

MAYNARD'S ENGLISH
CLASSIC SERIES

WITH EXPLANATORY NOTES

THE
ACADEMY
ORTHOËPIST

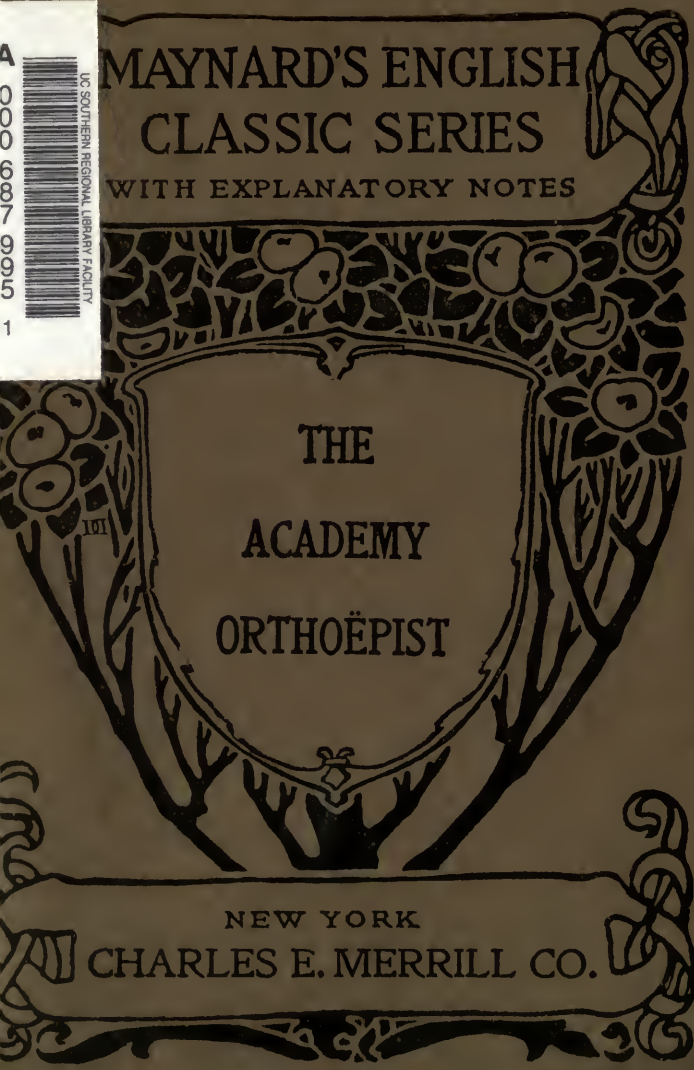
NEW YORK

CHARLES E. MERRILL CO.

A
0
0
0
6
8
7
9
9
5
1



UC SOUTHERN REGIONAL LIBRARY FACILITY



MAYNARD'S ENGLISH CLASSIC SERIES

For Classes in English Literature, Reading, Grammar, etc.

EDITED BY EMINENT AMERICAN AND ENGLISH SCHOLARS

Single copies will be sent by mail, postpaid, on receipt of the prices given in this list.
Special prices to schools.

- Academy Orthoepist, The. No. 45. 12 cts.
Addison, Steele, and others—The Sir Roger de Coverley Papers in "The Spectator." 30 cts.
Addison—Cato. No. 92. 12 cts.
Æsop—Fables. Selected. No. 133. Paper 12 cts., boards 20 cts.
American Patriotic Selections. No. 78. 12 cts.
Andersen, Hans Christian—Danish Fairy Tales. Selected. No. 127. Paper 12 cts., boards 20 cts.
Arabian Nights: Aladdin, or the Wonderful Lamp. No. 134. Paper 12 cts., boards 20 cts.
Arnold, Edwin—Selected Poems. No. 98. 12 cts.
Arnold, Matthew—Selected Poems. No. 111. 12 cts.
Arnold, Matthew—Selections from Culture and Anarchy. No. 68. 12 cts.
Arnold, Matthew—Sobrah and Rustum. No. 124. 12 cts.
Bacon, Lord—Essays, Civil and Moral. No. 3. 12 cts.
Bacon—Rab and His Friends. No. 52. 12 cts.
Browning, Elizabeth Barrett. Selected Poems. No. 64. 12 cts.
Browning, Robert—Poems. No. 233-234. 25 cts.
Browning, Robert—Saul, and other Poems. No. 210. 12 cts.
Bryant—Thanatopsis, and other Poems. No. 47. 12 cts.
Burke—Present Discontents. No. 118. 12 cts.
Burke—Reflections on the French Revolution. Selected. No. 160-161. 25 cts.
Burke—Speech on American Taxation. No. 54. 12 cts.
Burke—Speech on Conciliation with the American Colonies. No. 222-223. 25 cts.
Burns—The Cotter's Saturday Night, and other Poems. No. 9. 12 cts.
Byron—Childe Harold's Pilgrimage. Cantos I. and II. No. 71. 12 cts.
Byron—Mazeppa, The Prisoner of Chillon, and other Poems. No. 4. 12 cts.
Byron—Prophecy of Dante. Cantos I. and II. No. 1. 12 cts.
Campbell—The Pleasures of Hope. No. 11. 12 cts.
Carlyle—An Essay on Burns. No. 70. 12 cts.
Carlyle—The Hero as Prophet: Mahomet; Islam. No. 33. 12 cts.
Carroll—Alice's Adventures in Wonderland. No. 153. Paper 12 cts., boards 20 cts.
Caxton and Daniel—Selections. No. 99. 12 cts.
Chaucer—The Canterbury Tales. The Prologue. 35 cts.
Chaucer—The Knight's Tale. 40 cts.
Chaucer—The Squire's Tale. 35 cts.
Chesterfield—Letters. No. 190-191. 25 cts.
Child's Book of Poetry, A. No. 231-232. 25 cts.
Church—The Story of the Æneid. No. 58. 12 cts.
Church—The Story of the Iliad. No. 59. 12 cts.
Church—Stories of Cræsus, Cyrus, and Babylon, from Herodotus. No. 115. 116. 25 cts.
Coleridge—The Rime of the Ancient Mariner, Christabel, and other Poems. No. 107. 12 cts.
Cooper—The Last of the Mohicans. 40 cts.
Cooper—The Task, Book I. (THE SOPA) and My Mother's Picture. No. 23. 12 cts.
Cooper—The Task, Book II. No. 29. 12 cts.
Crabbe—The Village. Books I. and II. No. 10. 12 cts.
Crain, Georgiana M.—Bow-Wow and Mew-Mew. No. 150. Paper 12 cts., boards 20 cts.
Crain, Mrs.—The Little Lame Prince. No. 215. Paper 12 cts., boards 20 cts.
Curtis—The Public Duty of Educated Men. No. 187. 12 cts.
Dante—The Inferno. No. 147. 12 cts.
Defoe—Journal of the Plague. No. 154-155. 25 cts.
Defoe—Robinson Crusoe. No. 179-180. 25 cts.
De Quincey—Flight of a Tartar Tribe. No. 169. 12 cts.
De Quincey—Jean of Arc, and The English Mail Coach. No. 243-244. 25 cts.
Dickens—A Christmas Carol. No. 32. 12 cts.
Dickens—The Cricket on the Hearth. No. 86. 12 cts.
Dryden—Alexander's Feast; MacFlecknoe; and St. Cecilia's Day. No. 39. 12 cts.
Dryden—Palamon and Arcite. No. 201-202. 25 cts.
Eden, George—Gipsy John; Robin Hood. No. 67. 12 cts.

(See page 3 of cover)

THE E.A.
ACADEMY ORTHOËPIST.

A BRIEF MANUAL OF PRONUNCIATION FOR
USE IN THE SCHOOL-ROOM.

INCLUDING

A SPECIAL LIST OF PROPER NAMES OF FREQUENT OCCURRENCE
IN LITERATURE, SCIENCE, AND ART.

By J. W. ABERNETHY, PH. D.,

PROFESSOR OF ENGLISH LITERATURE IN THE ADELPHI ACADEMY, BROOKLYN

NEW YORK
CHARLES E. MERRILL CO

Copyright, 1884, by CLARK & MAYNARD.

P R E F A C E .

THIS little Manual has been prepared in the belief that the pronunciation of any school may be greatly improved by a very small expenditure of time and energy, provided it be wisely directed. It differs from books of its class in several important particulars.

First, it is not a reference book for the teacher's desk, to be occasionally consulted, but an exercise book to be placed in the hands of each pupil for systematic use until mastered.

Secondly, it does *not* contain three thousand words, but a carefully selected list of those words only which give rise to actual errors and difficulties, so limited as to render its thorough mastery not only probable, but with proper attention from the teacher, reasonably certain.

Thirdly, it aims, by a method of grouping, to associate words allied in pronunciation, thus fixing in a practical manner simple principles of wide application.

Finally, it aims at securing for those schools into which it may find its way, a uniform pronunciation of many words which have two or more authorized pronunciations. One finds by a brief comparison of standard dictionaries that it is impossible to hold rigidly to any single authority, if he would have his pronunciation conform to the best usage. For example, those who are loyal to so excellent

an authority as Worcester must say *clark* for *clerk*, *devas'tate* for *dev'astate*, *lev-ten'ant* for *lieu-ten'ant*, and *sa'tur* for *sat'ire*; and what is the pupil to do who, in searching the dictionaries, comes upon a word like *porcelain* with five well-established forms of pronunciation?

A preferred form for such words is here recommended, which, it is believed, represents the most approved usage at the present time. The decision in each case is based upon an examination of all the best and latest authorities, English and American, including Haldeman's Dictionary, recently published, and the New Imperial Dictionary. These words are distinguished by full-face type, and each spelling printed in this type represents an authorized pronunciation. Where usage is about equally divided, the preference of Webster and of Worcester is indicated in parenthesis; also when a form rests mainly upon a single authority, the name is added. Brief notes are inserted where further explanation seemed necessary. In all other cases the weight of authority is decidedly in favor of the form selected.

Since this manual was first published, in 1884, four great dictionaries have appeared—Webster's International, the Century, the Standard, and the Encyclopædic Dictionary. For this edition the text has been revised with reference to these new works, in order that the book may continue to represent the judgment of the latest authorities and the best usage.

J. W. A.

BROOKLYN, January 23, 1895.

POINTS TO BE REMEMBERED.

Remember not to omit unaccented syllables in such words as *history* (*histry*), *arithmetic* (*rithmtic*), *boisterous* (*boistrous*), *interest* (*intrest*), *valuable* (*valubl*), *victory* (*victry*).

Remember not to say *unt* for *ent* in such words as *government*, *moment*, *prudent*, *monument*.

Remember not to say *id* for *ed* in such words as *delighted*, *excited*, *united*.

Remember not to say *in* for *ing* in such words as *singing*, *reading*, *writing*. See page 34.

Remember not to say *iss* for *ess* in such words as *goodness*, *careless*, *hostess*, *empress*.

Remember not to say *unce* for *ence* in such words as *sentence*, *patience*, *experience*.

Remember that unaccented *a*, at the end of a word, has the shortened sound of *ä* in *father*, as in *algebra*, *Africa*, *sofa*.

Remember to sound the *d*, when preceded by *n*, in such words as *stand* (*stan*), *depends* (*depenz*), *grand-father* (*gran-father*), *handful* (*hanful*); also when standing between *l* and *s*, in such words as *holds*, *builds*, *unfolds*.

Remember to distinguish properly between the sound of long *u*, as in *duty*, and the sound of *u* preceded by *r*, as in *rude*. See notes, pages 14 and 32.

Remember the suggestions under *gone*, page 18, *history*, page 19, and *savage*, page 33.

KEY TO PRONUNCIATION.

ā, <i>long</i>	as in	fāte,	āle,	pāin.
ă, <i>short</i>	"	făt,	ădd,	cărry.
â, <i>before r</i>	"	câre,	beâr,	pârent.
ĕ, <i>Italian</i>	"	ârm,	pâlm,	fâther.
ē, <i>long</i>	"	mē,	ēve,	sēizure.
ĕ, <i>short</i>	"	mĕt,	mĕn,	fĕrry.
ē,	"	hĕr,	tĕrm,	prefĕr.
ī, <i>long</i>	"	pīne,	īce,	thrīve.
ĭ, <i>short</i>	"	pĭn,	ĭll,	mĭrror.
ō, <i>long</i>	"	nōte,	ōld,	lōaf.
ŏ, <i>short</i>	"	nŏt,	ŏdd,	tŏrrid.
ô, <i>broad</i>	"	fôr,	sôrt,	ôrder.
ōō, <i>long</i>	"	fōōd,	mōōn,	bōōty.
ōŏ, <i>short</i>	"	fōŏt,	gōōd,	wōōl.
ū, <i>long</i>	"	ūse,	tūbe,	lūte.
ŭ, <i>short</i>	"	ŭs,	tŭb,	hŭrry.
û,	"	fûr,	ûrge,	concûr.
ow,	"	how,	owl,	vowel.
ġ, <i>hard</i>	"	ġet,	beġin,	tġger.
ŋ, <i>like ng</i>	"	fġnger,	lġnk,	ănger.
z, <i>like z</i>	"	hăz,	amŭse,	reŭside.
th, (unmarked)	"	thĭn,	thănk,	breath.
th,	"	thĕn,	thŏse,	breathĕ.
ƣ, <i>like gz</i> ,	"	eƣert,	eƣist,	eƣample.

NOTE.—As it seems desirable to present words for drill in pronunciation encumbered with as few diacritical marks as possible, only the more fundamental and regular sounds of the vowels are included in the foregoing table. In this Manual, these marks, as a general rule, are placed only on the accented syllables of respelled words.

ABBREVIATIONS.—The abbreviations used in the following pages are Wb. for Webster's International, Cen. for Century, St. for Standard, Wor. for Worcester, Hal. for Haldeman, Stor. for Stor-month, Imp. for New Imperial, Ency. for Encyclopædic, Eng. for English, It. for Italian, Fr. for French, Ger. for German.

ACADEMY ORTHOEPIST.

A.

Abdomen—ab-dō'men, *not* äb'do-men.

abject—äb'jekt, *not* ab-jëkt'. So äb'ject-ly, äb'ject-ness.

ablative—äb'la-tiv, *not* äb'l-tiv.

absolutory—ab-söl'u-to-ri, *not* ab-so-lū'to-ri.

abstemious—ab-stē'mī-us, *not* ab-stēm'ī-us.

accent, *verb*—ak-sënt', *not* äk'sent. So ac-cënt'ed.

access—äk'ses, *not* ak-sës'.

The second pronunciation is common in poetry.

accessory—ak-sës'so-ri (Wb.), *not* äk'ses-so-ri (Wor.).

acclimate—ak-klī'māt, *not* äk'klī-māt. So ac-clī'-ma-tize.

accost—ak-köst', *not* ak-kawst'. See cloth.

accurate—äk'ku-rāt, *not* äk'er-īt. See savage.

acetic—a-sët'ik, *not* a-sē'tik. "acetic acid."

acoustics—a-kōōs'tiks, *not* a-kow'stik.

The Cen. and the St. choose the first; Wb. and Wor., the second.

across—a-krös', *not* a-krawst'.

acumen—a-kū'men, *not* äk'u-men.

adamantean—ad-a-man-tē'an, *not* ad-a-män'te-an.

address, *noun and verb*—ad-drës', *not* äd'dres.

adept—a-dëpt', *not* äd'ept. So a-dült', *not* äd'ult.

Haldeman boldly says *äd'ept*, in obedience to general usage, but this pronunciation is not recognized by the leading orthoëpists.

adverse—äd'vers, *not* ad-vërs'. So äd'verse-ly.

advertise—äd'ver-tiz, *not* ad-ver-tiz'.

advertisement—*ad-vēr'tiz-ment*, *not ad-ver-tiz'-ment*.

æsthetics—*es-thēt'iks*, *not ēs-thēt'iks*, *nor ēz-thēt'iks*, *nor es-thē'tiks*.

again—*a-gēn'*, *not a-gān'*; *a-gēnst'*, *not a-gānst'*.

The second forms are antiquated, and permissible only in poetry.

aged—*ā'jed*, *not ājd*, *except in compounds*.

aggrandizement—*ag-grān'diz-ment* (Wb.), *not āg'gran-diz-ment* (Wor.).

albumen—*al-bū'men*, *not āl'bu-men*.

alcove—*āl'kōv* (Wb.), *not al-kōv'* (Wor.).

algebra—*āl'je-bra*, *not āl'je-brā*.

alkaline—*āl'ka-līn*, *not āl'ka-lin*. So *ān'i-līne*.

allegro—*al-lē'gro*, *not al-lā'gro*, *nor āl'le-gro*. So Milton's "L' Allē'gro."

ally—*al-lī'*, *not āl'lī*; *pl.*, *al-līz'*, *not āl'līz*.

almond—*ā'mund*, *not āl'mund*.

alpine—*āl'pīn*, *not āl'pīn*, *nor āl'pēn*. So *cis-āl'pīne*.

altercation—*āl-ter-kā'shun*, *not āl-*, *nor awl-*.

alternate, *verb*—*āl'ter-nāt*, *not al-tēr'nāt*; *noun and adj.*, *al-tēr'nāt*, *not āl'ter-nāt*, *nor awl'-*. So *al-tēr'nate-ly*, *al-tēr'na-tive*.

amateur—*am-a-tūr'*, *not am-a-tūr'*, *nor am-a-toor'*, *nor ām'a-chūr*.

amen—*ā'mēn'*, *not ā'mēn'*, *except in singing*.

amenable—*a-mē'na-bl*, *not a-mēn'a-bl*.

ancestral—*an-sēs'tral* (Wb.), *not ān'ses-tral*.

antepenult—*an-te-pe-nūlt'* (Cen.), *not an-te-pē'nult* (Wb.).

anti, *in compounds*—*ān'tī*, *not ān'tī*.

antipodes—*an-tīp'o-dēz*, *not ān'ti-pōdz*.

apparatus—*ap-pa-rā'tus*, *not ap-pa-rā'tus*.

apparent—ap-pâr'ent, *not* ap-pār'ent (Imp.).

apricot—ā'pri-kot, *not* äp'ri-kot.

aquiline—äk'we-līn, *not* äk'we-līn.

archetype—är'ke-tīp, *not* är'che-tīp.

archipelago—äi-kī-pěl'a-go, *not* arch-ī-pěl'a-go.

arctic—ärk'tik, *not* är'tik.

area—ā're-a, *not* a-rē'a.

armada—ar-mā'da, *not* ar-mä'da.

aspirant—as-pīr'ant, *not* äs'pī-rant (Wor.).

association—as-so-shī-ā'shun, *not* as-so-sī-ā'shun.

So annuncia'tion, apprecia'tion, enuncia'tion. See pronunciation.

ate—ät, *not* ét.

atknæum—ath-e-nē'um, *not* a-thē'ne-um.

aunt—änt, *not* änt.

auxiliary—awg-zīl'ya-rī, *not* awg-zīl'ī-a-rī, *nor* awks-īl'a-rī.

avaunt—a-vänt' (Hal.), *not* a-vawnt'. See daunt.

The weight of authority is in favor of the second marking, but usage, euphony, and analogy seem to justify the first.

ay, *or* aye, *yes*—ī; aye, *always*—ā.

azure—äzh'ur, *not* ā'zhur (Wor.)

B

Bade—bäd, *not* bād.

banquet—bäng'kwet, *not* bän'kwet. See languid.

basalt—ba-sawlt', *not* ba-zawlt'.

bass-relief—bäs're-lēf. But bas-relief—bä-re-lēf'.

bayou—bī'oo.

bedizen—be-dīz'n (Wb., Cen., St.), *not* be-dī'zn.

been—bīn, *not* bēn (English), *nor* bēn.

be-gone—be-gōn', *not* be-gawn'. See gone.

behalf—be-häf', *not* be-häf'.

bellows—*běl'lōz*, *not běl'lus*. So gallows.

The majority has turned in favor of *běl'lōz*; among the new dictionaries, English and American, Webster stands alone for *běl'lus*.

beloved, *adj.*—*be-lŭv'ed*; *part.*—*be-lŭvd'*. See learned.

beneath—*be-nēth'*, *not be-nēth'*. So *be-quēath'*.

benzine—*běn'zĭn*, *not ben-zēn'*. So *běn'zōle*.

bestial—*běst'yal*, *not běst'ĭ al*.

bifurcate—*bĭ-fŭr'kāt*, *not bĭ'fur-kāt*. So *bĭ-fŭr'-cāt-ed*.

biography—*bĭ-ōg'ra-fĭ*, *not bĭ-*, *nor be-ōg'ra-fĭ*.

bison—*bĭ'sun*, *not bĭz'un*.

bitumen—*bĭ-tŭ'men*, *not bĭt'u-men*.

blessed, *adj.*—*blēs'ed*; *part.*—*blĕst*. See learned.

blithe—*blĭth*, *not blĭth*.

boisterous—*bois'ter-us*, *not bois'trus*. See history.

bomb—*bŏm*. So *bom-bard'*, *bomb'shell*.

bombast—*bŏm'bast*, *not bŭm'bast*.

This is the choice of Webster, Century, Standard, Encyclopædic, and Imperial.

bouquet—*bŏō-kā'*, *not bŏō'kā*, *nor bŏ-kā'*.

ourn—*bŏrn*, *not bŏörn* (Hal.).

bravado—*bra-vā'dŏ*, *not bra-vā'dō*. So *brā'vo* (*interj.*, *brā'vo*).

bromide—*brŏ'mĭd*, *not brŏ'mĭd*. So *chlo'rĭde*, *hy'drĭde*, *i'o-dĭde*, *ox'ĭde*, and other chemical terms ending in *ide*.

bromine—*brŏ'mĭn*, *not brŏ'mĭn*. So *chlo'rĭne*, *i'o-dĭne*, *nic'o-tĭne*, and other chemical terms ending in *ine*.

bronchitis—*bron-kĭ'tis*, *not bron-kĕ'tis*.

brooch—*brŏch*, *not brŏoch*.

buoy—*bwoi*, *not boi*, *nor bŏōĭ*, *nor bwŏōĭ*.

burlesque—*bur-lĕsk'*, *not bŭr'lesk*.

C.

- Calcine**—*kal-sin'*, *not käl'sin* (Hal.).
caliph—*kā'lif*, *not kā-lēf'*, *nor kā'lif*.
calyx—*kā'liks*, *not käl'iks*; *pl.*, *kā'liks-es*.
canine—*ka-nin'*, *not kăn'in* (Hal.), *nor kā'nin*. But
fē'līne.
capitoline—*kăp'ī-to-līn*, *not -tō'līn*, *nor -to-lēn'*.
capuchin—*kăp-u-shēn'*, *not ka-pū'chīn*.
carbonaceous—*kar-bo-nā'shus*, *not kar-bo-nā'se-us*.
caricature—*kăr'ī-kăt-yūr*, *not kăr'ī-ka-tūr*, *nor*
-ka-choor. So *căr'ī-căt-ū-rist*. See *litera-*
ture.
carmine—*kăr'mīn*, *not kăr'mīn*, *nor kăr'mēn*.
cassimere—*kăs'si-mēr*, *not kăz'i-mēr*.
catch—*kătch*, *not kětch*.
cayenne—*kā-ēn'*, *not kī-ēn'*, *nor kī'an*.
celibacy—*sěl'i-ba-sī*, *not se-lib'a-sī*.
 Webster stands alone for the second marking.
cement, *noun and verb*—*se-mēnt'*, *not sēm'ent*.
 This is the decision of the latest dictionaries.
ceramic—*se-răm'ik*, *not ke-răm'ik*.
cerement—*sēr'ment*, *not sēr'e-ment*.
certain—*sēr'tin*, *not sērt'n*.
chagrin—*sha-grīn'*, *not shā-grēn'* (Wor.).
chamois—*shăm'ī*, *not shăm'wā* (Imp.), *nor sha-moi'*.
 The first is preferred by Wb., Wor., and St.; the second, by Cen., and Stor.
chary—*châr'ī*, *not chār'ī*.
chasten—*chās'sn*, *not chăs'n*.
chastisement—*chăs'tīz-ment*, *not chas-tīz'ment*.
chiaro-oscuro—*ke-ă'ro-os-kōō'ro*.
chimera—*kī-mē'ra*.
chivalric—*shīv'al-rik*, *not shī-văl'rik* (Wor.) So
chiv'al-rous.

chloride—klō'rid. So chlō'rīne. See bromide.

christianity—krīst-yān'ī-tī (Wb.), *not* krīs-tī-ān'-ī-tī (Wor.).

chronological—krōn-o-lōj'īk-al, *not* krō-no-lōj'-īk-al.

The first is the marking of all the latest books, English and American.

civil—sīv'il, *not* sīv'l. So pen'cil, nov'el, trav'el, hov'el, etc. But evil—ē'vl, *not* ē'vil. So e'v'n, dev''l, ba's'n, etc.

civilization—sīv-il-ī-zā'shun, *not* sīv-ī-līz'a-shun. See realization.

clangor—klāng'gor, *not* klāng'or, rhyming with anger.

cleanly, *adj.*—klēn'lī; *adv.*—klēn'lī.

clerk—klērċ, *not* klārċ (Wor.).

The second pronunciation is almost universal in England, the first in America.

cloth—klōth, *not* klawth. So brōth, frōth, wrōth, lōft, sōft, scōff, drōss, glōss, mōss, tōss.

Avoid the *extreme* short sound of *o* in these words. See gone.

coadjutor—ko-ad-jū'tor. But co-ād'ju-tant.

coffee—kōf'fe, *not* kaw'fe.

cognizance—kōg'nī-zance, *not* kōn'ī-zance. So cōg'nī-zant, cōg'nī-za-ble, re-cōg'nī-zance.

The second pronunciation is common among lawyers; the first is preferred by all leading authorities.

cognomen—kōg-nō'men, *not* kōg'nō-men.

column—kōl'um, *not* kōl'yoom, *nor* kōl'yum.

combat, *noun and verb*—kōm'bat (Wb.), *not* kŭm'bat (Wor.) So cōm'bat-ant, cōm'bat-ive-ness, non-cōm'bat-ant.

comely—kŭm'lī, *not* kōm'lī. So come'li-ness.

commandant—kōm-man-dānt', *not* kōm-mān'dant.

compensate—kom-pēn'sāt, *not* kōm'pen-sāt. So con-cen'trate, con-tem'plate, con-fis'cate, de-

mon'strate, ex-pur'gate, ex-tir'pate. But
con'sum-mate.

Webster is the only orthoëpist of importance who prefers to accent the first syllable of these words. It seems desirable to except *consummate* to distinguish it from the adjective.

complaisance—kõm'plā-zǎnce'. So com'plai-şant'.
comrade—kõm'rǎd, *not* kõm'rǎd, *nor* kũm'rǎd.

The first pronunciation is preferred by Webster, Century, and Standard; the second, by Worcester, Stormonth, and Imperial.

concave—kõng'kāv, *not* kõn'kāv. So con'cord,
con'course, con'gress, con'quest.

concentrate—kon-sën'trāt. See compensate.

condemning—kon-dëm'ning, *not* kon-dëm'ing. So
con-dëm'ner.

condolence—kon-dõ'lence, *not* kõn'do-lence.

conduit—kõn'dit, *not* kũn'dit.

confidant—kon-fĩ-dǎnt', *not* kõn'fĩ-dant.

"A greater mark of rusticity cannot be given than to place the accent on the first syllable, and to pronounce the last *dent* instead of *dant*."—Walker.

confiscate—kon-fĩs'kāt. See compensate.

conjure, *to adjure*—kon-jūr'; *to practice magic*—
kũn'jur.

connoisseur—kon-nis-sũr', *not* -sũr'.

conscientious—kon-shĩ-ën'shus, *not* kon-sĩ-ën'-
shus. See pronunciation.

conservator—kon'ser-va'tor.

construe—kõn'strõ, *not* kon-strõ', *nor* kõn'stur.

consummate, *verb*—kõn'sum-māt. See compen-
sate.

contents—kõn'tents, *not* kon-těnts'.

The first marking is that of Webster, Century, Standard, Imperial, Hal-
Jeman, and the Encyclopædic; the second is antiquated, and supported only
by Worcester and Stormonth.

contour—kon-tõr', *not* kõn'tõr (Hal.).

conversant—kõn'ver-sant, *not* kon-věr'sant.

- converse, *noun and adj.*—kõn'vërs. So con'verse-ly.
 convex—kõn'veks, *not* kon-vëks'. So con'vex-ly.
 coquetry—kõ'ket-ri (Cen., St.), *not* ko-kët'ri (Wb.).
 cordial—kêrd'yäl (Wor.), *not* kôr'di-al (Imp.). So
 cord-ial'i-ty.
 coronal—kõr'o-nal (Wb., Cen., St.), *not* ko-rõ'nal.
 cost—kõst, *not* kawst. So frõst, lõst, tõst. See
 cloth.
 costume—kõs'tüm, *not* kos-tüm'. So cos'tüm-er.
 cotyledon—kõt-ÿ-lë'don, *not* köt-ÿ-lëd'un (Hal.).
 But cõt-ÿ-lëd'o-nous.
 courier—kõõ'ri-er, *not* kÿr'ri-er.
 courteous—kÿrt'e-us, *not* kÿrt'yus, *nor* kÿrt'yus.
 courtier—kÿrt'yer, *not* kÿr'ti-er.
 covetous—kÿv'et-us, *not* kÿv'e-chus.
 curator—ku-rä'tor, *not* kÿ'ra-tor.
 cyclopean—si-klo-pë'an, *not* si-klõ'pe-an (Hal.).
 cynosure—sÿ'no-shÿr, *not* sÿn'o-shÿr.

All the best authorities are agreed upon *sÿ'no-shÿr*. Haldeman alone prefers *sÿn'o-shÿr*, and Webster and the Century give it second place.

D.

- Dado—dä'do, *not* dâ'do.
 dahlia—däl'ya, *not* dâl'ya, *nor* dâ'lÿ-a.
 damage—däm'äj, *not* däm'ij. See savage.
 data—dä'ta, *not* dâ'ta. So dâ'tum.
 daunt—dänt, *not* dawnt. So flaunt, gaunt, haunt,
 jaunt, taunt, vaunt.
 decorative—dëk'o-ra-tiv, *not* de-kõr'a-tiv.
 decorous—de-kõ'rus, *not* dëk'o-rus. So in-de-
 co'rus.

"A learned ear would be as much shocked at such a departure [dëk'] from classical propriety as in the words *sono'rous* and *cano'rous*."—Walker.

defalcation—dĕf-al-kā'shun (Wor.), *not* dē-fal-kā'-shun (Wb.).

defile, *noun*—dē-fil', *not* dē'fil.

There is slight authority for the second pronunciation.

demonstrate—de-mŏn'strāt, *not* dĕm'on-strāt.

See compensate.

depot—dē'pō, *not* dē-pō', *nor* da-pō', *nor* dĕp'o.

Usage, in this country, has made this word *dĕpo*, in spite of the dictionaries; two of the new ones, Webster and the Standard, have adopted this form. The third and fourth forms are little better than affectations.

deprivation—dĕp-rĭ-vā'shun, *not* dē-prĭ-vā'.

desperado—dĕs-pe-rā'dō, *not* des-pe-rā'dō.

detail, *noun*—dē'tāl, *not* de-tāl'; *verb*—de-tāl'.

See perfect.

detestation—dĕt-es-tā'shun, *not* dē-tes-tā'shun.

devastate—dĕv'as-tāt, *not* de-vās'tāt (Wor.).

dialogue—dĭ'a-lŏg, *not* dĭ'a-lawg. So ĕp'i-lŏgue.

diamond—dĭ'a-mund, *not* dĭ'mund.

dilate—dĭ-lāt', *not* dĭ-lāt', *nor* dĭ'lāt.

diphtheria—dif-thĕ'rĭ-a, *not* dip-thĕ'rĭ-a (Hal.).

diphthong—dĭf'thong, *not* dĭp'thong. So triphthong.

The first is sustained by Webster, New Imperial, and Cull; the second by Worcester, Smart, and Haldeman.

diplomatic—dĭp-lo-măt'ik, *not* dĭ-plo. So dĭ-plŏ'-ma-cy, dĭ-plŏ'ma-tist.

disaster—diz-ăs'ter, *not* dis-ăs'ter.

discard—dis-kärd', *not* dĭs'kärd.

discount, *verb*—dis-kount', *not* dĭs'kount (Wb.).

discrepancy—dis-krĕp'an-sĭ, *not* dĭs'kre-pän-sĭ (Wor.).

disdain—dis-dän', *not* diz-dän'.

dishabille—dis-a-bĭl', *not* dis-a-bĕl'.

disputable—dĭs'pu-ta-bl, *not* dis-pŭ'ta-bl.

disputant—dīs'pu-tant, *not* dis-pū'tant.

distich—dīs'tik, *not* dīs'tich.

divan—dī-vān', *not* dī'van.

divers, *several, sundry*—dī'verz, *not* dī'verse.

diverse, *different*—dī'verse, *not* dī-vērse'. So dī'verse-ly.

docile—dōs'il, *not* dō'sil, *nor* dō'sil.

dog—dōg, *not* dawg. So bög, hōg, lōg. See gone.

dolorous—dōl'o-rus, *not* dō'lo-rus (Hal.).

doth—dūth, *not* dōth. So dost—dūst.

drama—drā'ma, *not* drām'a, *nor* drā'ma.

Worcester stands alone for drām'a.

draught—draft, *not* drawt.

dromedary—drūm'e-da-rī, *not* drōm-.

drought—drowt, *not* drowth.

duty—dū'tī, *not* dōō'tī. So duke, blue, nude, institute, etc. See rule.

* When long *u* is preceded, in the same syllable, by any one of the consonants *d, t, l, n, s,* and *th*, it is peculiarly difficult to introduce the sound of *y*; and hence negligent speakers omit it entirely, pronouncing *duty*, dooty; *tune*, toon; *lute*, loot; *nuisance*, noosance, *suit*, soot, etc."—*Webster*.

dynamite—dī'na-mīt, *not* dīn'a-mīt.

dynasty—dī'nas-tī, *not* dīn'as-tī.

dyspepsia, dyspepsy—dis-pēp'sī-a, dis-pēp'sī.

E.

Economic—ē-ko-nōm'ik, *not* ěk-o-nōm'ik. So ē-co-nōm'ic-al.

The first is the marking of Web., Cen., Imp., Ency., Hal., Cull, and others; the second, of Wor., St., Stor., Smart, and Walker.

effort—ěf'fōrt, *not* ěf'furt.

egotism—ē'go-tizm, *not* ěg'o-tizm. So ē'go-tist.

The New Imperial gives ěg'o-tist, ěg'o-tizm, and ě'go-ist, ě'go-ism.

either—*ē'ther*, *not i'ther*. So *nēi'ther*.

“For the pronunciation *v'ther* and *nū'ther* there is no authority, either of analogy or of the best speakers. It is an affectation, and in this country, a copy of a second-rate British affectation.”—*R. G. White*.

eleemosynary—*el-e-mōs'ī-na-rī*, *not el-e-mōz'-*.

elegiac—*e-lē'jī-ak*, *not ěl-e-jī'ak* (Wor.).

eleven—*e-lěv'n*, *not lěvn*.

elysian—*e-līzh'ī-an*, *not e-līz'ī-an*. So *E-lys'i-um*.

emendation—*ēm-en-dā'shun*, *not ē-men-*.

empyrean—*em-pī-rē'an*, *not em-pīr'e-an*. So

Ep-ī-cu-rē'an, *Eu-ro-pē'an*.

encyclopedic—*en-si-klo-pē'dik*, *not -pěd'ik* (Wb.).

enervate—*e-něr'vāt*, *not ěn'er-vāt*.

enigmatic—*ē-nig-măt'ik*, *not ěn-ig-măt'ik*.

ennui (Fr.)—*ōn'wē'*.

envelope—*ěn've-lōp*, *not ōng've-lōp*. Or *envelop*

—*en-věl'up*.

epoch—*ěp'ōk*, *not ē'pōk* (Imp.).

equable—*ē'kwa-bl*, *not ěk'wa-bl* (Smart).

equation—*e-kwā'shun*, *not -zhun*.

equipage—*ěk'wī-page*, *not e-kwīp'ej*.

evangelical—*ěv-an-jěl'ī-kal*, *not ē-van-jěl'ī-kal*.

Euphony, good usage, and good dictionary authority justify the first marking, despite Webster and Worcester.

evening—*ē'vn-ing*, *not ēv'ning*, *nor ēv'nin*.

every—*ěv'er-ī*, *not ěv'rī*.

exact—*egz-ăkt'*, *not eks-ăkt'*. So *ex-alt'*, *ex-am'ine*,

ex-am'ple, *ex-empt'*, *ex-ert'*, *ex-ist'*, *ex-ult'*.

excise—*eks-sīz'*, *not eks'sīz*. So *ex-ciŝe'man*.

exemplary—*ěgz'em-pla-rī*, *not egz-ěm'pla-rī*

(Hal.).

exhaust—*egz-awst'*. So *exhib'it*, *exhil'arate*, *exhort'*.

exile, *noun*—*ěks'il*, *not ěgz'il* (Hal.), *nor egz-il'*.

exile, *verb*—**ěks'il** (Wb.), *not* **egz-il'** (Wor.), *nor* **ěgz'il** (Hal.).

The New Imperial says "*ěgz'il*, formerly *egz-il'*."

exorcise—**ěks'or-siz**, *not* **eks-ôr'siz**.

expert, *noun*—**eks-pěrt'**, *not* **ěks'pert** (Wb.); *adj.*
—**eks-pěrt'**.

exploit—**eks-ploit'**, *not* **ěks'ploit**.

exponent—**eks-pō'nent**, *not* **ěks'po-nent**.

expurgate—**eks-pûr'gāt**. See *compensate*.

exquisite—**ěks'kwī-zit**, *not* **eks-kwī'zit**.

extant—**ěks'tant**, *not* **eks-tánt'**.

extirpate—**eks-těr'pāt**. See *compensate*.

extol—**eks-tōl'**, *not* **eks-tōl'**.

extraordinary—**eks-trôr'dī-na-rĭ**, *not* **eks-tra-ôr'-**
dī-na-rĭ (Imp.).

exuberant—**egz-yū'ber-ant**, *not* **eks-yū'-**.

eyry—**ā'rĭ**, *not* **ē'rĭ**, *nor* **ī'rĭ**, *nor* **air'ĭ**.

F.

Façade—**fa-sād'**, *not* **fa-sād'**.

facial—**fā'shal**, *not* **fā'sĭ-al**.

falchion—**fawl'chun**, *not* **fawl'shun**.

falcon—**faw'kn**. So **fal'con-er**, **fal'con-ry**.

faucet—**faw'set**, *not* **fās'et**.

fertilization—**fer-tĭ-lĭ-zā'shun**. See *realization*.

fidelity—**fĭ-dĕl'ĭ-tĭ**, *not* **fĭ-dĕl'ĭ-tĭ**.

fief—**fĕf**; **feoff**—**fĕf**.

figure—**fĭg'yur**, *not* **fĭg'ur**.

finale—**fĭ nā'le**, *not* **fĭ-nāl'**, *nor* **fĭ-nāl'**.

finance—**fĭ-nānce'**, *not* **fĭ'nance**. So **fĭ-nān'ces**, **fĭ-**
nān'cial.

financier—**fĭn-an-sĕr'**, *not* **fĭ-nan-sĕr'**.

fiord, fjord—fē-ôrd'.

flaccid—flăk'sid, *not* flăs'id.

flaunt—flănt, *not* flawnt. See daunt.

folio—fō'li-o, *not* fōl'yō.

forehead—fôr'ed, *not* fôr'hed.

forge—fôrj, *not* fôrj. So fôr'ger, fôr'ger-y.

fortnight—fôrt'nīt, *not* fôrt'nīt.

franchise—frăn'chīz, *not* -chīz. So en-frăn'chīse.

fraternize—fră'ter-nīz (Wb.), *not* fra-tēr'nīz
(Wor.), *nor* frăt'er-nīz (Hal.).

fratricide—frăt'rī-sīd, *not* frā'trī-sīd.

frequent, *verb*—fre-kwënt', *not* frē'kwent.

frontier—frôn'tēr, *not* frūn'tēr, *nor* fron-tēr'.

futile—fū'tīl, *not* fū'tīl. So ag'īle, fer'tīle, hos'tīle,
ser'vīle.

G.

Gallant, *polite*—gal-lănt'; *brave*—găl'lant.

gallows—găl'lōz, *not* găl'lus. See bellows.

gaseous—găs'e-us, *not* găz'e-us, *nor* gā'ze-us.

gaunt—gănt, *not* gawnt. So gaunt'let. See daunt.

genealogy—jĕn-e-ăl'o-jī, *not* jĕ-ne-ăl'o-jī.

generally—jĕn'er-al-lī, *not* jĕn'rūl-lī.

genius—jĕn'yus, *not* jĕ'nī-us; *pl.* jĕn'yus-ez. But
genius, *a spirit*—jĕ'nī-us; *pl.* jĕ'nī-ī.

geography—je-ōg'ra-fī, *not* jōg'ra-fī. So ge-ōm'-
e-try, *not* jōm'e-trī.

gerund—jĕr'und, *not* jĕ'rund.

geyser—gĕ'iser, *not* gĕ'izer, *nor* gĕ'ser.

giaour—jowr.

glacial—glă'shī-al, *not* glă'shal (Wb.).

glacier—glăs'ī-er (St.), *not* glă'sher (Wb.), *nor*
glă'shī-er (Imp.), *nor* glă'sēr.

gladiolus—gla-dī'o-lus, *not* glä-dī-ō'lus. But gläd'.
ĭ-ōle.

god—göd, *not* gawd.

“Assumes the god,
Affects the nod,
And seems to shake the spheres.”—

Alexander's Feast.

gondola—gön'do-la, *not* gon-dō'la.

gone—gön, *not* gawn. So begöne, löng, pröng,
söng, ströng, thröng, wröng.

The sound of *o* in these words is neither so short as in *not*, nor so long as in *nought*.

“To give the *extreme* short sound to such words is affectation; to give them the full sound of broad *a* is vulgar.”—*Webster*.

gospel—gös'pel, *not* gaws'pel.

government—güv'ern-ment, *not* güv'er-munt. So
par'liament, pru'dent, superintend'ent, etc.

granary—grän'a-rĭ, *not* grā'na-rĭ.

gratis—grā'tis, *not* grät'is, *nor* grä'tis.

grease, *noun*—grēs; *verb*—grēz. So greas'y.

grimace—grĭ-māce', *not* grĭm'āce.

guardian—gärd'ĭ-an, *not* gär'jan, *nor* gär-dēn'.

guillotine—gĭl'lo-tēn; *verb*, gĭl-lo-tēn'.

H.

Half—häf, *not* häf. So behälf, cälf, läugh.

handkerchief—häng'ker-chĭf, *not* händ'ker-chĕf.

harass—här'as, *not* ha-räs'.

haunt—hänt, *not* hawnt. See daunt.

hearth—härth, *not* hērth, *except in poetry*.

heather—hĕth'er, *not* hēth'er (Wor.).

hegira—he-jĭ'ra, *not* hĕj'ĭ-ra (Imp.).

height—hĭt, *not* hĭtth.

heinous—hā'nus, *not* hān'yus.

heraldic—he-räl'dik.

herb—*ěrb*, *not hěrb*. So herbage.

The Cen., Wb., and Wor. prefer *erb*; the St., Stor., and Imp., *herb*.

herbaceous—*her-bā'shus*, *not her-bā'se-us*.

hiccough—*hĭk'up*, *not hĭk'kof*.

history—*hĭs'to-rĭ*, *not hĭs'trĭ*. See *savage*.

“How large is the number of those who make the distinction between the *e* and the *o* in *mystery* and *history*? And yet in that and in like distinction lie the beauty and the elegance of cultivated speech. The slovenly speaker ‘lumps’ almost all such vowels into the obscure sound of *u*, saying *mystur-y*, *histur-y*, even if he does not go further and say *mystery*, *hĭstry*.”—*R. G. White*.

homage—*hŏm'āj*, *not ŏm'āj*.

homœopathy—*ho-me-ŏp'a-thĭ*, *not hŏ'me-o-păth-ĭ*.

So *al-lŏp'a-thy*, *hĭ-drŏp'a-thy*.

horizon—*hŏ-rĭ'zun*, *not hŏr'ĭ-zn*.

host'ess—*hŏst'ēs*, *not hŏst'ĭs*. So *em'press*, *bad'ness*, *care'less*, *harm'less*, etc. See *savage*.

humble—*hŭm'bl*, *not ŭm'bl*.

The first is preferred by Webster, Worcester, Standard, and Century; the second by Smart, Cull, Cooley, and others.

humor—*yŭ'mur*, *not hŭ'mur*. So *hu'mor-ist*.

The first is the preference of Worcester, Haldeman, Walker, Smart, and others; it has second place in Webster, Standard, Century, and Imperial.

hygiene—*hĭ'jĭ-ĕn*, *not hĭ'jĕn*; *hĭ-jĭ-ĕn'ik*, *not hĭ-jĭ-ĕn'ik*.

hypochondriac—*hĭp-o-kŏn'drĭ-ak*, *not hĭ-po*. So *hĭp-o-chon-drĭ'a-cal*.

hypocrisy—*hĭ-pŏk'rĭ-sĭ*, *not hĭ-pŏk'rĭ-sĭ*.

I.

Idea—*ĭ-dĕ'a*, *not ĭ-dear'*, *nor ĭ'de-a*; *ĭ-dĕ'al*, *not ĭ-dĕl'*.

idyl—*ĭ'dĭl*, *not ĭd'il*.

illustrate—*il-lŭs'trăt*, *not ĭl'lus-trăt*. So *il-lus'tra-ted*, *il-lus'tra-tive*.

imagery—*ĭm'āj-rĭ* (Wb.), *not ĭm'a-ĭer-ĭ* (Wor.).

imbecile—*im'be-sil* (Wb.), *not im-bēs'il* (Wor.),
nor im-be-sēl'.

improvise—*im-pro-vīz'*, *not im-pro-vēz'* (Wor.).

incomparable—*in-kōm'pa-ra-bl*, *not in-kom-pār'.*

increase, *noun*—*in'krēs*, *not in-krēs'.* See perfect.

indecorous—*in-de-kō'rus*. See decorous.

indicatory—*in'dī-ka-to-rī*, *not in-dīk'a-to-rī*. But
in-dīc'a-tive.

indisputable—*in-dīs'pu-ta-bl*, *not in-dis-pū'ta-bl*.

inertia—*in-ēr'she-a*, *not in-ēr'sha*.

inexorable—*in-ěks'o-ra-bl*, *not in-eks-ō'ra-bl*.

inexplicable—*in-ěks'plī-ka-bl*, *not in-eks-plīk'a-bl*.

infantile—*in'fan-tīl*, *not in'fan-tīl*. So *in'fan-tīne*.

See juvenile.

The Century and the Standard prefer *in'fan-tīl*, which has the support of analogy and the best usage. Webster, Stormonth, and the Imperial hold to the old *in'fan-tīl*.

innate—*in-nāt'*, *not in'nāt* (Wb.).

inquiry—*in-kwī'rī*, *not in'kwī-rī*. So *en-quī'ry*.

integral—*in'te-gral*, *not in-tē'gral*.

interest—*in'ter-est*, *not in'trest*.

interested—*in'ter-est-ed*, *not in-ter-ěst'ed*. So *in'ter-est-ing*.

interstice—*in'ter-stīs* (St. and Cen.), *not in-tēr'stīs*. (Wb.).

intrigue, *noun and verb*—*in-trēg'*, *not in'trēg*.

iodide—*ī'o-dīd*. So *ī'o-dīne*. See bromide.

irrefragable—*ir-rěf'ra-ga-bl*. So *ir-rěf'u-ta-ble*,
ir-rěp'a-ra-ble, *ir-rěv'o-ca-ble*.

There is ample authority for saying *ir-re-fūl'a-bl*, if that form better pleases one's ear.

irremediable—*ir-re-mē'dī-a-bl*.

isolate—*īs'o-lāt* (Cen., St.), *not ī'so-lāt* (Wb.), *nor*
īz'o-lāt (Wor.). So *is-o-lā'tion*.

italic—*ī-tāl'ik*, *not ī-tāl'ik*.

J.

Jaunt—jänt, *not* jawnt. See daunt.
 javelin—jäv'lin, *not* jäv'e-lin.
 jocose—jo-kōs', *not* jō'kōs.
 jocund—jök'und, *not* jō'kund.
 joust—jüst, *not* jowst.
 judgment—jüj'ment, *not* -münt.
 jugular—jü'gu-lar, *not* jüg'u-lar.
 juvenile—jü've-nil, *not* jü've-nil. So in'fan-tile,
 im'be-cile, mer'can-tile, pu'er-ile, rep'tile,
 mar'i-tile, mas'cu-line, lib'er-tine.

The New Imperial holds to the antiquated pronunciation *Ue* and *ine* for nearly all the words of this class.

L.

Label—lä'bel, *not* lä'bl. So li'bel, trav'el, can'cel,
 mod'el, mor'sel, nov'el, nick'el, pan'el, reb'el,
 se'quel, etc.
 laboratory—läb'o-ra-to-ri, *not* läb'ra-to-ri.
 lamentable—läm'en-ta-bl, *not* la-mënt'a-bl.
 languid—läng'gwid, *not* län'gwid. So lan'guor,
 ban'quet, san'guine, tran'quil, van'quish.
 laugh—läf, *not* läf.
 launch—länch, *not* lawnch. So cräunch, häunch,
 stäunch.
 laundry—län'dri, *not* lawn'dri. So läun'dress.
 lava—lä'va, *not* lä'va.

All of the latest authorities agree upon *lä'va*; the second form is thoroughly antiquated.

learned, *adj.*—lärn'ed, *not* lörn'd. So a'ged,
 bless'ed, be-lov'ed, curs'ed, peak'ed, wing'ed.

The *e* is generally omitted in compounds, as *full äg'd*, *sheath-wing'd*, *two-legg'd*. "In all cases where it should properly be sounded, its omission is a mark of great vulgarity."—*Webster*.

When such words are used as participles, the *e* is not sounded. In poetry *ed* is of' made a distinct syllable for the sake of the meter.

legend—lěj'end, *not* lē'jend.

legislature—lěj'is-lāt-yur, *not* lej'is-lāt'yur, *not*
le-jis'la-tūr. So lěg'is-lā-tīve.

leisure—lē'zhur, *not* lězh'ur.

lenient—lē'nī-ent, *not* lěn'ī-ent.

lethargic—le-thār'jik, *not* lěth'ar-jik.

levee, *reception*—le-vē'; *embankment*—lěv'e.

The tendency (supported by Cen. and St.) is toward *le-vē'* in both senses.

lever—lē'ver, *not* lěv'er. But lěv'er-age.

lichen—lī'ken, *not* lich'en.

“The pronunciation *lī'ken* appears to be supported by the best usage among American botanists.”—*Worcester*.

lief—lēf, *not* līv. “just as liēf.”

lieutenant—lū-těn'ant (Wb.), *not* lěv- (Wor.), *not*
lěf.

literature—līt'er-at-yūr, *not* līt'er-a-tūr, *not* līt'-
er-a-choor. So āp'ert-ūre, cār'i-cat-ūre, mīn'-
i-at-ūre, tēm'per-at-ūre, prē'fect-ūre, fūr'-
nit-ūre.

There is much diversity among the orthoepists as to the manner of indicating the proper pronunciation of the last syllable of words of this class. Webster writes *fur'ni-tūre*, *pre'fect-ūre*; Haldeman re-writes these *fur'ni-tyur*, *pre'fek-tūr*. All agree that the sound of *u* here is equivalent to *yu*. Compare successively the words *ad-vent'ure*, *leg'is-lat-ure*, *fur'nit-ure*, *līt'er-at-ure*, in which there is a gradual change of sound, but in quantity only.

lithe—līth, *not* līth. So lithe'some.

livelong—līv'lōng, *not* līv'lōng.

loath, *adj.*—lōth, *not* lōth, *not* lōth.

loathe, *verb*—lōth. So loath'some.

low, *verb*—lō, *not* loo. “lōwing herd.”

luxuriant—lūgz-ū'rī-ant, *not* lūks-ū'- . So luxu'-
riance, luxu'rious.

lyceum—li-sē'um, *not* lī'se-um.

M.

- Maelstrom—māl'strum, *not* mēl'strōm, *nor* māl'.
 maintenance—mān'ten-ance, *not* mān-tān'ance.
 majolica—ma-jōl'i-ka, *not* ma-yōl'i-ka (Hal.).
 mall, *a public walk*—māl; *a mallet*—mawl.
 maniacal—ma-nī'a-kal, *not* mā'nī-ak-al.
 manor—mān'or, *not* mā'nor. So mān'or-house.
 maritime—mār'ī-tīm, *not* mār'ī-tīm.
 masculine—mās'ku-līn, *not* -līn. So fem'ī-nīne,
 in'fan-tīne, lib'er-tīne. See juvenile.
 massacring—mās'sa-kring, *not* mās'sa-ker-ing.
 matron—mā'tron, *not* māt'ron. So mā'tron-ly; but
 māt'ron-age, māt'ron-al, māt'ron-ize.
 matutinal—ma-tū'ti-nal(St.), *not* mat-u-tī'-(Wb.).
 mausoleum—maw-so-lē'um, *not* maw-sō'le-um.
 mayoralty—mā'ur-al-tī.
 mediæval—mē-dī-ē'val, *not* mēd-ī-ē'val.
 medicine—mēd'ī-sīn, *not* mēd'sn.
 memoir—mēm'wor, *not* mē'mwor.
 menagerie—men-āj'e-rī (Cen., St.), *not* men-āzh'-
 e-rī (Wb.), *nor* men-āzh'e-rī.
 mercantile—mēr'kan-tīl, *not* mēr'kan-tīl (Imp.),
 nor -tēl. See juvenile.
 microscope—mī'kro-skōp, *not* mīk'ro-skōp. So
 mī-cro-scōp'ic, mī'cro-scō-pist, mī-crōs'co-py.
 mineralogy—mīn-er-āl'o-jī, *not* mīn-er-ōl'o-jī.
 mirage—mī-rāzh', *not* mē-rāzh', *nor* mīr'āj.
 mischievous—mīs'che-vus, *not* mis-chē'vus. So
 mīs'chiev-ous-ness, mīs'chiev-ous-ly.
 misconstrue—mis-kōn'strōō, *not* mis-kon-strōō'.
 mistletoe—mīz'zl-tō, *not* mīs'sl-tō.
 mobile—mō'bīl, *not* mo-bēl', *nor* mōb'īl.
 mock—mōk, *not* mawk. See gone.

monad—mǒn'ad, *not* mō'nad.

monomania—mǒn-o-mā'nī-a, *not* mō-no-mā'nī-a.

So mǒn-o-mā'nī-ac.

morphine—môr'fīn, *not* môr'fēn.

moss—mǒs, *not* maws. See cloth.

moth—mǒth, *not* mǒth; *pl.*—mǒths, *not* mǒths.

mountain—mown'tīn, *not* mown'tn, *nor* mown'tān.

So foun'tain, cer'tain, cur'tain, etc.

museum—mu-zē'um, *not* mū'ze-um.

mustache—mus-tāsh', *not* mūs'tāsh.

my, *when emphatic*—mī; *unemphatic*—mī; *never*
mē.

The second (and most common) sound is that of obscure *i* in *mī-nūte*, or very nearly that of *y* in *only*. "This sound, however," says Webster, "should not be given in serious or solemn discourse, nor should the *y* ever be turned into long *e*, after the Irish fashion, 'I took down *mee* hat.'" "

mystery—mīs'ter-ī, *not* mīs'try. See history.

mythology—mī-thǒl'o-jī, *not* mī-thǒl'o-jī.

N.

Naiad—nā'yad, *not* nā'ad, *nor* nī'ad.

naïve—nā'ēv; naïvely—nā'ēv-lī; naïveté—nā'ēv-tā.

nape—nāp, *not* nāp.

nasal—nā'zal, *not* nā'sal.

national—nāsh'un-al, *not* nā'shun-al. So nā-tion-
āl'i-ty.

nausea—naw'she-a, *not* naw'se-a; nauseous—naw'-
shus.

neither—nē'ther, *not* nī'ther. See either.

nephew—něf'yu, *not* něv'yu (English).

nescience—něsh'ī-ence, *not* něsh'ence.

neuralgia—nu-rāl'jī-a, *not* nu-rāl'ī-jī, *nor* nu-rāl'jī.

nicotine—nīk'o-tīn, *not* nīk'o-tēn. See bromine.

nomenclature—*nō'men-klāt-yur*, *not no-men-klāt'yur*.

nominative—*nōm'ī-na-tiv*, *not nōm'na-tiv*.

none—*nūn*, *not nōn*.

nothing—*nūth'ing*, *not nōth'ing*.

novel—*nōv'el*, *not nōv'l*.

nuisance—*nū'sance*, *not nū'ī sance*, *nor noo'-*.

O.

Oasis—*ō'a-sīs*, *not o-ā'sis*; *pl.*, *ō'a-sēz*.

oath—*ōth*, *not ōth*; *pl.*, *ōths*, *not ōths*.

obeisance—*o-bā'sance*, *not o-bē'sance*. So *o-bei'-sant*.

Webster is almost alone in preferring *o-bē'sance*.

obligatory—*ōb'lī-ga-to-rī*, *not ob-līg'a-to-rī*.

oblique—*ob-lēk'*, *not ob-lik'*.

obsequies—*ōb'se-kwīz*, *not ob-sē'kwīz*.

obsolete—*ōb'so-lēt*, *not ob-so-lēt'*.

occult—*ok-kūlt'*, *not ōk'kult*.

octavo—*ok-tā'vo*, *not ok-tā'vo*.

Haldeman alone permits the second sound; but it is much used by careful speakers.

office—*ōf'fis*, *not aw'fis*. So *ōf'fer*, *ōft*. See *cloth*.

often—*ōf'n*, *not ōf'ten*.

olefiant—*o-lē'fī-ant* (Wb., St.), *not ō'le-fī-ant* (Cen.), *nor o-lēf'ī-ant* (Wor.).

omega—*o-mē'ga* (Wb. and Wor.), *not o-mēg'a*.
nor ō'meg-a.

omelet—*ōm'e-let*, *not ōm'let*.

onerous—*ōn'er-us*, *not ō'ner-us*.

only—*ōn'lī*, *not ūn'lī*.

onyx—*ō'niks*, *not ōn'iks* (Hal.).

opponent—*op-pō'nent*, *not ōp'po-nent*.

opportune—op-por-tūn', *not* ōp'por-tūn.

orchestra—ôr'kes-tra, *not* or-kēs'tra. So or'-ches-tral,

orchid—ôr'kid. So orchis—ôr'kis.

ordeal—ôr'de-al, *not* or-dē'al.

orison—ôr'î-zun, *not* ôr'î-sun.

ornate—ôr'nāt, *not* or-nāt'.

orthoepy—ôr'tho-e-pī, *not* or-thō'e-pī. So or'-tho-e-pist.

We should like to adopt the second pronunciation, but Webster, Worcester, Walker, Smart, Haldeman, and the Imperial do not favor it.

overt—ō'vert, *not* o-vērt'.

oxide—ōks'id, *not* ôks'id. See bromide.

oyer—ō'yer, *not* oi'er.

P.

Pageant—pāj'ent, *not* pāj'ent (*antiquated*). So pāj'eant-ry.

palfrey—pawl'fri, *not* pāl'fri.

panorama—pan-o-rä'ma, *not* pan-o-rā'ma.

pantomime—pän'to-mīm, *not* pän'to-mīn.

parent—pâr'ent, *not* pā'rent. So pâr'ent-age.

parietal—pa-rī'e-tal, *not* pa-rī-ē'tal.

parquet—par-kā', *not* par-kēt'.

partiality—par-she-äl'î-tī, *not* par-shäl'î-tī.

participle—pär'tī-sī-pl, *not* pärt'sī-pl.

partner—pärt'ner, *not* pärd'ner.

patent—pät'ent, *not* pā'tent.

patriot—pā'trī-ot, *not* pät'rī-ot. So pā-trī-ôt'ic, pā'trī-ot-ism.

patron—pā'tron, *not* pät'ron. So pā'tron-ess; but pät'ron-age, pät'ron-al, pät'ron-ize.

peculiar—pe-kū'yar, *not* pe-kū'lī-ar. So pe-cū-liär'i-ty.

pecuniary—pe-kūn'ya-rĭ, *not* pe-kū'nĭ-a-rĭ.

pedal, *noun*—pĕd'al ; *adj.*, pĕ'dal.

penitentiary—pen-ĭ-tĕn'sha-rĭ, *not* pen-ĭ-tĕn'shĭ-a-rĭ.

penult—pĕ'nult, *not* pe-nŭlt'.

The best authorities permit us to say *pĕ'nult*, but not *antepĕ'nult*.

peremptory—pĕr'em-to-rĭ, *not* pe-rĕm'to-rĭ.

perfect, *verb*—per-fĕkt', *not* pĕr'fekt.

This marking is preferred by Haldeman, permitted by Webster and others, and accords with general usage. It conforms to the general rule for distinguishing by the accent between the verb and the noun or adjective. A few other cases of this kind are about settled by good usage, as *per'mit*, *per'fume*, *de'tail*, *re'tail*, *in'crease*, *sur'vey*, with the verbs *permit'*, *perfume'*, *detail'*, *retail'*. *increase'*, *survey'*.

perfume, *noun*—pĕr'fŭm (Wb. and Wor.), *not* per-fŭm'. See perfect.

perfunctory—per-fŭnk'to-rĭ, *not* pĕr'funk-to-rĭ.

permit, *noun*—pĕr'mit, *not* per-mĭt'. See perfect.

petal—pĕt'al, *not* pĕ'tal.

phalanx—fāl'anks, *not* fā'lanks.

The first marking is supported by Stor., Imp., Ency., Hal., Smart, and by good usage ; the second is preferred by Wb., Cen., St., and Wor.

pharmaceutic—far-ma-sŭ'tik. So phar-ma-ceu'tist.

philosophy—fĭ-lŏs'o-fĭ, *not* fĭ-lŏs'o-fĭ.

phonics—fŏn'iks, *not* fŏ'niks.

phosphorus—fŏs'fo-rus, *not* fos-fŏr'us

pianist—pĭ-ă'nist, *not* pe-ăn'ist, *nor* pĕ'an-ist.

piano-forte—pĭ-ă'no-fŏr'tă, *not* pe-ăn'o-fŏrt.

pilaster—pĭ-lăs'ter, *not* pĭl'as-ter, *nor* pĭ'las-ter.

piquant—pĭk'ant, *not* pĕ'kant.

placard—plăk'ard, *not* pla-kărd'.

The new books, except Webster, all say *plak'ard* and *squol'or*,—pronunciations which have become established by almost universal usage, in spite of the dictionaries.

plagiary—plă'ja-rĭ, *not* plă'jĭ-a-rĭ. So pla'giar-ism, pla'giar-ize.

plebeian—ple-bē'yan, *not* plē'be-an.

plenary—plē'na-rĭ, *not* plēn'a-rĭ.

The first is favored by a large majority of the authorities.

plethoric—ple-thōr'ik, *not* plēth'o-rik (Hal.).

poignant—poi'nant, *not* poin'yant.

porcelain—pōr'se-lĭn, *not* pōr'se-lān, *nor* pōrs'-lān, *nor* pōrs'lin, *nor* pōrs'lān.

portent—por-těnt', *not* pōr'tent.

possess—poz-zēs', *not* pos-sēs'. So pos-ses'sive, pos-ses'sion.

precedence—pre-sē'dence, *not* prēs'e-dence.

precedent, *noun*—prēs'e-dent; *adj.*, pre-sē'dent.

predecessor—prěd-e-sēs'sur, *not* prē-de-sēs'sur.

predilection—prē-dĭ-lěk'shun, *not* pred-ĭ-lěk'shun.

prelude, *noun*—prěl'ūd, *not* prē'lūd (Wb.); *verb*, pre-lūd'.

premier—prēmĭ'er, *not* prēm'yer, *nor* prēm-yā'.

presage, *noun*—prēs'āj, *not* prē'sāj (Wb.); *verb*, pre-sāj'.

prescience—prě'shĭ-ence, *not* prē'shence, *nor* prěsh'-ence.

presentation—prez-en-tā'shun, *not* prē-zen-tā'shun.

presentiment—pre-sěn'tĭ-ment, *not* pre-zěnt'ment.

prestige—prēs'tĭj, *not* pres-tězh'.

presumptuous—pre-zŭmt'u-us, *not* pre-zŭmp'shus.

pretence—pre-těnce', *not* prē'tence.

preterite—prět'er-it, *not* prē'ter-it (*antiquated*).

pretext—prē'tekst, *not* pre-těkst'.

pretty—prĭt'tĭ, *not* prět'tĭ.

pristine—prĭs'tĭn, *not* prĭs'tĭn, *nor* -tĕn.

probity—prōb'ĭ-tĭ, *not* prō'bĭ-tĭ.

process—prōs'es, *not* prō'ses.

produce—prōd'ŭce, *not* prō'dŭce.

profile—prō'fēl (Cen., St., Wor.), *not* prō'fil (Wb.),
nor prō'fīl.

progress—prög'res, *not* prō'gres.

prolix—pro-līks', *not* prō'līks.

prologue—prō'lōg, *not* prōl'ōg.

Webster, Stormonth, the Century, the Standard, and the Imperial favor the first form; Worcester, Walker, Smart, and others, the second.

promenade—prom-e-nād' (Wb.), *not* prom-e-nād'
(Imp.).

promulgation—pröm-ul-gā'shun (Wor.), *not* prō-
mul-gā'shun (Wb.). So pröm'ul-ga-tor.

pronunciation—pro-nŭn-shĭ-ā'shun, *not* pro-nŭn-
sĭ-ā'shun. So re-nun-ci-ā'tion, con-sci-ĕn'tious. See association.

"The majority of the authorities are in favor of the sound of *sh* [in these words]; and the Rev. Dr. Wheaton says, in his 'Travels in England,' 'I was a little mortified at having my Yankee origin detected by my omitting to give the full sound of *sh* in the word *pronunciation*.'"—Worcester.

protestation—pröt-es-tā'shun, *not* prō-tes-tā'shun.

provocative—pro-vō'ka-tĭv, *not* pro-vōk'a-tĭv
(Smart).

provost, *a civil officer*—pröv'ust; *a military officer*,
pro-vō'.

prussic—prŭs'ik, *not* prōs'ik. "prussic acid."

puerile—pū'er-ĭl, *not* pū'er-ĭl (Imp.). See juve-
nile.

puissance—pū'is-sance, *not* pu-ĭs'sance. So pū'
is-sant.

pumpkin—pŭmp'kin, *not* pŭnk'in.

purport, *noun and verb*—pŭr'pōrt, *not* pur-pōrt'.

pygmean—pig-mē'an, *not* pig'me-an.

pyramidal—pĭ-rām'ĭ-dal, *not* pĭr'a-mid-al.

Q.

Quadrille—kwa-dril', *not* ka-dril'.

quandary—kwǒn'da-rĭ (Wb.), *not* kwon-dā'rĭ
(Wor.).

The form *kwon-dā'rĭ* has the support only of Stormonth, Worcester, and the older English authorities. It is wholly disregarded in America.

quarantine, *noun*—kwǒr'an-tĕn; *verb*, kwor-an-tĕn'.

quash—kwǒsh, *not* kwăsh.

quay—kĕ, *not* kwā.

quinine—kwĭ'nĭn, *not* kwĭn'in, *nor* kwi-nĭn', *nor*
kin-ĕn'.

The last pronunciation, though very common, has almost no authority in the books.

quoth—kwōth, *not* kwŭth.

R.

Raillery—rāl'er-ĭ, *not* rāl'er-ĭ.

rapine—răp'ĭn, *not* rā'pĕn, *nor* ra-pĕn'.

rather—răth'er, *not* răth'er, *nor* rŭth'er.

ration—răshun, *not* răsh'un.

rational—răsh'un-al, *not* rā'shun-al. So ră'tion-al-
ist, ră-tion-ăl'i-ty.

rationale—răsh-ĭ-o-nă'le.

realization—rĕ-al-ĭ-ză'shun, *not* rĕ-al-ĭz-ă'shun. So
civ-il-ĭ-ză'tion, crys-tal-lĭ-ză'tion, fer-tĭ-lĭ-ză'-
tion, nat-u-ral-ĭ-ză'tion, etc.

receptivity—rĕs-ep-tĭv'ĭ-tĭ, *not* rĕ-sep-tĭv'ĭ-tĭ.

recess—re-sĕs', *never* rĕ'ses.

reciprocity—rĕs-ĭ-prŏs'ĭ-tĭ, *not* rĕ-sĭ-prŏs'ĭ-tĭ.

recitative—rĕs-ĭ-ta-tĕv', *not* re-sĭt'a-tĭv.

recluse, *noun and adj.*—re-klŭs', *not* re-klŭz', *nor*
rĕk'lŭs.

recognizable—rĕk'og-nĭz-a-bl, *not* re-kŏg'nĭ-za-bl.

recognizance—re-kög'nī-zance, *not* re-kön'ī-zance.

See cognizance.

recondite—rĕk'on-dīt, *not* re-kön'dīt.

recourse—re-körce', *not* rĕ'körce.

recusant—re-kū'zant, *not* rĕk'u-zant. So re-cu'-
san-cy.

referable—rĕf'er-a-bl; also written and pronounced
re-fĕr'rĭ-ble.

reflex—rĕ'fleks, *not* re-flĕks'.

refluent—rĕf'lu-ent, *not* re-flū'ent.

refutable—re-füt'a-bl, *not* rĕf'u-ta-bl.

relaxation—rĕ-laks-ā'shun (Wb., Cen., St.), *not*
rĕl-aks-ā'shun (Wor.).

remediable—re-mĕ'dĭ-a-bl.

remediless—rĕm'e-dĭ-les, *not* re-mĕd'ĭ-les.

Webster stands almost alone for the second pronunciation.

rendezvous—rĕn'de-vōo, *not* rön'dā-vōo.

renunciation—re-nun-shĭ-ā'shun, *not* re-nun-sĭ-. See
association.

reptile—rĕp'til, *not* rĕp'tĭl (Imp.). See juvenile.

requiem—rĕ'kwĭ-em, *not* rĕk'wĭ-em.

research—re-sĕrch', *not* rĕ'serch.

resignation—rez-ig-nā'shun, *not* res-ig-nā'shun.

resource—re-sörce', *not* rĕ'sörce.

respirable—re-spĭr'a-bl, *not* rĕs'pĭ-ra-bl. So re-
spĭr'a-to-ry.

retail, *noun*, rĕ'tāl; *verb*, re-tāl'. See perfect.

retroact—rĕ-tro-äkt', *not* rĕt-ro-äkt'. So re-tro-
ac'tion; rĕ'tro-cĕde, re-tro-ces'sion; rĕ'tro-
vert, re-tro-ver'sion. But rĕt'ro-grāde, rĕt-
ro-grĕs'sion; rĕt'ro-spect, rĕt-ro-spec'tion.

Webster prefers *rĕ-* in all these words; but good usage has little regard for
consistency.

revolt—re-völt', *not* re-völt'. So re-völt'ing.

rhythm—rīthm, *not* rīthm. So rhyth'mic, rhyth'mical.

rise, *noun*—rīs, *not* rīz.

robust—ro-būst', *not* rō'bust.

romance—ro-mānce', *not* rō'mance.

root—rōōt, *not* rōōt.

“ [Learning] knit her brows, and stamped her angry foot
To hear a teacher call a rōōt a rōōt.”—*Oliver Wendell Holmes.*

route—rōōt, *not* rowt (*inelegant*).

routine—rōō-tēn', *not* rōō'tēn, *nor* rō'tēn.

rudiment—rōō'dī-ment, *not* rū'dī-ment, *nor* rūd'-.

ruffian—rūf'yan, *not* rūf'fī-an.

rule—rōol, *not* rīl. So rīde, ru'mor, ru'ral, ruth'less, true, brute, etc.

When *u* is preceded by *r* in the same syllable, it has the sound of *oo* in *fool*. This sound must be carefully distinguished from the regular long sound of *u*, which is equivalent to *yu* or *īu*, as in *beauty*, *duty*, *music*.

S.

Sacerdotal—sās-er-dō'tal, *not* sā-ser-dō'tal.

sacrifice, *noun*—sāk'rī-fīz, *not* sāk'rī-fīs, *nor* sāk'rī-fīs (Hal.); *verb*, sāk'rī-fīz.

sacrilegious—sak-rī-lē'jus, *not* sak-rī-līj'us.

saline—sa-līn', *not* sāl'īn, *nor* sāl'īn.

sanguine—sāng'gwīn, *not* sǎn'gwīn. See languid.

sapphire—sāf'fīr (Wb.), *not* sǎf'fur.

sardonyx—sār'do-nīks, *not* sar-dōn'īks.

sarsaparilla—sār-sa-pa-rī'la, *not* sās-a-pa-rī'la.

satin—sāt'in, *not* sāt'n. So Lāt'in, *not* Lāt'n.

satire—sāt'īr, *not* sāt'er, *nor* sǎ'ter (Wor.), *nor* sǎ'tīr.

satrap—sǎ'trap, *not* sāt'rap (*antiquated*).

satyr—sǎ'ter (Wb.), *not* sāt'er (Cen., St.).

saunter—sǎn'ter, *not* sawn'ter. See daunt.

savage—sāv'āj, *not* sāv'ij.

"It is in the delicate but firm utterance of the unaccented vowels with correct sound that the cultured person is most surely distinguished from the uncultured. In such words as *purpose, favorable, pliant, tion*, the unaccented vowels are made short *u* by slovens in speech, who pronounce them *purpus, favorable* (or *favruble*), *pliuut, tiun*. In like manner, such words as *damage, ravage, savage, orange*, are pronounced *damig, ravig, savig, oring*."—*R. G. White*.

scallop, *verb and noun*—sköl'lup, *not* skäl'lup.

scathe—skāth, *not* skāfh. So *scāthed, scāthing*.

But **scath**—skāth.

scenic—sēn'ik, *not* sēn'ik.

sceptic—skēp'tik, *not* sēp'tik.

schismatic, *noun and adj.*—siz-māt'ik.

seamstress—sēm'stres (Wb.), *not* sēm'stres (Wol.).

seckel, *a small pear*—sēk'kl, *not* sīk'l.

secretary—sēk're-ta-rī, *not* sēk'ŭ-ta-rī. See *history*.

semi—sēm'ī, *not* sēm'ī, as in *sēm'ī-cir-cle, sēm'ī-co-lon*.

senile—sē'nīl, *not* sē'nīl, *nor* sēn'il.

sepulture—sēp'ult-yūr, *not* sē-pŭlt'yūr.

sequel—sē'kwel, *not* sē'kwil.

sergeant—sār'jent, *not* sēr'jent.

There is but little dictionary authority for the second pronunciation.

series—sē'rēz, *not* sē'rī-ēz.

servile—sēr'vīl, *not* sēr'vīl. See *futile*.

several—sēv'er-al, *not* sēv'rul. See *history*.

sha'n't—shānt, *not* shānt.

sheath—shēth, *not* shēth; *pl.*, shēths, *not* shēths.

shire—shīr, *not* shēr; in compounds—shīr, as *Berk'shīre*.

shone—shōn, *not* shōn.

The first pronunciation is preferred by Webster, Haldeman, the Century, and the Standard, and is generally heard in this country; the second is preferred by Worcester and the English orthoepists.

sibyl—sīb'il, *not* sī'bil; **sibylline**—sīb'il-līne, *not* sīb'il-līn.

simultaneous—sī-mul-tā'ne-us, *not* sīm-ul-tā'ne-us.
 sinecure—sī'ne-kūr, *not* sīn'e-kūr.
 singing—sīng'ing, *not* sīng'in. So read'ing, writ'ing,
 even'ing, morn'ing.

“Nine persons out of ten say *singin* instead of *singing*.”—*Dr. Peabody*.

“The vulgar practice of omitting to sound a final consonant after another consonant is so common, that one would think the organs of speech, in most persons, were incapable of uttering the sound.”—*Parry Gynne*.

sir'rah—sīr'rā, *not* sēr'rā, *nor* sār'rā.

sirup—sīr'up, *not* sūr'rup (*colloquial*).

sliver—slīv'er (Wb.), *not* slī'ver (Wor.).

sloth—slōth, *not* slōth (Wb.). So slōth'ful.

slough, *a miry place*—slow; *the cast skin of a serpent*—slūf.

sociable—sō'shī-a-bl, *not* sō'sha-bl. So so-ci-al'-
 i-ty, so-ci-a-bil'i-ty.

sojourn, *noun and verb*—sō'jurn, *not* so-jûrn'.

solder—söd'er, *not* söl'der, *nor* saw'der.

sonorous—so-nō'rus, *not* sōn'o-rus. So ca-nō'rous.

soon—sōon, *not* sōon.

soothsayer—sōoth'sā-er, *not* sōoth'sā-er.

sorry—sōr'rī, *not* saw'rī.

sough—sūf, *not* sow. So sough'ing.

sovereign—sūv'er-in, *not* sōv'er-in.

The first pronunciation is American, the second English.

spaniel—spān'yel, *not* spān'el.

species—spē'shēz, *not* spē'shēz.

spheroid—sphē'roid, *not* sphēr'oid.

splenetic—sple-nēt'ik (St.), *not* splēn'e-tik (Wb.).

squalid—skwōl'id, *not* skwāl'id, *nor* skwawl'id.

squalor—skwōl'or (Imp.), *not* skwā'lor. See placard.

squirrel—skwūr'rel, *not* skwīr'rel, *nor* skwēr'rel.

stalwart—stawl'wart, *not* stōl'wart, *nor* stāl'wart.

stanch—stānch, *not* stānch, *nor* stawnch. See launch.

stereopticon—stēr-e-öp'tī-kon, *not* stē-re-öp'tī-kon (Wb.).

stereoscope—stēr'e-o-skōp (Wor.), *not* stē're-o-skōp (Wb.).

stereotype—stēr'e-o-tīp (Wor.), *not* stē're-o-tīp (Wb.).

stirrup—stīr'rup, *not* stēr'rup, *nor* stūr'rup.

stolid—stōl'id, *not* stō'lid.

strategic—stra-tē'jik (Wb.), *not* stra-těj'ik (Wor.).

strew—strōō, *not* strō.

strychnine—strīk'nīn, *not* strīk'nīn.

subsidence—sub-sī'dence, *not* sūb'si-dence.

subtile, *thin, fine*—sūb'tīl, *not* sūb'tīl.

subtle, *sly, artful*—sūt'l, *not* sūb'tl.

suffice—suf-fīz', *not* suf-fīs'.

suggest—sug-jěst', *not* sud-jěst'.

suite—swēt, *not* sūt.

sulphuric—sul-fū'rik, *not* sūl'fu-rīk. So sul-phū'-re-ous; but sūl'phur-ous.

supererogatory—su-per-e-rōg'a-to-rī, *not* su-per-ěr'o-ga-to-rī.

sur-named—sur-nāmd', *not* sūr'nāmd.

survey, *noun*—sūr'vā; *verb*, sur-vā'.

synod—sīn'od, *not* sī'nod.

T.

Tableau—tab-lō', *not* tǎb'lo.

French words which are semi-Anglicized, strictly speaking, have no accent, the voice resting with slightly increased stress upon the last syllable. Such words are *tableau, trousseau, plateau, ennui, connoisseur, coterie, débris, début, morale*, etc.

tassel—tās'sel, *not* tōs'sl, *nor* taw'sel.

taunt—tänt, *not tawnt* (*antiquated*). See daunt.
tedious—tē'dī-us, *not tēd'yus, nor tē'jus*.

Worcester writes the pronunciation of this word *tē'dyus*.

telegraphy—te-lēg'ra-fī, *not tēl'e-graf-ī*. So te-leg'
 ra-phist.

temperature—tēm'per-at-yūr, *not tēm'per-a-tūr*.
 See literature.

tenet—tēn'et, *not tē'net*.

tergiversation—ter-jī-ver-sā'shun.

thanksgiving—thānks'giv-ing, *not thanks-giv'ing*.

therefore—thēr'fōr, *not thair'fōr*. But wherefore—
 whair'fōr, *not whēr'fōr*.

thousand—thow'zand, *not thow'zan*.

three-legged—thrē-lēgd', *not thrē-lēg'ged*.

tiara—tī-ā'ra, *not tī-ä'ra*.

tiny—tī'nī, *not tē'nī, nor tīn'ī*.

tirade—tī-rād' (Wb.), *not tī-räd' (Wor.), nor tī'räd*.

tomato—to-mā'to, *not to-mä'to, nor to-mät'o*.

topographical—tōp-o-gräf'ik-al, *not tō-po-gräf'ik-al*.

tortoise—tōr'tis (Wb.), *not tōr'tiz (Wor.), nor*
 tōr'toiz.

tournament—tōōr'na-ment (Wor.), *not tūr'na-*
 ment. So tour'ney.

toward—tō'ard, *not to-wawrd'*; **towards**—tō'ardz.

tranquil—träng'kwil, *not trăn'kwil*. See languid.

transact—trans-äkt', *not tranz-äkt'*.

traverse—träv'ers, *not tra-vērs'*.

treatise—trēt'is (Wb.), *not trēt'iz*.

treble—trēb'l, *not trīb'l*.

tremor—trēm'ur, *not trēm'ur*.

tribune—trīb'ūn, *not trīb'ūn, nor trī-būn'*.

trio—trē'o (Cen., St.), *not trī'o (Wb.)*.

tripartite—trīp'ar-tīt, *not trī-pār'tīt*.

triphthong—*tríf'thong*, *not* *tríp'thong*. See diphthong.

troth—*tröth*, *not* *tröth*, *nor* *trawth*.

truculent—*trōo'ku-lent*, *not* *trūk'u-lent*. So *tru'-cu-lence*.

truths—*trōoths*, *not* *trōoths*.

tuberose—*tū'ber-ōs*, *not* *tūb'rōz*, *nor* *tū'be-rōz*.

The first form is the preference of the latest authorities; Webster and Worcester give it the second place.

turquoise—*tur-koiz'* (Wb.), *not* *tur-kēz'* (Wor.), *nor* *tūr'kwoiz*.

typographical—*tī-po-gráf'ik-al*, *not* *tīp-o-gráf'ik-al*. So *ty-pög'ra-phy*, *ty-pög'ra-pher*.

U.

Unctuous—*ŭnkt'yū-us*, *not* *ŭnkt'shus*.

undaunted—*un-dänt'ed*, *not* *un-dawnt'ed*.

underneath—*un-der-nēth'*, *not* *un-der-nēth'*.

unfrequented—*un-fre-kwënt'ed*, *not* *un-frē'kwent-ed*.

unscathed—*un-skāthd'*, *not* *un-skātht'*.

usage—*yū'zāj*, *not* *yū'sij*.

usurious—*yū-zhū'rī-us*, *not* *yū-zū'rī-us*.

usurp—*yū-zûrp'*, *not* *yū-sûrp'*. So *u-şur-pā'tion*.

V.

Vagary—*va-gā'rī*, *not* *vā'ga-rī*.

valet—*väl'et*, *not* *väl'ā*.

valuable—*väl'u-a-bl*, *not* *väl'yū-bl*.

vanquish—*väng'kwish*, *not* *vän'kwish*. See *languish*.

vase—*vās* (Wb.), *not* *vāz* (Wor.), *nor* *vāz*, *nor* *vawz*.

The first pronunciation is the most rational and euphonious, the second is the most fashionable, the third is an affectation with almost no authority, and the fourth is vulgar.

vault—*vänt*, *not* *vawnt*. See *daunt*.

vehement—vē'he-ment, *not* ve-hē'ment. So vē'he-
mence.

venial—vē'nī-al, *not* vĕn'yal.

version—vēr'shun, *not* vēr'zhun.

victory—vĭk'to-rĭ, *not* vĭk'tur-rĭ, *nor* vĭk'trĭ. See
history.

vindictory—vĭn'dĭ-ka-to-rĭ, *not* vin-dĭk'a-to-rĭ. So
vĭn'dĭ-ca-tive.

violoncello—vē-o-lon-chĕl'lo, *not* vē-o-lon-sĕl'lo.

virago—vĭ-rā'go, *not* vĭ-rä'go.

virulent—vĭr'u-lent, *not* vŭr'u-lent. So vĭr'u-lence.

visor—vĭz'or, *not* vĭ'zor.

vizier—vĭz'yĕr, *not* vĭz'yĕr, *nor* vĭ-zĕr'.

volcano—vol-kā'no, *not* vol-kä'no.

W.

Waistcoat—wāst'kōt, *not* wĕs'kut.

wassail—wōs'sil, *not* wās'sāl.

which—hwĭch, *not* wĭch.

wont, *verb and noun*—wŭnt.

won't—wōnt, *not* wŭnt.

wound—wōōnd, *not* wownd (*antiquated*).

wreath—rĕth, *not* rĕth; *pl.*, rĕthz, *not* rĕths.

wrong—rōng, *not* rawng. See gone.

Y.

Yacht—yōt, *not* yāt.

yesterday—yĕs'ter-dā, *not* yĭs'ter-dā.

youths—yōōths, *not* yōōthz.

Z.

Zealot—zĕl'ot, *not* zĕl'ot.

zoology—zo-ōl'o-jĭ, *not* zōō-ōl'o-jĭ. So zo-o-lōg'i-cal.

PROPER NAMES.

A.

Abelard—äb'ë-lard.

About (Edmond)—ä-bōō'.

Adelphi—a-děl'fī, *not* a-děl'fī.

Adonis—a-dō'nis, *not* a-dōn'is.

Adonais—ad-o-nā'is. Shelley's "Adonais."

Adriana—äd-rī-än'a. "Comedy of Errors."

Æneid—e-nē'id, *not* ē'ne-id.

Agassiz—äg'a-se, *not* a-gäs'siz.

Agincourt—äj'in-kōrt; Fr., ä'zhan'koor.'

Alaric—äl'a-rik.

Alcibiades—äl-sī-bī'a-dēz.

Alcuin—äl'kwin.

Aldrich—awl'dritch. So Alcott, Alden.

Alfieri—äl-fe-ā'rē.

Ali Pasha—ä'le pa-shaw'.

Anabasis—a-näb'a-sis, *not* a-näb'sis.

André (Major)—än'drā.

Andromache—an-dröm'a-ke.

Antiochus—an-tī'o-kus.

Aphrodite—af-ro-dī'te.

Appalachian—ap-pa-lā'chī-an, *not* -lätch'ī-an.

Arab—är'ab, *not* ā'rab. So Ar'a-bic, *not* A-ra'bic

Ariadne—ā-rī-äd'ne.

Arion—ā-rī'on, *not* ā'rī-on.

Armada—ar-mā'da, *not* ar-mä'da.

Arundel—a-rūn'del, *not* är'un-del (English).

Aryan—är'yan, *not* ā'rī-an.

Asia—ā'she-a, *not* ā'zha; Asiatic—a-she-ät'ik.

Auerbach—ow'er-bäk, *not*-bäk.

Augean—aw-jē'an.

Augustine (Saint), *the author*—aw'gus-tīn; *the town*—aw'gus-tēn.

Avon—ā'von, *not* äv'on.

Austerlitz—aws'ter-litz, *not* ows'ter-litz (Ger.).

Aytoun—ā'tun.

B.

Bach—bäk, *not* bāk.

Bagehot (Walter)—bāj'ut.

Balthazar—bal-thā'zar. "Comedy of Errors;"
"Merchant of Venice."

Balzac—bäl'zäk', *not* bäl'zäk'.

Bancroft—bäng'kroft, *not* bän'kroft.

Banquo—bäng'kwo, *not* bän'kwo. "Macbeth."

Barabbas—ba-räb'bas, *not* bär'a-bas.

Bassanio—bas-sä'nī-o, *not* bas-sän'-ī-o. "Merchant of Venice."

Bastile—bas-tēl'.

Bayard (Chevalier)—bā'ard; (Am. statesman) bī'ard.

Beaconsfield—bēk'unz-fēld, *not* bē'kunz-fēld.

Beatrice—bē'a-tris. "Divine Comedy"; "Much Ado about Nothing."

Beatrice Cenci—bā-ä-trē'chā chēn'chē.

Beattie—bē'tē, *not* bā'tē (Scotch).

Beauchamp (Eng.)—bē'cham.

Beaufort—bū'furt (Am.); bō'furt (Eng.); bō'fōr' (Fr.).

Beethoven—bā'tō-ven.

Behemoth—bē'he-moth, *not* be-hē'moth.

Belial—bē'lī-al.

Bellini—bel-lē'nē.

Belvedere—bel-ve-dēr'. "Apollo Belvedere."

Béranger—bā'ron'zhā'.

Berlin—bēr'līn, *not* ber-līn', *nor* bār-lēn' (Ger.).

Berlioz—bēr'le'ō'.

- Bernard (Saint)—bēr'nard ; Fr. bĕĕ'nār'.
- Bingen—bīng'en, *not* bīn'jen.
- Bjornson—be-yôrn'son.
- Blucher—blōō'ker.
- Boccaccio—bo-kä'chō.
- Boileau—bwä'lō'.
- Boleyn, Anne—an bööl'in.
- Bologna—bo-lōn'yä ; Boulogne—boo-lōn'.
- Bonheur (Rosa)—bö-nûr'.
- Booth—böōth, *not* böōth.
- Borghese—bor-gā'zā.
- Boucicault—boo-se-kō'.
- Bourbon—böör'bun, *not* bōr'bun. (Ky., bûr'bun).
- Brontë—brōn'tē, *not* brōn'tā.
- Brougham—brōō'am.
- Buddha—böōd'da.
- Byzantine**—bi-zän'tin, *not* bīz'an-tin.

C.

- Caedmon—käd'mon.
- Cairo—kī'ro (Egypt) ; kā'ro (U. S.).
- Calais—käl'is, *not* kä-lā' (Fr.).
- Calliope—kal-lī'o-pe, *not* kal-lī-ō'pe.
- Cambyses—kam-bī'sēz.
- Campbell—kām'bel ; often kām'el.
- Canaanite—kā'nan-īt, *not* kā'nā-än-īt.
- Capuchin—cap-yu-shĕn'.
- Caribbean—kār-ib-bĕ'an, *not* ka-rīb'be-an.
- Carlyle** (Thomas)—kar-lil', *not* kār'lil'.
- Carracci—kār-rät'chĕ.
- Carthaginian—kar-tha-jīn'ī-an, *not* kar-tha-jĕn'ī-an.
- Cassiopea—kas-sī-o-pĕ'a, *not* kas-sī-ō'pe-a.
- Caucasian—kaw-kā'shan, *not* kaw-kāsh'an.

Cecil—sēs'il, *not* sīs'il, *nor* sē'sil.

Cecilia (Saint)—se-sīl'ī-a, *not* se-sēl'ya.

Cellini—chel-lē'nē.

Cervantes—sēr-văn'těz, *not* sēr-văn'tēz.

Charlemagne—shar-le-măn', *not* -măn'.

Charon—kā'ron, *not* chăr'on.

Cheops—kē'ops, *not* chē'ops.

Cherbuliez—shěr-bu-le-ā'.

Cherubini—kā-roo-bē'nē.

Childe—child, *not* child. "Childe Harold."

Chillon—shīl'lon; Fr. shēl'yON'. "Prisoner of Chillon."

Chinese—chi-nēz', *not* chi-nēs'.

Chopin—sho-păn', *not* chō'pin, *nor* kō'pin.

Cincinnati—sin-sin-nä'tī, *not* sin-sin-nät'ta.

Cleopatra—kle-o-pā'tra, *not* -păt'ra, *nor* -pā'tra.

Clive (Lord)—klīv, *not* klēv.

Clough (Arthur Hugh)—klūf, *not* klow.

Cockburn (Lord)—kō'burn.

Cœur de Lion—kûR deh le-on'. "Richard, the lion-hearted."

Coligny—ko-lēn'ye.

Concord—kōng'kurd, *not* kōn'kord.

Corneille—kor-nāl'; Fr. kor-nā'ye.

Correggio—kor-rēd'jo.

Coventry—kūv'en-tre, *not* kōv'en-tre.

Crimea—krī-mē'a, *not* krī'me-a. So Crī-mē'an.

Cromwell—krōm'wel, *not* krūm'wel.

D.

Daniel—dăn'yel, *not* dăn'el.

Danish—dā'nish, *not* dăn'ish.

Dante—dăn'te; It. dăn'tā.

- D'Arc, Jeanne—zhän därk'. Joan of Arc.
 Delhi—děl'le (Hindostan); děl'hī (U. S.).
 De Quincey—de-kwīn'sī, *not* kwīn'zī.
 Derby—dēr'bī, *not* dār'bī (Eng.).
 Descartes—dā-kärt'.
 Desdemona—dez-de-mō'na, *not* des. "Othello."
Diana—dī-ā'na, *not* dī-ān'a.
 Disraeli—dīz-rā'el-e.
 Dobell (Sydney)—do-běl', *not* dō'bel.
 Dolci (Carlo)—dōl'chē; Dolce—dōl'chā.
 Don Juan—don jū'an. Byron's "Don Juan."
 Don Quixote—don kwīks'ōt.
 Doric—dōr'ik, *not* dō'rik.
 Druid—drōō'id, *not* drū'id.
 Dumas—du-mā'.
 Duncan—dūnk'an, *not* dūn'kan. "Macbeth."
 Dürer (Albert)—dū'rer.

E.

- Ebers (Georg)—ā'berce, *not* ē'berz.
Edinburgh—ēd'in-bur-rūh, *not* ēd'in-burg.
El Dorado—el-do-rā'do, *not* el-do-rā'do.
 Elgin—ēl'gin, *not* ēl'jin.
 Elia—ē'lī-a. Charles Lamb.
 Elizabethan—e-līz'a-bēth-an, *not* e-liz-a-bē'than.
 Erin—ē'rin, *not* ēr'in.
 Euphues—yū'fu-ēz. Lyly's "Euphues."
 European—yu-ro-pē'an, *not* yu-rō'pe-an.
 Eyre (Jane)—air, *not* īre.

F.

- Falconer—fawk'ner.
Faneuil—fān'el, *not* fān'u-il, *nor* fūn'el. "Faneuil Hall."

Farquhar—fär'kwar.

Faust—föwst, *not* fawst.

Florentine—flör'en-tin, *not* -tin, *nor* -tēn.

Foscari—fös'kä-rē. "The Two Foscari."

Froissart—frois'sart.

Froude—frōod, *not* frowd.

G.

Galileo—gal-ĭ-lē'o, *not* ga-lil'e-o.

Garibaldi—gār-ĭ-bäl'di; It. gā-re-bäl'dē.

Gautier—go-te-ā'.

Gawain (Sir)—gaw'ān, *not* gā'wān.

Genoa—jēn'o-a, *not* je-nō'a.

Geoffrey—jēf're.

Gil Blas—hēl bläs, *not* zhēl blä.

Giotto—jöt'o.

Giovanni—jo-vän'nē.

Gloucester—glös'ter.

Goethe—gür'tēh.

Godiva—go-dī'va. "Lady Godiva."

Göttingen—gēt'ing-en.

Granada—grä-nä'da. But Gre-nā'da.

Gratiano—grä-she-ä'no, *not* -ā'no. "Merchant of Venice."

Greenwich—grīn'ij (Eng.); grēn'ich (U. S.)

Grosvenor—grōv'nor.

Guelph—gwelf; It. Guelfo—gwel'fo.

Guendolen—gwēn'do-len, *not* gwen-dō'len.

Guido Reni—gwē'do rā'nē.

Guinevere (Queen)—gwīn'e-vēr.

Guise—gwēz, *not* gēz.

Guizot—gē-zō', *not* gwe-zō'.

Gustavus Adolphus—gus-tā'vus a-dōl'fus, *not*
gus-tā'vus.

Gutenberg—gōō'ten-bĕrg.

Guyon (Sir)—gī'on.

H.

Hæckel—hĕk'el.

Haidee—hī-dē'. "Don Juan."

Handel—hän'del; Ger. Händel—hĕn'del.

Haydn—hā'd'n; Ger. hī'd'n.

Hegel—hā'gĕl.

Heine—hī'nĕh.

Hellenic—hel-lĕn'ik, *not* hel-lĕ'nik.

Héloïse—ā-lo-ēz'.

Hemans (Mrs.)—hĕm'anz, *not* hĕ'manz.

Hermione—her-mī'o-ne, *not* -mē'. "Winter's Tale."

Hesiod—hĕ'sī-od, *not* hĕs'ī-od.

Heyse—hī'zĕh.

Hindoo—hin-dōō', *not* hĕn'dōō (Wb.).

Holinshed—hōl'inz-hed, *not* hōl'in-shed.

Horatio—ho-rā'shī-o, *not* ho-rā'sho.

Hudibras—hū'dī-bras, *not* hū'dī-brä.

Hughes (Thomas)—hūz, *not* hū'ēz.

Hyperion—hī-pē'rī-on; in the classics, hī-pe-rī'on.

I.

Iago—e-ä'go. "Othello."

Indian—in'dī-an, *not* ind'yan, *nor* in'jun.

Ingelow, Jean—jĕn in'je-lō.

Iowa—ī'o-wa, *not* i-ō'wa.

Iphigenia—if-ī-je-nī'a.

Irene—i-rĕ'ne, *not* i-rĕn'.

Italian—ī-tāl'yan, *not* i-tāl'yan.

Ixion—iks-ī'on, *not* ĩks'ī-on.

J.

January—jăn'u-a-rĭ, *not* jĕn'u-a-rĭ.

Japanese—jap-an-ĕz', *not* jap-an-ĕs'.

Jaques—zhăk.

Jean Paul—jĕn pawl, *not* zhon pawl.

Jevons—jĕv'onz, *not* je-vŏnz'.

Jew—jū, *not* jōō ; Judaic—ju-dă'ik.

Joubert—zhoo-bair'.

Juliet—jū'lĭ-et, *not* jōōl'yēt. "Romeo and Juliet."

Jupiter—jū'pĭ-ter, *not* jōō'bĭ-ter.

K.

Keble—kĕ'bl, *not* kĕb'bl.

Khedive—kă-dĕv', *not* kĕ'dĭv.

Kossuth—Kŏsh'ōōt.

L.

Laertes—la-ĕr'tĕz. "Hamlet."

Lafayette—lä-fa-yĕt', *not* lä'fa-et. [Travels."

Lagado—la-gă'do. So La-pū'ta. "Gulliver's

Lalla Rookh—lä'l'la rŏok, *not* lä'l'la rŏok.

Lancaster—länk'as-ter, *not* län'kas-ter.

Laocoon—la-ŏk'o-on.

Laplace—lä-pläs'.

Leonato—le-o-nă'to. "Much Ado about Nothing."

Lewes (G. H.)—lū'is, *not* lū'ĕz.

Leyden—lĭ'dn, *not* lä'dn. "Leyden-jar."

Lesseps, de—dĕh la-sĕps'.

Liddell—lĭd'del, *not* lĭd-dĕl'. "Liddell and Scott."

So Par'nell, Bush'nell.

There is an apparent tendency in this country to change the accent of such names to the last syllable, as Cornell', Battell', Bedell', Widell', Morrell', Linnell'. Some of these are still heard with the older accent.

Linnæus—lin-nĕ'us. So lin-nĕ'an.

Liszt—lĭst.

Lochinvar—lok-in-vär'. "Marmion."

Lodovico—lo-do-vē'ko. "Othello."

M.

Machiavelian—mak-ĭ-a-vēl'yan.

Madeira—ma-dē'ra, *not* ma-dā'ra. [ho-met.

Mahomet—ma-hōm'et, *not* mā'ho-met, *nor* mā'-

"Ma-hōm'et is not only the prevailing English pronunciation, but it corresponds more nearly with the Arabic."—Dr. Thomas.

Malvolio—mal-vō'lĭ-o, *not* mal-vōl'yo. "Twelfth Night."

Manetho—män'e-tho.

Medici—mēd'e-chē.

Meissonier—ma-so-ne-ā'.

Mendelssohn—mēn'dels-sōn.

Meyerbeer—mī'er-bār.

Michael Angelo—mī'ka-el än'je-lo; It. Michelangelo—me-kel-än'ja-lo.

Michaelmas—mīk'el-mas.

Milan—mīl'an, *not* mī-län', *nor* mī'lan.

"The usage of the best English poets, as well as of the best speakers, is decidedly in favor of the first pronunciation."—Webster.

Millais (English painter)—mil-lā'.

Millet (French painter)—me-yā'.

Milnes (Lord Houghton)—milnz.

Mississippi—mis-sis-sĭp'pĭ, *not* mis-sĭp'pĭ.

Molière—mo-le-air'.

Moloch—mō'lok, *not* mōl'ok.

Morpheus—mōr'fūs.

Moscheles—mōsh'ēh-lēs.

Mozart—mo-zärt'; Ger. Mōt'sart.

Münchhausen—mün-chaw'sen.

Murillo—mu-rĭl'lo; Sp. moo-rēl'yo.

N.

Nevada—ne-vä'da.

New Orleans—nū ôr'le-anz, *not* or-lēnz'.

Niagara—nī-äg'a-ra, *not* nī-äg'a-ra.

Niobe—nī'o-be.

Norwich—nôr'ij (Eng.); nôr'ich, *or* nôr'wich (U. S.)

Novalis—no-vä'lis.

O.

Oberon—öb'e-ron, *not* ö'be-ron.

Orion—o-rī'on.

Orpheus—ôr'fūs, *not* ôr'fe-us.

Ossian—ösh'an.

P.

Paganini—pä-gä-nē'nē.

Palestine—päl'es-tin, *not* päl'es-tēn, *nor* -tīn.

Palfrey—pawl'frī.

Palgrave—pawl'grāv.

Palmerston—päm'er-ston, *not* päl'mer-ston.

Pariah—pä'rī-äh, *not* pä'rī-äh.

Parisian—pa-rīzh'an, *not* pa-rīz'e-an

Penelope—pe-něl'o-pē.

Pepys—pëps, *not* pëp'is.

Persia—për'she-a, *not* përzha; Persian—për'shan

Perugino—pa-roo-jē'no.

Petruchio—pe-tröö'ke-o. "Taming of the Shrew."

Philistine—fī-līs'tin. So Phī-līs'tin-ism.

Pleiades—plē'ya-dēz, *not* plī'a-dēz.

Poitiers—poi-tērz'; Fr. pwä-te-ā'.

Pompeii—pom-pā'ye.

[Venice.]

Portia—pör'shī-a, *not* pör'shī-a. "Merchant of

Poughkeepsie—po-kīp'sī.

Prague—präg, *not* präg.

Presbyterian—prëz-bī-tē'rī-an, *not* pres-

Prussian—prüş'an, *not* prōō'shan. [rē'an.
Pythagorean—pïth-a-gō're-an, *not* pï-thäg-o-
Pythoness—pïth'o-nes, *not* pï'tho-nes.

R.

Rabelais—rä-blā'.
Racine—rä-sēn'.
Raleigh—raw'le, *not* röl'e.
Raphael—räf'a-el ; in "Paradise Lost," rä'fa-el.
Rembrandt—rēm'bränt.
Richelieu—rish'el-yū ; Fr. rē-shüh-lyüh'
Robespierre—röb'es-pēr ; F. rob-es-pe-aiR'.
Roderigo—rod-er-ē'go. "Othello."
Rosalind—röz'a-lind. "As You Like It." So
 Röş'a-līne, Röş'a-mond.
Rossetti (D. G.)—ros-sët'tē, *not* roz-zët'tē.
Rossini—ros-sē'nē.
Russian—rüş'an, *not* rōō'shan.

S.

Sabrina—sa-brī'na, *not* -brē'na. "Comus."
Salanio—sa-lä'nī-o ; **Salarino**—sä-la-rē'no. "Mer-
 chant of Venice."
Samaritan—sa-mär'ī-tan, *not* sa-mär'ī-tan.
Savonarola—sä-vo-nä-rō'lä.
Schubert—shōō'bert.
Semiramis—se-mīr'a-mis.
Sinai—sī'na-ī, *not* sī'nä.
Stephano—stéf'a-no. "Tempest."

T.

Tannhäuser—tän'hoi-zer.
Tarpeian—tär-pē'yan.
Telemachus—te-lēm'a-kus.

Teniers—tĕn'e-erz.

Terpsichore—terp-sĭk'o-re. So Terp-si-cho-rĕ'an.

Thalia—tha-lĭ'a, *not* thā'lĭ-a.

Thames—tĕmz (Eng.); tāmz (U. S.).

Theobald—thĕ'o-bawld, *or* tĭb'bald.

Thiers—te-ār'.

Thoreau—thō'ro, *not* tho-rō'.

Thorwaldsen—tōr'wawld-sen.

Titian—tĭsh'e-an.

Trafalgar—traf-al-gär', *not* tra-fäl'gar.

Troilus—trō'ĭ-lus, *not* troi'lus.

Tuileries—twĕ'le-rĕ'.

Turgeneff—toor-gĕn'ef.

The pronunciation of this name is nearly as uncertain as the spelling, of which there are at least a dozen forms. The form of each here adopted is that of the new edition of Webster.

Tyrol—tĭr'ol, *not* tĭ-rōl'.

V.

Vaughan—vawn.

Vecchio—vĕk'ke-o.

Verdi—vĕr'dĕ.

Vernet—vĕr'nā'.

Vespasian—ves-pā'zhĭ-an.

Vespucci, Amerigo—ä-mā-rĕ'go ves-pōot'chĕ.

Vinci, da—dä vĭn'chĕ.

Viola—vĭ'o-la, *not* vi-ō'la. "Twelfth Night."

W.

Wagner—väg'ner; *not* incorrectly wäg'ner.

Warwick—wōr'rik (Eng.); wōr'wick (U. S.).

Waterloo—wä-ter-lōō'.

Weber, von—fon vā'ber.

Wolsey—wōōl'zĭ, *not* wōōl'sĭ.

EXERCISES FOR CLASS-DRILL.

Introductory Note.—Some of the following exercises, illustrating special points and principles (such as Nos. I, II, IV, V, VII, and IX), may be used while studying the body of the manual; but before the “General Exercises” are attempted, classes should be carried over the main lists of words once thoroughly. This work may best be accomplished by assigning, in connection with reading, grammar, literature, or other English study, a certain portion for each day’s lesson. For the younger pupils, a few of the more difficult and uncommon words may be checked from the list. Each pupil should be provided with a copy of the manual, in order that regular preparation for the exercise may be required, as for any other lesson. Special groups of words (as on pp. 10, 18, 21, 22, 31) must be frequently reviewed. Any teacher who will apply this method thoroughly for a term, or a single month even, will be surprised at the excellent result, obtained at the cost of but little extra time—five or ten minutes, perhaps, each day. It will be found that classes take a live interest in the work, when it is made a part of their systematic work. Incidentally, also, the exercises may be made useful as a means of increasing the vocabulary of the pupils, new words being defined and their uses illustrated, as they appear in the successive lists assigned.

I.—*Exercise in Enunciation.*

Direction.—Read the exercise slowly at first, and more rapidly with successive reviews. Distinguish carefully the vowel sounds, but avoid giving too much force to the unaccented syllables. See “Points to be Remembered,” and notes under *history*, p. 19, and *savage*, p. 33.

His'to-ry, with its mys'ter-y of my-thol'o-gy and bois'ter-ous vic'to-ries, is gen'er-al-ly more in'ter-est-ing than the ac'cu-rate work of a-rith'me-tic and ge-om'e-try. Hy'gi-ene, too, and sev'er-al other sub'jects are quite as val'u-a-ble, my guar'di-an says, as al'ge-bra and ge-og'-ra-phy. But I prefer the more so'ci-a-ble work of the lab'o-ra-to-ry, where I often spend e-leven' hours a day stud'y-ing ge-ol'o-gy and min-er-al'o-gy. My par-ti-al'i-ty for these studies is ref'er-a-ble, perhaps, to a sov'er-eign

in'ter-est in moun'tains, or to the in-er'ti-a of my i-de'as per-tain'ing to nom'i-na-tives and par'ti-ci-ples, and the gov'ern-ment of the ac-cu'sa-tive and the ab'la-tive, or to cer'tain other ve'ni-al of-fens'es in Lat'in, which, in the judg'ment of the pru'dent su-per-in-ten'dent, are un-par'don-a-ble.

II.—*The Endings ent, ant, and ed.*

Note.—A very common fault is to pronounce *ent* and *ant* like *unt*, and *ed* like *id*, as *fragrunt* for *fragrant*, *unitid* for *united*. In correcting the fault, do not lay special stress on the corrected syllable.

I am delighted with the good judgment of our beloved superintendent, in his prudent and lenient method of government. It is apparent that both students and parents are united in commending his undaunted energy in establishing a precedent for the improvement of the precedent methods. His room is like a parliament, where truculent disputants, with the aid of tedious "Liddell," learnedly discuss the Anabasis and the truths of the aged Hesiod. The commencement of a career here is attended with frequent presentiments of failure, and poignant fears of chastisement for being ignorant of the rudiments of Latin.

III.—*General Exercise.*

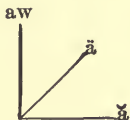
The history of Asia is exceedingly interesting, when studied with the acumen and appreciation generally possessed by adults. The mystery of the Hindoo civilization and its obsolete mythology, the enigmatic monuments of the Chinese, the pretty costumes and inexplicable customs of Persia, all form a romance as incomparable in interest as the juvenile histories of Alaric or the Great Armada.

But travel in this vast and unfrequented area is more

valuable, provided the traveler has the proper accessory apparatus. His best partners and allies would be an amateur from the athenæum, an aspirant for fame who has won Alpine or Arctic honors, and a servant of adamantean strength. He must have no altercation with the cyclopean courier, who is not amenable to discipline. He must be abstemious in the use of almonds, apricots, and all food containing albumen, until he is acclimated.

IV.—*Italian a (a).*

Note.—This sound of *a*, the purest and most beautiful in the language, is much misused. A common tendency, in careless and illiterate speech, is to shorten it, as *hällf* for *hällf*. Another tendency, especially with words in *au*, is to broaden the sound, as *javont* for *gäunt* (see pp. 12, 21). It is the most open of all the vowel sounds, and it should be practiced until it is perfectly clear and distinguishable from the other sounds of *a*. The accompanying diagram will be found serviceable in illustrating the proper sound.



Direction.—Let the pupils give, in succession, the simple sounds of the vowel, as marked, prolonging each sound, thus: ä——, ä——, aw——; aw——, ä——, ä——. (Notice that the mouth must be opened to its widest extent to form the clear and full sound of ä.) Pronounce the word *jaunt* in the three forms, thus: *jänt*, *jänt*, *javont*; and so the words *launch*, *can't*, *haunt*. Review the following exercise frequently:

I saw the cälſ and the cät, but not the fawn.

Äh! you cän't cätch me gäping or yawning, cän you?

The day was cälſm ät dawn, and so we cärried the boat and läunched it in the small stream.

I thought your jäunt on a cälſel and walk among the pälms would ädd to your strength and make you stänch again.

George was säuntering across the lawn, his heärt beating because of the täunt about the piäno, and his thoughts turbid as läva-streams. Though usually undäunted, he was now häunted by the fear that the dräma of life for him would be a läughing färce. But the bāth of fresh air during his promenāde was like bālm to his hälf-broken spirits, and with cālm feelings he returned to his fāther's heärth, like a beggar asking älms.

V.—*The Endings ing, ess, and ence.*

Note.—The corrected syllable must not be made prominent. Touch it lightly, but give to its vowel the proper *quality*. See “Points to be Remembered,” and note under *singing* p. 34.

“In singing, drawing, and dancing,” said Papa, “you are making progress, but I do wish you were progressing faster in reading and writing. In reading, grasping the thought of each sentence quickly, speaking the words distinctly, and emphasizing correctly, are matters to be attended to with diligence.

“Ceaseless patience is necessary, from morning until evening, though your experience may not always be interesting. Even a princess, or a duchess, or an empress, with countless wealth, cannot become a pleasing hostess, without doing this very work ; just as an actress, or a governess, cannot gain excellence without studying long and patiently.”

VI.—*General Exercise.*

Certain guests were at the banquet, bedizened like burlesque caliphs and boisterous capuchins. Some were chastened in temperament even to chastisement by the chary smiles of the civil hostess. Some were comrades in coquetry ; others were connoisseurs of art, conversant

with dados, bass-reliefs, ceramics, and every artistic chimaera. The conservator and the curator of the museum were also present, and a courtier with his beloved confidant. The cost of the entertainment was hardly compensated by the condolence of covetous friends, who, with canine greed and feline cunning, had concentrated their interest upon the bouquets, coffee, and cordials. The feast was consummated in a way not contemplated, and the comely hostess, in a tone of disdain and detestation, cried out to the indecorous assemblage, be-gone!

VII.—*Final unaccented a.*

Note.—This *a* must have the sound of *ä* in *father*, but slightly shortened. Avoid the vulgar forms *ä*, *ɪ*, and *ar*, as *ex'trā*, *com'mä*, *ide'ar*, *Em'mar*.

Emma recited her extra lesson in algebra well, but she has no idea of the proper use of commas. In the laboratory she mistook mica for soda, could not demonstrate the law of inertia, and defined monad as a form of monomania. She also made a lamentable mixture of her geography and history, locating Bologna in America, China in Africa, and affirming that Diana, or St. Cecilia, invented the orchestra. But she was afflicted with neuralgia, having been out without an umbrella during her trip to Iowa and Nevada, and was now confined to the alpaca-covered sofa, under the care of the stolid servant Hannah.

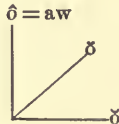
VIII.—*General Exercise.*

Several dauntless youths in the Adelphi, decorous in manners, and delighted with long draughts from the fountains of ancient literature, could not construe their Latin lesson. It was from a mediæval dialogue or drama,

with prologue and epilogue, discovered by the Italian poet Dante, and once translated (*träns, not tränz*) by the novelist Disraeli. The disputants were a desperado who dilates upon his exploits among mountain defiles, with endless details; a diamond merchant, who always discounts for cash; a dolorous eleemosynary, who is always reclining on a divan and expressing disdain for what he calls the dynasty of dishonest diplomatists; and divers other characters with diverse peculiarities. The students made futile efforts to demonstrate the rules concerning diphthongs, triphthongs, distichs, and discarded vowels, and disaster came upon them, resulting from deprivation of their leisure."

IX.—*Intermediate o.*

Note.—In the dictionaries this sound is generally not distinguished, by marking, from the ordinary short sound of *o*; but in this exercise it is indicated by two dots over the letter. It is between the extreme short sound in *nöt* and the extreme broad sound in *nôr*. The sound may be obtained by slightly prolonging the short sound, but much practice will be required to give it correctly in all cases.



Direction.—Give in succession the simple vowel sound in the three forms, beginning as if to pronounce the word *ödd*, thus: \ddot{o} ——, \hat{o} ——, \ddot{o} ——; \hat{o} ——, \ddot{o} ——, \ddot{o} ——. (Notice the change in position of the lips, as the sound changes.) Pronounce the word *gone* in the three forms, thus: *gön, gön, gön*; and so *cross, broth, toss, cost*.

I \ddot{o} ddged when he \ddot{o} ssed me the ball.

He br \hat{o} ught me the br \ddot{o} th and b \hat{o} ught me the cl \ddot{o} th.

The ströng öxen haul the huge lög in the ôrchard a löng time.

An hönest man, without glöss, ôught to praise the jöcund söngs of the author.

He accösted the lawyer acröss the lawn, who had göne fôward to escape the thröng.

Is it nôt ödd that he so öften goes to the öffice to ôrder ströng cöffee ôr some cöstly sôrt of food ?

While walking with my dög beneath the söft shadows of the förest, to escape the törrid heat, I found alöng my path lichens, ôrchids, and beautiful möss, its glössy span-gles glittering like môrning fröst ; also a thörn-tree, covered with löng, sharp pröngs, and ôrnate with tössing flowers, light as the fröth of an ocean wave. Who, without wröng and löss to himself, could möck and scöff at the great Göd * of nature, who öffers us these exquisite gifts without cöst !

X.—*Long u (u).*

Direction.—See notes under *rule*, p. 32, and *duty*, p. 14.

The rude tutor makes rules at the institute alike for the true, the pure, the truant, and the mute. A rural duke, or a brute mule, or a nude statue, is not more ruthless. The onerous duty of this senile provost is to squash the wassails of the slothful, in a virulent and vindictory spirit. Not even the music of the flute, or tunes upon a lute will lure him, on Tuesday, from his cruel tirade of abuse, uttered in a tiny, crude, treble voice, that made such a version of his plenary power ludicrous. No ordeal of oaths, nor probity will suffice as a permit to go unscathed.

* The extreme short sound of this word, *göd*, would, perhaps, be suggestive of irreverence ; but reverence does not require the incor- rect and inelegant broad sound, *gawd*.

The prestige of this sacrilegious and presumptuous sooth-sayer and his synod is strategic pretence, and obeisance to such a nuisance is not obligatory.

XI.—Intermediate a.

Note.—This sound of *a* (indicated in this exercise by one dot over the letter) is very generally neglected, when not entirely ignored. Its utterance should be practiced until it becomes easy and natural; for the sound, when correctly given, adds much to the elegance of pronunciation. It is midway between *ä* in *father* and *ä* in *mat*, and occurs in such words as these: *advantage, after, alas, amass, ant, ask, asp, bask, basket, blanch, branch, blast, brass, cask, cast, castle, chaff, chance, chant, clasp, class, contrast, craft, dance, draft, enchant, enhance, fast, flask, gasp, ghastly, glance, glass, grant, grasp, grass, lance, last, lass, mast, nasty, pant, past, pasture, plaster, quaff, staff, task, trance, vast, waft.*



Direction.—Practice with the simple vowel sound, and with words, as directed in Exercise IV. Use the words *grass, quaff, grant, chance.*

My äunt brushed the änt with her fän.

Our cälm friends cried älas! while we läughed ät the chânt and the psälm.

What män cän gräsp the väst plän of the mäster poet's dräma?

Cän't you see by a glänce through the gläss that the pilgrims are adväncing at a gällopp with pälm-bränches in their händs, which they cläsp with a firm gräsp?

Marie pässed her läst examination, and, having finished all her täsks, äsked the school-mäster if she might leave the cläss and, with her bäsket, walk päst the pästure-land to the enchänted cästle, where, perchänce, she might

see the little lambs dânce and prânce upon the soft green grâss of the lawn. There, câsting off care, she could get a draught of pure air, and listen to the distant chânt of the monks, and the clear blâst of the mountaineer's horn.

XII.—*General Exercise.*

The renunciation of a recluse is hardly more rational than the recourse to national rapine, current in the mediæval age. His peculiar life is a retroaction, or retrogression, from the routine resources of sociality, revolting to those robust recusants who do not believe in the reflex and refluent benefits of such a form of resignation. They speak with raillery of the mental relaxation, the romance, the rhythmic beauty which one must enjoy, who, to escape irremediable evils, like a reptile, creeps into some rocky recess, where the air is not respirable, and there spends his days in recondite research, to discover the true root of the remediless wrongs recognizable in human society. The rise of this pristine belief in isolation is referable rather to the influence of sacerdotal mono-maniacs than to the rudimentary condition of philosophy.

XIII.—*The Endings el, il, and en.*

Direction.—Note carefully the words with these endings in which the vowel is *not* sounded. See *civil*, p. 10, and *label*, p. 21; add to those lists other words from the dictionary.

The evil of this novel of civil life is in the imbecile sequel. It is a model of the puerile novels of travel, filled with jaunty sketches of sanguine rebels, squalid hovels, and sudden quarrels, often without even a morsel of humor. The stereotyped series of intrigues, portents, and libels still exists, for the maintenance of the per-

functory plot. The groveling and servile secretary of a sergeant makes pencil-drawings of a miniature manor-house. One scene shows an open and level mall, with a sorrel horse and seven chickens, near a chapel. Another shows the furniture of the matron's room—a mantel, covered with satin and tinsel; several wooden vessels; a barrel and a parcel of linen table-cloths and woolen mittens; a nickel fire-shovel; a panel-picture on an easel; and a golden vase from Milan, designed by Michael Angelo.

XIV.—*General Exercise.*

A piquant phalanx of patriotic juveniles sauntered through the quadrille with lithesome and languid movements. A trio of naive naiads, with turquoise coronals and diamond tiaras, took precedence of the splenetic satrap, who made pretence to illustrate by a peremptory placard the condemning ordeal of the mælstrom. He was followed by the hypochondriacal Brougham, who had a predilection for onyx and sapphire and harassed the civil but plebeian Wolsey. This lethargic pariah contemplated a sojourn in Göttingen, where he might banquet on seckel pears and tomatoes on alternate days, without quinine, or morphine, or cocaine (ko'ka-ĭn) to vanquish dyspepsia and nausea. While enjoying this maniacal process, the maritime, jocose, plethoric Beauchamp, chanted in a nasal recitative his matutinal orison.

XV.—*General Exercise.*

Direction.—In this exercise, give special attention to the sound of long *u*. See pp. 14, 32.

The music of Berlioz is beautiful, but does not possess the classic purity of Meyerbeer, Rossini, and Cheru-

bini, nor the rude Doric strength of Bach and Handel. Mozart, the friend of Haydn, was able to improvise at the age of six. His masterpieces are "Don Giovanni" and the "Magic Flute." Verdi's "Two Foscari" was never truly popular, like the "Overture" of Mendelssohn. For tranquil beauty and pure sentiment, nothing is equal to the nocturnes of Chopin, except, perhaps, a fugue (fūg) or rural symphony of Beethoven. Like the tuneful pathos of the lute, or the mute suffering of Niobe, they appeal even to the crudest appreciation.

Wagner was engaged in the promulgation of a new theory of the musical drama, illustrated by his "Tannhäuser." In Heine's "Florentine Nights" there is a description of Paganini's playing, which it is the duty of all lovers of music to read. Many of the "Songs" of Schubert are now familiar tunes.

XVI.—*General Exercise.*

Direction.—Be careful not to sound *sh* before *r* like *s*; as *sred* for *shred*, *sруб* for *shrub*.

At the overt inquiry about the irrefragable argument for an emendation of the occult theories of finance extant in this epoch of progress, he shrugged his shoulders, and with a shrewd facial grimace and shrill voice he observed that Galileo, the beloved patron of Kossuth, was in exile a fortnight in an eyry on Mt. Sinai, for extirpating the evangelical tenets, and for fraternizing with an expert in forgery, who went to the gallows for the heinous crime of fratricide. At this oblique reference to the guillotine, the shriveled and enervated Arab shrieked like a virago, threw his greasy wreaths into the gondola, and with a lever overturned the shrine near the granary. Exhilarated by the opportune example of the exciseman, who

in an exultant manner, examined our exhausted dromedaries, we exerted ourselves to make an exact topographical survey of the quay. But troubled with ennui, we spent the live-long day watching the mirage on the horizon, indicatory of an oasis filled with an exuberant growth of shrubs, and the herbaceous mistletoe.

XVII.—*General Exercise.*

An unctuous son of Erin from Cincinnati, whose predecessors had been in the Crimean War, a stanch Danish pianist from Elgin, and a usurious European zealot of the Medici family, who held a government sinecure, all of Caucasian, or Aryan, descent, made a tripartite agreement to sojourn in Palestine, after their Russian and Hellenic travels. Their visit to the Khedive at Cairo was simultaneous with the subsidence of the Nile. At Genoa a Canaanite, with his pet spaniel (named Daniel), joined them, who was once sent from the Tuileries to the Bastille by a Bourbon prince for suggesting that Boileau was greater than Richelieu. He was a pharmacist, and a complaisant opponent of allopathy, and, upon the least pretext, would indulge in a sonorous and prolix tirade against the puissant Cecil, calling him an Elizabethan Belial. These luxurious Philistines were wont to read Rossetti's poems, Goethe's Faust, and Froude's histories, while listening to the elegiac strains of a violoncello. More like satyrs than sons of Thalia, they chanted the sorrows of Orpheus and Ixion, beneath the soft eyes of Cassiopea and Orion.

MAYNARD'S ENGLISH

- Eliot, George—Silas Marner. 30 cts.
 Emerson—The American Scholar. No. 123. 12 cts.
 Emerson—Compensation. No. 164. 12 cts.
 Emerson—Nature. No. 227. 12 cts.
 Emerson—Self-Reliance. No. 193. 12 cts.
 English and American Sonnets. No. 192. 12 cts.
 Euripides—Alcestis. No. 62. 12 cts.
 Franklin—Autobiography. No. 112-113. 25 cts.
 Goldsmith—The Deserted Village, and other Poems. No. 6. 12 cts.
 Goldsmith—She Stoops to Conquer. 30 cts.
 Goldsmith—The Traveller, with three prose Essays. No. 15. 12 cts.
 Goldsmith—The Vicar of Wakefield. Complete. 30 cts.
 Grady—The New South, and other Addresses. No. 239-240. 25 cts.
 Gray—An Elegy in a Country Churchyard, and other Poems. No. 19. 12 cts.
 Grimm—German Fairy Tales. Selected. No. 132. Paper 12 cts., boards 20 cts.
 Hawthorne—Grandfather's Chair. Part I. No. 184. Paper 12 cts., boards 20 cts.
 Hawthorne—The Snow Image, The Great Stone Face, Little Daffydowndilly. No. 203. 12 cts.
 Hawthorne—Twice-Told Tales. Selected. No. 188-189. 25 cts.
 Hawthorne—Two Tanglewood Tales. No. 217. 12 cts.
 Hawthorne—A Wonder Book. Selected Tales. No. 168. Paper 12 cts., boards 20 cts.
 Hayne—Speech. No. 152. 12 cts.
 Hogg—The Queen's Wake. No. 16. 12 cts.
 Holmes—Selected Poems. No. 205. 12 cts.
 Homer—The Iliad. Books I. and VI. 30 cts.
 Homer—The Odyssey. Books I., V., IX., and X. 30 cts.
 Hood—Selected Poems. No. 208. 12 cts.
 Horace—The Art of Poetry. 30 cts.
 Irving—The Alhambra. Selections. No. 117. 12 cts.
 Irving—The Life of Goldsmith. 40 cts.
 Irving—The Legend of Sleepy Hollow. No. 47. 12 cts.
 Irving—Essays from the Sketch-Book. No. 223-224. 25 cts.
 Irving—The Sketch-Book. Selections. No. 31. 12 cts.
 Irving—Tales of a Traveler. Selected. No. 174-175. 25 cts.
 Irving—Westminster Abbey, and Christmas Sketches. No. 93. 12 cts.
 Keats—The Eve of St. Agnes. No. 49. 12 cts.
 Kingsley—The Water-Babies. No. 206-207. 25 cts.
 Lamb—Essays. No. 158-159. 25 cts.
 Lamb—Essays of Elia. Selected. No. 88. 12 cts.
 Lamb—Tales from Shakespeare. No. 42. 12 cts.

UC SOUTHERN REGIONAL LIBRARY FACILITY



A 000 687 995 1

- Liberty Proclamation, and Gettysburg Speech. See American Patriotic Selections.
 Lincoln, Abraham, Words of. No. 131. 12 cts.
 Locke—Of the Conduct of the Understanding. No. 228-229. 25 cts.
 Longfellow—The Courtship of Miles Standish. No. 230. 12 cts.
 Longfellow—Evangeline. No. 125-126. 25 cts.
 Longfellow—Hiawatha. No. 218-219. 25 cts.
 Longfellow—Voices of the Night, and other Poems. No. 167. 12 cts.
 Lowell—The Vision of Sir Launfal, and other Poems. No. 129. 12 cts.
 Macaulay—Essay on Addison. No. 104-105. 25 cts.
 Macaulay—The Armada, and other Poems. No. 13. 12 cts.
 Macaulay—Essay on Lord Bacon. No. 61. 12 cts.
 Macaulay—Essay on Boswell's Life of Johnson. No. 106. 12 cts.
 Macaulay—Essay on Byron. No. 120. 12 cts.
 Macaulay—Essay on Lord Clive. No. 73-74. 25 cts.
 Macaulay—Earl of Chatham. Second Essay. No. 94-95. 25 cts.
 Macaulay—Essay on Frederick the Great. No. 108-109. 25 cts.
 Macaulay—History of England. Chap. I. No. 162-163. 25 cts.
 Macaulay—Lays of Ancient Rome. No. 76-77. 25 cts.
 Macaulay—Essay on Milton. No. 102-103. 25 cts.
 Macaulay—Essay on the Pilgrim's Progress. No. 12. 12 cts.
 Macaulay—Samuel Johnson. No. 178. 12 cts.
 Macaulay—Essay on Warren Hastings. No. 34. 12 cts.
 Mandeville's Travels and Wycliffe's Bible. No. 107. 12 cts.
 Marlowe—The Jew of Malta. No. 101. 12 cts.
 Memory Quotations. No. 37. 12 cts.
 Milton—Lycidas, Comus, L'Allegro, and Il Penseroso. No. 237-238. 25 cts.
 Milton—Comus. No. 20. 12 cts.
 Milton—L'Allegro and Il Penseroso, with Sonnets and other Poems. No. 2. 12 cts.
 Milton—Lycidas, and Hymn on the Nativity. No. 46. 12 cts.
 Milton—Paradise Lost. Book I. 30 cts.
 Milton—Paradise Lost, Books I. and II. 40 cts.

(See next page)

MAYNARD'S ENGLISH CLASSIC SERIES (Continued)

- Milton—Samson Agonistes. No. 110-111. 25 cts.
- Moore—Lalla Rookh. No. 5. 12 cts.
- More—Utopia. No. 156-157. 25 cts.
- Morris—Life and Death of Jason. No. 53. 12 cts.
- Motley—Peter the Great. No. 121-122. 25 cts.
- Plato—Crito. No. 199. 12 cts.
- Poe—The Gold Bug. No. 204. 12 cts.
- Poe—The Raven, and other Poems. No. 72. 12 cts.
- Pope—An Essay on Criticism, and other Poems. No. 26. 12 cts.
- Pope—Homer's Iliad. No. 144-145. 25 cts.
- Pope—Homer's Iliad. Books I., VI., XXII., and XXIV. No. 197-198. 25 cts.
- Pope—An Essay on Man. No. 83-84. 25 cts.
- Pope—The Rape of the Lock, and Epistle to Arbuthnot. No. 55. 12 cts.
- Prescott—The Conquest of Mexico. No. 164-165. 25 cts.
- Ramee—A Dog of Flanders. No. 200. Paper 12 cts., boards 20 cts.
- Ramee—The Nurnberg Stove. No. 151. Paper 12 cts., boards 20 cts.
- Rossetti, Dante Gabriel—Selected Poems. No. 220. 12 cts.
- Ruskin—The King of the Golden River, and Dame Wiggins of Lee and Her Seven Wonderful Cats. No. 173. Paper 12 cts., boards 20 cts.
- Ruskin—Modern Painters. Selections. No. 48. 12 cts.
- Ruskin—Of Kings' Treasuries. No. 176. 12 cts.
- Ruskin—Of Queens' Gardens. No. 177. 12 cts.
- Ruskin—Sesame and Lilies. No. 225-226. 25 cts.
- Scott—Ivanhoe. Complete. 40 cts.
- Scott—Ivanhoe. Abridged. No. 137-138. 25 cts.
- Scott—Kenilworth. Abridged. No. 139-140. 25 cts.
- Scott—The Lady of the Lake. Complete. 30 cts.
- Scott—The Lady of the Lake. Abridged. No. 79-80. 25 cts.
- Scott—The Lay of the Last Minstrel. No. 212-213. 25 cts.
- Scott—Marmion. Abridged. No. 81-82. 25 cts.
- Scott—The Talisman. Abridged. No. 141-142. 25 cts.
- Shakespeare—Plays. Kellogg's Editions. 19 volumes. Each, 30 cts.
- Shakespeare Speaker, The. No. 49. 12 cts.
- Shelley—Skylark, Adonais, and other Poems. No. 85. 12 cts.
- Skelton, Wyatt, and Surrey—Selected Poems. No. 97. 12 cts.
- Sophocles—Antigone. No. 63. 12 cts.
- Southern Poets, The—Lanier, Timrod, Hayne. Selected Poems. No. 241. 12 cts.
- Southey—The Life of Nelson. No. 185-186. 25 cts.
- Spencer—The Philosophy of Style. No. 87. 12 cts.
- Spenser—The Faerie Queene. Cantos I. and II., and Prothalamion. No. 27. 12 cts.
- Swift—Gulliver's Voyage to Lilliput. No. 60. 12 cts.
- Tennyson—Idylls of the King. 30 cts.
- Tennyson—The Coming of Arthur, and The Passing of Arthur. No. 128. 12 cts.
- Tennyson—Enoch Arden; The Lotus-Eaters; Ulysses; and Tithonus. No. 30. 12 cts.
- Tennyson—The Holy Grail, and Sir Galahad. No. 91. 12 cts.
- Tennyson—In Memoriam. No. 57. 12 cts.
- Tennyson—Lancelot and Elaine. No. 56. 12 cts.
- Tennyson—The Palace of Art, and other Poems. No. 209. 12 cts.
- Tennyson—The Princess. No. 195-196. 25 cts.
- Tennyson—The Two Voices, and A Dream of Fair Women. No. 36. 12 cts.
- Thackeray—Roundabout Papers. Selected. No. 50. 12 cts.
- Washington—Farewell Address, and Webster—First Bunker Hill Oration. No. 235-236. 25 cts.
- Weaver—Paul's Trip with the Moon. No. 214. 12 cts.
- Webster—Oration on Adams and Jefferson. No. 51. 12 cts.
- Webster—The Bunker Hill Monument Orations. No. 44. 12 cts.
- Webster—Reply to Hayne. No. 75. 12 cts.
- Whitman, Walt—Selected Poems. No. 242. 12 cts.
- Whittier—Snow-Bound, Songs of Labor, and other Poems. No. 130. 12 cts.
- Wordsworth—The Excursion, Book I. (THE WANDERER), and Ode on Immortality. No. 25. 12 cts.
- Wordsworth—Selected Poems. No. 90. 12 cts.
- Wykes—Shakespeare Reader. No. 181-182. 25 cts.

CHARLES E. MERRILL CO., Publishers

44-60 East Twenty-third Street, New York