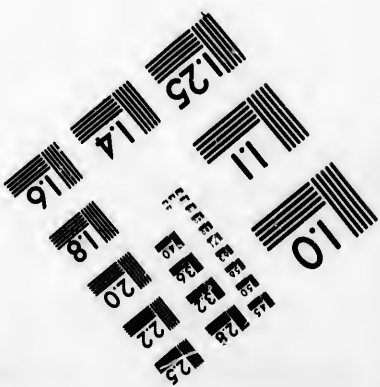
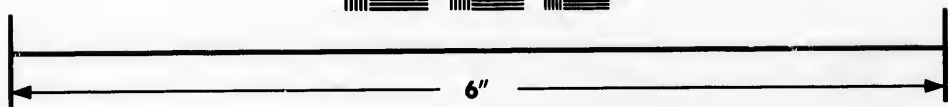
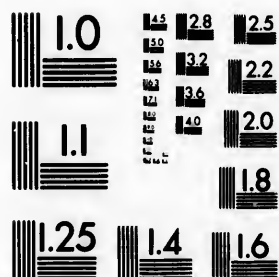


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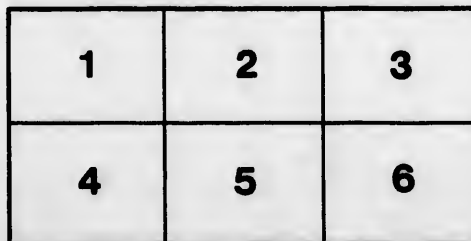
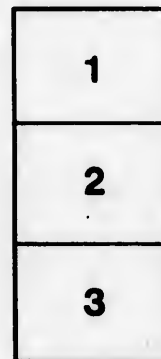
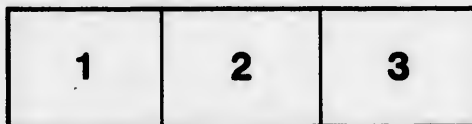
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THE
ORTHOËPIST:

A PRONOUNCING MANUAL,
CONTAINING
ABOUT THREE THOUSAND FIVE HUNDRED WORDS.

BY
ALFRED AYRES.

NEW EDITION REVISED AND ENLARGED.

ADAPTED FOR USE IN CANADIAN SCHOOLS
By T. C. L. ARMSTRONG, M. A., LL.B.

TORONTO:
CANADA PUBLISHING CO. (LIMITED).

*Entered according to Act of the Parliament of Canada in the
year 1884, by the Minister of Education for Ontario, in the office of
the Minister of Agriculture.*

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PREFATORY NOTE

TO THE CANADIAN EDITION.

IN the pronunciation of many words this edition of "The Orthoëpist" will be found to differ materially from the American edition. The latest English authorities have been carefully consulted in making the revision, and it is believed that the present edition is now in harmony with the best English usage.

The chapter on the Essentials of Elocution was originally prepared for the Royal Canadian 5th Reader by J. Douglas Christie, B.A., and contains all that the student will need on the "Principles of Reading" required for teachers' examinations, and will thus save him the cost of a separate work on the subject.

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ESSENTIALS OF ELOCUTION.

THE Art of Reading consists in the appropriate utterance of the thoughts and feelings presented in written language.

The written or printed words are only the signs or symbols of thought and feeling; and the best reader is the one who best uses these symbols to convey to the listener the thoughts and feelings which the words represent.

Some thoughts are bold, vigorous, and energetic, and show that the mind is roused. Others indicate that cool, calm, and collected state of the mind in which it is ready to deal with every-day matters. Again, the mind may be weighed down by sorrow, animated by joy, or softened by pity. Each of these states may be expressed by tones of the voice.

Now, it is impossible for a reader to give correct vocal expression to what he does not clearly understand and appreciate. Hence, he must first make a thorough study of the ideas and feelings to be expressed. He must determine—

(1) *The general spirit* of the selection; that he may know the force of voice, etc., with which it should be read.

(2) *The important individual ideas*; that he may know which words need special force or emphasis.

(3) *The relative importance of the different ideas*; that he may be able to express clearly the exact and full meaning of the author.

The primary requisites of a good reader are:

- I. CLEAR ARTICULATION.
- II. CORRECT PRONUNCIATION.
- III. CORRECT VOCAL EXPRESSION.

I. CLEAR ARTICULATION.

Many persons acquire, through carelessness, habits of slow and indistinct articulation, such as mumbling, joining words together, and making unaccented syllables almost inaudible. For effective reading, distinct utterance is, therefore, the first and most important requisite.

Articulation is effected by the action of the lips, tongue, palate, and jaws. If these organs do not act promptly and easily, the articulation will be indistinct and imperfect.

The following exercises will aid in disciplining the muscles used in articulation, and in accustoming them to energetic action:

1. Pronounce the sound *ee*, extending the lips as much as possible sidewise, and showing the tips of the teeth.
2. Pronounce *ah*, opening the mouth wide.
3. Pronounce *oo* (as in *cool*), contracting the lips.

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Having uttered the sounds in this order, *Ee—ah—oo*, three or four times, rearrange them thus, *Ee—oo—ah*, *Ah—ee—oo*, *Ah—oo—ee*, *Oo—ah—ee*, *Oo—ee—ah*, and utter them as described above.

4. Pronounce the words *stand*, *strike*, *halt*, *hold*, forcibly expelling with each utterance all the air from the lungs.

After having continued this exercise for a short time, take a sentence and pronounce *each word* separately, with the utmost precision, exaggerating, at first, the movement of the lips and jaws. Next, pronounce *phrases* in the same way, and finally *whole sentences*, taking care in every case to open the mouth and move the lips.

EXAMPLES.

(1) Articulation of single words:

The—hours—pass—slowly—by,—nine—ten—eleven—how—solemnly—the—last—strike—of—the—clock—floats—out—upon—the—still—air. That—lasts—till—night. Neither—sect—nor—schism—shall—divide—us. Ignorance—*is*—not—bliss. The—torrent—rushed—down—the—rocks—pouring—and—roaring—grumbling—and—rumbling.

(2) Articulation of phrases:

Self-denial and discipline—are the foundation—of all good character,—the source—of all true enjoyment,—the means—of all just distinction. A correct articulation—is attained chiefly—through the free—and elastic movement—of the jaw,—tongue, and lips. To gain his ends—he lends—his utmost strength: This act—

more—than all other acts—laid the axe—at the root—
of the evil.

II. CORRECT PRONUNCIATION.

By Pronunciation in its restricted sense is meant the exact employment in utterance, of the vowel and consonant sounds, and accents, which custom has established. Authorities differ as to the mode of expressing these sounds. Care should, therefore, be taken to follow those models which the best usage has sanctioned.

III. VOCAL EXPRESSION.

The chief elements of Vocal Expression are: Quality, Force, Pitch, Time, Stress, Inflection, Emphasis, and Pause.

1. QUALITY.

By Quality is meant the tone of voice used in expressing thought and feeling.

Certain tones are always associated with certain emotions.

There are five qualities of voice used in reading: Whisper, Pure Tone, Semi-Tone, Orotund, Basilar.

(a) **The Whisper** is used to express caution, fear, and secrecy. Horror, awe, and intense reverence are also expressed by a whisper, but one more strongly aspirated.

Example:

“Whispering with white lips—‘The foe! They come! They come!’”

(b) **Pure Tone** is that used in common conversation, simple narrative, description or argument, and in the expression of agreeable ideas, and tranquil or cheerful feelings. It is the natural tone of tenderness and compassion.

Example :

“Hail to thee, blithe spirit,
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart

In profuse strains of unpremeditated art.”

In such a cry as “Boat! ahoy!” we use what is sometimes called **Mechanical Pure Tone**, which consists of purest tone, loudest force, highest pitch, and sustained movement, to carry the voice the greatest distance with the greatest ease.

(c) **The Semi-Tone** expresses physical or mental weakness.

Example :

“I fear it is too late, and I shall die.”

(d) **The Orotund** is the pure tone deepened and intensified, sonorous, round, and full, rich and thrilling. It is thus the natural tone for awe, grandeur, vastness, reverence, deep pathos, and powerful appeals.

Example :

“Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, great billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults,

X

and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal!"

(e) **The Basilar or Guttural Tone** indicates the meannesses of human nature—malice, rage, intense hatred, revenge, and loathing.

Example:

"On what compulsion must I? Tell me that!"

"My deeds upon my head! I crave the law;

The penalty and forfeit of my bond."

"Is that the law?"

Few selections can be read throughout with the same quality of voice. Hence the necessity for the reader to make an analysis of the thoughts and sentiments, so that he may know when to change the quality of his voice. He must notice, too, that every quality of voice has its peculiar possibilities of Force, Pitch, and Time.

2. FORCE.

Force is the volume or degree of loudness used in reading.

Although the volume of sound may vary from a soft whisper to a shout, it will be sufficient to make only three degrees of Force—**Soft, Moderate, and Loud.**

Soft or Gentle Force is generally used in the expression of pathetic and subdued feelings—caution, secrecy, awe, pity, and tenderness.

Example:

"My mother! when I learned that thou wast dead,

Say, wast thou conscious of the tears I shed?"

Hover'd thy spirit o'er thy sorrowing son,
Wretch even then, life's journey just begun ? ”

When the mind is unexcited, it expresses itself with **Moderate Force**. This, then, will be the prevailing force in unimpassioned discourse, and in reading narrative, descriptive, or didactic selections.

Example :

“ A man he was to all the country dear,
And passing rich with forty pounds a year ;
Remote from towns he ran his godly race,
Nor e'er had changed or wished to change his place.”

Loud Force is used in powerful appeals, and in the expression of all violent passions and vehement emotions, such as anger, command, exultation, scorn, and defiance.

Example :

“ Fiercely he shouted : ‘ Fear away,
East-by-north, for Seven Isles Bay.’ ”

3. PITCH.

Pitch of voice has reference to the degree of elevation in tone. There are three varieties of pitch—**High, Middle, and Low**.

High Pitch is that which rises above the ordinary speaking tone. It is the proper key for stirring description and animated narration, and for representing elevated feelings and impetuous, impulsive passion, such as joy, exultation, rage, invective, and eagerness. Selections expressing these admit of the greatest range or compass of voice, and variety in change of tone.

Example :

“On,” Hampden cried, “for the day is ours.”

Middle Pitch is the key-note in common conversation and in unimpassioned thought. Language of little or no emotion admits of but a moderate range of voice.

Example :

“Full many a gem of purest ray serene,
The dark, unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.”

Low Pitch is that which falls below the ordinary speaking tone, and is the key-note for the expression of sublimity, awe, and reverence. Such language admits of less range of voice than the preceding, approaching in some cases almost to *monotone*, or entire sameness of tone.

Example :

“So live, that when thy summons comes to join
The innumerable caravan that moves
To the pale realms of shade, where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry-slave at night,
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.”

Appropriate variety of pitch on successive words and syllables is one of the essentials of good reading. We have unconsciously a tendency to imitate the pitch of sounds that we describe. In nature, high sounds

are usually produced by small objects or by rapid motions; low, by large objects or by slow motions.

4. TIME, OR MOVEMENT.

The Time that should be given to Pause, to the pronunciation of syllables, and consequently to the entire reading of a piece, must depend upon the character of the selection.

If the selection be animated or joyous, witty or humorous, it will require **Fast time**. Excitement of all kinds, as in joy, impatience, rage, terror, surprise, quickens the pulse and the utterance.

Example:

“And there was mounting in hot haste;
The steed, the mustering squadron, and the clattering car
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war.”

An equable condition of the mind naturally requires a moderate quickness of utterance. Hence, narrative or descriptive selections should be read with **Moderate time**.

Example:

“Let not ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor grandeur hear with a disdainful smile,
The short and simple annals of the poor.”

Gentle emotions naturally require slow utterance. Hence, grave or pathetic selections will require **Slow time**.

Example:

"The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
Homeward the plowman plods his weary way,
And leaves the world to darkness and to me."

5. STRESS.

If we examine a vowel sound when it is prolonged, we find the force or degree of loudness varying on different parts. Sometimes, the first part of the sound may be loudest, as in the following:

"It is! It is the *cannon's* opening roar!
The *foe!* they *come!* they *come!*"

Almost unconsciously, in uttering the words *cannon's*, *foe*, *come*, we give greater stress to the initial part of the vowel sound. This is called **Initial Stress**.

Some sounds begin gently, increase, and then diminish.

"The curfew *tolls* the *knell* of parting day,
The *lowing* herd *winds slowly* o'er the lea."

Here, on the words *tolls*, *knell*, *lowing*, *winds*, *slowly*, the voice swells on the middle of the long sound. This is styled **Median Stress**.

Some sounds are loudest at the last part of the vowel sound.

"I'll have my *bond*; I will not hear thee *speak*:
I'll have my *bond*; and therefore speak no more."
"And *nearer* fast and *nearer* doth the red whirlwind *come*."

Here, on the words *bond*, *speak*, *more*, *nearer*, *come*,

the final part of the vowel sound is loudest. This is called **Final or Vanishing Stress**.

Abrupt; sudden sounds, represent abrupt, sudden emotions. Anger, for example, is quick, passionate, and explosive. In such cases **Initial Stress** is correct.

Gentle, swelling emotions, such as delight, tranquillity, tenderness, and sorrow, require **Median Stress**.

Obstinacy, impatience, scorn, and remorse require **Vanishing Stress**.

6. INFLECTION.

Inflection is the rise or fall of the voice, that occurs on the accented syllable of an emphatic word.

There are three inflections: **The Rising Inflection**, marked thus ('); **the Falling Inflection** (^); **the Circumflex** (^ v).

The Rising Inflection carries the voice upward from the general pitch, and suspends it on the highest tone required. This is the inflection heard in a direct question: "Are you sùre?"

The Falling Inflection marks a continuous downward slide of the voice. It ends on a lower pitch than that on which it begins. "Nò, I am not sùre."

The Circumflex is a union of the Rising with the Falling Inflection. It is always heard when a meaning is intended which the words, taken literally, do not convey.

Sometimes the voice has a continuous, level movement from tone to tone, sliding neither up nor down. This is called **Monotone**, and is employed in reading

passages that are solemn or sublime, or that express awe and reverence.

The tones of animated conversation furnish the best examples of Inflection. It is a useful exercise for the reader to change each sentence into colloquial form, to note carefully the various inflections, and to reproduce them afterwards in his rendering of the selection.

RULES FOR INFLECTION.

(a) The Falling Inflection is employed for positive commands and for all ideas that are leading, complete, or known.

(b) The Rising Inflection is employed for all ideas that are conditional, incidental, or incomplete, or for those that are doubtful, uncertain, or negative.

(c) Questions for information, or those that can be answered by *yes* or *no*, require the Rising Inflection: their answers, when positive, the Falling Inflection.

(d) Questions that can not be answered by *yes* or *no*, or that are equivalent to a positive statement, require the Falling Inflection.

(e) When words or clauses are contrasted or compared, the first part usually has the Rising, and the last, the Falling Inflection; but when one part of the contrast is affirmed, and the other denied, the latter has the Rising Inflection.

(f) The Circumflex is used when the thoughts are not sincere, but are employed in jest, irony, double meaning, ridicule, sarcasm, or mockery.

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EXAMPLES OF INFLECTION.

"The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea."

"Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild,
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose."

"Will you ride in the carriage, or on horseback?"

"I prefer to walk."

"Do you study German or French?"

"Do you study German or French?"

"When are you going to the country?"

"The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blessed:
It blesseth him that gives and him that takes."

"What should I say to you? Should I not say,
Hath a dog money? Is it possible
A cur can lend three thousand ducats?"

7. EMPHASIS.

Emphasis is that force of voice by which certain words in a sentence are distinguished above the rest.

Just as we accent certain syllables of a word, so we emphasize the important words of a sentence. If equal

emphasis is placed on every word, the reading becomes monotonous.

RULES FOR EMPHASIS.

(a) Peculiarly significant or important words and phrases are emphatic.

(b) Antithetical words and phrases are emphatic.

(c) Words and phrases expressing new ideas take the highest degree of emphasis, but those referring to ideas already suggested or expressed are relatively unemphatic.

EXAMPLES.

“At church, with meek and unaffected grace,
His looks *adorned* the venerable place ;
Truth from HIS lips prevailed with *double* sway,
And *fools* who came to *scoff* remained to *pray*.”

“The quality of mercy is not *strained* ;
It *droppeth* as the gentle rain from heaven
Upon the place beneath. It is *twice* blessed :
It blesseth *him* that gives, and *him* that takes.
’Tis *nightiest* in the *mightiest*.”

8. PAUSE.

“A pause is often more eloquent than words.”

Pauses are of two kinds : Grammatical and Rhetorical.

Grammatical. — This pause is founded upon the grammatical structure of the sentence, and is indicated by the punctuation marks. It is addressed to the eye, and may or may not require to be used as a rest for the voice.

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Rhetorical.—This is wholly dependent upon the sense, and, while resting the voice of the reader, is addressed to the ear of the listener.

The frequency, as well as the duration, of rhetorical pauses, varies with the character of the subject, and must be determined by the taste and feeling of the reader. A few rules, however, are subjoined :

A Pause is required—

(a) Between the subject and the predicate :

“The quality of mercy—is not strained.”

(b) After an inverted part of a sentence :

“Wherein doth sit—the dread and fear of kings.”

(c) Before and after every parenthetical and every qualifying clause :

“Even at the base of Pompey’s statue—

(Which all the while ran blood)—Great Cæsar fell.”

(d) Before and after every strongly emphasized word or clause :

“But mercy—is above—this sceptred sway ;—

It is enthroned—in the hearts—of kings—

It is an attribute—of God—Himself !”

(e) When an ellipsis occurs :

“One—to her cottage hearth,

And one—to his sailor’s berth.”

(f) To arrest attention :

“Cuthbert, open ; let me in !”

(g) Between nouns in apposition :

“John Robison—a young midshipman—was in the same boat with the General.”

9. DIFFERENT CLASSES OF IDEAS AND THEIR VOCAL REQUIREMENTS.

(a) **Unemotional or matter of fact**, whether didactic, narrative, or descriptive;—

Pure quality, moderate force, middle pitch, moderate time, initial but not strongly marked stress, short slides.

(b) **Bold**, including declamatory pieces and very emphatic passages in class (a);—

Pure or orotund quality, high pitch, moderate or fast time, loud force, initial or median stress, falling slides.

(c) **Animated or joyous**, including all lively, happy, or beautiful ideas;—

Pure quality, fast time, high or middle pitch, moderate or loud force, often median stress, long slides.

(d) **Subdued or Pathetic**, including all gentle, tender, or sad ideas;—

Pure quality, sometimes whisper or semi-tone, gentle force, moderate or slow time, low pitch, median stress, short slides.

(e) **Noble**, including all ideas that are grand, heroic, or sublime;—

Orotund or pure quality, varied force, pitch, and time, median stress, moderate slides.

(f) **Grave**, including the deep feelings of solemnity and reverence;—

Pure or orotund quality, slight or moderate force, low pitch, slow time, median stress.

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(g) **Ludicrous or sarcastic**, including jest, raillery, ridicule, mockery, irony, scorn, and contempt;—

Varied quality, force, pitch, and time, initial stress, long slides.

(h) **Impassioned**, including all very loud pieces, and the violent passions of anger, defiance, and revenge;—

Pure, guttural, or aspirated quality, loud force, high pitch, varied, generally quick time, varied stress.

SUGGESTIONS TO THE TEACHER.

The following exercises are recommended as helps for developing and improving the voice:—

1. Breathing deeply and slowly, rapidly, and explosively.
2. Reading in a loud, distinct whisper.
3. Reading alternately slowly and rapidly, in a high and in a low tone, with a gentle and with a heavy voice.
4. Increasing and diminishing in force alternately.

SPECIFICS.

1. To strengthen the voice, use loud, explosive exercises.
2. To make enunciation distinct, use the whisper.
3. To make the voice smooth, practice exercises with median stress and slow time.
4. To make the voice flexible, read rapidly.

ā, long
ă, short
â, long
ü, Ita
â, inte
a, broa
a, obsc

ē, long
ĕ, shor
ê, like
e, like
ē
e, obscu

ī, long
ĭ, short
î, like l
I, short
i, obscu

ō, long
ö, short
ó, like s
o, like l

XXIII.

KEY TO THE PRONUNCIATION.

ā, <i>long</i>	as in	hāle, grāy, fāte.
ă, <i>short</i>	“	păd, făt, hăve, răn.
â, <i>long before r</i>	“	fâre, pâir, beâr.
ü, <i>Italian</i>	“	fâr, fâther, călm.
î, <i>intermediate</i>	“	făst, grăsp, brănch.
ą, <i>broad</i>	“	fąll, wąłk, hąul.
ą, <i>obscure</i>	“	lią, hesitancy.
ē, <i>long</i>	“	mēte, sēal, ēve.
ĕ, <i>short</i>	“	mĕn, mĕt, sĕll, fĕrry.
ê, like <i>á</i>	“	hêir, thêre, whêre.
e, like <i>ā</i>	“	obey, prey, eight.
ē	“	hēr, hĕrd, fĕrn, vĕrge.
e, <i>obscure</i>	“	briĕr, fuĕl, celĕry.
ī, <i>long</i>	“	pīne, īce, fīre, fīle.
ĭ, <i>short</i>	“	mĭss, pĭn, fĭll, mĭrror.
ī, like long <i>e</i>	“	mīen, machīne, polīce.
Ī, <i>short and obtuse</i>	“	sĭr, fĭr, thĭrsty, bĭrd.
ĭ, <i>obscure</i>	“	rūĭn, elixĭr, abĭlĭty.
ō, <i>long</i>	“	nōte, fōal, ōld.
ŏ, <i>short</i>	“	nŏt, ŏdd, resŏlve.
ó, like short <i>u</i>	“	sŏn, dŏne, ŏther, wŏn.
o, like long <i>oo</i>	“	mŏve, prŏve, dŏ.

ø, like short <i>oo</i>	as in	bösom, wölf, wöman.
ô, <i>broad</i> , like <i>a</i>	“	nôr, fôrm, sôrt, stârk.
o, <i>obscure</i>	“	major, confess, felony.
ôô, <i>long</i>	“	môön, fôöd, bööty.
öü, <i>short</i>	“	wööl, fööt, gööd.
û, <i>long</i>	“	tûbe, tûne, ûse, lûte.
Û, <i>short</i>	“	tûb, hÛt, Ûs, hÛrry.
u, like long <i>oo</i>	“	rûle, trûe, rûmor.
ü, like short <i>oo</i>	“	büll, pûsh, pût.
û, <i>short and obtuse</i>	“	fûr, ûrge, concûr.
u, <i>obscure</i>	“	sulphur, deputy.
ÿ, <i>long</i>	“	stÿle, lÿre, flÿ.
ÿ, <i>short</i>	“	sÿlvan, cÿst, lÿric.
ÿ, <i>short and obtuse</i>	“	mÿrrh, mÿrtle.
oi or oy (unmarked)...	“	oil, join, moist, oyster.
ou or ow (unmarked).....	“	out, hound, owl.
ç, <i>soft</i> , like <i>s sharp</i>	“	çede, çite, merçy.
e, <i>hard</i> , like <i>k</i>	“	eall, eoneur, suceess.
çh, <i>soft</i> , like <i>sh</i>	“	çhaise, marchioness.
eh, <i>hard</i> , like <i>k</i>	“	ehorus, eeho, distieh.
ġ, <i>hard</i>	“	ġet, tġer, begġn.
ġ, <i>soft</i> , like <i>j</i>	“	ġem, engġne, elegġy.
ç, <i>soft</i> , like <i>z</i>	“	haç, amuçe, roçeate.
th, <i>soft, flat, or vocal</i>	“	this, the, smooth.
x, like <i>gz</i>	“	exġist, exġert, auxġiliary.

The letter *g*, when used in representing the pronunciation of French words, simply indicates that the preceding consonant has a nasal utterance.

T
as a
rope
or—
gras

A
a
ă
ă
a
T
in su
vente
nata
tulat
etc.,
obsc
tor,

THE ORTHOËPIST

A.

THIS vowel is pronounced *ā* as a letter, but *a* as a word. In the languages of Continental Europe it usually has a sound like *a* in *far* or *father*, or—especially in French—like *a* in *ant*, *branch*, *grass*, etc.

Aaron—*âr'un*.

ab-dō'men; *ab-dōm'i-nal*.

ăb'ject; *ăb'ject-nĕss*.

ăb'so-lūte, *not -lut*.

ab-sōl'u-to-ry.

The dictionaries say that the penultimate *o* in such words as *declamatory*, *migratory*, *inventory*, *matrimony*, *dedicatory*, *derogatory*, *natatory*, *category*, *parsimony*, *piscatory*, *postulatory*, *prefatory*, *preservatory*, *territory*, etc., etc., is or should be pronounced like short (*ŭ*) or obscure (*u*) *u*; that is, like *o* in *major*, *actor*, *factor*, etc. Is this true? The penultimate *o* of

these words falls, without an exception, under a *rhythmical* accent, which naturally does and should bring out, in no small degree, the quality of the vowel, though not in the *same* degree that it is brought out when standing under a primary accent. And yet it would be as much in harmony with the spirit of the language to say *preservatōry*, making the *o* as long as the penultimate *o* in *protozoic*, as it is to slur it to the extent we naturally do in syllables where it has no accent whatever, as, for example, in *protector*, *protectorship*, *rector*, *rectorship*, *rectory*, etc. It is safe to assert that it is only those specially schooled to slur this *o* who pronounce it according to the dictionary marking. There are many who say *matrimony*, and a few who say *inventory*; but there are probably none, in this country at least, who are consistent and uniformly suppress this *o* in the whole long list of words in which it is found. To do so is to take something from whatever of sonorousness the language naturally has, as all languages are sonorous in proportion to their wealth in vowel-sounds. See *antinomy*.

əb-solve', or əb-solve'.

əb-sôrb', not -zôrb'.

əb-stē'mi-oŭs.

əb'stract-ly.

əb-struse', not -strūs'.

əc-ə-dē'mi-ən.

ăc'cĕnt, *noun*.

ăc-cĕnt', *verb*; ăc-cĕnt'ed.

ăc'cĕss, *or* ăc-cĕss'.

The first marking is preferred by the later orthoëpists, and is sanctioned by our most careful speakers.

ăc-cĕs'sŏ-ry, *or* ăc'cĕs-so-ry.

Ease of utterance has shifted the accent from the first to the second syllable, where it will remain.

ăc-clĭ'māte; ăc-clĭ'ma-tize.

ăc-cŏst', *not* -kawst'.

The *o* of this word, though so marked, is not really as short as the *o* in *not*. Short *o* is slightly prolonged when followed by *ff*, *ft*, *ss*, *st*, or *th*, as in *ŏff*, *sŏft*, *crŏss*, *cŏst*, *brŏth*; also, in many words where it is followed by *n* or final *ng*, as in *gŏne*, *begŏne*, *lŏng*, *prŏng*, *sŏng*, *strŏng*, *thŏng*, *thrŏng*, *wrŏng*. The *extreme* short sound, in these words, is as much to be avoided as the full broad sound of *a*, as in *haul*, which in this country is so frequently heard.

ăc-cou'tre, *not* -cow'.

ăc-crŭe', *not* -crŭ'.

U preceded by *r* or the sound of *sh* in the same syllable often becomes *ŏō*, as in *rude*, *rumor*, *rule*, *ruby*, *sure*, *issue*.

ăċ'e-tāte.

ăc'me, *or* ăc'mē.

ā'corn, *or* ā'cōrn.

acoustics. See Supplement.

acquiesce—ăk-we-ēs'.

ă-crōss', *not* ă-krawst'.

ă-crōs'tic, *not* ă-kraws'tic. See accost.

ăc'tor, *not* ăc'tōr.

ăd-ă-măn-tē'ăn.

ăd-ăp-tā'tiōn.

ăd-dress', *both the noun and the verb.*

ăd-dūce'.

When, in the same syllable, long *u* is preceded by one of the consonants *d, t, l, n, s,* or *th*, it is not easy to introduce the sound of *y*; hence careless speakers omit it, pronouncing *duty, dooty*; *tune, toon*; *lute, loot*; *nuisance, noosance*, etc. And yet to make the *u* in these words as clear and perfect as in *mute, cube*, etc., is over-nice, and consequently smacks of pedantry. The two extremes should be avoided with equal care.

ă-dēpt', *not* ăd'ept.

ăd-hē'sive, *not* -zive.

ăd'ī-pōse, *or* ăd-ī-pōse', *not* -pōz.

ăd'mi-ră-ble; ăd'mi-ră-bly.

ăd'mi-răl-ty, *not* ăd-mi-răl'ty.

A-dō'nis.

ă-dŭlt', *not* ăd'ŭlt.

ăd-vănce', *not* ăd-vănce', *nor* ăd-vănce'.

The fifth sound of *a*, called the *intermediate*, is found chiefly in monosyllables and dissyllables. At the beginning of this century these words were generally pronounced with the full Italian *a*, which by the exquisites was not unfrequently exaggerated. This Walker undertook to change, and to that end marked the *a* of words of this class like the *a* in *măn*, *făt*, *ăt*, etc. The innovation, however, met with only partial success. Webster and Worcester both opposed it. Now there is a general disposition to unite in some intermediate sound between the broad *ă* in *father*, which is rarely, and the short *ă* in *at*, which is frequently, heard in this country. Some of the words in which *a* now receives this intermediate sound are : *advantage, after, aghast, alas, amass, alabaster, Alexander, answer, ant, asp, ass, bask, basket, blanch, blast, branch, brass, cask, casket, cast, castle, chaff, chance, chant, clasp, class, contrast, craft, dance, draft, draught, enchant, enhance, example, fast, flask, gantlet, gasp, ghastly, glance, glass, graft, grant, grasp, grass, hasp, lance, lass, last, mask, mass, mast, mastiff, nasty, pant, pass, past, pastor, pasture, plaster, prance, quaff, raft, rafter, rasp, sample, shaft, slander, slant, staff, task, trance, vast, waft.*

adventure—*ad-věnt'yur*.

äd'vērse, *not* *äd-vērse'*, *nor* *äd-vūrse'*.

äd'ver-tīse, *or* *äd-ver-tīse'*.

äd-vēr'tīse-měnt.

The vowel *e* before *r* in a monosyllable or an accented syllable in which the *r* is not followed by a vowel or by another *r*, and in derivatives of such words—especially when the syllable retains its accent, as in *herd*, *defer*, *deferring*, *err*, *concern*, *maternal*—has an intermediate sound between *u* in *surge* and *e* in *ferry*. The unaccented are wont to give the *e* in such words the full sound of *u* in *surge*, as *murey* for *mercy*, *furn* for *fern*, etc. This intermediate sound is quite distinct from both *u* and *ě*. It is less guttural than the former and less palatal than the latter. It is heard in *ermine*, *verge*, *prefer*, *earnest*, *birth*, *mirth*, *bird*, *myrtle*, *virgin*, *thirsty*, *learn*, *discern*, *fertile*, *fervent*, *fervid*, *perch*, *perfect*, *perfidy*, *perfume*, *perjure*, *permeate*, *serpent*, *service*, *terse*, *verb*, *verdant*, *verdict*, *vermin*, *vernal*, *verse*, *versify*, *her*, *herb*, *hermit*, *hearse*, *certain*, *dervis*, *germ*, *merchant*, *mercury*, *merge*, *mermaid*, *nerve*, *adversity*, etc. Also heard in some unaccented syllables, as in *adverb*, *adverse*, etc.

Æ-nē'id.

ā'er-āte; *ā'er-āt-ed*.

aerie—*ē're*, *or* *ā're*.

ā'er-o-līte.

ă'er-o-naut.

affaire d'amour (Fr.)—ăf'făr' dă'mor'.

affluxion—ăf-flük'shun.

aforesaid—ă-fôr'sěd.

again—ă-gĕn' ; against—ă-gĕnst'.

The usual sound of the diphthong *ai* is that of long *a*. The principal exceptions are in *said*, *saith*, *again*, and *against*, where it has the sound of short *e* ; in *plaid* and *raillery*, where it sometimes has the sound of short *a* ; in *aisle*, where it has the sound of long *i* ; and in final unaccented syllables, as in *fountain*, *curtain*, etc., where it has the sound of short or obscure *i*.

ă-găpe', or ă-găpe'.

ă'ġed, not ăjd, except in compound words.

ăg-grăn'dize-mĕnt, or ăg'grăn-dize-mĕnt.

agile—ăj'il, not ăj'il, nor ă'jil.

ăg-ri-cült'u-rĭst, not -u-ral-ist.

ăil'mĕnt, not -munt.

In pronouncing such terminal, unaccented syllables as *ment*, *cent*, *ance*, *ence*, *stant*, *ent*, *al*, *less*, *ness*, etc., it is as important to avoid making the quality of the vowel too apparent as it is to avoid saying *munt*, *sunt*, *unce*, *stunt*, *unt*, *ul*, *luss*, *nuss*, etc. If the one is slovenly and vulgar, the other is pedantic and affected.

ăl'a-băs'ter, *not* al-a-băs'ter.

al-bī'no.

al-bū'men, *not* äl'bu-men.

ăl'cö-rän, *not* al-cö'ran.

ăl'cöve, *or* al-cöve'.

Äl-ex-än'drine.

äl'ge-brá, *not* -brá.

äl'ge-brä-ist, *or* äl-ge-brä'ist.

The second is the marking both of Webster and Worcester in all except their later unabridged editions, which accent the first syllable.

ä'li-äs, *not* a-lī'as.

alien—äl'yen, *not* ä'li-en.

al-lē'giance, *or* al-lē'-jans.

Webster's dictionary always has made this a word of four syllables, the later unabridged editions excepted.

äl'le-go-rist.

allegro—al-lē'grō, *or* al-lā'grō.

al-löp'a-thy; al-löp'a-thist.

al-lüde', *not* -lüd. See adduce.

al-lý'; *pl.*, al-lies'.

This noun is frequently pronounced *äl'ly*, in accordance with the general custom of changing

the accent of words used both as nouns and verbs. But Walker shows that this is a violation of a stronger analogy, since "it is a universal rule to pronounce *y* like *e* in a final unaccented syllable." Therefore this accentuation is erroneous, and it is altogether unauthorized.

almond—ä'mund.

alms—ämz, *not* älmz, *nor* ämz.

al-pác'á, *not* äl-ä-päk'á.

alpine—äl'pîn, *or* (better?) -pîn

äl'sō, *not* öl'sō.

äl-ter-cā'tiōn, *not* äl-, *but* al- *as in* alum.

äl-tēr'nāte, *noun and adj.*, *not* äl-.

äl'ter-nāte, *or* äl-tēr'nāte, *verb.*

äl-tēr'na-tive, *not* äl-.

äl-lū'mi-nūm, *not* äl-lū'.

äl-vē'ō-lar, *or* äl've-ō-lar.

äl-vē'ō-lāte, *or* äl've-ō-lāte.

äl'wāys, *not* äl'wuz, *nor* öl'wuz

amateur—ä'mä-tūr'.

There have been as many ways set down for pronouncing this word in English as there have been English dictionary-makers. The fact is, the exact sound of the last syllable can not be represented by any characters we have at command. This word is semi-Anglicized

In pronouncing French, it is of the first importance to bear in mind that it is a comparatively *unaccented language*; that the difference in the quantity of the syllables is due rather to a prolongation of the vowel-sounds of the long syllables than to their receiving a greater stress of voice.

ăm'ber-gris.

There is a class of words, mostly of French and Italian origin, in which *i* retains the long sound of *e*; as, *ambergris*, *antique*, *bombazine*, *capuchin*, *caprice*, *critique*, *gabardine*, *haberdine*, *quarantine*, *ravine*, *routine*, *fascine*, *fatigue*, *intrigue*, *machine*, *magazine*, *marine*, *palanquin*, *pique*, *police*, *tambourine*, *tontine*, *oblique*, etc. *Brazil*, *chagrin*, and *invalid* formerly belonged in this list; now, however, they are generally, if not universally, pronounced with the *i* short.

ambrosia—ăm-brō'zhe-ä,

ameliorate—ăm-mēl'yo-räte.

ăm-mē'na-ble, *not* ăm-mēn'.

amende honorable (French)—ăm'mōngd'
ōn'ō'rä-bl'.

ăm-mēn'ī-ty, *not* ăm-mē'nī.

amour (Anglicized French)—ăm-mōr'.

amour propre (Fr.)—ăm'mōr' prūpr'.

an-cēs'tral.

Ease of utterance has transferred this accent from the first to the second syllable.

anchor—äng'kur.

an-chō'vy.

ancient—än'shent, *not* än'.

andiron—änd'i-urn.

anew—a-nū', *not* a-nu'.

angel—än'jel, *not* än'jl, *nor* än'jül.

angular—äng'gu-lar.

an-ni'hi-läte, *not* an-ni'läte.

annunciate—an-nün'she-ät.

an-óth'er, *not* a-nüth'.

än'swer. See advance.

än-te-pe-nült', *or* an'.

There is no authority for saying *än-te-pē'nült*; still, that is what the recognized pronunciation of this word will be sooner or later, probably. We already have authority for saying *pē'nült*, instead of *pe-nült*'.

än'ti, *not* än'tī.

än'ti-mo-ny.

an-tin'o-my.

The penultimate *o* of these two words, it will be seen, is marked in both cases alike, i. e.,

according to the dictionaries. Who will contend that the sound of the vowel is, or should be, the same in both words? In the first word it is the vowel of a long syllable; in the second, of a short one. See *absolatory*.

an-tīp'ō-dēs, *not* ǎn'tī-pōdz.

anxiety—ang-zī'e-ty.

anxious—ǎngk'shūs.

ā'pēx, *not* ǎp'ex.

Āph-ṛō-dī'te.

ā-pōd'ō-sīs.

apologue—ǎp'ō-lōg.

apostle—ā-pōs'sl.

ǎp-ō-thē'o-sīs, *not* ǎp-ō-the-ō'sīs.

ǎp-pā-rā'tus, *or* ǎp-pā-rā'tus.

ǎp-pār'ent, *not* ap-pār'ent.

appreciation—ǎp-prē-she-ā'shun.

ǎp-prēn'tice, *not* ap-prīn'tis.

ǎp'pro-bā-tive.

ā'pri-cōt, *not* ǎp'ri-cōt.

apron—ā'prun.

à propos (Fr.)—ā prō'pō'.

ǎp'tī-tūde, *not* -tūd.

The *u* of *altitude*, *amplitude*, *assiduity*,

assume, attitude, astute, attribute (the noun), etc., has its long sound slightly abridged. The careless generally pronounce it *u*. See *adduce*.

aquiline—äk'we-līn, or -līn.

aqueduct—äk'we-dūkt.

Är'āb, not Ā'rāb.

Är'ā-bīc, not Ā-rā'bīc.

archangel—ärk-ān'jel.

When *arch*, signifying *chief*, begins a word from the Greek and is followed by a vowel, it is pronounced *ark*; as in *archangel, architect, archive, archipelago, archiepiscopal, archæology*, etc.; but when *arch* is prefixed to an English word, it is pronounced so as to rhyme with *march*; as, *archbishop, archduke, archfiend*.

är-ehī-dī-äc'ō-näl.

arctic—ärk'tik, not är'tik.

ärd'u-ōūs, not är'doūs.

are—är, not är.

ä're-ä, not a-rē'ä.

a-rē'ō-lä, not ä-re-ō'lä.

är'gand.

är'gēn-tīne.

Ā-rī-äd'ne.

Ä-rī'ōn.

à-ris'to-crät, *or* är'is-to-crät.

Arkansas. See Supplement.

är-mä'dä, *or* är-mä'dä.

är'mis-tice.

à-rō'ma-tize.

arquebuse—är'kwe-büs, *not* -büs.

àr-rëar' ; *pl.*, àr-rëarş'.

är'se-nic.

Är'te-mis.

Asia—ä'she-ä, *not* ä'zhä, *nor* ä'zhe-ä.

Asiatic—ä-she-ät'ic, *not* -zhe.

as-pir'ant.

äs'sëts, *not* as-sëts'.

associate—as-sō'she-ät, *not* as-sō'shät.

association—as-sō'she-ä'shun, *not* -se.

assure—à-shur', *not* -shür'.

as-sur'ance.

as-trög'ra-phy ; às-tro-lög'ic.

äth-e-nē'um.

às-tro-nöm'ic.

äte, *not* ët ; *imp.* of to eat.

à toute force (Fr.)—ä' tot' fòrs'.

à tout prix (Fr.)—ä' to' prē'.

attaché (Fr.)—á'tă'shă'.
 Aubert—ō'bār'.
 ău-dă'cious, *not* -dăsh'us.
 au fait (Fr.)—ō fā.
 Ȧu-gē'an.
 äunt, *not* änt.
 ău-rē'ç-lă, *not* ău-re-ō'lă.
 au revoir (Fr.)—ō' rŭv'wăr'.
 ău'rist.
 ău-rō'rá bō-re-ă'lis.
 ăus-cul-tă'tion.
 auxiliary—ăwg-zil'ya-re.
 ă-văunt', *or* ă-väunt'.
 ăv'e-nŭe, *not* -nŭ.
 ăw'fŭl, *not* ăw'fl.
 ăwk'wărd, *not* ăwk'ărd.
 ă-wrŷ', *not* ăw-rŷ'.
 axiom—ăx'e-ŭm.
 axle—ăk'sl.
 ay, *or* aye (meaning *yes*)—i.
 aye (meaning *always*)—ă.
 ăz'ōte, *or* ă-zōte'.
 azure—ă'zhŭr, *or* ăzh'ŭr.

B.

THIS consonant, preceded by *m* or followed by *t* in the same syllable, is generally silent ; as, *lamb, limb, comb, dumb, climb, bomb, tomb, doubt, debt, subtle*, etc. *Succumb* is said to be one of the exceptions ; in this country, however, it is generally pronounced without the *b*.

bade—băd, *not* bād.

bagatelle (Fr.)—bă'gă'těl'.

badinage—bă'di'năzh'.

balm—băm, *not* bām.

Balmoral—băl-mör'al.

Balzac—băl'zăk', *not* bäl'.

banquet—băng'kwět.

Bă-răb'bas, *not* băr'a-bas.

barouche—bă-rosh', *not* -roch'.

băr'rel, *not* -rĭl.

bă-sălt', *not* -zălt'.

bas-bleu—bă'-blüh'.

Those who do not know the French pronunciation well are advised to use the English word *blue-stocking*, as good English is always better than bad French.

bă-shaw'.

băss' rē-liéf', *not* bā.

Bäs'tile'.

bäth, *not* bāth ; *pl.*, bāthſ.

Beatrice Cenci (Italian)—bā-ä-trē'chā
chēn'chē.

beau monde (Fr.)—bō' maund'.

beaux-esprits (Fr.)—bō'-zās'prē'.

be-çauſe', *not* be-cōz'.

bedizen—be-dī'zn, *or* be-dīz'n.

Be-ěl'ze-büb, *not* bēl'ze-büb.

bedstead—bēd'stēd, *not* -stīd.

Beethoven—bā'tō-fēn.

been—bīn, *or* bēn.

Pronounced *bēn* in England by many careful speakers ; their highest authority, however, marks it *bīn*.

be-gōne', *not* -gawn. See accost.

be-hālf', *not* -hāf.

bē'he-mōth.

behoove.

Whether written with one *o* or with two, this word is pronounced *be-hōove'*, and not *be-hōve'*.

bel-esprit (Fr.)—bēl'-ās'prē'.

bellows—bĕl'-lōz.

Smart says : "Though generally considered as a plural, some authors join *bellows* to a verb singular ; and this will justify the pronunciation *bel'lus*." Walker remarks : "The last syllable of this word, like that of *gallows*, is corrupted beyond recovery into *lus*."

bĕ-nĕath', *or* -nĕath'.

bĕ-quĕath', *not* -quĕath'.

Béranger—bā'rōng'zhā'.

Bĕr'lĭn, *not* bĕr-lĭn'.

The latter pronunciation is neither English nor German, since the Germans say *bār-lĕn'*.

bestial—bĕst'yal.

bestrew—bĕ-stru', *or* -strō'. See *strew*.

bĕ-trōth', *not* -trōth'.

bĕ-trōth'al, *not* -trōth'.

bĕ-trōth'ment, *not* -trōth'.

bĕv'el, *not* bĕv'l.

bĭb-lĭ-ōg'ra-phy.

bĭ-fŭr'cāte.

bĭ-fŭr'cāt-ed, *not* -ĭd, *nor* -ŭd.

Making *id* or *ud* out of terminal *ed* is one of the most objectionable, as well as one of the most common, of faults. The mangling of the terminal

vowels is more offensive to a cultured ear than the misplacing of an accent.

billet-doux (Fr.)—*bě'yā'do'*.

The plural (*billets-doux*) is pronounced, in French, precisely like the singular.

bī-ën'ni-äl, *not* *bī-*.

Bingen—*bīng'en*, *not* *bīn'jen*.

bī-nō'mi-äl, *not* *bī-*.

bī-ög'ra-phy, *not* *bī-*.

bīš'muth, *or* *bīs'*.

Bis'märck, *not* *biz'-*.

At the end of a syllable, *s*, in German, has invariably its sharp, hissing sound.

bī-tū'měn, *not* *bīt'ū-men*.

blackguard—*bläg'gärd*.

bläs'phe-moüs, *not* *bläs-phē'moüs*.

blā'tant, *not* *blä'-*.

blasé (Fr.)—*blä'zā'*.

bleat—*blēt*.

blëss'ëd, *adj.*

There are some participial adjectives, and some adjectives not derived from verbs, in which the *e* of the last syllable is commonly sounded; as, *aged*, *beloved*, *blessed*, *cursed*, *deuced*, *wicked*, *winged*, etc. The pulpit affectation that sounds

the *ed* of the imperfect tense and the participles, when reading the Bible, is going out of fashion.

blithe. .

Blumenthal—blu'men-täl.

blüe, *or* blüe.

Smart is the only orthoëpist who gives the *u* of this word the scund of long *oo*.

Boccaccio—bo-kä'cho.

böld'est, *not* -ist, *nor* -ust.

bombast—büm'bäst, *or* böm.

This is the accentuation of Walker, Webster, Cull, and Richardson ; it is permitted by Worcester, and is the general pronunciation in this country.

Boileau—bwä'lō'.

bombazine—büm-ba-zine', *or* böm.

Boleyn—bööl'in.

Bolingbroke—böling-bröök.

bom-byç'i-noüs.

Bonnat—bün'nä'.

bön'net, *not* bün'.

böoth, *not* böoth.

Borghese—bôr-gä'zä.

Bouguereau—bö'gër'ö'.

Boulangier—bō'lōng'zhā'.

bouquet (Fr.)—bō'kā'.

ourn, *or* bourne—bōrn.

The authority for pronouncing this word *bōrn* is very slight.

bowsprit—bō'sprīt, *not* bow'.

Brä'min, *not* brā'.

brā-vā'dō.

brä'vō, *not* brā'.

breeches—brīch'ez.

breeching—brīch'ing.

brēth'ren, *not* brēth'er-ēn.

breviary—brēv'ya-re, *or* brē'vi-a-re.

brew—brū, *not* brü.

brewer—brū'er.

brīg'and, *not* brī-gānd'.

brīg'an-tine, *or* -tīn.

bristle—brīs'sl.

brō'gan.

brō'mīne, *or* -mīn.

brō'mīde, *or* -mīd.

brōn-ehī'tis.

brōth'el.

Brougham—brōō'am.

bruit—brüt.

bruise.

Buddha—bud'ä, or büd'ä.

buoy—bwoÿ, or boi.

bureau—bū'rō.

Bûr'gun-dy.

bur-lësque'.

büsh'el, not büsh'l.

business—biz'nes, not -nüs. See ailment.

C.

THIS letter is hard, and sounds like *k*, before *a*, *o*, and *u*; soft, and sounds like *s*, before *e*, *i*, and *y*, except in *sceptic* and *scirrhus*, and their derivatives, in which it is hard, like *k*.

When *ce* or *ci* are preceded by the accent, and are followed by a vowel in the next syllable, the *c* combines with the *e* or *i* to form the sound *sh*, as in *ocean*, *social*, *tenacious*, etc. Sometimes the *c* alone has this sound, or rather the *e* or *i* is used twice. First it combines with the *c* to make the sound *sh*, then it takes on its usual sound, as in *sociology*—*so-she-ol'o-gy*.

In *discern*, *suffice*, *sice*, and *sacrifice*, and their derivatives, *c* has the sound of *z*. It is silent in *czar*, *victuals*, *indict*, and their derivatives, and also in terminal *scle*, as in *muscle*, etc.

cabaret—kă'bă'ră'. See amateur.

cabriolet—kă'brē'ô'lă'.

cachet—kă'shă'.

Cadi—kă'di.

café (Fr.)—kă'fă'.

Cairo—in Egypt, kī'rō; in the United States, kă'rō.

caisson—kă'sôn.

This word is generally marked by orthoëpists *kă-sōon'* or *kă'sōon*; but it has become thoroughly Anglicized, and should be pronounced according to English analogy. The above marking is believed to conform to good usage.

ca-lăsh', *not* .lăsh'.

cał-cîn'a-ble.

cał-cîne', *or* cäl'cîne.

The dictionary authority for the second marking is very slight. The preference shown for it in this country is due to its having been so marked in the earlier editions of Webster. The last edition only permits it.

ɸal'drɔn, *not* cäl'-.
 calf—cäf, *not* cäf.
 cäl'lip, *not* cäl'-.
 cäl-is-thën'ics.
 calk—kaw, *not* kawlk.
 ɸal-lig'ra-phy.
 ɸal-lī'ɔ-pe.
 cäl, pälm, psäl, älmɸ.
 cäl'yx, *or* cäl'yx.
 ɸa-mäl'ɔ-pärd.
 cäl'm'phɔ, *not* -fir.
 Canaanite—cäl'nän-ite.
 canaille—cäl'niē'.

The last syllable is very like a running-together of long *i* and long *e*.

cäl'cel, *not* cäl'sl.
 ɸa-nine', *not* cäl'nine.
 caoutchouc—kō'chōk.
 Cäl-u-çhin'.
 cäl'bīne.
 carbonaceous—käl-bɔ-nä'shɸ.
 cäl'ret, *not* cäl'-.
 carême (Fr.)—käl'räm'.

căr'î-çă-tûre, -çă-tûre, *not* -çă-çur.
căr'î-çă-tû-rîst.

Worcester's and Webster's marking of these words is *-ca-tûr-*.

căr'mîne.

carte de visite (Fr.)—kârt de vē'zēt'.

căr'těl' (Fr.), *not* câr'těl, *nor* câr-těl'.

carte blanche (Fr.)—kârt blöngsh.

câr'tridge, *not* kât.

Câr-thă-gîn'î-ăn.

căşe'ment, *not* -münt.

caseous—kâ'se-ūs.

căs'sî-mêre, *not* kâz'.

cassino (game)—kâs-sē'nō.

castle—kâs'l, *not* kâs'tl.

casual—kâzh'u-əl.

casuistry—kâzh'u-îs-try.

catalogue—kât'a-lög, *not* -lög.

cătch, *not* kětch.

catechumen—kât-e-kû'men.

caviar (Fr.)—kâ'vē'ăr.'

Cây-ënne', *not* kî-ën'.

Cecil—sēs'il, *or* sē-sil.

cěl'ì-bạ-cy.

This is the marking of all the orthoëpists except Webster, who gives the preference to *se-lib'a-se*.

cěl'ạ, *not* sủ'ler.

cellular—cěl'yụ-lạ.

cẹ-mẻnt' (*noun*).

Smart says *ce-mẻnt'*, and thinks this accentuation will finally prevail.

cẻm'ẹ-tẻr-y, *not* cẻm'ẹ-try.

cẻn-trỉ'ụ-gạ, *not* cẻn-trỉ-fủ'gạ.

cẻn-trỉp'ẹ-tạ, *not* cẻn-trỉ-pẻ'ạ.

cẹ-phả'ịc, *not* cẻph'ạ-ic.

cẻ'rate, *not* cẻr'.

cẻre'mẻnt, *not* cẻ're.

“But tell

Why thy canonizéd bones, hears'd in death,
Have burst their cerements!”—*Hamlet*.

Not “canoniz'd bones, hearséd in death,” as it is generally read.

cẻ'tain, *not* cẻt'n.

ce-rụ'le-ạ, *not* cẻ-rủ'.

chạ-grỉn'. See ambergris.

chạ'drọn, *or* chả'drọn.

ehäl-cäd'ō-ny.

Cham—kām.

chām'ber, *not* chām'.

chamois—shām'wä'.

chän'cer-y, *not* chän', *nor* chän'. See
advance.

ehä'ös, *not* -üs.

chapeau—shä'pō'.

çhạ-råde'.

chargé d'affaires—shär'zhā' däf'fär'.

chasten—chās'sn, *not* chās'n.

chäs'tiše-mënt, *not* chäs-tiz'.

château en Espagne—shä'tō' ön'ās'pän'.

Cherubini—kā-ru-bē'nē.

chestnut—chës'nüt.

chew—chų, *not* chū.

çhì-cā'ner-y, *not* chī.

chick'en, *not* chïck'n.

chil'dren, *not* chïl'durn.

chimpanzee—chïm-pän'ze, *or* -pän-zē'.

Smart accents tne last syllable.

Chī-nēse', *not* -nēse'.

ehi-röp'ō-dist.

chīš'el, *not* chīz'l.

čhiv'al-ric.

čhiv'al-roūs, *not* chī-väl'roūs.

čhiv'al-ry, *not* chiv'- (antiquated).

ehlō'ride, *or* rīde.

According to Smart and Cull, chemical terms ending in *ide* should have the *i* long; all other authorities, however, mark it short.

Chopin—shō'pāng', *not* cho'pin.

ehöl'er-ic.

ehō'rist, *not* ehör'- (antiquated).

ehör'is-ter.

christen—krīs'sn.

christening—krīs'sn-īng.

Christianity—krīst-yān'e-ty, *or* krīs-te-
ān'e-ty.

Christmas—krīs'mas, *not* krīst'.

ehrōn'ō-lōg-ic.

cīc'a-trīce, *not* -trīce.

cicerone—sīs-e-rō'ne (Anglicized).

The maker of this little book would take occasion to say here that, in his judgment, it is always well to make one's pronunciation, when speaking English, as English as permissible.

choose—chuz, *not* chüz.

ciliary—sil'ya-ry.

Cir'ce.

Cincinnati—sin-sin-nä'ti, *not* -nät'tä.

cir'cum-stance—ance *as in* instance.

cis-äl'pine, *or* (better?) -pin.

cit'a-děl, *not* -dül.

cit'rate, *not* cī'trate.

civ'il, *not* civ'l, *nor* civ'ül.

clän-dës'tine.

clapboard—kläb'börd.

clär'i-on.

clēm'en-cy, *not* -ün.

clew—klū, *not* kly.

clerk.

In England pronounced *klärk*; in America, except on the stage, *klēr*k.

clöth.

Before *th*, *st*, and *ss*, the letter *o* is frequently sounded *aw* in this country, as in *cloth*, *broth*, *lost*, *cost*, *moss*, *dross*, etc., which is accounted inelegant; it is not more objectionable, however, than a *palpable* effort to make the vowel short. See *accost*.

cō-ād-jū'tor.

cō-ād'ju-tant, *or* jú.

cöch'ì-nēal, *or* (according to Smart)

cöch'ì-nēal', *not* kōch'.

cöck'a-trice, *not* -trīs.

coffee—köf'fe, *not* kauf'fe. See accost.

cocoa—kō'kō.

cöf'fin, *not* kauf'n. See accost.

coëxist—kō-egz-ist'.

cög'ni-zānce.

There is good authority for pronouncing this word *cön'i-zānce*; but this pronunciation finds little favor in America.

cognac—kōn'yāk', *not* kō'ni-āk.

cög-nō'men.

Colbert (Fr.)—kül'bār'.

Coleridge—kōl'rīj.

cöl-ös-sē'um.

cöl'um-ba-ry.

column—köl'um, *not* -yum, *nor* -yüm.

cöl-lā'tiön, *not* kō-lā'tiön.

còm'bat, *or* cöm'bat.

The question here is whether the *o* shall have the sound of *o* in *come* or of *o* in *from*. Walker,

Worcester, Smart, and others prefer the *o* in *come*; Webster and others, and popular usage, the *o* in *from*. The stage has always followed Walker, making the *o* very short; but, though this may perhaps be considered the more *elegant* mode of pronouncing the word at present, the longer *o* will doubtless eventually prevail.

còm'bat-ant, *or* còm'.

còm'bat-ive-nëss, *or* còm-băt'.

Ease of utterance has put the accent on the second syllable of this word, where, despite the dictionaries, it is pretty sure to remain.

Comédie Française—kòm'ā'dē' frōng'-
sāz'.

còmely—kùm'ly, *not* kòm'.

comme il faut (Fr.)—kùm ēl fō.

còm-mënd'a-ble; *in verse, often* còm'.

“’Tis sweet and commendable in thy nature,
Hamlet.”

“Silence is only commendable
In a neat’s foot dried and a maid not vendable.”

commensurable—kòm-mën'shū-ra-ble.

còm'ment, *verb and noun.*

còm-miș'er-āte.

còm'mon-wēalth, *or* còm-mon-wēalth'.

còm'mu-nișm; còm'mu-nișt.

còm'pa-ra-ble.

còm-pär'a-tive.

còm-pā'tri-ot, *not* -pät'.

còm-peer'.

còm-pëll'éd, *participial adjective.*

"Finding ourselves too slow of sail, we put on a *compelléd* valor."—*Hamlet.*

còm-pën'sâte, *or* còm'pën-sâte. See *con-*
summate.

complaisance—kòm'plā-zănce'.

Worcester accents the last syllable of this semi-Anglicized French word; Webster the first, placing a secondary accent on the last. In French, whatever difference there is in the quantity of the three syllables is due to the vowel-sound of the last syllable being somewhat drawn out.

còm'plāi-sant'.

còm'plëx, *not* còm-plëx'.

còm'pro-miše.

comptroller—køn-tröl'er.

còm'rāde, *or* còm'rāde, *or* -rād.

The authorities are divided on this word somewhat as they are on *combat*, which see. The last marking of the second syllable, though not sanctioned by the dictionaries, certainly is by etymology and good use.

con amore (It.)—kõn ä-mõ'rã.

concave—kõng'käv, *not* -käv.

con-cên'trãte, *or* cõn'cên-trãte. See consummate.

conch—kõngk.

con-cise', *not* -cize'.

con-ciũde', *not* -clũd'. See aptitude.

con-clũ'sive, *not* -ziv.

concord—kõng'kõrd.

Concord (town)—kõng'kũrd.

concourse—kõng'kõrs.

con-cũ'bi-nãge.

con-dõ'łence, *not* cõn'dõ-.

conduit—kõn'dit, *or* kũn'dit.

con-fæss'õr, *or* cõn'fæss-õr.

The latter accentuation is becoming antiquated.

cõn'fi-dãnt'.

con-fis'cãte. See consummate.

cõn'flu-ent, *not* con-flũ'-.

congenial—kõn-jẽn'yãl.

There is abundant authority for making this a word of four syllables ; but, fortunately, few people follow it.

congeniality—kɔn-jɛn-yǎl'i-ty, *or* -ni-ǎl'.

Congo—kɔng'gō.

congregate—kɔn'grɛ-gāte, *or* kɔng'.

congress—kɔng'grɛs.

congressional—kɔn-grɛsh'ʊn-əl.

ɔn-jūre', *to solemnly enjoin, to adjure.*

cɔn'jure, *to influence by magic.*

“What is he whose grief
Bears such an emphasis? whose phrase of sorrow
Conjures the wand'ring stars, and makes them
stand
Like wonder-wounded hearers?”

Which word does Hamlet use here? From time immemorial the stage has said that he uses the second. In other words, according to the stage, Hamlet accuses Laertes of playing hocus-pocus with the stars.

connaissanceur (Fr.)—cɔn'ā'sūr'.

The orthography of this word is made to conform to that of the modern French, because *ai* represents the sound of the syllable, and *oi* does not. The sound of the last syllable can only be approximated with English characters. The *w* of *fur*, however, somewhat prolonged, is very near it.

conquer—kɔng'kɛr.

conquest—kɔng'kwɛst.

conscientious—kõn-she-ën'shüs.

cõn-ser-vā'tor, *or* cõn'ser-vā-tor.

cõn-sid'er-a-ble, *not* -sid'ra-ble.

cõn-sīgn'or.

cõn-sis'to-ry, *or* cõn'sis-to-ry.

cõn-sõls.

The important point in pronouncing this word is to make the *o* of both syllables short. As for the accent, it seems to be quite immaterial where it is placed.

cõn-spīr'a-cy, *not* -spī'.

cõn'strūe.

cõn-sūme'.

cõn'sūm-māte, *or* cõn-sūm'māte, *verb*.

Those who prefer, in common with nearly all the orthoëpists, to accent the second syllable of such three-syllabled verbs as *contemplate*, *compensate*, *confiscate*, *constellate*, *demonstrate*, *despumate*, *expurgate*, and *extirpate*, will perhaps think it well to except *consummate* in order to distinguish it from the adjective.

cõn-tēm'plāte, *or* cõn'tem-plāte.

cõn'těnts, *or* cõn-těnts'.

The penultimate accent of this word is not only well-nigh universal in this country, but is sanctioned by Webster, Worcester, Clarke, and others.

contour—kōn'tōor'.

cōn'trāst, *noun*.

cōn-trāst', *verb*.

cōn-trīb'ute, *not* cōn'trī-būte.

cōn'trō-vērt, *not* cōn-trō-vērt'.

cōn'tū-mē-ly, *not* cōn-tū'mē-ly.

conversant. See Supplement.

cōn-ver-sā'tion, *not* -zā'.

cōn-vēse', *verb*; cōn'vēse, *noun*.

cōn'vēx, *not* cōn-vēx'.

cōn-voy', *verb*; cōn'voy, *noun*.

cōop'er, *or* cōöp'er.

Smart says: "*Cooper* and its compounds are doubtful (with respect to the sound of *oo*) except in common speech, which, in London at least, invariably shortens them."

Common speech means uncultured, non-painstaking speech, which certainly is not a desirable model to copy after. The lower orders, the world over, are slipshod in their articulation. The most sonorous vowel-sounds in the German language are never, by any chance, made by the common people, simply because they require a little greater effort than approximate sounds that suffice. *Cōoper* for cōoper—like *hōöp* for hōop, *rōöt* for rōot, *sōön* for sōon, *sōöt* for sōot, *rōof* for rōof, *hōof* for hōof, *wünt* for wōn't, *hūm* for

bōme, *hūl* for whōle, etc.—is probably one of those corruptions which it is wisdom to avoid.

cōr'əl, *not* cō'rał.

cordial—kōrd'yəl, *or* kōr'de-əl.

cōrd-iāl'ī-ty, *or* cōr-di-āl'ī-ty.

corkscrew—kōrk'skru.

Corot—kō'rō'.

cō-rō'nał, *or* cōr'ō-nał.

Preference is given here to the first marking, because it more fully brings out the vowel-sounds and conforms to the primitive *coro'na*.

corps d'armée (Fr.)—kōr dār'mā'.

corps diplomatique (Fr.)—kōr dē'plō'-
mā'teek'.

cōr'ri-dōr.

cōr-rō'sive, *not* -ziv.

cortège (Fr.)—kōr'tāzh'.

corvette (Fr.)—kōr'vēt'.

cōs-mōg'ra-phy.

cōs'tūme, *or* cōs-tūme'.

cōcterie (Fr.)—kō'te-rē'.

coun'sel, *not* coun'sl.

coup d'état (Fr.)—kō dā'tā'

coupé (Fr.)—kō'pā'.

courier—kə're-er.
 courrier (Fr.)—kə're'ā'.
 Courbet—kə'r'bā'.
 courteous—kūr'te-ūs, *or* kōr'.
 courtier—kōrt'yer.
 còv'er-lèt, *not* -lìd.
 còv'et-oūs, *not* -e-chūs (antiquated).
 cow'ard-ìce, *not* -ice.
 crān'ber-ry, *not* crām'-.
 creature—krēt'yur.
 creek, *not* krīk.
 crē'òle.
 crē'ò-sòte.
 crēm'a-to-ry.
 crew—krū.
 Cromwell—krüm'well, *or* kröm'-.
 crū'ci-fix.
 crūde.

The vowel *u* preceded by *r* in the same syllable has the sound of *oo*.

crū'el, *not* -il, *nor* -ül.
 cū'cūm-ber, *not* 'kow'- (antiquated).
 cuirass—kwē'rās'.

cuirassier—kwē'ras-sēr'.
 cuisine (Fr.)—kwē'zēn'.
 cū'li-na-ry, *not* kŭl'ī.
 cū'pə-lá, *not* cū'pə-lō.
 Curaçoa—kŭ-ɾə-sō'.
 cu-rā'tor.
 cŭr'sə-ry, *not* -zə.
 cŭr-tāil'.
 curtain—kŭr'tin, *not* kŭr'tn.
 cŷ-clə-pē'an.
 cy-lin'dric.
 cynosure—sī'nə-ʃhŭr.
 czarowitz—zăr'ə-vitz, *not* -witz.
 Czerny—chăr'nē.

 D.

This consonant is silent only in the words
Wednesday, *handkerchief*, and *handsome*.

daguerreotype—da-ġēr'ə-tip.
 dahlia—dāl'yá, *or* dāl'yá.
 dăn'de-li-ən, *not* dăn'de-lin.

Worcester accents the penult of this word.

Dā'nish, *not* Dän'ish.

dā'tā, *or* dā'.

dā'tum, *or* dā'.

dəub, *not* dōb.

däunt, *not* dəwnt.

deaf—dēf.

Webster alone of all the orthoëpists pronounced this word *dēf*—a pronunciation which now is considered very inelegant.

debenture—de-bēnt'yur.

de bonne grâce (Fr.)—de bōn grās.

débris (Fr.)—dā'brē'.

début (Fr.)—dā'bū'.

As the sound of the French *u* can not be represented in English, even approximately, or made by English organs of speech without much practice, the safer plan is to Anglicize both syllables of this word, and call it simply *de-bū'*, or to avoid using it at all.

débutant, débutante (Fr.)—dā'bū'tōng',
dā'bū'tōngt'.

As in the case of *début*, we would recommend that these words be Anglicized in sound, and both pronounced *dēb-u-tānt'*.

děc'ade, *not* de-kād'.

dę-cá'dence.

decatalogue—dĕk'a-lōg, *not* -lōg.

dĕ'cent, *not* dĕ'sunt.

dę-cī'sive, *not* -ziv.

dĕc-li-nā'tion.

dę-clī'voūs.

dę-cō'roūs.

The authority is small, and is becoming less, for saying *dĕc'o-roūs*, which is really as incorrect as it would be to say *sōn'o-roūs*.

dę-crĕp'it, *not* -id.

dę-dĕc'o-roūs.

dę-dŭce', *not* -dŭs'.

dę-fāl'cāte.

dĕf-āl-cā'tion, *or* dĕ-fāl-cā'tion.

dĕf'i-cit, *not* dę-fiĉ'it.

dĕ-file'.

Sheridan said *dĕf'i-lĕ*.

dę-fīn'ī-tive.

dégagé (Fr.)—dā'gā'zhā'.

deglutition—dĕg-lŭ-tīsh'un.

dégoût (Fr.)—dā'gō'.

Delaroché— də'lə'rúsh'.

də-lúde', *not* -lud'.

də-lú'sion, *not* -lu'.

dəm-ə-nī'ə-cal.

də-mǝn'strə-ble.

də-mǝn'strāte, *or* dǝm'ən-strāte. See
consummate.

də-mǝn'strə-tive.

dénouement (Fr.)—dā'nə'mǝng'.

denunciate—də-nūn'she-āt.

depot—dē'pō.

This word is so thoroughly Anglicized that it is in doubtful taste to pronounce it *à la française*; but, Anglicized, if we give the vowels their long sound, the syllables still have nearly the same quantity.

dǝp-ri-vā'tiǝn.

dǝr'ə-lic-t.

dernier (Fr.)—dārn'yā'.

də-rī'sive, *not* -ziv.

Descartes—dā'kārt'.

déshabillé (Fr.)—dā'zá'bē'yā.

də-sic'cāte, *or* dǝs'ic-cāte.

Desgoffe—dā'gǝf'.

dē-sign', *or* de-sign'.

The second pronunciation is seldom heard, and is certainly not euphonious, though the weight of authority is in its favor.

dēs'ig-nāte, *not* dēz'.

dē-sist', *not* -zist'.

dēs'o-lāte, *not* dēz'.

dēs-pe-rā'dō, *or* -rā'.

dēs'pī-ca-ble, *not* de-pīc'a-ble.

dēs-gērt'.

dēs'tīne, *not* -tīn.

desuetude—dēs'we-tūd.

dēs'ul-to-ry.

dē-tāil', *verb*.

dē'tāil, *or* dē-tāil', *noun*.

Preference is given to the first marking by the later English authorities, and in the last edition of Webster.

dēt-es-tā'tiōn, *or better*, de-tes.

détour (Fr.)—dātor'.

de trop (Fr.)—dē trō.

dēv'as-tāte.

dēv-as-tā'tiōn.

See

at it
fran-
wels
early

devoir (Fr.)—dūv-wär'.
 dew—dū, *not* dū.
 diæresis—dī-ēr'ē-sīs, *or* -ē-re.
 dialogue—dī'ə-lōg, *not* -lawg.
 dī'ə-mōnd.
 dī-ās'tō-lē.
 dī'ə-tribe.

This word is pronounced *dī'a-trī-be* by Smart,
 and *dī-ăt're-be* by several orthoëpists.

dī'et-a-ry.
 dīf-fū'sive, *not* -zīv.
 dīg-ī-tā'lis.
 digression—de-grēsh'un.
 dī-lāte', *not* dī-lāte'.
 dī-lēm'mā, *not* dī.
 dī-lū'tiōn, *not* -lū'.
 dīn'ar-ehy.
 dī-ōç'ē-sān.
 dī-o-rā'mā, *or* -rā'.
 dīph-thē'ri-ə—dīp- *or* dīf'.
 dīph'thōng—dīp'- *or* dīf'.

Worcester and Smart prefer the former, Web-
 ster the latter.

dĭp'lŏ-măte.

dĭp'lŏ-măt'ic, *not* dĭ-plŏ.

dĭ-plŏ'ma-tĭst, *not* dĭ-plŏ', *nor* dĭp'lŏ.

dĭ-rĕct'ly, *not* dĭ.

dis—dĭs, *or* dĭz.

“When the accent, either primary or secondary, is on this inseparable preposition, the *s* is always sharp and hissing; but when the accent is on the second syllable, the *s* will be either hissing or buzzing, according to the nature of the consecutive letter. That is, if a sharp mute, as *p, t, k, or c hard*, succeed, the preceding *s* must be pronounced sharp and hissing, as *dispose, distaste*, etc.; but if a flat mute, as *b, d, or g hard*, or a vowel or a liquid, begin the next syllable, the foregoing *s* must be sounded like *z*, as *disburse, disdain*, etc.; but if the secondary accent be on this inseparable preposition, as in *disbelief*, etc., the *s* retains its pure hissing sound.”
— *Walker*.

In accordance with Walker, Smart says: “As to the pronunciation of this prefix, the *s* is unvocal [i. e., sharp or hissing] if the accent, primary or secondary, is on the syllable; but if the next syllable be accented and begin with a real vowel (not *u*) or a vocal consonant [i. e., flat mute], the *s* is sounded *z*, unless the word is connected with a principal word in which the *s* is unvocal; for in such case the derivative follows the primitive.”

dis-ā'ble.

dis-ārm'.

dis-ās-ter, *not* dis-

dis-bānd', *or* dis-

dis-būrse', *or* dis-

dis-cārd', *not* dis'cārd.

discern—diz-zērn'.

discernment—diz-zērn'ment.

dis'ci-pline, *not* di-cip'lin.

disclosure—dis-klō'zhur.

dis-count', *or* dis'count, *verb*.

Webster stands almost alone in accenting the first syllable of this word.

discourteous—dis-kūr'te-ūs.

dis-crēp'ān-cy, *or* dis'cre-pān-cy.

dis-dāin.

dis-ēāse', *not* dis-

dis-frān'chise, *not* -chiz.

dis-gōrge'.

dis-grāce'.

dis-guise'.

dis-güst'.

dishabile—dis-a-bil'.

dishevelled—dī-shēv'ld.
 dis-hön'est.
 dis-hön'or.
 dis-in'ter-est-ed.
 dis-join.
 dis-jünc'tive.
 dis-like'.
 dis-lödge.
 dis-loy'al.
 dis-māy'.
 dis-miss'.
 dis-mount'.
 dis-ör'der.
 dis-ōwn'.
 dis-poş-şess'.
 dispossession—dīs-poż-zësh'un.
 dīs'pu-tā-ble, *not* dīs-pū'tā-ble.
 dīs'pu-tānt, *not* dīs-pū'tānt.
 Disraeli—diz-rā'el-ē.
 dīs-rōbe', *or* dis.
 dīs-sēm'ble, *not* diz-zēm'ble.
 dissociate—dīs-sō'she-āt.
 dīs'so-lūte, *not* -lüt.

- dĩ-solve', *not* dĩ-solve'.
 dĩ-syl-lăb'ic.
 dĩ-syl'lă-ble, *or* dĩ'syl-lă-ble.
 distich—dĩ'tik.
 distingué—dēs'tăng'gă'.
 distinguish—dĩ-tĩng'gwish.
 dĩ'trict, *not* dēs'-.
 dĩ-văn'.
 dĩ'verse-ly.
 dĩ-věrt', *not* dĩ.
 dĩ-věst', *not* dĩ.
 docile—dỗ'ìl, *or* dō-sìl.
 dồc'u-měnt.
 does—dũz.
 dồg, *not* đạug, *nor the other extreme*, đũg.
 See accost.
 dolce—dol'chă.
 dồl'ỏ-roũs.
 dồm'ỉ-ne, *not* dồ'mỉ-ne.
 dồn'ạ-tive.
 donkey—dồng'ke, *not* dũng'ke.
 Dờ'ic, *not* Dồ'ric.

dost—düst, *not* dōst.

doth—düth, *not* dōth.

double-entendre—dōō'bl-ōng'tōng'dr.

drā'mā, *or* drām'ā.

And then there is an abundance of unheeded authority for saying *drā'mā*.

draught—drāft.

dromedary—drūm'e-da-ry, *not* drōm'.

dröss. See accost.

drought—drowt.

Drū'id, *not* Drū'id.

dū'bi-ōūs, *not* dū'.

dūc'tile, *not* -tīl.

dū'el, *not* dū'l.

dūke, *not* duk.

dūly. See adduce.

dŷ'nas-ty.

Smart and some others say *dŷn'as-te*; and this pronunciation is very common.

dŷs'en-tēr-y, *not* diz'.

dys-pĕp'sy.

Worcester and half a dozen other orthoëpists accent the first syllable.

E.

THIS vowel, the most frequent in the language, has two principal sounds : long as in *eve*, short as in *end*.

In the languages of continental Europe it generally has the sound of *a* in *fate* or *e* in *met*, according to position. In French, when unmarked, it is silent in many positions, and in many others has a peculiar and unrepresentable sound, which when distinct approaches that of short *u* in *sum*, and when slurred that of obscure *e* in *over*.

ēast'wārd, *not* ēast'ārd.

eau de vie (Fr.)—ō de vē.

éclat (Fr.)—ā'klā'.

ēc-o-nōm'ic, *or* ē-co-nōm'ic.

ēc-o-nōm'ī-cal, *or* ē-co-nōm'ī-cal.

The first is the marking of a large majority of the orthoëpists.

ēc-u-mēn'ī-cal.

E'den.

Most words ending in *en* drop the *e* in pronunciation, as *dozen* (doz'n), *soften* (sof'n), *often* (of'n), etc. The *e* in such words is sounded more frequently by unschooled pedants than by the careless. Some of the words in which the *e* should be sounded are *aspen*, *chicken*, *hyphen*, *kitchen*, *lichen*, and *marten*. The *e* is also sound-

ed when preceded by *l*, *m*, *n*, or *r*, as in *woolen*, *omen*, *linen*, *siren*, *barren*; but *fallen*, *stolen*, and *swollen* drop the *e*. As for *Eden*, *sloven*, *sudden*, *heathen*, *bounden*, and *mitten*, some speakers suppress and some sound the *e*.

ē'dīle.

e'en—ēn.

ēf'fōrt, or ēf'fōrt.

ēf-frōnt'er-y, not -frōnt'.

ēf-fū'sive, not -zīv.

ē'go-tīsm, or ēg'o-tīsm.

egregious—ē-grē'jūs, -jī-us.

either—ē'ther, or ī'ther.

Smart says that between *ē'ther* and *ī'ther* there is little in point of good usage to choose. The last edition of Webster's dictionary says that analogy, as well as the best and most general usage, is decidedly in favor of *ē'ther*. See *neither*.

eleemosynary—ēl-e-mōz'ē-na-rē, or mōs-ē-lē'gī-āc, or ēl-ē-gī'āc.

There is abundant authority for the second marking, but for the most part, in this country, the word is made to conform to the rule that words ending in *ia*, *iac*, *ial*, *ian*, *eous*, and *ious* have the accent on the preceding syllable; as *demoniac*, *regalia*, *melodious*, etc.

ɛl-ɛ-phăn'tine, *not* -tin.
 élève (Fr.)—ā'lāv'.
 eleven—ɛ-lěv'n.
 ɛl'i-gi-ble, *not* ɛ-lig'i-ble.
 élite (Fr.)—ā'lēt'.
 E-liz'a-běth-ən.

This is the dictionary pronunciation of this word ; ease of utterance, however, generally puts the accent on the penult.

Ellen—ɛll'ën, *not* ɛll'n, *nor* ɛll'ün.
 elm, *not* ɛl'üm.
 ɛl-o-cū'tiən, *not* ɛl-ɛ.
 ɛl'o-quěnce, *not* -kwünce.
 ɛ-lū'ci-dāte, *not* -lū'. See aptitude.
 ɛ-lū'sive, *not* -ziv.
 elysian—ɛ-lizh'ɛ-ən.
 elysium—ɛ-lizh'ɛ-üm.
 emaciate—ɛ-mā'she-āt.
 ɛm-bālm', *not* -bām'.
 embrasure—ɛm-brā'zhur.
 ɛm-ɛn-dā'tiən.
 ē'mir.
 emollient—ɛ-möl'yent.

en-pīr'ic.

The time was when the weight of authority was in favor of the second marking ; not so now.

ēm'prēs, *not* -prīs. See ailment.

ēm-py-ē'má.

ěn-ce-phál'ic.

en-cy-clō-pēd'ic.

en-cy-clō-pē'dist.

e-nēr'vāte.

The only authority for saying *ěn'er-vāte* is popular usage ; all the orthoëpists say *e-nēr'vāte*.

enfranchise—en-frān'chiz.

ěn'gīne, *not* -jīn.

English—īng'glīsh.

e-nīg'má.

ěn-ig-mat'ic *or* ē-nig-māt'ic.

Though the weight of authority is against us, we nevertheless give the first place to Walker's marking of this word.

ennui (Fr.)—ōn'wē'.

ensemble (Fr.)—ōng'sōng'bl.

ensure—en-shūr', *not* -shūr'.

en-thū'si-āsm, *not* -thū'.

entrée (Fr.)—öng'trä'.

enunciate—e-nün'she-ät.

en-vël'öp, *verb.*

envelope, *noun*—öng've-löp, *or* (better)
 ën've-löp.

enveloppe (Fr.)—öng've-lüp'.

en-vī'rõng, *or* ën'vī-rõng.

The first accentuation is certainly much to be preferred.

ëp'au-lët.

Ep-i-cu-rë'an.

Webster alone of all the orthoëpists gave this word the antepenultimate accent ; and though in the last edition of his dictionary the preference is given to this accentuation, we are distinctly told in the "Principles of Pronunciation," in the first part of the volume, that *Epicurean* is one of a list of words ending in *an* which accent the penult.

epilogue—ëp'i-lög, *not* -lög.

epistle—e-pis'l.

ëp'i-täph, *not* -täf.

ëp'öeh, *not* ë'pöeh.

The latter is a Websterian pronunciation, which is not even permitted in the late editions.

equable—*ěk'wạ-bl*, or *ě'kwạ-bl*.

Preference is given here to Smart's marking, though he stands quite alone.

equation—*ẹ-quā'shụn*, not *-zhụn*.

ē-quạ-tō'ri-ạl.

equerry—*ěk'wẹ-rẹ*.

ě'quị-nỗx, not *ěk'*.

equipage—*ěk'wẹ-pạj*.

equitable—*ěk'wẹ-tạ-bl*.

equivoke—*ěk'wẹ-vők*.

ere—*âr*; ere long—*âr lống*.

err—*ēr*.

ěr'rand, not *ăr'ünd*, nor *ăr'ant*.

erudite—*ěr'yu-dite*, not *ěr'ụ*.

The latter pronunciation is neither euphonious nor easy of utterance. See pp. 202, 207.

erudition—*ěr-yu-dish'ụn*, not *ěr'ụ*.

erysipelas—*ěr-ẹ-síp'ẹ-lạs*, not *ir*.

ės-ca-pāde'.

espionage—*ės'pẹ-ọ-nặzh'*.

ěth-nỗg'ra-phy.

étui (Fr.)—*ā'twě'*.

Eū-ro-pē'ạn, not *Eū-rō'pe-ạn*.

Eū-tēr'pē.

étagère (Fr.)—ā'tā'zhār'.

ěv-ān-gěl'ī-cal, *or* ē-vān-.

The first marking is that of Walker and Smart ; the second, that of Webster and Worcester. Preference is given here to the first, because it is thought to be more euphonious and more in accordance with good usage.

e-vā'sive, *not* -zīv.

evening—ē'vn-īng, *not* ēv'ning.

ěv'er-y, *not* ěv're.

ěv'ī-děnt, *not* -dūnt.

evil—ē'vl.

ewe—yī, *or* yū.

The first is the pronunciation set down by nearly all the orthoëpists ; the second is that of the last edition of Webster.

ex.

The letter *x* in this prefix, *when followed by an accented vowel*, usually has the sound *gz* (*x*) ; sometimes, also, in the derivatives of such words, even though *x* stands under the accent, as *exaltation*, *ex'emplary*.

When the accented vowel is preceded by *h*, universal custom drops the *h* if the sound of *gz* is given to the *x*. The *h* can be more easily aspirated when the *x* is pronounced as *ks* ; but

the writer inclines to the opinion that the *h* is nearly always (from necessity) dropped in both cases—a point which the orthoëpists seem to have overlooked.

əx-ăkt', əx-ăkt'ly, əx-ăkt'or.

exaggerate—əgz-ăj'ər-ăt.

əx-ăg-ger-ă'tiən.

əx-ălt', ɛx-ăl-tă'tiən.

əx-ăm'ine, əx-ăm-i-nă'tiən.

əx-ăm'ple.

əx-ăs'per-âte, əx-ăs-per-ă'tiən.

əx-cīse', *noun and verb*; əx-cīse'man.

əx-clū'sive, *not* -klu'ziv.

excruciate—əks-kru'she-ăt. See accrue.

ɛx'cre-tive, *or* əx-crē'tive, *adj.*

The first marking is Webster's and Worcester's; the second, Smart's.

əx-cūr'siən, *not* -zhūn.

əx-ēc'u-tive.

əx-ēc'u-tor, əx-ēc'u-trix.

exemplary. See Supplement.

exempt—əgz-əmt'.

The letter *p* is silent or very indistinct when it occurs between *m* and *t* in the same syllable, as in *tempt*, *exempt*, etc.

ex-ěrt', ex-ěr'tiön.

exhale—eks-hāle'.

exhaust—egz-ąust', or eks-hąust'.

exhaustible—egz-ąust'i-bl, or eks-hąust'.

exhaustion—egz-ąust'yun, or eks-hąust'.

exhibit—egz-ib'it, or eks-hib'it.

exhibition—ěks-he-bish'un.

exhilarate—egz-il'a-rāt, or eks-hil'a-rāt.

exhort—egz-ört', or eks-hört'.

ěx-hor-tā'tiön, *not* ěgz-or.

exhorter—egz-ör'ter, or eks-hör'ter.

ex-hūme', Webster.

ex-hūme', Worcester.

• ěx'i-gěn-cy, *not* ex-ig'en-cy.

exile, *noun*—ěks'il, or egz-il'.

exile, *verb*—ěks'il, or egz-il'.

The first marking is Webster's and Smart's,
the second, Walker's and Worcester's.

ex-ist', ex-ist'ence.

ěx'it, *not* ěgz'it.

ex-ön'er-āte, ex-ön-er-ā'tiön.

ěx'o-ra-ble.

ex-ör'bi-tant.

ex-ôr'di-ùm.

ex-ôt'ic.

ex-pā'tri-āte, ex-pā-tri-ā'tiōn.

Webster said *eks-pāt'*.

ěx'pert, or ex-pěrt', *noun or adj.*

ěx'ple-tive.

ěx'pli-ca-ble, *not* ex-plic'.

ěx'pli-cā-tive.

ex-ploit'.

ex-plō'sive, *not* -ziv.

ex-pō'nent, *not* -nünt.

exposé (Fr.)—ěks'pō'zā'.

ex-pûr'gāte.

ěx'qui-sīte, *adj. and noun, not* eks-quiz'it.

ěx'tānt', *not* ěx'tant.

As the syllables of this word are properly about equal in quantity, it is thought to be misleading to put a mark of accentuation over the first one only.

ex-tēm'pō-re, *not* -tēm'pōr.

extinguish—eks-tīng'gwish.

ex-tīr'pāte.

ěx'trā, *not* ěks'tre.

See Key to Pronunciation, p. XXIII.

extraordinary—*ex-trôr'di-na-ry*, *or* *ex-tra-or*.

exuberant—*egz-yû'ber-ant*.

ex-ûde'.

ëx-u-dâ'tiön.

ex-ült', *ex-ült'ant*.

ëx-ül-tâ'tiön.

eyre—*âr*.

eyry—*ë're*, *or* *i're*.

F.

THIS letter has always the same sound except in the preposition *of* and its compounds, where it has the sound of *v*. It is never silent.

In German, *v* has the sound of *f*.

façade (Fr.)—*fä'säd'*.

facial—*fä'shəl*, *or* *fa-shi-al*.

facile—*fäs'il*.

fäc-sim'i-le.

failure—*fäl'yur*.

fait accompli (Fr.)—*fä'tä'cöng'plë'*.

falchion—*shun*.

falcon—*faw'kn*, *not* *fäl'kn*.

ex-
fə-mil-i-är'i-ty.

fär'ō, *not* fä'rō.

fascia—fäsh'ə-ä.

faubourg (Fr.)—fō'bor' ; Anglicized,
fō'borg.

fau'cet, *not* fäs'.

fault, *not* fölt.

Faure—fōr.

fä'vor-ite, *not* -it.

fëb'ri-füge.

fë'brile, *or* fëb'rile.

Fëb'ru-a-ry, *not* -rū.

fëc'und, *not* fë'cund.

fëc'un-däte, *or* fë-cün'däte.

fëc-un-dä'tiön.

fëm'i-nine, *not* -nīn.

fëm'ō-ral.

feoff—fëf.

ferrule, *a metal ring*—fër'ril, *or* fër'ryl.

fër'tile, *not* -til.

ferule—fër'ryl.

fī-dël'i-ty, *not* fī.

filet de bœuf (Fr.)—fë'lä' də bëf'.

figure—fĭg'yur, *not* fĭg'er.

filial—fil'yal, *or* fil'i-əl.

fĭlm, *not* fil'ŭm.

fĭ-nā'le, *not* fe-nāl', *nor* fĭ-nāl'.

fĭ-nānce', *not* fĭ'nance; *pl.*, fĭ-nān'ceŝ.

fin-ān-ciēr', *or* fĭ-nan'sēr.

This much-used word is rarely pronounced correctly.

finesse (Fr.)—fĭ-nēs'.

fiord (Swedish)—fē-ôrd'.

fĭrst, *not* fŭrst.

fissure—fĭsh'yur.

flaccid—flāk'sid, *not* flās'id.

flageolet—flāj'ō-lēt.

flambeau—flām'bō'.

flatiron—flăt'i-urn.

flaunt—flänt, *or* flawnt.

fleur de lis (Fr.)—flâŭr de lē.

The sound of the diphthong *eu* in French is very like the sound of *u* in *urge* initiated with the long sound of *a*—i. e., with long *a* barely touched before sounding the *u*.

flew—flū, *not* flŭ.

flexion—flĕk'shun.

fłor'id, flo-rid'i-ty.

fłor'in, *not* flō'r'in.

flō'rist, *not* flōr'ist.

flūe, *not* flū. See adduce.

flū'id, *not* flū'id.

flūte, *not* flūt.

fō'li-ō, *or* fōl'iō.

forbade—fōr-bād'.

forecastle—fōr'kās-sl.

fōre'fä-ther, *not* fōr-fä'ther (antiquated).

forehead—fōr'ed.

Fōr'hēd nowadays is hardly permissible.

foresaid—fōre'sēd, *not* -sād.

fōr'est, *not* -ist.

fōrge, *not* fōrj.

fōr'ger, fōr'ger-y.

fōr-gēt', *not* -gēt'.

fōr'mi-da-ble, *not* fōr-mid'ā-ble.

fōrt'nīght.

In the early editions of Webster's dictionary this word was marked *fōrt'nīt*, which possibly accounts for this pronunciation being so common with us. In England it is the universal custom to sound the *i* long.

fôr'tress, *not* fôrt'rës.

fortune—fôrt'yun.

fråg'men-ta-ry, *not* frag-mënt'a-ry.

franchise—frän'chiz, *or* -chiz.

fränk-in'cëse, *or* fränk'in-cëse.

The first marking is Webster's; the second, that of nearly all the other orthoëpists. Ease of utterance, as well as the etymology of the word, will probably make Webster's marking generally preferred.

frə-tēr'nize, *or* frā'ter-nize.

frät'rj-cide, *not* frā'-.

frē-quënt', *verb*; *not* frē'quent.

The latter was the marking in the early editions of Webster.

Frère—frār.

Freycinet—frā'sē'nā'.

fricandean (Fr.)—frē'köng'dō'.

fricassée (Fr.)—frē'kā'sā'.

This word may properly be treated as Anglicized—fric-as-see'.

frontier—frön'tēr.

Webster marked this word *fron-tēr'*, but this accentuation has been abandoned in the new editions.

frönt'is-piēce, *not* frünt'.

fröst. See accost.

Froude—frōod.

fru'gal. See accrue.

fū'el, *not* fū'l, *nor* fū'tū.

fūl'crum.

fūl'some, *not* fōol'.

furniture—fūr'nit-yur.

fū'tile, *or* -til.

future—fūt'yur.

G.

THIS consonant has two sounds, one hard and one soft. It is hard before *a*, *o*, and *u*, except in *gaol*, which is usually written as well as pronounced *jail*.

Before *e*, *i*, and *y* it is sometimes hard and sometimes soft. It is generally soft in words from the Latin, Greek, and French, as in *gentle*, *geology*, *giant*, *gymnast*, etc., and hard in words from the Saxon. These last are much in the minority. Some of them are *gear*, *get*, *gewgaw*, *eager*, *gift*, *gig*, *gild*, *gird*, *girl*, *rugged*, *foggy*, *muggy*, *scraggy*, etc.

The *g* of *ng* is often pronounced as though doubled; as in *England*, *younger* (ing'gland, young'ger). Before the verbal suffixes *ed*, *est*, *ing*, *er*, it loses this double effect; as in *wing'ed*, *bring'est*, *sing'ing*, *hang'er*. See *N*.

gäb-ər-dine', or gäb'-.
 Gäde, N. W.—gä'de.

Gaelic—gä'lik.

Gäin'säy'.

'gainst—gänst.

gäl'i-ot.

gäl'lant, *brave, daring, fine.*

gäl-länt', *polite and attentive to ladies.*

gallows—See bellows.

galsome—gawl'sum.

ganglion—gäng'gli-on.

gangrene—gäng'grën.

Ganz—gänts.

gaol—jail.

gape—gäp, or gäp.

The latter is the marking of Smart and several others, and is frequently followed in England.

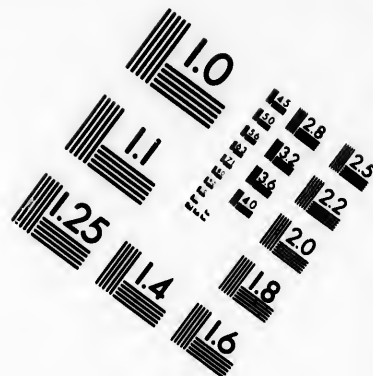
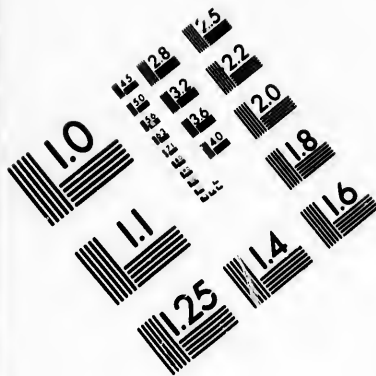
garden—gär'dn, or gär'den.

Garibaldi—gá-rē-bál'di.
 gár'ish, *usually written gáir'ish.*
 gár'ru-loūs, *not gár'yu-, nor -yu.*
 gās, *not gáz.*
 gāš'e-oūs, *or gā-ze.*
 gaš-ōm'e-ter, *or gās.*
 gāsp, *not gāsp.*
 gāth'er, *not gēth'.*
 gaunt—gānt, *not gawnt.*
 gauntlet—gānt'let, *or gawnt'.*
 Gautier, Théophile—tā'ō-fēl' gōt'yā'
 gēn-e-āl'o-gy, *or gē-ne-āl'o-gy.*
 gēn'er-ā-ly, *not gēn'rū-ly.*
 genial—jēn'yā, *or jē'ni-ā.*
 genius—jēn'yus, *or jē'ne-ūs.*
 Genoa—jēn'o-ā, *not je-nō'ā.*
 gēn'tle-mēn, *not -mūn.*
 gents.

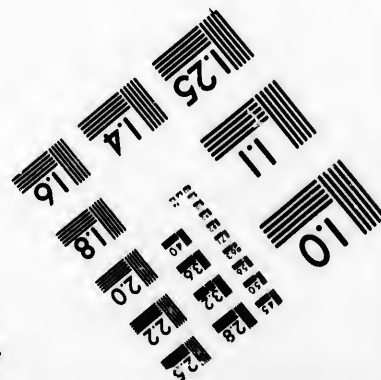
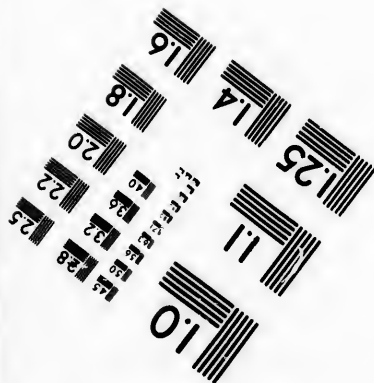
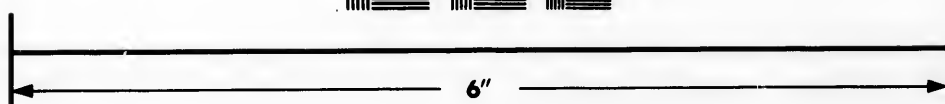
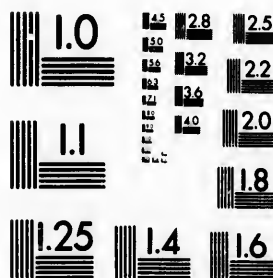
Supposed to be an abbreviation of *gentlemen.*
 Pronounced—except by the very lowest orders—
 the most nauseating of vulgarisms.

genuine—jēn'yu-īn, *not -īn.*
 gē-ōg'ra-phy, *not jōg'ra-fe.*





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ġe-ðm'e-try.

Gérôme—zhā'rôm'.

Gertrude—ġēr'trud, *not* -trüd.

ġēr'und, *not* jē'rund.

gesture—jěst'yur.

ġët, *not* ġit.

ghoul (Turk.)—gōol.

In the digraph *gh* at the beginning of a word, the *h* is silent, as in *ghost*, *ghastly*, etc. ; at the end of a word both letters are usually silent, as in *high*, *sigh*, *neigh*, *bough*, *through*, *borough*, etc. In some words this digraph has the sound of *f*, as in *enough*, *tough*, *cough*, *laugh* ; in some the sound of *k*, as in *hough* and *lough*.

giaour (Turk.)—jowr.

ġib'bous, *not* jib'.

ġi-ğan-tē'an.

Gil Blas (Sp.)—hël bläs, *not* zhël blä.

ġi-räffe', *not* ġi.

ġird, ġirl, ġirth.

The sound of *i* before *r*, resembling *u* in *surge*, is precisely like the sound of *e* in *ermine*. See *advertisement*.

glacial—glā'she-äl.

glacier—gläs'e-er.

glance, gländ, gläss, gläd.
 Glau'ber, *not* glöb'er.
 glisten—glis'n.
 glüe, *not* glu.
 Göd, *not* gaud; göd'like, *not* gaud'like.
 golden—göld'n, *not* göl'den.
 gön'do-lä, *not* gön-dö'lä.
 gone—gön, *not* gaun.
 gööse'ber-ry, *or* göös'-.
 gorgeous—gôr'jüs, *or* gôr'je-üs.
 gös'pel, *not* gaüs'-.
 Gounod—go'nö'.
 gourd—görd.
 gouvernante (Fr.)—go'vâr'naunt'.
 göv'er-nänte'.
 göv'ern-mënt, *not* güv'er-münt.
 göv'ern-ör.
 Graefe—grä'fe, *not* gräf.
 gramme (Fr.)—gräm.
 grän'a-ry, *not* grä'na-re (antiquated).
 grä'tis.
 grease, *noun*—grës.
 grease, *verb*—grëz, *not* grës.

word,
 at the
 t, as in
 h, etc.
 l of f,
 me the

blä.

g u in
 rmine.

grēas'y.

grew—gru, *not* grū.

gridiron—grīd'i-urn.

grīēv'oūs, *not* grēv'i-ūs.

grī-māce', *not* grīm'āce.

grī-māl'kin, *not* -maul'.

grī'my, *not* grīm'y.

grisette (Fr.)—grē'zēt'.

groat—graut.

grovel—grōv'l.

gru'el, *not* grū'. See accrue.

guano (Sp.)—gwā'nō.

guardian—gārd'e-an, *or* gārd'yan.

The second marking is Smart's; the first, Worcester's and Webster's.

gū-ber-na-tō'ri-al, *not* gūb.

guillotine—gīl-lō-tēn'.

guipure (Fr.)—gē'pūr'.

Guizot (Fr.)—gē'zō'.

The office of the *u* here is simply to make the *g* hard.

gum-arabic—gūm-ār'a-bīk, *not* -ā-rā'bīk.

Gumbert—gōom'bert.

gūms, *not* gōomz.
 gūn'stōck, *not* -stauk.
 gūt'tā-pēr'chā, *not* -kā.
 gym-nā'si-ūm.
 gypsum—jīp'sum.
 gyve—jīv, *not* gīv.

H.

THIS letter is merely an aspiration. It is silent in *heir, heiress, herb, herbage, honest, honor, hour, hostler*, and their derivatives. It is also marked as silent by most orthoëpists in *hospital, humor, and humble*, and their derivatives. By some it is thought that there is an increasing tendency to sound the *h* in these words; this is undoubtedly true with regard to *hospital*. *H* is silent after initial *g*, as in *ghost, ghastly*, etc.; after *r*, as in *rhetoric, rhyme*, etc.; and also when preceded by a vowel in the same syllable, as in *oh, Jehovah*, etc.

The French talk about their aspirated *h*'s, but they never aspirate any.

In German the effect of *h* in many cases is simply to prolong the sound of the preceding vowel; and in all the continental languages it has no effect after *t*.

Haeckel—hëck'el.

halcyon—hăl'se-ün, *or* hăl'she-ün.

hălġ, *not* hălġ.

halibut—hăl'e-büt.

hälve, *not* hălve.

handkerchief—häng'ker-chif; *pl.*, -chifs.

handsome—händ'sum.

här'ass, *not* hä-räs'.

hā'rem.

haricot (Fr.)—ä'rë'kō'.

harlequin—här'le-kwġn, *or* -kġn.

Nearly all the orthoëpists pronounce the last syllable of this word *kġn*. Why? Because the word comes to us through the French, in which the *u* is silent? Inasmuch as in every other respect the word has been thoroughly Anglicized, it would seem that the pronunciation of this syllable should be Anglicized also.

här-mön'i-cà.

Här'ri-et, *not* här'.

hasten—häs'n, *not* häs'ten.

haunch—hänch, *or* hāunch.

Hause—how'ze.

haunt—hänt, *or* hāwnt.

he, *pronoun*—hē.

When emphatic, this is pronounced as marked; otherwise the *h* is but slightly aspirated, and the vowel becomes obscure. See *him*.

“A man *he* was to all the country dear.”

—*Goldsmith*.

“*Hē* who goes to bed, and goes to bed sober,
Falls as the leaves do, and dies in October;
But *hē* who goes to bed, and goes to bed mellow,
Lives as *he* ought to do, and dies an honest fel-
low.”

heard—hērd, *not* hērd (antiquated).

hearth—hārth, *not* hērth, *except in verse*.

heaven—hēv'n.

Hebrew—hē'brū, *not* -brū.

Hē'be.

he-gī'rā, *or* hēg'i-rā.

height—hīt.

Heī'ne, *not* hine.

Final *e* in German is never silent.

heinous—hā'nūs.

Hēl'en, *not* Hēl'ūn.

Hellenic—hēl-lē'nik, Smart; hēl-lēn'ik,
Webster; hēl'lē-nik, Worcester.

hēlm, *not* hēl'ūm.

Hemans—hēm'an^z, *not* hē'manz.

her—hēr.

So pronounced when emphatic ; otherwise the *h* is but slightly aspirated and the vowel becomes obscure. See *him*.

he-räl'dic.

herb—ēr^b.

Smart says *hērb*.

herbaceous—her-bā'sh^{us}.

herbage—ēr'ba^j, *or* hēr'ba^j.

her-biv'or-o^{us}.

heretof—hēr-ö^{v'}, *or* -ö^{ff'}.

herewith—hēr-wit^{h'}, *or* -wit^{h'}.

hēr'ö-ine, *not* hē'ro-ⁱⁿ, *nor* hē'ro-ⁱⁿ.

hēr'ö-ism.

hēt'er-o-dö^x.

hēt-er-öp'a^{thy}.

Heyse—hī'ze.

hī-ā't^{us}.

hī'ber-nāte.

hiccough—hīk'kup.

hī-er-ö-gly^{ph'ic}, *not* hī-ro.

him, *pronoun*—hīm.

When not emphatic, the *h* is but slightly aspirated, and the vowel becomes very obscure. In ordinary conversation initial *h* is frequently dropped entirely, in the pronouns, by those whose articulation is least faulty. There are not a few, however, who, when they appear in public and are "on their mettle," studiously avoid slurring the pronouns, and consequently are careful to aspirate the *h* distinctly in *his*, *her*, *he*, and *him*, no matter whether the thought demands that the pronoun should be emphasized or not; but in their endeavor to be nicely correct, they simply succeed in being pedantically wrong. This error seriously mars the delivery of many actors and public readers, making their elocution stilted and unnatural. Many of them slur *my*, not unfrequently making it *mē*, in fact, when the *y* should retain its long sound; but they seem to think it would be a heinous offence to treat the other pronouns in a like manner. Pronouns in which the letters should have their full value are met with only at considerable intervals.

Hīn-dōō', or Hīn'dōō.

hīp-pō-pōt'a-mūs.

hīr-sūte'.

his, *pronoun*—hīz. See him.

"The bosom of his Father and his God."—*Gray*.

"*His* was a life of toil and penury, while *mine* is a life of ease and plenty."

his'to-ry, *not* his'try.

hith'er-mōst.

The *o* in *most* is always long.

höl'ly-höck, *not* -hauk.

höl'ō-caust, *not* hō'lō.

höm'age, *not* öm'.

hōme'ly, *not* hüm'ly.

homestead—hōme'stēd, *not* -stid.

hō-mœ-öp'a-thy, *not* hō'mœ-o-päth-y.

hō-mō-gē'ne-ous.

Smart says *höm-o-*.

honest—ön'est, *not* -ist, *nor* -üst.

“*Honest, honest Iago,*” is preferable to “*hon-ust, honust Iago,*” some of our accidental Othellos to the contrary notwithstanding.

honi soit qui mal y pense (Fr.)—ō-nē
swä kē mäl ē pöngss.

hōof. See cooper.

hō-rī'zōn, *not* hör'ī-zōn.

hör'o-scōpe, *not* hō'ro-scōpe.

hors de combat (Fr.)—ôr de kawng'bä'.

hōrse-räd'ish, *not* -rēd'ish.

hös'pī-tä-ble, *not* hōs-pīt'a-ble.

hös'pì-tal, *not* òs'pì-tal (antiquated).

hostler—òs'lèr.

hound—hownd, *not* hown.

housewife—hous'wif, *or* hüz'zif.

As applied to a little workbag used by women, the word has the latter pronunciation; but it seems to be now seldom used in this sense.

höv'el, *not* höv'l.

hòv'er, *or* höv'.

humble—üm'bl, *or* hüm'bl.

humor—yū'mur, *or* hū'mur.

Smart pronounces this word *hū'mur* when it means moisture, as in a man's body, and *yū'mur* in the other senses.

humorist—yū'mor-ist.

hün'dred, *not* hün'durd (antiquated).

hungry—hüng'grè, *not* hüng'gèr-e.

hÿ-dröm'e-ter.

hÿ-dröp'a-thy, *not* hÿ'drö-päth-e.

hÿ'gì-ëne.

hÿ-me-nè'al.

hÿ-për'bö-le, *not* hÿ'per-böl.

hÿp-ò-ehön'dri-äc, *or* hÿ'pò-.

hypocrisy—hè-pök're-se, *not* hÿ-pök'.

hÿp-ø-crít'ì-cal, *not* hī-pø.

hÿp-ø-gās'tric.

hypothenuse—hī-pøth'è-nūs, *not* -nūz.

This word is very frequently—perhaps most commonly among mathematicians—pronounced *hÿp-øt'e-nūse*; but Smart is the only orthoëpist who sanctions that pronunciation.

hÿ-pø-thët'ic, *not* hÿp-ø.

I.

THIS vowel has two principal sounds, a long and a short, as in *dine* and *din*. It also has three secondary sounds, heard in *marine*, *fir*, and *ruin* respectively.

I.

This pronoun, in common with all the other pronouns of the language, and a long list of the particles, is touched more or less lightly when it is not emphatic. Unemphatic, it becomes *ï* instead of *ī*.

ī-dē'ā, *not* ī'de-ā.

īd-ì-ø-sÿn'cra-sy, *not* īd-ì-øš-īn'cra-sy.

ī'døl, *not* ī'dl.

ÿg-nø-rā'mus, *or* -rā'mus.

il-lū'sive, *not* -ziv.

il-lūs'trāte, *not* il'lūs-trāte.

il-lūs'trāt-ed, *not* il'lūs-trāt-ed.

im'āge-ry, *or* im'ā-ger-y.

The latter is preferred by Walker, Smart, Worcester, and others; but usage is decidedly in favor of the former.

imbecile—im'bē-cil, im-bēs'il, *or* im-bē-sēl'.

The first mode given here of pronouncing this word is the most correct, the second the most unusual, and the third the most fashionable.

im-brue'. See accrue.

im-mē'di-ate, *not* im-mē'jet.

im'mi-nent. See ailment.

impartiality—im-pār-she-āl'i-tē.

im-pēc'ca-ble.

im-pēr'fect. See advertisement.

im'pi-ōs-ly, *not* im-pī'.

im-plā'ca-ble, *not* im-plāk'.

im-por-tūne', *not* im-pôr'.

im-pro-vise', *not* im'pro-vise.

Worcester says *im-pro-vēz'*, but this pronunciation is rarely heard.

in-*au*'gu-rāte, *not* in-*au*'g̃er-āte.

in-cī'sive, *not* -ziv.

in-cī'sor.

incisure—*in*-sīzh'ur.

in-clēm'ən-cy, *not* -ūn.

in-clūde', *not* -klud'.

in-clū'sive, *not* -ziv.

in-cōg'ni-tō, *not* in-cōn'.

in-cōm-mēn'su-ra-ble (-shu-).

in-cōm'pā-ra-ble, *not* -kōm-pār'.

incongruent—*in*-kōng'gru-ent.

incongruity—*in*-kōn-gru'ity.

incongruous—*in*-kōng'gru-oūs.

in-cōn-vēn'ient.

Walker and Smart say *in-kon-vē'ne-ēnt*.

in-crēase', *verb*; *in*'crēase, *noun*.

For the noun the ultimate accent is becoming antiquated.

incursion—*in*-kūr'shun, *not* -zhun.

in-dē'cent. See ailment.

in-de-cō'roūs.

This pronunciation is not only more sonorous than *in-dēc'o-roūs*, but it now has the balance of authority in its favor. See *decorous*.

indenture—*in-děnt'yur.*

Indian.

This word is generally pronounced *in'di-an*, though the orthoëpists, for the most part, would have us say *ind'yan*.

in'di-ca-to-ry, not in-dic'.

indiscernible—*in-diz-zěrn'ĭ-ble.*

in-dis'pu-ta-ble, not in-dis-pū'ta-ble.

indocile—*in-dös'ĭl.*

in'dus-try, not in-dūs'.

inequitable—*in-ěk'we-ta-ble.*

inertia—*in-ěr'she-ă.*

inexhaustible—*in-egz-ăust'ĭ-ble.*

in-ěx'o-ra-ble, not in-ěx-ō'.

in-ěx'pĭ-a-ble.

in-ěx'pli-ca-ble, not -ěx-plĭk'.

in-ěx'tri-ca-ble.

in'fan-tĭle, or in'fan-tĭle.

in'fan-tĭne, or in'fan-tĭne.

in-fěc'und.

in'fĭ-děl, not in'fĭ-dl.

Ingelow—*in'je-lō.*

in-gěn'ioūs, or in-gē'nĭ-oūs.

in-ge-nū'ī-ty, *not* -nōō'.

in-ġen'u-oūs.

ingratiāte—in-grā'she-āt, *not* in-grā'shāt.

in-hōs'pī-ta-ble, *not* in-hōs-pīt'a-ble.

in-īm'ī-cal.

Smart says *in-e-mī'cal*.

initiate—in-īsh'e-āt.

in'mōst, *not* in'müst.

in-nāte'.

This is the marking of nearly all the orthoëpists except Webster, who says *in'nāte*.

in'no-cent, *not* -sünt. See ailment.

innocious—in-nōk'shūs.

inofficial—in-ōf-fīsh'āl, *not* -ō-fīsh'.

in-ōp-pōr-tūne', *or* in-ōp'pōr-tūne.

in-qui'ry, *not* in'qui-ry.

insatiable—in-sā'she-a-bl, *not* -shā-bl.

in-sa-tī'e-ty.

in-scrū'ta-ble.

in'sēcts, *not* -seks.

in-sīd'ī-oūs, *not* -yū-ūs.

insition—in-sīsh'un, *or* -sīzh'.

in-stēad', *not* -stīd'.

in'stĕp, *not* -stĭp.

in'stĭnct, *noun*; in-stĭnct', *adj.*

in-stĭ-tŭ'tiŏn, *not* -tŭ'.

in'stru-mĕnt, *not* -mŭnt.

insurance—in-shŭr'ans.

insure—in-shŭr'.

in'te-gral.

in'ter-est, *verb*, *not* in-ter-ĕst'.

in'ter-est, *noun*, *not* in'trest.

in'ter-est-ed, *not* in-ter-ĕst'ed.

in'ter-est-ing, *not* in-ter-ĕst'ing.

In the dictionaries some stress on the third syllable, in the verb and its derivatives, is indicated by marking the *e* as distinct—*ĕst*; and that was formerly the prevalent pronunciation. But the most careful speakers now generally make the third syllable as obscure in the verb and participles as they do in the noun.

in'ter-ĭm.

in-ter-lŏc'u-tŏr, *not* in-ter-lŏ-cŭ'tŏr.

international—in-ter-nash'ŭn-əl.

in-tĕr'pŏ-lāte.

in-tĕr'stĭce.

The authorities here are about equally divided. Smart accents the second syllable.

in-tēs'tīne, *not* -tīne.
 in-trigue', *noun and verb, not* in'trīgue.
 in-tro-dūce', *not* -dus'. See aptitude.
 in-trude'. See accrue.
 in-tru'siōn.
 in-tru'sive, *not* -ziv.
 in-tū'i-tīve. See adduce.
 inure—in-yūr'.
 in'va-lid. See ambergris.
 inveigle—in-vē'gl, *not* -vā'gl.
 in'ven-to-ry, *not* in-vēn'to-ry.
 Iphigenia—īf-ī-jē-nī'ā.
 i-rās'ci-ble.
 i'ō-dide, *or* -dide. See chloride.
 i'ō-dine, *or* -dine.
 Iowa—ī'ō-wā.
 iron—ī'urn.
 irony, *adj.*—ī'urn-e.
 irony, *noun*—ī'run-e.
 irrational—ir-rāsh'un-āl.
 ir-rēf'ra-ga-ble.

There is authority for saying *ir-re-frāg'a-bl*, which certainly is much easier of utterance.

ĩr-r̥-fūt'a-ble, *or* ĩr-r̥f'u-ta-ble.

Here, though the first marking is that of the majority of the orthoëpists, and though it has the advantage of being the easier of utterance, the second marking may possibly be considered the more elegant.

ĩr-r̥-mē'di-a-ble.

ĩr-r̥p'a-ra-ble, *not* ĩr-r̥-pâr'a-bl.

ĩr-r̥s'p̥i-ra-ble.

ĩr-r̥v'õ-ca-ble, *not* ĩr-r̥-võ'ka-bl.

isinglass—ĩ'zing-glas.

isochronous—ĩ-sõk'rõ-nũs.

ĩs'õ-lâte, *or* ĩ'sõ-lât.

The first marking is Walker's, Worcester's, and Smart's.

ĩ-sõm'er-ĩsm.

issue—ĩsh'shũ.

isthmus—ĩst'mũs.

Italian—ĩ-tål'yan, *not* ĩ.

ĩ-tål'ic, *not* ĩ.

ĩ-tĩn'er-ant.

ĩ'võ-ry, *not* iv'ry.

Ixion—ĩks-ĩ'õn.

J.

THIS consonant has always the same sound, and is never silent.

In words in which *d* precedes a letter having or embodying the sound of *y* in an unaccented syllable, the sound of *j* is often substituted for the combined sounds of *d* and *y*—as *sōl'jer* instead of *sōld'yer*, and *mōj'u-lāt* instead of *mōd'u-lāt*—just as *ch* is substituted for the combined sounds of *t* and *y* in *question*, *nature*, etc. It is doubtless possible to preserve the pure sounds of *d* and *y* where they appear in these connections, but it is well-nigh certain that the most careful speakers generally fail to do it.

Jā'còb, *not* jā'còp.

jäg-u-är', *not* jäg'wär, *nor* jā'gar.

jäl'ap, *not* jöl'up (antiquated).

jän'ty, *not* jaun'ty.

Jän'u-a-ry, *not* jën'.

Jäp-an-ēse', *not* -ēse'.

jäs'mine, *or* jäs'mine.

jaundice—jän'dis.

jaunt—jänt.

javelin—jäv'lin.

jer-e-mi'ade.

Je-ru'sa-lēm, *not* -za.

Jew—jū, *or* ju.

jewel—jū'el, *not* ju'l.

jew'el-ler.

jə-cōse'.

jōc'und.

join.

Until toward the close of the last century the diphthong *oi* was very generally pronounced like long *i*, as *jine* instead of *join*, *rīle* instead of *roil*, etc.; but now this pronunciation is confined to persons of the most limited culture.

joist, *not* jīst.

jostle—jōs'sl.

joust—jōst.

jō'vi-əl, *not* jōv'yał.

jowl—jōł, *not* jowl.

Ju-dā'ic.

jūdg'ment, *not* -mūnt.

jū'gu-lar, *not* jūg'.

Jūl'ia, *not* juł'.

Jū'pī-ter, *not* ju'bi.

jū-ris-cōn'sult.

jū'rist, *not* ju'.

jū've-nile, *or* -nīl.

K.

THIS letter before all the vowels has one uniform sound. Before *n* in the same syllable it is silent, as in *kneel*, *knit*, *know*, etc.; it is likewise silent after *c*, as in *back*, *crack*, *haddock*, etc.

kangaroo—käng-ga-rōō'.

keelson—kěl'sòn, or kēl'.

kēt'tle, *not* kit'tl.

khan (Turk.)—kawn, or kăn.

kiln—kīl, *not* kīln.

kīnd.

When *ä*, *ī*, or *ī* is preceded in the same syllable by the sound of *g* or *k*, many speakers, especially in England and our Southern States, introduce a slight sound of *e*, as in *car*, *card*, *kind*, *garden*, *guard*, *guide*, *girl*, *sky*, etc. If not carried too far, this can hardly be considered objectionable, as it effectually corrects a certain guttural utterance of these words that the best usage is careful to avoid.

kirschwasser (Ger.)—kērsh'väs-ser.

kitch'en, *not* kitch'n.

knout—nowt.

knowledge—nōl'ej; nō'lej is very antiquated.

L.

THIS liquid consonant always has the same sound. In many words it is silent, as in *balm*, *calm*, *half*, *calf*, *almond*, *palmer*, *walk*, *could*, *should*, etc.

lā'bel, *not* lā'bl.

lā'bor-er, *not* lā'brur.

labyrinth—lāb'e-rinth.

lāeh'ry-mōse, *not* -mōz.

lāc'o-nīsm, *not* lā'cō.

lām'ent-a-ble, *not* lā-mēnt'ā-bl.

lān'dau (au *as in* haul).

Lange, G.—lāng'e.

lang syne—lāng sīn, *not* -zīn.

language—lāng'gwāj.

languid—lāng'gwid.

languor—lāng'gwōr.

Lā-ōc'o-ōn.

lā-pēl', *not* lāp'el.

lār'um.

lā-rŷn'gē-əl.

lā'tent, *not* lāt'.

lāth, *or* lāth, *not* lāth.

Lăt'in, *not* lăt'n.
 lăt'tice, *not* lăt'tus.
 ļaud'ạ-nũm, *not* lød'-.
 laugh—lăf, *not* lăf.
 launch—lănch, *or* ļaunch.
 laundress—lăn'dres, *or* ļaun'-.
 laundry—lăn'dre, *or* ļaun'-.
 laurel—ļau'rel, *or* lør'-.
 lă'vạ, *or* lă'vạ.
 leaped—lēpt, *or* lēpt.
 lēarn'əd, *adj.* See blessed.
 leeward—lē'ward, *or* lū'ard.
 lē'gənd, *or* lēg'ənd.
 lēg'ən-da-ry.
 legislative—lēj'is-lā-tiv.
 legislator—lēj'is-lā-tur, *not* -lā'tôr.
 legislature—lēj'is-lāt-yur.

For an obvious reason these three words are much mispronounced. There is small authority for the penultimate accent which ease of utterance generally gives them, and none for the antepenultimate (*le-gis'la-tive*, etc.) which some affect.

Leipsic, *in Saxony*—līp'sik.

Leipsic, *in the United States*—lēp'sik.

leisure—lē'zhur.

This is the only way of pronouncing this word that nowadays is admissible in this country. In England, however, *lēzh'ur* is common, although not sanctioned by any modern orthoëpist.

length, *not* lēnth.

lē'nī-ent, *not* lēn'.

lēn'ī-tīve, *not* lē'nī.

lēp'er, *not* lē'pēr.

Leroux—lə-rōō'.

lēs'sōr, *or* lēs-sōr'.

lə-thār'gic, *not* lēth'ar.

Lē'thē, Lē-thē'an.

lettuce—lēt'tis.

lěv-ēē', *a gathering of guests.*

levee—lěv'e, *a bank along a river.*

lěv'el, *not* lěv'l.

lē'ver, *not* lěv'er.

Lever, Charles—lē'ver, *not* lěv'er.

lěv'er-āge, *not* lē'ver.

liaison (Fr.)—lē-ā'zawng'.

lī'bel, *not* lī'bl.

līb'er-tīne, *or* -tīn.

licentiate—lī-sĕn'shĕ-at.

It will be observed that in this word the last vowel, which is two removes from the accented syllable, is left to take care of itself. This, it may be seen, has been the usual practice in the cases of all vowels similarly situated, especially when they were in the penult. This vowel is marked long (*ā*) by Smart, and obscure (*ɑ*) by Worcester. Smart says, then, that this *ɑ* is like *a* in *fate*; Worcester, that it is like *a* in *sedative*. Now, it is neither the one nor the other, but something between the two, which something it is safe to leave every one to find out for himself; and whether the speaker brings out the quality of the vowel a little more or a little less than he perhaps should, may be set down as one of the least of sins against good usage.

lichen—lī'ken, or lĭch'ĕn.

The few English orthoëpists who have given the pronunciation of this word are divided in relation to it; but as a Greek and Latin word, it is pronounced *lī'ken*; the French keep the *ch* hard, pronouncing it *lē'ken*; and the pronunciation of *lī'ken* appears to be supported by the best usage among American botanists.—*Worcester*.

lic'or-ice, not -er-ish.

lien—lē'ĕn, or lī'ĕn.

In the early editions of Webster's dictionary this word was marked *lĕn*.

lieutenant—lū-těn'ant, lěf-, or lěv.

It is not easy to see why our orthoëpists should differ so widely in their modes of pronouncing the first syllable of this word, since none of them appear to have made any effort to imitate its pronunciation in French. Preference is given here to the first marking—which is Webster's—because it comes nearest to what the orthography demands.

lī'lac, *not* lī'lök, *nor* lā'lök.

līn'sey-wool'sey, *not* -ze.

listen—līs'n.

lī-thög'ra-pher, lī-thög'ra-phy.

litigious—lī-tj'ūs.

livelong—līv'löng, *not* liv'löng.

līv'er-y, *not* liv'.

loath, *adj.*—löth, *not* löth, *nor* löth.

loathe, *verb*—löth.

loathsome—löth'sum.

lo-cä'tion, *not* lö.

logomachy—lo-göm'a-ke.

löng'-lived, *not* -līvd.

löth, *not* löth.

louis d'or (Fr.)—lo'e dôr, *not* dôr.

low, *verb*—lö.

lū'cid, *not* lū'-.
 lū'ci-fer, *not* lū'-.
 lū'cre, *not* lū'-.
 Lū'cy, *not* lū'-.
 lū'di-croŭs, *not* lū'-.
 lūke'wārm, *not* lūk'-.
 lūte, *not* lūt.
 Lū'ther-an, *not* lū'-.
 luxuriance—lūgz-yū'ri-ans. See ex.
 luxuriant—lūgz-yū'ri-ant.
 luxurious—lūgz-yū'ri-ūs.
 luxury—lūk'shū-re.
 lŷ-cē'ŭm, *not* lī'ce-ŭm.
 Lyonnaise (Fr.)—lē'ŭn'nāz'.

M.

THIS letter has always one sound, except in *account*, *accountant*, and *comptroller*, pronounced and usually written *account*, *accountant*, and *controller*. It is silent when it precedes *n* in the same syllable, as in *mnemonics*.

Machiavelian—māk-e-ā-vēl'yān.
 māk'ro-cōsm, *or* mā'cro-cōsm.

măd'əm.

Not unfrequently good taste is offended by the retention of the French word *madame* in translations. This is especially true of translations for the stage. Few things are more unpleasant to a cultured ear than the unnecessary mixing of languages.

madame (Fr.)—mä'däm'.

Madeira—mä-dē'rä, *or* -dä'.

mademoiselle (Fr.)—mädm'wä'zël', *not* măd-üm-wä-zël, *nor* mäm-zël', which is exceedingly vulgar.

In this word an Englishman encounters his greatest difficulty in the proper utterance of the last syllable, to which the Frenchman gives a very clear dental utterance, while the Englishman is wont to let the sound come from his throat.

ma foi (Fr.)—mä fwä.

mă'gī, *not* măg'ī.

magnesia—mäg-nē'zhe-ä.

măg-nīf'ī-cent, *not* -sünt. See ailment.

măg-nō'li-ä, *not* -nōl'yä.

măin'ten-ance, *not* măn-tăn'ans.

mal à propos (Fr.)—mäl ä prō'pō'.

mă-lä'rī-ä, *not* mă-lä'.

ex.

cept in ac-
pronounced
and con-
the same

mäl-ẹ-fác'tor, *or* mäl'-.
 mall, *a public walk*—mäl.
 măm'mil-la-ry, *not* məm-mil'ạ-re.
 măn-dạ-rin', *not* măn'dạ-rin.
 mā'nēs, *not* mănz.
 mango—măng'gō.
 mə-ni'ạ-çal.
 manoeuvre—mə-nu'ver, *not* mə-nü'-.
 măn'or, *not* mā'nor.
 măn'or-house, *not* mā'nor-.
 măn'sărd' rōof.
 mansuetude—măn'swe-tūd.
 mantua-maker—măn'tu-māk'er.
 mə-răș'mus, *not* -răș'-.
 marchande de modes (Fr.)—măr'-
 shăngd' de mōd'.

The letter *o* in French generally has the sound of *o* in *son*, *won*, *done*, or of *o* in *or*, *nor*, *for*, except when under the circumflex accent (*ô*). Hence we should say, for example, *bêf à là mūd*, *not* *mōd*.

marchioness—măr'shun-ēs.
 măr'ị-gōld, *not* mā're-.
 măr'ị-tạ, *not* măr'-.

- mār'ī-tīme.
 mār'ket, *not* -kīt.
 mār'vel, *not* mār'vl.
 mās'cu-line, *not* -līn.
 māsk, *not* mās-k.
 massacre—mās'sa-ker.
 mās'ter, *not* mās'-.
 māt'in, *not* mā'tīn.
 mā'trix, *not* māt'-.
 mā'tron, *not* māt'-.
 mā'tron-al.
 mā'tron-ly, *not* māt'-.
 māt'tress, *not* māt-träss'.
 māu-şo-lē'um.
 mauvais goût (Fr.)—mō'vā' gōō.
 mauvaise honte (Fr.)—mō'vā' zəungt.
 māy'or-əl-ty.
 mayonnaise (Fr.)—mā'yōn'āz'.
 measure—mēzh'ur, *not* māzh'-.
 mechanist—mēk'ə-n-īst.
 me-dīç'i-nəl.
 medicine—mēd'e-sīn, *not* mēd'sn.
 mediocre—mē'de-ō-ker.

meerschaum (Ger.)—mār'showm.

The *au* has the sound of *ow* in *owl*, and there is little if any difference in the quantity of the syllables, as is generally the case with compound words.

Meissonier—mā'sòn'yā'.

meliorate—mēl'yōr-āt.

mēl'ō-drām-à.

The second marking is supported by abundant authority, but few, if any, seem to heed it.

Mel-pòm'ē-nē.

memoir—mēm'wôr.

mēm'ō-ry, *not* mēm'ry. [naj-]

ménagerie (Fr.)—mā'nāzh'ē-rē', *or* me-

menagery—mē-nāzh'ē-re.

mēn-īn-ġī'tīs, *not* mē-nīn'ġī-tīs.

mēr'çan-tile, *or* -til.

The second, however, is sanctioned by Smart. See *advertisement*.

mesmerism—mēs'mer-izm, *or* mēz'.

The dictionaries tell us to sound the first *s* of this word and of its derivatives like *z*, which is contrary to the prevailing custom, etymologically incorrect, and not euphonious.

messieurs—mās'yûr'.

The English orthoëpists have marked this word in no less than ten different ways, agreeing in only one thing—that the final *s* should be sounded. Now, this *s* is absolutely silent; so is one of the other *eses*. The first syllable is perfectly represented by *mās*, and the second syllable is *very nearly* represented by *yûr*. If, in pronouncing this syllable, the speaker *imagines* a long *e* between the *y* and the *û*, and then, having prepared the organs of speech to sound it, goes directly to the *û*, he will perhaps get the sound of the syllable somewhat more perfectly. The sound of the *r* is very short and obscure. See *monsieur*.

mět-a-môr'phose, *not* -phoze.

mē-te-ör'ō-lite.

mět-ro-pöl'i-tan.

mī-ăş'mā.

mī'crō-scōpe, *not* mīc'ro-.

mī-crō-scöp'ic, *not* -scōp'ic.

mīd'wīfe-ry, *or* mīd'wīfe-ry.

Mī'lan.

We Anglicize the orthography of this proper name: why should we not do likewise with the orthoëpy? Bryce, Earnshaw, and Thomas say *Mī'lan*, while Wright says *Mī-lān'*.

mīlch, *adj.*, *not* mīlks.

millionaire—mīl-yun-âr', *or* mīl'.

mīn-er-āl'ō-gy, *not* -ōl'ō-gy.

Millet, E.—mēl'lā'.

miniature—mīn'ī-āt-yur, *or* mīn'i-tūr.

Mīn'ō-taur.

mī'nūs, *not* mīn'ūs.

mī-nūte', *or* mī-nūte', *adj.*

minute, *noun*—mīn'it.

mīr'ā-cle, *not* mēr'.

mī-rāc'u-loūs, *not* mī.

mirage (Fr.)—mē'rāzh'.

mīs'an-thrōpe, *not* mīz'.

mischievous—mīs'che-vūs, *not* mīs-chē'.

mīs'chiev-ous-nēss.

mīs-cōn'strūe, *not* mīs-cōn-strūe'.

“Do not, great sir, misconstrue his intent.”

—*Dryden.*

misfortune—mīs-fōrt'yun.

misogyny—mē-sōg'ē-ne.

mistletoe—mīz'zl-tō.

mīt'ten, *not* mīt'n.

mnemonics—ne-mōn'īks.

mobile—mọ-bêl', *or* mō'bīl.

The first is the pronunciation of Walker and Worcester, and is always heard in the name Mobile; the second, that of Webster. Smart says *mōb'il*.

möck, *not* maṁk. See accost.

möd'el, *not* möd'l.

möd'est, *not* -ist, *nor* -üst.

moisten—mois'n, *not* -tən.

mọ-lęc'u-lar.

möl'e-cüle.

Molière—mól'yâr'.

Mön'a-cō, *not* Mọ-nä'cō.

mön'ad, *or* mō'nad; mọ-näd'ic.

mön'as-tër-y, *not* -tē-ry.

mongrel—müng'grël.

mön-ọ-cöt-y-lē'dọn.

mọ-nөг'ạ-my.

mön'ọ-grăm, *not* mō'no.

mön'ọ-grăph, *not* mō'no.

mön'ọ-lөгue, *not* mō'no-lөг.

mön-ọ-mā'ni-à.

mön-ọ-mā'ni-ăc.

mön-ø-syl-lăb'ic.

monsieur (Fr.)—müs'yûr'.

This marking perfectly represents the pronunciation of the first syllable of this word, the *o* being like the *o* in *son*. The second syllable is like the second syllable of the plural. The *r* in both cases is *really* a silent letter, but with its aid the pronunciation of the syllable is better represented to the English eye than it could be without it. It is marked obscure in order that it may be merely *hit* and not dwelt upon. Care should be taken to give the syllables the same quantity. See *messieurs*.

morale (Fr.)—mô'räl'.

morceau; *pl.*, morceaux (Fr.)—môr'sô'.

mör'i-bünd, *not* mō'ri.

Morpheus—môr'fūs, *or* môr'fē-î s.

morphine—môr'fin, *not* môr-fēn.

môr'sel, *not* môr'sl.

môr'tal, *not* môr'tl.

Mosenthal, J.—mō'zen-täl.

Möş'lem, *not* Mös'.

mō'tiøn-lëss, *not* -lüs. See ailment.

mountain—moun'tin, *not* -ting, *nor* -tn

mountainous—moun'tin-üs.

mül-ti-pli-că'tiøn, *not* -pi.

mül'ti-tüde, *not* -tūd. See adduce.

mü-niç'i-pal, *not* mü-ni-cip'al.

mûr'der-er, *not* mûr'drer.

müs-co-vâ'dō.

mü-sē'um, *not* mû'se-um.

mûsh'rōom, *not* -rōon.

müs-täçhe', *or* -täsh'.

my—mī, *or* mī, *never* mē.

When, from being used in contradistinction to another personal pronoun, *my* is emphatic, the *y* has its full, open, long-*i* sound. Thus we would say, "Is this *mī* ink or *yours*?" But when there is no such emphasis—and there is but rarely—the *y* has the sound of obscure *i*, as in *mi-nüte'* and *miraculous*, which is very nearly the sound of *y* in *many*, *only*, etc. "My [*mī*] ink is as bad as my [*mī*] pen." These rules, however, are and should be departed from in certain cases where we would express respect or emotion. "My [*mī*] brother shall know of this." "Sir, this lady is my [*mī*] wife." "Ay, madam, she was my [*mī*] mother!" Say *mī* in these sentences, and they become commonplace; you take all the *soul* out of them.

myself—mī-sëlf'.

myrmidon—mûr'me-dön, *not* mīr'.

mythology—me-thöl'ō-je, *not* mī-thöl'.

N.

THIS letter has two sounds : one simple, as in *man, ten, not* ; the other compound, as in *thank, banquet, anxious*, pronounced *thank, bang'quet, angk'shus*. The sound of *ng* is really a distinct and simple alphabetical element, unlike that of either constituent of the digraph. When final after *l* or *m*, *n* is silent, as in *kiln, condemn, solemn, hymn, limn, autumn*, etc.

naiad—nā'yad.

naïve (Fr.)—nā'ēv'.

naïveté (Fr.)—nā'ēv'tā'.

naïvely—nā-ēv'le.

nāpe, *not* nāp.

nās'cent, *not* nā'sent.

national—nāsh'un-əl, *not* nā'shun-əl.

The first marking is that of all the orthoëpists except Webster, and his mode of pronouncing the word is not even permitted in the new editions of his dictionary.

nationality—nāsh-un-əl'e-tē.

nature—nāt'yur.

nausea—nāw'shē-ā, *not* nāw'sē-ā.

nauseous—nāw'shus, *not* nāw'sē-ūs.

nā-vic'u-lar.

nēar'est, *not* -ist.

nēc-rō-lōg'ic.

ne-crōl'ō-gy.

nēc'tar-ine, *not* -ine, *nor* -ēn.

ne'er—nār, *not* nār.

négligé (Fr.)—nā'glē'zhā'.

neither—nē'ther, *or* nī'ther.

There is very little dictionary authority for saying *nī'ther*, but of late years this mode of pronouncing the word seems to be preferred by some of our most careful speakers. See *either*.

Nēm'e-sis.

nephew—nēv'yu, *or* nēf'yu.

“This word is uniformly pronounced *nēv'vū* by the English orthoēpists; but in the United States it is often pronounced *nēf'fū*. Smart remarks that ‘*p* with *h*, in almost all cases, is pronounced *f*. In *Stephen*, this sound is vocalized, that is, converted into *v*; and likewise in *nephew*, almost the only word in which the combination occurs that is not immediately referable to a Greek origin.’”—*Worcester*.

The latest editions of Webster give *nēf'yu*, remarking that the English dictionaries uniformly mark it *nēv'yu*. The latter, in our estimation, is the most euphonious pronunciation of the word.

nēp'ō-tīsm.

nestle—nēs'l.

nēth'er-mōst.

neū-rāl'gī-ā.

neū'ter, neū'tral, *not* nū'.

new—nū, *not* nū.

New Orleans—nū ɔr-lēnz'.

This, in the opinion of the writer, is the better mode of pronouncing the name of the American city. Besides harmonizing with the spirit of the English language, it is easier of utterance and more euphonious than *ôr'le-anz*, which is a mongrel pronunciation at the best.

news—nūz, *not* nuz.

newspaper—nūz'pā-pər, *not* nuz'.

niaiserie (Fr.)—nē-ā'ze-rē'.

nī'çę-ty, *not* nīs'tę.

nīche, *not* nīsh.

nīck'el, *not* nīck'l.

nīc'ɔ-tīne, *not* -tēn.

noblesse oblige (Fr.)—nō'blēs' ɔ'blēzh'.

nōm'əd, *not* nō'mād.

nɔ-mād'ic.

nō'męn-clāt-ure, *or* nō-męn-clāt'ure.

nōm'ī-na-tīve, *not* nōm'na-tīve.

none—nŭn, *not* nŏn.

nŏok, *or* nŏok.

nŏt'a-ble, *industrious, careful, bustling.*

nŏt'a-ble, *remarkable, memorable.*

nothing—nŭth'ing, *not* nŏth'.

Notre Dame (Fr.)—nŏ'trę dām.

nŏv'el, *not* nŏv'l.

nŏv'el-ty, *not* nŏv'l-ty.

novitiate—nŏ-vish'e-ăt.

noxious—nŏk'shŭs.

nŭ'di-ty, *not* nŭ'.

nuisance—nŭ'sans. See *adduce*.

nuncio—nŭn'she-ŏ.

nuptial—nŭp'shəl, *not* -chəl.

nŭ'tri-mĕnt, *not* nŭ'tri-mĕnt.

O.

THIS vowel has seven sounds, as in *note, not, son, move, wolf, nor, and major*.

ŏ'a-sĭs ; *pl.*, ŏ'a-sĕs.

Webster permits *o-ă'sĭs*.

oath—ŏth ; *pl.*, ŏaths.

See Key to Pronunciation, p. XXIII.

ðb'du-rate.

obeisance—o-bā'sance.

The weight of authority is in favor of the first marking ; usage—in this country at least—would seem to favor the second. Walker emphatically preferred the first, for the reason that *ei* when under the accent is most frequently pronounced like long *a*, and the corresponding *ey* always, except in *key*.

ðb'e-lisk, *not* ð'bē.

o-bēse', *not* -bēz'.

ð'bīt, *or* ðb'īt.

obligatory. See Supplement.

oblige—o-blij'.

“When Lord Chesterfield wrote his Letters to his son, the word *oblige* was, by many polite speakers, pronounced as if written *obleege*—as if to give a hint of their knowledge of the French language; nay, Pope has rhymed it to this sound:

‘Dreading even fools, by flatterers besieged,
And so *obliging* that he ne'er *obliged*.’

But it was so far from having generally obtained, that Lord Chesterfield strictly enjoins his son to avoid this pronunciation as affected. In a few years, however, it became so general that none but the lowest vulgar ever pronounced it in the English manner; but upon the publication of this nobleman's Letters, which was about twenty years after he wrote them, his authority had so

much influence with the polite world as to bid fair for restoring the *i* in this word to its original rights; and we not unfrequently hear it now pronounced with the broad English *i* in those circles where, a few years ago, it would have been an infallible mark of vulgarity."— *Walker*.

"Smart says: 'The word *oblige*, which was formerly classed with *marine*, etc., is now pronounced regularly.' John Kemble is said to have corrected the Prince of Wales (George IV) for adhering to the former pronunciation, by saying, 'It will become your royal mouth better to say *oblige*.'"— *Worcester*.

ɔb-lique', or ɔb-lique'.

obnoxious—ɔb-nɔk'shʌs.

ɔb-scən'i-ty, not ɔb-scē'ni-ty.

ɔb'se-quiēs, not ɔb-sē'quiēs.

ɔb'sɔ-lēte, not ɔb-sɔ-lēte'.

ɔb-trude', not -trūde'. See accrue.

ɔb-tūse', not -tuse'.

ɔb-tru'sive, not -ziv.

ɔb'vērse, noun.

ɔb'vērse', *adj.*, or ob'.

ɔc-cā'sion, not ɔ-cā'sion.

ɔc-cult', not ɔc'cult.

oceanic—ō-she-ān'ic.

ɔc-tā'vō, *or* ɔc-tā'vō.

There is no dictionary authority for the second marking, and yet that is the pronunciation that seems to be preferred by our most careful speakers—for the reason, doubtless, that they think it the more euphonious.

ɔc-tōg'ɛ-na-ry.

ɔc'tū-ple, *not* ɔc-tū'ple.

ɔ-dē'ɔn.

ō'di-oūs.

The best usage now makes this a word of three syllables.

ɔf'fice, *not* ɔu'fūs.

official—ɔf-fish'əl, *not* ɔ-fish'əl.

officious—ɔf-fish'us, *not* ɔ-fish'us.

ɔften—ɔf'n, *not* ɔf'ten.

ɔ'gle, *not* ɔg'le.

olden—ōld'n, *not* ɔld'ɛn.

ō-lɛ-ō-mär'gä-rine, *not* -jā-.

The letter *g* is always hard before *a*, except in *gaol*, now disused in this country.

ɔ-līb'ā-nūm.

ombre (Fr.)—ɔwng'br, *not* ɔm'br.

ɔm'i-noūs, *not* ɔ'mi-noūs.

omniscience—*om-nish'ens.*

ön'er-oüs, not ö'ner-oüs.

ön'ly, not ün'ly.

ön'yx.

ö'pal, not ö'päl.

ophthalmy—*oph-thäl'my.*

opinion—*o-pin'yun.*

Some of the orthoëpists caution us not to let unaccented *o* in such words as *opinion, observe, oppose, command, conceal, condition, contain, content, possess, police, etc.*, degenerate into short or obscure *u*. While it is well to heed their advice, it is also well to remember that to make these *o*'s too long is, perhaps, more objectionable than to make them too short. How unpleasant, for example, to hear pedantic ignorance say *pō-lice* and *pō-sess*! An endeavor to avoid sounding the *o* like short or obscure *u* should be made with nice discrimination, as by making it too long one's utterance becomes pedantic, which of all elocutionary faults is the worst.

öp-ö-dël'doc, not -dël'.

öp-pō'nent, not öp'po-nent.

The latter, though often heard from tolerably correct speakers, is unauthorized.

öp-por-tüne', or öp'por-tüne.

orange—*ör'ěnj, or -ănj.*

ō-răng'-ou-tăng'.

ôr'ehes-tră.

Among the orthoëpists who accent the second syllable of this word are Walker and Smart; but that pronunciation is rarely used by careful speakers.

ôr'ehes-trăl, or or-ehēs'trăl.

ôr'de-ăl, not or-dē'ăl.

The latter is not even permitted by any of the orthoëpists.

ôr'di-na-ry, not ôrd'nă-ry.

orgies—*ôr'jiz, not -jěz.*

ôr'î-fice, not ô'rî.

oriflamme—*ôr'î-flăm, not ô'rî.*

o-rîg'î-năl, not -o-năl.

Orion—*o-rî'un.*

orison—*ör'e-zun.*

ôr'nâte, or or-nâte'.

ô'rô-tünd, or ör'ô.

The ultimate accentuation, *ô-ro-tünd'*, is becoming antiquated.

Orphean—*or-fê'an, or ôr'fe-an.*

Orpheus—ôr'fūs, *or* ôr'fe-ūs.

The first is the classic, the second the popular pronunciation.

ôr'thō-e-pīst, *or* ɔr-thō'e-pīst.

ôr'thō-e-py, *or* ɔr-thō'e-py.

One may say *or-thō'e-py* on the authority of Wright, Clarke, and Knowles, and of Fulton and Knight; and this is the pronunciation the writer would recommend, on account of its being so much the easier of utterance, if he had the courage to do so in the face of such weighty authorities as Walker, Worcester, Webster, and Smart.

ostler—ôs'ler.

otium—ô'she-ŭm.

outré (Fr.)—o'trā'.

ô-ver-sē'er, *or* -seer'.

ô'vert, *not* ɔ-věrt'.

ôx'ide, *or* -ide.

ô'yer, *not* oi'er.

P.

THIS letter has but one sound. It is silent when initial before *n*, *s*, or *t*, as in *pneumatics*, *psalm*, *ptarmigan*. It is also silent or very indistinct when between *m* and *t* in the same syl-

lable, as in *tempt*, *exempt*, etc.; but when preceded by *m* in the same syllable and followed by *t* or *k* in the next syllable, it is more properly sounded, as in *temptation*, *exemption*, *sumptuous*, *bumpkin*, *pumpkin*, etc. In *raspberry*, *receipt*, *sempstress*, and *corps* it is also mute.

pa-čif-i-cā'tion, or päç-i-fi-cā'tion.

pa-čif'ï-cā-tor, or päç-i-fi-cā'tor.

The first marking is Webster's and Smart's; the second, Walker's and Worcester's.

pageant—päj'ent.

Päjent is growing obsolete.

pageantry—päj'ent-re.

päl'äce, not päl'äs.

The latter smacks of pedantry.

pa-lä'ver, not pa-läv'er.

Päl'es-tine, not -tën.

päl'frej, or päl'frej (Smart).

palm—päm, not pä'm.

panegyric—pän-e-jir'ik.

Smart, Walker, Sheridan, and others pronounce this word *pän-e-jër'ik*. Worcester remarks: "Though Smart pronounces *squirrel* and *panegyric*, *squër'rel* and *pän-e-jër'ik*, yet he says, 'The irregular sound of *i* and *y* in *squirrel* and

panegyric we may hope in time to hear re-claimed; a correspondent reformation having taken place in *spirit* and *miracle*, which were once pronounced *spēr'it* and *mēr'a-cle.*"

pän'el, *not* pän'l.

panorama—pan-o-rä'må, *or* -rä'må.

Pän-thē'øn, *or* Pän'the-øn.

"Hail, learning's *Pantheon!* Hail, the sacred ark
Where all the world of science does embark."

—Cowley.

"Mark how the dread *Pantheon* stands,
Amid the toys of modern hands,
How simply, how severely great!"

—Akenside.

pän'to-mime, *not* -mīne.

papier mâché (Fr.)—páp'yā' mä'shā'.

pa-räb'ø-lå, *not* pä-r-å-bø'lå.

pär'cel, *not* -sül.

parenchyma—pa-rën'ke-må.

pär-ø-gör'ic, *not* -gaur'ic.

pâr'ent.

pâr'ent-åge.

Smart says *på'.ent-åge.*

pa-r-hē'li-øn.

Pä'ri-åh.

pa-rī'e-tal.

Parisian—pa-rīzh'yān, *or* pa-rīz'e-ān.

Pär-me-şān'.

pär'ol (legal word).

pa-rôle' (military word).

partiality—pär-she-äl'e-ty, *not* pär-shäl'.

pär'ti-cī-ple, *not* pärt'si-pl.

pärt'ner, *not* pärd'.

pär'tridge, *not* pä't'.

pät'ent, *or* pä'.

pät-en-tēē', *or* pä-ten-.

According to nearly all the authorities, the *a* of these two words should have its short sound.

pāth, *not* päth.

pā'thōs, *not* päth'os.

pät'ri-mo-ny, *not* pä'tri-.

pā'tri-ot, *not* pät'ri-.

pā'tri-ot-īsm.

pā'tron, *not* pät'.

pät'ron-āge.

pät'ron-āl.

Smart says *pā'tron-al*, but the balance of authority is decidedly in favor of making the *a* short.

pā'tron-ĕss, *not* păt'ron-

păt'ron-ize.

peculiar—pe-kūl'yar.

Smart says *pe-kū'le-ar*, which is better.

peculiarity—pe-kūl-yăr'ĭ-ty, *or* -ĕ-ăr-ĭ-ty.

There is abundant authority for saying *pe-kūl-ye-ăr'e-ty*.

pecuniary—pe-kūn'ya-re, pe-kū-nĭ-a-rē.

pedagogue—pĕd'a-gōg, *not* -gōg.

pĕ'daj, *adj.*; pĕd'al, *noun*.

pĕd'ĕs-taj, *not* pe-dĕs'.

Pĕg'a-sūs, *not* Pe-gās'us.

pe-lū'cid, *not* -lū'.

pe-nā'tēs (Lat.).

pĕn'cil, *not* pĕn'sl.

Pe-nĕl'ō-pē.

penitentiary—pĕn-ĭ-tĕn'sha-ry.

pĕ'nŭlt, *or* pe-nŭlt'.

pe-nŭ'ri-ōūs, *not* -nŭ'.

See adduce.

pĕ'ō-ny, *not* pĭ'ny.

peremptory. See Supplement.

Walker, Perry, and Jameson permitted *pe-rĕm'tō-ry*.

pěr'fect, *adj.* See advertisement.

pěr'fect, or per-fěct', *verb.*

The latter pronunciation is probably the more common, being in accordance with the general rule of change of accent in a word used both as a noun or adjective and a verb, as *con'duct*, *conduct'*; but the weight of authority is in favor of the former.

pěr'fūme, or per-fūme', *noun.*

The ultimate accentuation of this noun, although there is good authority for it, is little used in this country by careful speakers.

per-fūme', *verb.*

pěr'il, *not -ül.*

pē-ri-öd'ic, *not pěr-i-.*

pěr'mit, *noun.*

Persia—pěr'she-á, *not -zhe-.*

Persian—pěr'shan, *not -zhan.*

per-sist', *not -zist'.*

pěr-spi-rá'tion, *not prēs-pi-.*

per-suā'sive, *not -ziv.*

pe-ruşe'. See accrue.

pestle—pēs'l, or pēs-tl.

Petruchio—pē-tru'ke-ō.

pět'əl.

phaëton—fā'ē-tōn, *not* fā'tōn, *nor* fē'tōn.

phäl'ənx, *or* phā'länx.

“The pronunciation *phäl'anx* is the more general; but *phā'lanx* is the more analogical.”
— *Walker*.

Is Walker correct in saying that it is more analogical to make the *a* long? *Pha*, followed by a consonant, and under an accent—primary or secondary—is almost always, if not always, short. This marking is supported by Smart and by Wright, and by well-nigh universal usage.

pharmaceutic—fär-mə-sū'tik, *not* -kū'.

pharmacopœia—fär-mə-kə-pē'yä.

phīl-ən-thröp'ic, *not* phī-lən.

phīl-ə-lög'ic.

phīl-ə-şöph'ic, *or* -şöph'.

phön'ics, *or* phō'nics.

phös'phə-rüs.

phrən-ə-lög'ic.

phÿs-ì-ög'no-my, *not* -ön'ə-my.

“There is a prevailing mispronunciation of this word, by leaving out the *g*, as if the word were French. If this arises from ignorance of the common rules of spelling, it may be observed that *g* is always pronounced before *n* when it is

not in the same syllable ; as, *sig-nify, indig-nity*, etc.; but if affectation be the cause of this error, Dr. Young's 'Love of Fame' will be the best cure for it."— *Walker*.

pianoforte (It.)—pē-ä'nŏ-fŏr'tā.

pī-ä'nĭst.

picture—pĭkt'yur.

piebald—pī'bald.

pied, *adj.*—pĭd.

“Meadows trim with daisies pied,
Shallow brooks, and rivers wide.”

—*Milton*.

pī'et-ĭsm.

pigeon—pĭdj'ŏn, *not* -in.

pĭn'çers, *not* pĭn'çerz.

pĭnch'bëck, *not* -bäck.

pī'ŏ-ny, *or* pē'ŏ-ny, *not* pī'ne.

piquant—pĭk'ant.

pĭŝ'mĭre, *or* pĭs'mĭre.

plā'çə-ble, *or* plāk'ə-ble.

plā'cärd.

The dictionaries tell us to pronounce this word, both the noun and the verb, *plā-kärd'*. Why? Because it comes to us from the French? A very poor reason, since in French it is pronounced *plā'kär'*, which is as unlike *plā-kärd'* as

it is unlike the pronunciation that harmonizes with the language into which it is adopted, namely, *plā'kârd*. In language, as in everything else, that which is neither "fish, flesh, nor fowl" is distasteful. Mongrel pronunciations are as unpleasant to the ear as orthographical monstrosities are to the eye.

plagiary—*plā'je-re*, or *plā'je-a-re*.

That pronunciation which makes the smaller number of syllables of such words as *plagiary*, *genial*, *cordial*, *bestial*, *ameliorate*, etc., is the easier of utterance, and for that reason is generally—and the writer thinks justly—considered the more desirable.

plait—*plât*, not *plêt*.

plateau (Fr.)—*plâ'tō'*

plât'î-nâ.

plât'î-nûm.

plebeian—*plē-bē'yan*, not *plē'be-an*.

plebeianism—*plē-bē'yan-izm*.

Pleiades—*plē'yā-dēz*.

Pleiads—*plē'yādz*.

plēn'a-ry, or *plē'nā-ry*.

"Some very respectable speakers make the vowel *e* in the first syllable of this word long; but analogy and the best usage seem to shorten the *e*, as they do the *a* in *granary*. Nor do I see

any reason that the *e* should not be short in this word as well as in *plenitude*."—*Walker*.

We have Walker, Worcester, and seven other orthoëpists for the first marking; Smart, Webster, and three others for the second.

plenipotentiary—plĕn-ĭ-pŏ-tĕn'shĭ-a-rĕ.
plĕth'ŏ-rā.
plĕ-thŏr'ic, *or* plĕth'ŏ-ric.

The early editions of Webster's dictionary said *plĕth'o-ric*, and the later editions permit this pronunciation. All the English orthoëpists, except Ash and Crabb, accent the second syllable.

plūme, *not* plum. See adduce.
pŏ'em, *not* pŏ'm.
poignant—poi'nant.
pŏ-lice', *not* pŏ-. See opinion.
polonaise (Fr.)—pŏl'ŏ-nāz', *not* pŏ'-.
polyglot—pŏl'ĕ-glŏt.
pŏl-y-syl-lāb'ic.
Pŏl-y-hŷm'nĭ-ā.

It should be remembered that *y*, except when beginning a word, has the sound of *i*, and that it never has its name-sound when forming a syllable. Here the first *y* is unaccented and sounded like obscure *i* or obscure *e*, which are hardly distinguishable.

pə-māde'.

Pompeia (Lat.)—pəm-pē'yā.

Pompeii (Ital.)—pəm-pā'ye.

Pompeium (Lat.)—pəm-pē'yūm.

pôr'çe-lain.

This is the marking of Worcester, Webster, and Reid. Smart says *pōrs'lān*; Knowles, *pōrs'lān*; Walker, *pōr'se-lān*.

porte-monnaie—pōrt'mòn-nā'.

pər-těnt', or pər'.

pə-ŝi'tion, pō-. See opinion.

pəs-tē'ri-ər, not pōs-.

pōst'hū-moūs.

Perry and Craig say *pōst'hu-moūs*.

pō'tā-ble.

pō'ten-tāte, not pōt'.

prairie—prā're, not pēr-ā're.

prēb'end, or prē'.

prē-cē'dence, not prēs'e-.

prē-cē'dent, *adj.*

“A murderer and a villain:
A slave, that's not the twentieth part the tythe
Of your precedent lord!”

—*Hamlet.*

prĕç'e-dĕnt, *noun*.

prĕ-cĭse', *not -cĭze'*.

prĕ-cĭse'ly, *not prĕ-cĭse'-, nor -cĭze'-*.

prĕ-clūde'. See *adduce*.

prĕd'ā-to-ry.

prĕd-e-cĕs'sor, *or prĕ'de-*.

prĕ-di-lĕc'tion, *not prĕd-ĭ-*.

prĕf'ace, *noun and verb, not prĕ'fāce*.

prĕ'fect.

prefecture—prĕf'ĕk-tūr, *or prĕ'fĕk-*.

prĕf'er-ā-ble, *not prĕ-fĕr'-*.

prefigure—prĕ-fig'yur.

prĕl'ate, *not prĕ'lāte*.

prĕl'ūde, *noun*.

Webster alone says *prĕ'lūde*, and the later editions of his dictionary permit *prĕl'ūde*.

prĕ-lūde', *verb*.

Smart says *prĕl'ūde*, but he is supported by Jameson only.

"So Love, precluding, plays at first with hearts,
And after wounds with deeper-piercing darts."

—*Congreve*.

prĕ-mā-tūre', *not prĕm'at-yur*.

premier—prĕ-mĭ-er.

pre-pös'ter-oüs, *not* -trüs.
 Prës-by-të'ri-an, *or* prës-
 prës'by-tër-y, *or* prës-byt'e-ry.
 prës-en-tä'tion, *not* prë-
 prë-sën'ti-mënt, *not* -zën'-.
 pre-sënt'mënt.
 prës'i-dënt, *not* -dünt.
 prës'tige.
 prestige (Fr.)—präs'tëzh'.
 pre-sümp't'u-oüs, *not* -zümp'shüs.
 pre-tënce', *not* prë'tence.
 prët'er-ite.
 pre-tëxt', *or* prë'-.

This is the marking of nearly all the orthoëpists.

"My pretext to strike at him admits
 A good construction."

—*Shakespeare.*

pretty—prīt'te, *not* prët'-.
 pre-vënt'ive, *not* -vën'tä-tive.
 prī'ma-ry, *not* -mër-e.
 prin'cess, *not* prin-cëss'.
 prīs'tine, *or* -tīn.
 prī'vā-cy, *or* prīv'-.

prĭv'ĭ-ly.

prō'ba-to-ry.

prōb'ĭ-ty, *not* prō'.

The erroneous pronunciation is often used, especially on the stage.

prōç'ess, *not* prō'.

procès verbal (Fr.)—prō'sā' vēr'bāl'.

prōd'uce, *not* prō'.

prōd'uct, *not* prō'.

profile—prō'fēl, -īl, *or* -fil.

The first pronunciation is Worcester's and Smart's; the second, Walker's and Webster's; the third, Craig's. *Pro-fēl'* is also authorized, and by some speakers may be preferred.

prō-fūse', *not* -fūz'.

prōg'ress, *not* prō'.

prōj'ect, *noun*, *not* prō'.

prō-jēct', *verb*.

prō-jēc'tile, *not* -tīl.

prō-lix, prō'.

In their earlier editions both Webster and Worcester pronounced this word *prō'lix*; which accentuation a few good authorities also recognize.

pröl'ögue, *or* prō'-.

The first marking is that of Worcester, Smart, and Walker ; the second, that of Webster and one or two others.

pröm-ẹ-nāde', *or* -nāde'.

prọ-mül'gāte. *not* pröm'ul-gāte.

pröm-ul-gā'tiön, *or* prō-mül-.

pronunciation—prọ-nün-she-ā'shun, *or*
-ce-ā'shun.

The majority of the authorities are in favor of the sound of *sh* ; Webster was not, but this sound has been adopted by the editors of the later editions of his dictionary.

Wheaton in his "Travels in England" says : "I was not a little mortified at having my Yankee origin detected by my omitting to give the full sound of *sh* in the word *pronunciation*."

Walker says : "The very same reasons that oblige us to pronounce *partiality*, *propitiation*, *speciality*, etc., as if written *parsheality*, *propisheashun*, *spesheality*, etc., oblige us to pronounce *pronunciation* as if written *pronunsheashun*."

Smart marks this word *pro-nün-ce-ā'shun*, yet he says in his "Principles" : "It is regularly pronounced *pro-nün-she-ā'shun*, and by all speakers would probably be so sounded if it were related to any such verb as to *pronunciate*, in the same way as *association* and *enunciation* are related to *associate* and *enunciate*. In the absence of

any such related verb, most speakers say *pron-~~n~~-se-ā'shun*, and so avoid the double occurrence of the sound of *sh* in the same word."

"The time was when the stage was justly held the model of pronunciation ; but that golden age of dramatic literature and dramatic life has long since passed away."— *William Russell*.

propitiate—prɔ-pish'ē-āt.

prɔ-sā'ic.

prɔ-scē'ni-ŭm, *not* -scēn'.

prɔs'pɛr-oŭs, *not* prɔs'prŭs.

prɔt'a-sis.

protégé (Fr.)—prɔ'tā'zhā'.

prɔ tēm'pɔ-rɛ, *not* tēm'pōre.

prɔt'ɛs-tā'tiɔn, *not* prɔ'.

prɔ-thɔn'ɔ-ta-ry, *not* prɔ-thɔ-nō'ta-ry.

prɔ-trude'. See accrue.

prɔ-tru'sive, *not* -ziv.

prɔ-tū'ber-ant.

proven—prɔv'n.

This word, incorrectly used for *proved*, is said to be a Scotticism.

prɔ-vō'cə-tive, *or* -vōc'a-tive.

Smart is the only orthoëpist of note who gives the second marking.

provost, *the chief of any body, as a college*—pröv'ust.

provost, *the executioner of an army*—pröv'ust.

Smart and some others pronounce the word in the latter signification *pröv'ust* also.

prow—prou.

prowess—prou'ēs.

Prō'es was once permissible.

prude, pru'dence, prune, pru'ri-ent. See accrue.

Prussian—prüsh'an.

There is little choice here in point of good usage.

prussic—prüs'ik, or prōō'sik.

psalmist—säm'ist.

There is good authority for saying both *säl'mist* and *säl'mist*.

psalmody—säl'mo-de.

Webster said *säm'o-de*.

psalms—sämz, *not* sämz.

pseudo—sü'dō.

Psyche—sī'ke.

In Greek and Latin words which begin with uncombinable consonants, the first letter is silent ; thus *P* in *Psyche* and *Ptolemy* is not sounded.

Ptolemaic—töl-ē-mā'ik.

pū'er-īle, or -īl.

puissance (from the French).

All the orthoëpists, with one exception, accent this word on the first syllable. Why this is done it is not easy to see, since that accentuation makes the word most difficult of utterance, and because the last syllable, in French, is made most prominent by being drawn out in the pronunciation somewhat like *au* in *haul* followed by nasal *n* and the sound of *s*. It seems to the writer that the word, in English, should be pronounced *pu-īs'-sans* instead of *pū'is-sāns*.

pūm'ice, or pū'.

"This word ought to be pronounced *pewmis*. In nothing is our language more regular than in preserving the *u* open when the accent is on it and followed by a single consonant."—*Walker*.

We have at least three other words which break this regularity—*cum'in*, *duc'at*, and *pun'ish*. *Pum'ice* is as well established as *pun'ish*. We never hear a mechanic talk about his *pewmisstone*.

pūmp'kin. See P.

pûr'pört, *noun and verb, not pûr-pört'.*

pûr-sûe', *not -su'.*

pursuit—pûr-sût', *not -sut'.*

pustule—püst'yûl.

put—pöot, *not püt (very antiquated).*

pyg-mē'an.

There is very little authority for the second accentuation.

pyramidal—pe-rām'î-dal.

pyrites—pe-rî'tēz.

Pÿth-ạ-gõ're-ạn.

Pÿth'ỏ-næss.

Q.

'THIS consonant is always followed by *u*. The digraph *qu* has usually the sound of *kw*, as in *quail, quart*, etc.; but in many words from the French it has the sound of *k*, as in *coquette, masquerade*, etc. The termination *que* is also pronounced *k*, as in *oblique, antique*, etc.

quadrille—ka-dril', *not kwöd-ril'.*

quáff, *not quöff.*

quäg'gÿ, *not quögg'.*

quäg'mîre, *not quögg'.*

quän'da-ry, or -dā'ry.

Webster and one or two lesser lights are the only orthoëpists who accent this word on the first syllable ; but that is certainly the prevailing pronunciation in this country.

quär'rel, *not* quär'l.

quash—kwösh, *not* kwäsh.

quassia—kwösh'ë-ä.

quay—kē.

quelque chose (Fr.)—kël'kə shōz, *not*
këk shōz.

quelle sottise (Fr.)—kël söt'tēz'.

quinine—kwī-nīn', or kwī', *not* kē-nēn'.

qui vive (Fr.)—kē vēv.

quoit—koit.

quoth—kwöth, or kwüth.

“ Mr. Sheridan, Dr. Kenrick, Mr. Scott, W. Johnston, Mr. Nares, Mr. Perry, and Mr. Smith pronounce the *o* in this word long, as in *both* ; but Buchanan short, as in *moth*. This latter pronunciation is certainly more agreeable to the general sound of *o* before *th*, as in *broth*, *froth*, *cloth*, etc.; but my ear fails me if I have not always heard it pronounced like the *o* in *doth*, as if written *kwüth*, which is the pronunciation Mr. Elphinstone gives it, and, in my opinion, is the true one.”— *Walker*.

R.

THIS letter is never silent. It has a peculiar influence on both the long and the short sound of the vowels. Sometimes it changes the short sound of *a* as in *man* into its Italian sound, as in *far*, and the short sound of *o* as in *not* into its broad sound, as in *nor*. It has a corresponding effect on the short sound of the other vowels. When *r* is preceded by a short vowel, it sometimes has the effect of blending the syllables. Thus the dissyllables *higher*, *lower*, *mower*, *rower*, *sower*, and *flower* are pronounced precisely like the monosyllables *hire*, *lore*, *more*, *roar*, *soar*, and *flour*.

răd'ish, *not* rĕd'.

raillery—răl'er-e.

Webster, in the early editions of his dictionary, said *răl'ler-e*; and in this most later orthoëpists have concurred.

raisonné (Fr.)—ră'zôn'nă'.

ră'jah.

rancor—răng'kŭr.

răp'ine, *not* rə-pĕn'.

raspberry—răz'ber-re, *not* rawz'.

răth'er, *or* răth', *not* rūth'.

ratio—ră'she-ō.

ră'tiŭn, *not* răsh'un.

rational—rāsh'ʊn-əl.

Rā'shun-al is no longer permitted by any orthoëpist. The like is true of *nā'shun-al* and other words of similar orthography. Indeed, the making of the *a* in the first syllable of these words long was never countenanced by any of the English orthoëpists. It was one of the many Websterian innovations.

rē-əl-ī-zā'tiōn, *not* -ī-zā'.

rē'əl-ly, *not* rē'ly.

rēb'el, *not* rēb'l.

re-cēss'.

There is no dictionary authority for saying *rē'cess*, though the word is very generally so pronounced, even by good speakers.

rēc-ep-tiv'ī-ty.

rēc-ī-prōç'ī-ty.

rēc-ī-tā-tive'.

rēc-lā-mā'tiōn.

re-clūse', *noun and adj.*

“I all the livelong day
Consume in meditation deep, *recluse*
From human converse.”

—*Philips.*

Sooner or later the accent of this word, when a substantive, and also of *recess*, will probably, by general consent, be changed to the first syllable.

rĕc'og-niz-a-ble, *or* rĕ-cög'ni-za-ble.

There is no lack of authority for the second marking.

rĕc'og-nize, *not* rĕ-kög'niz, *nor* rĕk'ön-iz.

rĕc-ol-lĕct', *not* rĕ-col.

rĕc'ön-dite, *or* rĕ-cön'dite.

reconnaissance (Fr.)—rĕ'kòn'ā'sāngs'.

This is the modern orthography of this word.

reconnoissance—rĕ-kön'ni-sānce.

rĕc-ön-noi'tre, *not* rĕ'.

rĕ-côrd', *verb.*

rĕc'ord, *noun, not* rĕc'ôrd.

Some of the older writers accented this substantive on the second syllable, as we see in the lines of Watts :

“Our nation reads the written word,
That book of life, that sure *record*.”

rĕ-cōurse'.

rĕc'rĕ-ant, *not* rĕ'.

rĕc'rĕ-āte, *to take recreation.*

rĕ-cre-āte', *to create anew.*

rĕ-cruīt'. See accrue.

rĕc'ti-tūde. See adduce.

rěf'ēr-a-ble.

re-fěr'ri-ble.

“This word,” says Worcester, “is given in many of the dictionaries in two forms, *referrible* and *referable*, and both are often met with ; but *referrible* is the form that seems to be the more countenanced by the dictionaries. Smart says, ‘*Referable*, which is to be met with, violates the practice of deduction from the verb.’”

rě'flěx, *not* re-flěx'.

rěfl'ų-ěnt, *not* re-flū'ěnt.

rěf'ūse, *or* rěf'fūz.

re-fūt'a-ble, *or* ref'.

régime (Fr.)—rā'zhēm'.

rěl-ax-ā'tion, *or* rě.

Euphony and authority are on the side of the first marking.

relievo—re-lě'vō.

This word, thus given in the dictionaries, is a corruption of the Italian *rilievo*. Inasmuch as our own word *relief* has the same meaning in art, there is no occasion for a corrupt foreign form ; and when the Italian word is used, it should have its Italian spelling and pronunciation—*re-lyā'vo*.

re-mě'di-a-ble.

re-měd'i-lěss, or rěm'ě-dì-lěss.

Ease of utterance makes the first marking preferable, though the second is that of a majority of the authorities.

re-môrse'less, not -lűss. See ailment.

renaissance (Fr.)—re-nā'sāngs'.

rendezvous (Fr.)—rěng'dā'vōō'.

renew—re-nū', not -nų'.

renunciation—re-nűn-shẹ-ā'shűn, or -se.

See pronunciation.

rěp'ạ-ra-ble.

rěp-ạ-těē'.

“A man renowned for *repartee*
Will seldom scruple to make free
With friendship's finest feeling.”
—*Cowper*.

répertoire (Fr.)—rā'pār'twār'.

rěp'er-to-ry.

rěp'tile, not -tile (antiquated).

rěp'ụ-ta-ble.

rě'quí-em, or rěk'wẹ-em.

Smart says *rěk'we-em*, and Worcester permits this marking.

re-sěarch', not rě'.

rĕs-ig-nā'tiōn, *not* rĕs-.

rĕs'in, *not* rĕz'n.

rĕs'ō-lū-ble.

Those who, like the writer, are glad to have an authority for pronouncing this word *re-zōl'uble*, find it in Sheridan.

rĕs-ō-lū'tiōn, *not* -lū'-. See *adduce*.

rĕs'ō-nānce, *not* rĕs'-.

rĕ-sōurce', *not* rĕ'-.

“Pallas viewed
His foes pursuing, and his friends pursued ;
Used threatenings mixed with prayers, his last
resource.”

—*Dryden.*

rĕ-spīr'ā-ble.

Perry and Knowles say *rĕs'pi-ra-ble*.

rĕ-spīr'ā-to-ry.

rĕs'pīte, *not* -pīt.

rĕ-splĕn'dent, *not* rĕs-.

restaurant—rĕs'tō-rānt.

In speaking English, to pronounce this word *à la française* is in questionable taste ; it smacks of pedantry.

restaurateur (Fr.)—rās'tō'rā'tūr'.

rĕ-stō'rā-tive, *not* rĕs-tō'-.

re-*g*ūme'.

résumé (Fr.)—rā'zu'mā'.

The vowel *u* has a sound in French which can not be represented with English characters. The sound is identical with *ü* or *ue* in German.

re-tāil', *verb*; rē'tāil, *noun*.

re-tāil'er.

rētch, *or* rēch.

Though the former is more heard in this country, the latter has the weight of authority in its favor.

re-trīb'ū-tive.

rē'trō-cēde, *or* rēt'rō-

All the dictionaries put the accent on the first syllable of this word; but in nearly all other words of similar formation it is on the last, as *intercede'*; *supersede'*, etc. If this were as commonly used as the others, we apprehend it would have been treated in like manner.

rēt'rō-grāde, *or* rē'trō-

A large majority of the orthoëpists give the first marking. Indeed, Smart is the only one of note who prefers the second.

rēt'rō-spēct, *or* rē'trō-

rĕv'el-ry, *not* -ül-ry.

revenue—rĕv'ĕ:nū, *in prose*; rĕ-vĕn'yū,
in verse.

“Do not think I flatter ;
For what advancement may I hope from thee,
That no revenue hath but thy good spirits
To feed and clothe thee ?”

—*Hamlet.*

rĕv'ō-ca-ble.

rĕ-vōlt', *or* -vōlt'.

“This word has Mr. Sheridan, Dr. Kenrick, Mr. Perry, and Mr. Buchanan for that pronunciation which rhymes it with *malt* ; but that which rhymes it with *bolt*, *jolt*, etc., has the authority of Mr. Elphinston, Mr. Smith, Mr. Scott, Mr. Nares, and W. Johnston, a clear analogy, and, if I am not mistaken, the best usage, on its side.”—*Walker.*

rheum—rūm.

rheumatic—rū-măt'ik.

rheumatism—rū'ma-tizm.

rhubarb—rū'bärb, *not* rū'.

Richelieu—rĭsh'el-yū.

It is doubtful taste to pronounce this historic name after the French mode when speaking English. It certainly smacks a bit of pedantry.

ripe'ness, *not* -nūs. See ailment.

rīse, *verb.*

rīse, *noun.*

“This word properly takes the pure sound of *s* to distinguish it from the verb, but does not adhere to this distinction so inviolably as the nouns *use, excuse, etc.*; for we sometimes hear ‘the *rise* and fall of the Roman empire,’ ‘the *rise* and fall of provisions,’ etc., with the *s* like *z*. The pure *s*, however, is more agreeable to analogy, and ought to be scrupulously preserved in these phrases by all correct speakers.”—*Walker*.

Walker’s recommendation is little heeded nowadays by even the most fastidious.

rīsk, *not* rĕsk.

ro-büst', *not* rō'büst.

“Survey the warlike horse ; didst thou invest
With thunder his *robust*, distended chest ?”

—*Young*.

robustious—ro-büst'yus.

ro-mānce'.

Though *rō'mance* is often heard in cultured circles, it is not sanctioned by any of the orthoëpists.

“A staple of *romance* and lies,
False tears and real perjuries.”

—*Prior*.

rōof. See *cooper*.

rōok, *or* rōok.

rōot, *not* rōöt. See cooper.

roseate—rō'ze-ət.

ro-sē'ō-lá, *not* rō-se-ō'lá.

roué (Fr.)—ro'ā'.

route—rōot.

There is abundant authority for pronouncing this word *rowt*; but this pronunciation is now very generally considered inelegant.

“Most of the orthoëpists more recent than Walker give the preference to the pronunciation *rōöt*.”—*Worcester*.

routine (Fr.)—ro'tēn'.

ru-bē'ō-lá, *not* ru-be-ō'lá.

Rubinstein, A.—ru'bin-stin.

ru'by, *not* rū'.

rude, *not* rüde. See accrue.

ruffian—rűf'yan, *or* rűf'fi-an.

Ru'fus.

rule, *not* rüle.

ru'mi-nāte.

ru'ral, *not* rū'.

ruse de guerre (Fr.)—rüz de gār.

Russian. See Prussian.

Ruy Blas (Sp.)—ru'e bläs, *not* blä.

S.

THE usual or genuine sound of this letter is its sharp, hissing, or sibilant sound, as in *alas, sun, same, caps, stuff's*, etc. It has also a soft sound like *z*, as in *does, was, ribs, prices, dismal*, etc.

Combined with or from the effect of the succeeding vowel, it has the sound of *sh* in words ending in *sion* preceded by a consonant, as in *dimension, expulsion*, etc.; also in *censure, sensual, fissure, pressure, sure, insure, nauseate, nauseous, sugar*, etc.

It has the sound of *zh* in the termination *sion* preceded by a vowel, as in *contusion, explosion*, etc.; also in many words in which it is preceded by an accented vowel and followed by the termination *ure*, as in *treasure, exposure, leisure*, etc.; also in a number of words ending in *sier*, as in *hosier*, etc.; and finally in *elysium, elysian*, and *ambrosia*.

In the German language, *s*, beginning a syllable and followed by a vowel, has the sound of *z*; at the end of a syllable, it has invariably its sharp, hissing sound.

săc-er-dō'tal, not sâ-cer-

săc'ra-mënt, not sâ'cra-

“This word, with *sacrifice, sacrilege*, and *sacristy*, is sometimes pronounced with the *a* in the first syllable long, as in *sacred*; but this is contrary to one of the clearest analogies in the language.”—*Walker*.

sacrifice, *verb*—sāk're-fis.

In the words *sacrifice*, *suffice*, *discern*, and *sice*, *c* has the sound of *z*.

“They talk of principles, but notions prize,
And all to one loved folly *sacrifice*.”

—*Pope*.

sacrifice, *noun*—sāk're-fiz, *or* -fis.

The second marking is authorized by Smart and by Wright.

săc'ri-lěge, *not* sâ'cri-.

săc'ri-lě'gioŭs, *not* -lij'ŭs.

săc'ris-ty.

sa-gă'cioŭs, *not* -găsh'ŭs.

said—səd, *not* sād.

Sainte-Beuve—săngt'-bėv'.

Săl'ic, *not* Sâ'lic.

salmon—săm'un.

salve—säv, *or* sälv, *not* säv.

“Dr. Johnson tells us that this word is originally and properly *salf*; which having *salves* in the plural, the singular in time was borrowed from it; *sealf*, Saxon, undoubtedly from *salvus*, Latin. There is some diversity among our orthoepists about the *l* in this word and its verb. Mr. Sheridan marks it to be pronounced; Mr. Smith, W. Johnston, and Barclay make it mute; Mr.

Scott and Mr. Perry give it both ways ; and Mr. Nares says it is mute in the noun, but sounded in the verb. The mute *l* is certainly countenanced in this word by *calve* and *halve* ; but, as they are very irregular, and are the only words where the *l* is silent in this situation (for *valve*, *delve*, *solve*, etc.; have the *l* pronounced), and as this word is of Latin original, the *l* ought certainly to be preserved in both words ; for, to have the same word sounded differently to signify different things is a defect in language that ought, as much as possible, to be avoided."—*Walker*.

säl'ver, *not* sä'ver.

Sa-mär'i-tan.

sanguine—säng'gwîn.

sapphire—säf'fir, *or* säf'fir.

The second pronunciation has a great preponderance of authority in its favor ; but the first, which is Webster's, is both more analogical and more euphonious.

särce'nět, *not* sär'se.

sär'do-nÿx.

sär-sa-pa-ril'lá, *not* säs-a.

satiate—sä'she-ät.

sa-ti'e-ty, *not* sä'she-ty.

The pronunciation of this word seems anomalous, from the fact that it is the only one in the

language having the syllable *ti* under an accent followed by a vowel ; but this syllable regularly takes the accent, in analogy with *society*, *variety*, and all other words of similar formation.

săt'in, *not* săt'n.

săt'ire.

This is the marking of Webster and Craig. Smart says săt'er ; Worcester, săt'er ; Walker, săt'ir.

să'trap.

Săt'răp is becoming obsolete.

săt'ur-nine, *not* săt'ur-nin.

satyr—săt'tur.

Smart alone prefers săt'ur.

său'cy, *not* săs'e.

sauer kraut (Ger.)—zow'er krowt.

saunter—săn'ter, *or* săun'.

“The first mode of pronouncing this word is the most agreeable to analogy, if not in the most general use ; but where use has formed so clear a rule as in words of this form, it is wrong not to follow it. Mr. Elphinston, Dr. Kenrick, Mr. Nares, and Mr. Scott are for the first pronunciation ; and Mr. Sheridan and W. Johnston for the last.”—*Walker*.

sau'sage.

The pronunciation *sās'sij*, now exceedingly vulgar, was at one time countenanced by good usage, and was preferred by several orthoëpists of the last century.

savoir faire (Fr.)—säv'wär' fär.

says—sěz, *not* sāz.

scā'bi-oūs.

Scāld, *or* scāld, *a Scandinavian poet.*

scallop, *verb and noun*—sköl'lup.

“This word is irregular ; for it ought to have the *a* in the first syllable like that in *tallow* ; but the deep sound of *a* is too firmly fixed by custom to afford any expectation of a change. Mr. Sheridan, Mr. Scott, Dr. Kenrick, Mr. Nares, and Mr. Smith pronounce the *a* in the manner I have given it.”—*Walker*.

scârce—skärs, *not* skërs (obsolete).

scāth, *or* scāthe.

scën'ic.

Smart says *scē'nic*.

schedule—skëd'yül, *or* schëd-.

The orthoëpists give us seven or eight different ways to pronounce this word. This is the marking of both Worcester and Webster.

schism—sīzm, *not* sīz'ūm.

“The common pronunciation of this word is contrary to every rule for pronouncing words from the learned languages, and ought to be altered. *Ch*, in English words, coming from Greek words with χ , ought always to be pronounced like *k*; and I believe the word in question is almost the only exception throughout the language. However strange, therefore, *skizm* may sound, it is the only true and analogical pronunciation; and we might as well pronounce *scheme seme* as *schism sizm*, there being exactly the same reason for both. But, when once a false pronunciation is fixed, as this is, it requires some daring spirit to begin the reformation; but when once begun, as it has (what seldom happens) truth, novelty, and the appearance of Greek erudition on its side, there is no doubt of its success. Whatever, therefore, may be the fate of its pronunciation, it ought still to retain its spelling. This must be held sacred, or the whole language will be metamorphosed; for the very same reason that induced Dr. Johnson to spell *sceptick skeptick*, ought to have made him spell *schism sizm* and *schedule sedule*. All our orthoëpists pronounce the word as I have marked it.”—*Walker*.

schismatic—sīz-măt'ik.

schooner—skōon'er, *not* skōon'.

Schubert—shōō'bert, *not* -bār.

Schurz, Carl—shōorts.

scöff, *not* scauf. See accost.

scor-bū'tic.

screw—skru, *not* skrū.

scröf'u-lá, *not* skrauf'. See accost.

scrū'ple. See accrue.

scrūp'u-loŭs.

scrū'ti-ny.

sculpture—skŭlpt'yur.

seamstress—sēm'stres, *or* sēm'.

Webster is the only orthoëpist of note who gives the second marking.

séance (Fr.)—sā'ängss'.

seckel, *a small pear*—sĕk'kl, *not* sĭk'l.

se-clŭde', *not* -clud'. See adduce.

sĕc're-ta-ry, *not* sĕc'ŭ-ta-ry.

se-dán', *a kind of chair*.

sĕd'a-tive.

se-dŭce'. See adduce.

seigneurial—sĕn-yŭ'ri-əl.

seine, *a net*—sĕn, *not* sĕn.

Seine, *river*—sĕn.

sēm'i, *not* sĕm'ī.

sempstress—sēm'stres.

sē'nīle, *not* sē'nīl.

sěn'nā, *not* sē'nā.

sentient—sěn'she-ent.

sěn'ti-měnt. See ailment.

sepulchre, *noun*—sěp'ul-ker.

“I consider this word as having altered its original accent on the second syllable, either by the necessity or caprice of the poets, or by its similitude to the generality of words of this form and number of syllables, which generally have the accent on the first syllable. Dr. Johnson tells us it is accented by Shakespeare and Milton on the second syllable, but by Jonson and Prior, more properly, on the first; and he might have added, as Shakespeare has sometimes done.”—*Walker*.

sepulchre, *verb*—sé-pülker.

sē'quel, *not* -kwil.

se-quēs'trāte.

sequestration—sěk-wes-trā'shun.

sequestrator—sěk'wes-trā-tur.

Se-rā'pis.

sergeant—sār'jent, *or* sēr'.

There is but little authority for the second marking.

“There is a remarkable exception to the common sound of the letter *e* in the words *clerk*, *ser-*

geant, and a few others, where we find the *e* pronounced like the *a* in *dark* and *margin*. But this exception, I imagine, was, till within these few years, the general rule of sounding this letter before *r*, followed by another consonant. Thirty years ago every one pronounced the first syllable of *merchant* like the monosyllable *march*, and as it was originally written, *marchant*. *Service* and *servant* are still heard, among the lower orders of speakers, as if written *sarvice* and *sarvant*; and even among the better sort we sometimes hear the salutation, 'Sir, your *sarvant*,' though this pronunciation of the word singly would be looked upon as a mark of the lowest vulgarity. The proper names *Derby* and *Berkeley* still retain the old sound; but even these, in polite usage, are getting into the common sound, nearly as if written *Durby* and *Burkeley*. As this modern pronunciation of the *e* has a tendency to simplify the language by lessening the number of exceptions, it ought certainly to be indulged."—

Walker.

"The letters *er* are irregularly sounded *ar* in *clerk* and *sergeant*, and formerly, but not now, in *merchant*, *Derby*, and several other words."—

Smart.

"In the United States, the letters *er* are, by good speakers, regularly sounded, as in *her*, in the words *merchant*, *servant*, *Derby*, *Berkeley*, etc. The regular pronunciation of *clerk* (*clurk*) is also a very common, if not the prevailing, mode. Many give the same sound to *e* in *sergeant*."— *Worcester.*

See Key to Pronunciation, p. XXIII.

series—*sē'rēz*, or *sē'ri-ēz*.

sēr'vile, or *-vil*.

sēr'vi-tūde, not *-tūd*.

sēs'a-me.

sew—*sō*, not *sū*.

sewer, *one who sews*—*sō'er*.

sewer, *an under-ground drain*—*sū'er*.

Walker and half a dozen other orthoëpists say *shōr*; Smart says *soor*, and maintains that *shōr* is vulgar; Worcester says *soo'er* or *shōr*; and finally, Webster and Wright say *sū'er*, which is the pronunciation always heard here.

sh.

This digraph represents the simple sound heard in *shelf*, *flesh*, *usher*, etc., and is never silent.

“It is expressed: 1. By *c*, as in *oceanic*, *emaciation*; 2. By *s*, as in *nauseate*, *Asiatic*; 3. By *t*, as in *negotiation*; 4. By *ce*, as in *ocean*; 5. By *ci*, as in *social*; 6. By *se*, as in *nauseous*; 7. By *si*, as in *tension*; 8. By *ti*, as in *captious*; 9. By the *si* implied in *xi* (= *ksi*), as in *noxious*; 10. By the *sy* implied in *su* (= *syu*), as in *mensuration*; 11. By the *sy* implied in *xu* (= *ksyu*), as in *luxury*; 12. By *ch*, as in *chaise*, *charlatan*, *machine*; 13. By *chs*, as in *fuchsia*; 14. By *sc*, as in *conscientious*; 15. By *sch*, as in *schorn*; 16. By *sci*, as in *conscience*.”—*W. A. Wheeler*.

shall, *auxiliary*—shāl.

The auxiliaries, like the pronouns and a long list of the particles, are touched but lightly when they are not emphatic and the utterance is natural.

sha'n't (*shall not*)—shānt, *not* shānt.

shēath, *noun*; *pl.*, shēathz.

shē, *or* shē, according to the demands of the emphasis.

“Then, with eyes that saw not, I kissed her;
And she [*shē*], kissing back, could not know
That my [*mī*] kiss was given to her sister.”

“Oh, she [*shē*] too died a short time since;
she [*she*] broke a blood-vessel in a fit of passion.”

sheik—shēk.

shekel—shēk'l, *not* shē'kl.

shew—shō.

shewn—shōn.

shīre, *or* shīre.

“The pronunciation of this word is very irregular, as it is the only pure English word in the language where the final *e* does not produce the long diphthongal sound of *i* when the accent is on it; but this irregularity is so fixed as to give the regular sound a pedantic stiffness. Mr.

Sheridan, Mr. Scott, and Buchanan, however, have adopted this sound, in which they have been followed by Mr. Smith ; but Mr. Elphinston, Dr. Lowth, Dr. Kenrick, Mr. Perry, and Barclay are for the irregular sound ; W. Johnston gives both, but places the irregular first. It may likewise be observed that this word, when unaccented at the end of words, as *Nottinghamshire*, *Wiltshire*, etc., is always pronounced with the *i* like *ee*."— *Walker*.

shoe—shōō, *not* shū.

shone—shōn.

"This word is frequently pronounced so as to rhyme with *tone* ; but the short sound of it is by far the most usual among those who may be styled polite speakers."— *Walker*.

Webster and others give the first pronunciation ; Smart, Worcester, and others, the second, which violates an almost uniform analogy, and is rarely heard in this country. This and *gone* are the only words of similar formation in which the regular short sound of *o* is ever heard, the only other exceptions to the long sound being a few words in which the *o* has the sound of short *u*, as *done*, *love*, etc.

shōrt-lived, *not* -līvd.

shrew—shrū, *not* shrū.

shrewd—shrūd, *not* shrūd.

shriek—shrēk, *not* srēk.

shrill, *not* sril.

shrine, *not* srin.

shrink, *not* srink.

shrub, *not* srub.

shrug, *not* srug.

sibyl—sib'il, *not* si'b'il.

sice—siz. See sacrifice.

sigh—si.

“A very extraordinary pronunciation of this word prevails in London, and, what is more extraordinary, on the stage—so different from every other word of the same form as to make it a perfect oddity in the language. This pronunciation approaches to the word *sithe* [*scythe*]; and the only difference is that *sithe* has the flat aspiration, as in *this*, and *sigh* the sharp one, as in *thin*. It is not easy to conjecture what could be the reason of this departure from analogy, unless it were to give the word a sound which seems an echo to the sense.”—*Walker*.

“This ‘extraordinary pronunciation’ of *sigh* is more or less common in some parts of the United States. It is not countenanced by any of the orthoëpists.”—*Worcester*.

silhouette (Fr.)—sē'lo-ët'.

sim'î-lē, *not* sim'il.

sî-mul-tâ'ne-oūs, or sim-ul.

See Key to Pronunciation, p. XXIII.

sĩnce, *not* sence.
 sĩ'ne-cũre, *not* sĩn'e.
 sĩ'ne dĩ'e (Lat.).
 sĩn'is-ter.

“This word, in the sense of *left*, is accented by the poets Milton, Dryden, etc., on the second syllable, though most lexicographers and orthoëpists accent it on the first syllable, whether it is used in the sense of *left* or *perverse*. Walker says: ‘This word, though uniformly accented on the second syllable in the poets quoted by Johnson, is as uniformly accented on the first by all our lexicographers, and is uniformly so pronounced by the best speakers. Mr. Nares tells us that Dr. Johnson seems to think that, when this word is used in its literal sense—as,

“In his *sinister* hand, instead of a ball,
 He placed a mighty mug of potent ale,”

(*Dryden*)—

it has the accent on the second syllable; but when in the figurative sense of *corrupt*, *insidious*, etc., on the first. This distinction seems not to be founded on the best usage.’”—*Worcester*.

sĩ'ren, *not* sĩr'en.
 Sĩ'r'i-ús (Lat.).
 sirrah—sĩ'r'rá, sả'r'rá, or sẻ'r'rá.

“This [*sả'r'rá*] is a corruption of the first magnitude, but too general and inveterate to be

remedied. Mr. Sheridan, Mr. Nares, Mr. Scott, Dr. Kenrick, and Mr. Perry pronounce it as I have done. W. Johnston alone pronounces it as if written *serrah*; and Mr. Elphinston, because it is derived from *sir* and the interjection *ah*, says it ought to have the first syllable like *sir*.”
— *Walker*.

sir'up.

Though sanctioned, *sür'rup* may be set down as being rather inelegant.

sky—skī. See kind.

slän'der, *or* slän'der.

släb'ber.

This word is pronounced colloquially *slöb'ber*, and sometimes so written.

“The second sound of this word is by much the more usual one; but, as it is in direct opposition to the orthography, it ought to be discounted, and the *a* restored to its true sound.”—
Walker.

släng.

slänt.

släte.

slaugh'ter.

slēek, *not* slick.

slew—slū.

slīv'er, *or* slī'ver.

The first marking, the prevailing pronunciation in this country, is that of Webster and Craig; the second, that of all the other orthoepists.

slōth.

Webster alone marks the *o* of this word and its derivatives short.

slōth'fūl.

slough, *the cast skin of a serpent*—slūf.

slough, *a deep, miry place*—slou.

sloven—slūv'n, *not* slōv'n.

sobriquet (Fr.)—sō'brē'kā'.

sociability—sō-she-ə-bīl'ī-tē.

sociable—sō'she-ə-bl.

sōft. See accost.

soften—sōf'n, *not* sōf'ten.

soirée (Fr.)—swā'rā'.

sō'journ, *noun*.

sō'journ, *verb*.

“This noun and verb are variously accented by the poets; but our modern orthoepists have, in general, given the accent to the first syllable of both words.”—*Walker*.

sō'journ-er.

All the authorities, so far as the writer knows, place the accent of this word on the first syllable, thus, *sō'journ-er*. Ease of utterance, euphony, and analogy demand the penultimate accentuation, which is accordingly recommended here.

solder—söl'der, söd'der, or saw'der.

“Dr. Johnson seems to favor writing this word without the *l*, as it is sometimes pronounced ; but the many examples he has brought, where it is spelt with *l*, show sufficiently how much this orthography is established. . . . Though our orthoëpists agree in leaving out the *l*, they differ in pronouncing the *o*. Sheridan sounds the *o* as in *sod* ; W. Johnston as in *sober* ; and Mr. Nares as the diphthong *aw*. Mr. Smith says that Mr. Walker pronounces the *l* in this word, but every workman pronounces it as rhyming with *fodder* ; to which it may be answered that workmen ought to take their pronunciation from scholars, and not scholars from workmen.”—*Walker*.

söl'e-cism, not sō'le.

söl'stice, not sō'l'.

sö-lū'tion, not -lū'.

söm'bre.

Some of the orthoëpists mark the *o* of this word long. It is not easy to see why, especially as it comes to us through the French, in which

language the *o* is more like our short than our long *o*. True, the long *o* makes the word somewhat more sonorous.

səm'brouz.

sən'net, *not* sən'-.

sɔ-nō'rouz, *not* sən'ɔ-.

sōn, *not* sōn.

sōot, *or* sōot, *not* sūt.

“Notwithstanding I have Mr. Sheridan, Mr. Nares, Dr. Kenrick, W. Johnston, Mr. Perry, and the professors of the black art themselves against me in the pronunciation of this word, I have ventured to prefer the regular pronunciation to the irregular. The adjective *sooty* has its regular sound among the correctest speakers, which has induced Mr. Sheridan to mark it so; but nothing can be more absurd than to pronounce the substantive in one manner, and the adjective, derived from it by adding *y*, in another. The other orthoëpists, therefore, who pronounce both these words with the *oo* like *ū*, are more consistent than Mr. Sheridan, though, upon the whole, not so right.”— *Walker*.

sōothe.

“*Th*, at the end of words, is sharp, as *death*, *breath*, etc., except in *beneath*, *booth*, *with*, and the verbs *to seeth*, *to smooth*, *to sooth*, *to mouth*, all which ought to be written with *e* final, not only to distinguish some of them from the nouns,

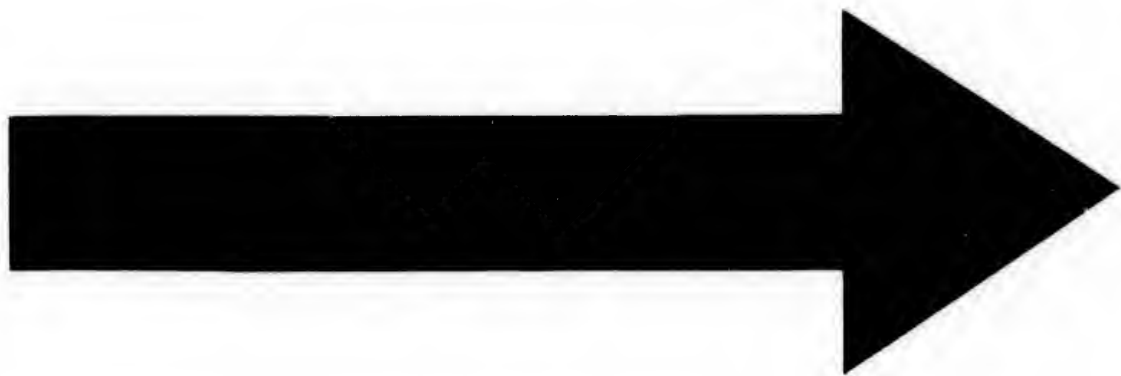
but to show that *th* is soft ; for *th*, when final, is sometimes pronounced soft, as in *to mouth* ; yet *the*, at the end of words, is never pronounced hard. There is as obvious an analogy for this sound of *th* in these verbs, as for the *z* sound of *s* in verbs ending in *se* ; and why we should write some verbs with *e*, and others without it, is unconceivable. The best way to show the absurdity of our orthography, in this particular, will be to draw out the nouns and verbs as they stand in Johnson's Dictionary :

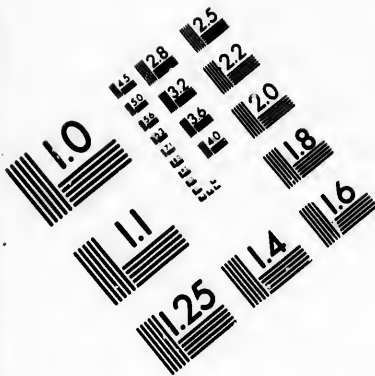
<i>Nouns, etc.</i>	<i>Verbs.</i>	<i>Nouns, etc.</i>	<i>Verbs.</i>
Bath,	to bathe.	Sheath,	to sheath, sheathe.
Breath,	to breathe.	Smooth,	to smooth.
Cloth,	{ to clothe,	Sooth,	to sooth.
	{ to uncloth.	Swath,	to swathe.
Loath,	to loathe.	Wreath,	{ to wreath,
Mouth,	to mouth.		{ to inwreath.

“Surely nothing can be more evident than the analogy of the language in this case. Is it not absurd to hesitate a moment at writing all the verbs with *e* final? This is a departure from our great lexicographer which he himself would approve, as nothing but inadvertency could have led him into this unmeaning irregularity.”—

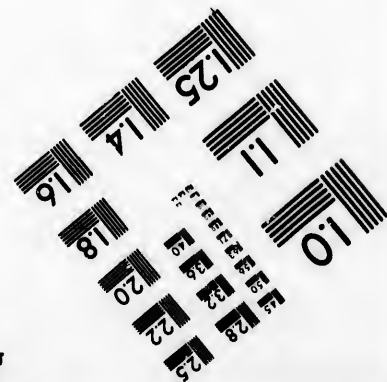
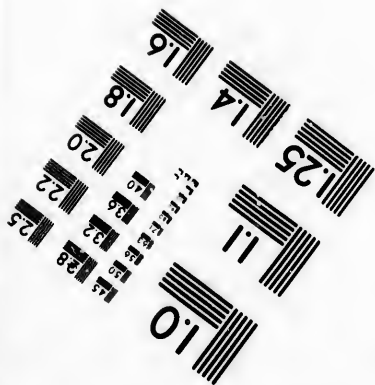
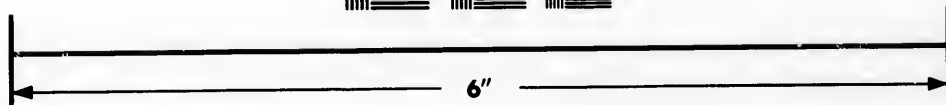
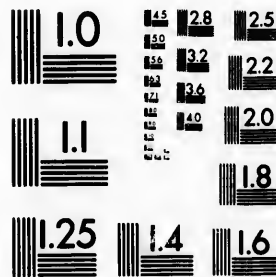
Walker.

“Although Walker speaks so decidedly on this matter, yet he has not accommodated the orthography of all these words to the principle which he inculcates. It could be wished that all the words of this class were conformed in their orthography to this rule. The only ones which are not now actually, by respectable usage, conformed to it, are the verbs *to mouth* and *to*





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smooth, which we hardly ever see written to *mouthe* and to *smoothe*."— *Worcester*.

sōoth'sāy-er, *not* sōoth'.

söp-ō-rif'ic, *or* sō-po-.

sör'ry, *not* saw'ry.

sough—sūf.

souse, *not* souz.

souvenir—soṽ'nēr'.

sōv'er-eign, *or* sōv'-.

In England the *o* of this word is generally sounded like *o* in *on*, while in the United States it is generally sounded like *o* in *son*.

spaniel—spän'yel.

spāsm, *not* spāz'üm.

specialty—spësh'al-te.

species—spē'shez, *or* -shēz.

A tautophonic objection to the second marking will, probably, make the first one generally preferred.

specious—spē'shus.

spēr-mā-cē'ti.

sphē'roid.

spinach, *or* spinage—spīn'ej.

spîr'it, *not* spîr'üt.

"The general sound of the first *i*, in this word and all its compounds, was till lately the sound of *e* in *merit*; but a very laudable attention to propriety has nearly restored the *i* to its true sound; and now *spirit* sounded as if written *sperit* begins to grow vulgar."— *Walker*.

spîr'it-ed, *not* spîr'et-üd.

splë-nët'-ic.

spruce, *not* sprüce. See *accrue*.

squalid—squöl'id, *not* squäl'.

squã'lôr, *or* squöl'.

This is the marking of all the dictionaries; but universal usage makes the word *squã'lôr*.

squirrel—skwür'rel, skwîr'-, *or* skwër'-.

"The *i* in this word ought not, according to analogy, to be pronounced like *e*; but custom seems to have fixed it too firmly in that sound to be altered without the appearance of pedantry."— *Walker*.

See *panegyric*. The above note assumes that the word must be pronounced with the sound either of short *i* or of short *e*; but in this country the general pronunciation is that first given.

stal'wart.

stämp, *not* stömp.

stänch, *not* stänch.

stead—stëd, *not* stïd.

stëad'y, *not* stïd'y.

stëel'yard.

Colloquially in the United States, *stïl'yard*; in England, according to Smart, *stël'yard*.

“This word, in common usage among those who weigh heavy bodies, has contracted its double *e* into single *i*, and is pronounced as if written *stilyard*. This contraction is so common, in compound words of this kind, as to become an idiom of pronunciation, which can not be easily counteracted without opposing the current of the language.”—*Walker*.

“It is sometimes written *stillyard*.”—*Crabb*.

stë're-ø-scōpe, *or* stër'e-.

stë're-ø-týpe, *or* stër'e-.

steward—stü'ard, *not* stu'.

stïnt, *not* stënt.

stïr'rup, *or* stür'rup.

stöl'id, *not* stō'lid.

stôm'a-cher, *or* -ker.

stōne, *not* stün.

stōn'y, *not* stün'e.

stôrm, *not* stawm.

stra-tĕg'ic.

Webster and Cull are the only authorities for the second pronunciation.

strĕngth, *not* strĕnth.

strew—stru, *or* strō.

The first place is given here to *stru* because that is the marking of the majority of the orthoepists, and because both Worcester and Webster give it the preference. The writer personally prefers *strō*, thinking it the easier of utterance and the more sonorous; in fact, the sound of long *o* is the most sonorous sound in the language.

strĕh'nine, *or* -nine.

stū'dent, *not* stu'-. See adduce.

stu-pĕn'doŭs.

stū'pid, *not* stu'-.

suavity—swāv'e-te, *not* sū-āv'-.

sub-āl'tern, *or* sūb'-.

The antepenultimate accentuation of this word is becoming obsolete.

sub-dūe', *not* -du'. See adduce.

sub-jĕct'ed, *not* sūb'jĕct-ed.

“A very improper accentuation (*sūb'jĕct-ed*) of the passive participle of the verb to *subject* has obtained, which ought to be corrected.”—*Walker*.

süb-lū'nar.

süb'lū-na-ry.

sübpcena—süb-pē'ná, *not* súp.

sub-sí'dence, *not* süb'si.

substantiate—sub-stán'she-át.

süb'stan-tive-ly, *not* sub-stán'.

subtile, *thin, rare, fine*—süb'til, *or* süt'l'.

subtle, *sly, artful, cunning*—süt'l'.

These two words are often confounded with each other both in orthography and pronunciation.

süb'ûrb, *not* sū'bûrb.

süb-ûrb'an.

süch, *not* sëch, *nor* sich.

süd'den, *not* süd'n.

suffice—suf-fiz', -fis'. See sacrifice.

sug-gëst'.

Smart marks this word *sud-jëst'*.

"Though the first *g* in *exaggerate* is, by a carelessness of pronunciation, assimilated to the last, this is not always the case in the present word. For, though we sometimes hear it sounded as if written *sud-jest*, the most correct speakers generally preserve the first and last *g* in their distinct and separate sounds."—*Walker*.

sù-ì-cī'dal, *not* su-ìç'i-dal.

suite—swēt, *not* sūt.

sul-tā'nā, *or* -tā'.

sul-phū'ric.

süm'ma-ry, *not* -mēr-e.

summoned—süm'mund, *not* -munzd.

sū'per-a-ble.

sū-per-e-rög'a-to-ry, *or* sū-per-ër'o-ga.

su-për'flū-ous, *not* sū-per-flū'.

Suppe, F. von—zōo'pe.

supple—süp'pl, *not* sōo'pl.

sup-pōse', *not* spōz.

sure—shur, *not* shūr.

surety—shur'te.

sur-nāmed'.

sur-prīse', *not* sup.

sur-vey', *verb.*

sūr'vey, *noun.*

Sū'san, *not* su'.

suture—sūt'yur.

swarth'y, *not* swath'y.

swath—swöth.

sword—sörd.

syl-läb'ic.
 sÿn'od, *not* sî'nöd.
 sÿr'inge, *not* syr-inge'.
 sÿs'to-lē.

T.

THIS letter is silent in the terminations *ten* and *tle* after *s* and *f*, as in *fasten*, *listen*, *often*, *soften*, *gristle*, *castle*, *throstle*, *bristle*, etc. It is also silent in the words *chestnut*, *Christmas*, *hostler* or *ostler*, *mistletoe*, and *mortgage*.

täb'er-na-cle.
 tableau; *pl.*, tableaux (Fr.)—tä'blō'.
 Täl-müd'ic.
 täp'es-try, *not* täps'tre, *nor* tä'pes-tre.
 tapis (Fr.)—tä'pē'.
 tar-pau'lin, *not* tar-pō'lin.
 Tarpeian—tär-pē'yan.
 Tar-tä're-an, *not* tär-tä-rē'an.
 tar-tär'ic, *not* tär-tär'ic.
 täs'sel.

The authority for saying *tös'sl* is very slight and antiquated.

tät-ter-de-mäl'ion, *or* -mäl'ion.

Taubert (Ger.)—tow'bert.

taunt—tänt.

Several of the older orthoëpists said *taunt*.

täv'ern, *not* tä'vern.

Tchaikowsky, P.—chī-küvs'ke.

teat—tēt, *not* tīt.

tedious—tē'de-us, *or* tēd'yus.

te-lég'ra-phy, *not* tēl'e-grāph-y.

Telemachus—te-lēm'a-küs.

tēm'per-a-mēnt, *not* -münt. See ailment.

tēm'per-ät-üre, *or* tēm'per-a-türe.

tēn'a-ble, *not* tē'na.

tenacious—te-nā'shus, *not* -nāsh'us.

tēn'et, *not* tē'net.

Some of the older orthoëpists said *tē'net*, but now the weight of authority is decidedly in favor of the marking we have given.

tenure—tēn'yūr.

tēp'id, *not* tē'pid.

tēr-gi-veṛ-sā'tion.

tēr'ra-pīn, *not* tūr'.

· Terpsichore—terp-sīk'o-rē.

Tērp-si-ehō-rē'an.

tête-à-tête (Fr.)—tāt'-ā'-tāt'.

Tha-li'á.

thānks'gīv'ing, *or* thānks-gīv'ing.

thē, *when emphatic*; *otherwise*, the.

thē'a-tre, *not* thē'ā-tre.

their—thār, *when emphatic*; *otherwise*
ther.

“Hearing their [*ther*] conversation and their [*ther*] accounts of the [*the*] approbation their [*ther*] papers were received with, I was excited to try my [*mi*] hand among them [*th'm*].”—*Franklin*.

“If their [*thār*] loss were as great as yours, it would bankrupt them [*th'm*].”

thēm, *when emphatic*; *otherwise*, them,
or th'm.

“If you give me [*mē*] money, what are you going to give them [*thēm*]?”

“If I had them [*th'm*] now, I should know what to do with them [*th'm*].”

thēr-a-peū'tic.

therefore—thēr'fōr.

Though *thār'fōr* is permissible, it is generally accounted inelegant.

thereof—thêr-ôv', *or* thêr-ôff'.

thêre-wîth', *or* -wîth'.

Theuriet, André—tû're-â'.

they—thâ, *when emphatic; otherwise,*
thạ.

“We'll see our husbands before they [thạ] think
of us.”

“Shall they [thâ] see us?”

“So she asked him what they [thạ] were,
whence they [thạ] came, and whither they [thạ]
were bound.”

Thiers—tê-âr'.

thousand—thou'zand, *not* -zạn.

threw—thru.

three-legged—thrêê'-lëgd, *or* -lëg-gëd.

thrësh'ôld, *or* -höld.

throng. See accost.

thyme—tim.

tî-â'rá, *or* tî-ä'rá.

tîck'lish, *not* -el-ish.

tîd'bit.

tiers état (Fr.)—tê-âr' zâ'tâ'.

tî'ny, *not* tîn'y, *nor* tē'ny.

tî-râde'.

to—to, or tō, depending upon the stress
it receives.

“From morn
To [tō] noon he fell, from noon to [tō] dewy eve.”
We say, “He is at home,” not “to [tō] home.”

tō-mā'tō, or -mä'.

tōoth'āche, not teeth'ache.

tō-pōg'ra-phy.

tōp-ō-grāph'ic, not tō-pō.

tortoise—tōr'tiz, or -tis, not -tois.

Toulmouche—tōl'mōosh'.

tout-à-fait (Fr.)—tōo'-tä'-fā'.

tout court (Fr.)—tōo kōor.

toward—tō'ard, not tō-ward'.

towards—tō'ardz, not tō-wardz'.

“Notwithstanding our poets almost universally accent this word on the first syllable, and the poets are pretty generally followed by good speakers, there are some, and those not of the lowest order, who still place the accent on the second. These should be reminded that, as *inwards, outwards, backwards, forwards*, and every other word of the same form, have the accent on the first syllable, there is not the least reason for pronouncing *towards* with the accent on the last.”
—Walker.

tranquil—trän'kwil.

träns-äct', *not* tränz.

transition—trän-sizh'ün, *or* -sish'ün.

träns-lü'cent, *not* -lü'.

träns'mi-gräte.

träns-pâr'ent.

träns-pîre'.

This word is frequently misused in the sense of *to happen, to occur*. It is properly used in the sense of *to become known*.

träv'el, *not* träv'l.

träv'el-ler, *not* träv'ler.

träv'erse, *not* tra-vërse'.

treble—trëb'l, *not* trïb'l.

This is one of the long list of words which are differently marked in the later editions of Webster's dictionary from what they were formerly.

tre-mën'dous, *not* -mënd'yū-us.

trë'mor, *or* trëm'or.

trī-bū'nal.

trïb'üne, *not* trī'bün.

trī'ō, *or* trī'ō.

trïp'ar-tite, *or* trī-par'.

triphthong—trif'thõng, or trip'-.

“Two aspirations in succession, says Mr. Elphinston, seem disagreeable to an English ear, and therefore one of them is generally sunk. Thus *diphthong* and *triphthong* are pronounced *diphthong* and *triphthong*. *P* is lost, as well as *h*, in *apophthegm*; and therefore it is no wonder we hear the first *h* dropped in *ophthalmy* and *ophthalmic*, which is the pronunciation I have adopted, as agreeable to analogy. Nay, such an aversion do we seem to have to a succession of aspirates, that the *h* is sunk in *isthmus*, *Esther*, and *Demosthenes* [?], because the *s*, which is akin to the aspiration, immediately precedes. Mr. Sheridan pronounces the first syllable of *ophthalmic* like *off*, but the first of *diphthong* and *triphthong* like *dip* and *trip*. Mr. Scott, W. Johnston, and Mr. Perry pronounce *diphthong* and *triphthong* in the same manner as Mr. Sheridan. Dr. Kenrick gives no pronunciation to *diphthong*, but makes the *h* silent in *triphthong*; while Barclay pronounces the *h* in *ophthalmic*, but makes it either way in *diphthong*, and silent in *triphthong*. It may be remarked that Dr. Jones, who wrote a spelling dictionary in Queen Anne's time, makes the *h* in those two words silent.”— *Walker*.

trisyllable—tris-sil'la-bl, or tris'-.

triv'i-äl.

The older orthoëpists say *triv'yal*.

troche—tröch, or trosh.

trochee--trō'kē.

trō'phy.

trōth, *not* trōth.

trou'sers, *not* -zēs.

trousseau (Fr.)—trō'sō'.

tru'ant. See *accrue*.

trūe, *not* trū.

trūf'fle.

trunchéon—trūn'shun.

trūth, *not* trūth.

trūths, *not* trūths.

tūbe, *not* tūb.

tū'ber-ōse (the plant), tūbe'rōse.

The first of these markings has the fewest authorities in its favor, but they are among the latest—Smart, Cooley, and Cull; and the Webster "Unabridged" gives it the second place—after *tūbe'rose*, which is a corruption resulting from the accidental resemblance of the word to a compound of *tube* and *rose*. The second marking, in retaining the soft sound of the *s*, goes only half-way in rejecting the vulgarism. The word comes from the Latin adjective *tuberosus*, and should have the sharp sound of *s*, like all other words of similar derivation, as *morose*, *verbose*, etc.; and this, we believe, is the actual pronunciation of the majority of educated speakers.

Tūeṣ'daj, *not* tuz'-. See adduce.

Tuileries (Fr.)—twē'le-rē'.

tū'lip, *not* tu'-.
 tū'mült, *not* tu'-.
 tūne, *not* tun.'
 tūr'gid.
 turkois, *or* turquoise—tur-koiz'.
 tū'toṛ, *not* tu'-.
 tȳ'phus, *not* tī'pus.
 tȳp-o-grāph'ic, *or* tȳ-po-
 tȳ-rān'nic.
 tȳr'an-ny, *not* tȳ'ran-
 tzar (for czar)—zār.
 tzarina (for czarina)—zā-rē'nā.

This is a remarkable instance of defeat of good intentions. The proper sound of *cz* in these Slavic words is that of *ts*, and some English writers have spelt them with a *t* in order to get them pronounced correctly; but our lexicographers, assuming that this was merely an unmeaning variation of the orthography, have inserted them as above with the same lazy pronunciation given in English to the original forms. It should be remembered that, as a rule, there are few or no entirely ineffective letters in any of the European languages, the English and the French excepted.

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W

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 not sa
 remark
 armad
 noram
 nade, c
 even t
 euphon

ūl-t

ūl-u

ūm-

U.

THIS vowel was formerly the same letter as the consonant *v*, and the two forms were interchangeable for both purposes ; and, though the consonant and vowel have very different uses, their representation came to be discriminated only at a comparatively recent period.

The sound of this letter in French has no equivalent in English, and therefore can not be represented with English characters. In German it is sounded like double *o* in English ; followed by *e*, or with two points over it (*ü*), it is sounded precisely like *u* in French.

Ū'ti-mā Thū'le.

ūl-ti-mā'tum, or -mā'tum.

We frequently hear this word pronounced with the *a* broadened, and this pronunciation can not be said to be really incorrect, although it is not sanctioned by any of the dictionaries. This remark applies with equal force to *apparatus*, *armada*, *bravado*, *datum*, *desperado*, *gratis*, *ignoramus*, *lava*, *octave*, *octavo*, *panorama*, *promenade*, etc. All these words are of foreign origin, even to their form, and to many ears are more euphonious with a broadened *a*.

ūl-tra-mōn'tāne.

ūl-u-lā'tion.

ūm-bi-lī'cus.

umbrageous—*üm-brä'jūs, or -je-ūs.*

üm-brël'lä, not üm-ber-ël'ä.

ün-as-süm'ing, not -süm'.

ün-bät'ed, not bät'.

“With a little shuffling, you may choose
A sword *unbated*.” —*Hamlet*.

ün-civ'il, not -civ'l, nor civ'ül.

uncourteous—*ün-kûr'te-ūs, or -kört'yūs.*

ün-couth', not -couth'.

unctuous—*üngkt'yu-ūs.*

undaunted—*ün-dänt'ed, or -däunt'.*

ün-der-neath', or -neath'.

ün-der-signed'.

undiscerned—*ün-diz-zērd'.* See sacrifice.

ün-ex-pēct'ed, not -üd. See ailment.

ün-frē-quēnt'ed, not ün-frē'quēnt-ēd.

ün-fruit'fül, not -früt'.

unguent—*üng'gwēnt.*

unhandsome—*ün-händ'sum.*

unheard—*ün-hērd'.*

Webster said *ün-hērd'.*

ün-in'ter-est-ed.

ŭn-ŭn'ter-est-ing.

One of the most common of errors is the misplacing of the accent of the verb *interest* and its derivatives. See note on *interesting*.

unison—yŭ'ne-sŭn.

Smart says yŭ'ne-zŭn.

ŭ-nit'ed-ly, *not* -ŭd.

ŭn-kind'ness, *not* -nŭs. See ailment.

ŭn-lĕarn'ed, *adj.*, *not* -lĕrnd.

ŭn-măsk', *not* -măsk'. See advance.

ŭn-prĕç'ĕ-dĕnt-ed, *not* -prĕ'çĕ.

ŭn-ru'ly. See accrue.

unscathed—skătht'.

ŭn-tŭne', *not* -tŭn'.

ŭn-tŭ'tored, *not* -tŭ'.

unvanquished—ŭn-văng'kwisht.

ŭn-wă'ry.

ŭp'môst, *not* -mŭst.

Ū'ra-nŭs.

usage—yŭ'zaj, *not* -saj.

usurious—yŭ-zhŭ'ri-ŭs.

ŭ-sŭrp', *not* -sŭrp'.

uxorious—ŭgz-ŏ'ri-ŭs.

V.

THIS character represents a uniform consonant sound, and is never silent. (See U.)

In German the letter *v* invariably has the sound of *f*, except in words derived from foreign languages.

văc'çine, *or* văc'çine.

və-gă'ry, *not* vā'gə-ry.

"They changed their minds,
Flew off, and into strange *vagaries* fell
As they would dance." —Milton.

văl'et; in French, vă'lă'.

valet de chambre (French)—vă'lă' de
shōng'br.

və-lise'.

văl'u-a-ble, *not* văl'u-bl, *nor* văl'u-a-bl.

vanquish—văng'kwish.

vă'ri-e-găte, *not* vā-rī'.

vă'ri-e-găt-ed.

vă'ri-o-loid, *not* văr'i.

vă-ri-ō'rūm.

vāse, *or* vāse.

For the pronunciation *văz*, in imitation of the French sound—more frequently heard in Eng.

land than with us—there is no authority whatever; nor is there authority for *vawz*, which was only *permitted* by Jameson. The pronunciation to which we give the first place is unquestionably the most rational and most euphonious, especially in the plural.

“I have a pretty fancy for bric-à-brac and antique *vases*; Know how to carve a cabinet and make books on the races.”

vəunt, *or* vāunt.

vē'hə-měnce, *not* vɛ-hē'mence.

vē'hə-měnt, *not* vɛ-hē'ment.

vəl'vet, *not* -vīt.

věn-dūe', *not* -dū'.

Venezuela—věn-ɛ-zwē'lá, *or* -zwā'lá.

vē'nī-al, *or* věn'ial.

venison—věn'zn, *or* vɛn'ɛ-zn.

This word is rarely pronounced in three syllables.

venue—věn'yū, *not* vɛ'nū.

veracious—vɛ-rā'shʊs, *not* -rāsh'ʊs.

vɛr-bōse', *not* -bōz'.

vēr'di-grīs, *or* -grīs.

verdure—vērd'yur, *or* -yūr.

vermicelli—vēr-me-sěl'ɛ, *or* -chěl'ɛ.

vermilion—vɛr-mil'yun, *not* -mil'ɛ-un.

version—vēr'shun, *not* -zhun.

vēr'ti-gō, ver-tī'.

vesture—vēst'yur.

vēs'sel, *not* vēs'l.

vēt'er-i-na-ry, *not* vēt'ri-na-ry.

Vibert—vē'bār'.

vīç'i-naçe.

vīç'i-naç, *or* vī-ci'nal.

vī-çis'si-tūde. See adduce.

vīç'to-ry, *not* vīç'try.

victuals—vīt'tlz.

“This corruption, like most others, has terminated in the generation of a new word ; for no solemnity will allow of pronouncing this word as it is written. *Victuals* appeared to Swift so contrary to the real sound, that, in some of his manuscript remarks, he spells the word *vittles*.”—*Walker*.

villain—vīl'lin, *not* vīl'lūn.

vīn'di-cā-tīve.

vīn'di-ca-to-ry.

vī'o-lēnce, *not* -lūnce.

vī'o-lēnt, *not* -lūnt. See ailment.

vī-rā'gō, *or* vī-rā', *not* -rā'.

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Virchow—fir'kō.

virile—vir'il, or -il.

virtue—virt'yū.

“Dr. Hill published, in a pamphlet, a petition from the letters *I* and *U* to David Garrick, Esq., both complaining of terrible grievances imposed upon them by that great actor, who frequently banished them from their proper stations, as in the word *virtue*, which, they said, he converted into *vurtue*; and, in the word *ungrateful*, he displaced the *u*, and made it *ingrateful*, to the great prejudice of the said letters. To this complaint Garrick replied in the following epigram:

‘If it is, as you say, that I’ve injured a letter,
I’ll change my note soon, and, I hope, for the better.
May the right use of letters, as well as of men,
Hereafter be fixed by the tongue and the pen.
Most devoutly I wish they may both have their due,
And that *I* may be never mistaken for *U*.’

— Walker.

vir'u-lēnce, *not* vir'.

vir'u-lēnt.

It will be observed that *i* in these two words has the sound of *i* in *vista*.

viscount—vī'kount.

vīſ'or.

There is but little authority for *vī'zor*. It is only permitted in the later editions of Webster.

visual—vizh'u-əl.

vivacious—vī-vā'shʊs, *not* -vāsh'ʊs.

vizier—vīz'yēr, *or* vī-zēr.

vō'cā-ble, *not* vōc'ā-.

vōl'ā-tile, *not* -tīl.

vōl-cā'nō, *not* -cā'nō.

The latter pronunciation, although etymologically correct, is so seldom heard as to sound pedantic.

volume—vōl'yum.

Webster said *vōl'um*.

von (Ger.)—fūn, *not* vōn.

This German monosyllable is pronounced precisely like the English word *fun*, except that its utterance is somewhat shorter or more abrupt. Hence we should say *fūn* (not *vōn*) Arnim, etc.

W.

THIS letter is a consonant (or more correctly a semi-vowel) at the beginning of a word or of a syllable, and when preceded by a consonant in the same syllable. Its combination with a preceding *a* in the same syllable produces the sound of broad *a* in *hall*, as in *lawn*; with *e*, a diphthong sounding like long *u*, as in *new*, or, if preceded by *r* or *y*, like the *u* in *rule*—i. e., like long *oo*—as in *crew*, *yew*; with *o*, the diph-

thongal sound sometimes also represented by *ou*, as in *town*, or that of long *o* (the *w* having no effect), as in *glow*.

It is always silent before *r* in the same syllable, as in *write*, *wring*, *wren*, *wrong*, etc.; it is likewise silent in the words *sword*, *answer*, *two*, *toward*.

Before another vowel in the same syllable, it is frequently represented by *u*, as in *languor*, *question*, etc.

In German, *w* has the sound of *v* in English.

wäft, *not* wäft. See advance.

Wagner—väg'ner.

Wä-hä'bees.

waistcoat—wäst'kot, *or* wës'kot.

wan—wön, *not* wän.

“Mr. Sheridan has given the *a*, in this word and its compounds, the same sound as in *man*. Mr. Scott and Dr. Kenrick have given both the sound I have given and Mr. Sheridan's, but seem to prefer the former by placing it first. I have always heard it pronounced like the first syllable of *wan-ton*; and find Mr. Nares, W. Johnston, and Mr. Perry have so marked it.”—*Walker*.

wâr'y.

wassail—wös'sil.

weapon—wëp'n, wëp-ön.

well, *not* wäl.

wē, *or* wẹ, according to the stress it should receive.

“We [wē] go to Boston; they to Chicago.”

“We [wẹ] hope to see you when we [wẹ] arrive; if we [wẹ] do not, we [wẹ] shall be disappointed.”

Weber—vā'ber.

wěst'ward, *not* -ürd.

wharf, *not* wōrf.

whêre'före, *or* -för.

A goodly number of the orthoëpists say *whār'för*, and Smart is among them.

whêre-wĭth', *or* -wĭth'.

whêre-wĭth-äl'.

whĕth'er, *not* wĕth'.

whĭch, *not* wĭch.

whĭle, *not* wĭle.

whĭs'key, *not* wĭs'.

whole—hōle, *not* hül. See cooper.

whōle'sāle, *not* hül'.

Wieland—vē'land.

wife; *possessive*, wĭfe's, *not* wĭves.

Winckelmann—vĭnk'el-mān.

wind, *or* wind.

“These two modes of pronunciation have been long contending for superiority, till at last the former [*wīnd*] seems to have gained a complete victory, except in the territories of rhyme. . . . Mr. Sheridan tells us that Swift used to jeer those who pronounced *wind* with the *i* short, by saying, ‘I have a great *mīnd* to *fīnd* why you pronounce it *wīnd*.’ A very illiberal critic retorted this upon Mr. Sheridan by saying, ‘If I may be so *boold*, I should be glad to be *toold* why you pronounce it *goold*.’ . . . Mr. Sheridan and Mr. Scott give the same preference to the first sound of this word that I have done. Dr. Kenrick and Mr. Barclay give only the short sound. Mr. Perry joins them in this sound, but says in dramatic scenes it has the long one. Mr. Nares says it has certainly the short sound in common usage, but that all our best poets rhyme it with *mind*, *kind*, etc.; and Mr. Smith observes that it is now the polite pronunciation, though against analogy.”—*Walker*.

wind'pipe.

Wind'pipe is antiquated.

wind'ward, *not* -ūrd.

wīse'ā-cre.

Worcester says *wīse'a-cre*.

with, *preposition*, *not* with.

with, *or* withe, *a twig*—with.

See Key to Pronunciation, p. XXIII.

- women—wīm'en, *not* -ŭn.
 wont, *verb and noun*—wünt.
 won't—wōnt, *not* wünt.
 wanted—wünt'ed.
 word—wērd. See advertisement.
 work—wērk.
 world—wērd.
 worst, *verb and adj.*—wērst.
 worsted—wōost'ed, *or* wōorst'ed.
 worth—wērth, *not* wūth.
 wound—wōond, *not* wownd, which is
 antiquated.
 wrāth.
 Smart says *rath*.
 wrāth'fūl.
 wreath, *noun*—rēth, *not* rēth; *plural*,
 wreaths—rēthz, *not* rēths.
 wreathe, *verb*—rēth.
 wrestle—rēs'sl.
 wrestler—rēs'ler.
 wristband—rīst'band.
 wrōng. See accost.
 wroth, *adj.*—rawth.

X.

THE regular sound of this letter is like *ks*, as in *tax*, *excuse*, etc.

It has a soft or flat sound like *gz* when the following syllable begins with an accented vowel, as in *exist*, *example*, etc. It also has the sound of *gz* in some words derived from primitives which have that sound, when not followed by an accented vowel, as in *exemplary*.

When *x* begins a word, it has the sound of *z*, as in *xē'bec* (*zē'bek*).

xǎn'thē-ine.

xerophagy—zē-rōf'a-je.

xȳ-lōg'ra-phy.

xȳ-loi'dine.

Y.

THIS letter at the end of a word, preceded by a consonant, is generally pronounced short and indistinct like obscure *e*, as in *many*, *comely*, *policy*, etc. The exceptions are monosyllables and their compounds, as *dry*, *fly*, *by*, *whereby*, *wry*, *wry*, etc.; verbs ending in *fy*, as *magnify*, *beautify*, and a few others—for example, *supply*, *multiply*, *reply*, etc.

The sound of *y* is heard in many positions where it is either unexpressed, or is represented by *i* or *e*; as in *union* (*yūn'yun*), *righteous* (*rīt'yus*), etc.

yacht—yöt, *not* yät.

ycleped—e-klëpt'.

yës.

Walker and several other orthoëpists said *yës*, but this pronunciation is now obsolete.

yesterday—yës'ter-dā, *or* -dā.

yět, *not* yīt.

“The *e* in this word is frequently changed by incorrect speakers into *i*; but, though this change is agreeable to the best and most established usage in the word *yes*, in *yet* it is the mark of incorrectness and vulgarity.

“Dr. Kenrick is the only orthoëpist who gives any countenance to this incorrectness, by admitting it as a second pronunciation; but Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Perry, and Mr. Smith give the regular sound only.”—*Walker*.

yew—yu.

yolk—yök.

yön'der, *not* yën'-, *nor* yün'.

you—yu.

your—yur, *when emphatic ; otherwise,*
yur, or yer.

In the latter case the word is pronounced precisely like the last syllable in the word *lawyer*.

“ What judgment shall I dread, doing no wrong?
You [ye] have among you [ye] many a purchased slave,
Which, like your [yur] asses and your [yur] dogs and
mules,
You [ye] use in abject and in slavish parts,
Because you [ye] bought them [th'm]; shall I say to
you [ye],
Let them [th'm] be free, marry them [th'm] to your [yur]
heirs?
Why sweat they [thə] under their [ther] burdens? let
their [thār] beds
Be made as soft as yours [yurz], let their [thār] palates
Be seasoned with such viands. You * will answer,
The slaves are ours! So do I answer you [yu].
The pound of flesh which I demand of him *
Is dearly bought, is mine, and I will have it!
If you * deny me [me], fie upon your [yur] law!
There [ther] is no force in the decrees of Venice.
I stand for judgment:—answer: shall I have it?”

—*Shylock*.

The writer would take occasion now to say that he is not of opinion that the sound of the pronouns should always either be brought out distinctly and fully, or that it should be touched very lightly, in strict accordance with the markings he has given, which are intended to repre-

* Here the rhythm and not the sense lengthens the vowel somewhat, which accounts for the quantity of the sound being left unindicated.

sent only *the two extremes*. Much must be left to the discretion of the reader, who, it is believed, if he takes the trouble to observe and to give the matter a little thought, will quickly come to the conclusion that nothing tends more to make one's delivery stilted and unnatural than the continual bringing out of the full name-sound of the pronouns, after the fashion of so many of the would-be correct.

Z.

THIS letter has the sound of soft *s*, as in *maze*, *gaze*, *zone*. In some words, combined with a succeeding vowel, it has the sound of *zh*, as in *azure*, *glazier*, etc.

In German, it has the sound of *ts*; in Spanish, that of *th* as in *thin*, or (in Spanish America) of sharp *s* as in *sun*.

Zamacois (Sp.)—thä-mä-kō'is.

zealot—zē'lōt, *not* zē'lōt.

“There are few words better confirmed by authority in their departure from the sound of their simples than this and *zealous*. If custom were less decided, I should certainly give my vote for the long sound of the diphthong; but, as propriety of pronunciation may be called a compound ratio of usage and analogy, the short sound must, in this case, be called the proper one.”—*Walker*.

zē'nith.

"I never once called in doubt the pronunciation of this word till I was told that mathematicians generally make the first syllable short. Upon consulting our orthoëpists, I find all who have the word, and who give the quantity of the vowels, make the *e* long, except Entick. . . . If this majority were not so great and so respectable, the analogy of words of this form ought to decide."—*Walker*.

Smart says zēn'ith.

Zeūs, not Zē'us.

zō-ōl'ō-gy, not zō-

zō-ō-lōg'i-cal, not zō-ō-

Zunz (Ger.)—tsōonts.

SUPPLEMENT.

ONE of the objects I have in view in adding to this manual is to make an opportunity to say something about the pronunciation of *conversant*, *exemplary*, *obligatory*, and *peremptory*. All the dictionaries in general use accent these four words on the first syllable, and all the English-speaking world, except the few that chance to know how the modern orthoëpists mark them, accent them on the second. The dictionary ac-

See Key to Pronunciation, p. XXIII.

centuation is as difficult as it is unnatural, the case of *conversant* excepted, and ought, in my judgment, to be abandoned, not only because it is difficult, unnatural, and unpopular, but also because, if we go back to the dictionaries published a hundred years ago, we find that the weight of authority was then decidedly on the side of the second-syllable accent. I have recently consulted *twelve* dictionaries published between the years 1730 and 1799, with the following result: *Conversant* is accented in *ten* of them on the second syllable; *exemplary* in *all* of them on the second; *obligatory* in *eight* on the second; and *peremptory* in *seven* on the second. Walker, whose dictionary appeared in 1791, accented all four words on the first syllable, and the later orthoëpists appear to have been content to follow his example. If Walker's accentuation was ill-advised, as the result, it seems to me, clearly proves, then we shall do well to allow usage, seconded as we see by ample authority, to be the umpire, and say, *con-vēr'sant*, *ex-ēm'plā-ry* (egz-), *ob-lig'a-to-ry*, and *per-ěmp'to-ry*.

acacia—*a-kā'shē-ā*.

ăc'cu-rate, *not* *ăk'er-ět*.

Vowels in syllables standing next to accented syllables are generally obscure; there are,

however, a considerable number of vowels so situated, and that Worcester marks obscure, which properly receive their long sound *some-what shortened*. Of these, *u* is the one most frequently met with. Giving these vowels their *full* long sound has the same effect that it has to make the pronouns, articles, prepositions, and conjunctions too prominent: it makes the speaker appear pedantic and self-conscious. He speaks best whose manner of speaking is least noticed. A few of the words in which this peculiar vowel appears are *accurate*, *adulation*, *deputize*, *emolument*, *occupation*, *occupy*, *particular*, *perpendicular*, and *superior*. *U* thus situated is sometimes obscure; in *disputant* and *disputable*, for example. See *opinion*, also *licentiate*.

acoustics.

All our dictionaries pronounce the *ou* of this word *ow*, while nearly the whole English-speaking world, as far as my observation goes, pronounce it *ōō*. Many persons boldly pronounce it *ōō*, knowing that the authorities are against them. *Squalor* is another word treated in like manner. I am of opinion that this manual has heretofore been in error in condemning, in common with the dictionaries, the wellnigh universal mode of pronouncing this word. If usage and not the orthoëpists make the law, then it is the duty of "The Orthoëpist" to sanction and not to condemn a-kōōs'tiks. A-kows'tiks, one of "The Orthoëpist's" critics very justly says, "is a most unlovable pronunciation."

Arkansas—är'kan-saw.

This is now, by act of the State Legislature, the legal pronounciation. Usage was long divided between this and är-kän'sas.

ạ-cū'men, *not* ăk'ụ-men.

adobe (Sp.)—ạ-dō'bă.

Ajaccio—ă-yăt'chō.

ạr-bū'tus.

In the last edition of Webster's dictionary the accentuation of this word, to make it accord with the Latin, is changed from that recommended here to är'bu-tus. Usage and authority, however, not only in English but also in German, decidedly favor placing the accent on the penult, which is certainly the more euphonious accentuation to the English ear, and the one that undoubtedly will prevail.

Ar-ehi-mē'dēs.

ạs-phălt', *not* ạs-phălt'.

ạu'tōp-sy.

Beaconsfield—bèk'ụnz-fêld.

Bé'li-al.

bicycle—bī'ce-kel.

Bös'ton, *not* baws'ton.

carrousel (Fr.)—kăr'rōō'zěl'.

căr-niv'ọ-rà, *not* kăr-ni-vō'rà.

că'se-ine.

că-șî'nō (It.)—*a little house.*

casualty—kăzh'u-ăl-te. See accurate.

căt-ă-mă-răn'.

Incorrectly marked in the old editions of Worcester, cə-tăm'ă-răn.

Cău-că'siă, or kău-kă'zhî-ăn.

că've-ăt, not kăv'.

ce-răm'ic, sē.

châr'y.

chiaro oscuro (It.)—kē-ă'rō ős-kü'rō.

cli-măt'ic.

The vowel *i* is often long in the initial syllables *i*, *bi*, *chi*, *cli*, *pri*, *tri*, though not under the accent, as in *ideal*, *biography*, *chirology*, *climatic*, *primeval*, *tribunal*, etc.

côm-măn-dănt' or -man'.

The pronunciation of this word is a compromise between the French and the English.

côm'mon-al-ty.

coquetry—ko'-kêtre.

dÿn'ăm-ite, or dî'năm-ite.

elongate—e-lông'găt.

N, ending an accented syllable before *g*, *k*,

hard *c* or *ch*, or *qu*, often has the sound of *ng* ;
as in *anger*, *ankle*, *rancor*, *anchor*, *banquet*, etc.

epizoötic—*ëp-i-zō-öt'ic*.

fa-nät'ic, *not fän'a-tic*.

floor—*flör*, *not flō'ä*.

Careless speakers often fail to articulate the letter *r* when it follows a vowel in the same syllable.

fröm, when emphatic ; otherwise, *fròm*.

Geikie—*gē'kē*.

glä-dī'o-lūs, *not glä-dī-ō'lus*.

Goethe—*Gē-tā* (nearly).

hër'ald—*her* as in *heretic* and *ald* as in *Donald*, *not hür'rüld*.

He-röd'o-tus.

Her-mī'o-ne.

hët-er-öph'e-my.

hÿ-gi-ën'ic.

hy-për'ba-ton.

Jacques (Fr.)—*zhäk*. *Jaques*, in "As You Like It," is pronounced *jä'quëz*.

Lin-naë'us, *Lin-naë'an*.

majolica—*ma-jöl'i-kä*.

Ma-läy'.

ma-ni'a-cal, *not* mā'ni-a-cal.

mät-u-ti'nal.

metonymy—me-tön'e-me.

Michaelmas—mik'el-mas.

mī-crös'cö-py, *not* mī-crö-scöp'y.

New-found'land.

This accentuation is believed to accord with the best usage.

ôr'ehid, ôr'ehis.

o-vip'a-roüs, *not* o-vi-pä'roüs.

parquet (Fr.)—pä'r'kä'.

päs'tor, *not* päs'.

quër'u-loüs, *not* quer'u.

Both Webster (u) and Worcester (u) mark the *u* of this word, together with the *u* in a few other words, incorrectly. It is properly long, somewhat shortened. Forming a syllable by itself, it is not affected by the *r*. See *accurate*.

re-cüsant—rek'-ü-zänt.

Sär-dän-a-pä'lus.

se-räph'ic.

Sëv'illë.

ta-ränt'u-lä.

te-lëg'ra-pher, *not* tël'e-gräph-er.

trichina—tri-kī'ná; *pl.*, trichinae.
Yō-sēm'i-te.

See Key to Pronunciation, p. XXIII.

THE END.

