

SOUNDS OF THE DIPHTHONGS AND TRIPHTHONGS.

26. A diphthong is the union of two vowels, pronounced by a single impulse of the voice; as, *oi* in *voice*, *ou* in *sound*.

27. A triphthong is the union of three vowels, pronounced by a single impulse of the voice; as, *ieu* in *adieu*, *iew* in *view*.

28. A proper diphthong is one in which both vowels are sounded; as, *oi* in *voice*, *ou* in *sound*, *ou* in *now*.

PROPER DIPHTHONGS.

ea in *ocean*; *io* in *notion*; *ua* in *assuage*;
eu " *feud*; *oi* " *voice*; *ue* " *desuetude*;
ew " *jewel*; *ou* " *sound*; *ui* " *languid*;
ia " *poniard*; *ow* " *now*; *uo* " *quote*.
ie " *spaniel*; *oy* " *boy*;

The diphthongs which begin with *e*, *i*, or *u*—namely, *ea*, *eu*, *ew*, *ia*, *ie*, *io*, *ua*, *ue*, *ui*, and *uo*—differ from the rest; and they may, as Walker says, "not improperly be called *semi-consonant diphthongs*," being pronounced as if *y* consonant was substituted in place of *e* or *i*; as, *ocean* (*ose'yan*), *poniard* (*pon'yard*), *question* (*quest'yon*); and as if *w* consonant were substituted in place of *u*; as, *assuage* (*as-swage'*), *languid* (*lan'gwid*), &c.

29. An improper diphthong has only one of the vowels sounded; as, *ea* in *heat*, *oa* in *coal*.

IMPROPER DIPHTHONGS.

æ or *ae* in *Cæsar*; *ea* in *beat*; *ie* in *friend*;
ai " *pain*; *ee* " *seed*; *oa* " *boat*;
ao " *gaol*; *ei* " *either*; *œ* " *œsophagus*;
au " *haul*; *eo* " *people*; *oo* " *soon*;
aw " *law*; *ey* " *they*; *ow* " *crow*.
ay " *bay*;

Æ.

30. This is a Latin diphthong, and is always pronounced like *e* in Latin. In English it is used only in words of Latin origin or formation; as, *aqua-vitæ*, *minutæ*, *æsthetics*; and it is commonly long, as in *pæan*, but sometimes short, as in *Dædalus*.

AI.

31. The usual sound of this diphthong is the same as long *a*, as in *pail*, *pain*, pronounced like *pale*, *pane*. The following are the principal exceptions. It has the sound of short *e* in *said* and *sail*, and in *again* and *against*; that of short *a* in *plaid* and *railery*; that of long *i* in *aisle*; and in a final unaccented syllable it has the obscure sound of the indistinct short *i*, as in *fountain*, *mountain*, *curtain*, &c.

AO.

32. This diphthong occurs only in the word *gaol*, pronounced, as well as very often written, *jail*.

AU.

33. The common sound of this diphthong is the same as that of broad *a* or *aw*, *caul* and *haul*

being pronounced exactly like *call* and *hall*. But when these letters are followed by *n* and another consonant, the sound is changed, in a number of words, to that of the Italian *a* in *far* and *farther*; as, by most of the orthoepists, in the following words: *awnt*, *crunch*, *dawnt*, *flawnt*, *gawnt*, *hawnt*, *haunch*, *hawnt*, *jaunt*, *jaundice*, *laugh*, *launch*, *laundress*, *laundry*, *maund*, *paunch*, *saunter*, *staunch*. Some orthoepists pronounce a part of these words with the sound of broad *a*, as most of them do the word *caunt*, and many of them the word *taunt*. In the word *draught*, this diphthong has according to some orthoepists the sound of *a* in *far*, and according to others the short sound of *a* in *fat*; in *gauge*, the sound of long *a* (as in *page*); in *haut-boy*, the sound of long *o*; and in *cauliflower*, *laudanum*, and *laurel*, it is by some orthoepists pronounced with the sound of short *o*, and by others with the sound of broad *a*; as, *côl'iflower* or *câu'liflower*, &c.

AW.

34. This diphthong has the sound of broad *a*,—*bawl* and *ball* being pronounced exactly alike.

AY.

35. This diphthong has the sound of long *a*, as in *pay*, *hay*, &c.; except in *quay*, which is pronounced *kē*. It has the sound of short *e* in *says*; and in *Sunday*, *Monday*, &c., the last syllable is pronounced as if written *Sunda*, or *Sundy*, &c.

EA.

36. The regular sound of this diphthong is that of long *e*, as in *beat*, *hear*, pronounced like *beet*, *here*; but there are many words in which it has the sound of short *e*; as, *head*, *dead*, *ready*, &c. In some words it has the sound of short and obtuse *e*, as in *earn*, *heard*, *pearl*, &c. In a few words it has the sound of long *a*; as in *break*, *steak*, *great*, *bear*, *bearer*, *forbear*, *forswear*, *pear*, *sweat*, *tear*, *wear*. In some words it has the sound of *a* in *far*; as in *heart*, *hearten*, *heartly*, *hearth*, *hearken*; and when unaccented it has only an obscure sound, as in *vengeance*, *sergeant*.

The proper diphthong *ea* is found in a very few words; as, *ocean*, *cetacean*, *testacean*.

EAU.

37. This triphthong is used only in words derived from the French. In *beauty* it has the sound of long *u*; but its regular sound is that of long *o*, as in *beau*, *bureau*, *flambeau*, &c.

EE.

38. This diphthong is almost always pronounced like long *e*; the principal exceptions are *been* and *breeches*, ordinarily pronounced *bin* and *brithes*. The poetical contractions *e'er* and *ne'er*, for *ever* and *never*, are pronounced as if written *air* and *nair*.

EI.

39. This diphthong has most commonly the sound either of long *a* or of long *e*. It has the sound of long *a* in *deign*, *eight*, *feign*, *feint*, *freight*, *heinous*, *inveigh*, *neigh*, *neighbor*, *reindeer*, *skein*, *veil*, *vein*, *weigh*, *weight*, *heir*, *their*, &c. It has the sound of long *e* in *ceil*, *ceiling*, *conceit*, *conceive*, *deceit*, *deceive*, *inveigle*, *perceive*, *receipt*, *receive*, *seize*, *seizin*, *seignior*, *seignior*, *seine*; commonly also in *either*, *neither*, and *laisure*. It has the sound of long *i* in *height*, *heighten*, and *sleight*; of short *e* in *heifer* and *nonpareil*; and in an unaccented syllable an indistinct sound of *i*, as in *foreign*, *foreigner*, *forfeit*, *forfeiture*, *sovereign*, *sovereignty*, *surfeit*.

EO.

40. This diphthong is pronounced like long *o* in *yeoman* and *yeomanry*, and like long *e* in *people*; like short *e* in *jeopard*, *jeopardy*, *leopard*, *feoffee*, *feoffer*, *feoffment*; like broad *o* (as in *nor*) in *georgic*; like long *u* in *feod*, *feodal*, *feodary* (which are now commonly written *feud*, *feudal*, and *feudary*); and when unaccented it has the indistinct sound of *u* or *o*, as in *bludgeon*, *curmudgeon*, *dudgeon*, *dungeon*, *gudgeon*, *luncheon*, *punchion*, *truncheon*, *surgeon*, *sturgeon*, *scutcheon*, *escutcheon*, and the indistinct sound of *i* or *o*, as in *pigeon*, *widgeon*.

EU.

41. This diphthong is always sounded like long *u*, as in *feud*, *deuce*.

EW.

42. This diphthong is almost always sounded like long *u*, or *eu*, as in *few*, *heav*, *new*; but if *r* precedes it it takes the sound of *oo*, or of *u* in *rule*, as in *brew*, *crew*, *drew*. In the words *shew* and *srew* (written also *show* and *strow*) this diphthong has the sound of long *o*, as it also has in the verb to *sew*, and commonly also in the word *sewer*, a drain.

EY.

43. This diphthong has the sound of long *a*, as in *bey*, *dey*, *grey*, *hey*, *prey*, *they*, *whay*, *convey*, *obey*, *purvey*, *survey*, *eyre*, *eyry*. In *key* and *ley* it has the sound of long *e*; and when unaccented it has the slight sound of *e*, as in *galley*, *valley*, &c.

IA.

44. This diphthong, in the terminations *ial*, *ian*, and *iard*, often forms but one syllable, the *i* being sounded like consonant *y*; as, *Christian*, *filial*, *poniard*, pronounced as if written *Christ'yan*, *fil'yal*, *pon'yard*. In some words it has the obscure sound of indistinct short *i*, as in *carriage*, *marriage*, *parliament*.

IE, IO, IEU, IEW.

45. The regular sound of the diphthong *ie* is that of long *e*, as in *chief*, *fief*, *field*, *fiend*, *grenadier*, *grief*, *grieve*, *lief*, *liege*, *mien*, *thief*, &c. It has the sound of long *i* in *die*, *hie*, *lie*, *pie*, *vie*, &c.; and the sound of short *e* in *friend*.—The diphthong *io* occurs in many words in the termination

ion. When *i* in this termination is preceded by a liquid, *ion* is pronounced like *yun*, as *million*, *minion*. The terminations *sion* and *tion* are pronounced like *shun*, as *version*, *nation*; but when the *t* is preceded by *s* or *x*, *ion* is pronounced *yun*, as *question*, *mixtion*.

The triphthong *ieu* is found only in a few words, which are derived from the French, as, *adieu*, *lieu*, *purlieu*; and it has the sound of long *u*.—The triphthong *iew* occurs only in *view*, *interview*, and *purview*.

OA.

46. The regular sound of this diphthong is that of long *o*, as in *boat*, *coat*, *coal*, *foal*, *loaf*, *mout*, &c.; but in *broad*, *abroad*, and *groat* it has the sound of broad *a*.

OE.

47. This diphthong is derived from the Latin; and it is retained in but very few words used in English. It is found in *assafœtida*, where it is pronounced like short *e*; and in *œdema*, *œsophagus*, *œtaci*, also in *fœtus* (often written *fetus*), in which it has the sound of long *e*.

OO.

48. This triphthong is found only in the word *manceuvre*, and it has the sound of *oo* in *moon*, or of *u* in *rule*.

OI, OY.

49. The sound of these diphthongs is the same; and it is noted in this Dictionary, as it is in that of Walker, and in various other pronouncing dictionaries, by the combined sound of broad *o* (as in *nor*) and short *i* or *y*, as *böil*, *böy*.

OO.

50. The regular sound of this diphthong is heard in *moon*, *food*, *stoop*; and it is the same as that of single *o* in *move*, *prove*.

51. This diphthong has a shorter sound (the same as the sound of *u* in *bull*, or of single *o* in *wolf*) in the words ending in *ook*, as *book*, *brook*, *cook*, *crook*, *look*, *rook*, *stook*, *took*; also in *foot*, *good*, *hood*, *stood*, *wood*, *wool*, and their compounds. Walker says that "*foot*, *good*, *hood*, *stood*, *understood*, *withstood*, *wood*, and *wool* are the only words where this diphthong has this middle sound." But the rest of the words above enumerated are pronounced with the same sound of this diphthong by other orthoepists, as they are also in common usage. Smart says that the pronunciation assigned by Walker to *book* (*bôök*) "is a decided provincialism."

52. This diphthong has the sound of long *o* in *door*, *floor*, and *brooch*, and of short *u* in *blood* and *flood*.

OU.

53. This is the most irregular diphthong in the language. Its most common or regular sound is that in which both letters are heard, as in *bound*, *sound*, *cloud*, *loud*, *our*, *shout*, *south*, &c.

54. This diphthong has the sound of short *u*

in country, cousin, couple, accouple, double, trouble, southern, courage, encourage, flourish, nourish, nourishment, enough, chough, rough, tough, touch, touchy, young, youngster, &c. It has the sound of *o* in more, or *oo* in moon, in accoutre, aggroup, group, croup, bouge, amour, paramour, bouse, bousy, capouch, carlouch, rouge, soup, surtout, tour, contour, detour, tourney, tournament, through, uncouth, you, your, youth, and also in various other words derived from the French. It has the sound of long *o* in court, accourt, courtier, course, concourse, recourse, discourse, source, resource, four, fourth, pour, though, although, dough, mould, moul, mourn, shoulder, smoulder, poult, poultice, poultry, soul. It has the sound of broad *a*, as in ball, or *o*, as in nor, in bought, brought, fought, ought, nought, sought, besought, thought, wrought. It has the sound of *u* in bull, or of *oo* in good, in could, should, would. It has the sound of short *o* in hough, also (or, according to some orthoepists, of broad *a*) in cough and trough, rhyming with *off* and *scaff*.

OW.

55. The regular sound of this diphthong, the same as the regular sound of *ou*, is heard in *low*, *now*, *down*, *town*, *tower*, &c. It has the sound of long *o* in *below*, *bestow*, *blow*, *crow*, *flow*, *flown*, *grow*, *grown*, *growth*, *glow*, *know*, *known*, *owe*, *own*, *owner*, *show*, *snow*, *sown*, *strow*, *throw*, *thrown*; also in the following words, in some of their senses: *bow*, *low*, *lower*, *mow*, *shower*, *sow*.

56. When this diphthong forms an unaccented

syllable, it has the slight sound of long *o*, as in *borrou*, *follow*, *follower*.

UA.

57. When both of the letters of this diphthong are sounded, they have the power of *ua*, as in *equal*, *language*, *persuade*, *suavity*. In some words the *u* is silent, as in *guard*, *guardian*, *guarantee*, *piquant*; and in *victuals* and *victualling* both the letters are silent.

UE.

58. When these letters are united in a diphthong, and are both sounded, they have the power of *ue*, as in *consuetude*, *desuetude*, *mansuetude*, *conquest*. In some words the *u* is silent, as in *guerdon*, *guess*, *guest*. When this diphthong is final, the *e* is in many words silent, as in *due*, *hue*, *pursue*, *value*, &c.; and in some words both letters are silent, as in *league*, *fatigue*, *harangue*, *tongue*, *plague*, *vague*, *fugue*, *brogue*, *antique*, *oblique*, *decalogue*, *demagogue*, *dialogue*, &c.—In the termination *ogue*, the *o* is short when preceded by *g* or *l*, as *dema-gogue*, *dialogue*,—except *collogue*; but when any other consonant precedes *o*, it is long; as, *brogue*, *rogue*, *vogue*, *prorogue*.

UI.

59. These letters, when they are united in a diphthong, and both are sounded, have the power of *ui*, as in *anguish*, *languid*, *vanquish*. In some words the *u* is silent, as in *guide*, *guile*, *build*, *guinea*; and in others the *i* is silent, as in *juice*, *pursuit*, *fruit*, &c.

SOUNDS OF THE CONSONANTS.

60. The consonants are conventionally divided into *mutes* and *semi-vowels*; but this division is not a strictly scientific one. A more exact division is that into *voiceless* and *voiced* or *sonant* consonants. The mutes cannot be made truly vocal without the aid of a vowel. They are *b*, *d*, *k*, *p*, *t*, and *c* and *g* hard.

61. The so-called semi-vowels have an imperfect sound of themselves. Some are not really vocalized, but are mere breathings, like *f* and *s*. The semi-vowels are *f*, *l*, *m*, *n*, *r*, *s*, *v*, *x*, *z*, and *c* and *g* soft.

62. The four semi-vowels, *l*, *m*, *n*, and *r*, are also called *liquids*, because they readily unite with other consonants, flowing, as it were, into their sounds. Some writers consider *v* as a liquid; others add *w* to the list.

63. The following consonants are styled *dentals*, namely, *d*, *j*, *s*, *t*, *z*, and *g* soft, being pronounced chiefly by the aid of the teeth; *d*, *g*, *j*, *k*, *l*, *n*, and *g* are called *palatals*, from the use made of the palate in pronouncing them; *b*, *p*, *f*, *v*, and *m* are called *labials*, being pronounced chiefly by the lips; *m*, *n*, and the digraph *ng* are called *nasals*, being sounded "through the nose;" and *k*, *q*, and *c*

and *g* hard are called *gutturals*, being sounded by the throat.

B.

64. *B*, preceded by *m* in the same syllable, is generally silent; as, *lamb*, *limb*, *comb*, *dumb*, &c.; but *succumb* is an exception. It is silent also before *t* in the same syllable, as in *debt*, *doubt*, *redoubt*, &c.

C.

65. This letter is hard, and sounds like *k*, before *a*, *o*, and *u*; and it is soft, and sounds like *s*, before *e*, *i*, and *y*; except in *septic* and *scirrhous* and their derivatives, in which it is hard, like *k*. In the words *indict*, *indictor*, *indictable*, and *indictment*, *c* is silent.

66. When *c* comes after the accent, and is followed by *ea*, *ia*, *io*, and *eous*, it takes, like *s* and *t* under the same circumstances, the sound of *sh*; as, *ocean*, *social*, *tenacious*, *cetaceous*.

In the words *discern*, *sacrifice*, and *suffice*, and in several words derived from them, and also in the word *sicc*, *c* has the sound of *z*.

CH.

67. The regular English sound of this digraph

is the same as that of *tch* or *tsh*; as in *chair*, *child*, *rich*, *church*. In words derived from the French, it has the sound of *sh*; as in *chaise*, *chagrin*, *machine*. When the digraph *ch* follows *l* or *n*, as in *belch*, *bench*, *filch*, Walker, Jameson, and Fulton designate its sound by *sh*, as *belsh*, *bensh*, *filsh*; but other orthoepists, Sheridan, Perry, Jones, Knowles, and Smart, give to *ch* thus situated the same sound as it has in *rich*.

68. In words derived from the Greek and Latin languages, the digraph *ch* is generally hard like *k*; as in *alchemy*, *anarch*, *anarchy*, *anchor*, *anchoret*, *cachery*, *catechism*, *chalcography*, *chalybeate*, *chameleon*, *chamomile*, *chaos*, *character*, *chasm*, *chely*, *chemistry*, *chimera*, *chirography*, *chironamcy*, *choler*, *chord*, *chorography*, *chorus*, *chyle*, *chyme*, *cochleary*, *conch*, *distich*, *echinus*, *echo*, *epoch*, *eunuch*, *hemistich*, *hierarch*, *hierarchy*, *machinal*, *machination*, *mechanic*, *mechanism*, *monarch*, *monarchical*, *orchestra*, *orchestre*, *pentateuch*, *scheme*, *schesis*, *scholar*, *school*, *stomach*, *stomachic*, &c. The exceptions are *charity*, *chart*, and *charter*. *Ch* is hard in all words in which it is followed by *i* or *r*; as *chlorosis*, *Christian*, &c.

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

In *drachm*, *schism*, and *yacht*, *ch* is silent.

D.

70. The termination *ed*, assumed by the preterite and participle, in some words takes the sound of *d*, added to the preceding syllable; as, *healed*, *sealed*, pronounced *heald*, *seald*; and in some it takes the sound of *t*, added in the same manner; as, *distressed*, *mixed*, pronounced *distrest*, *mixt*. Some words which when used as participles are pronounced in one syllable, are when used as adjectives pronounced in two; as, *learned*, *blessed*, *winged*. (See No. 15.)

F.

71. This letter has always the same sound, except in the preposition *of*, in which it has the sound of *v*.

G.

72. *G*, like *c*, has two sounds, one hard, and the other soft. It is hard before *a*, *o*, and *u*. An exception is *gaol*, which is commonly written, as well as pronounced, *jail*.

G followed by *n* at the beginning of a word is silent; as, *gnarl*, *gnash*, *gnat*, *gnaw*, *gnomon*, *gnomonics*. It is also silent when followed by *n* at the end of a word; as, *arraign*, *assign*, *benign*, *campaign*, *champaign*, *condign*, *deign*, *design*, *ensign*, *expugn*, *feign*, *foreign*, *impregn*, *impugn*, *malign*, *oppugn*, *reign*, *resign*, *sovereign*.

73. *G* before *e*, *i*, and *y* is sometimes hard and

sometimes soft. It is generally soft at the beginning of words derived from the Greek, Latin, and French, and hard at the beginning of words from the Anglo-Saxon; and these last, being much the smaller number of the words of this sort, may be regarded as exceptions.

74. It is hard before *e* in *gear*, *geck*, *geese*, *geld*, *gelding*, *gelt*, *get*, *gewgaw*, *shagged*, *snagged*, *cragged*, *ragged*, *scragged*, *dogged*, *rugged*, *dagger*, *stagger*, *swagger*, *trigger*, *dogger*, *pellifogger*, *tiger*, *anger*, *eager*, *auger*, *finger*, *linger*, *conger*, *longer*, *stronger*, *younger*, *longest*, *strongest*, *youngest*; before *i* in *gibber*, *gibberish*, *gibbons*, *gibcat*, *giddy*, *gift*, *gig*, *giggle*, *giggler*, *gild*, *gill*, *gimlet*, *gimp*, *gird*, *girdle*, *girl*, *girl*, *girth*, *gizzard*, *begin*, *give*, *forgive*, *biggin*, *piggin*, *noggin*, *druggist*, *waggish*, *hoggish*, *sluggish*, *rigging*, *digging*, &c.; before *y* in *boggy*, *cloggy*, *craggy*, *foggy*, *dreggy*, *jaggy*, *knaggy*, *muggy*, *quaggy*, *scraggy*, *shaggy*, *snaggy*, *swaggy*, *twiggy*.

75. The *g* in *longer* (the comparative of *long*), *stronger*, *younger*, *longest*, *strongest*, and *youngest* must articulate the *e*; and these words are pronounced as if written with *gg*. Thus, *longer*, the comparative of *long*, is pronounced *long'er*; and *longer*, one who longs, *long'er*.—For some remarks on the sound of *g* as connected with *n*, see No. 82.

GH.

76. In this digraph, at the beginning of a word, the *h* is silent, as in *ghost*, *ghastly*, *gherkin*; in *burgh*, *h* is silent at the end of the word; at the end of words, both letters are commonly silent, as in *high*, *nigh*, *sigh*, *thigh*, *neigh*, *weigh*, *inveigh*, *slough*, *bough*, *dough*, *though*, *although*, *plough*, *fur-lough*, *through*, *thorough*, *borough*. In some words this digraph has the sound of *f*, as in *enough*, *rough*, *tough*, *trough*, *cough*, *chough*, *laugh*, *laughter*; in some, the sound of *k*, as in *hough*, *shough*, *lough*. In *slough* it is sometimes silent, and sometimes has the sound of *f*; and it is silent also, according to Walker, in *clough* when used in the sense of *cliff*.

This combination of letters, *ough*, at the end of words, has no less than seven different sounds, which are exhibited in the following lines, extracted from *Notes and Queries*, Vol. IV.:

"Tis not an easy task to show
How *o u g h* sound; since, *though*
An Irish *lough* and English *slough*,
And *cough* and *hiccough*, all allow,
Differ as much as *tough* and *through*,
There seems no reason why they do."

GHT.

77. In this termination the letters *gh* are always silent; as, *fight*, *right*, *height*, &c.; except in *draught*, which is pronounced, and in some of its senses usually written, *draft*.

H.

78. This letter is a note of aspiration, and it is silent at the beginning of a number of words; as, *heir*, *heiress*, *honor*, *honesty*, *honorable*, *hostler*, *hour*,

&c. In *hospital, humble, humor, humorous, humorous, herb, herbage, &c.*, according to some orthoepists it is silent, and according to others it is sounded. It is always silent after *r*; as in *rheum, rhetoric, rhapsody, &c.*

J, K.

79. *J* has the same sound as soft *g*. *K* has the same sound as *c* hard; and it is always silent before *n*; as in *knee, kneel, know, &c.*

L.

80. *L* is silent in many words; as in *calf, half, chalk, talk, balm, calm, would, could, should, &c.*

M.

81. *M* always preserves its sound, except in *acompt, accomptant, and comptroller*, pronounced, and also more commonly written, *account, accountant, and controller*.

N.

82. *N* has two sounds, one simple and pure, as in *man, not*; the other compound and mixed, or nasal, called also by Walker its "ringing sound," which is heard in *king, angle, thank, concord, banquet, anxious*. This sound is given to *n* in many words, when this letter precedes *k, c* or *g* hard, *qu, or z*. It is accurately expressed as it is written, when *g* follows *n* at the end of a word, as *king, hang*; but in other cases the sound of *g* is interposed between the *n* and the succeeding letter; as, *angle (ang'gle), thank (thank), concord (cong'cord), banquet (bang'quet)*. In many words in which a syllable ending with *g* hard is followed by another syllable, the sound of *g* is given to the two syllables; as, *stronger (strong'ger)* (see No. 75), *anger (ang'ger), finger (fing'ger)*. But in *bringer, hanger, ringer, singer, slinger, springer, and stringer, g* is sounded only in the first syllable.

The following is a list of most of the principal words in which, according to the best English orthoepists, the letter *n* has this mixed or ringing sound: *anchor, anger, angle, anguish, angular, ankle, anxious, bank, banquet, blank, blanket, brank, bungle, cancrine, canker, clangor, concord, concourse, conger, congress, crank, clank, clink, dangle, dank, drunk, English, finger, flank, function, fungous, gangrene, gingle, hank, hanker, hunger, ink, jangle, jingle, language, languish, languor, lank, linger, link, mangle, mingle, mink, monger, mongrel, monkey, pink, rancor, rank, rangle, sanguine, shingle, single, singular, sink, sprinkle, sunk, tangle, tank, thank, think, uncle, unguent, vanquish, wink, wrinkle, Yankee, zinc*.

It may be hardly necessary to respell most of the words of this class in order to give their pronunciation, as, in their common orthography, they are naturally pronounced correctly, with the appropriate sound of the *g*.

83. *N* is mute when it ends a syllable and is preceded by *l* or *m*, as in *kiln, hymn, limn, column, autumn, solemn, condemn, contemn, &c.*

P.

84. *P* is silent before *s* and *t* at the beginning of words, as in *psalm, psalter, ptisan*.

PH.

85. This digraph generally has the sound of *f*, as in *physic, philosophy, &c.* In *nephew* (according to all the principal English orthoepists) and in *Stephen* it has the sound of *v*; and in *triphthong, naphtha, &c.*, the *h* is silent.

Q.

86. *Q* is always followed by *u*, and the digraph *qu* has commonly the sound of *kw*, as in *queen, quill, quart*; but in many words, mostly derived from the French, it has the sound of *k*, as in *coquet, etiquette, masquerade, mosque, liquor, &c.*

R.

87. The letter *r* has a jarring or trilling effect on the tongue, and is never silent. It has a peculiar influence both on the long and on the short sound of the vowels. It has the effect, under certain circumstances, to change 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, like *a*, as in *nor*; and it has a corresponding effect on the short sound of the other vowels. (See page 11.) When *r* is preceded by a long vowel it has sometimes the effect of blending the syllables. Thus, the monosyllables *hire, lore, more, roar, sore, and flour* are pronounced precisely like the dissyllables *higher, lower, mower, rower, sower, and flower*. These latter words, and also *bower, cover, dower, power, tower*, and some others, are regarded as dissyllables in prose, but are all commonly pronounced as monosyllables in poetry.

88. There is a difference of opinion among orthoepists respecting the letter *r*. Johnson says that "it has one constant sound in English;" and the same view of it is taken by Kenrick, Sheridan, Perry, Jones, Jameson, and Knowles. Walker, on the contrary, says, "There is a distinction in the sound of this letter scarcely ever noticed by any of our writers on the subject, which is, in my opinion, of no small importance, and that is the rough and the smooth *r*." The following is the view given by Smart: "*R* is a decided consonant when it begins a syllable, with or without another consonant, as in *ray, pray*; and also when it ends a syllable, if it should be so circumstanced that, ending one, it also begins the next, as in *arid, tarry, peril, berry, spirit, florid, hurry*. Here the *r* has the same effect on the previous vowel that any other consonant would have,—that is to say, it stops, or renders the vowel essentially short. But, under other circumstances, final *r* is not a decided consonant; and therefore the syllables *ar, er, ir, or, ur*, are not coincident, as to the vowel sound in each, with *at, et, it, ot, ut*; neither do the vowel sounds in *fare, mere, ire, ore, ure, poor, our*, quite identify with those in *fate, mete, ide,*

ode, cube, pool, owl." The later students of speech-sounds find several variations of the *r* sound, as well as of most other consonants.

S.

89. The regular or genuine sound of *s* is its sharp, sibilant, or hissing sound, like *c* soft, as in *son, this*. It has also a flat or soft sound (called by some its vocal sound), the same as that of the letter *z*, as in *wise, his*.

90. *S* (except in the digraph *sh*) has almost always its sharp, hissing sound at the beginning of words, as *son, safe*; also at the end of words when they terminate in *as*, except the words *as, has, was, whereas*, and the plural of nouns ending in *ea*, as *seas, pleas* (also such plurals as *stanzas, vistas*); in all words ending in *ss*, as *less, express*; in all words ending in *is*, except the monosyllables *is* and *his*; in all words ending in *us* and *ous*, as *genius, famous*; in all words when it is preceded in the same syllable by either of the mutes *k, p, t*, or by *f*, as *locks, hats, caps, muffs*. In the prefix *dis*, *s* in some cases has its vocal sound.

91. *S* final has the sound of *z* when it immediately follows any consonant, except the mutes *k, p, t*, the semi-vowel *f*, and *th* aspirated, as in *ribs, heads, hens*; also when it forms an additional syllable with *e* before it, in the plural of nouns and the third person singular of verbs, as in *churches, boxes, prices, charges, teaches*; likewise in some verbs ending in *se*, to distinguish them from nouns and adjectives of the same form, as *abuse, use, close, diffuse*, as distinguished from the nouns *abuse, use*, and the adjectives *close, diffuse*. But it is impossible to give rules which will enable one to determine in all cases how *s* is to be pronounced, whether with its sharp, hissing sound, or with its voiced or soft sound, like *z*.

92. *S* aspirated, or sounding like *sh* or *zh*.—*S* takes the sound of *sh* in words ending in *sion* preceded by a consonant, as in *diversion, expulsion, dimension, passion, mission, &c.*; also in the following words: *censure, tensure, tonsure, sensual, fissure, scissure, pressure, compressure, impressure, sure, assure, insure, nauseate, nauseous, sensual, sugar, sumach*.

93. *S* has the sound of *zh* in the termination *sion* preceded by a vowel, as in *evasion, cohesion, decision, explosion, contusion, &c.*; also in a number of words in which *s* is preceded by an accented vowel, and followed by the termination *ure*, as in *measure, pleasure, displeasure, treasure, rasure, closure, disclosure, enclosure, exposure, composure, incisure, leasure*; also in several words ending in *sier, as crosier, osier, hosier, brasier, grasier*; also in *ambrosia, ambrosial, elysium, elysian*; also in the words *abscission, scission, and rescission*.

T.

94. *T*, like *s* and *c*, is aspirated when it comes immediately after the accent and is followed by the vowels *ia, ie, or io*, taking the sound, in these cases, of *sh*; as in *partial, patient, nation, partition, militia, negotiate, &c.*

TH.

95. This digraph has two sounds,—one voiceless, hard, sharp, or aspirate, as in *thin, think, earth, breath, &c.*; the other flat, soft, or vocal, as in *this, the, then, breathe, &c.*

96. At the beginning of words this digraph is generally sharp, as in *thin, thorn*. The exceptions are the following words, with their compounds: *the, this, that, thou, thee, thy, thine, they, their, theirs, them, these, those, there, therefore, then, thence, thither, though, thus*. At the end of words it is generally sharp, as in *death, breath, &c.*; but at the end of some verbs it is flat, as, *to smooth, to mouth, to bequeath*; also in the following, which are written with a final *e*: *to bathe, to breathe, to clothe, to loathe, to sheathe, to soothe, to swathe, to breathe*.

97. In some nouns it is sharp in the singular, as in *bath, lath, path, oath, mouth*; and flat in the plural, as *baths, laths, paths, oaths, mouths*.

V.

98. *V* has only one sound, as in *vale, vote*; and it is never silent, except (according to some orthoepists) in *twelvemonth*.

W, WH.

99. *W* at the beginning of words is a consonant. It is silent before *r*; as, *write, wren, wrist, &c.*

The digraph *wh* is sounded much as if it were reversed, thus, *hw*; as, *when, while, pronounced hwen, hwile*. In some words the *w* is silent; as, *who, whole, &c.*

X.

100. The regular sound of *x* is its sharp sound, like *ks*; as, *excellent, execute, expect, tax*.

101. It has a flat or soft sound, like *gz*, when the next syllable following begins with an accented vowel, as in *exalt, example, exert, executor*; also in some words derived from primitives in which it has the sound of *gz*, as, *exaltation, exemplary*.

102. At the beginning of words it has the sound of *z*, as in *Xenophon, xylography*.

103. *X* takes the sound of *ksh* when the accent precedes it; as, *fluxion, anxious, luxury*.

Y, Z.

104. *Y*, consonant, has always the same sound.—*Z* has the same sound as flat or soft *s*. It is aspirated, taking the sound of *zh*, in a few words; as, *brazier, glazier, grazier, vizier, seizure, &c.*

ACCENT.

105. All the words of the English language of more than one syllable have one accented syllable; and most polysyllabic words have not only a syllable with a primary accent, but also one with a secondary accent.

106. It is the general tendency of the language to place the accent on the first syllable of dissyllables, and on the antepenultimate of polysyllables. The exceptions, however, are so numerous that this is not to be regarded as a rule, but only as a general tendency of the language. With respect, however, to verbs of two syllables, the tendency is to place the accent on the second syllable.

107. A large part of the words of the English language, especially of the polysyllables, are derived from the Latin and Greek languages, and with respect to the accent of such words these languages have a great influence; though in relation to many of them the analogy of the English prevails over that of the original language.

108. Words which are adopted from the Latin language into the English without any change of orthography, generally retain the Latin accent, especially if they are terms of the arts and sciences, or words somewhat removed from common use. The following words have the accent on the penultimate syllable both in Latin and in English: *abdomen, acumen, asylum, bitumen, curator, decorum, delator, dictator, horizon, spectator, testator.*

109. Some words which have the accent on the penult in Latin are conformed to the English analogy, and have the accent on the antepenult; as, *auditor, character, cicatrix, orator, minister, plethora, senator, sinister.*

110. Monosyllables are generally marked, in pronouncing dictionaries, with the distinct sound of the vowels as they are pronounced when uttered distinctly; but, in reading and speaking, many of them, especially the particles *a, an, the, and, at, of, in, on, &c.*, are generally uttered so as to give only an indistinct or obscure sound to the vowel.

111. Simple words of two syllables have only one syllable accented, except the word *amen*, which, Walker says, "is the only word in the language which has necessarily two consecutive accents." There are, however, many compound words of two syllables which have, or may have, both syllables more or less accented; as, *backslide, downfall, ginsay, henceforth, mankind, highway, light-house, sometimes, waylay, windmill, almost, &c.*

112. Many words of three and of four syllables have only one accented syllable; as, *sensible, penalty, reliance, occurrence, republic, admirable, agreeable, celebrity, congenial, chalybeate, &c.* But some have a secondary accent almost as strong as the primary; as, *advertise, artisan, partisan, complaisant, caravan, charlatan, domineer, privateer, violin, countermand, reprimand, contraband, commodore, reprehend,*

benefactor, malefactor, navigator, regulator, legislator, detrimental, judicature, caricature, animadvert, &c.

113. Almost all words of more than four syllables have both a primary and a secondary accent, and some words of seven or eight syllables have one primary and two secondary accents; as, *indivisibility, incomprehensibility.*

114. The following dissyllables, when used as nouns or adjectives, have the accent on the first syllable, and when used as verbs, on the second:

Nouns or Adjectives.	Verbs.	Nouns or Adjectives.	Verbs.
Ab'ject	ab-ject'	Ex'ile	ex-ile'
Ab'sent	ab-sent'	Fer'ment	fer-ment'
Ab'stract	ab-tract'	Fore'cast	fore-cast'
Ac'cent	ac-cent'	Fore'taste	fore-taste'
Af'fix	af-fix'	Fre'quent	fre-quent'
Aug'ment	aug-ment'	Im'port	im-port'
Bom'bard	bom-bard'	Im'press	im-press'
Cem'ent	ce-ment'	In'cense	in-cense'
Col'league	col-league'	In'crease	in-crease'
Col'lect	col-lect'	In'lay	in-lay'
Com'pact	com-pact'	In'sult	in-sult'
Com'plot	com-plot'	Ob'ject	ob-ject'
Com'pound	com-pound'	Out'law	out-law'
Com'press	com-press'	Per'fume	per-fume'
Con'cert	con-cert'	Per'mit	per-mit'
Con'crete	con-crete'	Per'vert	per-vert'
Con'duct	con-duct'	Pre'fix	pre-fix'
Con'fect	con-fect'	Prel'ude	pre-lude'
Con'fine	con-fine'	Prem'ise	pre-mise'
Con'flict	con-flict'	Pres'age	pre-sage'
Con'serve	con-serve'	Pres'ent	pre-sent'
Con'sort	con-sort'	Prod'uce	pro-duce'
Con'test	con-test'	Proj'ect	pro-ject'
Con'tract	con-tract'	Prog'ress	pro-gress'
Con'trast	con-tract'	Pro'test	pro-test'
Con'vent	con-vent'	Reb'el	re-bel'
Con'verse	con-verse'	Rec'ord	re-cord'
Con'vert	con-vert'	Refuse	re-fuse'
Con'vict	con-vict'	Re'tail	re-tail'
Con'voy	con-voy'	Sub'ject	sub-ject'
Des'ert	de-sert'	Suff'ix	suf-fix'
Des'cant	des-cant'	Sur'vey	sur-vey'
Di'gest	di-gest'	Tor'ment	tor-ment'
Dis'count	dis-count'	Traj'ect	tra-ject'
Es'cort	es-cort'	Trans'fer	trans-fer'
Es'say	es-say'	Trans'port	trans-port'
Ex'port	ex-port'	Un'dress	un-dress'
Ex'tract	ex-tract'	Up'start	up-start'

115. Of the words in the preceding table, *cement, complot, increase, perfume, permit, retail, survey, and undress*, when used as nouns, are often pronounced with the accent on the second syllable. (See these words in the Dictionary.) The words *consult, contents, and detail*, as nouns, are often pronounced, in accordance with this analogy, with the accent on the first syllable.

116. The following trisyllables, and a few others, when nouns, are accented on the first syllable, and when verbs, on the third:

Nouns.	Verbs.
Coun'tercharge	countercharge'
Coun'tercharm	countercharm'
Coun'tercheck	countercheck'
Coun'termand	countermand'
Coun'termarch	countermarch'
Coun'termin	countermine'
Coun'terplot	counterplot'
Coun'terpoise	counterpoise'
Coun'tersign	countersign'
Coun'tervail	countervail'
In'terchange	interchange'
In'terdict	interdict'
O'vercharge	overcharge'
O'verflow	overflow'
O'vermatch	overmatch'
O'verthrow	overthrow'
O'verturn	overturn'
Rep'rmand	reprimand'

117. A similar analogy has influence in changing the accent of many other words which are used as verbs and also as nouns or adjectives. Thus, *counterbalance* and *overbalance*, when nouns, have the accent on the first syllable, and when verbs, on the third; *attribute*, as a noun, is accented on the first syllable, and as a verb, on the second; and *misconduct*, as a noun, is accented on the second syllable, and as a verb, on the third. A class of words with the termination *ate* have the distinct sound of long *a* when used as verbs, and the indistinct or obscure sound of *a* when used as nouns or adjectives; of this class are *deliberate, intimate, mediate, moderate, &c.* The words *interest* and *compliment*, when used as verbs, are pronounced with a more distinct sound of short *e*, in the last syllable, than when used as nouns. The verb *prophecy* has the full sound of long *y*, and the noun *prophecy* the obscure sound of *y* or *e*. So the whole class of verbs ending in *fy* are pronounced with the distinct sound of long *y*.

118. The pronunciation of the following words when used as nouns or adjectives is different from what it is when used as verbs:

Nouns or Adjectives.	Verbs.	Nouns or Adjectives.	Verbs.
Abuse	abuſe	Grease	grease
Advice	advise	House	house
Close	close	Mouse	mouse
Device	devis	Prophecy	propheſy
Diffuse	diffuſe	Rise	riſe
Excuse	excuse	Use	uſe

The following words, when used as nouns, have an accent different from their accent as adjectives:

Nouns.	Adjectives.	Nouns.	Adjectives.
Au'gust	august'	In'stinct	instinct'
Com'pact	compact'	Inval'id	invalid'
Ex'ile	exile'	Min'ute	minute'
Gallant'	gal'lant	Su'pine	supine'

119. All words ending in *sion* and *tion* have the accent on the penultimate syllable; as, *dissen'sion, declarat'ion, meditat'ion, &c.*

120. Words ending in *ia, iac, ial, ian, eous*, and *ious* have the accent on the preceding syllable; as, *regal'ia, demo'niac, impe'rial, merid'ian, sponta'neous, melo'dious.* If *c, g, s, t, or x* precedes the vowel *e* or *i* in these terminations, these vowels are generally blended with the vowel or vowels which follow, being pronounced with them in one syllable; as, *benefi'cial, magi'cian, furind'ceous, loqua'cious, dissen'sious, coura'geous, conta'gious, conten'tious, anx'ious.* The only exception to this rule, in relation to placing the accent, is the word *elegiac*, which is commonly pronounced *eleg'iac*, though some pronounce it, in accordance with the rule, *ele'giac.*

121. Words ending in *acal* and *ical* have the accent on the antepenultimate syllable; as, *heli'acal, alphabet'ical, fanat'ical, geograph'ical, poet'ical, &c.* In words of this termination, the vowels in the accented syllables, if followed by a consonant, are short, except *u*, which is long; as, *cu'bical, mu'sical, scorbut'ical.*

122. Words ending in *ic* generally have the accent on the penultimate syllable; as, *algebra'ic, metal'ic, epidem'ic, scienti'fic, harmon'ic, paralyt'ic.* If a consonant immediately precedes the *i*, the vowels in the accented syllables are short, except the vowel *u*, which is long if it is followed by a single consonant; as, *cheru'bic, scorbut'ic, sulphu'ric, tellu'ric, &c.* But if *u* is followed by two consonants it is sometimes short; as, *fusi'tic, rust'ic*; and sometimes long; as, *ru'bric, lu'bric.* The following words, which are exceptions to this rule, have the accent on the antepenultimate syllable: *arsenic* (as a noun), *arith'metic, bish'opric, cath'olic, chol'eric, ephemer'ic, her'etic, lu'natic, pol'itic, rheu'matic, and tur'meric.* The following words, *climacteric, empiric, phlegmatic, plethoric, splenic*, according to some orthoepists are conformed to the rule, and according to others they are exceptions to it.

123. Words of three or more syllables, ending in *eal*, have their accent on the antepenultimate syllable; as, *bo'real, corpo'real, incorpo'real, cu'neal, empyr'eal, eth'e'real, fund'eal, homog'eal, heterog'eal, lac'eal, lu'eal, or'deal*; except *hymene'al*, which has the penultimate accent.

124. Of words ending in *ean*, the following, being conformed to the English analogy, have the accent on the antepenultimate syllable: *cerbe'rean, ceru'lean, hyperbo'rean, Hercu'lean, marmo'rean, med'iterra'nean, subterra'nean, Tartar'ean*; but the following are pronounced by the principal orthoepists, in accordance with the best usage, with the accent on the penultimate: *adamant'eal, antipode'an, Allante'an, colosse'an, empyr'eal, Epicure'an, Euro'pean, hymene'an, pygme'an.* With regard to *European*, Walker remarks as follows: "This word, according to the analogy of our own language, ought certainly to have the accent on the second syllable; and this is the pronunciation which unlettered speakers constantly adopt; but

the learned, ashamed of the analogies of their own tongue, always place the accent on the third syllable, because *Európæus* has the penultimate long, and is therefore accented in Latin. *Epicurean* has the accent on the same syllable, by the same rule; while *herculean* and *cerulean* submit to English analogy, and have their accent on the second syllable, because their penultimate in Latin is short."

125. Words ending in *tude*, *efy*, *ify*, *ety*, *ity*, *graphy*, *logy*, *loquy*, *athy*, *metry*, *tomy*, *meter*, *gonal*, *fluus*, *fluent*, and *parous*, have their accent on the antepenultimate; as, *for'titude*, *rar'efy*, *diver'sify*, *vari'ety*, *liberal'ity*, *geog'raphy*, *geol'ogy*, *solit'oguy*, *sym'pathy*, *geom'etry*, *anal'ogy*, *barom'eter*, *diag'onal*, *super'fluus*, *affluent*, *ovip'arous*.

126. Words of three or more syllables, ending in *ulous*, *inous*, *erous*, and *orons*, have the accent on the antepenultimate; as, *sed'ulous*, *volu'minous*, *roci'ferous*, *carni'orons*; except *cano'rous* and *sono'rous*, which have the accent on the penultimate.

127. Words of three or more syllables, ending in *ative*, have the accent on the antepenultimate, or on the preceding syllable; as, *rel'ative*, *appel'lative*, *commu'nicative*, *spec'ulative*. The exceptions are *crea'tive*, *colla'tive*, *dila'tive*.

128. Words ending in *tive*, preceded by a consonant, have the accent on the penultimate; as, *attrac'tive*, *invec'tive*, *presump'tive*; except *ad'jective* and *sub'stantive*.

129. There is a class of adjectives ending in *ose*, as, *acetose*, *adipose*, *anhelose*, *operose*, &c., with re-

spect to which there is much diversity among orthoepists in relation to placing the principal accent. Walker says, "From the decided prevalence of the accent on the last syllable of these words, we may easily guess at the analogy of pronunciation, and, with very little hesitation, determine that the accent ought to be placed on the last syllable of them all." Smart, however, and some other respectable orthoepists, place the primary accent of a great part of this class of words on the first, or antepenultimate, syllable. But with respect to most of these words the primary and secondary accents are so nearly equal that it is of little importance whether the primary accent is placed on the last or on the first or antepenultimate syllable; that is, whether the following words are noted thus, *äd-i-pöse'*, *än-he-löse'*, *öp-e-röse'*, or thus, *äd'i-pöse*, *än'he-löse*, *öp'e-röse*. A few of these words are erroneously pronounced by some orthoepists with the accent on the penultimate syllable; as, *a-cé'tose*.

130. There is a class of words ending in *or*, which, when used in law language in connection with their correlative terms, have the accent on the last syllable. The following words, with their correlatives, are of this class:

Appellor	appellee	Grantor	grantee
Assignor	assignee	Guarantor	guarantee
Bargainor	bargainee	Legator	legatee
Consignor	consignee	Mortgageor	mortgagee
Devisor	devisee	Obligor	obligee
Donor	donee	Recognizor	recognizee

ORTHOEPY AND ORTHOEPISTS.

The pronunciation of the English language, like that of all living languages, is in a great measure arbitrary. It is exposed to the caprices of fashion and taste. It is liable to change from one age to another; and it varies, more or less, not only in the different and distantly-separated countries in which it is spoken, but also in the different divisions and districts of the same country. No two speakers or orthoepists, though inhabitants of the same place, would be likely to agree in the pronunciation of all its words. The standard of pronunciation is not the authority of any dictionary, or of any orthoepist; but it is the present usage of literary and well-bred society.

The question may be asked, Where is this standard to be sought, or this usage to be ascertained? To this it may be answered that London is the great metropolis of English literature, and that it has an incomparably greater influence than any other city in giving law, in relation to style and pronunciation, to the many millions who write and speak the language. The English orthoepists naturally refer to the usage of the best society in London as their principal standard; but the usage of good society in that city is not uniform, and no

two orthoepists would perfectly agree with each other in attempting to exhibit it.

It may be further asked, How far is it proper for the people of the United States to be guided in their pronunciation by the usages of London? To this it may be answered that it is advisable for American speakers, as well as writers, to conform substantially to the best models, wherever they may be found; and so long as London holds its rank as the great metropolis of the literature of the English language, so long it must have a predominant influence with respect to speaking and writing it. If the influence of the usage of London were discarded, where should we seek for a usage that would be generally acknowledged as entitled to higher authority? There is no one city in the United States which holds a corresponding rank as a centre of intelligence and fashion,—no one which is the central and undisputed metropolis of Anglo-American literature, as London is of English literature. Pronunciation in the United States is, indeed, now substantially conformed to the usage of London. The works of some of the English orthoepists, who have regarded the usage of London as their standard, have been as generally

circulated and used in this country as they have been in England; and there is undoubtedly a more general conformity to the London usage in pronunciation throughout the United States than there is throughout Great Britain.

Although it is not to be questioned that, with respect to the many millions who speak the English language, the usage of London is entitled to far more weight than that of any other city, yet this is not the only thing to be observed. The usage of the best society in the place or district in which one resides is not to be disregarded. If our pronunciation is agreeable to the analogy of the language, and conformed to the practice of the best society with which we have intercourse, we may have no sufficient reason to change it, though it should deviate, more or less, from the existing usage of London. A proper pronunciation is indeed a desirable accomplishment, and is indicative of a correct taste and a good education; still it ought to be remembered that, in speech as in manners, rusticity is more excusable than affectation.

"For pronunciation," says Dr. Johnson, "the best general rule is to consider those as the most elegant speakers who deviate least from the written words." There are many words of which the pronunciation in England is, at present, better conformed to the spelling than it was formerly; and the principle of conformity of the manner of writing to that of speaking the language has been carried somewhat farther in the United States than in England. This is a principle which seems worthy of being encouraged rather than checked. With respect to the want of conformity of the pronunciation of words to their orthography, Smart

says, "Fortunately, the number of these anomalies is daily decreasing, so that many words which, in Walker's Dictionary, are marked as having a customary irregular pronunciation, appear in this with their regular sounds, and yet with usage in their favor."

Much ingenuity and labor have been employed by various orthoepists in their efforts to settle the pronunciation of the language; and different systems of notation for designating the sounds of the letters have been adopted. But it has been found difficult to form such a system as will correctly represent all the various sounds of the letters, and not be liable to mistake; and if such a system were formed, it would be a difficult and delicate matter to make a correct application of it to all cases. The language, as it respects pronunciation, has many irregularities, which cannot be subjected to any general rules; and with regard to the pronunciation of particular words, the instances are numerous in relation to which there is a disagreement among the best orthoepists.

The following table exhibits the manner in which the pronunciation of a number of words is represented by Sheridan, Walker, Jameson, and Smart, together with the mode adopted in this work. These several orthoepists have each his own peculiar system of notation; but as their different methods of marking the letters cannot be here exhibited without much inconvenience, and without causing great confusion to the reader, their respective modes of the respelling of the words are presented; and instead of their marks on the vowels, those employed in this work are substituted, indicating, in all cases, the sounds of the letters as given by them.

		Sheridan.	Walker.	Jameson.	Smart.
A-bil'i-ty	a-bil'e-tē	ä-bil'y-tŷ	ä-bil'e-tē	ä-bil'e-tē	ä-bil'e-tē
Äv'er-äge	äv'er-äje	äv'e-räje	äv'ür-idje	äv'er-äje	äv'er-äje
Dē-lib'er-äte, v.	dē-lib'er-ät	dē-lib'e-räte	dē-lib'er-äte	dē-lib'er-äte	dē-lib'er-äte
Dē-lib'er-äte, a.	dē-lib'er-ät	dē-lib'e-rät	dē-lib'er-äte	dē-lib'er-äte	dē-lib'er-äte
Ed'ü-cäte	äd'yü-kät	äd'ü-kät	äd'jü-käte	äd'ü-käte	äd'n-käto
Fēat'üre	fēt'yür	fē'tshür	fē'tshüre	fēte'yür	fēt'ch'oor
Im-pēt'ü-öus	im-pēt'yü-üs	im-pēt'tü-üs	im-pētsh'ü-üs	im-pēt'ü-üs	im-pēt'ü-üs
In'ter-äst, v.	in'ter-äst	in'ter-äst	in'ter-äst	in'ter-äst	in'ter-äst
In'ter-äst, n.	in'ter-äst	in'ter-äst	in'ter-äst	in'ter-äst	in'ter-äst
In'tj-mäte, v.	in'te-mät	in'ty-mäte	in'te-mäte	in'te-mäte	in'te-mät
In'tj-mäte, a.	in'te-mät	in'ty-mät	in'te-mäte	in'te-mäte	in'te-mät
Möd'er-äte, v.	möd'er-ät	möd'dēr-äte	möd'dēr-äte	möd'dēr-äte	möd'er-ät
Möd'er-äte, a.	möd'er-ät	möd'dēr-ät	möd'dēr-ät	möd'dēr-äte	möd'er-ät
Nät'ü-räl	nät'yü-räl	nät'tshür-äl	nät'tshür-äl	nät'ü-räl	nät'ch'oo-räl
Nät'üre	nät'yür	nät'tshür	nät'tshüre	näte'yür	nät'ch'oor
Ö-bē'dj-änt	ö-bē'de-änt	ö-bē'dzhänt	ö-bē'je-änt	ö-bē'de-änt	ö-bē'de-änt
Virt'ü-öus	virt'yü-üs	vēr'tshü-üs	vēr'tshü-üs	virt'ü-üs	vēr'ch'oo-üs

In relation to all the words here exhibited, these orthoepists agree with respect to two of the most important points in the pronunciation of words, namely, the syllable on which the accent is to be placed, and the quantity of the vowel in the accented syllable. Though with regard to the modes of representing the pronunciation of most of these

words there is a considerable diversity, yet it is doubtless true that the pronunciation intended to be expressed differs, in reality, much less than it would seem to do, and that in numerous instances these orthoepists agreed much better in their practice than in their mode of indicating it. There is an obvious difference in the quantity

and in the stress of voice with which the last syllable of the words *deliberate* and *moderate* are pronounced when verbs and when adjectives. All these orthoepists mark the *a* long in the last syllable of these words when used as verbs; Jameson and Smart also mark it long when they are adjectives; Walker shortens the *a* in the adjective *moderate*; Sheridan changes the *a* in both of the words, when adjectives, into short *e*. But there seems to be no advantage in changing the letter in such cases. It is but slightly pronounced, and has not the distinct sound of either short *e* or short or long *a*; and with respect to most of the instances in which the vowels in this Dictionary have a dot placed under them, they are so slightly pronounced that to mark them with a distinct sound, either *long* or *short*, would tend rather to mislead than to assist in pronouncing them. If the syllables on which the primary and secondary accents fall are correctly pronounced, the comparatively indistinct syllables will naturally be pronounced aright.

With respect to words variously pronounced, Walker says, "The only method of knowing the extent of custom, in these cases, seems to be an inspection of those dictionaries which professedly treat of pronunciation. We have now so many works of this kind that the general current of custom, with respect to the sound of words, may be collected from them with almost as much certainty as the general sense of words from Johnson. An exhibition of the opinions of orthoepists about the sound of words always appeared to me a very rational method of determining what is called custom. This method I have adopted." The method thus countenanced by Walker has been carried out in this Dictionary much more thoroughly than he had the means of doing it, inasmuch as the greater part of the works which are made use of as the principal authorities have been published since his time. With respect to many of these variously pronounced words, it is difficult to decide what method is to be preferred; and it is not to be supposed that the mode for which the compiler has indicated a preference will in all cases be esteemed the best; but, when it is not, the mode which the reader may deem preferable will be found included within the brackets, and supported by its proper authority.

It may be seen, with respect to words variously pronounced, that a preference is not always given to the mode which has the most support from or-

thoepists; yet in some instances, in deference to the weight of authorities, the compiler has given a preference to a mode which, in the exercise of his own judgment, independent of the authorities, he would not have preferred; for it would be unreasonable for him to make a conformity to his own taste, or to the result of his own limited observation, a law to those who may differ from him and yet agree with perhaps the more common usage.

In giving the authorities for pronunciation in this Dictionary, neither the respelling nor the notation of the orthoepists cited has generally been exhibited, as it was necessary to reduce them all to one system. Their precise difference is not always presented with exactness; yet the cases of failure are not important. The different editions of the authors used as authorities differ in various instances; and it is sometimes impossible to ascertain whether the intention of the writer has not been frustrated by an error of the press.

The English authorities most frequently cited in this volume are Sheridan, Walker, Perry, Jones, Enfield, Fulton and Knight, Jameson, Knowles, Smart, Reid, and Craig, all of whom are authors of Pronouncing Dictionaries. In addition to these, various other English lexicographers and orthoepists are sometimes brought forward, as Bailey, Johnson, Kenrick, Ash, Barclay, Entick, Scott, Ogilvie, Boag, Clarke, Wright, Nares, and several others, besides the distinguished American lexicographer, Dr. Webster. The edition of Webster's Dictionary made use of is that of 1841, which is the latest that was published during the life of the author.

The different English orthoepists who are made use of as authorities are entitled to very different degrees of respect. There is no one of them who has obtained a higher and more widely extended reputation than Walker; and no one appears to have bestowed longer and more patient attention in studying the analogies of the language, and in ascertaining the best usage. But there has been considerable change since his time; and some who have succeeded him have corrected some of his mistakes, and made improvements on his system; and they may, in many cases, be considered better guides as to the present usage than Walker.

Of the successors of Walker, Mr. Smart appears to have given the most careful and discriminating attention to the subject; and he may therefore be regarded as the best single authority for present English usage.

ORTHOGRAPHY.

REMARKS—WITH RULES OF ORTHOGRAPHY.

1. The orthography of the English language has been undergoing continual changes from the time of its first formation to the present day, although for a century or upwards it may be regarded as having assumed a comparatively settled form. If we look into books printed in the reign of Queen Anne, we meet with many words having an orthography different from that which is now in use. If we carry our observation back as far as the reign of Queen Elizabeth, we find the difference in orthography greatly increased; and when, in our retrospective examination, we reach the age of Chaucer and Wicliffe, we find many words which, though they are now actually in use, are so disguised in their orthographical form, and are of so odd and uncouth an appearance, that they can hardly be recognized.

2. The early productions of English literature which are still much read, such as the works of Bacon, Hooker, Shakespeare, and the common version of the Bible, appear now in an orthography very different from that in which they were at first printed. The first four verses of the thirty-second chapter of Deuteronomy, in the first edition of the common version of the Bible, printed in 1611, stands thus: "Giue eare, O yee heauens, and I wil speake; and heare, O earth, the words of my mouth. My doctrine shall drop as the raine; my speach shall distill as the dew, as the smal raine vpon the tender herbe, and as showres vpon the grasse. Because I wil publish the Name of the Lord; ascribe yee greatnesse vnto our God. He is the rocke, his worke is perfect; for all his wayes are Iudgement: A God of trneth, and without iniquity, iust and right is he." In these few lines, which may be taken as a specimen of the whole, there are twenty-seven instances in which the words appear in an orthography different from that in which they are now printed. It is not uncommon to find the same word spelt in more ways than one on the same page, as is often the case with works even of the most distinguished writers printed in the early ages of English literature.

3. In adjusting the orthography of this Dictionary much care has been taken; in performing the work attention has been paid to etymology, analogy, and usage; and in cases in which good usage is divided, etymology and analogy have been consulted in deciding disputable points. But no in-

novation has been made with respect to those cases in which usage is invariable and settled.

4. With respect to orthography, the best usage in America differs very little from the best usage in England. There is a class of words ending in *or* or *our*, all of which, unless *Saviour* may be regarded as an exception, are commonly written in this country without the *u*; as, *error, favor, honor, terror, &c.* But although the greater part of the words ending in *or* or *our* are written in England without the *u*, yet there are a few of these words, of very frequent occurrence, most of them dissyllables, which are commonly written in England with the *u*; as, *favour, honour, &c.*

5. A numerous class of words formerly written with the termination *ick*, as *music, publick*, are now written, both in England and the United States, with the termination *ic*; as, *music, public.* But the verbs *to frolic, to mimic, to physic, to traffic, to bisouae*, though written without the *k* in the present tense, yet on assuming another syllable, in forming the past tense and participles, the *k* must be used in order to keep the *c* hard; as, *trafficked, trafficking.*

6. Verbs of one syllable ending with a single consonant, preceded by a single vowel (as *plan*), and verbs of two or more syllables ending in the same manner, and having the accent on the last syllable (as *regret*), double the final consonant of the verb on assuming an additional syllable; as, *plan, planned; regret, regretted.* But if a diphthong precedes the last consonant (as in *join*), or the accent is not on the last syllable (as in *suffer*), the consonant is not doubled; as, *join, joined; suffer, suffered.*

There is an exception to the last clause of the preceding rule, with respect to most of the verbs ending in the letter *l*, which on assuming an additional syllable are allowed, by general usage, to double the *l*, though the accent is not on the last syllable; as, *travel, travelling, travelled, traveller; libel, libelling, libelled, libeller, libellous.* But the derivatives of *parallel* are written without doubling the final *l*; as, *paralleled, unparalleted.*—The nouns *petal, peril, novel, dial, and viol*, on assuming an additional syllable, do not double the *l*: as, *petalous, perilous, novelist, dialist, violist.*

The following list comprises the verbs ending in *l*, which, though they have not the accent on the last syllable, yet commonly double the final *l*: