

# **ALPHABET SOUNDS**

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## **Dedication**

In memoriam

for my English teachers,  
lovers of language,

my mother and father

Eleanor McNeill Coates  
and  
F. Fletcher Coates

and my school teachers

Mary Louise Taylor Bacon  
The Lenox School for Girls  
New York, New York  
1957-1959

V. Louise Higgins  
Staples High School  
Westport, Connecticut  
1956-1957

I thank you

## **Acknowledgements**

Philippe Coueignoux was instrumental in typing the manuscript and also in researching the materials presented here.

I am very grateful to him for his help.

My sister Jacqueline Spinney was also a faithful typist.

My younger sister, Susanne Alcock and brother-in-law Joe, wrote the Y page.

To all, many thanks

# Introduction

Every sound language makes is good at painting a particular word picture or at suggesting particular sensations. The hard sounds of B and D betoken strength and solidity, as in building and ladder. The soft sounds of M and W make words like melon and swamp sound soft and wet. When the sound reminds us of the meaning of a word, that's called onomatopoeia.

Some words are beautiful when you perceive the onomatopoeia. For instance, look on the M, R and L pages for "miracle". Look on the J, H and V pages for "Jehovah".

When you see the confluence of similar sounds in words suggesting similar experiences and sensations, you see that there are words that have been around for a long time, basic words that lasted long because they are learned early in childhood and are taken for granted, and so remained unchanged.

You might suspect that languages were birthed at a time when people were much more empathic than in our functional culture. Indeed people who farmed, hunted and fished for a living had to empathize with nature, with wildlife and with the weather to perceive cues that allowed them to succeed in making a living, a far cry from the knack for manipulation that characterizes successful people in our time. Who then were these people who created clumps of inspired sound around certain experiences of the human heart? They were brilliantly empathic people, those who both loved the sound of the human voice and were richly intimate with familiar people and certain aspects of nature. In spite of the passage of time, changes in the language, their life goes on in endless song beneath the overlay of flat bland abstractions more recently evolved in English.

The words that remain virtually unchanged over centuries may become a faithful record of a people's culture when other means of remembering have failed. For instance some of the H words in the aspirates section of the book seem to record ancient religious connections now no longer pertinent.

In addition, words on the P and CH pages suggest that much of early language was formed by women interacting with small children in the homes and barn yards.

P is for things soft and juicy on the inside, crisp and maybe crunchy on the outside, that might pop when poked:

apple, peapod, peach, plum, prune, pie, ripe, pouch, pocket, purse, package, parcel, present, dimple, pimple, pop and poke.

Something similar is heard in words with the CH sound:  
cheek, cherub, child, chin, chuckle, orchard, peach, pouch.  
"To pinch a cheek and chuck a child under the chin".

Except in the case of slang and some advertising, most words currently added to the English language are notable for not having an onomatopoeic effect, i.e. plastic, disinfectant, petroleum by-product.

Advertisers seek to attract more customers by using onomatopoeic sounds in naming new products, particularly beauty products and tranquilizing and sedative drugs.

Poets use the sounds of words to cause readers feel and see their poems. This book will tell you ways they do that.

Of course, you will think of words whose sounds do not betoken their meanings. Often a soft thing will have a hard sounding name, and vice versa.

But you may also think of words and ideas about sounds to add to this book.

# Hard sounds

**B** is bold and strong, a good sound for things to build with.

beam bed block  
board body bone  
boulder box boy  
brick budge build  
lumber

"Fee-fi-fo-fum,  
I smell the *blood* of an Englishman,  
Be he live, or be he dead  
I'll grind his *bones* to make my *bread*."

English verse

B is also for things bursting with life.

balloon bloom blossom  
branch bread bosom  
breast bud bun  
burst

"Meagre girlhood's putting on  
*Burdensome beauty*"

*W.B. Yeats*  
"Broken Dreams"

**D** is the hard sound of a heavy load when it thuds to the ground.

boulder burden deep  
dig down drag  
drop drum ground  
lead load plod  
pound solid stand  
spade under

"The buffaloes are gone.  
And those who saw the buffaloes are gone.  
Those who saw the buffaloes by *thousands*  
and how they *pawed* the prairie *sod* into *dust* with their hoofs,  
their great *heads down* pawing on in a great pageant of *dusk*,  
Those who saw the buffaloes are gone  
And the buffaloes are gone."

*Carl Sandburg*  
"Buffalo Dusk"

"Having *done* all to *stand*,  
*Stand* therefore..."

*Apostle Paul*  
"Letter to the Ephesians, chapter 6, v 13"

D is for darkness and for all things lost in it.

blind cold dank dead  
dead end deaf dense drown  
drudgery dumb dunce dungeon  
end Hades hide murder  
shade shadow shudder

"Then can I *drown* an eye, *unused* to flow  
For precious *friends hid* in *death's dateless* night."

*Shakespeare*  
Sonnet XXX

"*Death*, be not *proud*, though some have called thee,  
Mighty and *dreadful*..."

*John Donne*  
"Death be not proud"

"And *death* shall have no *dominion*."

*Dylan Thomas*

"And death shall have no dominion"

"... it *rounds* and *rounds* *Despair* to *drowning*."

*G.M. Hopkins*

"Inversnaid"

"... and why must *Disappointment* all I *endeavor* end?"

*G.M. Hopkins*

"Thou art indeed just, Lord"

The hard **G** is a good sound for anything that's hard work.

drag gallop garden  
get go grab grasp  
grind grip groan grow  
grunt leg rugged stagger  
struggle tug vigor  
wagon wiggle

"I *galloped*, Dirck *galloped*, we *galloped* all three;  
"Good speed!" cried the watch, as the *gate*-bolts undrew;  
"Speed!" echoed the wall to us *galloping* through;  
Behind shut the postern, the lights sank to rest,  
And into the midnight we *galloped* abreast."

*R. Browning*

"How They Brought the Good News from Ghent to Aix"

The G is for hard work, expect to find it in word for things we don't like.

agony anguish gagging  
gargoyle ghastly ghost  
ghoul goblin gore  
grief grotesque grovel  
gruel meager ogre  
strangle struggle ugly

**P** - things soft and juicy inside, crisp and maybe crunchy on the outside, that might pop when poked.

apple, peapod, peach, plum, prune, pie, ripe,  
pouch, pocket, purse, package, parcel, present,  
dimple, dumpling, pillow, pimple, pop and poke.

"Mix a *pancake*,  
Stir a *pancake*,  
*Pop* it in the *pan*;  
Fry the *pancake*,  
Toss the *pancake* -  
Catch it if you can."

*Christina Georgina Rossetti*

"Mix a Pancake"

# Ch

cheek, chick, chin, cherub, child, chuckle, peach, orchard, pouch.  
To pinch a cheek and chuck a child under the chin.

The **J** and soft **G** sounds are good in words for pushing.

budge bulge hinge  
nudge plunge trudge  
jab jam job  
jump joints jut

The sound of J is in dignified words like generous and justice and in names from the past whose namesakes had supernatural majesty:

angel	genie	generous
Jacob	Jason	Jehovah
Jerusalem	Jesus	Job
Joshua	Jove	Judea
Julius	Juno	Jupiter
justice	majesty	

**T** can be strong in words for structures like steeples and tall towers in towns and cities:

"In the *cities* along the *coast* of Lake Erie, Paddle traveled in smoke and *steam* - *dust* and *heat* - naked flame and the clanging noises of commerce. There were *tall towers* against red flames of fire. *Tons* of *white-hot metal lighting* the insides of *steel* mills."

*Holling Clancy Holling*  
"Paddle To The Sea"

T is in words for people touching, like:

gentle knit pat  
stair step stitch  
tap tender tickle  
tiptoe whittle  
"a blunt instrument"

"The *slight* thing *staggered* a little under the *strokes* of her *tongue*, which *softly touched* him here and there. He drew himself *together* and *stood still*. His little red *coat*, that was *still somewhat tousled* bore fine white *spots* and on his vague baby face there was *still* a deep, sleepy expression."

*Felix Salten*  
Bambi (chapter I - washed by his mother at birth)

"I *turned* me, to them very wistfully"

*Francis Thompson*  
"The Hound of Heaven"

" Remember me when I am gone away,  
Gone far away into the *silent* land;  
When you can no more hold me by the hand,  
Nor I half *turn to go yet turning stay*."

*Christina Rossetti*  
"Remember"

"But if I *lift* my arms it is to bend  
To you who *turned* away once, Helen, knowing  
The press of *troubled* hands, too *alternate*  
With *steel* and soil to hold you endlessly. "

*Hart Crane*  
"The Marriage of Faustus and Helen"

The hard **C** and **K** are often in words for touching and for things made to be touched. Things of cloth often begin with C:

cap	cape	cloak	cotton
clothes	coat	collar	
costume	cosy	couch	
cuff	curtain	cushion	

The touching sound of C and K can be sharp and cutting:

break	cat	claw	
cactus	cliff	clip	
crab	crack	cut	
fork	hawk	kill	
picket	fence	shark	skate
snake	spank		

"Sticks and stones may *break* my my bones  
But names will never hurt me."

Children rhymes

"The *pickety* fence  
The *pickety* fence  
Give it a *lick* it's  
The *pickety* fence  
Give it a *click* it's  
The *pickety* fence  
A *clickety* fence  
*Clickety, clickety*  
*Clickety, click*  
*Lickety, lickety*  
*Lickety, lick*"

*David McCord*  
"The Picket Fence"

The English language came into being long ago when most people were farmers and labored hard for a living. But in winter there was time for carving, whittling and the crafts of skilled hands. Especially so at Christmas when there were toys and trinkets to be touched and held and the gentle clasp of loving people. Is this why so many Christmas words are sprinkled with C's, K's and T's?

Christmas is a time for:

candles	carols	carillon
crafts	creches	crisp cookies
crackling fires	crinkling wrapping paper	crystal cold

the tinkle and clang of bells; toys, trinkets and twinkling stars.

"Twas the night before *Christmas*, when all through the house  
Not a *creature* was stirring, not even a mouse.  
The *stockings* were hung by the chimney with *care*,  
In hopes that St *Nicholas* soon would be there.

[...]  
And mamma in her '*kerchief*, and I in my *cap*,  
Had just settled our brains for a long winter's nap.

When out on the lawn there arose such a *clatter*,  
I sprang from the bed to see what was the matter.  
[...]

With a little old driver, so lively and *quick*,  
I knew in a moment it must be St *Nick*."

*Clement Clarke Moore*  
"Twas the night before Christmas"

**Qu** is a sound used in words conveying a sense of the most delicate touch:

exquisite    quake        quiver  
quiet        "quickenings"    quilt  
quiver        tranquil

"My aspens dear, whose airy cages *quelled*,  
*Quelled* or *quenched* in leaves the leaping sun..."

*Gerard Manley Hopkins*  
"Binsey Poplars"

"Your slender attitude  
trembles not *exquisite* like limbs knife-skewed"

*Wilfred Owen*  
"Greater Love"

Maybe once upon a time a "*queen*" was thought to be the gentlewoman with the most sensitive touch.

"I love my body when it is with your  
body. It is so *quite* a new thing."

*ee cummings*  
"100 Selected Poems"

# Soft Sounds

**M** is the first sound most babies make, and it is much found in words for things that are either very large or very small, both being matters of great concern to babies:

ample      immense      looming  
many      million      monument  
mile      meter      mountain  
multitude      overwhelm      teeming

midget      miniature      minuscule  
minnow      mite      mouse      small

M is for wet, soft things:

damp      farm      loam  
marsh      meadow      marshmallow  
melon      melt      mist  
mix      moist      swamp

M is for warm memories of childhood:

dream      family      home  
intimate      mom      meal  
memory      milk      moon  
promise      romance      summer

Among some people, Mary is considered the name for the best of all mothers:

arm      bosom      human  
mammal      mouth      stomach  
warm      woman      womb

"I'll be *home* for Christmas  
You can count on me  
Please have snow and *mistletoe*  
And presents on the tree.

Christmas Eve will find me  
Where the love light *gleams*  
I'll be *home* for Christmas  
If only in my *dreams*."

*Buck Ram, Walter Kent, Kim Gannon*  
"Ricky Van Shelton Lyrics"

When will I see the bees *a-humming*  
All round the comb?  
When will I hear the banjo *strumming*  
Down in my good old *home*?

All the world is sad and dreary  
Everywhere I *roam*;  
Oh ladies, how my heart grow weary,  
Far from the old folks at *home*'

*after Stephen Foster*  
"Swanee River"

"Sometimes I feel like a *motherless* child  
A long way from *home*"

black spiritual

"The cherry trees are seas of *bloom* and soft *perfume* and sweet *perfume*  
The cherry trees are seas of *bloom* (and oh, so near to London!)

And you shall wander hand in hand in love in *summer's* wonderland."

*Alfred Noyes*  
"The Barrel-Organ"

"Thine alabaster cities *gleam*  
*Undimmed* by *human* tears

America! America!"

*Katherine Lee Bates*  
"America The Beautiful!"

"And *dreaming* through the twilight  
That doth not rise nor set  
Haply I may *remember*  
And haply may forget"

*Christina Rossetti*  
"When I am dead, my dearest"

"We are the *music makers*  
And we are the *dreamers of dreams*  
Wandering by lonely sea-breakers  
And sitting by desolate *streams*;  
World losers and world-forsakers  
On whom the pale *moon* gleams:  
Yet we are the *movers* and shakers  
Of the world for ever, it *seems*.

*Arthur O'Shaughnessy*  
"Ode"

"And yet this *time* remov'd was *summer's time*,  
The *teeming autumn*, big with rich increase,  
Bearing the wanton burthen of the *prime*,  
Like widow'd *wombs* after their lords' decease:"

*Shakespeare*  
Sonnet XCVII

The downside of moods is in these words:

dismal   gloomy   glum  
mean   moody   morose

**N** is for nearness:

gentle in kind  
lean nap near  
next nestle nurse  
nuzzle on snug  
tender

"Cruising down the river on a *Sunday afternoon*  
With one you love, the *sun* above waiting for the *moon*  
An old *accordion* playing a *sentimental tune*  
Cruising down the river on a *Sunday afternoon*.

*Eily Beadell and Nell Tollerton*  
"Cruising Down The River"

"By the light of the silvery *moon*,  
I want to *spoon*, to my *honey* I'll *croon* love's *tune*,  
*Honeymoon* keep a-*shining* in June,  
Your silvery beams will bring love's dreams, we'll be cuddling *soon*,  
By the silvery *moon*. "

*Edward Madden*  
"By The Light of the Silvery Moon"

**L** is light and glimmers in words for things that glow on long afternoons:

field	hill	lane	
lavender		lawn	leaf
lilac	lily	ripple	
sail	slope	valley	

The English language was surely formed by men and women who loved the land.

"I have desired to go Where springs not *fail*,  
To *fields* where *flies* no sharp and sided *hail*,  
And a few *lilies blow*."

*Gerard Manley Hopkins*  
"Heaven-Haven"

"When *lilacs last* in the dooryard *bloom'd*"

*Walt Whitman*  
"When lilacs last in the dooryard bloom'd"

L, especially combined with a hard sound, often betokens light blazing out of darkness:

blaze	bless	candle
clean	coal	flame
flare	flint	glance
gleam	glitter	glory
glow	gold	kindling
miracle	sparkle	splendid
twinkle		

"No wonder of it: sheer *plod* makes *plough* down *sillion*  
Shine, and *blue-bleak* embers, ah my dear,  
*Fall, gall* themselves, and gash *gold-vermillion*"

*Gerard Manley Hopkins*  
"The Windhover"

"... on the French coast the light  
*Gleams* and is gone; the *cliffs* of England stand,  
*Glimmering* and vast, out in the *tranquil bay*."

*Mathew Arnold*  
"Dover Beach"

L is in pillow, sleep and slumber and much found in lullabies.

"*Dreamland* opens here,  
Sweep the dream-path *clear!*  
*Listen, chile, dear little chile,*  
To the song of the *crocodile* "

Creole lullaby

"The woods are *lovely*, dark, and deep,  
But I have promises to keep,  
And *miles* to go before I *sleep*,  
And *miles* to go before I *sleep*."

*Robert Frost*  
"Stopping by Woods on a Snowy Evening"

"To one who has been *long* in city pent,  
    'Tis very sweet to *look* into the fair  
    And open face of heaven,—to breathe a prayer  
*Full* in the *smile* of the *blue* firmament.  
Who is more happy, when, with heart's content,  
    Fatigued he sinks into some *pleasant lair*  
    Of wavy grass, and reads a debonair  
And *gentle tale* of love and *languishment*?  
Returning home at evening, with an ear  
    Catching the notes of *Philomel*,—an eye  
Watching the *sailing cloudlet's* bright career,  
    He mourns that day so soon has *glided* by:  
E'en *like* the passage of an *angel's* tear  
    That *falls* through the *clear* ether *silently*."

John Keats  
"To One Who Has Been Long in City Pent"

Many of the words of the blues of the sky also contain an "L" for light:

blue	cerulean	cobalt	
lavender		lilac	purple
royal blue	teal	violet	

L appears in "yellow" and "gold".

"I wandered *lonely* as a *cloud*  
That *floats* on high o'er *vales* and *hills*,  
When *all* at once I saw a crowd,  
A host, of *golden daffodils*;"

*William Wordsworth*  
"I Wandered Lonely as a Cloud"

**R** is a crying noise, and it's often in words about a yearning that can't be fulfilled.

cry     hurt     reach  
sorry   strain   stretch  
try     toward   turn     yearn

arch     arm     birch  
bird     free     larch  
spire     rare

"*Morning has broken*, like the *first morning*.  
*Blackbird* has spoken, like the *first bird*.  
*Praise* for the singing, praise for the *morning*,  
*Praise* for them *springing fresh from the word*"

*Eleanor Farjeon*

"Morning has broken" set to a Celtic melody

"*World, World*, I cannot get thee close enough!  
[...] *Lord*, I do *fear*.  
Thou'st made the world too beautiful this *year*."

*Edna St. Vincent Millay*

"God's World"

"My heart in hiding  
*Stirred for a bird...*"

*Gerard Manley Hopkins*

"The Windhover"

"Which two when they once meet,  
The *heart rears* wings, bold and *bolder*.  
And *hurls* for him, O half *hurls earth* for him off under his feet"

*Gerard Manley Hopkins*

"Hurrahing in Harvest"

"... and *thrush*

Through the echoing *timber* does so *rinse* and *wring*  
The *ear*, it *strikes* like lightning to *hear* him sing."

*Gerard Manley Hopkins*

"Spring"

"Into my *heart* an *air* that kills:  
From yon *far country* blows:  
What *are* those blue *remembered* hills,  
What *spires*, what *farms* are those? "

A. E. Housman  
"A Shropshire Lad", Poem XL

If R is the sound of desire, then red may be the color of desire.  
Look at all these R's"

auburn	crimson	garnet
maroon	red	roan
rose	ruby	ruddy
russet	rust	scarlet
vermillion		

R even appears in words for shades which are amalgams of other colors with reds:

bronze brown copper  
ochre orange purple

(but not pink)

"If I live to be a *hundred* I will never know from *where*  
Came those lovely *scarlet ribbons*, *scarlet ribbons for her hair*"

Jack Segal  
Song lyrics

"Red lips are not so *red*  
As the stained stones kissed by the English dead.  
Kindness of wooed and *wooer*  
Seems shame to their love *pure*.  
O Love, your eyes lose *lure*  
When I behold eyes blinded in my stead!

Wilfred Owen  
"Greater Love"

**V** is in words for the most vital acts of our lives:

achieve	believe	envy
give	grieve	have
leave	live	love
move	save	thrive

And also in words for vigorous states:

avid	brave	fervor
flavor	savor	valor
value	victory	vigor
vim	very	virile
virtue	vital	

The name Eve comes from the Hebrew "Ha'avah" which means life or living.

Frequently combined with L, V signals words for things perceived as richly fulfilling:

Avalon	caravan	carnival
forever	haven	heaven
marvel	river	salve
silver	travel	Valhalla
valley	velvet	violin

"*Lavender's* blue, dilly dilly, *lavender's* green,  
When I am king, dilly, dilly, you shall be queen"

English nursery rhyme

"AND the fire that breaks from thee then, a billion  
Times told *lovelier*, more dangerous, O my chevalier!  
... blue-bleak embers, ah my dear,  
Fall, gall themselves, and gash gold-*vermillion*."

*Gerard Manley Hopkins*  
"The Windhover"

"Your *voice* sings not so soft,--  
Though *even* as wind murmuring through rafters loft,--  
Your dear *voice* is not dear,  
Gentle, and *evening* clear,  
As theirs whom none now hear,"

*Wilfred Owen*  
"Greater Love"

The sucking noise of **W** is often in words for watery things:

swamp swallow          sweat  
wade wallow            wash  
water wave            wet      willow (\*)

(\* willows grow naturally on wet land)

"Of *wet* and *wildness*? Let them be left,  
O let them be left, *wildness* and *wet*;  
Long live the *weeds* and the *wilderness* yet."

*Gerard Manley Hopkins*  
"Inversnaid"

"Once in a lifetime, lovely past believing,  
your lucky eyes may light on such a pool.  
As though for many years I had been *waiting*,  
I *watched* in silence, till my heart was full  
of clear dark *water*, and *white* trees unmoving,  
and, *whiter* yet, those thirty egrets *wading*"

*Judith Wright*  
"Egrets"

W is a coaxing sound to use when you want an answer very much.

wait                  wander                  want  
what                  when                  where                  why  
wheedle                  wish                  wistful  
wonder                  woo                  sway

"O *western wind*, *when wilt* thou blow.  
That the small rain down can rain?  
Christ, that my love *were* in my arms.  
And I in my bed again"

Anonymous

Though W is not a hard sound, it can be for very strong things which have the power of a wide surface rather than of sharpness:

power wall                  water  
wave weather                  whale  
wheel wield                  wind  
wing will                  world  
swerve swing

Maybe it was this soft-edged strength that farming people thought of in giving their sons these old-fashioned names:

Edward	Edwin	Gawaine	
Howard	Owen	Oswald	
Walter	Wilber	William	Wulfric

The droning **Z** will put you to sleep if you hear it long enough.  
Z is in many words for sleepiness, mindlessness and bewilderment.

amaze	daze	dazzle
dizzy	doze	drowsy
freeze	haze	lazy
maze	puzzle	snooze
tizzy	zombie	

"Busy" and "easy" can both imply mindlessness.  
Ritzy, snazzy and pizzazz all suggest something stunning to the senses, as also the slang words blitz, buzz and zap.

"Then felt I like some watcher of the *skies*  
When a new planet *swims* into his ken;  
Or like stout *Cortez* when with eagle *eyes*  
He stared at the Pacific—and all his men  
Looked at each other with a wild *surmise*—  
Silent, upon a peak in Darien"

*John Keats*  
"On First Looking into Chapman's Homer"

"She *is* as in a field a silken tent  
At midday when the sunny summer *breeze*  
Has dried the dew and all its ropes relent,  
So that in *guys* it gently *sways* at *ease*"

*Robert Frost*  
"The Silken Tent"

# Aspirates

**F** is the sound of the wind, wafting gently or blowing fiercely:

fast     feather   fern  
field    fir        flag  
flee     fleet     float  
flow     flower   flute  
flutter   fly        foam  
foot     forest   snowflake  
swift

*"Feather on feather  
On feather it falls,  
White on the chimney pots,  
Rooftops and walls,  
Soft on the mountain side,  
Bright on the tree  
Goose feather snowflakes  
All lovely and free."*

*Eastwick*  
in Larrick, "Piping Down The Valleys Wild"

fierce   fire     force  
fury     surf     typhoon

"Do you *fear* the *force* of the wind,  
The slash of the rain?  
Go *face* them and *fight* them  
Be savage again"

*Hamlin Garland*  
In Jessie B. Rittenhouse, "The Little Book of American Poets: 1787-1900".

"Keen *fitful* gusts are whispering here and there  
Among the bushes *half leafless*, and dry."

*Keats*  
Sonnet

**H** is the sound of the deep breathing of a healthy person working outdoors:

hacksaw	hale	halter	
hammer		hand	harness
harrow	hatchet	health	
hearty	heft	helmet	
hero	hoe	horn	
horse	hot	hunter	

"*Home* is the sailor, *home* from the sea,  
And the *hunter home* from the *hill*"

*Robert Louis Stevenson*  
"Requiem"

"The *hart* he loves the *high* wood  
The *hare* she loves the *hill*"

English nursery rhyme

"Do you ken John Peel at the break of day?  
Do you ken John Peel when he's far away?  
Do you ken John Peel with his *hounds* and his *horn*  
With his *hounds* and his *horn* in the morning?"

Scottish folk songs

**S** hisses like snow sifting, or wind sweeping across seas:

fish    mist    ocean  
rush    sail    sand  
sea    snow    sift  
snow    splash    spray  
surf    whistle

"Let us walk in white *snow*  
    In a *soundless space*;  
With *footsteps* quiet and *slow*,  
    At a tranquil pace,  
    Under veils of white lace.

We shall walk through the *still* town  
    In a *windless peace*;  
We shall *step* upon white down,  
    Upon *silver fleece*,  
    Upon *softer* than these.

We shall walk in velvet *shoes*:  
    Wherever we go  
*Silence* will fall like dews  
    On white *silence* below.  
    We shall walk in the *snow*."

*Elinor Wylie*  
"Velvet Shoes"

"All *shod* with *steel*  
We *hissed* along the *polished ice* in games"

*Wordsworth*  
"Prelude"

"Let me *listen* to wind in the *ash*  
It *sounds* like *surf* on the *shore*."

*Edna St Vincent Millay*  
"Surf on the Shore"

"Keen fitful *gusts* are *whispering* here and there  
Among the *bushes* half *leafless*, and dry."

*Keats*  
Sonnet

The aspirates F, H and S frequently earmark spiritual words.

F's are in

elf	fairy	faith
fantasy	fiend	phantom

H's

hallowe'en	haunt	howl
wraith		

S's

soul	spirit
------	--------

"And the Lord God *formed* man of the dust of the ground and *breathed* into his nostrils the *breath of life*"

Genesis 2:7, King James version

Is that breath that gives life the reason the God of Israel is named *Jehovah*?

Is this why God added the "h" to the names of Abraham and Sarah when he chose them to be parents of a great nation?

All the words below come from the same root word:

healthy	holiness	whole
wholesome	hail	hello

Below is a word list whose wealth of H's seems to imply that the English people attributed spiritual qualities to the family farm by which many gained their living.

earth	harvest	hearth
home	house	threshold
chaff	thresh	wheat

See also the list of tools and means of support on the H page.

**Th** is a dignified sound, used to connect parts of long stately sentences, especially in documents and speeches commemorating historic moments:

brother	either	father
furthermore	mother	neither
nevertheless	notwithstanding	thee
then	thenceforth	therefore
thine	thou	thus
thy	whether	

TH suggests dignity in "father", "mother" and "brother".

Thee, thine, thou, thy, mother, brother, are all words indicating a specially loving relationship with someone very desirable, thus we have, 'Father.'

Our Father who art in heaven, hallowed be thy name. Thy will be done.

**X** is a ripping and breaking sound.

axe	fox	lynx
tax	anxious	

"Lizzie Borden took an axe  
And gave her mother forty *whacks*.  
When she saw what she had done  
She gave her father forty-one."

*Anonymous*

# Vowels

Distance through space and time is suggested by long vowels:

bay	highlands	seacoast
beach	the high seas	shoreline
bleak	highway	silence
calm	horizon	skyline
flow	line	skyscraper
gaze	Lone Star State	soar
glide	peace	steep
Great Plains	quiet	stride
		time
		wide

staking a claim in the wide open spaces.

"O *beautiful* for *spacious skies*,  
For amber *waves* of *grain*..."

*Katharine Lee Bates*  
"America the beautiful"

"*Thou* still unravished *bride* of *quietness*,  
*Thou* foster-child of *silence* and *slow time*"

*John Keats*  
"Ode On A Grecian Urn"

"O you, who have your eyeballs vexed and *tired*,  
*Feast* them upon the *wildness* of the *sea*"

*John Keats*  
"On The Sea"

"Oft of one *wide expanse* had I been told  
That *deep-browed* Homer ruled as his *demesne*;  
Yet never did I *breathe* its *pure serene*  
Till I heard Chapman speak out *loud* and *bold*:  
Then felt I like some watcher of the *skies*"

*John Keats*  
"On First Looking into Chapman's Homer"

The broad **A** is especially appropriate for expansive distances.

Examples are:

Africa	avalanche	Pacific
Amazon	far	the Palisades
America	galaxy	Panama Canal
Andes	gazelle	Savannah
Antarctica	high chaparral	Sierra Nevada
Arctic	Himalayas	star
Asia	impala	tundra
Atlantic	Niagara Falls	Verrazano Narrows

And these:

Atlantis  
Avalon  
Paradise  
Parnassus  
Valhalla

"Bright *star*, would I were *steadfast* as thou *art*"

*John Keats*  
transcribed into a volume of Shakespeare's Sonnets

"It is the *star* to every wandering *bark*"

*Shakespeare*  
Sonnet XVI

"Tell me the words that I once longed to hear  
Long, long *ago*, *far away*"

American song



Sloppy blobs droop and slop with lots of **O**'s:

balloon	billow	bloomers
blossom	bog	bowl
buffoon	clown	drool
flop	fool	frog
glop	hog	jowls
loop	moon	noodles
pantaloons	pillow	pool
pour	roly-poly	rot
round	slop	sloth
soggy	soup	spoon
toad	topple	

"'Augustus!' *shouted* Mrs. *Gloop*. 'Augustus, sweetheart, I don't think you had better do that.' Augustus *Gloop*... was now kneeling on the river bank, *scooping hot* melted *chocolate* into his *mouth* as fast as he could...

'Augustus!' *shouted* Mrs. *Gloop*. 'Augustus!' *shouted* Mrs. *Gloop*.

But Augustus was deaf to everything except the call of his *enormous stomach*. He was now... lapping up the *chocolate* like a *dog*... Into the river went Augustus *Gloop*, and in one second he had disappeared under the *brown* surface...

'Save him!' screamed Mrs *Gloop*,...'He'll *drown*!...

he'll be made into *strawberry-flavoured chocolate-coated* fudge!...' *My poor* Augustus! They'll be selling him by the *pound* all over the *country tomorrow morning*!"

*Roald Dahl*

"Charlie and the Chocolate Factory"

Necking is a sloppy art.

"Meet me in St. *Louis, Louis*,  
Meet me at the Fair  
Don't tell me the lights are shining  
Anyplace but there.

We will dance the "*Hoochie-Koochie*"  
I will be *your "Tootsie-Wootsie"*

If you will meet me in St. *Louis, Louis*,  
Meet me at the Fair."

*Andrew B. Sterling*

"Meet Me in St. Louis"

"Five *foot two*, eyes of blue,  
But oh! what *those five foot could do*,  
Has anybody seen my gal?

Turned-up *nose*, turned-down *hose*,  
All dressed up in fancy *clothes*,  
Has anybody seen my gal?

But *could she love*, *could she woo*,  
*Could she, could she, could she cool!*  
Has anybody seen my gal?"

American popular song

Short **U** is in words for hollow things:

bubble	bucket	cubby-hole
cuddle	cup	drum
funnel	gulch	gut
gutter	glutton	hug
jug	mug	puncture
rut	snuggle	tub
tunnel		

Snug as a bug in a rug

"When I was down beside the sea.  
A wooden spade they gave to me.  
To dig the sandy shore.

My holes were empty like a *cup*.  
In every hole the sea came *up*  
Till it could come no more."

*Robert Louis Stevenson*  
"A Child's Garden of Verses"

"Out of the very top of it there sprouted hundreds and hundreds of thin glass *tubes*, and the glass *tubes* all *curled* downwards and came together in a bunch and hung *suspended* over an enormous round *tub*... And when the *tub* was nearly full,... immediately the *runny stuff* disappeared... And now there came a sort of *sucking* noise, and very quickly all the blue frothy mixture in the huge basin was *sucked* back into the stomach of the machine."

*Roald Dahl*  
"Charlie and the Chocolate Factory"

**Y** is an affirmative sound as in:

yes     yeah  
ai-yi-yay-yippee-ti-yi-yay  
yo     yodel     yellow

"Come along boys and listen to my tale,  
Tell you of my troubles on the old Chisholm trail.  
Come a ti *yi yippy*, come a tee *yi yay*, ti *yi yippy yi yay*

On a ten-dollar horse and a forty dollar saddle  
I'm a going to punch in Texas cattle  
Come a ti *yi yippy*, come a tee *yi yay*, ti *yi yippy yi yay*

*Tex Ritter*  
"The Old Chisholm Trail"

"Fifteen men on a dead man's chest -  
Yo! ho! ho and a bottle of rum.  
Drink and the devil had done for the rest -  
Yo! ho! ho and a bottle of rum."

*Robert Louis Stevenson*  
"Treasure Island"