme or whether the rhyme is approximate. {Since *floor* is invariably spelled with *ou* in 1844 (whether as *vlour* or *vlou’r*), its pronunciation with /ə:uər/ seems probable.}

7.23.4 In the rhyme *avore* / *lower* in “Eclogue:—The times” (if the Corn Laws were abolished, farmers would pay less rent, and prices “wood be low’r / Var what ther land woo’d yield, an’ zoo ther hands / Wou’d be jist wher tha wer avore”) it is reasonable to assume that the stressed vowel in *lower* has its expected pronunciation, /o:/ (see 7.14.8). In normal circumstances the addition of the comparative suffix /ər/ would make *lower* disyllabic; but both metre and the spelling *low’r* (in both 1844 and later editions) suggest that the word is here treated as monosyllabic, hence /lɔ:r/ rather than /lɔ:ər/. This would permit an exact rhyme with /əvɔ:r/, as in Barnes’s report on Winterborne Came for *EEP* (see 7.23.1 above).

7.23.5 Whereas *morning* and *mourning* have become homophones in RP, they remain distinct in Barnes’s poems, the former (/mɑ:rnɪn/) belonging to the NORTH set (see 7.22.1), as in the “marnen zun” of “The Spring” (1844), the latter (/muərɪn/) belonging to the FORCE set, as in the “moornen” (1844) or “murnèn” (later editions) kerchief worn by Jenny in “The ruose that deck’d her breast” when her Robert died. But rhymes with *burn*, *kern*, and *turn* (supported by the spelling, usually *murn*) show clearly that Barnes’s preferred pronunciation for *mourn* is /mɔ:rn/, making it in his dialect a member of the NURSE set.

7.23.6 Loss of /r/ before /s/ affects words with the sequence *oars* or *ours* just as it does words with *ors* (see 7.22.4), but with differing results.

- a) In *hoarse*, which occurs to the best of my knowledge only in the “huosse” (1844) or “whoa’sè” (later editions) cuckoo of “I got two vields,” the 1844 spelling suggests diphthongization of long *o*, which I transcribe as /uə/ (see 7.14.3), giving /huəs/.

- b) In *course*, both in *of course* (“in coose” or “in coo’sse” in Barnes’s poems) and in the verb *to course* (‘to chase’), both spelling and rhyme (e.g. with *woose* ‘worse’ in “A witch”) point to the sound /kʊs/.

## 7.24 The CURE set

The CURE set (Wells, 2.2.24) contains words with “the stressed vowel /ʊə/ in conservative RP” (“now increasingly being replaced by /ɔ:/”) “and the sequence /ʊr/ in GenAm” (p. 162). This includes some words with the spelling *oor* (e.g. *moor*, *poor*), some with *our* (e.g. *tour*, *your*), some with *ure*, *ur+V*, or *ury* (e.g. *pure*, *sure*, *curious*, *rural*, *fury*), and some with *eur* (e.g. *Europe*).

7.24.1 It is evident from rhyme that Barnes does not distinguish in his poems between the vowel of the FORCE set and that of the CURE set: *more* (from the former) rhymes frequently with *poor* and *sure* (both from the latter); *sure* rhymes with *more* (from the former), *poor* (from the latter), and *do er* (a near homophone of *dour*, from the latter). The length of the first element of the sequence /uər/ appears to be variable, tending towards long in CURE words and short in FORCE words. The long first element would accord with the transcription /ʃu:ər/ for *sure* in Barnes’s contribution to *EEP* (cs clause 4), and would make an exact rhyme with *do er* (/dʊ: ər/); but since the difference is insufficient to prevent the rhyme with *more* (/muər/), it makes sense to use for CURE words the transcription /u(:)ər/.

7.24.2 The pronoun *your* is frequently unstressed, and this is sometimes shown in *1844* in the spellings *yer* and *yar* (all replaced by StE *your* in later editions). Whenever the word is unstressed, irrespective of its spelling, I take it that the pronunciation is /jər/, as still frequently heard today.

## 8. CONSONANTS

Consonant sounds are generally less troublesome than vowel sounds; the comments Barnes makes on them in his grammars are for the most part clear and precise; and his spelling (in both early and late editions of his poems) is usually a helpful guide to their pronunciation. Consonant sounds that are not discussed in this section may be assumed to have the same pronunciation as in RP; differences from RP in single consonants and consonant clusters in Barnes's poems are listed below in alphabetical order of the key consonant(s) concerned.

### 8.1 C

As shown by Barnes's spelling of *cuckoo* (invariably *gookoo*, in both early and late editions) /k/ is occasionally voiced to /g/. For the reverse process see 8.4.2 below.

### 8.2 D

8.2.1 "An open palate letter is sometimes substituted for a close one, *r* for *d* ... as *parrick*, a paddock" (Diss., §39); in phonemic terms /r/ replaces /d/ in some words, as shown by Barnes's spelling, *parrick* (early) or *parrock* (later editions).

8.2.2 "*d*, after *n*, as in *an'*, and; *boun'*, bound; *groun'*, ground; *roun'*, round; *soun'*, sound; is commonly thrown out, as it is after *l*: as in *veel*, for field" (Diss., §30). This loss of final /d/ in the consonant clusters /nd/ and /ld/ is reflected in frequent rhymes between words ending in *-ound* in StE and words ending in *-own*, and between *field* and words ending with the sound /i:l/. But "commonly" does not mean 'always'; Barnes's more usual spellings are with *-nd* or *-ld*; and the rhymes *round* / *crownd* ("The shepherd o' the farm") and *field* / *wheel'd* ("Hallowed pleäces") show that retention of final /d/ is sometimes obligatory. My policy, accordingly, is to transcribe these two clusters outside rhyme as /n/ and /l/ when Barnes omits the final consonant, and as /n(d)/ and /l(d)/ when he retains it, showing that the final /d/ is optional; in rhyme I use /n/, /nd/, /l/, or /ld/ as the rhyme requires.

8.2.3 In a note added to §29 in the 1847 Diss. (repeated in the 1863 *Grammar*, p. 16) Barnes points out the substitution of /ð/ for /d/ in *ladder* and *bladder*. This substitution is consistently shown in 1844 (e.g. in the “*lather*” that plays such an important part in “What Dick an’ I done” and the “*blathers*” hanging round the walls in “The settle an’ the girt wood vire”); but StE spelling is usually restored in later editions.

8.2.4 In 1844 both spelling (always *archet*) and rhyme (*archet* / *sarch it*, “The welshnut tree”) show that the final consonant of *orchard* is not /d/ as in RP but voiceless /t/. (For the pronunciation of the first syllable in *orchard* see 7.22.1.) In later editions the spelling is usually *orcha’d* (which is likely to mislead present-day readers into thinking the pronunciation is /ɔ:ɪʃəd/, as in RP); since, however, Barnes retains the rhyme with *sarch it* (in spite of respelling *orchard* as *orcha’t*), we may reasonably assume that the pronunciation is still /ɑ:ɪʃət/.

### 8.3 F

8.3.1 The voicing of initial fricatives, in particular /f/ to /v/ and /s/ to /z/ (for which latter see 8.9.1), is one of the best-known features of SW dialects (see Wells, 4.3.6, p. 343); Wakelin, indeed, calls it (as far as the written record is concerned) “the SW feature *par excellence*” (I.4.2, p. 29). In Barnes’s words, “*f* of English words is commonly rejected for its smooth kinsletter *v* before a vowel or liquid in the Dorset dialect, in which *fast*, *fetch*, *feed*, *find*, *fire*, *for*, *foot*, *from*, become *vast*, *vetch*, *veed*, *vind*, *vire*, *var*, *voot*, *vrom*”; but “some English words beginning with *f* before a consonant, as *fling*, *friend*, retain *f*” (Diss., §31; see §17 for Barnes’s explanation of the terms *rough* and *smooth*). Not all eligible words always have voiced *f* (*fan*, not *van*; *fall* = ‘autumn’, as against *vall*, verb; *farmer* (1844) / *former* (later editions) = ‘former’); but this will not cause difficulty since Barnes retains the spelling *v-* for voiced *f-* in all editions of the poems. Other commentators have noted instances of loan words that are affected by voicing: Widén, for example, recorded /v/ in several loan words from French in the mid 20th century, including *face*, *farm*, *feast*, *fine*, and *finish* (SDD, §74.1b); but Barnes spells all these words with *f-* and is remarkably consistent in showing that for him it is only in Germanic

words that initial /f/ is voiced. He spells this out plainly in both the 1863 *Grammar* (p. 16) and the 1886 *Glossary* (p. 8): "... the Dorset does not hold *V* for *F* in words that are brought in from other and not Teutonic languages. We must say *Factory*, *false*, *family*, *famine*, *figure*, in Dorset, as well as in English."

8.3.2 "The preposition *of* loses its *f* and becomes *o'* before a consonant" (Diss., §31). This self-explanatory comment is borne out many times in Barnes's poems, e.g. in the titles "A bit o' fun," "Keepèn up o' Chris'mas," "The music o' the dead," etc. I take it that the reduced (and unstressed) *o'* is merely a schwa in pronunciation and transcribe it as /ə/.

8.3.3 The possessive combinations *of en*, *of it*, *of us*, *of them* are normally abbreviated to *o* + the final consonant (*o'n*, *o't*, *o's*, *o'm*). Barnes's preferred spelling of these combinations in 1844 is with *ō*' (*ō'n*, *ō't*, *ō's*, *ō'm*), showing that the *o* is lengthened. I accordingly transcribe it as /o:/ in such combinations, even when (as usually in later editions) the length mark is omitted.

## 8.4 G

8.4.1 The occasional spelling *ghi*, as in *ghiame*, *ghiarden*, and *ghirt*, may appear at first sight to suggest aspiration after initial /g/; more probably, however, the *b* is inserted between *g* and *i* (as in Italian) to show that the initial consonant is the stop /g/ as opposed to the fricative /dʒ/.

8.4.2 Devoicing of /g/ occurs in some environments, as suggested by the spelling *fakket* for *faggot* in the 1844 and 1847 versions of "Guy Faux's night" and "What Dick an' I done" (respelled as in StE in later editions). For the reverse process see 8.1 above.

8.4.3 "The termination *ing* of verbal nouns such as *singing* and *washing*, as well as imperfect participles, is in Dorset *en*; as in *a beäten*, a beating; *writen*, writing" (Diss., §42). In the poems Barnes usually spells this *-en* ending *-èn*. For a discussion of the pronunciation see 7.1.5.

8.4.4 Present-day audio recordings show uncertainty amongst readers as to whether the initial *g* in *gilcup* is hard (/g/) or soft (/dʒ/). The etymological

comment Barnes supplies in the 1886 *Glossary* shows that /g/ is correct: “GIL’CUP or Giltycup. Giltcup; the buttercup, (*ranunculus bulbosus*); so called from the gold-like gloss of its petals.”

## 8.5 H

8.5.1 “In the working-class accents of most of England, H Dropping prevails. That is to say, the [h] of standard accents is absent: words such as *hit*, *happy*, *hammer*, *hedge*, begin with a vowel” (Wells, 3.4.1, p. 253). But Somerset and parts of Wiltshire and Dorset “are traditionally ‘/h/-areas’, i.e. areas where strong aspiration is retained, as distinct from most other dialect areas, where it is lost” (Wakelin I.4.2, p. 31). Since there is no mention of H Dropping in Barnes’s grammars, and no sign of it in either his earlier or his later spelling system (except in the unstressed personal pronouns ‘e, ‘er, etc., where loss of initial /h/ is as common in StE as in any class or regional dialect), we may reasonably deduce that the Dorset represented in Barnes’s poems is a traditional /h/-area, where the /h/ is retained in *hit*, *happy*, etc.

8.5.2 In contrast to the H Dropping that is common elsewhere, Barnes points out that initial /h/ from OE is often retained in his dialect in words that have lost it in StE, and introduced in others that did not have it in OE. In the 1886 *Glossary* he gives a list of some two dozen words beginning with *r-* in which the initial consonant is “hard breathed” in Dorset, i.e. words which begin with the combination /hr/ rather than simply /r/ (pp. 9–10). After the list Barnes supplies a specimen sentence containing a whole series of aspirated *rs*: “He hrode by hroughest hroads, and hrugged hrocks where hrobbers hroamed.” But there is no mention of aspirated initial *r* in the Diss., and Barnes does not use the spelling *hr-* for initial *r-* in any edition of his poems. Since it appears that aspirated initial *r-* was a feature of the dialect that Barnes chose not to portray in his poems, I do not use the combination /hr/ in my phonemic transcripts of the poems.

8.5.3 If there is aspiration in the dialect Barnes describes in sounds that are not aspirated in StE, it is reasonable to suppose that initial *wb-* (from OE *hw-*) is aspirated in the dialect in words such as *what*, *when*, *where*, *which*, *why*, etc. that were formerly pronounced with /hw/ in RP, and are still so



pronounced in Scotland, Ireland, and parts of the north of England. Barnes consistently spells such words with *wh-* in his poems; but it is not clear whether the spelling is merely conventional, or whether it confirms the pronunciation with /hw/. Barnes does not comment on *wh-* in the Diss., but in the 1886 *Glossary*, immediately after his list of words with aspirated initial *r-*, he writes: “So Dorset has kept the hard breathed W, in some words from which it is often dropped, as *hwey*, whey. *hwarf*, wharf. *hwing*, wing” (p. 10, my italics). Two things are of note here: the phrase “in some words,” which makes it clear that aspiration is not present in *all* words with *wh-*; and the inclusion of *wing*, always spelled with *w-* in the poems (as in “The blackbird,” “The sky a-clearèn,” etc.), never with *hw-* or *wh-*, which suggests that (as with initial *r-*) Barnes did not wish to show this aspiration in his poems. The only safe transcription appears to be /**(h)**w/, showing that aspiration is possible but not obligatory.

8.5.4 *Who* and *whole* are of course excluded from the preceding discussion, since their pronunciation in StE is with /h/ as opposed to /hw/ or /w/. I transcribe both words with /h/ as in StE.

8.5.5 A well-known feature of west-country dialects to this day is the substitution of /j/ for /h/ in *bear* (and its derivatives) and *here*, (as well as the introduction of initial /j/ in *ear*), making these words homophones of *year*. But Barnes makes no mention of this feature in his grammars; his cs for Winterborne Came in *EEP* has /h/ in *here* (clause 1) as well as in *bear* and *heard* (clauses 4 and 13); and in his poems he normally spells these words with *b-*, and *ear* as in StE. I transcribe *here*, *bear*, and *heard*, accordingly, with /h/, and *ear* with no initial /j/ (except in instances where Barnes’s spelling indicates clearly that /j/ is required, as in “yers” for “ears” in the 1844 version of “Uncle an’ ānt”).

## 8.6 *LM*

Barnes notes the intrusion of an epenthetic vowel (which I take to be schwa) into the consonant cluster *-lm* (as in some pronunciations of *film* in current English): “The liquids *lm* at the end of a word are sometimes parted by a vowel, as in *elem*, elm; *auvernhelem*, overwhelm; *helem*, helm” (Diss., §32;

similarly in the 1863 *Grammar*, p. 18, and 1886 *Glossary*, p. 15). This observation is borne out in his poems by both scansion and spelling: *elm* on its own or in final position is always disyllabic / $\epsilon l\grave{a}m$ / (as in line 4 of “The Spring,” the first poem in the first collection), and its normal spelling is *elem*. The one occurrence of the form *elm* that I am aware of in 1844, in the third stanza of “The d’rection post” (“The *Leyton* road ha lofty ranks / Ov elm trees upon his banks”), is evidently a printing error: *elm* must be disyllabic for the metre, and the spelling is *elem* both in the version in *DCC* and in later editions.

The first line of the second stanza of “Fair Emily ov Yarrow Mill” (“But thy wold house an’ elmy nook”) shows the accuracy of Barnes’s observation that it is only “at the end of a word” that a vowel intrudes: the octosyllabic metre requires that *elmy* be disyllabic, making *elm* itself in this instance monosyllabic / $\epsilon lm$ /. Similarly, the spelling *calm* and the metrical need for a monosyllable at the beginning of the penultimate line of the first stanza of “Lindenore” (“Calm air do vind the rwose-bound door”) confirm that it is only “sometimes” that the consonant cluster *lm* in final position is “parted by a vowel”.

## 8.7 N

8.7.1 After *v*. In the 1886 *Glossary* Barnes explains how, in the dialect he is describing, the sequence / $v(\grave{a})n$ / may develop into the consonant cluster / $bm$ / via the intermediate stage / $v(\grave{a})m$ /: “When V and N (either in *en* as a wordending, or the pronoun *en*) come together, the *v* often overwields the *n* which in its new form overwields the *v* that becomes *b*” (p. 14). In modern terminology (more Latinate and perhaps also more opaque than Barnes’s resolute Anglo-Saxon) (alveolar) / $n$ / becomes (bilabial) / $m$ / through the influence of an adjacent (labiodental) / $v$ /, which in its turn is converted by (the bilabial) / $m$ / into (the bilabial) / $b$ /. The examples Barnes gives to demonstrate this phenomenon are *ebm* (/i: $\grave{b}\epsilon m$ /) from *even* via *ev(e)m* (/i: $\acute{v}\epsilon m$ /), together with *elebm*, *habm*, *heabm*, *obm*, *sebm* (from, respectively, *eleven*, *have-en* ‘have him’, *Heaven*, *oven*, *seven*). Since, however, Barnes never uses the spellings *bm* or *bem* for *ven* in his poems, it seems that this is one feature of the dialect that he chose not to portray. The halfway stage shown

in 1844 in his spelling of *evening*, on the other hand (always *evemen* in 1844, replaced by *evenèn* in later editions) suggests that his preferred pronunciation of this word (in his poems, at least) is /i:vmən/.

8.7.2 After *b* or *p*. In a similar way, and for similar reasons, Barnes explains that the object pronoun *en* becomes (bilabial) /m/ under the influence of a preceding (bilabial) /b/ or /p/; thus *robm* (/rɒbəm/) is developed from *rob en* ('rob him'), and *drubm*, *mobm*, *rubm*, *scrubm*, *dropm* and *stopm* from *drub en* ('drub him'), etc. (1886 *Glossary*, p. 14). None of this, however, is shown in his poems.

8.7.3 As a final twist Barnes points out that (voiced) /m/ or /n/ can have the effect of converting a preceding (voiceless) /p/ into (voiced) /b/; thus *open* (o:pən) is likely to become /o:bən/ or /o:bəm/ (1886 *Glossary*, p. 14). This feature is shown frequently in Barnes's poems: in 1844 *open* is always spelled *oben*; in later editions it may be either *oben* or *open*. There are, however, no spellings suggesting the pronunciation with /əm/ for /ən/. In accordance with Barnes's 1844 spelling I transcribe *open* always as /o:bən/.

## 8.8 R

8.8.1 Whereas RP is a non-rhotic accent (that is to say, the /r/ sound originally heard in all words with *r* in their spelling has now been lost when the *r* appears at the end of a word or precedes a consonant), the SW is fully rhotic (i.e. *r* is always sounded); indeed, as Wells says, "The preservation of historical /r/ in all environments is the best-known phonetic characteristic of the west of England" (4.3.5, p. 341). Thus the *r* is audible (as it would be in GenAm) where it would be silent in RP in *weather's*, *sparkle*, *toward*, *bear*, and *birds* (to take some examples only from the first stanza of the first poem in Barnes's first dialect collection, "The Spring"); conversely, rhymes such as *arm* / *calm* and *four* / *flaw*, which have become normal in RP, are impossible for Barnes. Commentators have had a field day with the precise quality of this /r/ sound; for the purposes of this guide, however, I note merely that the /r/ in Barnes's dialect poems will always be distinctly heard.

8.8.2 Full rhoticity has a tendency to spill over into hyper-rhoticity, i.e. the insertion of an /r/ sound where there is no etymological justification for it. This is especially likely to happen in words ending in unstressed *-ow* (*yellow*, *hollow*, *window*, etc., which become *yeller*, *holler*, *winder*, etc.: see 7.14.8).

8.8.3 “*r* in great, pretty, undergoes metathesis, making *gbirt* and *pirty*” (Diss., §34; see 7.9.4). The spelling *gbirt* (for which see 8.4.1) is not used in Barnes’s poems; but the metathesis of *r* + vowel is consistently shown in the spellings *girt* or *gert* in almost all editions, as in the titles of two of his best-loved poems, “The girt woak tree that’s in the dell” and “The settle an’ the girt wood vire.” (The misleading spelling *gre’t* that is sometimes used in the third and fourth editions of the first collection is abandoned thereafter.) *Pretty* is always *pirty* in 1844, and thereafter either *perty* or *pretty*; I take it, however, that the pronunciation is always /pɛ:rti/, and that of *great* always /gɛ:rt/.

8.8.4 “The liquids *rl* of English words, such as purl, twirl, world, have frequently *d* inserted between them, making *purdle*, *twirdle*, *wordle* ...” (Diss., §33). Barnes’s spelling in 1844 accords with his comment in the Dissertation, *curl*, *twirl*, *whirl* and *world* all being spelled with *-rdle* (and pronounced, I take it, with *-/ɔ:rdəl/*), and *worlds* (“wordles”) rhyming with *hurdles* in stanza 7 of “The Shepherd o’ the farm”: “An’ wi’ my zong, an’ wi’ my fife, / An’ wi’ my hut o’ turf an’ hurdles, / I wou’den change my shepherd’s life / To be a-miade a king o’ wordles.” But this stanza is omitted from later editions; *world* is respelled *worold* (thus keeping it disyllabic); and the other words are respelled as in StE (with compensatory adjustments to the wording where the loss of a syllable would disturb the rhythm) or with *-rrel* for *-rdle* (as in the maidens’ “currels” in the second stanza of “Evenèn, an’ mäidens out at door”). It seems clear, then, that Barnes decided not to portray the characteristic SW *-/ɔ:rdəl/* for *-/ɔ:rl/* in later editions of his poems. We are left, then, with several possible pronunciations for words in this subset: *-/ɔ:rdəl/* (as in 1844), *-/ɔ:rl/* (as in StE), and *-/ʌ:rəl/* or *-/ɔ:rəl/* (as implied by the spelling *currel* for *curl*). The first three of these are all offered as possible pronunciations for *curl* and *purl* in Barnes’s contribution to *EEP* for Winterborne Came (cwl 805a–b).

8.8.5 “*r* before a hissing palate letter, *s*, *c*, or *z*, or *th*, as in *burst*, *first*, *verse*, *force*, *furze*, *nurs’d*, *mirth*, *earth*, *birth*, *worth*, is thrown out, making *bust*, *vust*, *vess*, *fuoss*, *vuɣz*, *nuss’d*, *meth*, *eth*, *beth*, *woth*” (Diss., §35). This observation is consistently borne out by Barnes’s spelling: see 7.8.4, 7.22.4, and 7.9.5.

8.8.6 For possible aspiration of initial *r*-, resulting in the pronunciation /hr/, see 8.5.2.

{8.8.7 Loss of /r/ before final /d/ in an unstressed syllable is shown in the spellings *archet* and *orcha’d* for *orchard* and *Richat* for *Richard* (this latter in “Eclogue: Emigration”); conversely the forms *shepherd* and *Roberd* (the usual 1844 spelling of *Robert*) show its retention in some words.}

## 8.9 *S*

8.9.1 “*S* before a vowel often but not universally becomes in Dorset its smooth kinsletter *ɣ*, making *sand*, *ɣand*; *sap*, *ɣeap*; *send*, *ɣend*; *set*, *ɣet*; *sick*, *ɣick*; *some*, *ɣome*; *sop*, *ɣop*; and *sun*, *ɣun*” (Diss., §36; see §17 for Barnes’s explanation of the terms *rough* and *smooth*). To this may be added *s* before *w* (since there are many occurrences of *ɣw*-spellings—*ɣwath*, *ɣweat*, *ɣwell*, *ɣwing*, etc.), together with the plurals of *face* and *place* (-*ɣen* as opposed to -*ces*). Since, however, there is no certain way of predicting when the *s*- will be voiced and when not, Barnes’s “often but not universally” seems as precise a formulation as one could hope for, and his decision to retain the *ɣ*-spellings of affected words in later editions is much to be welcomed. {Nevertheless line 9 of ‘Early playmeäte’ (“There wer zome things a-seemèn the seäme”) shows that the spelling is not always to be trusted, since the triple alliteration in the penultimate line of each stanza in this poem demands /s/ here rather than /z/ for *some*.}

8.9.2 “In many English words ending with *s* and a mute consonant, those letters have undergone metathesis, since in Anglo-Saxon the *s* followed the consonant, as it does in the Dorset dialect; in which *clasp* is *claps*; *crisp*, *crips*; *hasp*, *haps*; *wasp*, *waps*; and to ask, to *aks* (*ax*), the Anglo-Saxon *axian*” (Diss., §37). To the best of my knowledge the only word in this list that occurs in Barnes’s poems is *ask*: in accordance with his comment here it is always spelled *ax* (/aks/). There is also the word *clips*, which occurs, always

in the infinitive, in five of Barnes's poems ("The sky a-clearèn," "The wold vo'k dead," "Brookwell," "Shop o' meat-weäre, and "The little hwomestead"), and which is defined and exemplified in the 1844 Glossary (with a cross reference to §37 of the Diss.) as "To clasp between the thumb and fingers, or between the two arms. I can clips *tbik* tree."

### 8.9.3

The voiced *s* (/z/) in *isn't* and *'tisn't* is replaced by /d/, as shown by Barnes's consistent spellings *idden* and *tidden* in both early and late collections.

### 8.10 SH and S representing /ʃ/

Voicing of initial /ʃ/ to /ʒ/ is a characteristic of SW dialects generally considered to be as firmly established as voicing of initial /s/ to /z/ (Wells, 4.3.6, p. 343; Wakelin, I.4.2, p. 29), but it is a feature not normally shown by Barnes. There is one isolated example of *zsure* for *sure* in John's final speech in the 1844 version of "The common a-took in" amongst many examples of *sure* elsewhere in the collection; in later editions, however, it has been altered to *sure*. I transcribe *sure*, accordingly, always with initial /ʃ/.

### 8.11 SHR

The spelling of 1844 indicates simplification of the consonant cluster /ʃr/ to /ʃ/ by loss of /r/, as in *Shodon* and *sb'oud* for *Shroton* and *shroud*. The *-r-* is often (but not always) restored in later editions, suggesting that pronunciations with /ʃr/ and /ʃ/ were both acceptable. *Sbrill* is perhaps a special case: Barnes's preferred spelling in 1844 is *shill* (three occurrences, in "The woodlands," "The blackbird," and "The music o' the dead," as against one occurrence of *sbrill*, in "The woody holler"). The spelling *shill* (as against *sb'ill*, which does not occur in 1844) may suggest that the word in question is not in fact *sbrill* with loss of *-r-* but the more or less synonymous *shill* (from OE *scill* 'sonorous, sounding'; EDD, *shill*, *adj.*<sup>1</sup>). But this is not certain: the form *shill* is abandoned in later editions; its three occurrences in the First Collection are all replaced by *sbrill*, and elsewhere the spellings *sb'ill* and *sbrill* are both frequently used.

## 8.12 *T*

8.12.1 Intervocalic /t/ is generally said to be voiced throughout the SW (as in GenAm): “*LAE* shows *butter* with [d] everywhere south-west of a line from Weston-super-mare to Portsmouth” (Wells, 4.3.6, p. 344). But the situation is not quite so clear-cut. Barnes seems always to have /t/: he gives no indication of /d/ either in his grammars or in the spelling of his poems {except very rarely, as in *nodice* for *notice* in the 1844 and 1847 versions of “Eclogue:—A bit o’ sly coortèn”}, and his contribution to *EEP* has /t/ in *little* and *kettle* (cs, clauses 10 and 12), the only eligible words for which his responses are recorded.

8.12.2 “An open palate letter is sometimes substituted for a close one” (cf. 8.2.1 above), in this instance “*k* for *t*; as ... *pank*, to pant” (Diss., §39). To the best of my knowledge *pant* is the only word in which /k/ replaces /t/ in this way; it is always shown by Barnes’s rhyme and spelling, in both early and late editions, as in the rhyming of *pank* with *bank* (“Dock leaves”, “John Bloom in Lon’on”) and *spank* (“John Bloom in Lon’on”).

## 8.13 *TH* (excluding *THR*)

8.13.1 “Where the English rough articulation *th*, as in *thin*, the Anglo-Saxon þ, becomes in Dorsetshire its soft kinsletter *th* as in *thee*, the Anglo-Saxon ð, as it does very frequently, the author has printed it in Italics *th*, as *think*” (Diss., §38). That is to say, when voiceless *th* is voiced (as it frequently is in Dorset) Barnes prints the *th* in italics in 1844 (replaced by ð in 1847); if the *th* is voiceless in RP and is not printed in italics in 1844, we may assume that it remains voiceless in Barnes’s dialect. This statement does not propose any rule by which we can predict when *th* will be voiced and when not: as with voiced and voiceless *s*, we are in the territory of “often but not universally” (see 8.9.1 above). This would be of little concern to readers if Barnes had stuck to his policy of indicating typographically when voiceless *th* becomes voiced; the problem is that he abandoned this policy in later editions, in which he gives no indication as to when a *th* that is voiceless in StE is to be voiced. It may therefore be helpful to list here all words in which voiceless *th* in RP is shown to be voiced in the poems and/or glossaries of 1844 and

1847, the 1879 Glossary, and the 1886 Glossary (p. 9): *athirt* and *thirtaiver*, both and *loth*, *thatch*, *thaw*, *thief*, *thiller* and *thillbarness*, *thik*, *thimble*, *thin* (*adj.*), *thin* (*v.*), *thing*, *think* and *thought* (*v.*), *thistle*, *thorn*, *thumb*. (Words with voiced *th* in RP in which the *th* is superfluously italicized in 1844 are omitted from this list.) The only words in which initial *th* is not shown to be voiced in 1844 are *thick*, *thigh*, *thought* (noun, and in the compounds *thoughtful* and *thoughtless*), *thousand*, *thump*, and *thunder*. {It is not clear whether the single instance of italicized *th-* in *thought*, noun, in 1844 (in “The happy daes when I wer young”) is an oversight, or whether it shows that both voiced and voiceless pronunciations were acceptable.} In the transcription of his poems I have relied on Barnes’s typographical conventions in 1844 and 1847 and on his lists of the words in which *th* is voiced.

8.13.2 In a sentence added to §38 in the expanded Dissertation of 1847 Barnes notes the loss of medial or final *th* in some words: “*th* go out in *wi’*, for with; *gramfa’r*, grandfather; *grammo’r*, grandmother; *le’s*, let’s.” (The placement of *let’s* in this list of words with omitted *th* is evidently a slip.) In the poems (both early and late editions) *grandfather* and *grandmother* are always spelled *gramfer* and *grammer*, evidently with /m/ for /nd/ and a final syllable reduced to /ər/. *With* is occasionally spelled out in full, but usually it is *wi’*, “pronounced *wee*” according to the 1844 Glossary. This implies lengthening as well as raising of the vowel (cf. *gi’e* for *give*, 8.15.1); since, however, *wi’* is rarely stressed, the likelihood must be that the sound is usually that of the “the *happy* vowel” (see 7.1.2), namely /i/ rather than /i:/.

8.13.3 Though not included in Barnes’s list in the preceding paragraph, *clothes* is evidently another word in which medial /ð/ is lost, as shown both by the spellings *cloas* or *cloaz* in 1844 and by rhymes on the sound /o:z/ (e.g. *a-vroze* “The vrost”, *shows* “Martin’s tide”). That these rhymes are retained in later editions even when *clothes* has its StE spelling suggests that the pronunciation for Barnes is always /klo:z/, irrespective of the spelling.

#### 8.14 THR

“*d* is substituted for initial *th*; as *dron* for throw; *drou*, through; *drash*, thrash; *drong*, throng; *droat*, throat; *drashel*, threshold” (Diss., §29). In the 1863 *Grammar* Barnes points out that this substitution takes place “mostly before



r” (p. 16); his examples suggest that it happens *only* before *r*. In phonemic terms initial /θr/ becomes /dr/, a feature widely noted by commentators on SW dialects. (Except in a few stray instances the *dr*-spellings are reinstated in Barnes’s 1879 edition, though some had been abandoned in intermediate editions after 1844.) The sole exceptions to the substitution of /dr/ for /θr/ in Barnes’s poems are *thrive* and *thrill*; it may be that /θr/ is retained in *thrill* to prevent confusion with *drill*, but possible confusion between *thrive* and *drive* can hardly be urged as a cause for its retention in *thrive*, since *drive* has a different vowel in Barnes’s dialect (see 7.10.6).

### 8.15 V

8.15.1 “*v* is sometimes omitted, as *gi’e*, *give*; *ha’*, *have*; *sar*, *serve*” (Diss., §40). Barnes’s spelling in his poems suggests that in *have* the /v/ may be included or omitted indifferently; in *serve* it is usually omitted, but may be retained in rhyme where needed (as in *sarve ye/starve ye*, “Eclogue: The times”); in *give* it is normally omitted, but sometimes retained in derived forms such as *givèn*. Rhymes show that when /v/ is omitted from *give*, the vowel is raised and lengthened, producing the form /gi:/ (as in *gi’e/he*, “Eclogue: Father come huome”).

8.15.2 For the sequence /v(ə)n/ see 8.7.1.

### 8.16 W

8.16.1 Loss of initial /w/ is a common feature in SW dialects, but since it is a feature on which Barnes makes no comment, the only safe policy is to be guided by the spelling of 1844: his usual spelling of *within* and *without* is with no initial *w*, but there are occasional occurrences of *without* spelled as in StE, suggesting that forms with and without initial /w/ are both acceptable; *will* is usually *wull* but occasionally *will*, *'ool*, or *'ul(l)*, so that /wul/, /wil/, and /ul/ are all possible; *would* is variously *would*, *woud*, *wou’d*, *wood*, *woo’d*, *'ood*, or *'od*, so that /wud/ and /ud/ are evidently both possible, even though the spellings without initial *w*- are abandoned in later editions. Where, on the other hand, Barnes never uses spellings without *w*- in his poems (as with *woman*, *women*,

*wood*, and *wool*), I assume that he wished initial /w/ to be retained. For *one* and *once*, both of which have initial /w/ in RP, see 7.5.7.

8.16.2 Loss of medial /w/ in words such as *upward* is common in regional dialects throughout England and sometimes reflected in Barnes's spelling. *Athwart* is always *athirt* (the italicized *th* in the spelling of 1844, "athirt," showing that loss of /w/ is accompanied by voicing of the preceding /θ/ to /ð/, hence /əðə:rt/, see 8.13.1); *somewhat* is variously *zome'bat*, *zome'at*, or *zummat*, all of which I take to be /zʌmət/.

8.16.3 As Wakelin points out, in SW dialects /w/ may be added initially or after a preceding consonant before long back vowels, "but its interpretation is open to question" (I.4.4, p. 33). In Barnes's case insertion of /w/ before /əi/ appears to be normal in *boil*, *spoil*, *point*, *poison*, *toil*, and *boy* (see 7.17.1 and 7.17.4). On the interpretation of the *w*-glide before the sound traditionally called "long *o*" see 7.14.1–4.

## 8.17 WH

8.17.1 On the question of aspiration in words containing *wh*- see 8.5.3.

8.17.2 Loss of medial *wh* is shown in spellings such as *zummat* for *somewhat* (see 8.16.2).

## 8.18 Y

When *ye* is grammatically dependent on the preceding word, its initial /j/ is frequently lost and the /i:/ assimilated to the preceding word. Thus *can ye* sounds like *canny* and rhymes with *Fanny* ("Eclogue:—A bit o' sly coortèn"); *tell ye* sounds like *telly* and rhymes with *belly* ("Eclogue:—The times"), and so on.

## By the same author

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