

PE1620

W3

1845

C.1

Handwritten text, possibly a signature or name, on a small piece of paper attached to the bottom of the book.

0

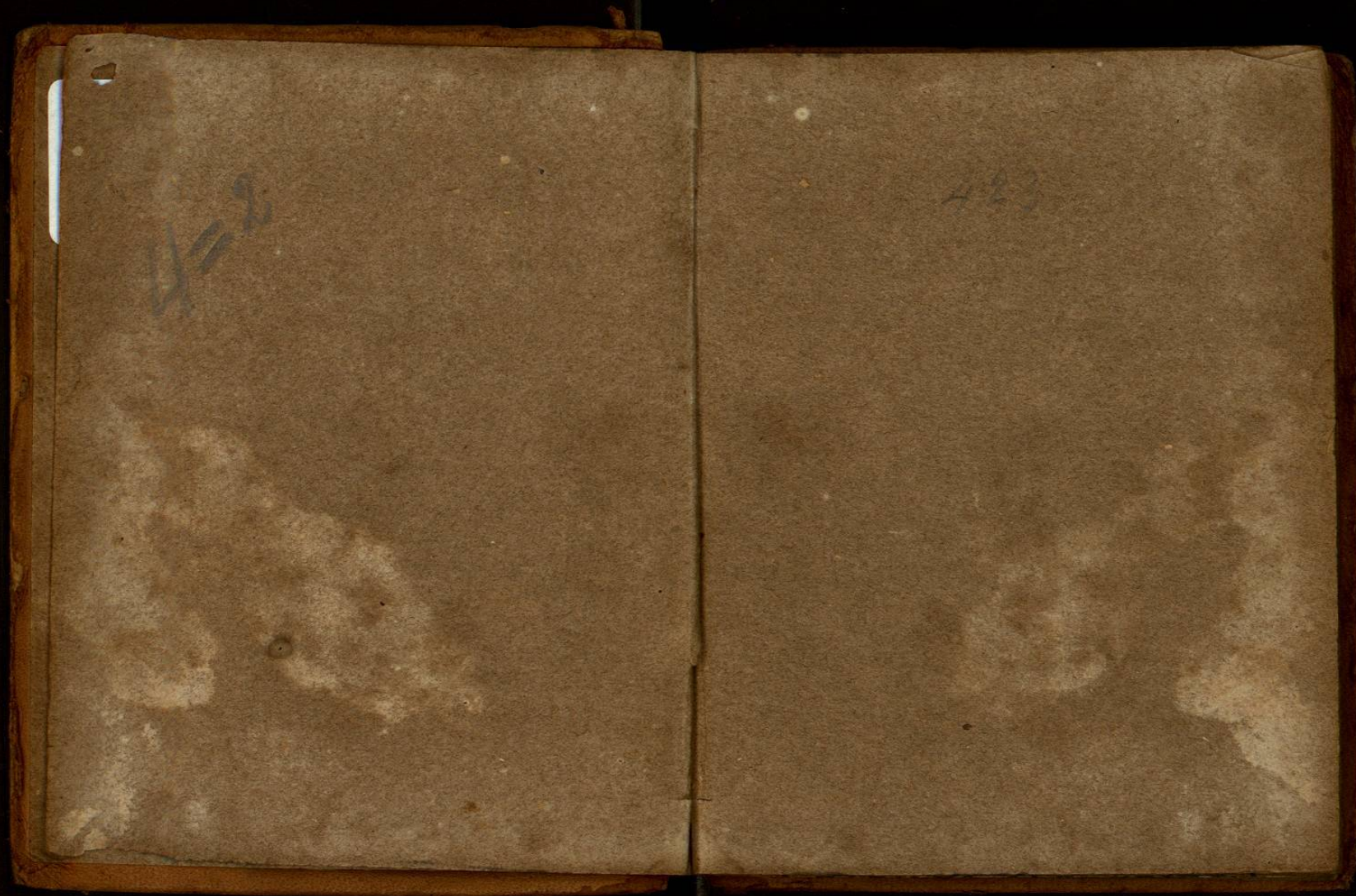
1845



1080042812

423

C#3-C#56



A
CRITICAL
PRONOUNCING DICTIONARY,

AND
EXPOSITOR OF THE ENGLISH LANGUAGE;

IN WHICH
THE MEANING OF EVERY WORD IS EXPLAINED, AND THE SOUND OF
EVERY SYLLABLE DISTINCTLY SHOWN.

TO WHICH IS PREFIXED,
AN ABSTRACT OF THE PRINCIPLES OF ENGLISH
PRONUNCIATION.

AND
DIRECTIONS TO FOREIGNERS
FOR ACQUIRING A KNOWLEDGE OF THE USE OF THIS DICTIONARY.

BY JOHN W. FANDERBURY
Author of Elements of Elocution, &c.
BIBLIOTECA PUBLICA
DEL ESTADO DE NUEVO LEON

ABRIDGED FOR THE USE OF SCHOOLS, BY AN AMERICAN CITIZEN.

STEREOTYPE EDITION GREATLY IMPROVED.

Philadelphia.

PRINTED BY GRIGGS & CO., No. 19, ST. JAMES STREET,
FOR THE BOOKSELLERS GENERALLY.

1845.

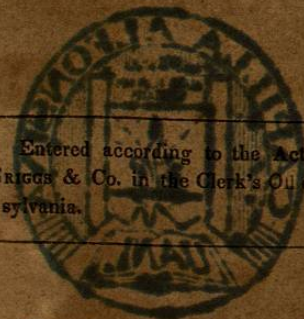


110162

13091

~~13091~~

Entered according to the Act of Congress, in the year 1840, by
GROSS & Co. in the Clerk's Office of the Eastern District of Penn-
sylvania.



UNIVERSITY OF PENNSYLVANIA
LIBRARY



EXTRACTS

From Mr. Walker's Preface to the First Edition of his Pronouncing Dictionary.

AMONG those writers, who deserve the first praise on this subject, is Mr. Elphinstone; who, in his *Principles of the English Language*, has reduced the chaos to a system; and by a deep investigation of the analogies of our tongue, has laid the foundation of a just and regular pronunciation.

After him Dr. Kenrick contributed a portion of improvement by his *Rhetorical Dictionary*; in which the words are divided into syllables as they are pronounced, and figures placed over the vowels to indicate their different sounds.

To him succeeded Mr. Sheridan, who not only divided the words into syllables, and placed figures over the vowels as Dr. Kenrick had done, but, by spelling these syllables as they are pronounced, seemed to complete the idea of a Pronouncing Dictionary; and to leave but little expectation of future improvement. It must, indeed, be confessed, that Mr. Sheridan's Dictionary is greatly superior to every other that preceded it; and his method of conveying the sound of words, by spelling them as they are pronounced, is highly rational and useful. But here sincerity obliges me to stop. The numerous instances I have observed of impropriety, inconsistency, and want of acquaintance with the analogies of the language, sufficiently show how imperfect I think his Dictionary is upon the whole, and what ample room was left for attempting another that might better answer the purpose of a guide to pronunciation.

The last writer on this subject is Mr. Nares, who, in his *elements of Orthoëpy*, has shown a clearness of method, and extent of observation, which deserve the highest encomiums. His preface alone proves him an elegant writer, as well as a philosophical observer of language; and his alphabetical index, referring near five thousand words to the rules for pronouncing them, is a new and useful method of treating the subject: but he seems, on many occasions, to have mistaken the best usage, and to have paid too little attention to the first principles of pronunciation.

The work I have to offer on this subject has, I hope, added something to the public stock: it not only exhibits the principles of pronunciation on a more extensive plan than others have done, divides the words into syllables, marks the sounds of the vowels like Dr. Kenrick, and spells the words as they are pronounced like Mr. Sheridan: but, where words are subject to different pronunciations, it points out the pronunciation which is preferable.

But still it may be objected to such an undertaking, that the fluctuation of pronunciation is so great as to render all attempts to settle it useless. What will it avail us, it may be said, to know the pronunciation of the present day, if in a few years, it will be altered? And how are we to know even what the present pronunciation is, when the same words are often differently pronounced by different speakers, and those, perhaps, of equal numbers and reputation? To this it may be answered, that the fluctuation of our language, with respect to its pronunciation, seems to have been greatly exaggerated. Except a very few single words, which are generally noticed in the following Dictionary, and the word where *e* comes before *r*, followed by another consonant, as *merchant*, *servant*, &c. the pronunciation of the language is probably in the same state in which it was a century ago: and had the same attention been then paid to it as now, it is not likely even that change would have happened. The same may be observed of those words which are differently pronounced by different speakers. If the analogies of the language had been better understood, it is scarcely conceivable that so many words in polite usage would have a di-

PREFACE.

variety of pronunciation which is at once so ridiculous and embarrassing: nay, perhaps it may be with confidence asserted, that if the analogies of the language were sufficiently known, and so near at hand as to be applicable on inspection to every word, that not only many words which are wavering between contrary usages would be settled in their true sound, but that many words, which are fixed by custom to an improper pronunciation, would by degrees grow regular and analogical; and those which are so already would be secured in their purity, by a knowledge of their regularity and analogy.

But the utility of a work of this kind is not confined to those parts of language where the impropriety is gross and palpable: besides such imperfections in pronunciation as disgust every ear not accustomed to them, there are a thousand insensible deviations, in the more minute parts of language, as the unaccented syllables may be called, which do not strike the ear so forcibly as to mark any direct impropriety in particular words, but occasion only such a general imperfection as gives a bad impression upon the whole. Speakers with these imperfections pass very well in common conversation; but when they are required to pronounce with emphasis, and for that purpose to be more distinct and definite in their utterance, here their ear fails them; they have been accustomed only to loose cursory speaking, and for want of firmness of pronunciation, are like those painters who draw the muscular exertions of the human body without any knowledge of anatomy. This is one reason, perhaps, why we and the elocution of so few people agreeable when they read or speak to an assembly, while so few offend us by their utterance in common conversation.

It may be said, that custom is the sovereign ruler of language. But what is this custom to which we must so implicitly submit? Is it the usage of the multitude of speakers, whether good or bad? This has never been asserted by the most sanguine abettors of its authority. Is it the usage of the studious in schools and colleges, with those of the learned professions, or that of those who, from their elevated birth or station, give laws to the refinements and elegancies of the court? To confine propriety to the latter, which is ten often the base, seems an injury to the former; who, from their very professions, appear to have a natural right to a share, at least, in the legislation of language, if not to an absolute sovereignty. The polished attendants on a throne are as apt to depart from simplicity in language, as in dress and manners; and novelty, instead of custom, is too often the *just et norma legum* of a court.

Perhaps an attentive observation will lead us to conclude, that the usage which ought to direct us is neither of these we have been enumerating, taken singly, but a sort of compound ratio of all three. Neither a final pronunciation of the court, nor a pedantic Classicism of the schools, will be denominated respectable usage, till a certain number of the general mass of speakers have acknowledged them; nor will a multitude of common speakers authorize any pronunciation which is reprobated by the learned and polite.

As those sounds, therefore, which are the most generally received among the learned and polite, as well as the bulk of speakers, are the most legitimate, we may conclude, that a majority of two of these states ought always to concur, in order to constitute what is called good usage.

But though custom, when general, is commonly well understood, there are several states and degrees of it which are exceedingly obscure and equivocal; and the only method of knowing the extent of custom in these cases, seems to be an inspection of those dictionaries which profess to 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 in the following work; and if I have sometimes dissented from the majority, it has been either from a persuasion of being better informed of what was the actual custom of speaking, or from a partiality to the evident analogies of the language.

PRONUNCIATION.

FROM THE THIRD EDITION.

In the midst of the impression of the present work, I met with Mason's Supplement to Johnson, and found several words worthy of insertion, which had been omitted by Johnson; and I take this opportunity of thanking that gentleman for the benefit I have derived from his Supplement. See Appendix to this Dictionary.

THE PRINCIPLES OF ENGLISH PRONUNCIATION

BRIEFLY EXPLAINED.

THE first principles or elements of pronunciation are letters, of which there are twenty-six in the English language.

Letters are divided into *vowels* and *consonants*.

The vowels are a, e, i, o, u, and y and w when ending a syllable.

The consonants are b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z, and y and w when beginning a syllable.

The vowels may be subdivided into *simple* and *pure*, and into such as are *compound* and *impure*. The simple or pure vowels are such as require one conformation of the organs to form them, and no motion of the organs while forming. The compound or impure vowels require more than one conformation of the organs to form them, and a motion in the organs while forming. These observations premised, we may call the following scheme

AN ANALOGICAL TABLE OF THE VOWELS.

a	pa-per	simple or pure vowels.	i	ti-tle	compound or impure vowels.
æ	fæ-ther		y	cy-der	
æ	wa-ter		u	lu-cid	
e	me-tre		w	pow-er	
o	no-ble				
oo	coo				

The consonants are divided into *mutes*, *semi-vowels*, and *liquids*.

The mutes emit no sound without a vowel, as b, p, t, d, k, and c and g hard.

The semi-vowels emit a sound without a vowel, as f, v, s, z, x, g soft or j.

The liquids flow into, or easily unite with the mutes, as l, m, n, r.

Consonants are divided also into *sharp* or *flat*, and *simple*, or *aspirated*.

The sharp consonants are p, f, t, s, k, c hard.

The flat consonants are b, v, d, z, g hard.

The simple consonants have a sound unmixed with that of any other letter, as b, p, f, t, k, g hard, and g soft, or j.

The mixed, or aspirated consonants, have sometimes a hiss or aspiration joined with them, which mingles with the letter, and alters its sound, as t in *motion*, d in *soldier*, s in *mission*, z in *azure*.

Consonants are distinguished by the organs chiefly employed in forming them, and are called *labial*, *dental*, *guttural*, or *nasal*.

The labials are, b, p, f, v. The dentals are, t, d, s, z, and soft g or j. The gutturals are, k, q, c hard, and g hard. The nasals are, m, n, and ng.

PRINCIPLES OF

These several properties of the consonants are exhibited at one view in the following table, which may be called

AN ANALOGICAL TABLE OF THE CONSONANTS.

Mute labials,	{ sharp <i>p pomp</i>				} labio-nasal
	{ flat <i>b bomb</i>				
Hissing labials,	{ sharp <i>f if</i>				} liquid <i>m</i>
	{ flat <i>o of</i>				
Mute dentals,	{ sharp <i>t</i>	{ <i>tat,</i>	{ aspira-	{ <i>etch</i>	} dento-nasal
	{ flat <i>d</i>	{ <i>dad,</i>	{ ted.	{ <i>edge</i> or <i>j</i>	
Hissing dentals,	{ sharp <i>s</i>	{ <i>say,</i>	{ aspira-	{ <i>esh, passion</i>	} dental
	{ flat <i>z</i>	{ <i>as,</i>	{ ted.	{ <i>ezhe vision</i>	
Lisping dentals,	{ sharp <i>eth, death,</i>				} liquid <i>n</i>
	{ flat <i>the, scythe.</i>				
Gutturals,	{ sharp <i>k kick.</i>				} guttural
	{ flat <i>g hard, gag.</i>				
Dento-guttural, or nasal <i>ng, hang.</i>					
} liquid <i>r.</i>					

DIPHTHONGS AND TRIPHTHONGS ENUMERATED.

Two vowels, forming but one syllable, are generally called a diphthong, and three a triphthong; these are as follow :

<i>ae</i> Caesar,	<i>ei</i> ceiling,	<i>oa</i> coat,	<i>ui</i> languid,
<i>ai</i> aim,	<i>eo</i> people,	<i>oe</i> economy,	<i>uy</i> buy,
<i>ao</i> gaol,	<i>eu</i> feud,	<i>oi</i> voice,	<i>aye</i> (for ever)
<i>au</i> taught,	<i>ew</i> jewel,	<i>oo</i> moon,	<i>eau</i> beauty,
<i>aw</i> law,	<i>ey</i> they,	<i>ou</i> found,	<i>ebu</i> plentiful,
<i>ay</i> say,	<i>ia</i> poniard,	<i>ow</i> now,	<i>ieu</i> adieu,
<i>ea</i> clean,	<i>ie</i> friend,	<i>oy</i> boy,	<i>iew</i> view,
<i>ee</i> roed,	<i>io</i> passion,	<i>ue</i> mansuetude,	<i>ocu</i> manuscript,

ON THE QUANTITY AND QUALITY OF THE VOWELS.

The first distinction in the sound of vowels is into *long* and *short*; that is, the time taken up in pronouncing them; and this distinction, which is so obvious as to have been adopted in all languages, is termed the *quantity* of the vowel.

The next distinction, which arises from the different apertures of the mouth in forming the letters, is termed the *quality* of the vowel, and is divided into the *open, close, slender* and *broad* sound.

The following table of the *simple*, and *diphthongal* vowels, referred to by the figures over the letters in this Dictionary, will show pretty clearly what is meant by the different sounds we have just mentioned.

When *g* is printed in the Roman character, it has its hard sound in *get, gone, &c.*; as *go, give, geese, &c.*; when it has its soft sound, it is spelled in the notation by the consonant *j*, as *giant, ginger, ji-ant, jin-jur*. The same may be observed of *s*, the Roman

PRONUNCIATION.

character denotes its hard sound in *sin, sun, &c.* as so, sit, sense, &c.; its soft sound is spelled by *z*, as *rose, raise, &c. rozz, rdze, &c.*

* The figures over the letters refer to the vowels in the words, at the top of the page. The parts of speech are distinguished by the first letters or syllables of each: a. s. for *substantive*; a. for *adjective*; ad. for *adverb*; v. a. for *verb active*; v. a. & n. for *verb active and passive*; prep. for *preposition*; conj. for *conjunction*; pret. for *preterit tense*; pass. for *passive*; and part. for *participle*.

English sounds.		French sounds.
1. ä. The long slender English a, as in fäte, pä-per, &c.	} <i>e</i> in <i>fée, épê.</i>	
2. ä. The long Italian a, as in fär, fä-ther, pä-pä, män-nä,		
3. ä. The broad German a, as in fäll, wäll, wä-ter,	} <i>a</i> in <i>fable, rable.</i>	
4. ä. The short sound of the Italian a, as in fät, mät, nä-r-y,		
1. ê. The long e, as in mêt, hêre, mêt-re, mêt-dium,	} <i>i</i> in <i>mitre, épître.</i>	
2. ê. The short e, as in mêt, lêt, gêt.		
1. i. The long diphthongal i, as in pine, th-le,	} <i>ai</i> in <i>laïque, naïf.</i>	
2. i. The short simple i, as in pin, th-le,		
1. ô. The long open o, as in nô, nôte, nô-vice,	} <i>o</i> in <i>globe, lobe.</i>	
2. ô. The long close o, as in môve, prôve,		
3. ô. The long broad o, as in nôr, fôr, ôr; like the broad ä,	} <i>a</i> in <i>or, for, ancor.</i>	
4. ô. The short broad o, as in nôt, hôt, gôt,		
1. ô. The long diphthongal u, as in tûbe, cû-pid,	} <i>ou</i> in <i>Ciutat, chieurm.</i>	
2. ô. The short simple u, as in tûb, cûp, sâp,		
3. û. The middle or obtuse u, as in bûll, fûll, pûll,	} <i>ou</i> in <i>boule, foule, pou-</i>	
ôï. The long broad ô, and the short i, as in ôïl,		
ôâ. The long broad ô, and the middle obtuse û, as in thôâ, pôând,	} <i>oû</i> in <i>Acôte.</i>	
7k. The acute or sharp th, as in think, thîn,		
7h. The grave or flat th, as in this, thât,		

OF THE NATURE OF ACCENT.

Nothing can show more evidently the fallibility of the human faculties than the total ignorance we are in at present of the nature of the Latin and Greek accent. This would be still more surprising, if the accent of the English language, which is constantly sounding in our ears, were not almost as great a mystery as the Latin or Greek. Obscurity and confusion run through every treatise on the subject.

Not one writer on accent has given us such a definition of the voice as acquaints us with its essential properties: they speak of high and low, loud and soft, quick and slow: but

OF THE NATURE

they never once mention that striking property which distinguishes speaking from singing sounds, and which, from its sliding from high to low, and from low to high, may not improperly be called the inflection of the voice. But if we divide the voice into its rising and falling inflections, the accent becomes as intelligible as any other part of language.

Keeping this distinction in view, let us compare the accented syllable with others, and we shall find this general conclusion may be drawn: "The accented syllable is always louder than the rest; but when it has the rising inflection, it is higher than the preceding, and lower than the succeeding syllables; and when it has the falling inflection, it is pronounced higher as well as louder than the other syllables, either preceding or succeeding. The only exception to this rule is, when the accent is on the last syllable of a word which has no emphasis, and which is the concluding word of a discourse."

THE DIFFERENT POSITIONS OF THE ENGLISH ACCENT.

Accent, in its very nature, implies a comparison with other syllables less forcible; hence, we may conclude, the monosyllables, properly speaking, have no accent; when they are combined with other monosyllables and form a phrase, the stress which is laid upon one, in preference to others, is called emphasis. As emphasis evidently points out the most significant word in a sentence, so, where other reasons do not forbid, the accent always dwells with greatest force on the part of the word, which, from its importance, the hearer has always the greatest occasion to observe; and this is necessarily the root or body of the word. But as harmony of termination frequently attracts the accent from the root to the branches of words, so the first and most natural law of accentuation seems to operate less in fixing the stress than any of the other. Our own Saxon terminations, indeed, with perfect uniformity, leave the principal part of the word in quiet possession of what seems its lawful property; but Latin and Greek terminations, of which our language is full, assume a right of preserving their original accent, and subjecting many of the words they bestow upon us to their own classical laws.

Accent, therefore, seems to be regulated, in a great measure, by etymology. In words from the Saxon, the accent is generally on the root; in words from the learned languages, it is generally on the termination; and if to these we add the different accent we lay on some words to distinguish them from others, we seem to have three great principles of accentuation; namely, the radical, the terminational, and the distinctive.

ACCENT ON DISSYLLABLES.

Every word of two syllables has necessarily one of them accented, and but one. It is true, for the sake of emphasis, we sometimes lay an equal stress upon two successive syllables, as *di-rect*, *some-times*; but when these words are pronounced alone, they have never more than one accent.

There is a peculiarity of accentuation in certain words of two syllables, which are both nouns and verbs, that is not unworthy of notice, the nouns having the accent on the first syllable, and the verbs on the last. The following are a few of the words of this description.

Nouns.	Verbs.	Nouns.	Verbs.
abject,	<i>to</i> abject,	déscant,	<i>to</i> descánt,
absent,	<i>to</i> absent,	digest,	<i>to</i> digést,
abstract,	<i>to</i> abstráct,	éssay,	<i>to</i> éssay,
accent,	<i>to</i> accént,	éxport,	<i>to</i> expórt,
áffix,	<i>to</i> affix,	éxtract,	<i>to</i> extráct,
assign,	<i>to</i> assign,	éxile,	<i>to</i> exíle.
viii			

OF ACCENT.

Sometimes words have a different accent, as they are adjectives or substantives, as,

Substantives.	Adjectives.
<i>august</i> , the month,	<i>augúst</i> , noble,
<i>compact</i> ,	<i>compáct</i> ,
<i>champaign</i> , wine,	<i>chám্পaign</i> ,
<i>exile</i> , banishment,	<i>exíle</i> ,
<i>gallant</i> , a lover,	<i>gállant</i> , bold.

Sometimes the same parts of speech have a different accent to mark a difference of signification.

<i>to conjure</i> , to practise magick,	<i>to conjúre</i> , to entreat,
<i>desert</i> , a wilderness,	<i>desért</i> , merit,
<i>buffet</i> , a blow,	<i>buffét</i> , a cupboard,
<i>sinister</i> , insidious,	<i>sinístér</i> , the left side.

Every dissyllable, compounded of words which taken separately have a meaning, may be deemed a qualified substantive; and that word which qualifies or describes the other, is that which most distinguishes it, and consequently is that which ought to have the accent: accordingly we find that *inkhorn*, *outrage*, *chairman*, *freehold*, *sand-box*, *book-case*, *penknife*, have the accent on the first syllable, which is the specifying part of the word; while *gainsay*, *foresee*, *overlook*, *undersell*, have the accent on the last syllable, which is the least distinguishing part of the word. This rule, though frequently violated, is sufficiently extensive to mark the general tendency of the language.

ACCENT ON TRISYLLABLES.

As words increase in syllables the more easily is their accent known. Nouns sometimes acquire a syllable by becoming plural; adjectives increase a syllable by being compared; and verbs, by altering their tense or becoming participles: adjectives become adverbs, by adding *ly* to them; and prepositions precede nouns or verbs without altering the accent of the word to which they are prefixed: so that when once the accent of dissyllables is known, those polysyllables, whose terminations are perfectly English, have likewise their accent invariably settled. Thus *lion* becomes *lioness*; *poet*, *poetess*; *polite* becomes *politer* or *politely*; *mischievous*, *happy*, *happiness*; *may*, *lioness* becomes *lionesses*; *mischievousness*, *serviceable*, *serviceableness*, *serviceably*, and *unserviceably*, without disturbing the accent, either on account of the prepositive *un*, or the subjective *able*, *ably*, and *ableness*.

So few verbs of three syllables follow the analogy observable in those of two, that of protracting the accent to the last syllable, that this economy seems peculiar to dissyllables: many verbs, indeed, of three syllables are compounded of a preposition of two syllables; and then, according to the primary law of formation, and not the secondary of distinction, we may esteem them radical, and not distinctive: such are *contradict*, *intercede*, *supercede*, *contraband*, *circumscribe*, *superscribe*, &c. while the generality of words, ending in the verbal termination *ise* and *ize*, retain the accent of the simple, as *criticise*, *tyrannize*, *modernize*, &c. and the whole tribe of trisyllable verbs in *ate*, very few excepted, refuse the accent on the last syllable; but words of three syllables often take their accent from the learned languages from which they are derived: and this makes it necessary to inquire how far English accent is regulated by that of the Greek and Latin.

OF THE NATURE

On the INFLUENCE of the GREEK and LATIN ACCENT on the Accent of English Polysyllables.

As our language borrows so largely from the learned languages, it is not wonderful that its pronunciation should be in some measure influenced by them. The rule for placing the Greek accent was, indeed, essentially different from that of the Latin; but words from the Greek, coming to us through the Latin, are often so much latinized as to lose their original accent, and to fall into that of the Latin; and it is the Latin accent which we must chiefly regard, as that which influences our own.

The first general rule that may be laid down is, that when words come to us whole from the Greek or Latin, the same accent ought to be preserved as in the original, thus *hori-zon, sonorous, decorum, dictator, gladiator, mediator, delator, spectator, adulter, &c.* preserve the penultimate accent of the original; and yet the antepenultimate tendency of our language has placed the accent on the first syllable of *orator, senator, auditor, clea-trix, plethora, &c.* in opposition to the Latin pronunciation of these words.

But notwithstanding this prevalence of the antepenultimate accent, the general rule still holds good; and more particularly in words a little removed from common usage; such as terms in the arts and sciences: these are generally of Greek original; but coming to us through the Latin most commonly contract the Latin accent when adopted into our language.

The next rule we may venture to lay down as a pretty general one is, that if the words derived from the learned languages, though anglicised by altering the termination, contain the same number of syllables as in the original languages, they are to be pronounced with the same accent; but it is to be understood, that this rule, like most others, is liable to some exceptions, as will appear by the following list of words.

prévalent,	prævālēns,	infamous,	infamis,
equivalent,	æquīvālēns,	propagate,	propāgo,
adjācent,	adjācēns,	indagate,	indāgo,
ligament,	ligāmēns,	suffragan,	suffrāgans.

But the correspondence of the Latin and English accent, in polysyllables derived from the former, is marked with fewer exceptions in the following example.

fābulate,	fābŭlŏr,	pŏpulate,	pŏpŭlo,
māculate,	māscŭlŏ,	subjūgate,	subjŭgo,
adjūvate,	adjŭvo,	abducēnt,	abducēns,
corrūgate,	corrŭgo,	relūcent,	relucēns,
pétulant,	pétŭlāns,	imprudent,	imprŭdēns,
disputant,	disputāns,	adjutant,	adjŭtāns,
impudent,	impŭdēns,	pécuate,	pecŭlŏr,
spécuate,	specŭlŏr,	indurate,	indŭro,
pullulate,	pullŭlŏ,	obdurate,	obdŭro.

By this selection we may perceive, that there is a general running through both languages, respecting the accent of polysyllables, which is, that when a single vowel in the penultimate is followed by a single consonant, the accent is on the antepenultimate. This is so agreeable to English analogy, that in words derived from the Latin where the penultimate vowel, followed by a single consonant, is long and consequently has the ac-

OF ACCENT.

cent, we almost always neglect this exception, as it may be called, in the Latin language, and fall into our own general rule of accenting the antepenultimate. Nor is it unworthy of being remarked, that when we neglect the accent of the original, it is almost always to place it at least a syllable higher: as *adjacent* is the only word in the whole selection, where the accent of the English word is placed lower than in the Latin.

With respect to the quantity of the antepenultimate syllable in polysyllables, it may be observed, that regardless of the quantity of the original, we almost without exception follow the analogy of our own language. This analogy uniformly shortens the vowel, unless it be *u*, followed by a single consonant, or any other vowel followed by a single consonant succeeded by a semi-consonant diphthong: thus the first *u* in *dubious* is pronounced long, though short in the Latin word *dubius*: the same may be observed of the *e* and *o* in *medium* and *emporium*; and the first *i* in *delirium*, and the first *e* in *delicate* are pronounced short in English according to our own analogy, though these letters are long in the Latin *delirium* and *delicatus*.

TERMINATIONAL ACCENT.

Saxon terminations, regardless of harmony, always leave the accent where they found it, let the adventitious syllables be ever so numerous. The Saxons, attentive chiefly to sense, preserved the same simplicity in the accentuation as in the composition of their words; and, if sense were the only object of language, it must be confessed, that our ancestors were, in this respect, superior to the Greeks and Romans. What method could so rigidly preserve and so strongly convey the sense of words, as that which always left the accent on the root, where the principal meaning of the word undoubtedly lies? But the necessities of human nature require that our thoughts should not only be conveyed with force, but with ease: to give language its due effect, it must be agreeable as well as forcible; and the ear must be addressed while we are informing the mind. Here then, terminational accent, the music of language, interposes; corrects the discordant, and strengthens the feeble sounds; removes the difficulty of pronunciation which arises from placing the accent on initial syllables, and brings the force gently down to the latter part of the word, where a cadence is formed, on the principles of harmony and proportion.

SECONDARY ACCENT.

Besides the primary accent, which necessarily distinguishes one syllable in a word from the rest, and which, with very little diversity, is adopted by all who speak the English language, there is another which may be termed secondary.

The secondary accent is that stress we may occasionally place upon another syllable, besides that which has the principal accent, in order to pronounce every part of the word more distinctly, forcibly, and harmoniously. Thus this accent may be placed on the first syllable of *concession, commendation, &c.* Nevertheless, as the secondary stress may or may not be adopted, as distinctness, force, or harmony may require, one only is considered essential: thus, *complaisant, contraband, caravan, and violin, partisan, artisan, courteous, metaphysick*, have frequently an accent on the first as well as the third syllable, though a somewhat less forcible one. The same may be observed, of *reprieve, reform, privateer, dominion, &c.*; but it must still be observed, that though an accent be allowable on the first syllable of these words, it is by no means necessary; they may all be pronounced with one accent, and that on the last syllable, without the least deviation from propriety.

In order to give some idea of the nature of the secondary accent, let us suppose, that in giving our opinion of an astronomical argument, we say, "It is a direct demonstration of the Copernican system." In this sentence, as an accent is necessarily upon the last syllable of *direct* we seldom lay a stress on the first syllable of *demonstration*, unless we mean to be

OF QUANTITY.

uncommonly emphatical; but in the following sentence, "It is a démonstration of the Copernican system." Here as no accented word precedes *démonstration*, the voice finds a rest, and the ear a force, in placing an accent on the first as well as on the third syllable.

In the next place it may be observed, that though the syllable on which the principal accent is placed, is fixed and certain, yet we may and do frequently make the secondary principal, and the principal secondary; thus *caravan*, *complaisant*, *sin*, *repartee*, *referee*, *privateer*, *domineer*, *courtesan*, *artisan*, *charlatan*, may all have the greatest stress on the first and the least on the last syllable, without any violent offences to the ear, nay, it may be asserted that the principal accent on the first syllable of these words and none at all on the last, though certainly improper, has nothing in it grating or discordant; but placing an accent on the second syllable of these words would entirely derange them, and produce an intolerable harshness and dissonance.

QUANTITY.

In treating this part of pronunciation it will not be necessary to enter into the nature of that quantity which constitutes poetry: the quantity here considered will be that which relates to words taken singly; and this is nothing more than the length or shortness of the vowels, either as they stand alone, or as they are differently combined with vowels or consonants.

In this respect it may be laid down as a general rule, that where the compound retains the primary sense of the simples, and the parts of the word are the same in every respect, both in and out of composition, then the preposition is pronounced in a distinct syllable; but when the compound departs ever so little from the literal simples, the same departure is observable in the pronunciation; hence the different syllabication and pronunciation of *re-com-mence*, *re-com-mend*, the former signifies a repetition of a commencement, but the latter does not imply a repetition of a commendation: thus *re-petition*, would signify to petition again: while *re-petition* signifies only an iteration of the same act, be it what it will. The same may be observed of the words *re-create*, and *re-reate*, *re-formation*, and *ref-ormation*.

From what has been seen of accent and quantity it is easy to perceive how prone our language is to an antepenultimate accent, and how naturally this accent shortens the vowel it falls upon; nay, so great a propensity have vowels to shrink under this accent, that the diphthong itself in some words, and analogy in others, are not sufficient to prevent it, as *valiant*, *relatiate*. Thus, by the subjoining only of *al* to *nation* with the *a* long, it becomes *national* with the *a* short. In like manner the acquisition of the same termination to the word *natura*, makes it *natural*, whereby it comes under the shortening power of the antepenultimate accent, notwithstanding the semiconsonant diphthong *ua*.

SYLLABICATION.

Dividing words into syllables is a very different operation according to the different ends proposed by it. The object of syllabication may be either to enable children to discover the sounds of words they are unacquainted with, or to show the etymology of a word, or to exhibit the exact pronunciation of it.

When a child has made certain advances in reading, but is ignorant of the sounds of many of the longer words, it may not be improper to lay down the common general rule to him, that a consonant between two vowels must go to the latter, and that two consonants coming together must be divided.

But an etymological division of words is a different operation: it is the division of a person acquainted with the whole word, and who wishes to convey by this division a knowledge of its constituent parts, as *ortho-graphy*, *theo-logy*, &c.

In the same manner a person who is pre-acquainted with the whole compound sound of a word, and wants to convey the sound of each part to one unacquainted with it, must

QUANTITY OF UNACCENTED VOWELS, &c.

divide it into such partial sounds as, when put together again, will exactly form the whole, as *ortho-graphy*, *theo-logy*, &c. This is the method adopted by those who would convey the whole sound, by giving distinctly every part; and when this is the object of syllabication, Dr. Lowth's rule is certainly to be followed. "The best and easiest rule," says the learned bishop, "for dividing the syllables in spelling, is, to divide them as they are naturally divided in a right pronunciation, without regard to the derivation of words, or the possible combination of consonants at the beginning of a syllable."

In this view of syllabication we consider it only as the picture of actual pronunciation; but may we not consider it as directed likewise by some laws of its own? laws which arise out of the very nature of enunciation, and the specifick qualities of the letters? These laws certainly direct us to separate double consonants, and such as are uncombining from the incoalescence of their sounds: and if such a separation will not paint the true sound of the word, we may be certain that such a sound is unnatural, and has arisen from caprice; thus the words *chamber*, *Cambridge*, and *combrick*, must be divided at the letter *m*; and as the letter, by terminating the syllable according to the settled rules of pronunciation, shortens the vowel, the general pronunciation given to these words must be absurd, and contrary to the first principles of the language.

By an induction which demonstrates the shortening power of the antepenultimate accent, has been shown the propriety of uniting the consonant to the vowel in the first syllable of *demonstration*, *lamentation*, *propagation*, &c.: we thus decide upon the quantity of these vowels, which are so uncertain in our best dictionaries; and may we not hope, by a similar induction, and with the first principles of language in view to decide the true, genuine, and analogical sound of some words of another kind which waver between different pronunciations? The antepenultimate accent has unquestionably a shortening power: and I have not the smallest doubt that the penultimate accent has a lengthening power: that is, if our own words, and words borrowed from other languages of two syllables, with but one consonant in the middle, had been left to the general ear, the accent on the first syllable would have infallibly lengthened the first vowel.

Those who have made the progress of languages their study will observe, it is presumed, that the broad sounds of the vowels change to the slender, the different consonants to the easier, and the long vowels to the short ones. This, it is imagined, will be found to be true in all languages as well as our own; and such alterations seem founded in the nature of man and of society. The next object to understanding a language being despatch, it is no wonder that short sounds have been encroaching on us, and depriving us of the time of our words for the sake of gaining time. This is apparent in the abbreviation of simples when compound, as in *knowledge*, *shepherd*, &c.

OF THE QUANTITY OF THE UNACCENTED VOWELS

Not in the same Syllable with Consonants.

Accented syllables are so strongly marked as to be easily comprehended when they are once settled by custom and analogy; but those immediately before or after the accent are in a state of uncertainty, which some of our best judges find themselves unable to remove. Some grammarians have called all the open vowels before or after the accent short; though the ear so evidently dictates the contrary in the *a* in *utility*, and *o* in *obedience*, &c. Some have saved themselves the trouble of farther search by comprehending these vowels under the epithet obscure.

Every vowel that is neither shortened by the accent, nor succeeded by a double consonant, naturally terminates a syllable: and this terminating vowel, though not so properly long as if the accent were on it, would be very improperly termed short, if by short, as is often the case, be meant shut. According to this idea of syllabication, it is presumed that

QUANTITY OF UNACCENTED VOWELS, &c.

the word *opinion* would fall into three distinct parts, and every part be terminated by a consonant but the first, thus, *o-pin-ion*.

But it may be demanded, what reason is there in the nature of the thing for dividing the word in this manner rather than into *op-in-ion* where a consonant ends every syllable? In this, as in many other cases of delicacy, we may be allowed to prove what is right by first proving what is wrong. Every ear would be hurt if the first syllable of *opinion* and *opulence* were pronounced exactly alike; *op-in-ion* would be as different from *o-pin-ion* as *o-pu-lence* from *op-u-lence*, and consequently a different syllabication ought to be adopted; but as *opulence* is rightly divided into *op-u-lence*, *opinion* must be divided into *o-pin-ion*; that is, the *o* must be necessarily separated from *p*, as in *o-pen*; for, as was before observed, every vowel, pronounced alone, has its open sound, as nothing but its junction with a consonant can shut it, and consequently unaccented vowels not necessarily joined to a consonant are always open; therefore, without violating the fundamental laws of pronunciation, *opinion* must necessarily be divided into *o-pin-ion* and not *op-in-ion*, and the *o* pronounced as in the word *open*, and not as in *opulence*, which was the thing to be proved.

If these reasons are valid with respect to the vowel in question, they have the same force with respect to every other vowel not shut by the consonant throughout the language. The letter *u*, in this situation, always preserves itself full and open, as we may observe in *utility*, *inutility*, &c. The *o*, the most open of all the simple vowels, has the same tendency in *obedience*, *opaque*, *position*, &c.; the *e* in the first syllable of *event*, in the second of *delegate*, the first and third syllable of *evangelist*, in the second of *gayety*, *vicety*, &c. the *a* in the first of *abate*, and the second of *probable*, &c. and the *i* in *utility*. This unaccented letter being no more than *e*, and this sound when long, corresponding exactly with its short sound, (which is not the case with any of the other vowels,) the difference between the long and short, or open and shut sound of this letter, is less perceptible than in any other.

From all this it will necessarily follow that the custom adopted by the ancients and moderns of joining the single consonant to the latter vowel in syllabication, when investigating the unknown sound of a word, has its foundation in reason and good sense; that the only reason why vowels are short and shut, is their junction with a consonant; so those that are not joined to consonants, when we are not speaking metrically, cannot be said to be either short or shut; and that as all accented vowels when final or pronounced alone, have their open sound, so those vowels that are alone or final in a syllable must necessarily retain their open sound likewise, as nothing but uniting instantaneously with the succeeding consonant can shut them; and though nothing but a delicate ear will direct us to the degree of openness with which we must pronounce the first unaccented *o* in *docility*, *domestic*, *potential*, *preceded*, *monastick*, *monitory*, &c., we may be assured that it is exactly under the same predicament with respect to sound, in all these words; and as they can never be pronounced short and shut, as if written *docility*, *domestic*, without hurting the duldest ear: so the *e* in *event*, *evangelist*, &c. and the *i* in the third syllable of *utility*, and in the second, fourth and sixth of *indismissibility*, can never be sounded as if joined to the consonant without offending every delicate ear, and overturning the first principles of pronunciation.

The only considerable exception to this general rule of syllabication which determines the sounds of the unaccented vowels, is when *e* succeeds the accent, and is followed by *r*, as in *literal*, *general*, *misery*, &c., which can never be pronounced *lit-e-ral*, *gen-e-ral*, *mis-e-ry*, &c., without the appearance of affectation. In this situation we find the *r* corrupts the sound of the *e*, as it does that of every other vowel when in the final unaccented syllable. For this consonant being nothing more than a jar, it unavoidably mixes with the *e* in this situation, and reduces it to the obscure sound of short *u*, a sound to which the other unaccented vowels before *r* have sometimes so evident a tendency.

DIRECTIONS TO FOREIGNERS.

DIRECTIONS TO FOREIGNERS,

In order to attain a knowledge of the marks in this Dictionary, and to acquire a right pronunciation of every word in the English language.

As the sounds of the vowels are different in different languages, it would be endless to bring parallel sounds from the various languages of Europe: but as the French is so generally understood upon the continent, if we reduce the sounds of the English letters to those of the French, we shall render the pronunciation of our language very generally attainable: and this, it is presumed, will be pretty accurately accomplished by observing the following directions:

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S
ei	bi	ci	di	i	cf	dgi	etch	ai	dje	que	ell	em	en	o	pl	kion	arr	ess
						T	U	V	W	X	Y	Z						
						ti	lou	vi	doblion	ex	onai	zedd.						

The French have all our vowel sounds, and will therefore find the pronunciation of them very easy. The only difficulty they will meet with seems to be *i*, which, though demonstrably composed of two successive sounds, has passed for a simple vowel with a very competent judge of English pronunciation. The reason is, these two sounds are pronounced so closely together as to require some attention to discover their component part: this attention Mr. Sheridan never gave, or he would not have told us that this diphthong is a compound of our fullest and slenderest sounds *a* and *i*; the first made by the largest and the last by the smallest aperture of the mouth. Now nothing is more certain than the accuracy of this definition. The third sound of *a*, which is perfectly equivalent to the third sound of *o*, when combined with the first sound of *e*, must inevitably form the diphthong in *boy*, *joy*, &c. and not the diphthongal sound of the vowel *i* in *idle*; and the personal pronoun *i*; this double sound will, upon a close examination, be found to be composed of the Italian *a* in the last syllable of *papa*, and the first sound of *e*, pronounced as closely together as possible, and for the exactness of this definition I appeal to every just English ear in the kingdom.

The other diphthongal vowel, *u*, is composed of the French *i*, pronounced as close as possible to their diphthong *ou*, or the English *u* and *o* perfectly equivalent to the sound the French would give the letters *you*, and which is exactly the sound the English give to the plural of the second personal pronoun.

The diphthong *ei* or *oy* is composed of the French *a* and *i*; thus *toy* and *boy* would be exactly expressed to a Frenchman by writing them *tai* and *bai*.

The diphthongs *ou*, and *oe* when sounded like *ou*, are composed of the French *u* and the diphthong *ou*; and the English sounds of *thou* and *now* may be expressed to a Frenchman by spelling them *thou*, *nou*.

W is no more than the French diphthong *ou*; thus *west* is equivalent to *ouest*, and *wall* to *ouall*.

Y is perfectly equivalent to the French letter of that name, and may be supplied by *i*; thus *yoke*, *you*, &c., is expressed by *i*oke, *i*ou, &c.

J, or *I* consonant, must be pronounced by fixing *d* to the French *j*; thus *jay*, *joy*, &c. sound to a Frenchman as if spelled *dje*, *djai*, &c. If any difficulty be found in forming this combination of sounds, it will be removed by pronouncing the *d* as *ed*, and spelling these words *edje*, *edjai*.

Ch in English words not derived from the Greek, Latin, or French is pronounced as if *t* were prefixed; thus the sound of *chair*, *cheese*, *chain*, &c. would be understood by a Frenchman as if the words were written *ichère*, *ichize*, *tehène*.

Sh in English is expressed by *ck* in French; thus *shame*, *share*, &c. would be spelled by a Frenchman *chème*, *chére*, &c.

DIRECTIONS TO FOREIGNERS.

The ringing sound *up* in *long, song, &c.* may be perfectly conceived by a pupil who can pronounce the French word *encore*, as the first syllable of this word is exactly correspondent to the sound of those English words: and for the formation of it, see Principles, also the word *ENCORE*.

But the greatest difficulty every foreigner finds in pronouncing English is the hissing consonant *th*. This, it may be observed, has, like the other consonants, a sharp and flat sound; sharp as in *thin, bath*, flat as in *that, with*. To acquire a true pronunciation of this difficult combination, it may be proper to begin with those words where it is initial; and, first, let the pupil protrude his tongue a little way beyond the teeth, and press it between them as if going to bite the tip of it: while this is doing, if he wishes to pronounce *thin*, let him hiss as if to sound the letter *s*; and after the hiss, let him draw his tongue within his teeth, and pronounce the preposition *in*, and thus will the word *thin* be perfectly pronounced. If he would pronounce *that*, let him place the tongue between the teeth as before; and while he is hissing as to pronounce the letter *t*, let him withdraw his tongue into his mouth, and immediately pronounce the preposition *at*. To pronounce this combination when final in *bath*, let him pronounce *ba*, and protrude the tongue beyond the teeth, pressing the tongue with them, and hissing as if to sound *s*; if he would pronounce *with*, let him first form *wi*, put the tongue in the same position as before, and hiss as if to sound *t*. It will be proper to make the pupil dwell some time with the tongue beyond the teeth in order to form a habit and to pronounce daily some words out of a dictionary beginning and ending with these letters.

These directions, it is presumed, if properly attended to, will be sufficient to give such foreigners as understand French, and have not an access to a master, a competent knowledge of English pronunciation: but to render the sounds of vowels marked by figures in this dictionary still more easy to be comprehended, with those English words which exemplify the sounds of the vowels, I have associated such French words as have vowels exactly corresponding with them, and which immediately convey the true English pronunciation. These should be committed to memory or written down and held in his hand while the pupil is inspecting the dictionary.

But scarcely any method will be so useful for gaining the English accent as the reading of verse. This will naturally lead the ear to a right accentuation; and though a different position of the accent is frequently to be met with in the beginning of a verse, there is a sufficient regularity to render the pronouncing of a verse a powerful means of obtaining such a distinction of force and feebleness as is commonly called the accent: for it may be observed, that a foreigner is no less distinguishable by placing an accent upon certain words to which the English give no stress, than by placing the stress upon a wrong syllable. Thus, if a foreigner, when he calls for bread at table, by saying *give me some bread*, lays an equal stress upon every word, though every word should be pronounced with its exact sound, we immediately perceive he is not a native. An Englishman would pronounce these four words like two, with the accent on the first syllable of the first, and on the last syllable of the last, as if written *give me some bread*; or rather *give me sūmbred*: or more commonly, though vulgarly, *give me sūmbred*. Verse may sometimes induce a foreigner, as it does sometimes injudicious natives, to lay the accent on a syllable in long words which ought to have none, as in a couplet of Pope's Essay on Criticism:

"False eloquence, like the prismatic glass,
Its gaudy colours spreads on every place."

Here a foreigner would be apt to place an accent on the last syllable of *eloquence* as well as the first, which would be certainly wrong; but this fault is so trifling when compared with that of laying the accent on the second syllable, that it almost vanishes from observation; and this misaccentuation of verse will generally guard him from. The reading of verse, therefore, will, if I am not mistaken, be found a powerful regulator, both of accent and emphasis.

CRITICAL PRONOUNCING DICTIONARY, AND EXPOSITOR OF THE ENGLISH LANGUAGE.

A

Fâte, fâr, fáll, fât;—mê, mêt;—pine, pîn;—nô, môve, nôr, nôt;—tâbe, tûb, bûl;—ôil;—pôund;—thin, this.

A, The first letter of the alphabet. **A** has a signification denoting proportion; the landlord hath a hundred a year.
Abacus, âb'â-kûs. *s.* A counting table, the uppermost member of a column.
Abaft, â-bâft'. *ad.* From the fore part of the ship towards the stern.
Abandon, â-bân'dûn. *v. a.* To give up, resign, desert, forsake, quit, cast off.
Abandoned, â-bân'dûnd. *par.* Given up; forsaken; corrupted in the highest degree.
Abase, â-bâse'. *v. a.* To cast down, depress, bring low, humble, disgrace.
Abasement, â-bâse'mênt. *s.* The state of being brought low; depression, humility.
Abash, â-bâsh'. *v. a.* To make ashamed.
Abate, â-bâte'. *v. a. & n.* To lessen, diminish, grow less, decrease. [away.
Abatement, â-bâte'mênt. *s.* The sum taken
Abb, âb. *s.* The yarn on a weaver's warp.
Abbacy, âb'bâc-ê. *s.* The rights and possessions of an abbot. [nery.
Abbess, âb'bêss. *s.* The superiour of a nun-

Abbey, or **Abby**, âb'bê. *s.* A monastery of religious persons, male or female. [men.
Abbot, âb'bût. *s.* The chief of a convent of Abbots.
Abbate, âb-brê-vê-âte. *v. a.* To shorten.
Abbreviator, âb-brê-vê-â-tûr. *s.* One who abridges, or shortens.
Abbreviature, âb-brê-vê-â-tshûre. *s.* A mark used for shortening. [resign.
Abdicate, âb'dê-kâte. *v. a.* To give up right, Abdication.
Abdicative, âb'dê-kâ-tiv. *a.* That which causes or implies an abdication.
Abdomen, âb-dô'mên. *s.* The lower part of the belly. [the abdomen.
Abdominal, âb-dô'm-mê-nâl. *a.* Relating to Abuse.
Abduse, âb-dûse'. *v. a.* To withdraw one part from another, pull back.
Abductor, âb-dûk'tôr. *s.* The muscle which draws back the several members.
Abed, â-bêd'. *ad.* In bed, on the bed.
Aberance, âb-êr'ânse. *s.* A deviation from the right way, an error, mistake
Aberant, âb-êr'rânt. *a.* Wandering from the right way; going astray.