



Encadernado em Coíma
bra por ANTONIO LEITÃO.

A CRITICAL
PRONOUNCING DICTIONARY
AND EXPOSITOR OF THE
ENGLISH LANGUAGE:

TO WHICH ARE PREFIXED,
PRINCIPLES OF ENGLISH PRONUNCIATION;

RULES TO BE OBSERVED

BY THE NATIVES OF SCOTLAND, IRELAND, AND LONDON, FOR AVOIDING
THEIR RESPECTIVE PECULIARITIES; AND DIRECTIONS TO FOREIGNERS FOR ACQUIRING
A KNOWLEDGE OF THE USE OF THIS DICTIONARY.

THE WHOLE INTERSPERSED

WITH OBSERVATIONS
ETYMOLOGICAL, CRITICAL, AND GRAMMATICAL.

BY JOHN WALKER,

AUTHOR OF ELEMENTS OF ELOCUTION, RHYMING DICTIONARY, ETC. ETC.

*Quare, si fieri potest, et verba omnia, et vox, hujus alumnus urbis eleant: ut oratio Romana plane videatur
non civitate donata.—Quies.*

A NEW EDITION, CAREFULLY REVISED AND CORRECTED.

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PREFACE.

Few subjects have of late years more employed the pens of every class of critics than the improvement of the English Language. The greatest abilities in the nation have been exerted in cultivating and reforming it; nor have a thousand minor critics been wanting to add their mite of amendment to their native tongue. Johnson, whose large mind and just taste made him capable of enriching and adorning the Language with original composition, has condescended to the drudgery of disentangling, explaining, and arranging it, and left a lasting monument of his ability, labour, and patience; and Dr Lowth, the politest scholar of the age, has veiled his superiority in his short Introduction to English Grammar. The ponderous folio has gravely vindicated the rights of analogy; and the light ephemeral sheet of news has corrected errors in Grammar as well as in Politics, by slyly marking them in italics.

Nor has the improvement stopped here. While Johnson and Lowth have been insensibly operating on the orthography and construction of our Language, its pronunciation has not been neglected. The importance of a consistent and regular pronunciation was too obvious to be overlooked; and the want of this consistency and regularity has induced several ingenious men to endeavour at reformation; who, by exhibiting the regularities of pronunciation, and pointing out its analogies, have reclaimed some words that were not irrecoverably fixed in a wrong sound, and prevented others from being perverted by ignorance or caprice.

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

After him, Dr Kenrick contributed a portion of improvement by his Rhetorical Dictionary; in which the words are divided into Syllables as they are pronounced, and figures placed over the vowels, to indicate their different sounds. But this gentleman has rendered his Dictionary extremely imperfect, by entirely omitting a great number of words of doubtful and difficult pronunciation—those very words for which a Dictionary of this kind would be most consulted.

To him succeeded Mr Sheridan, who not only divided the words into syllables and placed figures over the vowels as Dr Kenrick had done, but, by spelling these syllables as they are pronounced, seemed to complete the idea of a Pronouncing Dictionary, and to leave but little expectation of future improvement. It must, indeed, be confessed, that Mr Sheridan's Dictionary is greatly superior to every other that preceded it; and his method of conveying the sound of words, by spelling them as they are pronounced, is highly rational and useful—But here sincerity obliges me to stop. The numerous instances I have given of impropriety, inconsistency, and want of acquaintance with the analogies of the Language, sufficiently show how imperfect*

* See Principles, No. 124, 126, 129, 286, 454, 462, 479, 480, 530; and the words ASSURE, COLLECT, COVERTOUS, DONATIVE, INVERSED, SATIETY, &c. and the inseparable preposition *Dis*.

I think his Dictionary is upon the whole, and what ample room was left for attempting another that might better answer the purpose of a Guide to Pronunciation.

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

Thus I have ventured to give my opinion of my rivals and competitors, and I hope without envy or self-conceit. Perhaps it would have been policy in me to have been silent on this head, for fear of putting the public in mind that others have written on the subject as well as myself: but this is a narrow policy, which, under the colour of tenderness to others, is calculated to raise ourselves at their expense. A writer who is conscious he deserves the attention of the public, (and unless he is thus conscious he ought not to write) must not only wish to be compared with those who have gone before him, but will promote the comparison, by informing his readers what others have done, and on what he founds his pretensions to a preference; and if this be done with fairness and without acrimony, it can be no more inconsistent with modesty, than it is with honesty and plain dealing.

The work I have offered on the subject has, I hope, added something to the public stock: it not only exhibits the principles of pronunciation on a more extensive plan than others have done, divides the words into syllables, and marks the sounds of the vowels like Dr Kenrick, spells the words as they are pronounced like Mr Sheridan, and directs the inspector to the rule by the word like Mr Nares; but, where words are subject to different pronunciations, it shows the reasons from analogy for each, produces authorities for one side and the other, and points out the pronunciation which is preferable. In short, I have endeavoured to unite the science of Mr Elphinston, the method of Mr Nares, and the general utility of Mr Sheridan; and, to add to these advantages, have given critical observations on such words as are subject to a diversity of pronunciation, and have invited the inspector to decide according to analogy and the best usage.

But to all works of this kind there lies a formidable objection; which is, that the pronunciation of a Language is necessarily indefinite and fugitive, and that all endeavours to delineate or settle it are vain. Dr Johnson, in his Grammar, prefixed to his Dictionary, says: "Most of the writers of English Grammar have given long tables of words pronounced otherwise than they are written; and seem not sufficiently to have considered, that, of English, as of all living tongues, there is a double pronunciation; one, cursory and colloquial; the other, regular and solemn. The cursory pronunciation is always vague and uncertain, being made different, in different mouths, by negligence, unskilfulness, or affectation. The solemn pronunciation, though by no means immutable and permanent, is yet always less remote from the orthography, and less liable to capricious innovation. They have, however, generally formed their tables according to the cursory speech of those with whom they happened to converse, and concluding that the whole nation combines to vitiate language in one manner, have often established the jargon of the lowest of the people as the model of speech. For pronunciation the best general rule is, to consider those as the most elegant speakers who deviate least from the written words."

Without any derogation from the character of Dr Johnson, it may be asserted that in these observations we do not perceive that justness and accuracy of thinking for which he is so remarkable. It would be doing great injustice to him to suppose that he meant to exclude all possibility of conveying the actual pronunciation of many words that depart manifestly from their orthography, or of those that are written alike, and pronounced differently: and inversely. He has marked these differences with great propriety himself, in many places of his Dictionary; and it is to be regretted that he did not extend these remarks farther. It is impossible, therefore, he could suppose, that, because the almost imperceptible glances of colloquial pronunciation were not to be caught and described by the pen, that the very perceptible difference between the initial accented syllables of *money* and *monitor*, or the final unaccented syllables of *finite* and *infinite*, could not be sufficiently marked upon paper. Cannot we show that *cellar*, a vault, and *seller*, one who sells, have exactly the same sound; or that the monosyllable *full*, and the first syllable of *fulminate*, are sounded differently, because there are some words in which solemnity will authorize a different shade of pronunciation from familiarity? Besides, that colloquial pronunciation which is perfect, is so much the language of solemn speaking, that, perhaps, there is no more difference than between the same picture painted to be viewed near and at a distance. The symmetry in both is exactly the same; and the distinction lies only in the colouring. The English Language, in this respect, seems to have a great superiority over the French, which pronounces many letters in the poetic and solemn style, that are wholly silent in the prosaic and familiar. But if a solemn and familiar pronunciation really exists in our language, is it not the business of a grammarian to mark both? And if he cannot point out the precise sound of unaccented syllables, (for these only are liable to obscurity) he may, at least, give those sounds which approach the nearest, and by this means become a little more useful than those who so liberally leave every thing to the ear and taste of the speaker.

The truth is, Dr Johnson seems to have had a confused idea of the distinctness and indistinctness with which, on solemn or familiar occasions, we sometimes pronounce the unaccented vowels; and with respect to these, it must be owned that his remarks are not entirely without foundation. The English Language, with respect to its pronunciation, is evidently divisible into accented and unaccented sounds. The accented syllables, by being pronounced with greater force than the unaccented, have their vowels as clearly and distinctly sounded as any given note in music; while the unaccented vowels, for want of the stress, are apt to slide into an obscurity of sound, which, though sufficiently distinguishable to the ear, cannot be so definitely marked out to the eye by other sounds as those vowels that are under the accent. Thus some of the vowels, when neither under the accent, nor closed by a consonant, have a longer or a shorter, an opener or a closer sound, according to the solemnity or familiarity, the deliberation or rapidity of our delivery. This will be perceived in the sound of the *e* in *emotion*,* of the *o* in *obedience*, and of the *u* in *monument*. In the hasty pronunciation of common speaking, the *e* in *emotion* is often shortened, as if spelt *im-mo-tion*; the *o* in *obedience* shortened and obscured, as if written *ub-be-dience*; and the *u* in *monument* changed into *e*, as if written *mon-no-ment*; while the deliberate and elegant sound of these vowels is the long open sound they have, when the accent is on them, in *equal*, *over*, and *unit*: but *a*, when unaccented, seems to have no such diversity; it has generally a short obscure sound, whether ending a

* See the words COLLECT, COMMAND, DEBATED, DOMESTIC, EFFACE, OCCASION.

PREFACE.

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

But the utility of a work of this kind is not confined to those parts of language where the impropriety is gross and palpable: besides such imperfections in pronunciation as disgust every ear not accustomed to them, there are a thousand insensible deviations, in the more minute parts of language, as the unaccented syllable may be called, which do not strike the ear so forcibly as to mark any direct impropriety in particular words, but occasion only such a general imperfection as gives a bad impression upon the whole. Speakers, with these imperfections, pass very well in common conversation; but when they are required to pronounce with emphasis, and for that purpose to be more distinct and definite in their utterance, here their ear fails them: they have been accustomed only to loose cursory speaking, and, for want of firmness of pronunciation, are like those painters who draw the muscular exertions of the human body without any knowledge of anatomy. This is one reason, perhaps, why we find the elocution of so few people agreeable when they read or speak to an assembly, while so few offend us by their utterance in common conversation. A thousand faults lie concealed in a miniature, which a microscope brings to view; and it is only by pronouncing on a larger scale, as public speaking may be called, that we prove the propriety of our elocution. As, therefore, there are certain deviations from analogy which are not at any rate tolerable, there are others which only, as it were, tarnish the pronunciation, and make it less brilliant and agreeable. There are few who have turned their thoughts on this subject, without observing that they sometimes pronounce the same word or syllable in a different manner; and as neither of these manners offend the ear, they are at a loss to which they shall give the preference: but as one must necessarily be more agreeable to the analogy of the language than the other, a display of these analogies, in a Dictionary of this kind, will immediately remove this uncertainty: and in this view of the variety we shall discover a fitness in one mode of speaking, which will give a firmness and security to our pronunciation, from a confidence that it is founded on reason, and the general tendency of the language. See Principles, No. 530, 547, 551, &c.

But, alas! reasoning on language, however well founded, may be all overturned by a single quotation from Horace.

“—————usus,
Quem penès arbitrium est, et jus et norma loquendi.”

This, it must be owned, is a succinct way of ending the controversy; and, by virtue of this argument, we may become critics in language, without the trouble of studying it: not that I would be thought, in the most distant manner, to deny that custom is the sovereign arbiter of language; far from it. I acknowledge its authority, and know there is no appeal from it. I wish only to dispute where this arbiter has not decided: for, if once custom speak out, however absurdly, I sincerely acquiesce in its sentence.

But what is this custom to which we must so implicitly submit? Is it the usage of the multitude of speakers, whether good or bad? This has never been asserted by the most sanguine abettors of its authority. Is it the usage of the studious in

schools and colleges, with those of the learned professions, or that of those who, from their elevated birth or station, give laws to the refinements and elegancies of a court? To confine propriety to the latter, which is too often the case, seems an injury to the former; who, from their very profession, appear to have a natural right to a share, at least, in the legislation of language, if not to an absolute sovereignty. The polished attendants on a throne are as apt to depart from simplicity in language as in dress and manners; and novelty, instead of custom, is too often the *jus et norma loquendi* of a court.

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

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

But though custom, when general, is commonly well understood, there are several states and degrees of it which are exceedingly obscure and equivocal; and the only method of knowing the extent of custom in these cases seems to be an inspection of those Dictionaries which professedly treat of pronunciation. We have now so many works of this kind, that the general current of custom, with respect to the sound of words, may be collected from them with almost as much certainty as the general sense of words from Johnson. An exhibition of the opinions of orthœpists about the sound of words always appeared to me a very rational method of determining what is called custom. This method I have adopted in the following work; and if I have sometimes dissented from the majority, it has been either from a persuasion of being better informed of what was the actual custom of speaking, or from a partiality to the evident analogies of the language.

And here I must entreat the candid reader to make every reasonable allowance for the freedom with which I have criticised other writers on this subject, and particularly Mr Sheridan. As a man, a gentleman, and a scholar, I knew Mr Sheridan, and respected him; and think every lover of elocution owes him a tribute of thanks for his unwearied addresses to the public, to rouse them to the study of the delivery of their native tongue. But this tribute, however just, does not exempt him from examination. His credit with the world necessarily subjects him to animadversion, because the errors of such a writer are dangerous in proportion to his reputation: this has made me zealous to remark his inaccuracies, but not without giving my reasons; nor have I ever taken advantage of such faults as may be called inadvertencies.* On the same principles I have ventured to criticise Dr Johnson,† whose friendship and advice I was honoured with, whose memory I love, and whose intellectual powers impress me with something like religious veneration and awe. I do not pretend to be exempt from faults myself; in a work like the present, it would be a miracle to escape them; nor have

* The inspector will be pleased to take notice, that my observations on Mr Sheridan's Dictionary relate to the first edition, published in his life-time, and the second, sometime after his death: whatever alterations may have been made by his subsequent editors, I am totally unacquainted with.

† See *SERVICIS, SCIRRHUS, COLIC, FERTILIS, &c.*

I the least idea of deciding as judge, in a case of so much delicacy and importance as the pronounciation of a whole people; I have only assumed the part of an advocate, to plead the cause of consistency and analogy, and, where custom is either silent or dubious, to tempt the lovers of their language to incline to the side of propriety: so that my design is principally to give a kind of history of pronounciation, and a register of its present state; and where the authorities of Dictionaries or Speakers are found to differ, to give such a display of the analogies of the language as may enable every inspector to decide for himself.

With respect to the explanation of words, except in very few instances, I have scrupulously followed Dr Johnson. His Dictionary has been deemed lawful plunder by every subsequent lexicographer; and so servilely has it been copied, that such words as he must have omitted merely by mistake, as *Predilection*, *Respectable*, *Descriptive*, *Sulky*, *Inimical*, *Interference*, and many others, are neither in Mr Sheridan's, Dr Kenrick's, nor several other Dictionaries.

ADVERTISEMENT TO THE FOURTH EDITION.

THE rapid sale of the Third Edition of this Dictionary called upon me for a Fourth, at a time of life, and in a state of health, little compatible with the drudgery and attention necessary for the execution of it; but as I expected such a call, I was not unmindful of what ever might tend to render it still more worthy of the acceptance of the Public, and therefore collected many words, which, though not found in Dictionaries, were constantly to be met with in polite and literary conversation. In the midst of the impression of the present work, I met with Mason's Supplement to Johnson, and found several words worthy of insertion; and I take this opportunity of thanking that gentleman for the benefit I have derived from his Supplement, which I think, if continued, admirably calculated for the improvement and stability of the language.

But as the great object of the present Dictionary was pronounciation, I was very solicitous to be as accurate as possible on this point, and therefore neglected no opportunity of informing myself where I was in the least doubtful, and of correcting myself where there was the least shadow of an error. These occasions, however, were not very numerous. To a man born, as I was, within a few miles of the Capital, living in the Capital almost my whole life, and exercising myself there in public speaking for many years; to such a person, if to any one, the true pronounciation of the language must be very familiar: and to this familiarity I am indebted for the security I have felt in deciding upon the sounds of several syllables, which nothing but an infantine pronounciation could determine. If I may borrow an allusion from music, I might observe, that there is a certain tune in every language to which the ear of a native is set, and which often decides on the preferable pronounciation, though entirely ignorant of the reasons for it.

But this vernacular instinct, as it may be called, has been seconded by a careful investigation of the analogies of the language. Accent and Quantity, the great efficient of pronounciation, are seldom mistaken by people of education in the Capital; but the great bulk of the nation, and those who form the most important part in it, are without these advantages, and therefore want such a guide to direct them as is here offered. Even polite and literary people, who speak only from the ear, will find that this organ will, in a thousand instances, prove but a very uncertain guide, without a knowledge of those principles by which the ear itself is insensibly directed, and which, having their origin in the nature of language, operate with steadiness and regularity in the midst of the ficklest affectation and caprice. It can scarcely be supposed that the most experienced speaker has heard every word in the lan-

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guage, and the whole circle of sciences, pronounced exactly as it ought to be; and if this be the case, he must sometimes have recourse to the principles of pronunciation, when his ear is either uninformed or unfaithful. These principles are those general laws of articulation which determine the character, and fix the boundaries of every language; as in every system of speaking, however irregular, the organs must necessarily fall into some common mode or enunciation, or the purpose of Providence in the gift of speech would be absolutely defeated. These laws, like every other object of philosophical inquiry, are only to be traced by an attentive observation and enumeration of particulars; and when these particulars are sufficiently numerous to form a general rule, an axiom in pronunciation is acquired. By an accumulation of these axioms, and an analogical comparison of them with each other, we discover the deviations of language where custom has varied, and the only clew to guide us where custom is either indeterminate or obscure.

Thus, by a view of the words ending in *ity* or *ety*, I find the accent invariably placed on the preceding syllable, as *diver'sity*, *congru'ity*, &c. On a closer inspection, I find every vowel in this antepenultimate syllable, when no consonant intervenes, pronounced long, as *de'ity*, *pi'ety*, &c. A nearer observation shows me, that if a consonant intervene, every vowel in this syllable but *u* contracts itself, and is pronounced short, as *sever'ity*, *curios'ity*, *impul'sity*, &c.; and therefore that *chastity* and *obscenity* ought to be pronounced with the penultimate vowel short, and not as in *chaste* and *obscene*, as we frequently hear them. I find too, that even *u* contracts itself before two consonants, as *cur'vity*, *taciturn'ity*, &c.; and that *scarcity* and *rarity* (for whose irregularity good reasons may be given) are the only exceptions to this rule throughout the language. And thus we have a series of near seven hundred words, the accentuation of which, as well as the quantity of the accented vowel, is reduced to two or three simple rules.

The same uniformity of accentuation and quantity may be observed in the first syllable of those words which have the accent on the third, as *dem-on-stration*, *dim-i-nution*, *lu-cu-bration*,* &c. where we evidently perceive a stress on the first syllable shortening every vowel but *u*, and this in every word throughout the language, except where two consonants follow the *u*, as in *cur-vi-line-ar*; or where two vowels follow the consonant that succeeds any other vowel in the first syllable, as *de-vi-a-tion*; or, lastly, where the word is evidently of our own composition, as *re-con-vey'*: but as *u* in the first syllable of a word, having the accent on the third, has the same tendency to length and openness as was observable when it preceded the termination *ity*, I find it necessary to separate it from the consonant in *buty-ra'ceous*, which I have never heard pronounced, as well as in *lu-cu-bration*, which I have; and this from no pretended agreement with the quantity of the Latin words these are derived from; for, in the former word, the *u* is doubtful: but, from the general system of quantity I see adopted in English pronunciation: this only will direct an English ear with certainty; for, though we may sometimes place the accent on words we borrow from the Greek or Latin on the same syllable as in those languages, as *acu'men*, *elegi'ac*, &c. nay, though we sometimes adopt the accent of the original with every word of the same termination we derive from it, as *assidu'ity*, *vi-du'ity*, &c. yet the quantity of the accented vowel is so often contrary to that of the Latin and Greek, that not a shadow of a rule can be drawn, in this point, from those languages to ours. † Thus, in the letter in question, in the Latin *accumulo*, *dubius*, *tumor*, &c. the first *u* is every-where short; but in the English words *accumulate*, *dubious*, *tumour*, every where long. *Nuptialis*, *murmur*, *turbulentus*, &c., where the *u* in the first syllable in Latin is long, we as constantly pronounce it short in *nuptial*, *murmur*, *turbulent*, &c. Nor indeed can we wonder that a different economy of quantity, is observable in the ancient and modern languages, as, in the former, two consonants almost always lengthen the preceding vowel, and in the latter as constantly shorten it. Thus without arguing in a vicious circle, we find, that as a division of the generality of words, as they are actually pronounced, gives us the general laws of syllabication, so these laws, once understood, direct us in the division of such words as we have never heard actually pronounced, and consequently to the true pronunciation of them. For these operations, like cause and effect, reflect mutually a light on each other, and prove that by nicely observing the path which custom in language has once taken, we can more than guess at the line she must keep in a similar case, where her footsteps are not quite so discernible. So true is the observation of Scaliger: *Ita omnibus in rebus certissima ratio sibi ipsa respondet natura*. De Causis Ling. Lat.

* See Principles, No. 594, 597, 400.

† See Principles, No. 544, 545.

RULES to be observed by the NATIVES of IRELAND in order to obtain a just Pronunciation of English.

As Mr Sheridan was a native of Ireland, and had the best opportunities of understanding those peculiarities of pronunciation which obtain there, I shall extract his observations on that subject as the best general direction, and add a few of my own, by way of supplement, which I hope will render this article of instruction still more complete.

The reader will be pleased to take notice, that as I have made a different arrangement of the vowels, and adopted a notation different from that of Mr Sheridan, I am obliged to make use of different figures to mark the vowels, but still such as perfectly correspond to his.

"The chief mistakes made by the Irish in pronouncing English, lie for the most part in the sounds of the two first vowels, *a* and *e*: the former being generally sounded \hat{a} by the Irish, as in the word *bár*, in most words where it is pronounced \hat{a} , as in *dáy*, by the English. Thus, the Irish say, *pátron*, *mátron*, the vowel \hat{a} having the same sound as in the word *fáther*; while the English pronounce them as if written *paytron*, *maytron*. The following rule strictly attended to, will rectify this mistake through the whole language.

"When the vowel *a* finishes a syllable, and has the accent on it, it is invariably pronounced \hat{a} , as in *day*, by the English. To this rule there are but three exceptions in the whole language, to be found in the words *fáther*, *papá*, *mammá*. The Irish may think also the word *ráther* an exception, as well as *fáther*: and so it would appear to be in their manner of pronouncing it, *rá-ther*, laying the accent on the vowel *a*; but in the English pronunciation the consonant *th* is taken into the first syllable, as *rath-er*, which makes the difference.

"Whenever a consonant follows the vowel *a* in the same syllable, and the accent is on the consonant, the vowel *a* has always its fourth sound, as *hát*, *mán*; as also the same sound lengthened when it precedes the letter *r*, as *fár*, *bár*, though the accent be on the vowel; as likewise when it precedes *lm*, as *bálm*, *psálm*. The Irish, ignorant of this latter exception, pronounce all words of that structure, as if they were written *baum*, *psaum*, *quawm*, *caum*, &c. In the third sound of *a*, marked by different combinations of vowels or consonants, such as *au*, in *Paul*; *aw*, in *law*; *all*, in *call*; *ald*, in *bald*; *alk*, in *talk*, &c., the Irish make no mistake, except in that of *lm*, as before mentioned.

"The second vowel, *e*, is for the most part sounded *ee* by the English, when the accent is upon it; whilst the Irish in most words give it the sound of slender \hat{a} , as in *hate*. This sound of \hat{e} [*ee*] is marked by different combinations of vowels, such as *ea*, *ei*, *e* final mute, *ee*, and *ie*. In the two last combinations of *ee* and *ie*, the Irish never mistake; such as in *meet*, *seem*, *field*, *believe*, &c.; but in all the others, they almost universally change the sound of \hat{e} into \hat{a} . Thus, in the combination *ea*, they pronounce the words *tea*, *sea*, *please*, as if they were spelt *tay*, *say*, *plays*; instead of *tee*, *see*, *please*. The English constantly give this sound to *ea* whenever the accent is on the vowel *e*, except in the

following words: *great*, a *pear*, a *bear*, to *bear*, to *forbear*, to *swear*, to *tear*, to *wear*. In all which the *e* has the sound of \hat{a} in *hate*. For want of knowing these exceptions, the gentlemen of Ireland, after some time of residence in London, are apt to fall into the general rule, and pronounce these words as if spelt *greet*, *beer*, *sweer*, &c.

"*Ei* is also sounded *ee* by the English, and as \hat{a} by the Irish; thus, the words *deceit*, *receite*, are pronounced by them as if written *desate*, *resave*. *Ei* is always sounded *ee*, except when a *g* follows it, as in the words *reign*, *feign*, *deign*, &c. as also in the words *rein*, (of a bridle,) *rein-deer*, *vein*, *drain*, *veil*, *heir*, which are pronounced like *rain*, *vain*, *drain*, *rail*, *air*.

"The final mute *e* makes the preceding *e* in the same syllable, when accented, have the sound of *ee*, as in the words *supreme*, *sincere*, *replete*. This rule is almost universally broken through by the Irish, who pronounce all such words as if written *suprame*, *sinsire*, *replate*, &c. There are but two exceptions to this rule in the English pronunciation, which are the words *there*, *where*.

"In the way of marking this sound, by a double *e*, as thus, [*ee*] as the Irish never make any mistakes, the best method for all who want to acquire the right pronunciation of these several combinations is, to suppose that *ea*, *ei*, and *e*, attended by a final mute *e*, are all spelt with a double *e*.

"*Ey* is always sounded like \hat{a} by the English, when the accent is upon it; as in the words *prey*, *convey*, pronounced *pray*, *conway*. To this there are but two exceptions, in the words *key* and *ley*, sounded *kee*, *lee*. The Irish, in attempting to pronounce like the English, often give the same sound to *ey*, as usually belongs to *ai*; thus, for *prey*, *convey*, they say, *pree*, *convee*.

"A strict observation of these few rules, with a due attention to the very few exceptions enumerated above, will enable the well-educated natives of Ireland to pronounce their words exactly in the same way as the more polished part of the inhabitants of England do, so far as the vowels are concerned. The diphthongs they commit no fault in, except in the sound of *i*, which has been already taken notice of in the Grammar: * where, likewise, the only difference in pronouncing any of the consonants has been pointed out; which is, the thickening the sound of *d* and *t*, in certain situations; and an easy method proposed of correcting this habit. †

* Vide page 11, where the true manner of pronouncing the diphthong *i* is pointed out; the Irish pronouncing it much in the same manner as the French.

† The letter *d* has always the same sound by those who pronounce English well; but the provincials, particularly the Irish, Scotch, and Welsh, in many words thicken the sound by a mixture of breath. Thus, though they sound the *d* right in the positive *loud* and *broad*, in the comparative degree they thicken it by an aspiration, and sound it as if it were written *looder*, *brouder*. This vicious pronunciation is produced by pushing the tongue forward so as to touch the teeth in forming that sound; and the way to cure it is easy; for as they can pronounce the *d* properly in the word *loud*, let them rest a little upon that syllable, keeping the word *loud*, in the position of forming *d*, and then let them separate it from the upper jaw without pushing it forward, and the sound *der* will be produced; of course; for the organ, being left in the position of sounding *d* at the end of the syllable *loud*, is necessarily in the position of forming the same *d* in uttering the last syllable.

“In order to complete the whole, I shall now give a list of such detached words as do not come under any of the above rules, and are pronounced differently in Ireland from what they are in England:

Irish Pronunciation.	English Pronunciation.
chà'rful,	chà'ful.
fà'rful,	fà'ful.
dà'ra,	dà'ra.
dà'ra,	dà'ra.
gà'pe,	gà'pe.
gà'h'er, (gà'har),	gà'h'er.
béaró,	bé'rd.
bà'li,	bà'li.
bà'bh,	bà'bh.
pà'bh,	pà'bh.
pà'li,	pà'li.
pà'p'it,	pà'p'it.
cà'f,	cà'f.
kà'th, (cà'h)	cà'th.
cà'ra, (cò'ra)	cà'ra.
cà'ra, (cò'ra)	cà'ra.
cò'rt,	cò'rt.
mal'clous,	mal'cl'us.
pà'dding,	pà'dding.
quà'h, (quà'h)	quà'h.
lè'h'ar, (lè'h'ar)	lè'h'ar.
clà'mour,	clà'm'ur.
M'è'kil, (Mì'chà'l)	M'è'kil.
drà'h, (drà'ght)	drà'h.
è'rch, (è'rch)	è'rch.
sà'ra, (sà'ra)	sà'ra.
clà'hion,	clà'hion.
stré'ngth, (stré'ngth)	stré'ngth.
lè'ngth, (lè'ngth)	lè'ngth.
stró'v, (stró'v)	stró'v.
dró'v, (dró'v)	dró'v.
té'n'ure,	té'n'ure.
té'n'able,	té'n'able.
wrà'th, (wrà'th)	wrà'th.
fà'rwè'ill,	fà'rwè'ill.
rò'd,	rò'd.
strò'd,	strò'd.
shò'v,	shò'v.
shà'm, (shà'm)	shà'm.

Irish Pronunciation.	English Pronunciation.
whà're'ure,	whà're'ure.
thà're'ure,	thà're'ure.
brà'h, (brà'h)	brà'h.
cò'ld, (cò'ld)	cò'ld.
lò'ld, (lò'ld)	lò'ld.
cò'f'er,	cò'f'er.
endà'vour,	endà'v'ur.
fà't, (fà't)	fà't.
mis'chà'evous,	mis'ch'ivous.
lò'ion, (lò'ion)	lò'yun.
pà't,	pà't.
rè'th, (rè'th)	rè'th.
squà'dron,	squà'd'ran.
zà'fous,	zà'f'us.
zà'f'ot,	zà'f'ot.

“These, after the closest attention, are all the words, not included in the rules before laid down, that I have been able to collect, in which the well-educated natives of Ireland differ from those of England.”

I shall make no observations on the accuracy of this list, but desire my reader to observe, that the strongest characteristics of the pronunciation of Ireland is the rough jarring pronunciation of the letter *R*, and the aspiration or rough breathing before all the accented vowels. (For the true sound of *R*, see that letter in the Principles, No. 419). And for the rough breathing or aspiration of the vowels, the pupil should be told not to bring the voice suddenly from the breast, but to speak, as it were, from the mouth only.

It may be observed too, that the natives of Ireland pronounce *rm* at the end of a word so distinctly as to form two separate syllables. Thus *storm* and *farm* seem sounded by them as if written *staw-run*, *fa-run*; while the English sound the *r* so soft and so close to the *m*, that it seems pronounced nearly as if written *stamm*, *faam*.

Nearly the same observations are applicable to *lm*. When these letters end a word, they are, in Ireland, pronounced at such a distance, that *helm* and *realm* sound as if written *hel-um* and *rel-um*; but in England the *l* and *m* are pronounced as close as possible, and so as to form but one syllable. To remedy this, it will be necessary for the pupil to make a collection of words terminating with these consonants, and to practise them over till a true pronunciation is acquired.

unless it makes a new movement, as in the case of protruding it so as to touch the teeth. This letter is sometimes, though not often, quiescent, as in the words *handkerchief*, *handsome*, *handsel*.

“In pronouncing the letter *t*, the Irish and other provincials, thicken the sound, as was before mentioned with regard to the *d*; for better, they say *teether*; for *ether*, *ettier*; and so on in all words of that structure. This faulty manner arises from the same cause that was mentioned as affecting the sound of *d*; I mean the protruding of the tongue so as to touch the teeth, and is curable only in the same way.

RULES to be observed by the NATIVES of SCOTLAND for attaining a just Pronunciation of English.

THAT pronunciation which distinguishes the inhabitants of Scotland is of a very different kind from that of Ireland, and may be divided into the quantity, quality, and accentuation of the vowels. With respect to quantity, it may be observed, that the Scotch pronounce almost all their accented vowels long. Thus, if I mistake not, they would pronounce *habit*, *ay-bit*; *tepid*, *tee-pid*; *sinner*, *see-ner*; *conscious*, *con-scus*; and *subject*, *soob-ject*;* it is not pretended, however, that every accented vowel is so pronounced, but that such a pronunciation is very general, and particularly of the *i*. This vowel is short in English pronunciation, where the other vowels are long; thus *evasion*, *adhesion*, *emotion*, *confusion*, have the *e*, *o*, and *u*, long; and in these instances the Scotch would pronounce them like the English: but in *vision*, *decision*, &c. where the English pronounce the *i* short, the Scotch lengthen this letter by pronouncing it like *ee*, as if the words were written *vee-sion*, *deceetion*, &c.; and this peculiarity is universal. The best way, therefore, to correct this, will be to make a collection of the most usual words which have the vowel short, and to pronounce them daily till a habit is formed. See Principles, No. 507.

With respect to the quality of the vowels, it may be observed, that the inhabitants of Scotland are apt to pronounce the *a* like *aw*, where the English give it the slender sound: thus *Satan* is pronounced *Sawtan*, and *fatal*, *faewtal*. It may be remarked too, that the Scotch give this sound to the *a* preceded by *w*, according to the general rule, without attending to the exceptions, Principles, No. 88; and thus, instead of making *wax*, *waf*, and *twang*, rhyme with *tax*, *shaf*, and *hang*, they pronounce them so as to rhyme with *box*, *suf*, and *song*. The short *e* in *bed*, *fed*, *red*, &c. borders too much upon the English sound of *a* in *bad*, *lad*, *mad*, &c.; and the short *i* in *bid*, *lid*, *rid*, too much on the English sound of *e* in *bed*, *led*, *red*. To correct this error, it would be useful to collect the long and short sounds of these vowels, and to pronounce the long ones first, and to shorten them by degrees till they are perfectly short; at the same time preserving the radical sound of the vowel in both. Thus the correspondent *ong sounds* to the *e* in *bed*, *fed*, *red*, are *bade*, *fale*, *rade*; and that of the short *i* in *bid*, *lid*,

rid, and *bad*, *lead*, *reed*; and the former of these classes will naturally lead the ear to the true sound of the latter, the only difference lying in the quantity. The short *o* in *not*, *lodge*, *got*, &c. is apt to slide into the short *u*, as if the words were written *nut*, *ludje*, *gut*, &c. To rectify this, it should be remembered, that this *o* is the short sound of *aw*, and ought to have the radical sound of the deep *a* in *ball*. Thus the radical sound corresponding to the *o* in *not*, *cot*, *got*, is found in *naught*, *caught*, *sought*, &c. and these long sounds, like the former, should be abbreviated into the short ones. But what will tend greatly to clear the difficulty will be, to remember that only those words which are collected in the Principles, No. 165, have the *o* sounded like short *u* when the accent is upon it: and with respect to *u* in *bull*, *full*, *pull*, &c. it may be observed, that the pronunciation peculiar to the English is only found in the words enumerated, Principles, No. 174.

In addition to what has been said, it may be observed, that *oo* in *food*, *mood*, *soon*, &c. which ought always to have a long sound, is generally shortened in Scotland to that middle sound of the *u* in *bull*: and it must be remembered, that *wool*, *wood*, *good*, *hood*, *stood*, *foot*, are the only words where this sound of *oo* ought to take place.

The accentuation, both in Scotland and Ireland, (if by accentuation we mean the stress, and not the kind of stress) is so much the same as that of England, that I cannot recollect many words in which they differ. Indeed, if it were not so, the versification of each country would be different; for as English verse is formed by accent or stress, if this accent or stress were upon different syllables in different countries, what is verse in England would not be verse in Scotland or Ireland; and this sufficiently shows how very indefinitely the word accent is generally used.

Mr Elphinston, who must be allowed to be a competent judge in this case, tells us, that in Scotland they pronounce *silence*, *biás*, *canvás*, *senténce*, *triumph*, *comfórt*, *soláce*, *constré*, *rescúe*, *respíte*, *goverñ*, *haráss*, *ransáck*, *cancél*, with the accent on the last syllable instead of the first. To this list may be added the word *menace*, which they pronounce as if written *menáss*; and though they place the accent on the last syllable of *canal*, like the English, they broaden the *a* in the last syllable, as if the word were spelt *canaw*. It may be farther observed, that they place an accent on the comparative *auver* *as*, in the phrases *as much*, *as little*, *as many*, *as great*, &c. while the English, except in some very particular emphatical cases, lay no stress on this word, but pronounce these phrases like words of two or three syllables without any accent on the first.

But besides the mispronunciation of single words, there is a tone of voice with which these words are accompanied, that distinguishes a native of Ireland or Scotland as much as an improper sound of the letters. This is vulgarly, and, if it does not mean stress only, but the kind of stress, I think, not improperly, called

* That this is the general mode of pronouncing these words in Scotland, is indisputable; and it is highly probable that the Scotch have preserved the old English pronunciation, from which the English themselves have insensibly departed. Dr Hickson observes long ago, that the Scots *Saxones* did their language more than the English; and it is scarce to be doubted that a situation nearer to the Continent, and a greater commercial intercourse with other nations, made the English admit of numerous changes which never extended to Scotland. About the reign of Queen Elizabeth, when the Greek and Latin languages were cultivated, and the pedantry of showing an acquaintance with them became fashionable, it is not improbable that an alteration in the quantity of many words took place; for as in Latin almost every vowel before a single consonant is short, so in English almost every vowel in the same situation was supposed to be long, or our ancestors would not have doubled the consonant in the participles of verbs, to prevent the preceding vowel from lengthening. But when once this affectation of Latinity was adopted, it is no wonder it should extend beyond its principles, and shorten several vowels in English, because they were short in the original Latin; and in this manner, perhaps, might the diversity between the quantity of the English and the Scotch pronunciation arise. 542, 543. See *Druma*.

the accent.* For though there is an asperity in the Irish dialect, and a drawl in the Scotch, independent of the slides or inflections they make use of, yet it may with confidence be affirmed, that much of the peculiarity which distinguishes these dialects may be reduced to a predominant use of one of these slides. Let any one who has sufficiently studied the speaking voice to distinguish the slides, observe the pronunciation of an Irishman and a Scotchman, who have much of the dialect of their country, and he will find that the former abounds with the falling, and the latter with the rising inflection;† and if this be the case, a teacher, if he understands these slides, ought to direct his instruction so as to remedy the imperfection. But as avoiding the wrong, and seizing the right at the same instant, is perhaps too great a task for human powers, I would advise a native of Ireland, who has much of the accent, to pronounce almost all his words, and end all his sentences with the rising slide; and a Scotchman, in the same manner, to use the falling inflection: this will, in some measure, counteract the natural propensity, and bids fairer for bringing the pupil to that nearly equal mixture of both slides which distinguishes the English speaker, than endeavouring at first to catch the agreeable variety. For this purpose the teacher ought to pronounce all the single words in the lesson with the falling inflection to a Scotchman, and with the rising to an Irishman; and should frequently give the pauses in a sentence the same inflections to each of these pupils, where he would vary them to a native of England. But while the human voice remains unstudied, there is little expectation that this distinction of the slides should be applied to these useful purposes.

Besides a peculiarity of inflection, which I take to be a falling circumflex, directly opposite to that of the Scotch, the Welsh pronounce the sharp consonants and aspirations instead of the flat. (See Principles, No. 29, 41.) Thus for *big* they say *pick*; for *blood*, *plout*; and for *good*, *coot*. Instead of *virtue* and *vice*, they say *virtue* and *vice*; instead of *zeal* and *praise*, they say *zeal* and *praise*; instead of *these* and *those*, they say *these* and *those*; and instead of *azure* and *osier*, they say *aysher* and *osher*: and for *jail*, *chail*. Thus there are nine distinct consonant sounds which, to the Welsh, are entirely useless. To speak with propriety, therefore, the Welsh ought for sometime to pronounce the flat consonants and aspirations only; that is, they ought not only to pronounce them where the letters require the flat sound, but even where they require the sharp sound; this will be the best way to acquire a habit; and when this is once done, a distinction will be easily made, and a just pronunciation more readily acquired.

There is scarcely any part of England, remote from the capital, where a different system of pronunciation does not prevail. As in Wales they pronounce the sharp consonants for the flat, so in Somersetshire they pronounce many of the flat instead of the sharp: thus for *Somersetshire*, they say *Zomersetshire*; for

father, *vather*; for *think*, *think*; and for *sure*, *shure*.*

There are dialects peculiar to Cornwall, Lancashire, Yorkshire, and every distant county in England; but as a consideration of these would lead to a detail too minute for the present occasion, I shall conclude these remarks with a few observations on the peculiarities of my countrymen, the Cockneys; who, as they are the models of pronunciation to the distant provinces, ought to be the more scrupulously correct.

FIRST FAULT OF THE LONDONERS.—*Pronouncing s indistinctly after st.*

The letter *s* after *st*, from the very difficulty of its pronunciation, is often sounded inarticulately. The inhabitants of London, of the lower order, cut the knot, and pronounce it in a distinct syllable, as if *e* were before it; but this is to be avoided as the greatest blemish in speaking: the three last letters in *posts*, *fists*, *mists*, &c. must all be distinctly heard in one syllable, and without permitting the letters to coalesce. For the acquiring of this sound, it will be proper to select nouns that end in *st*, or *ste*; to form them into plurals, and pronounce them forcibly and distinctly every day. The same may be observed of the third person of verbs ending in *sts* or *stes*, as *persists*, *wastes*, *hastes*, &c.

SECOND FAULT.—*Pronouncing w for v, and inversely.*

The pronunciation of *v* for *w*, and more frequently of *w* for *v*, among the inhabitants of London, and those not always of the lower order, is a blemish of the first magnitude. The difficulty of remedying this defect is the greater, as the cure of one of these mistakes has a tendency to promote the other.

Thus, if you be very careful to make a pupil pronounce *veal* and *vinegar*, not as if written *weal* and *winegar*, you will find him very apt to pronounce *wine* and *wind*, as if written *vine* and *vind*. The only method of rectifying this habit seems to be this: Let the pupil select from a Dictionary, not only all the words that begin with *v*, but as many as he can of those that have this letter in any other part. Let him be told to bite his under lip while he is sounding the *v* in those words, and to practise this every day till he pronounce the *v* properly at first sight: then, and not till then, let him pursue the same method with the *w*; which he must be directed to pronounce by a pouting out of the lips without suffering them to touch the teeth. Thus by giving all the attention to only one of these letters at a time, and fixing by habit the true sound of that, we shall at last find both of them reduced to their proper pronunciation, in a shorter time than by endeavouring to rectify them both at once.

THIRD FAULT.—*Not sounding h after w.*

The aspirate *h* is often sunk, particularly in the capital, where we do not find the least distinction of sound between *while* and *wile*, *whet*, and *wet*, *where*, and *were*, &c. The best method to rectify this, is to collect all the words of this description from a Dictionary, and

* See this more fully exemplified in Elements of Elocution, vol. ii. page 13.

† Or rather the rising circumflex. For an explanation of this inflection see Rhetorical Grammar, third edition, page 79.

* See the word *Change*.

writes them down; and, instead of the *wh*, to begin them with *hoo* in a distinct syllable, and so to pronounce them. Thus let *while* be written and sounded *hoo-ile*; *whet*, *hoo-et*; *where*, *hoo-are*; *whip*, *hoo-ip*, &c. This is no more, as Dr Lowth observes, than placing the aspirate in its true position before the *w*, as it is in the Saxon, which the words come from; where we may observe, that though we have altered the orthography of our ancestors, we have still preserved their pronunciation.

FOURTH FAULT.—*Not sounding h where it ought to be sounded, and inversely.*

A still worse habit than the last prevails, chiefly among the people of London, that of sinking the *h* at the beginning of words where it ought to be sounded, and of sounding it, either where it is not seen, or where it ought to be sunk. Thus we not infrequently hear, especially among children, *heart* pronounced *art*, and *arm*, *harm*. This is a vice perfectly similar to that of pronouncing the *v* for the *w*, and the *w* for the *v*, and requires a similar method to correct it.

As there are so very few words in the language where the initial *h* is sunk, we may select these from the rest, and, without setting the pupil right when he mispronounces these, or when he prefixes *h* improperly to other words, we may make him pronounce all the words where *h* is sounded, till he has almost forgot there are any words pronounced otherwise: then he may go over those words to which he improperly prefixes the *h*, and those where the *h* is seen but not sounded, without any danger of an interchange. As these latter words are but few, I shall subjoin a catalogue of them for the use of the learner: *Heir*, *heiress*, *herb*, *herbage*, *honest*, *honesty*, *honestly*, *honour*, *honourable*, *honourably*, *hospital*, *hostler*, *hour*, *hourly*, *humble*, *humbles*, *humbly*, *humour*, *humorist*, *humorous*, *humorously*, *humorous*: where we may observe, that *humour* and its compounds not only sink the *h*, but sound the *u* like the pronoun *you*, or the

noun *yew*, as if written *yewmour*, *yewmorous*, &c.

Thus I have endeavoured to correct some of the more glaring errors of my countrymen, who, with all their faults, are still upon the whole the best pronouncers of the English language: for though the pronunciation of London is certainly erroneous in many words, yet, upon being compared with that of any other place, it is undoubtedly the best; that is, not only the best by courtesy, and because it happens to be the pronunciation of the capital, but the best by a better title—that of being more generally received; or, in other words, though the people of London are erroneous in the pronunciation of many words, the inhabitants of every other place are erroneous in many more. Nay, harsh as the sentence may seem, those at a considerable distance from the capital, do not only mispronounce many words taken separately, but they scarcely pronounce, with purity, a single word, syllable, or letter. Thus, if the short sound of the letter *u* in *trunk*, *sunk*, &c. differ from the sound of that letter in the northern parts of England, where they sound it like the *u* in *bull*, and nearly as if the words were written *troonk*, *soonk*, &c. it necessarily follows that every word where the second sound of that letter occurs must by those provincials be mispronounced.

But though the inhabitants of London have this manifest advantage over all the other inhabitants of the island, they have the disadvantage of being more disgraced by their peculiarities than any other people. The grand difference between the metropolis and the provinces is, that people of education in London are generally free from the vices of the vulgar; but the best educated people in the provinces, if constantly resident there, are sure to be strongly tinctured with the dialect of the country in which they live. Hence it is, that the vulgar pronunciation of London, though not half so erroneous as that of Scotland, Ireland, or any of the provinces, is, to a person of correct taste, a thousand times more offensive and disgusting.

DIRECTIONS TO FOREIGNERS,

In order to attain a Knowledge of the Marks in this Dictionary, and to acquire a right Pronunciation of every Word in the English Language.

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

A	<i>ei</i>	N	<i>en</i>
B	<i>bt</i>	O	<i>o</i>
C	<i>ct</i>	P	<i>pi</i>
D	<i>ds</i>	Q	<i>kiou</i>
E	<i>t</i>	R	<i>arr</i>
F	<i>ef</i>	S	<i>ess</i>
G	<i>dgr</i>	T	<i>ti</i>
H	<i>etch</i>	U	<i>iou</i>
I	<i>ai</i>	V	<i>ri</i>
J	<i>dje</i>	W	<i>dobliou</i>
K	<i>gus</i>	X	<i>ex</i>
L	<i>ell</i>	Y	<i>ouai</i>
M	<i>em</i>	Z	<i>zedd.</i>

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

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

* Nares, Elements of Orthoepie, page 2.

† See Section III. of his Prosodial Grammar prefixed to his Dictionary.

‡ Holder, the most philosophical and accurate investigator of the formation and powers of the letters, says: "Our vulgar *i*, as of a syllable composed of *a*, *i*, or *e*, *i*, and not a simple original vowel." Elements of Speech, page 95.

Dr Wallis, speaking of the long English *i*, says it is sounded *ecoli* in fere modo quo Gallorum *ei* in vocibus *maius*, *manus*, *poia*, *panis*, &c. Nempz sonum habet compositum ex Gallorum *e* *summano* et *i* *val* *g*." Grammatica Lingue Anglicane, page 62.

The diphthong *oi* or *oy* is composed of the French *a* and *i*; thus *toy* and *boy* would be exactly expressed to a Frenchman by writing them *tâi*, *bâi*.

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

W is no more than the French diphthong *ou*; thus *West* is equivalent to *Ouest*, and *was* to *ouâll*.

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

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

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

Sh in English is expressed by *ch* in French; thus *shame*, *share*, &c. would be spelled by a Frenchman *chême*, *chère*, &c.

The ringing sound *ng* in *long*, *song*, &c. may be perfectly conceived by a pupil who can pronounce the French word *encore*, as the first syllable of this word is exactly correspondent to the sound in those English words; and for the formation of it, see Principles, No. 57: also the word *ENCORE*.

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

tongue beyond the teeth in order to form a habit, and to pronounce daily some words out of a Dictionary beginning and ending with these letters.

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

Perhaps the greatest advantage to foreigners and provincials will be derived from the classification of words of a similar sound, and drawing the line between the general rule and the exception. This has been an arduous task; but it is hoped the benefit arising from it will amply repay it. When the numerous varieties of sounds annexed to vowels, diphthongs, and consonants, lie scattered without bounds, a learner is bewildered and discouraged from attempting to distinguish them; but when they are all classed, arranged, and enumerated, the variety seems less, the number smaller, and the distinction easier. What an inextricable labyrinth do the diphthongs *ea* and *ou* form as they lie loose in the language! but classed and arranged as we find them, No. 226, &c. and 313, &c. the confusion vanishes, they become much less formidable, and a learner has it in his power, by repeating them daily, to become master of them all in a very little time.

The English accent is often an insurmountable obstacle to foreigners, as the rules for it are so various, and the exceptions so numerous; but let the inspector consult the article *Accent* in the *Principles*, particularly No. 492, 505, 506, &c. and he will soon perceive how much

of our language is regularly accented, and how much that which is irregular is facilitated by an enumeration of the greater number of exceptions.

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

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

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

CONTENTS

OF THE

PRINCIPLES OF ENGLISH PRONUNCIATION.

ALPHABET.	No. 1	Y, as a consonant, and its different sounds, No. 453
Definition of vowels and consonants,	5	Z, improperly resolved by Dr Johnson into
Analogical table of the vowels,	16	hard: Its true name <i>Izzard</i> ,
Diphthongs and triphthongs enumerated,	17	—its different sounds,
Consonants distinguished into classes,	18	431
Analogical table of the consonants,	29	OF THE NATURE OF ACCENT.
Organic formation of the letters,	31	The only true definition of accent,
Of the quantity and quality of the vowels,	62	The different position of the English accent,
Of the influence of accent on the sounds of the		489
letters,	69	Accent on dissyllables,
The letter <i>A</i> , and its different sounds,	72	Dissyllable nouns and verbs differently accented,
The letter <i>E</i> , and its different sounds,	93	491
The letter <i>I</i> , and its different sounds,	105	Accent on trisyllables,
The letter <i>O</i> , and its different sounds,	161	504
The letter <i>U</i> , and its different sounds,	171	Partial dependence of the English accent on that
The vowel <i>Y</i> , and its different sounds,	189	of the Greek and Latin,
The vowel <i>W</i> , and its different sounds,	189	502
Of the diphthongs called semi-consonants,	196	Accent on polysyllables,
Of the diphthongs <i>AE, AI, AO</i> , and all the rest		504
in their alphabetical order,	199	Enclitical accent exemplified in the termination
Of the sounds of the consonants,	347	<i>logy, graphy, &c.</i>
<i>B</i> , when mute,	35	513, 514
<i>C</i> , its different sounds,	343	The tendency of compounds to contract the
<i>D</i> , its different sounds,	358	sound of the simple,
—Improperly changed into <i>T</i> . Dr Lowth's		515
opinion of this change in certain verbs,		Secondary accent,
considered, and corrected,	369	522
<i>F</i> , its different sounds,	371	The shortening power of this accent,
<i>G</i> , its different sounds,	379	525
—Always mute before <i>N</i> in the same syllable at		ON QUANTITY.
the end of a word, exemplified in the		The shortening power of the secondary accent
words <i>impugn, oppugn, propugn, expugn,</i>		exemplified in the uncertainty and inconsis-
<i>impregna, &c.</i> with the authorities of the		tency of Mr Sheridan and Dr Kenrick in their
most respectable orthoepists,	386	division of words into syllables,
<i>H</i> , when sounded, and when mute,	394	530
<i>J</i> , its uniform sound,	398	ON SYLLABICATION.
<i>K</i> , when sounded, and when mute,	399	Syllabication different according to the different
<i>L</i> , when sounded, and when mute,	401	ends to be attained by it,
<i>M</i> , when sounded, and when mute,	407	538
<i>N</i> , when it has its naso-guttural sound,	408	Syllabication exhibiting the sound of a word, de-
—When it has its ringing sound in the partici-		pending, in some measure, on the nature of
pal termination <i>ing</i> ,	410	the letters prior to actual pronunciation,
<i>P</i> , when sounded, and when mute,	412	542
<i>PH</i> , its uniform sound,	35	The almost total independence of the English
<i>Q</i> , its different sounds, when combined with <i>u</i> ,		quantity on that of the Greek and Latin,
<i>H</i> , when its sound is transposed;	414	exemplified by an enumeration of most of
—When it is to be pronounced rough, and when		the dissyllables in our language derived
smooth,	416	from the Latin and Greek,
<i>S</i> , its different sounds,	419	544
—When it is to be pronounced like <i>z</i> ,	432	The only possible case in which we can argue
—When it is to be pronounced like <i>sh</i> and <i>zh</i> ,		from the Latin quantity to the English,
—Mr Sheridan's error in this point detected,	450	45
<i>T</i> , its different sounds,	454	Dissyllables from the Saxon and French lan-
—How it slides into <i>sh</i> in the numerous termi-		guages enumerated,
nation <i>tion</i> ,	45	48
—Why it slides into this sound before <i>u</i> , pre-		Causes of the prevalence of shortening the first
ceded by the accent,	461	syllable of dissyllables from these languages,
—Mr Sheridan's error in this point detected,	461	Of the quantity of unaccented syllables ending
<i>TH</i> , its different sounds,	462	with a vowel,
—When the <i>h</i> is silent in this combination,	465	547
<i>T</i> , when silent,	471	Uncertainty and inconsistency of Dr Kenrick in
<i>V</i> , its uniform sound,	472	his notation of the quantity of these vowels,
<i>X</i> , when silent, and when sounded,	473	46
<i>X</i> , is exactly similar to <i>Lx</i> , and liable to the same		Uncertainty and inconsistency of Mr Sheridan
alterations of sound,	474, 475	and Dr Kenrick in marking the quantity
—Mr Sheridan's error in this point detected	479	of these vowels,
	480	551
		Exception to the general rule of pronouncing
		these syllables when <i>e</i> is followed by <i>r</i> ,
		553
		Uncertainty of our best orthoepists, in their syl-
		labication of such words, exemplified by a list
		from Sheridan, Kenrick, Scott, and Perry,
		554
		Peculiar delicacy of the sound of these syllables,
		555
		Tendency of <i>o</i> before <i>r</i> to go in <i>o</i> the same ob-
		scurity as <i>e</i> , exemplified in the diversity
		and inconsistency of our best orthoepists in
		marking these syllables,
		557
		Table of the simple and diphthongal vowels, re-
		ferred to as a key to the figures over the
		letters in the Dictionary,
		559

PRINCIPLES

OF

ENGLISH PRONUNCIATION.

1. THE FIRST PRINCIPLES OR ELEMENTS OF PRONUNCIATION ARE LETTERS:

The Letters of the English Language are,

Roman	Italie	Name
A a	A a	a
B b	B b	bee
C c	C c	see
D d	D d	dee
E e	E e	e
F f	F f	eff
G g	G g	gee
H h	H h	hitch
I i	I i	i, or eye
J j	J j	j consonant, or jay
K k	K k	kay
L l	L l	lay
M m	M m	em
N n	N n	en
O o	O o	o
P p	P p	pee
Q q	Q q	cue
R r	R r	ar
S s	S s	sis
T t	T t	tee
U u	U u	u, or you
V v	V v	v consonant, or vee
W w	W w	double u
X x	X x	eks
Y y	Y y	my
Z z	Z z	zed orizzard. 418.

2. To these may be added certain combinations of letters sometimes used in printing; as, ff, fl, ll, ll, ll, and &c. or *and per se and*, or rather *et per se and*; ff, fl, ll, ll, ll, and &c.

3. Our letters, says Dr Johnson, are commonly reckoned twenty-four, because anciently *i* and *j*, as well as *u* and *v*, were expressed by the same character; but as these letters, which had always different powers, have now different forms, our alphabet may be properly said to consist of twenty-six letters.

4. In considering the sounds of these first principles of language, we find that some are so simple and unmixed, that there is nothing required but the opening of the mouth to make them understood, and to form different sounds; whence they have the names of *vowels*, or *voices*, or *vocal sounds*. On the contrary, we find that there are others, whose pronunciation depends on the particular application and use of every part of the mouth, as the teeth, the lips, the tongue, the palate, &c. which yet cannot make any one perfect sound but by their union with those vocal sounds; and these are called *consonants*, or letters sounding with other letters.

Definition of Vowels and Consonants.

5. Vowels are generally reckoned to be five in number; namely, *a, e, i, o, u*—*y* and *w*

are called *vowels* when they end a syllable or word, and *consonants* when they begin one.

6. The definition of a vowel, as little liable to exception as any, seems to be the following: A vowel is a simple sound, formed by a continued effusion of the breath, and a certain conformation of the mouth, without any alteration in the position, or any motion of the organs of speech, from the moment the vocal sound commences till it ends.

7. A consonant may be defined to be, an interruption of the effusion of vocal sound, arising from the application of the organs of speech to each other.

8. Agreeably to this definition, vowels may be divided into two kinds,—the simple and compound. The simple, *a, e, o*, are those which are formed by one conformation of the organs only; that is, the organs remain exactly in the same position at the end as at the beginning of the letter; whereas, in the compound vowels, *i* and *u*, the organs alter their position before the letter is completely sounded; nay, these letters, when commencing a syllable, do not only require a different position of the organs in order to form them perfectly, but demand such an application of the tongue to the roof of the mouth as is inconsistent with the nature of a pure vowel; for the first of these letters, *i*, when sounded alone, or ending a syllable with the accent upon it, is a real diphthong, composed of the sounds of *a* in *fa-ther*, and of *e* in *the*, exactly correspondent to the sound of the noun *eye*; and when this letter commences a syllable, as in *min-im*, *pin-ion*, &c. the sound of *e* with which it terminates, is squeezed into a consonant sound, like the double *e* heard in *queen*, different from the simple sound of that letter in *quean*; and this squeezed sound in the commencing *i* makes it exactly similar to *y* in the same situation, which, by all grammarians, it acknowledged to be a consonant.* The latter of these compound vowels, *u*, when initial, and

* How so accurate a grammarian as Dr Lowth could pronounce so definitely on the nature of *y*, and insist on its being always a vowel, can only be accounted for by considering the small attention which is generally paid to this part of grammar. His words are these:

"The same sound which we express by the initial *y*, our Saxon ancestors in many instances expressed by the vowel *e*; as, *esmer*, *gese*; and by the vowel *i*; as, *ise*, *gese*; *ising*, *quesing*. In the word *ese*, the initial *y* has precisely the same sound with *i* in the words *view*, *tea*, *adieu*; the *i* is acknowledged to be a vowel in these latter; how then can the *y*, which has the very same sound, possibly be a consonant in the former? Its initial sound is generally like that of *i* in *adieu*, or *se* nearly; it is formed by the opening of the mouth without any motion or contact of the parts: in a word, it has every property of a vowel, and not one of a consonant."—Introduction to English Grammar, page 5.

Thus for the learned bishop, who has too fixed a fame to suffer any diminution by a mistake in so trifling a part of literature as this; but it may be asked, if *y* has every property of a vowel, and not one of a consonant, why, when it begins a word, does it not admit the euphonic article as before it?

not shortened by a consonant, commences with this squeezed sound of *e* equivalent to the *y*, and ends with a sound given to *oo* in *woo* and *foo*, which makes its name in the alphabet exactly similar to the pronoun *you*.* If, therefore, the common definition of a vowel be just, these two letters are so far from being simple vowels, that they may be more properly called semi-consonant diphthongs.

9. That *y* and *w* are consonants when they begin a word, and vowels when they end one, is generally acknowledged by the best grammarians; and yet Dr Lowth has told us, that *w* is equivalent to *oo*: but if this were the case, it would always admit of the particle *an* before it: for though we have no word in the language which commences with these letters, we plainly perceive, that if we had such a word, it would readily admit of *an* before it, and consequently that these letters are not equivalent to *w*. Thus we find, that the common opinion, with respect to the double capacity of these letters, is perfectly just.

10. Besides the vowels already mentioned, there is another simple vowel sound found under the *oo* in the words *woo* and *foo*: these letters have, in these two words, every property of a pure vowel; but when found in *food*, *mood*, &c. and in the word *too*, pronounced like the adjective *too*, here the *oo* has a squeezed sound, occasioned by contracting the mouth, so as to make the lips nearly touch each other; and this makes it, like the *i* and *u*, not so much a double vowel, as a sound between a vowel and a consonant.

Classification of Vowels and Consonants.

11. Vowels and consonants being thus defined, it will be necessary, in the next place, to arrange them into such classes as their similitudes and specific differences seem to require.

12. Letters, therefore, are naturally divisible into vowels and consonants.

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

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

15. The vowels may be subdivided into such as are simple and pure, and into such as are compound and impure. The simple or pure vowels are such as require only one conformation of the organs to form them, and no motion in the organs while forming.

16. The compound or impure vowels are such as require more than one conformation of the organs to form them, and a motion in the organs while forming. These observations premised, we may call the following scheme

An Analogical Table of the Vowels.

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

Diphthongs and Triphthongs enumerated.

17. Two vowels forming but one syllable are generally called a diphthong, and three a triphthong: these are the following—

<i>ae</i> Caesar,	<i>ew</i> Jewel,	<i>oy</i> boy
<i>ai</i> aim,	<i>ey</i> they,	<i>ue</i> mausuetudo,
<i>ao</i> gnol,	<i>ia</i> poniard,	<i>ui</i> languid,
<i>au</i> taught,	<i>ie</i> friend,	<i>uy</i> buy,
<i>aw</i> law,	<i>io</i> passion,	<i>aye</i> (for ever),
<i>ay</i> say,	<i>oa</i> coat,	<i>eu</i> beauty,
<i>ea</i> clean,	<i>oe</i> economy,	<i>eu</i> plenteous,
<i>ee</i> reed,	<i>oi</i> voice,	<i>ieu</i> adieu,
<i>ei</i> ceiling,	<i>oo</i> moon,	<i>iew</i> view,
<i>eo</i> people,	<i>ou</i> found,	<i>oeu</i> manœuvre
<i>eu</i> feud,	<i>ow</i> now,	

Consonants enumerated and distinguished into Classes.

18. The consonants are divisible into mutes, semi-vowels, and liquids.

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

20. The semi-vowels are such as emit a sound without the concurrence of a vowel, as, *f, v, s, z, x, g* soft or *j*.

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

22. But, besides these, there is another classification of the consonants, of great importance to a just idea of the nature of the letters, and that is, into such as are sharp or flat, and simple or aspirated.

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

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

25. The simple consonants are those which have always the sound of one letter unmixed with others, as *b, p, f, v, k, g* hard, and *g* soft or *j*.

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

27. There is another distinction of consonants arising either from the seat of their formation, or from those organs which are chiefly employed in forming them. The best distinction of this kind seems to be that which divides them into labials, dentals, gutturals, and nasals.

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

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

An Analogical Table of the Consonants.

Mute labials { sharp <i>p, ppp</i> flat <i>b, bomb</i> }	} labio-nasal liquid <i>m</i> .
Hissing labials { sharp <i>f, ff</i> flat <i>v, v</i> }	
Mute dentals { sharp <i>t, tat</i> flat <i>d, dad</i> }	} { <i>eth, . . .</i> } dento-nasal } { <i>edges, or j</i> } liquid <i>n</i> .
Hissing dentals { sharp <i>s, sss</i> flat <i>z, z</i> }	
Lipping dentals { sharp <i>th, death</i> flat <i>the, zthe</i> }	} { <i>eth, passion</i> } dental } { <i>eth, vision</i> } liquid <i>l</i>
Gutturals { sharp <i>k, kick</i> flat <i>g, hard</i> } guttural liquid <i>r</i> .	
Dento-guttural { sharp <i>g, hang</i>	

* An ignorance of the real composition of *u*, and a want of knowing that it partook of the nature of a consonant, has occasioned a great diversity and uncertainty in prefixing the indefinite name, never suspected that it was not a pure vowel, and constantly prefixed the article *an* before nouns beginning with this letter; as, *an union*, *an useful book*. They were confirmed in this opinion by *an*, finding the *o* always adapted to the short *u*, as, *an empire*, *an armada*, without ever dreaming that the short *u* is a pure vowel, and essentially different from the long one. But the moderns, not resting in the name of a letter, and consulting their ears rather than their eyes, have frequently placed the *s* instead of a *u*, *an useful book*, from some of the most respectable pens of the present age. Nor can we doubt a moment of the propriety of this orthography, when we reflect that these words actually begin to the end can therefore no more admit of *an* before them than *your* and *your*.—See Remarks on the word *an* in this Dictionary.

30. Vowels and consonants being thus defined and arranged, we are the better enabled to enter upon an inquiry into their different powers, as they are differently combined with each other. But previous to this, that nothing may be wanting to form a just idea of the first principles of pronunciation, it may not be improper to show the organic formation of each letter.

Organic Formation of the Letters.

31. Though I think every mechanical account of the organic formation of the letters, rather curious than useful, yet, that nothing which can be presented to the eye may be wanting to inform the ear, I shall in this follow those who have been at the pains to trace every letter to its seat, and make us, as it were, o touch the sounds we articulate.

Organic Formation of the Vowels.

32. It will be necessary to observe, that there are three long sounds of the letter *a*, which are formed by a greater or less expansion of the internal parts of the mouth.

33. The German *a*, heard in *ball*, *wall*, &c. is formed by a strong and grave expression of the breath through the mouth, which is open nearly in a circular form, while the tongue, contracting itself to the root, as if to make way for the sound, almost rests upon the under jaw.

34. The Italian *a*, heard in *fa-ther*, closes the mouth a little more than the German *a*, and by raising the lower jaw, widening the tongue, and advancing it a little nearer to the lips, renders its sound less hollow and deep.

35. The slender *a*, or that heard in *lane*, is formed in the mouth still higher than the last; and in pronouncing it, the lips, as if to give it a slender sound, dilate their aperture horizontally; while the tongue, to assist this narrow emission of breath, widens itself to the cheeks, raises itself nearer the palate, and by these means a less hollow sound than either of the former is produced.

36. The *e* in *e-qual* is formed by dilating the tongue a little more, and advancing it nearer to the palate and the lips, which produces the slenderest vowel in the language; for the tongue is, in the formation of this letter, as close to the palate as possible, without touching it; as the moment the tongue touches the palate, the squeezed sound of *ee* in *thee* and *meet* is formed, which, by its description, must partake of the sound of the consonant *y*.

37. The *i* in *i-dol* is formed by uniting the sound of the Italian *a* in *fa-ther* and the *e* in *e-qual*, and pronouncing them as closely together as possible. See Directions to Foreigners at the beginning of this book.

38. The *o* in *open* is formed by nearly the same position of the organs as the *a* in *wa-ter*; but the tongue is advanced a little more into the middle of the mouth, the lips are protruded, and form a round aperture like the form of the letter, and the voice is not so deep in the mouth as when *a* is formed, but advances to the middle or hollow of the mouth.

39. The *u* in *u-nit* is formed by uniting the squeezed sound *ee* to a simple vowel sound, heard in *woo* and *coo*; the *oo* in these words is

formed by protruding the lips a little more than in *o*, forming a smaller aperture with them, and, instead of swelling the voice in the middle of the mouth, bringing it as forward as possible to the lips.

40. *Y* final, in *try*, is formed like *i*: and *u* final, in *now*, like the *oo*, which has just been described.

In this view of the organic formation of the vowels we find that *a*, *e*, and *o*, are the only simple or pure vowels: that *i* is a diphthong, and that *u* is a semi-consonant. If we were inclined to contrive a scale for measuring the breadth or narrowness, or, as others term it, the openness or closeness of the vowel, we might begin with *e* open, as Mr Elphinston calls it, and which he announces to be the closest of all the vocal powers. In the pronunciation of this letter we find the aperture of the mouth extended on each side; the lips almost closed, and the sound issuing horizontally. The slender *a* in *waste* opens the mouth a little wider. The *a* in *fa-ther* opens the mouth still more, without contracting the corners. The German *a*, heard in *wall*, not only opens the mouth wider than the former *a*, but contracts the corners of the mouth so as to make the aperture approach nearer to a circle; while the *o* opens the mouth still more, and contracts the corners so as to make it the *os rotundum*, a picture of the letter it sounds. If therefore the other vowels were, like *o*, to take their forms from the aperture of the mouth in pronouncing them, the German *a* ought necessarily to have a figure as nearly approaching the *o* in form as it does in sound; that is, it ought to have that elliptical form which approaches nearest to the circle; as the *a* of the Italians, and that of the English in *fa-ther*, ought to form ovals, in exact proportion to the breadth of their sounds; the English *a* in *waste* ought to have a narrower oval; the *e* in *the* ought to have the curve of a parabola, and the squeezed sound of *ee* in *seen*, a right line; or to reduce the lines to solids, the *o* would be a perfect globe, the German *a* an oblate spheroid like the figure of the earth, the Italian *a* like an egg, the English slender *a* a Dutch skittle, the *e* a rolling pin, and the double *e* a cylinder.

Organic Formation of the Consonants.

41. The best method of showing the organic formation of the consonants will be, to class them into such pairs as they naturally fall into, and then, by describing one, we shall nearly describe its fellow; by which means the labour will be lessened, and the nature of the consonants better perceived. The consonants that fall into pairs are the following:

p f t s sh th k ch—chair.
b v d z zh dh g j —jail.

42. Holder, who wrote the most elaborately and philosophically upon this subject, tells us, in his Elements of Speech, that when we only whisper we cannot distinguish the first rank of these letters from the second. It is certain the difference between them is very nice; the upper letters seeming to have only a smarter, brisker appulse of the organs than the lower;

which may not improperly be distinguished by sharp and flat. The most marking distinction between them will be found to be a sort of guttural murmur, which precedes the latter letters when we wish to pronounce them forcibly, but not the former. Thus, if we close the lips, and put the finger on them to keep them shut, and strive to pronounce the *p*, no sound at all will be heard; but in striving to pronounce the *b* we shall find a murmuring sound from the throat, which seems the commencement of the letter; and if we do but stop the breath by the appulse of the organs, in order to pronounce with greater force, the same may be observed of the rest of the letters.

43. This difference in the formation of these consonants may be more distinctly perceived in the *s* and *z* than in any other of the letters; the former is sounded by the simple issue of the breath between the teeth, without any vibration of it in the throat, and may be called a hissing sound; while the latter cannot be formed without generating a sound in the throat, which may be called a vocal sound. The upper rank of letters, therefore, may be called breathing consonants; and the lower, vocal ones.

44. These observations premised, we may proceed to describe the organic formation of each letter.

45. *P* and *B* are formed by closing the lips till the breath is collected, and then letting it issue by forming the vowel *e*.

46. *F* and *V* are formed by pressing the upper teeth upon the under lip, and sounding the vowel *e* before the former and after the latter of these letters.

47. *T* and *D* are formed by pressing the tip of the tongue to the gums of the upper teeth, and then separating them, by pronouncing the vowel *e*.

48. *S* and *Z* are formed by placing the tongue in the same position as in *T* and *D*, but not so close to the gums as to stop the breath: a space is left between the tongue and the palate for the breath to issue, which forms the hissing and buzzing sound of these letters.

49. *SH* heard in *mission*, and *zh* in *evasion*, are formed in the same seat of sound as *s* and *z*; but in the former, the tongue is drawn a little inwards, and at a somewhat greater distance from the palate, which occasions a fuller affusion of breath from the hollow of the mouth, than in the latter, which are formed nearer the teeth.

50. *TH* in *think*, and the same letters in *that*, are formed by protruding the tongue between the fore teeth, pressing it against the upper teeth, and at the same time endeavouring to sound the *s* or *z*; the former letter to sound *th* in *think*, and the latter to sound *th* in *that*.

51. *K* and *G* hard are formed by pressing the middle of the tongue to the roof of the mouth, near the throat, and separating them a little smartly to form the first, and more gently to form the last of these letters.

52. *CH* in *chair*, and *J* in *jail*, are formed by pressing *t* to *sh*, and *d* to *zh*.

53. *M* is formed by closing the lips, as in *P* and *B*, and letting the voice issue by the nose.

54. *N* is formed by resting the tongue in

the same position as in *T* or *D*, and breathing through the nose, with the mouth open.

55. *L* is formed by nearly the same position of the organs as *t* and *d*, but more with the tip of the tongue, which is brought a little forward to the teeth, while the breath issues from the mouth.

56. *R* is formed by placing the tongue nearly in the position of *t*, but at such a distance from the palate as suffers it to jar against it, when the breath is propelled from the throat to the mouth.

57. *NG* in *ring*, *sing*, &c. is formed in the same seat of sound as *g* hard; but while the middle of the tongue presses the roof of the mouth, as in *G*, the voice passes principally through the nose, as in *N*.

58. *Y* consonant is formed by placing the organs in the position of *e*, and squeezing the tongue against the roof of the mouth, which produces *ee*, which is equivalent to initial *y*. (36)

59. *W* consonant is formed by placing the organs in the position of *oo*, described under *u*, and closing the lips a little more, in order to propel the breath upon the succeeding vowel which it articulates.

60. In this sketch of the formation and distribution of the consonants, it is curious to observe on how few radical principles the almost infinite variety of combination in language depends. It is with some degree of wonder we perceive that the slightest aspiration, the almost insensible inflection of nearly similar sounds, often generate the most different and opposite meanings. In this view of nature, as in every other, we find uniformity and variety very conspicuous. The single *fiat*, at first impressed on the chaos, seems to operate on languages; which, from the simplicity and paucity of their principles, and the extent and power of their combinations, prove the goodness, wisdom, and omnipotence of their origin.

61. This analogical association of sounds is not only curious, but useful: it gives us a comprehensive view of the powers of the letters; and, from the small number that are radically different, enables us to see the rules on which their varieties depend: it discovers to us the genius and propensities of several languages and dialects, and, when authority is silent, enables us to decide agreeably to analogy.

62. The vowels, diphthongs, and consonants thus enumerated and defined, before we proceed to ascertain their different powers, as they are differently associated with each other, it may be necessary to give some account of those distinctions of sound in the same vowels which express their quantity as long or short, or their quality as open or close, or slender and broad. This will appear the more necessary, as these distinctions so frequently occur in describing the sounds of the vowels, and as they are not infrequently used with too little precision by most writers on the subject.

Of the Quantity and Quality of Vowels.

63. The first distinction of sound that seems to obtrude itself upon us when we utter the vowels, is a long and a short sound according to the greater or less duration of time taken up in pronouncing them. This distinction is so obvious as to have been adopted in all lan-

guages, and is that to which we annex clearer ideas than to any other; and though the short sounds of some vowels have not in our language been classed, with sufficient accuracy, with their parent long ones, yet this has bred but little confusion, as vowels long and short are always sufficiently distinguishable; and the nice appropriation of short sounds to their specific long ones is not necessary to our conveying what sound we mean, when the letter to which we apply these sounds is known, and its power agreed upon.

64. The next distinction of vowels into their specific sounds, which seems to be the most generally adopted, is that which arises from the different apertures of the mouth in forming them. It is certainly very natural, when we have so many more simple sounds than we have characters by which to express them, to distinguish them by that which seems their organic definition; and we accordingly find vowels denominated by the French, *ouvert* and *fermé*; by the Italians, *aperto* and *chiuso*; and by the English, *open* and *shut*.

65. But whatever propriety there may be in the use of these terms in other languages, it is certain they must be used with caution in English, for fear of confounding them with long and short. Dr Johnson and other grammarians call the *a* in *father* the open *a*; which may, indeed, distinguish it from the slender *a* in *paper*; but not from the broad *a* in *water*, which is still more open. Each of these letters has a short sound, which may be called a shut sound; but the long sound cannot be so properly denominated open, as more or less broad; that is, the *a* in *paper*, the slender sound; the *a* in *father*, the broadish or middle sound; and the *a* in *water*, the broad sound. The same may be observed of the *o*. This letter has three long sounds, heard in *move*, *note*, *nor*; which graduate from slender to broadish, and broad, like the *a*. The *i* also in *mine*, may be called the broad *i*, and that in *machine*, the slender *i*; though each of them is equally long; and though these vowels that are long may be said to be more or less open, according to the different apertures of the mouth in forming them, yet the short vowels cannot be said to be more or less shut: for as short always implies shut, (except in verse) though long does not always imply open, we must be careful not to confound long and open, and close and shut, when we speak of the quantity and quality of the vowels. The truth of it is, all vowels either terminate a syllable, or are united with a consonant. In the first case, if the accent be on the syllable, the vowel is long, though it may not be open: in the second case, where a syllable is terminated by a consonant, except that consonant be *r*, whether the accent be on the syllable or not, the vowel has its short sound, which, compared with its long one, may be called shut: but as no vowel can be said to be shut that is not joined to a consonant, all vowels that end syllables may be said to be open, whether the accent be on them or not (550) (551).

66. But though the terms long and short, as applied to vowels, are pretty generally understood, an accurate ear will easily perceive

that these terms do not always mean the long and short sounds of the respective vowels to which they are applied; for if we choose to be directed by the ear, in denominating vowels long or short, we must certainly give these appellations to those sounds only which have exactly the same radical tone, and differ only in the long or short emission of that tone. Thus measuring the sounds of the vowels by this scale, we shall find that the long *i* and *y* have properly no short sounds but such as seem essentially distinct from their long ones; and that the short sound of these vowels is no other than the short sound of *e*, which is the latter letter in the composition of the diphthongs (37).

67. The same want of correspondence in classing the long and short vowels we find in *a*, *e*, *o*, and *u*; for as the *e* in *theme* does not find its short sound in the same letter in *them*, but in the *i* in *him*; so the *e* in *them* must descend a step lower into the province of *a* for its long sound in *tame*. The *a* in *carry* is not the short sound of the *a* in *care*, but of that in *car*, *father*, &c. as the short broad sound of the *a* in *want*, is the true abbreviation or that in *wall*. The sound of *o* in *don*, *gone*, &c. is exactly correspondent to the *a* in *swan*, and finds its long sound in the *a* in *wall*, or the diphthong *aw* in *dawn*, *lawn*, &c.; while the short sound of the *o* in *tone*, is nearly that of the same letter in *ton*, (a weight) and corresponding with what is generally called the short sound of *u* in *tun*, *gun*, &c. as the long sound of *u* in *pule*, must find its short sound in the *u* in *pull*, *bull*, &c.; for this vowel, like the *i* and *y*, being a diphthong, its short sound is formed from the latter part of the letter equivalent to double *o*; as the word *pule*, if spelled according to the sound, might be written *peoule*.

68. Another observation preparatory to a consideration of the various sounds of the vowels and consonants seems to be the influence of the accent; as the accent or stress which is laid upon certain syllables has so obvious an effect upon the sounds of the letters, that unless we take accent into the account, it will be impossible to reason rightly upon the proper pronunciation of the Elements of Speech.

Of the Influence of Accent on the Sounds of the Letters.

69. It may be first observed, that the exertion of the organs of speech necessary to produce the accent or stress, has an obvious tendency to preserve the letters in their pure and uniform sound, while the relaxation or feebleness which succeeds the accent, as naturally suffers the letters to slide into a somewhat different sound a little easier to the organs of pronunciation. Thus, the first *a* in *cabbage* is pronounced distinctly with the true sound of that letter, while the second *a* goes into an obscure sound bordering on the *i* short, the slenderest of all sounds; so that *cabbage* and *village* have the *a* in the last syllable scarcely distinguishable from the *e* and *i* in the last syllables of *college* and *vestige*.

70. In the same manner the *a*, *e*, *i*, *o*, and *y* coming before *r*, in a final unaccented syl-

lable, go into an obscure sound so nearly approaching to the short *u*, that if the accent were carefully kept upon the first syllables of *lieur*, *lier*, *elixir*, *mayor*, *marlyr*, &c. these words, without any perceptible change in the sound of their last syllables, might all be written and pronounced *lieur*, *lieur*, *elixur*, *mayur*, *martur*, &c.

71. The consonants also are no less altered in their sound by the position of the accent than the vowels. The *k* and *s* in the composition of *x*, when the accent is on them, in *exercise*, *execute*, &c. preserve their strong pure sound; but when the accent is on the second syllable, in *exact*, *exonerate*, &c. these letters slide into the duller and weaker sounds of *g* and *z*, which are easier to the organs of pronunciation. Hence not only the soft *c* and the *s* go into *sh*, but even the *t*, before a diphthong, slides into the same letters when the stress is on the preceding syllable. Thus, in *society* and *satiety* the *c* and *t* preserve their pure sound, because the syllables *ci* and *ti* have the accent on them; but in *social* and *satiolate* these syllables come after the stress, and from the feebleness of their situation naturally fall into the shorter and easier sound, as if written *sashial* and *sashiate*. See the word SATIETY.

A.

72. *A* has three long sounds and two short ones.

73. The first sound of the first letter in our alphabet is that which among the English is its name. (See the letter *A* at the beginning of the Dictionary.) This is what is called, by most grammarians, its slender sound, (35) (65); we find it in the words *lade*, *spade*, *trade*, &c. In the diphthong *ai* we have exactly the same sound of this letter, as in *pain*, *gain*, *stain*, &c. and sometimes in the diphthong *ea*, as *bear*, *swear*, *pear*, &c.; nay, twice we find it, contrary to every rule of pronunciation, in the words *where* and *there*, and once in the anomalous diphthong *ao* in *gaol*. It exactly corresponds to the sound of the French *e* in the beginning of the words *être* and *tête*.

74. The long slender *a* is generally produced by a silent *e* at the end of a syllable; which *e* not only keeps one single intervening consonant from shortening the preceding vowel, but sometimes two: thus we find the mute *e* makes of *rag*, *rage*, and very improperly keeps the *a* open even in *range*, *change*, &c.; (see CHANGE) *hal*, with the mute *e*, becomes *hate*, and the *a* continues open, and perhaps somewhat longer in *haste*, *waste*, *paste*, &c. though it must be confessed this seems the privilege only of *a*; for the other vowels contract before the consonants *ng* in *revenge*, *cringe*, *plunge*; and the *ie* in our language is preceded by no other vowel but this. Every consonant but *n* shortens every vowel but *a*, when soft *g* and *e* silent succeed; as, *bilge*, *badge*, *hinge*, *spunge*, &c.

75. Hence we may establish this general rule: *A* has the long, open, slender sound, when followed by a single consonant, and *e* mute, as *late*, *mate*, *fade*, &c. The only exceptions seem to be, *have*, *are*, *gaye*, and *bade*, the past time of to bid.

76. *A* has the same sound when ending an accented syllable, as, *pa-per*, *la-per*, *spec-ta-tor*. The only exceptions are, *fä-ther*, *ma-ster*, *wa-ter*.

77. As the short sound of the long slender *a* is not found under the same character, but in the short *e* (as may be perceived by comparing *male* and *met*), (67) we proceed to delineate the second sound of this vowel, which is that heard in *father*, and is called by some the open sound; (34) but this can never distinguish it from the deeper sound of the *a* in *all*, *ball*, &c. which is still more open: by some it is styled the middle sound of *a*, as between the *a* in *pale*, and that in *wall*: it answers nearly to the Italian *a* in *Toscana*, *Romana*, &c. or to the final *a* in the naturalized Greek words, *papa* and *mamma*; and in *baa*; the word adopted in almost all languages to express the cry of sheep. We seldom find the long sound of this letter in our language, except in monosyllables ending with *r*, as *far*, *tar*, *mar*, &c. and in the word *father*. There are certain words from the Latin, Italian, and Spanish languages, such as *lumbago*, *bravado*, *tornado*, *camisado*, *farrago*, &c. which are sometimes heard with this sound of *a*; but except in *bravo*, heard chiefly at the theatres, the English sound of *a* is preferable in all these words.

78. The long sound of the middle or Italian *a* is always found before *r* in monosyllables, as *car*, *far*, *mar*, &c.; before the liquids *lm*; whether the latter only be pronounced, as in *psalm*, or both, as in *psalmist*: sometimes before *lf* and *lv*, as *calf*, *half*, *calve*, *halve*, *salve*, &c.; and, lastly, before the sharp aspirated dental *th* in *both*, *path*, *tath*, &c. and in the word *father*: this sound of the *a* was formerly more than at present found before the nasal liquid *n*, especially when succeeded by *c*, *t*, or *d*, as *dance*, *glance*, *lance*, *France*, *chance*, *prance*, *grant*, *plant*, *slant*, *slander*, &c.

79. The hissing consonant *s* was likewise a sign of this sound of the *a*, whether doubled, as in *glass*, *grass*, *lass*, &c. or accompanied by *t*, as in *last*, *fast*, *vast*, &c.; but this pronunciation of *a* seems to have been for some years advancing to the short sound of this letter, as heard in *hand*, *land*, *grand*, &c. and pronouncing the *a* in *after*, *answer*, *basket*, *plant*, *mast*, &c. as long as in *half*, *calf*, &c. borders very closely on vulgarity: it must be observed, however, that the *a* before *n* in monosyllables, and at the end of words, was anciently written with *u* after it, and so probably pronounced as broad as the German *a*; for Dr Johnson observes, "Many words pronounced with a broad were anciently written with *ou*, as *sault*, *mault*; and we still write *fault*, *vault*." This was probably the Saxon sound, for it is yet retained in the northern dialects, and in the rustic pronunciation, as *maxn* for *man*, *haund* for *hand*. But since the *u* has vanished, the *a* has been gradually pronounced slenderer and shorter, till now almost every vestige of the ancient orthography seems lost; though the termination *mand* in *command*, *demand*, &c. formerly written *commaund*, *demaund*, still retains the long sound inviolably.*

* Since the first publication of this Dictionary the public have

60. As the mute *l* in *calm*, *psalm*, *call*, *half*, &c. seems to lengthen the sound of this letter, so the abbreviation of some words by apostrophe seems to have the same effect. Thus when, by impatience, that grand corrupter of manners as well as language, the *no* is cut out of the word *cannot*, and the two syllables reduced to one, we find the *a* lengthened to the Italian or middle *a*, as, *cannot*, *can't*; *have not*, *han't*; *shall not*, *shan't*, &c. This is no more than what the Latin language is subject to; it being a known rule in that tongue, that when, by composition or otherwise, two short syllables become one, that syllable is almost always long, as *alius* has the penultimate long because it comes from *alius*, and the two short vowels in *coago* become one long vowel in *cogo*, &c.

81. The short sound of the middle or Italian *a*, which is generally confounded with the short sound of the slender *a*, is the sound of this vowel in *man*, *pan*, *tan*, *mat*, *hat*, &c. We generally find this sound before any two successive consonants (those excepted in the foregoing remarks), and even when it comes before an *r*, if a vowel follow, or the *r* be doubled; for if this consonant be doubled, in order to produce another syllable, the long sound becomes short, as *mar*, *marry*; *car*, *carry*, &c. where we find the monosyllable has the long, and the dissyllable the short sound; but if *a* come before *r*, followed by another consonant, it has its long sound, as in *part*, *partial*, &c.

82. The only exception to this rule is in adjectives derived from substantives ending in *r*; for in this case the *a* continues long, as in the primitive. Thus the *a* in *starry*, or full of stars, is as long as in *star*; and the *a* in the adjective *tarry*, or besmeared with tar, is as long as in the substantive *tar*, though short in the word *tarry*, to stay.

83. The third long sound of *a* is that which we more immediately derive from our maternal language, the Saxon, but which at present we use less than any other: this is the *a* in *fall*, *ball*, *wall*, (38) we find a correspondent sound to this *a* in the diphthongs *au* and *av*, as *laud*, *law*, *saw*, &c.; though it must here be noted, that we have improved upon our German parent, by giving a broader sound to this letter, in these words, than the Germans themselves would do, were they to pronounce them.

84. The long sound of the deep broad German *a* is produced by *ll* after it, as in *all*, *wall*, *call*; or, indeed, by one *l*, and any other consonant, except the mute labials, *p*, *b*, *f*,

and *v*, as *salt*, *bald*, *false*, *falchion*, *falcon*, &c. The exceptions to this rule are generally words from the Arabic and Latin languages, as *Alps*, *Albion*, *asphaltic*, *falcated*, *salve*, *calculate*, *amalgamate*, *Alcoran*, and *Alfred*, &c. the two last of which may be considered as ancient proper names, which have been frequently latinized, and by this means have acquired a slenderer sound of *a*. This rule, however, must be understood of such syllables only as have the accent on them: for when *al*, followed by a consonant, is in the first syllable of a word, having the accent on the second, it is then pronounced as in the first syllables of *al-ley*, *val-ley*, &c. as *alternate*, *balsamic*, *falcade*, *falcation*, &c. Our modern orthography, which has done its utmost to perplex pronunciation, has made it necessary to observe, that every word compounded of a monosyllable with *ll*, as *albeit*, *also*, *almost*, *downfall*, &c. must be pronounced as if the two liquids were still remaining, notwithstanding our word-menders have wisely taken one way, to the destruction both of sound and etymology; for, as Mr Elphinston shrewdly observes, "Every reader, young and old, must now be so sagacious an analyst as to discern at once not only what are compounds and what are their simples, but that *al* in composition is equal to *all* out of it; or in other words, that it is both what it is, and what it is not."—*Prin. Eng. Language* vol. I. page 60.—See No. 406.

85. The *w* has a peculiar quality of broadening this letter, even when prepositive: this is always the effect, except when the vowel is closed by the sharp or flat guttural *k* or *g*, *z*, *ng*, *nk*, or the sharp labial *f*, as *war*, *waff*, *thwack*, *twang*, *twank*: thus we pronounce the *a* broad, though short in *wad*, *wan*, *want*, *was*, *what*, &c. and though other letters suffer the *a* to alter its sound before *ll*, when one of these letters goes to the formation of the latter syllable, as *tall*, *tal-low*; *hall*, *hal-low*; *call*, *cal-low*, &c. yet we see *w* preserve the sound of this vowel before a single consonant, as *wal-low*, *swal-low*, &c.

86. The *q* including the sound of the *w*, and being no more than this letter preceded by *k*, ought, according to analogy, to broaden every *a* it goes before, like the *w*; thus *quantity* ought to be pronounced as if written *kwontity*, and *quality* should rhyme with *jollity*; instead of which we frequently hear the *w* robbed of its rights in its proxy; and *quality* so pronounced as to rhyme with *legality*; while to rhyme *quantity*, according to this affected mode of pronouncing it, we must coin such words as *plintity* and *consontantity*. The *a* in *quaver* and *equator* is an exception to this rule, from the preponderancy of another which requires *a*, ending a syllable under the accent, to have the slender sound of that letter; to which rule, *father*, *master*, and *water*, and, perhaps, *quadrant*, are the only exceptions.

87. The short sound of this broad *a* is heard when it is preceded by *w*, and succeeded by a single consonant in the same syllable, as *wal-low*, *swal-low*, &c. or by two consonants in the same syllable, as *want*, *wast*, *wasy*, &c. but when *l* or *r* is one of the consonants, the *a* becomes long, as *walk*, *swarm*, &c.

been favoured with some very elaborate and judicious observations on English pronunciation by Mr Smith, in a Scheme of a French and English Dictionary. In this work he departs frequently from my judgment, and particularly in the pronunciation of the letter *a*, when succeeded by *ss*, *st*, or *n*, and another consonant, as *past*, *fast*, *chance*, &c. to which he annexes the long sound of *a* in *father*. That this was the sound formerly, is highly probable, from its being still the sound given it by the vulgar, who are generally the last to alter the common pronunciation; but that the short *a* in these words is now the general pronunciation of the polite and learned world, seems to be candidly acknowledged by Mr Smith himself; and as every correct ear would be disgusted at giving the *a* in these words the full sound of *a* in *father*, my middle sound ought to be discontinued, as tending to render the pronunciation of a language obscure and indefinite. (163).
Herc. Janson, in his Grammar, classes *salt*, *malt*, *balm*, and *calm*, as having the same sound of *a*; and *want*, as having the same deep sound, as *audience*, *author*, *law*, *san*, *draw*, &c.

Irregular and unaccented Sounds.

88. But besides the long and short sounds common to all the vowels, there is a certain transient indistinct pronunciation of some of them, when they are not accented, that cannot be so easily settled: when the accent is not upon it, no vowel is more apt to run into this imperfect sound than the *a*; thus, the particle *a* before participles, in the phrases *a-going*, *a-walking*, *a-shooting*, &c. seems, says Dr Lowth, to be the true and genuine preposition *an*, a little disguised by familiar use and quick pronunciation: the same indistinctness, from rapidity and coincidence of sound, has confounded the pronunciation of this mutilated preposition to the ear, in the different questions, *what's o'clock*, when we would know the hour, and *what's a clock*, when we would have the description of that borary machine; and if the accent be kept strongly on the first syllable of the word *tolerable*, as it always ought to be, we find scarcely any distinguishable difference to the ear, if we substitute *u* or *o* instead of *a* in the penultimate syllable. Thus, *tolerable*, *tolerable*, *tolerable*, are exactly the same word to the ear, if pronounced without premeditation or transposing the accent, for the real purpose of distinction; and *inwards*, *outwards*, &c. might, with respect to sound, be spelt *inwards*, *outwards*, &c. Thus, the word *man*, when not under the accent, might be written *mum* in *nobleman*, *husbandman*, *veoman*; and *tertian* and *quartan*, *tertium* and *quartum*, &c. The same observation will hold good in almost every final syllable where *a* is not accented, as *medal*, *dial*, *giant*, *bias*, &c. *defiance*, *temperance*, &c.; but when the final syllable ends in *age*, *ate*, or *ace*, the *a* goes into a somewhat different sound. See (90) and (91).

89. There is a corrupt, but a received pronunciation of this letter in the words *any*, *many*, *Thames*, where the *a* sounds like short *e*, as if written *enny*, *meany*, *Tems*. *Catch*, among Londoners, seems to have degenerated into *Ketch*; and *says*, the third person of the verb to *say*, has, among all ranks of people, and in every part of the united kingdoms, degenerated into *sez*, rhyming with *fez*.

90. The *a* goes into a sound approaching the short *i*, in the numerous termination in *age*, when the accent is not on it, as *cabbage*, *village*, *courage*, &c. and are pronounced nearly as if written *cabbage*, *village*, *courage*, &c. The exceptions to this rule are chiefly among words of three syllables, with the accent on the first; these seem to be the following: *Adage*, *praise*, *scutage*, *hemorrhage*, *vassalage*, *carilage*, *guidage*, *puilage*, *muilage*, *cartilage*, *pupilage*, *orphanage*, *villanage*, *oppanage*, *conculinage*, *lxrpnage*, *patronage*, *paranage*, *personage*, *equipage*, *osifrage*, *saxifrage*, *umpirage*, *embassage*, *hermitage*, *heritage*, *parentage*, *messuage*.

91. The *a* in the numerous termination *ate*, when the accent is on it, is pronounced somewhat differently in different words. If the word be a substantive, or an adjective, the *a* seems to be shorter than when it is a verb: thus a good ear will discover a difference in the quantity of this letter, in *delicate* and *dedicate*; in *climate*, *primate*, and *ultimate*;

and the verbs to *calculate*, to *regulate*, and to *speculate*, where we find the nouns and adjectives have the *a* considerably shorter than the verbs. *Inuate*, however, preserves the *a* as long as if the accent were on it: but the unaccented terminations in *ace*, whether nouns or verbs, have the *a* so short and obscure as to be nearly similar to the *u* in *us*: thus, *palace*, *solace*, *menace*, *pinnacle*, *populace*, might, without any great departure from their common sound, be written *paluss*, *sallus*, &c. while *furnace* almost changes the *a* into *i*, and might be written *furniss*.

92. When the *a* is preceded by the gutturals, hard *g* or *c*, it is, in polite pronunciation, softened by the intervention of a sound like *v*, so that *card*, *cart*, *guard*, *regard*, are pronounced like *ke-ard*, *ke-art*, *ghe-ard*, *re-ghe-ard*. When the *a* is pronounced short, as in the first syllable of *candle*, *gander*, &c. the interposition of the *e* is very perceptible, and indeed unavoidable: for though we can pronounce *guard* and *cart* without interposing the *e*, it is impossible to pronounce *garrison* and *carrriage* in the same manner. This sound of the *a* is taken notice of in Steele's Grammar, page 49. Nay, Ben Jonson remarks the same sound of this letter, which proves that it is not the offspring of the present day, (1660); and I have the satisfaction to find Mr Smith, a very accurate inquirer into the subject, entirely of my opinion. But the sound of the *a*, which I have found the most difficult to appreciate, is that where it ends the syllable, either immediately before or after the accent. We cannot give it any of its three open sounds without hurting the ear; thus, in pronouncing the words *abound* and *diadem*, *ay-bound*, *ab-bound*, and *aw-bound*; *di-ay-dem*, *di-ah-dem*, and *ai-aw-dem*, are all improper; but giving the *a* the second, or Italian sound, as *ah-bound* and *di-ah-dem*, seems the least so. For which reason I have, like Mr Sheridan, adopted the short sound of this letter to mark this unaccented *a*; but if the unaccented *a* be final, which is not the case in any word purely English, it then seems to approach still nearer to the Italian *a* in the last syllable of *papa*, and to the *a* in *father*, as may be heard in the deliberate pronunciation of the words *idea*, *Africa*, *Delta*, &c. (88). See the letter *A* at the beginning of the Dictionary.

E.

93. The first sound of *e* is that which it has when lengthened by the mute *e* final, as in *glebe*, *theme*, &c. or when it ends a syllable with the accent upon it, as *se-cre-tion*, *ad-he-sion*, &c. (36).

94. The exceptions to this rule are, the words *where* and *there*, in which the first *e* is pronounced like *a*, as if written *whare*, *thare*; and the auxiliary verb *were*, where the *e* has its short sound, as if written *werr*, rhyming with the last syllable of *pre-fer*; and *ere* (before), which sounds like *air*. When *there* is in composition in the word *therefore*, the *e* is generally shortened, as in *were*, but in my opinion improperly.

95. The short sound of *e* is that heard in *bed*, *fed*, *red*, *wed*, &c. This sound before *r* is apt to slide into short *u*; and we sometimes

hear *mercy* sounded as if written *murcy*: but this, though very near, is not the exact sound.

Irregular and unaccented Sounds.

96. The *e* at the end of the monosyllables *we, he, me, we*, is pronounced *ee*, as if written *bee, hee, &c.* It is silent at the end of words purely English, but is pronounced distinctly at the end of some words from the learned languages, as *epitome, simile, catastrophe, apostrophe, &c.*

97. The first *e* in the poetic contractions, *e'er* and *ne'er*, is pronounced like *a*, as if written *air* and *nair*.

98. The *e* in *her* is pronounced nearly like short *u*; and as we hear it in the unaccented terminations of *writer, reader, &c.* pronounced as if written *writur, readur*, where we may observe that the *r* being only a jar, and not a definite and distinct articulation like the other consonants, instead of stopping the vocal efflux of voice, lets it imperfectly pass, and so corrupts and alters the true sound of the vowel. The same may be observed of the final *e* after *r* in words ending in *cre, gre, tre*, where the *e* is sounded as if it were placed before the *r*, as in *lucre, maugre, theatre, &c.* pronounced *lukur, maugur, theatur, &c.* See No. 418. It may be remarked, that though we ought cautiously to avoid pronouncing the *e* like *u* when under the accent, it would be *nimis Atticè*, and border too much on affectation of accuracy, to preserve this sound of *e* in unaccented syllables before *r*; and though *terrible*, where *e* has the accent, should never be pronounced as if written *turrible*, it is impossible, without pedantry, to make any difference in the sound of the last syllable of *splendour* and *tender, sulphur* and *suffer, or martyr* and *garter*. But there is a small deviation from rule when this letter begins a word, and is followed by a double consonant with the accent on the second syllable: in this case we find the vowel lengthen as if the consonant were single. See *EFFACE, DESPATCH, EMBALM.*

99. This vowel, in a final unaccented syllable, is apt to slide into the short *i*: thus, *faces, ranges, praises*, are pronounced as if written *fuciz, rangiz, prairiz*; *poet, covet, linen, duet, &c.* as if written *poit, covit, linin, duil, &c.* Where we may observe, that though the *e* goes into the short sound of *i*, it is exactly that sound which corresponds to the long sound of *e*. See *Port Royal Grammaire, Latin*, p. 142.

100. There is a remarkable exception to the common sound of this letter in the words *clerk, serjeant*, and a few others, where we find the *e* pronounced like the *a* in *dark* and *nargin*. But this exception, I imagine, was, till within these few years, the general rule of sounding this letter before *r*, followed by another consonant. See *MERCHANT*. Thirty years ago every one pronounced the first syllable of *merchant* like the monosyllable *marsh*, and as it was anciently written *marshant*. *Service* and *servant* are still heard among the lower order of speakers, as if written *service* and *servant*; and even among the better sort, we so metimes hear the salutation, *Sir, your servant!* though this pronunciation of the word singly would be looked upon as a mark of the lowest vulgarity. The proper names, *Derby,*

and *Berkeley*, still retain the old sound, as if written *Darby* and *Barkeley*; but even these, in polite usage, are getting into the common sound, nearly as if written *Durby* and *Burkeley*. As this modern pronunciation of the *e* has a tendency to simplify the language by lessening the number of exceptions, it ought certainly to be indulged.

101. This letter falls into an irregular sound, but still a sound which is its nearest relation, in the words, *England, yes, and pretty*, where the *e* is heard like short *i*. Vulgar speakers are guilty of the same irregularity in *engine*, as if written *ingine*; but this cannot be too carefully avoided.

102. The vowel *e* before *l* and *n* in the final unaccented syllable, by its being sometimes suppressed and sometimes not, forms one of the most puzzling difficulties in pronunciation. When any of the liquids precede these letters, the *e* is heard distinctly, as *woollen, flannel, women, syren*; but when any of the other consonants come before these letters, the *e* is sometimes heard, as in *novel, sudden*; and sometimes not, as in *swivel, raven, &c.* As no other rule can be given for this variety of pronunciation, perhaps the best way will be to draw the line between those words where *e* is pronounced, and those where it is not; and this, by the help of the *Rhyming Dictionary*, I am luckily enabled to do. In the first place, then, it may be observed, the *e* before *l*, in a final unaccented syllable, must always be pronounced distinctly, except in the following words: *shekel, weasel, owel, nousel* (better written *nuzzle*), *navel, ravel, snivel, rivet, drivel, shivel, shoel, grovel, hazel, drazel, nozel*. The words are pronounced as if the *e* were omitted by an apostrophe, as *shek'l, weas'l, ou's'l, &c.* or rather as if written *sheckle, weasle, ouste, &c.*; but as these are the only words of this termination that are so pronounced, great care must be taken that we do not pronounce *travel, gravel, rebel* (the substantive), *parcel, chapel, and vessel*, in the same manner; a fault to which many are very prone.

103. *E* before *n* in a final unaccented syllable, and not preceded by a liquid, must always be suppressed in the verbal terminations in *en*, as to *loosen, to hearken*, and in other words, except the following: *sudden, mynchen, kitchen, hyphen, chicken, ticken*, (better written *ticking*), *jerken, aspen, platen, paten, marten, latten, patten, leaven or leesen, sloven, mittens*. In these words the *e* is heard distinctly, contrary to the general rule which suppresses the *e* in these syllables, when preceded by a mute, as *harden, heathen, heaven*, as if written *hard'n, heath'n, heav'n, &c.*; nay, even when preceded by a liquid, in the words *fallen* and *stolen*, where the *e* is suppressed, as if they were written *fall'n* and *stol'n*: *garden* and *burden*, therefore, are very analogically pronounced *gard'n* and *burd'n*; and this pronunciation ought the rather to be indulged, as we always hear the *e* suppressed in *gardener* and *burdensome*, as if written *gard'ner* and *burd'nsome*. See No. 472.

104. This diversity in the pronunciation of these terminations ought the more carefully to be attended to, as nothing is so vulgar and

childish as to hear *swivel* and *heaven* pronounced with the *e* distinctly, or *swivel* and *chicken* with the *e* suppressed. But the most general suppression of this letter is in the preteritals of verbs, and in participles ending in *ed*: here, when the *e* is not preceded by *d* or *t*, the *e* is almost universally sunk (362), and the two final consonants are pronounced in one syllable: thus, *loved*, *lived*, *barred*, *married*, are pronounced as if written *lovd*, *livd*, *barrd*, *marrd*. The same may be observed of this letter when silent in the singulars of nouns or the first persons of verbs, as *theme*, *make*, &c. which form *themes* in the plural, and *makes* in the third person, &c. where the last *e* is silent, and the words are pronounced in one syllable. When the noun or first person of the verb ends in *y* with the accent on it, the *e* is likewise suppressed, as a *reply*, *two replies*, *he replies*, &c. When words of this form have the accent on the preceding syllables, the *e* is suppressed, and the *y* pronounced like short *i*, as *cherries*, *marries*, *carries*, &c. pronounced *cherri*, *marri*, *carri*, &c. In the same manner, *carried*, *married*, *embodied*, &c. are pronounced as if written *carri*, *marri*, *embodi*, &c. (282). But it must be carefully noted, that there is a remarkable exception to many of these contractions when we are pronouncing the language of scripture: here every participial *ed* ought to make a distinct syllable, where it is not preceded by a vowel: thus, "Who hath *believed* our report, and to whom is the arm of the Lord *revealed*?" Here the participles are both pronounced in three syllables; but in the following passage, "Whom he did predestinate, them he also *called*; and whom he *called*, them he also *justified*; and whom he *justified*, them he also *glorified*." *Called* preserves the *e*, and is pronounced in two syllables; and *justified* and *glorified* suppress the *e*, and are pronounced in three.

I.

105. This letter is a perfect diphthong, composed of the sounds of *a* in *father*, and *e* in *he*, pronounced as closely together as possible, (37). When these sounds are openly pronounced, they produce the familiar assent *aye*, which, by the old English dramatic writers, was often expressed by *i*; hence we may observe, that unless our ancestors pronounced the vowel *i* like the *o* in *oil*, the present pronunciation of the word *ay* in the House of Commons, in the phrase, *The Ayes have it*, is contrary to ancient as well as to present usage; such a pronunciation of this word is now coarse and rustic. The sound of this letter is heard when it is lengthened by final *e*, as *time*, *thine*, or ending a syllable with the accent upon it, as *ti-ble*, *di-al*; in monosyllables ending with *nd*, as *bind*, *find*, *mind*, &c.; in three words ending with *ld*, as *child*, *mild*, *sild*; and in one very irregularly ending with *nt*, as *pint* (37).

106. There is one instance where this letter, though succeeded by final *e*, does not go into the broad English sound like the noun *eye*, but into the slender foreign sound like *e*. This is, in the word *shire*, pronounced as if written *sheer*, both when single, as a *knight of the shire*; or in composition, as in *Notting-*

hamshire, *Leicestershire*, &c. This is the sound Dr Lowth gives it in his Grammar, page 4, and it is highly probable that the simple *shire* acquired this slender sound from its tendency to become slender in the compounds, where it is at a distance from the accent, and where all the vowels have a natural tendency to become short and obscure. See SHIRE.

107. The short sound of this letter is heard in *him*, *thin*, &c. and when ending an unaccented syllable, as, *van-i-ty*, *qual-i-ty*, &c. where, though it cannot be properly said to be short, as it is not closed by a consonant, yet it has but half its diphthongal sound. This sound is the sound of *e*, the last letter of the diphthong that forms the long *i*; and it is not a little surprising that Dr Johnson should say that the short *i* was a sound wholly different from the long one (551.)

108. When this letter is succeeded by *r*, and another consonant not in a final syllable, it has exactly the sound of *e* in *vervain*, *vernal*, &c. as *virtue*, *virgin*, &c. which approaches to the sound of short *u*; but when it comes before *r*, followed by another consonant in a final syllable, it acquires the sound of *u* exactly, as *bird*, *dirt*, *shirt*, *squirt*, &c. *Mirth*, *birth*, *gird*, *girl*, *skirt*, *girl*, *whirl*, and *firm*, are the only exceptions to this rule, where *i* is pronounced like *e*, and as if the words were written *merth*, *berth*, and *ferm*.

109. The letter *r*, in this case, seems to have the same influence on this vowel, as it evidently has on *a* and *o*. When these vowels come before double *r*, or single *r*, followed by a vowel, as in *arable*, *carry*, *marry*, *orator*, *horrid*, *forage*, &c. they are considerably shorter than when the *r* is the final letter of the word, or when it is succeeded by another consonant, as in *arbour*, *car*, *mar*, *or*, *nor*, *for*. In the same manner, the *i*, coming before either double *r*, or single *r*, followed by a vowel, preserves its pure short sound, as in *irritate*, *spirit*, *conspiracy*, &c.; but when *r* is followed by another consonant, or is the final letter of a word with the accent upon it, the *i* goes into a deeper and broader sound, equivalent to a short *e*, as heard in *virgin*, *virtue*, &c. So *fir*, a tree, is perfectly similar to the first syllable of *ferment*, though often corruptly pronounced like *fur*, a skin. *Sir*, and *stir*, are exactly pronounced as if written *sur* and *stur*. It seems, says Mr Nares, that our ancestors distinguished these sounds more correctly. Bishop Gardiner, in his first letter to Cheke, mentions a witticism of Nicholas Rowley, a fellow Cantab with him, to this effect: Let handsome girls be called *virgins*: plain ones, *vurgins*.

"Si pulchra est, virgo, sin turpis, vurgo vocetur."

Which, says Mr Elphinston, may be modernized by the aid of a far more celebrate line:

"Sweet virgin can alone the fair express,
"Fier by degree, and lausitfully less;
"But let the hoyden, homely, rough-bewn vurgin,
"Engross the homage of a Major-Surgin."

110. The sound of *i*, in this situation, ought to be the more carefully attended to, as letting it fall into the sound of *u*, where it should have the sound of *e*, has a grossness in it ap-

proaching to vulgarity. Perhaps the only exception to this rule is, when the succeeding vowel is *u*; for this letter being a semi-consonant, has some influence on the preceding *i*, though not so much as a perfect consonant would have. This makes Mr Sheridan's pronunciation of the *i* in *virulent*, and its compounds, like that in *virgin*, less exceptionable than I at first thought it; but since we cannot give a semi-sound of short *i* to correspond to the semi-consonant sound of *u*, I have preferred the pure sound, which I think the most agreeable to polite usage. See Mr Garrick's Epigram upon the sound of this letter, under the word VIRTUE.

Irregular and unaccented Sounds.

111. There is an irregular pronunciation of this letter, which has greatly multiplied within these few years, and that is, the slender sound heard in *ce*. This sound is chiefly found in words derived from the French and Italian languages; and we think we show our breeding by a knowledge of those tongues, and an ignorance of our own.

"Report of fashions in proud Italy,
"Whose manners still our tardy apish nation
"Limps after, in base awkward imitation."
Shakspeare, Richard II.

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

"Dreading ev'n fools, by flatterers besteg'd,
"And so obliging, that he ne'er oblig'd."

But it was so far from having generally obtained, that Lord Chesterfield strictly enjoins his son to avoid this pronunciation as affected. In a few years, however, it became so general, that none but the lowest vulgar ever pronounced it in the English manner; but upon the publication of this nobleman's letters, which was about twenty years after he wrote them, his authority has had so much influence with the polite world, as to bid fair for restoring the *i*, in this word, to its original rights; and we not infrequently hear it now pronounced with the broad English *i*, in those circles, where, a few years ago, it would have been an infallible mark of vulgarity. Mr Sheridan, W. Johnson, and Mr Barclay, give both sounds, but place the sound of *oblige* first. Mr Scott gives both, but places *obleege* first. Dr Kenrick and Buchanan give only *oblige*; and Mr Elphinston, Mr Perry, and Fenning, give only *obleege*; but though this sound has lost ground so much, yet Mr Nares, who wrote about eighteen years ago, says, "*Oblige* still, I think, retains the sound of long *e*, notwithstanding the proscription of that pronunciation by the late Lord Chesterfield."

112. The words that have preserved the foreign sound of *i* like *ee*, are the following: *ambergris, verdegris, antique, becafico, bombasin, brasil, capivi, capuchin, colbertine, chioppine, or chopin, caprice, chagrin, chevaux-de-frise, critique* (for criticism,) *festucine, frize, gabardine, haberdine, sordine, rugine, trephine, quarantine, routine, fascine, fatigue, intrigue,*

glacis, invalid, machine, magazine, marine, palanquin, pique, police, profile, recitative, mandarine, tabourine, tambourine, tontine, transmarine, ultramarine. In all these words, if for the last *i* we substitute *ee*, we shall have the true pronunciation. In *signior* the first *i* is thus pronounced. Mr Sheridan pronounces *vertigo* and *serjigo* with the accent on the second syllable, and the *i* long, as in *tie* and *pie*. Dr Kenrick gives these words the same accent, but sounds the *i* as *e* in *tea* and *pea*. The latter is, in my opinion, the general pronunciation; though Mr Sheridan's is supported by a very general rule, which is, that all words adopted whole from the Latin preserve the Latin accent (503, *b*). But if the English ear were unbiassed by the long *i* in Latin, which fixes the accent on the second syllable, and could free itself from the slavish imitation of the French and Italians, there is little doubt that these words would have the accent on the first syllable, and that the *i* would be pronounced regularly like the short *e*, as in *indigo* and *portico*. See VERTIGO.

113. There is a remarkable alteration in the sound of this vowel, in certain situations, where it changes to a sound equivalent to initial *y*. The situation that occasions this change is, when the *i* precedes another vowel in an unaccented syllable, and is not preceded by any of the dentals: thus we hear *iary* in *mil-iary, bil-iary*, &c. pronounced as if written *mil-yary, bil-yary*, &c. *Min-ion, pin-ion*, &c. as if written *min-yon and pin-yon*. In these words the *i* is so totally altered to *y*, that pronouncing the *ia* and *io* in separate syllables, would be an error the most palpable; but where the other liquids or mutes precede the *i* in this situation, the coalition is not so necessary: for though the two latter syllables of *convivial, participial*, &c. are extremely prone to unite into one, they may, however, be separated, provided the separation be not too distant. The same observations hold good of *e*, as *malleable*, pronounced *mal-ya-ble*.

114. But the sound of the *i*, the most difficult to reduce to rule, is where it ends a syllable immediately before the accent. When either the primary or secondary accent is on this letter, it is invariably pronounced either as the long *i* in *title*, the short *i* in *little*, or the French *i* in *magazine*; and when it ends a syllable after the accent, it is always sounded like *e*, as *sen-si-ble, ra-ti-fy*, &c. But when it ends a syllable, immediately before the accent, it is sometimes pronounced long, as in *vi-tal-ity*, where the first syllable is exactly like the first of *vi-al*; and sometimes short, as in *digest*, where the *i* is pronounced as if the word were written *de-gest*. The sound of the *i*, in this situation, is so little reducible to rule, that none of our writers on the subject have attempted it; and the only method to give some idea of it, seems to be the very laborious one of classing such words together as have the *i* pronounced in the same manner, and observing the different combinations of other letters that may possibly be the cause of the different sounds of this.

115. In the first place, where the *i* is the only letter in the first syllable, and the accent is on the second, beginning with a consonant,

the vowel has its long diphthongal sound, as in *idea*, *identity*, *idolatry*, *idoneous*, *irascible*, *ironical*, *issuées*, *itinerant*, *itinerary*. *Imaginary* and its compounds seem the only exceptions. But to give the inspector some idea of general usage, I have subjoined examples of these words as they stand in our different pronouncing Dictionaries:

<i>Idea</i> ,	Sheridan, Scott, Buchanan, W. Johnston, Kenrick.
<i>Idea</i> ,	Perry.
<i>Identity</i> ,	Sheridan, Scott, Buchanan, W. Johnston, Kenrick.
<i>Identity</i> ,	Perry.
<i>Idolatry</i> ,	Sheridan, Scott, Buchanan, W. Johnston, Kenrick.
<i>Idolatry</i> ,	Perry.
<i>Idoneous</i> ,	Sheridan, Kenrick.
<i>Irascible</i> ,	Sheridan, Scott, W. Johnston, Kenrick.
<i>Irascible</i> ,	Perry.
<i>Itinerary</i> ,	Sheridan, Scott, Perry.
<i>Itinerary</i> ,	Sheridan, Scott, W. Johnston, Kenrick.
<i>Itinerary</i> ,	Perry.
<i>Issuées</i> ,	Sheridan, Scott, W. Johnston, Nares.
<i>Itinerary</i> ,	Buchanan, Perry.

116. When *i* ends the first syllable, and the accent is on the second, commencing with a vowel, it generally preserves its long open diphthongal sound. Thus in *di-amer*, *di-urnal*, &c. the first syllable is equivalent to the verb to *dû*. A corrupt, foreign manner of pronouncing these words may sometimes mince the *i* into *e*, as if the words were written *de-amer*, *de-urnal*, &c. but this is disgusting to every just English ear, and contrary to the whole current of analogy. Besides, the vowel that ends and the vowel that begins a syllable are, by pronouncing the *i* long, kept more distinct, and not suffered to coalesce, as they are apt to do if *i* has its slender sound. This proneness of the *e*, which is exactly the slender sound of *i*, to coalesce with the succeeding vowel, has produced such monsters in pronunciation as *ogography* and *jommetry* for *geography* and *geometry*, and *gorgies* for *georgics*. The latter of these words is fixed in this absurd pronunciation without remedy; but the two former seem recovering their right to four syllables; though Mr Sheridan has endeavoured to deprive them of it, by spelling them with three. Hence we may observe, that those who wish to pronounce correctly, and according to analogy, ought to pronounce the first syllable of *biography*, as the verb to *buy*, and not as if written *beography*.

117. When *i* ends an initial syllable without *h* accent, and the succeeding syllable begins with a consonant, the *i* is generally slender, as if written *e*. But the exceptions to this rule are so numerous, that nothing but a catalogue will give a tolerable idea of the state of pronunciation in this point.

118. When the prepositive *bi*, derived from *bis* (twice), ends a syllable immediately before the accent, the *i* is long and broad, in order to convey more precisely the specific meaning of the syllable. Thus, *bi-capsular*, *bi-cipital*, *bi-cipitous*, *bi-cornous*, *bi-corporal*, *bi-dental*, *bi-farious*, *bi-furcated*, *bi-lingous*, *bi-ocular*, *bi-pennated*, *bi-petalous*, *bi-quadrate*, have the *i* long. But the first syllable of the words *bitumen*, and *bituminous*, having no such signification, ought to be pronounced with the *i* short. This is the sound Buchanan has given it; but Sheridan, Kenrick, and W. Johnston, make the *i* long, as in *bible*.

119. The same may be observed of words beginning with *tri*, having the accent on the

second syllable. Thus, *tri-bunal*, *tri-corporal*, *tri-chotomy*, *tri-gintals*, have the *i* ending the first syllable long, as in *tri-al*. To this class ought to be added, *di-petalous* and *di-lemma*, though the *i* in the first syllable of the last word is pronounced like *e*, and as if written *de-lemma*, by Mr Scott and Mr Perry, but long by Mr Sheridan, Dr Kenrick, and Buchanan; and both ways by W. Johnston, but placing the short first. And hence we may conclude, that the verb to *bi-sect*, and the noun *bi-section* ought to have the *i* at the end of the first syllable pronounced like *buy*, as Mr Scott and Dr Kenrick have marked it, though otherwise marked by Mr Sheridan, Mr Perry, and Buchanan.

120. When the first syllable is *chi*, with the accent on the second, the *i* is generally long, as, *chi-rurgical*, *chi-rurgic*, *chi-rurgeon*, *chi-rographist*, *chi-rographer*, *chi-rography*. *Chimera* and *chi-merical* have the *i* most frequently short, as pronounced by Buchanan and Perry; though otherwise marked by Sheridan, Scott, W. Johnston, and Kenrick; and, indeed, the short sound seems now established. *Chicane* and *chicanery*, from the French, have the *i* always short, or more properly slender.

121. *Ci* before the accent has the *i* generally short, as, *ci-vilian*, *ci-vility*, and, I think, *ci-licious* and *ci-nerulent*, though otherwise marked by Mr Sheridan. *Ci-barious* and *ci-tation* have the *i* long.

122. *Cli* before the accent has the *i* long, as *cli-macter*; but when the accent is on the third syllable, as in *climacteric*, the *i* is shortened by the secondary accent. See 530.

123. *Cri* before the accent has the *i* generally long, as, *cri-nigerous*, *cri-terion*; though we sometimes hear the latter as if written *creterion*, but I think improperly.

124. *Di* before the accented syllable, beginning with a consonant, has the *i* almost always short; as, *digest*, *digestion*, *digress*, *digression*, *dilate*, *dilation*, *diluvian*, *dimension*, *dimensive*, *dimidiation*, *diminish*, *diminutive*, *diploma*, *direct*, *direction*, *diversify*, *diversification*, *diversion*, *diversity*, *disceat*, *divertisement*, *divertise*, *divest*, *divesture*, *divide*, *divisible*, *divident*, *divine*, *divinity*, *divisible*, *divisibility*, *divorce*, *divulge*. To these, I think, may be added, *diducity*, *didactic*, *dilacerate*, *dilaceration*, *dilaniate*, *dilatation*, *dilate*, *dilatable*, *dilatability*, *dilection*, *dilucid*, *dilucidate*, *dilucidation*, *dinectical*, *dinveneration*, *diverge*, *divergent*, *divinn*; though Mr Sheridan marked the first *i* in all these words long, some of them may undoubtedly be pronounced *ei* that way; but why he should make the *i* in *diplo-ma* long, and W. Johnston should give it both ways, is unaccountable; as Mr Scott, Buchanan, Dr Kenrick, Mr Perry, and the general usage is against them. *Diaeresis* and *dioptrics* have the *i* long, according to the general rule (116), though the last is absurdly made short by Dr Kenrick, and the diphthong is made long in the first by Mr Sheridan, contrary to one of the most prevailing idioms in pronunciation; which is, the shortening power of the antepenultimate accent (503). Let it not be said that the diphthong must be always long, since *Cæsarea* and *Dædalus* have the *e* always short.

125. The long *i*, in words of this form, seems confined to the following: *digladiation*, *dijux-*

dication, diminution, divaricate, direction, disruption. Both Johnson and Sheridan, in my opinion, place the accent of the word *didascale* improperly upon the second syllable: it should seem more agreeable to analogy to class it with the numerous terminations in *-ic*, and place the accent on the penultimate syllable, (599); and, in this case, the *i* in the first will be shortened by the secondary accent, and the syllable pronounced like *did* (527). The first *i* in *dimissory*, marked long by Mr Sheridan, and with the accent on the second syllable, contrary to Dr Johnson, is equally erroneous. The accent ought to be on the first syllable, and the *i* short, as on the adjective *dim*. See POSSESSORY.

126. *Fi*, before the accent, ought always to be short: this is the sound we generally give to the *i* in the first syllable of *fi-delity*; and why we should give the long sound to the *i* in *fiducial* and *fiduciary*, as marked by Mr Sheridan, I know not: he is certainly erroneous in marking the first *i* in *frigidify* long, and equally so in placing the accent upon the last syllable of *finite*. *Finance* has the *i* short universally.

127. *Gigantic* has the *i* in the first syllable always long.

128. *Li* has the *i* generally long, as *li-bation*, *li-brarian*, *li-bration*, *li-centious*, *li-pothymy*, *li-quescent*, *li-thography*, *li-thotomy*. *Litigious* has the *i* in the first syllable always short. The same may be observed of *libidinous*, though otherwise marked by Mr Sheridan.

129. *Mi* has the *i* generally short, as in *minority*, *militia*, *minigrapher*, *minacious*, *miracity*, *miraculous*; though the four last are marked with the long *i* by Mr Sheridan: and what is still more strange, he marks the *i*, which has the accent on it, long in *minatory*; though the same word, in the compound *comminatory*, where the *i* is always short, might have shown him his error. The word *mimetic*, which, though in very good use, and neither in Johnson nor Sheridan, ought to be pronounced with the first *i* short, as if written *mm-et-ic*. The *i* is generally long in *micrometer*, *micro-graphy*, and *migration*.

130. *Ni* has the *i* long in *nigrescent*. The first *i* in *nigrication*, though marked long by Mr Sheridan, is shortened by the secondary accent (527), and ought to be pronounced as if divided into *nig-ri-fi-cation*.

131. *Phi* has the *i* generally short, as in *philanthropy*, *philippic*, *philosopher*, *philosophy*, *philosophize*; to which we may certainly add, *philologer*, *philologist*, *philology*, *philological*, notwithstanding Mr Sheridan has marked the *i* in these last words long.

132. *Pi* and *pli* have the *i* generally short, as *pilaster*, *piluitous*, *pilosity*, *plication*. *Piaster* and *piazza*, being Italian words, have the *i* short before the vowel, contrary to the analogy of words of this form (116), where the *i* is long, as in *pi-acular*, *pri-ory*, &c. *Piratical* has the *i* marked long by Mr Sheridan, and short by Dr Kenrick. The former is, in my opinion, more agreeable both to custom and analogy, as the sound of the *i* before the accent is often determined by the sound of that letter in the primitive word.

133. *Pri* has the *i* generally long, as in *pri-*

meval, *primevous*, *primitial*, *primero*, *primordial*, *privado*, *privation*, *privative*, but always short in *primitive* and *primer*.

134. *Ri* has the *i* short, as in *ridiculous*. *Rigidity* is marked with the *i* long by Mr Sheridan, and short by Dr Kenrick: the latter is undoubtedly right. *Rivality* has the *i* long in the first syllable, in compliment to *rival*, as *piratical* has the *i* long, because derived from *pirate*. *Rhinoceros* has the *i* long in Sheridan, Scott, Kenrick, W. Johnston, and Buchanan; and short in Perry.

135. *Si* has the *i* generally short, as *similitude*, *sirinsis*, and ought certainly to be short in *silicious* (better written *cilicious*), though marked long by Mr Sheridan. *Simultaneous* having the secondary accent on the first syllable, does not come under this head, but retains the *i* long, notwithstanding the shortening power of the accent it is under (527).

136. *Ti* has the *i* short, as in *timidity*.

137. *Tri* has the *i* long, for the same reason as *bi*, which see (118) (119).

138. *Vi* has the *i* so unsettled as to puzzle the correctest speakers. The *i* is generally long in *vicarious*, notwithstanding the short *i* in *vicar*. It is long in *vibration*, from its relation to *vibrate*. *Fidelity* has the *i* long, like *vital*. In *viesick*, *vificite*, and *viviparous*, the first *i* is long, to avoid too great a sameness with the second. *Vivacious* and *vivacity* have the *i* almost as often long as short; Mr Sheridan, Mr Scott, and Dr Kenrick, make the *i* in *vivacious* long, and Mr Perry and Buchanan, short; Mr Sheridan, Mr Scott, and W. Johnston, make the *i* in the first of *vivacity* long, and Perry and Buchanan, short: but the short sound seems less formal, and most agreeable to polite usage. *Vicinity*, *vicinal*, *vicesitude*, *vitesperate*, *vimeous*, and *virago*, seem to prefer the short *i*, though Mr Sheridan has marked the three last words with the first vowel long. But the diversity will be best seen by giving the authorities for all these words:

<i>vicinity</i> ,	Dr Kenrick.
<i>vicinity</i> ,	Mr Sheridan, Mr Scott, Buchanan, W. Johnston, and Perry.
<i>vicinal</i> ,	Mr Sheridan,
<i>vicesitude</i> ,	Mr Sheridan, Dr Kenrick, W. Johnston, Buchanan, and Perry.
<i>vitesperate</i> ,	Mr Sheridan, Dr Kenrick, W. Johnston.
<i>viviparous</i> ,	Mr Perry.
<i>vivacious</i> ,	Mr Sheridan.
<i>vicinity</i> ,	Mr Sheridan, and W. Johnston.
<i>virago</i> ,	Dr Kenrick, Mr Scott, Buchanan, and Perry.

I have classed *vicinal* here as a word with the accent on the second syllable, as it stands in Sheridan's Dictionary, but think it ought to have the accent on the first. See MEDICINAL.

139. The same diversity and uncertainty in the sound of this letter, seem to reign in those final unaccented syllables which are terminated with the mute *e*. Perhaps the best way to give some tolerable idea of the analogy of the language in this point, will be, to show the general rule, and mark the exceptions; though these are sometimes so numerous as to make us doubt of the rule itself; therefore the best way will be to give a catalogue of both.

140. There is one rule of very great extent, in words of this termination, which have the accent on the penultimate syllable, and that

is, that the *i* in the final syllable of these words is short: thus, *servile*, *hostile*, *respite*, *deposit*, *adamantine*, *amethystine*, &c. are pronounced as if written *servil*, *hostil*, *respit*, *deposi*, &c. The only exceptions in this numerous class of words seem to be the following: *exile*, *senile*, *ovile*, *empire*, *umpire*, *rampire*, *finile*, *feline*, *ferine*, *archies*; and the substantives, *confine*, and *supine*: while the adjectives *saline* and *conrive* have sometimes the accent on the first, and sometimes on the last syllable; but in either case the *i* is long. *Quagmire* and *pismire* have the *i* long also; likewise has the *i* long, but otherwise has it more frequently, though very improperly, short. *Myrrhine*, *vulpine*, and *gentile*, though marked with the *i* long by Mr Sheridan, ought, in my opinion, to conform to the general rule, and be pronounced with the *i* short. *Vulpine*, with the *i* long, is adopted by Mr Scott; and W. Johnston, Mr Scott, and Buchanan, agree with Mr Sheridan in the last syllable of *gentile*; and this seems agreeable to general usage, though not to analogy. See the word.

That the reader may have a distinct view of the subject, I have been at the pains of collecting all our dissyllables of this termination, with the Latin words from which they are derived, by which we may see the correspondence between the English and Latin quantity in these words:

flexible,	flexilis,	reptile,	reptilis,
debile,	debilis,	sculptile,	sculptilis,
mobile,	mobilis,	fertile,	fertilis,
scribble,	scribibilis,	futile,	futilis,
subile,	subilis,	utile,	utilis,
facile,	facilis,	festile,	festilis,
gracile,	gracilis,	gentile,	gentilis,
duelle,	duellus,	ardile,	ardilis,
agile,	agilis,	senile,	senilis,
fragile,	fragilis,	febrile,	febrilis,
perille,	perillus,	virile,	virilis,
scissile,	scissilis,	subtile,	subtilis,
missile,	missilis,	coctile,	coctilis,
tactile,	tactilis,	quintile,	quintilis,
actile,	actilis,	hostile,	hostilis,
duccile,	duccilis,	servile,	servilis,
		sectile,	sectilis,

In this list of Latin adjectives, we find only ten of them with the penultimate *i* long; and four of them with the *i* in the last syllable long, in the English words *gentile*, *ovile*, *senile*, and *virile*. It is highly probable that this short *i*, in the Latin adjectives, was the cause of adopting this *i* in the English words derived from them; and this tendency is a sufficient reason for pronouncing the words *projectile*, *tractile*, and *insectile*, with the *i* short, though we have no classical Latin words to appeal to, from which they are derived.

141. But when the accent is on the last syllable but two, in words of this termination, the length of the vowel is not so easily ascertained.

142. Those ending in *ice*, have the *i* short, except *sacrifice* and *coactrice*.

143. Those ending in *ide* have the *i* long, notwithstanding we sometimes hear *suicide* absurdly pronounced, as if written *suicid*.

144. Those ending in *ife*, have the *i* long, except *housewife*, pronounced *huzziff*, according to the general rule, notwithstanding the *i* in *wife* is always long. *Midwife* is sometimes shortened in the same manner by the vulgar; and *se'night* for *sevennight* is gone irrecoverably into the same analogy; though *fortnight*

for *fourteenthnight* is more frequently pronounced with the *i* long.

145. Those ending in *ile* have the *i* short, except *reconcile*, *chamomile*, *estipile*. *Juvenile*, *mercantile*, and *puerile*, have the *i* long in Sheridan's Dictionary, and short in Kenrick's. In my opinion, the latter is the much more prevalent and polite pronunciation; but *infantile*, though pronounceable both ways, seems inclinable to lengthen the *i* in the last syllable. See JUVENILE.

146. In the termination *ime*, *pantomime* has the *i* long, rhyming with *time*; and *maritime* has the *i* short, as if written *maritim*.

147. Words in *ine*, that have the accent higher than the penultimate, have the quantity of *i* so uncertain, that the only method to give an idea of it will be to exhibit a catalogue of words where it is pronounced differently.

148. But, first, it may not be improper to see the different sounds given to this letter in some of the same words by different orthoepists:

columbine,	Sheridan, Nares, W. Johnston.
columbin,	Kenrick, Perry.
saccharin,	Sheridan, Nares.
saccharin,	Kenrick, Perry.
asturine,	Sheridan, Nares, Buchanan.
asturine,	Kenrick, Perry.
metalin,	Kenrick.
metalin,	Sheridan, W. Johnston, Perry.
crystalline,	Kenrick.
crystalline,	Sheridan, Perry.
uterine,	Sheridan, Buchanan, W. Johnston.
uterine,	Kenrick, Scott, Perry.

149. In these words I do not hesitate to pronounce, that the general rule inclines evidently to the long *i*, which, in doubtful cases, ought always to be followed; and for which reason I shall enumerate those words first where I judge the *i* ought to be pronounced long: *cannabine*, *carabine*, *columbine*, *bizantine*, *gelatine*, *legatine*, *oxyrhodine*, *concubeine*, *muscadine*, *incarnadine*, *celandine*, *almandine*, *secundine*, *amygdaline*, *crystalline*, *vituline*, *calamine*, *asinine*, *saturnine*, *saccharine*, *adulterine*, *viperine*, *uterine*, *laminentine*, *armentine*, *serpentine*, *turpentine*, *vespertine*, *belluine*, *porcupine*, *countermine*, *leonine*, *sapphirine* and *metalline*.

150. The words of this termination, where the *i* is short, are the following: *jacobine*, *medicinaline*, *discipline*, *masculine*, *jessamine*, *feminine*, *heroine*, *nectarine*, *libertine*, *genuine*, *hyaline*, *palatine*. To these, I think, ought to be added, *alkaline*, *aquiline*, *coralline*, *brigantine*, *eglantine*: to this pronunciation of the *i*, the proper names, *Valentine* and *Constantine*, seem strongly to incline; and on the stage *Cymbeline* has entirely adopted it. Thus, we see how little influence the Latin language has on the quantity of the *i*, in the final syllable of these words. It is a rule in that language, that adjectives, ending in *ilis* or *inus*, derived from animated beings or proper names, with the exception of very few, have this *i* pronounced long. It were to be wished this distinction could be adopted in English words from the Latin, as in that case we might be able, in time, to regularize this very irregular part of our tongue; but this alteration would be almost impossible in adjectives ending in *ive*, as *relative*, *vocative*, *fugitive*, &c. have the *i* uniformly short in English, and long in the Latin *relativus*, *vocativus*, *fugitivus*, &c.

151. The only word ending in *ire*, with the accent on the antepenultimate syllable, is *acrospire*, with the *i* long, the last syllable sounding like the *spire* of a church.

152. Words ending in *ise* have the *i* short, when the accent is on the last syllable but one, as *franchise*, except the compounds ending in *wise*, as *likewise*, *lengthwise*, &c. as marked by Mr Scott, Mr Perry, and Buchanan; but even among these words we sometimes hear *otherwise* pronounced *otherwiz*, as marked by Mr Sheridan and W. Johnston; but, I think, improperly.

153. When the accent is on the last syllable but two in these words, they are invariably pronounced with the *i* long, as *criticise*, *equalise*.

154. In the termination *ite*, when the accent is on it, the *i* is always long, as *requite*. When the accent is on the last syllable but one, it is always short, as *respite* (140), pronounced as if written *respiit*, except *contrite* and *crinite*; but when the accent is on the last syllable but two, the *i* is generally long: the exceptions, however, are so many, that a catalogue of both will be the best rule.

155. The *i* is long in *expedite*, *recondite*, *incondite*, *hermaphrodite*, *carnelute*, *theodolite*, *cosmopolite*, *chrysolite*, *eremite*, *aconite*, *margarite*, *marcasite*, *parasite*, *appetite*, *bipartite*, *tripartite*, *quadrupartite*, *convertite*, *anchorite*, *pituite*, *satellite*. As the last word stands in Kenrick's Dictionary, *sa-tell-it*, having the *i* short, and the accent on the second syllable, it is doubly wrong. The *i* in the last syllable is shortened also by W. Johnston and Perry, but made long, as it ought to be, by Mr Sheridan, Mr Scott, and Mr Nares. See RECONDITE.

156. The *i* is short in *cucurbit*, *ingenite*, *definite*, *indefinite*, *infinite*, *hypocrite*, *favourite*, *requisite*, *pre-requisite*, *perquisite*, *exquisite*, *opposite*, and *opposite*. *Heteroclit* has the *i* long in Sheridan, but short in Kenrick. The former is, in my opinion, the best pronunciation, (see the word in the Dictionary;) but *ite*, in what may be called a gentle termination, has the *i* always long, as in *Hivite*, *Sannite*, *cosmopolite*, *bedlamite*, &c.

157. The termination *ive*, when the accent is on it, is always long, as in *hive*, except in the two verbs, *give*, *live*, and their compounds, *giving*, *living*, &c. for the adjective *live*, as a *live animal*, has the *i* long, and rhymes with *strive*; so have the adjective and adverb, *lively* and *livelily*: the noun *livelihood* follows the same analogy; but the adjective *live-long*, as the *live-long day*, has the *i* short, as in the verb. When the accent is not on the *i* in this termination, it is always short, as *sportive*, *plaintive*, &c. rhyming with *give* (150), except the word be a gentile, as in *Argive*.

158. All the other adjectives and substantives of this termination, when the accent is not on it, have the *i* invariably short, as *offensive*, *defensive*, &c. The *i* in *salique* is short, as if written *sallick*, but long in *oblique*, rhyming with *pique*, *strike*, &c.; while *antique* has the *i* long and slender, and rhymes with *speak*. Dr Kenrick, Mr Elphinston, Mr Perry, Buchanan, and Barclay, have *obleek* for *oblique*. Mr Scott has it both ways, but gives the

slender sound first; and Mr Sheridan, Mr Nares, and W. Johnston, *oblite*. The latter is, in my opinion, more agreeable to polite usage, but the former more analogical; for, as it comes from the French *oblique*, we cannot write it *oblite*, as Mr Nares wishes, any more than *antique*, *antike*, for fear of departing too far from the Latin *antiquus* and *obliquus*. *Opaque*, Mr Nares observes, has become *opaque*; but then it must be remembered, that the Latin is *opacus*, and not *opacius*.

159. All the terminations in *ize* have the *i* long, except to *endenize*; which, having the accent on the second syllable, follows the general rule, and has the *i* short, pronounced as the verb *is* (140). To these observations we may add, that though *evil* and *devil* suppress the *i*, as if written *evl* and *devl*, yet that *civil* and *pencil* preserve its sound distinctly; and that *Latin* ought never to be pronounced as it is generally at schools, as if written *Latt'n*. *Cousin* and *cozen*, both drop the last vowels, as if spelled *coz'n*, and are only distinguishable to the eye.

Thus we see how little regularity there is in the sound of this letter, when it is not under the accent, and, when custom will permit, how careful we ought to be to preserve the least trace of analogy, that "confusion may not be worse confounded." The sketch that has been just given may, perhaps, afford something like a clue to direct us in this labyrinth, and it is hoped it will enable the judicious speaker to pronounce with more certainty and decision.

160. It was remarked under the vowel *A*, that when a hard *g* or *c* preceded that vowel, a sound like *e* interposed, the better to unite the letters, and soften the sound of the consonant. The same may be observed of the letter *I*. When this vowel is preceded by *g* hard, or *k*, which is but another form for hard *c*, it is pronounced as if an *e* were inserted between the consonant and the vowel: thus, *sky*, *kind*, *guide*, *guise*, *disguise*, *catechise*, *guile*, *beguile*, *mankind*, are pronounced as if written *ske-y*, *ke-ind*, *gue-ise*, *dis-gue-ise*, *cate-che-ise*, *gue-ile*, *be-gue-ile*, *man-ke-ind*. At first we are surprised that two such different letters as *a* and *i* should be affected in the same manner by the hard gutturals, *g*, *c*, and *k*; but when we reflect that *i* is really composed of *a* and *e*, (37), our surprise ceases, and we are pleased to find the ear perfectly uniform in its procedure, and entirely unbiassed by the eye. From this view of the analogy we may see how greatly mistaken is a very solid and ingenious writer on this subject, who says, that "*ky-ind* for *kind*, is a monster of pronunciation, heard only on our stage." Nares's English Orthoepy, page 28. Dr Beattie, in his Theory of Language, takes notice of this union of vowel sounds, page 266. See No. 92.

It may not, perhaps, seem unworthy of notice, that when this letter is unaccented in the numerous terminations *ity*, *ible*, &c. it is frequently pronounced like short *u*, as if the words *sensible*, *visible*, &c. were written *sen-siblle*, *visiblle*, &c. and *charity*, *chastity*, &c. like *charutty*, *chastutty*, &c.; but it may be observed, that the pure sound of *i* like *e* in these words, is as much the mark of an elegant

speaker, as that of the *u* in *singular, educate, &c.* See No. 179.

O.

161. Grammarians have generally allowed this letter but three sounds. Mr Sheridan instances them in *not, note, prove*. For a fourth, I have added the *o* in *love, dove, &c.*; for the fifth, that in *or, nor, for*; and a sixth, that in *woman, wolf, &c.*

162. The first and only peculiar sound of this letter is that by which it is named in the alphabet: it requires the mouth to be formed, in some degree, like the letter, in order to pronounce it. This may be called its long open sound, as the *o* in *prove* may be called its long slender sound (65). This sound we find in words ending with silent *e*, as *tone, bone, alone*; or when ending a syllable with the accent upon it, as *no-tion, po-tent, &c.* likewise in the monosyllables, *go, so, no*. This sound is found under several combinations of other vowels with this letter, as in *moan, groan, bone*, (to shoot with,) *love*, (not high,) and before *st* in the words *host, ghost, post, most*, and before *ss* in *gross*.

163. The second sound of this letter is called its short sound, and is found in *not, got, lot, &c.*; though this, as in the other short vowels, is by no means the short sound of the former long one, but corresponds exactly to that of *a*, in *what*, with which the words *not, got, lot*, are perfectly rhymes. The long sound, to which the *o* in *not* and *got* are short ones, is found under the diphthong *au* in *naught*, and the *ou* in *sought*; corresponding exactly to the *a* in *hall, ball, &c.* The short sound of this letter, like the short sound of *a* in *father* (78) (79), is frequently by inaccurate speakers, and chiefly those among the vulgar, lengthened to a middle sound approaching to its long sound, the *o* in *or*. This sound is generally heard, as in the case of *a*, when it is succeeded by two consonants: thus, Mr Smith pronounces *broth, froth, and malk*, as if written *brauth, frauth, and mawth*. Of the propriety or impropriety of this, a well-educated ear is the best judge; but, as was observed under the article *A* (79), if this be not the sound heard among the best speakers, no middle sound ought to be admitted, as good orators will ever incline to definite and absolute sounds, rather than such as may be called *nondescripts* in language.

164. The third sound of this letter, as was marked in the first observation, may be called its long slender sound, corresponding to the double *o*. The words where this sound of *o* occurs are so few, that it will be easy to give a catalogue of them: *prove, move, behave*, and their compounds, *lose, do, ado, Rome, voltron, ponton, spanton, who, whom, womb, tomb*. Spontan is not in Johnson; and this and the two preceding words ought rather to be written with *oo* in the last syllable. *Gold* is pronounced like *good* in familiar conversation; but in verse and solemn language, especially that of the Scripture, ought always to rhyme with *old, fold, &c.* See ENCORE, GOLD, and WIND.

165. The fourth sound of this vowel is that which is found in *love, dove, &c.*; and the long

sound which seems the nearest relation to it, is the first sound of *o* in *note, tone, rove, &c.* This sound of *o* is generally heard when it is shortened by the succeeding liquids *n, m, r*, and the semi-vowels, *v, z, th*; and as Mr Narcs has given a catalogue of those words, I shall avail myself of his labour. *Above, affront, allonge, among, amongst, attorney, bomb, bombard, barage, borough, brother, cochinea, colour, come, comely, comfit, comfort, company, compass, comrade, combat, conduit, coney, conjure, constable, covenant, cover, covert, covet, covey cozen, discomfit, done, doth, dost, dove, dozen, dromedary, front, glove, govern, honey, hover, love, Monday, money, mangrel, monk, monkey, month, mother, none, nothing, one, onion, other, oven, plover, pomegranate, pommel, pother, remage, shove, shovel, sloven, smother, some, Somerset, son, sovereign, sponge, stomach, thorough, ton, tongue, word, work, wonder, world, worry, worse, worship, wort, worth*: to which we may add, *rhomb, once comfrey, and colander*.

166. In these words the accent is on the *o* in every word, except *pomegranate*: but with very few exceptions, this letter has the same sound in the unaccented terminations, *oc, ocl, od, ol, om, on, op, or, ot, and some*; as, *man-mock, cassack, method, carol, kingdom, union, amazon, gallop, tutor, turbot, troublesome, &c.* all which are pronounced as if written *man-muck, cassuck, methud, &c.* The *o* in the adjunct, *monger, as cheesemonger, &c.* has always this sound. The exceptions to this rule are technical terms from the Greek or Latin, as *achor*, a species of the herpes; and proper names, as *Calor*, a river in Italy.

167. The fifth sound of *o* is the long sound produced by *r* final, or followed by another consonant, as *for, former*. This sound is perfectly equivalent to the diphthong *au*; and *for* and *former* might, on account of sound only, be written *faur* and *faurmer*. There are many exceptions to this rule, as *borne, corps, corse, force, forge, form* (a seat), *fort, horde, porch, port, sport, &c.* which have the first sound of this letter.

168. *O*, like *A*, is lengthened before *r*, when terminating a monosyllable, or followed by another consonant; and, like *too*, is shortened by a duplication of the liquid, as we may hear by comparing the conjunction *or* with the same letters in *torrid, florid, &c.*; for though the *r* is not doubled to the eye in *florid*, yet, as the accent is on it, it is as effectually doubled to the ear as if written *florrid*; so, if a consonant of another kind succeed the *r* in this situation, we find the *o* as long as in a monosyllable: thus, the *o* in *orchard* is as long as in the conjunction *or*, and that in *formal*, as in the word *for*: but in *orifice* and *forage*, where the *r* is followed by a vowel, the *o* is as short as if the *r* were double, and the words written *oriffice* and *forrage*. See No. 81.

169. There is a sixth sound of *o* exactly corresponding to the *u* in *full, null, &c.* which, from its existing only in the following words, may be called its irregular sound. These words are, *woman, bosom, worsted, wolf*, and the proper names, *Wolsey, Worcester, and Wolverhampton*.

Irregular and unaccented Sounds.

170. What was observed of the *a*, when followed by a liquid and a mute, may be observed of the *o* with equal justness. This letter, like *a*, has a tendency to lengthen, when followed by a liquid and another consonant, or by *s*, *ss*, or *s* and a mute. But this length of *o*, in this situation, seems every day growing more and more vulgar: and, as it would be gross, to a degree, to sound the *a* in *castle*, *mask*, and *plant*, like the *a* in *palm*, *psalm*, &c. so it would be equally exceptionable to pronounce the *o* in *mass*, *dross*, and *frost*, as if written *mause*, *drawse*, and *frawst* (78) (79). The *o* in the compounds of *solve*, as *dissolve*, *absolve*, *resolve*, seem the only words where a somewhat longer sound of the *o* is agreeable to polite pronunciation: on the contrary, when the *o* ends a syllable, immediately before or after the accent, as in *po-lite*, *im-po-lent*, &c. there is an elegance in giving it the open sound nearly as long as in *po-lar*, and *po-tent*, &c. See DOMESTIC, COLLECT, and COMMAND. It may likewise be observed, that the *o*, like the *e* (102), is suppressed in a final unaccented syllable when preceded by *c* or *k*, and followed by *n*, as *ba-con*, *beacon*, *deacon*, *beckon*, *reckon*, pronounced *bak'n*, *beak'n*, *deak'n*, *beck'n*, *reck'n*; and when *c* is preceded by another consonant, as *falcon*, pronounced *fauk'n*. The *o* is likewise mute in the same situation, when preceded by *d* in *pardon*, pronounced *pard'n*, but not in *guardon*: it is mute when preceded by *p* in *weapon*, *capon*, &c. pronounced *weap'n*, *cap'n*, &c.; and when preceded by *s* in *reason*, *season*, *treason*, *oraison*, *benison*, *denison*, *unison*, *foison*, *poison*, *prison*, *damson*, *crimson*, *adwison*, pronounced *reas'n*, *treaz'n*, &c. and *mason*, *bason*, *garrison*, *lesson*, *caprison*, *comparison*, *disinherison*, *parson*, and *person*, pronounced *mas'n*, *bas'n*, &c. *Unison*, *diapason*, and *cargason*, seem, particularly in solemn speaking, to preserve the sound of *o* like *u*, as if written *unizun*, *diapazun*, &c. The same letter is suppressed in a final unaccented syllable beginning with *t*, as *selon*, *colton*, *button*, *mutton*, *ghutton*, pronounced as if written *set'n*, *cott'n*, &c. When *r* precedes the *t*, the *o* is pronounced distinctly, as in *sexton*. When *l* is the preceding letter, the *o* is generally suppressed, as in the proper names, *Stilton cheese*, *Wilton carpets*, and *Melton Mowbray*, &c. Accurate speakers sometimes struggle to preserve it in the name of our great epic poet, *Milton*; but the former examples sufficiently show the tendency of the language; and this tendency cannot be easily counteracted. This letter is likewise suppressed in the last syllable of *blazon*, pronounced *blaz'n*; but is always to be preserved in the same syllable of *horison*. This suppression of the *o* must not be ranked among those careless abbreviations found only among the vulgar, but must be considered as one of those devious tendencies to brevity, which has worn itself a currency in the language, and has at last become a part of it. To pronounce the *o* in those cases where it is suppressed, would give a singularity to the speaker bordering nearly on the pedantic; and the attention given to this singularity by the hearer, would

necessarily diminish his attention to the subject, and consequently deprive the speaker of something much more desirable.

U.

171. The first sound of *u*, heard in *tube*, or ending an accented syllable, as in *cu-bic*, is a diphthongal sound, as if *e* were prefixed, and these words were spelt *teube* and *keubic*. The letter *u* is exactly the pronoun *you*.

172. The second sound of *u* is the short sound, which tallies exactly with the *o* in *done*, *son*, &c. which every ear perceives might, as well, for the sound's sake, be spelt *dun*, *sun*, &c. See all the words where the *o* has this sound, No. 165.

173. The third sound of this letter, and that in which the English more particularly depart from analogy, is the *u* in *bull*, *full*, *pull*, &c. The first or diphthongal *u* in *tube*, seems almost as peculiar to the English as the long sound of the *i* in *thine*, *mine*, &c.; but here, as if they chose to imitate the Latin, Italian, and French *u*, they leave out the *e* before the *u*, which is heard in *tube*, *mule*, &c. and do not pronounce the latter part of *u* quite so long as the *oo* in *pool*, nor so short as the *u* in *dull*, but with a middle sound between both, which is the true short sound of the *oo* in *coo* and *woo*, as may be heard by comparing *woo* and *wool*: the latter of which is a perfect rhyme to *bull*.

174. This middle sound of *u*, so unlike the general sound of that letter, exists only in the following words: *bull*, *full*, *pull*; words compounded of *full*, as *wonderful*, *dreadful*, &c. *bullock*, *bully*, *bullet*, *bulwark*, *fuller*, *fulling-mill*, *pulley*, *pullet*, *push*, *bush*, *bushel*, *pulpit*, *puss*, *bullion*, *butcher*, *cushion*, *cuckoo*, *pudding*, *sugar*, *hussar*, *huzza*, and *put*, when a verb: but few as they are, except *full*, which is a very copious termination, they are sufficient to puzzle Englishmen who reside at any distance from the capital, and to make the inhabitants of Scotland and Ireland, (who, it is highly probable, received a much more regular pronunciation from our ancestors) not unfrequently the jest of fools.

175. But vague and desultory as this sound of the *u* may at first seem, on a closer view we find it chiefly confined to words which begin with the mute labials, *b*, *p*, *f*, and end with the liquid labial *l*, or the dentals *s*, *t*, and *d*, as in *bull*, *full*, *pull*, *bush*, *push*, *pudding*, *puss*, *put*, &c. Whatever, therefore, was the cause of this whimsical deviation, we see its primitives are confined to a very narrow compass; *put* has this sound only when it is a verb; for *putty*, a paste for glass, has the common sound of *u*, and rhymes exactly with *nutty*, (having the qualities of a nut); so *put*, the game at cards, and the vulgar appellation of country *put*, follow the same analogy. All *bull*'s compounds regularly follow their primitive; as, *bull-baiting*, *bull-beggar*, *bull-dog*, &c. But though *fuller*, a whitener of cloth, and *Fulham*, a proper name, are not compounded of *full*, they are sounded as if they were; while *Putney* follows the general rule, and has its first syllable pronounced like the noun *put*. *Pulpit* and *pullet* comply with the peculiarity, on account of their resem-

blance to *pul*, though nothing related to it; and *butcher* and *puss* adopt this sound of *u* for no other reason but the nearness of their form to the other words; and when to these we have added *cushion*, *sugar*, *cuckoo*, *hussar*, and the interjection *huzza*, we have every word in the whole language where the *u* is thus pronounced.

176. Some speakers, indeed, have attempted to give *bulk* and *punish* this obtuse sound of *u*, but luckily have not been followed. The words which have already adopted it are sufficiently numerous; and we cannot be too careful to check the growth of so unmeaning an irregularity. When this vowel is preceded by *r* in the same syllable, it has a sound somewhat longer than this middle sound, and exactly as if written *oo*: thus *rue*, *true*, &c. are pronounced nearly as if written *roo*, *troo*, &c. (339).

177. It must be remarked, that this sound of *u*, except in the word *fuller*, never extends to words from the learned languages; for, *fulminant*, *fulmination*, *ebullition*, *repulsion*, *sepulchre*, &c. sound the *u* as in *dull*, *gull*, &c. and the *u* in *pus* and *pustule* is exactly like the same letter in *thus*. So the pure English words, *fulsome*, *buss*, *bulge*, *bustle*, *bustard*, *buzzard*, preserve the *u* in its second sound, as *us*, *hull*, and *custard*. It may likewise not be unworthy of remark, that the letter *u* is never subject to the shortening power of either the primary or secondary accent; but when accented, is always long, unless shortened by a double consonant. See the words **DRAMA** and **MUCULENT**, and No. 503, 534.

Irregular and unaccented Sounds.

178. But the strangest deviation of this letter from its regular sound is in the words *busy*, *business*, and *bury*. We laugh at the Scotch for pronouncing these words, as if written *bewisy*, *beusiness*, *bewery*; but we ought rather to blush for ourselves in departing so wantonly from the general rule as to pronounce them *bizzy*, *bizness*, and *berry*.

179. There is an incorrect pronunciation of this letter when it ends a syllable not under the accent, which prevails not only among the vulgar, but is sometimes found in better company; and that is, giving the *u* an obscure sound, which confounds it with vowels of a very different kind: thus we not unfrequently hear *singular*, *regular*, and *particular*, pronounced as if written *sing-e-lar*, *reg-e-lar*, and *part-ick-e-lar*: but nothing tends more to tarnish and vulgarize the pronunciation than this short and obscure sound of the unaccented *u*. It may, indeed, be observed, that there is scarcely any thing more distinguishes a person of mean and good education than the pronunciation of the unaccented vowels (547) 558). When vowels are under the accent, the prince, and the lowest of the people in the metropolis, with very few exceptions, pronounce them in the same manner; but the unaccented vowels in the mouth of the former have a distinct, open, and specific sound, while the latter often totally sink them, or change them into some other sound. Those, therefore, who wish to pronounce elegantly, must be particularly attentive to the unaccented vowels; as a neat

pronunciation of these forms one of the greatest beauties of speaking.

Y final.

180. *Y* final, either in a word or syllable, is a pure vowel, and has exactly the same sound as *i* would have in the same situation. For this reason, printers, who have been the great correctors of our orthography, have substituted the *i* in its stead, on account of the too great frequency of this letter in the English language. That *y* final is a vowel, is universally acknowledged; nor need we any other proof of it than its long sound, when followed by *e* mute, as in *thyme*, *rhyme*, &c. or ending a syllable with the accent upon it, as *buying*, *cyder*, &c.; this may be called its first vowel sound.

181. The second sound of the vowel *y* is its short sound, heard in *system*, *syntax*, &c.

Irregular and unaccented Sounds.

182. The unaccented sound of this letter at the end of a syllable, like that of *i* in the same situation, is always like the first sound of *e*: thus *vandy*, *pleurisy*, &c., if sound alone were consulted, might be written *vanitee*, *pleurisee*, &c.

183. The exception to this rule is, when *f* precedes the *y* in a final syllable, the *y* is then pronounced as long and open as if the accent were on it: thus *justify*, *qualify*, &c. have the last syllable sounded like that in *defy*. This long sound continues when the *y* is changed into *i*, in *justifiable*, *qualifiable*, &c. The same may be observed of *multiply* and *multipliable*, &c. *occupy* and *occupiable*, &c. (512).

184. There is an irregular sound of this letter when the accent is on it, in *panegyric*, when it is frequently pronounced like the second sound of *e*; which would be more correct if its true sound were preserved, and it were to rhyme with *pyrrhic*; or as Swift does with *satiric*:

"On me when dunces are satiric,
I take it for a panegyric."

Thus we see the same irregularity attends this letter before double *r*, or before single *r*, followed by a vowel, as we find attends the vowel *i* in the same situation. So the word *syrix* ought to preserve the *y* like *i* pure, and the word *syrtis* should sound they *y* like *e* short, though the first is often heard improperly like the last.

185. But the most uncertain sound of this letter is, when it ends a syllable immediately preceding the accent. In this case it is subject to the same variety as the letter *i* in the same situation, and nothing but a catalogue will give us an idea of the analogy of the language in this point.

186. The *y* is long in *chylaceous*, but shortened by the secondary accent in *chylification* and *chylifactive* (530), though, without the least reason from analogy, Mr Sheridan has marked them both long.

187. Words composed of *hydro*, from the Greek ὕδωρ, *water*, have the *y* before the accent generally long, as *hydrography*, *hydrographer*, *hydrometry*, *hydropic*; all which have the *y* long in Mr Sheridan but *hydrography*, which must be a mistake of the press; and this long sound of *y* continues in *hydrostatic*, in spite

of the shortening power of the secondary accent (530). The same sound of *y* prevails in *hydraulics* and *hydrides*. *Hygrometer* and *hygrometry* seem to follow the same analogy, as well as *hyperbola* and *hyperbole*; which are generally heard with the *y* long; though Kenrick has marked the latter short. *Hypostasis* and *hypotenuse* ought to have the *y* long likewise. In *hypothesis* the *y* is more frequently short than long; and in *hypothetical* it is more frequently long than short; but *hypocrisy* has the first *y* always short. *Myrobalan* and *myrobalist* may have the *y* either long or short. *Mythology* has the first *y* generally short, and *mythological*, from the shortening power of the secondary accent (530), almost always. *Phytivorous*, *phytography*, *phytology*, have the first *y* always long. In *phyactery* the first *y* is generally short, and in *physician*, always. *Pylorus* has the *y* long in Mr Sheridan, but, I think, improperly. In *pyramidal* he marks the *y* long, though, in my opinion, it is generally heard short, as in *pyramid*. In *pyrites*, with the accent on the second syllable, he marks the *y* short, much more correctly than Kenrick, who places the accent on the first syllable, and marks the *y* long. (See the word.) *Synodic*, *synodical*, *synonima*, and *synopsis*, have the *y* always short: *synecdoche* ought likewise to have the same letter short, as we find it in Perry's and Kenrick's Dictionaries; though in Sheridan's we find it long. *Typography* and *typographer* ought to have the first *y* long, as we find it in Sheridan, Scott, Buchanan, W. Johnston, Kenrick, and Perry, though frequently heard short; and though *tyrannical* has the *y* marked short by Mr Perry, it ought rather to have the long sound, as we see it marked by Mr Sheridan, Mr Scott, Buchanan, W. Johnston, and Kenrick.

188. From the view that has been taken of the sound of the *i* and *y* immediately before the accent, it may justly be called the most uncertain part of pronunciation. Scarcely any reason can be given why custom prefers one sound to the other in some words; and why, in others, we may use either one or the other indiscriminately. It is strongly to be presumed that the *i* and *y*, in this situation, particularly the last, was generally pronounced long by our ancestors, but that custom has gradually inclined to the shorter sound as more readily pronounced, and as more like the sound of these letters when they end a syllable after the accent; and, perhaps, we should contribute to the regularity of the language, if, when we are in doubt, we should rather incline to the short than the long sounds of these letters.

W final.

189. That *w* final is a vowel, is not disputed (9); when it is in this situation, it is equivalent to *oo*; as may be perceived in the sound of *row*, *low-el*, &c.; where it forms a real diphthong, composed of the *a* in *wa-ter*, and the *oo* in *woo* and *coo*. It is often joined to *o* at the end of a syllable, without affecting the sound of that vowel; and in this situation it may be called *servile*, as in *bow*, (to shoot with,) *crow*, *low*; not high, &c.

DIPHTHONGS.

190. A diphthong is a double vowel, or the union or mixture of two vowels pronounced together, so as only to make one syllable; as the Latin *ae* or *æ*, *oe* or *æ*, the Greek *u*, the English *ai*, *au*, &c.

191. This is the general definition of a diphthong; but if we examine it closely, we shall find in it a want of precision and accuracy.* If a diphthong be two vowel sounds in succession, they must necessarily form two syllables, and therefore, by its very definition, cannot be a diphthong; if it be such a mixture of two vowels as to form but one simple sound, it is very improperly called a diphthong; nor can any such simple mixture exist.

192. The only way to reconcile this seeming contradiction, is to suppose that two vocal sounds in succession were sometimes pronounced so closely together as to form only the time of one syllable in Greek and Latin verse. Some of these diphthongal syllables we have in our own language, which only pass for monosyllables in poetry; thus, *hire* (wages), is no more than one syllable in verse, though perfectly equivalent to *higher* (more high), which generally passes for a dissyllable: the same may be observed of *dire* and *dyer*, *hour* and *power*, &c. This is not uniting two vocal sounds into one simple sound, which is impossible, but pronouncing two vocal sounds in succession so rapidly and so closely as to go for only one syllable in poetry.

193. Thus the best definition I have found of a diphthong is that given us by Mr Smith, in his Scheme for a French and English Dictionary. "A diphthong (says this gentleman) I would define to be two simple vocal sounds uttered by one and the same emission of breath, and joined in such a manner that each loses a portion of its natural length; but from the junction produceth a compound sound, equal in the time of pronouncing to either of them taken separately, and so making still but one syllable.

194. "Now if we apply this definition (says Mr Smith) to the several combinations that may have been laid down and denominated diphthongs by former orthoepists, I believe we shall find only a small number of them meriting this name." As a proof of the truth of this observation, we find, that most of those vocal assemblages that go under the name of diphthongs, emit but a simple sound, and that not compounded of the two vowels, but one of them only, sounded long: thus *pain* and *pane*, *pail* and *pale*, *hear* and *here*, are perfectly the same sounds.

195. These observations naturally lead us to a distinction of diphthongs into proper and improper: the proper are such as have two distinct vocal sounds, and the improper such as have but one.

196. The proper diphthongs are,

<i>ea</i> ocean,	<i>io</i> question,	<i>oy</i> boy,
<i>eu</i> feud,	<i>oi</i> voice,	<i>ua</i> assuage,
<i>ew</i> jewel,	<i>ou</i> pound,	<i>uo</i> mansuetude,
<i>ia</i> pondiard,	<i>ow</i> now,	<i>ui</i> languid,
<i>ie</i> spaniel,		

* We see how many disputes the simple and ambiguous nature of vowels created among grammarians, and how it has begot the mistake concerning diphthongs: all that are properly so are syllables, and not diphthongs, as intended to be signified by the word—*Holden*.

In this assemblage it is impossible not to see a manifest distinction between those which begin with *e* or *i*, and the rest. In those beginning with either of these vowels we find a squeezed sound like the commencing or consonant *y* interpose, as it were, to articulate the letter vowel, and that the words where these diphthongs are found, might, agreeably to the sound, be spelt *oche-yan, f-yude, j-yeevel, pon-yard, span-yel, yash-yan, &c.*; and as these diphthongs (which, from their commencing with the sound of *y* consonant, may not improperly be called *semi-consonant diphthongs*) begin in that part of the mouth where *s, c* soft, and *t*, are formed, we find that coalescence ensue which forms the aspirated hiss in the numerous terminations *sion, tion, tial, &c.*; and by direct consequence in those ending in *ure, une*, as *future, fortune, &c.*; for the letter *u*, when long, is exactly one of these semi-consonant diphthongs (8); and coming immediately after the accent it coalesces with the preceding *s, c, or t*, and draws it into the aspirated hiss of *sh, or tsh* (459). Those found in the termination *ious* may be called *semi-consonant diphthongs* also, as the *o* and *u* have but the sound of one vowel. It may be observed too, in passing, that the reason why in *mansuetude* the *s* does not go into *sh*, is because when *u* is followed by another vowel in the same syllable, it drops its consonant sound at the beginning, and becomes merely the vowel *o*.

197. The improper diphthongs are,

<i>ae</i>	Caesar,	<i>ea</i>	clean,	<i>ie</i>	friend,
<i>ai</i>	aim,	<i>ee</i>	reed,	<i>oa</i>	coat,
<i>ao</i>	gaol,	<i>ei</i>	ceiling,	<i>oe</i>	economy,
<i>au</i>	taught,	<i>eo</i>	people,	<i>oo</i>	moon,
<i>aw</i>	law,	<i>ey</i>	they,	<i>ow</i>	crow,

198. The triphthongs having but two sounds are merely ocular, and must therefore be classed with the proper diphthongs:

<i>aye</i> ..(for ever,) <i>cou</i> ..plenteous, <i>iew</i> ..view,
<i>eau</i> ..beauty, <i>ieu</i> ..adieu, <i>oeu</i> manoeuvre,

Of all these combinations of vowels we shall treat in their alphabetical order.

Æ.

199. *Æ* or *æ* is a diphthong, says Dr Johnson, of very frequent use in the Latin language, which seems not properly to have any place in the English; since the *æ* of the Saxons has been long out of use, being changed to *e* simple; to which, in words frequently occurring, the *æ* of the Romans is, in the same manner, altered, as in *æquator, æquinoctial*, and even in *Æneas*.

200. But though the diphthong *æ* is perfectly useless in our language, and the substitution of *e* in its stead, in *Cæsar* and *Æneas*, is recommended by Dr Johnson, we do not find his authority has totally annihilated it, especially in proper names and technical terms derived from the learned languages. *Cæsar, Æneas, Æsoj, pæan, æther, Æthiop's* mineral, *amphibæna, anacephalæosis, aphæresis, æzîlops, ozana, &c.* seem to preserve the diphthong, as well as certain words which are either plurals or genitives, in Latin words not naturalised, as *cornucopiæ, craviæ, aqua vitæ, minutia, striæ, &c.*

201. This diphthong, when not under the accent, in *Michaelmas*, and when accented in *Dædalus*, is pronounced like short *e*: it is, like *e*, subject to the short sound when under the secondary accent, as in *Ænobarbus*, where *æa*, in the first syllable, is pronounced exactly like the letter *n* (530).

AI.

202. The sound of this diphthong is exactly like the long slender sound of *a*; thus *pail, a vessel, and pale, a colour*, are perfectly the same sound. The exceptions are but few.

203. When *said* is the third person preter-imperfect tense of the verb to *say*, *ai* has the sound of short *e*, and *said* rhymes with *bed*; the same sound of *ai* may be observed in the third person of the present tense *saidh*, and the participle *said*: but when this word is an adjective, as the *said* man, it is regular, and rhymes with *trade*.

204. *Plaid*, a striped garment, rhymes with *mad*.

205. *Raillery* is a perfect rhyme to *salary*, and *raisin*, a fruit, is pronounced exactly like *reason*, the distinctive faculty of man. See both these words in the Dictionary.

206. *Again* and *against* sound as if written *agen* and *agenst*.

207. The *isle* of a church is pronounced exactly like *isle*, an island; and is sometimes written *ie*.

208. When this diphthong is in a final unaccented syllable, the *a* is sunk, and the *i* pronounced short: thus, *mountain, fountain, captain, curtain, villain*, are all pronounced as if written *mountin, fountin, captin, curtin, villin*; but when the last word takes an additional syllable, the *i* is dropped, and the *a* has its short sound, as *villanous, villany*. See the words in the Dictionary.

209. The *ai* in Britain has the short sound approaching to *u*, so common with all the vowels in final unaccented syllables, and is pronounced exactly like *Briton*.

210. *Plait*, a fold of cloth, is regular, and ought to be pronounced like *pate*, a dish; pronouncing it so as to rhyme with *meat* is a vulgarism, and ought to be avoided.

211. *Plaster* belongs no longer to this class of words, being now more properly written *plaster*, rhyming with *caster*.

AO.

212. This combination of vowels in a diphthong is only to be met with in the word *gaol*, now more properly written as it is pronounced, *jail*.

AU.

213. The general sound of this diphthong is that of the noun *awe*, as *taught, caught, &c.* or of the *a* in *hall, ball, &c.*

214. When these letters are followed by *n* and another consonant, they change to the second sound of *a*, heard in *far, farther, &c.*; thus, *aunt, askance, askant, flaut, haunt, gauntlet, javant, haunch, launch, craunch, jaundice, laundress, laundry*, have the Italian sound of the *a* in the last syllable of *papa* and *mamma*. To these I think ought to be added, *daut, paunch, gaunt, and saunt*.

er, as Dr Kenrick has marked them with the Italian *a*, and not as if written *dawnt*, *paunch*, &c. as Mr Sheridan sounds them. *Mauud*, a basket, is always pronounced with the Italian *a*, and nearly as if written *marud*; for which reason, *Mauudy* Thursday, which is derived from it, ought, with Mr Nares, to be pronounced in the same manner, though generally heard with the sound of *aw*. To *mauuder*, to grumble, though generally heard as if written *mawnder*, ought certainly to be pronounced, as Mr Nares has classed it, with the Italian *a*. The same may be observed of *taunt*, which ought to rhyme with *aunt*, though sounded *lawnt* by Mr Sheridan; and being left out of the above list, supposed to be so pronounced by Mr Nares.

215. *Laugh* and *draught*, which are very properly classed by Mr Nares among these words which have the long Italian *a* in *father*, are marked by Mr Sheridan with his first sound of *a* in *hat*, lengthened into the sound of *a* in *father*, by placing the accent on it. *Staunch* is spelled without the *u* by Johnson, and therefore improperly classed by Mr Nares in the above list.

216. *Vaunt* and *avaunt* seem to be the only real exceptions to this sound of *a* in the whole list: and as these words are chiefly confined to tragedy, they may be allowed to "fret and strut their hour upon the stage" in the old traditional sound of *awe*.

217. This diphthong is pronounced like long *o*, in *haulboy*, as if written *ho-boy*; and like *o* short in *cauliflower*, *laurel*, and *laudandum*; as if written *colliflower*, *lorrel*, and *lod-danum*. In *guage*, *au* has the sound of slender *a*, and rhymes with *page*.

218. There is a corrupt pronunciation of this diphthong among the vulgar, which is, giving the *au* in *daughter*, *sauce*, *saucer*, and *saucy*, the sound of the Italian *a*, and nearly as if written *darter*, *sarce*, *sarcer*, and *sarcy*; but this pronunciation cannot be too carefully avoided. *Au* in *sausage* also, is sounded by the vulgar with short *a*, as if written *sassage*; but in this, as in the other words, *au* ought to sound *awe*. See the words in the Dictionary.

AW.

219. Has the long broad sound of *a* in *bull*, with which the word *bawd* is perfectly identical. It is always *rawd*.

AY.

220. This diphthong, like its near relation *ai*, has the sound of slender *a* in *pay*, *day*, &c. and is pronounced like long *e* in the word *quay*, which is now sometimes seen written *key*; for if we cannot bring the pronunciation to the spelling, it is looked upon as some improvement to bring the spelling to the pronunciation: a most pernicious practice in language. See *Bowl*.

221. To *flay*, (to strip off the skin), also, is corruptly pronounced *flea*; but the diphthong in this word seems to be recovering its rights.

222. There is a wanton departure from analogy in orthography, by changing the *y* in this diphthong to *i* in the words *paid*, *said*, *laid*, for *payed*, *sayed*, and *layed*. Why these

words should be written with *i*, and thus contracted, and *played*, *prayed*, and *delayed*, remain at large, let our wise correctors of orthography determine. *Stayed* also, a participial adjective, signifying *steady*, is almost always written *staid*.

223. When *off* comes immediately after the accent in a final syllable, like *at*, it drops the former vowel, in the colloquial pronunciation of the days of the week. Thus, as we pronounce *captain*, *curtain*, &c. as if written *captin*, *curtin*, &c.; so we hear *Sunday*, *Monday*, &c. as if written *Sundy*, *Mundy*, &c. A more distinct pronunciation of *day*, in these words, is a mark of the northern dialect, (208).

224. The familiar assent, *ay* for *yes*, is a combination of the long Italian *a* in the last syllable of *papa*, and the first sound of *e*. If we give the *a* the sound of that letter in *ball*, the word degenerates into a coarse rustic pronunciation. Though, in the House of Commons, where this word is made a noun, we frequently, but not correctly, hear it so pronounced, in the phrase, *The ayes have it*.

AYE.

225. This triphthong is a combination of the slender sound of *a*, heard in *pa-per*, and the *e* in *me-tre*. The word which it composes, signifying *ever*, is almost obsolete.

EA.

226. The regular sound of this diphthong is that of the first sound of *e* in *here*; but its irregular sound of short *e* is so frequent, as to make a catalogue of both necessary; especially for those who are unsettled in the pronunciation of the capital, and wish to practise in order to form a habit.

227. The first sound of *ea* is like open *e*, and is heard in the following words: *afear*, *affear*, *anneal*, *appeal*, *appear*, *appease*, *oread*, *arrear*, *beacon*, *beadle*, *beadroll*, *beads*, *beadsmen*, *beagle*, *beak*, *beaker*, *beam*, *bean*, *beard*, *bearded*, *beast*, *beat*, *beaten*, *beaver*, *beaugnier*, *beneath*, *bequeath*, *beravee*, *besmeat*, *bespeak*, *bleach*, *bleak*, *blear*, *bleat*, *bohea*, *breach*, *bream*, *to breathe*, *cease*, *cheap*, *cheat*, *clean*, *cleanly*, (adverb), *clear*, *clearance*, *cleave*, *cochineal*, *colleague*, *conceal*, *congeal*, *cream*, *creak*, *crease*, *creature*, *deacon*, *aei*, *ean*, *eanery*, *dear*, *decease*, *defeasance*, *defeasible*, *afear*, *aemean*, *demeanor*, *decrease*, *dream*, *drear*, *dreary*, *each*, *eager*, *eagle*, *egre*, *car*, *east*, *Easter*, *easy*, *to eat*, *caten*, *caves*, *entreat*, *endear*, *escheat*, *fear*, *fearful*, *feasible*, *feasibility*, *feast*, *feat*, *feature*, *flea*, *fleam*, *freak*, *gear*, *gleam*, *glean*, *to grease*, *grease*, *greaves*, *heap*, *hear*, *heat*, *heath*, *heathen*, *heave*, *impeach*, *increase*, *inseam*, *interleave*, *knead*, *lea*, *to lead*, *leaf*, *league*, *leak*, *lean*, *lease*, *leash*, *leasing*, *leat*, *leave*, *leaves*, *nead*, *meagre*, *meal*, *mean*, *meat*, *measles*, *meathe*, *neap*, *near*, *neat*, *pea*, *peace*, *peak*, *peal*, *pease*, *peat*, *plea*, *plead*, *please*, *reach*, *to read*, *ream*, *reap*, *rear*, *rearward*, *reason*, *recheat*, *reit-streak*, *release*, *repeal*, *repeat*, *retreat*, *reveal*, *scream*, *scream*, *seal*, *sea*, *seam*, *scamy*, *sear*, *searcloth*, *senon*, *seat*, *shear*, *shears*, *sheath*, *sheathe*, *sheaf*, *sleazy*, *sneak*, *sneaker*, *sneakup*, *speak*, *spear*, *steal*, *steam*, *streak*, *streamer*, *streamy*, *surcease*, *tea*, *teach*, *tead*, *teague*, *teai*, *team*, *teal* (substantive), *tease*, *teat*, *trou-*

cle, treason, treat, treatise, treatment, treaty, tucag, tweak, tucague, veal, underneath, vine, wine, uprear, weak, weaken, weal, weald, wean, weanling, weariness, wearisome, weary, weasand, weasel, weave, wheel, wheat, wheaten, wreak, wealth, wreath, wealthy, yea, year, yearling, yearling, yearly, zeal.

228. In this catalogue we find *beard* and *bearded* sometimes pronounced as if written *berd* and *berded*; but this corruption of the diphthong, which Mr Sheridan has adopted, seems confined to the stage. See the word.

229. The preterimperfect tense of *eat* is sometimes written *ate*, particularly by Lord Bolingbroke, and frequently, and, perhaps, more correctly, pronounced *et*, especially in Ireland; but *calen* always preserves the *ea* long.

230. *Ea* in *fearful* is long when it signifies timorous, and short when it signifies terrible, as if written *ferful*. See the word.

231. To *read*, is long in the present tense, and short in the past and participle, which are sometimes written *red*.

232. *Teat*, a dug, is marked by Dr Kenrick, Mr Elphinston, and Mr Nares, with short *e*, like *tit*; but more properly by Mr Sheridan, Mr Scott, W. Johnston, Mr Perry, and Mr Smith, with the long *e*, rhyming with *meat*.

233. *Beat*, the preterimperfect tense, and the participle of *to beat*, is frequently pronounced in Ireland like *bet* (a wager), and if utility were the only object of language, this would certainly be the preferable pronunciation, as nothing tends more to obscurity than words which have no different forms for their present and past times; but fashion in this, as in many other cases, triumphs over use and propriety; and *bet*, for the past time and participle of *beat*, must be religiously avoided.

234. *Ea* is pronounced like the short *e* in the following words: *abreast, ahead, already, bedstead, behead, bespread, bestead, bread, breadth, breakfast, breast, breath, cleanse, cleanly (adjective), cleanliness, dead, deadly, denf, deafen, dearth, death, earl, earldom, early, earn, earnest, earth, earthen, earthly, endeavour, feather, head, heady, health, heard, hearse, heaven, heavy, jealous, imppearl, instead, lead (a metal), leaden, leant, (past time and participle of *to lean*), learn, learning, leather, leaven, meadow, meant, measure, pearl, peasant, pheasant, pleasant, pleasantry, pleasure, read (past time and participle), readily, readiness, ready, realm, rehearsal, rehearse, research, seamstress, scarce, search, spread, stead, steadfast, steady, stealth, stealthy, sweat, sweaty, thread, threaten, threat, threaten, treachery, tread, treadle, treasure, uncleanly, wealth, wealthy, weapon, weather, yearn, zealot, zealous, zealously.*

235. I have given the last three words, compounded of *zeal*, as instances of the short sound of the diphthong, because it is certainly the more usual sound; but some attempts have lately been made in the House of Commons, to pronounce them long, as in the noun. It is a commendable zeal to endeavour to reform the language as well as the constitution; but whether, if these words were altered, it would be a real reformation, may admit of some dispute. See *Encyclical Termination*, No. 515, and the word *ZEALOT*.

236. *Hear'd*, the past time and participle of

hear, is sometimes corruptly pronounced with the diphthong long, so as to rhyme with *rear'd*; but this is supposing the verb to be regular; which, from the spelling, is evidently not the case.

237. It is, perhaps, worth observation, that when this diphthong comes before *r*, it is apt to slide into the short *u*, which is undoubtedly very near the true sound, but not exactly; thus, pronouncing *carl, earth, dearth*, as if written *url, urth, durth*, is a slight deviation from the true sound, which is exactly that of *i* before *r*, followed by another consonant, in *virtue, virgin*; and that is the true sound of short *e* in *vermin, vernal*, &c. (108).

238. *Leant*, the past time and participle of *to lean*, is grown vulgar: the regular form *leaned* is preferable.

239. The past time and participle of the verb *to leap*, seems to prefer the irregular form; therefore, though we almost always hear *to leap*, rhyming with *reap*, we generally hear *leaped* written and pronounced *leapt*, rhyming with *wept*.

240. *Ea* is pronounced like long slender *a* in *bare*, in the following words: *bear, bearer, break, forbear, forswear, great, pear, steak, swear, to tear, wear.*

241. The word *great* is sometimes pronounced as if written *greet*, generally by people of education, and almost universally in Ireland; but this is contrary to the fixed and settled practice in England. That this is an affected pronunciation, will be perceived in a moment by pronouncing this word in the phrase, *Alexander the Great*; for those who pronounce the word *greet* in other cases, will generally in this rhyme it with *fate*. It is true the *ee* is the regular sound of this diphthong; but this slender sound of *e* has, in all probability, given way to that of *a*, as deeper and more expressive of the epithet *great*.

242. The same observations are applicable to the word *break*, which is much more expressive of the action when pronounced *brake* than *break*, as it is sometimes affectedly pronounced.

243. *Ea* is pronounced like the long Italian *a* in *father*, in the following words: *heart, hearty, hearten, hearth, hearken.*

244. *Ea*, unaccented, has an obscure sound, approaching to short *u* in *vengeance, serjeant, pageant, and pageantry.*

EAU.

245. This is a French rather than an English triphthong, being found only in words derived from that language. Its sound is that of long open *o*, as *beau, bureau, flambeau, portmanteau*. In *beauty*, and its compounds, it has the first sound of *u*, as if written *bewty*.

EE.

246. This diphthong, in all words except those that end in *r*, has a squeezed sound of long open *e*, formed by a closer application of the tongue to the roof of the mouth, than in that vowel singly, which is distinguishable to a nice ear, in the different sounds of the verbs *to flee* and *to meet*, and the nouns *flea* and *meat*. This has always been my opinion; but, upon consulting some good speakers on

the occasion, and in particular Mr Garrick, who could find no difference in the sounds of these words, I am less confident in giving it to the public. At any rate the difference is but very trifling, and I shall therefore consider *ee* as equivalent to the long open *e*.

247. This diphthong is irregular only in the word *breeches*, pronounced as if written *britches*. *Cheescake*, sometimes pronounced *Chizcake*, and *breech*, *britch*, I look upon as vulgarisms. *Beelzebub*, indeed, in prose, has generally the short sound of *e* in *bell*: and when these two letters form but one syllable, in the poetical contraction of *e'er* and *ne'er*, for *ever* and *never*, they are pronounced as if written *air* and *vair*.

EI.

248. The general sound of this diphthong seems to be the same as *ey*, when under the accent, which is like long slender *a*; but the other sounds are so numerous as to require a catalogue of them all.

249. *Ei* has the sound of long slender *a* in *deign*, *vein*, *rein*, *reign*, *feign*, *seign*, *veil*, *heinous*, *hair*, *heir*, *inveigh*, *weigh*, *neigh*, *skain*, *reins*, *their*, *theirs*, *eight*, *freight*, *weight*, *neighbour*, and their compounds. When *gh* comes after this diphthong, though there is not the least remnant of the Saxon guttural sound, yet it has not exactly the simple vowel sound as when followed by other consonants; *ei*, followed by *gh*, sounds both vowels like *ae*; or if we could interpose the *y* consonant between the *a* and *t* in *eight*, *weight*, &c. it might, perhaps, convey the sound better. The difference, however, is so delicate as to render this distinction of no great importance. The same observations are applicable to the words *straight*, *straighten*, &c. See the word EIGHT.

250. *Ei* has the sound of long open *e*, in *here*, in the following words and their compounds; to *ceil*, *ceiling*, *conceit*, *deceit*, *receipt*, *conceive*, *perceive*, *deceive*, *receive*, *inveigle*, *seize*, *seizin*, *seignior*, *seignior*, *seine*, *plebeian*. Obedience ought to be in the preceding class. See the word.

251. *Leisure* is sometimes pronounced as rhyming with *pleasure*; but in my opinion, very improperly; for if it be allowed that custom is equally divided, we ought, in this case, to pronounce the diphthong long, as more expressive of the idea annexed to it (241).

252. *Ei*ther and *nei*ther are so of an pronounced *eye-ther* and *nee-ther*, that it is hard to say to which class they belong. Analogy, however, without hesitation, gives the diphthong the sound of long open *e*, rather than that of *i*, and rhymes them with *breather*, one who breathes. This is the pronunciation Mr Garrick always gave to these words; but the true analogical sound of the diphthongs in these words is that of the slender *a*, as if written *ay-ther* and *nay-ther*. This pronunciation is adopted in Ireland, but is not favoured by one of our orthoepists; for Mr Sheridan, Mr Scott, Mr Elphinstone, Mr Perry, Mr Smith, Steele's Grammar, and Dr Jones, all pronounce these words with the diphthong like long *e*. W. Johnson alone adopts the sound of long *i* exclusively; Dr Kenrick gives both *ei*ther and *ie*ter: He prefers the first, but gives *nei*ther

the sound of long *e* exclusively. Mr Coote says these words are generally pronounced with the *ei* like the *i* in *mine*. Mr Barclay gives no description of the sound of *ei* in *ei*ther, but says *nei*ther is sometimes pronounced *ni*ther, and by others *nei*ther; and Mr Nares says, "*ei*ther and *nei*ther are spoken by some with the sound of long *i*. I have heard even that of long *a* given to them; but as the regular way is also in use, I think it is preferable. These differences seem to have arisen from ignorance of the regular sound of *ei*." If by the regular way, and the regular sound of this diphthong, Mr Nares mean the long sound of *e*, we need only inspect No. 249 and 250, to see that the sound of *a* is the more general sound, and therefore ought to be called the regular; but as there are so many instances of words where this diphthong has the long sound of *e*, and custom is so uniform in these words, there can be no doubt which is the safest to follow.

253. *Ei* has the sound of long open *i*, in *height* and *sleight*, rhyming with *white* and *right*. *Height* is, indeed, often heard rhyming with *eight* and *weight*, and that among very respectable speakers; but custom seems to decide in favour of the other pronunciation, that it may better tally with the adjective *high*, of which it is the abstract.

254. *Ei* has the sound of short *e*, in the two words, *heifer* and *nonpareil*, pronounced *heffer* and *nonparell*.

255. This diphthong, when unaccented, like *ai* (208), drops the former vowel, and is pronounced like short *i*, in *foreign*, *foreigner*, *forfeit*, *forfeiture*, *sovereign*, *sovereignty*, *surfeit*, *counterfeit*.

EO.

256. This diphthong is pronounced like *e* long in *people*, as if written *peeple*; and like *e* short, in *leopard* and *jeopardy*, as if written *lep-pard*, and *jeppardy*; and in the law terms *feoffee*, *feoffer*, and *feoffment*, as if written *feffee*, *feffer*, and *feffment*.

257. We frequently hear these vowels contracted into short *o* in *geography* and *geometry*, as if written *joggraphy* and *jometry*; but this gross pronunciation seems daily wearing away, and giving place to that which separates the vowels into two distinct syllables, as it is always heard in *geographical*, *geometer*, *geometrical*, and *geometrician*. *Georgic* is always heard as if written *jorgic*, and must be given up as incorrigible (116).

258. *Eo* is heard like *u* in *feud*, *feudal*, *feudatory*, which are sometimes written as they are pronounced, *feud*, *feudal*, *feudatory*.

259. *Eo*, when unaccented, has the sound of *u* short in *surgeon*, *sturgeon*, *duddgeon*, *gudgeon*, *bludgeon*, *curmudgeon*, *dungeon*, *luncheon*, *nuncheon*, *truncheon*, *burgeon*, *habergeon*; but in *scutcheon*, *escutcheon*, *pigeon*, and *widgeon*, the *eo* sounds like short *i*.

260. *Eo* sounds like long *o* in *yeoman* and *yeomanry*; the first syllables of which words rhyme with *go*, *no*, &c. See the words.

261. *Eo* in *galleon*, a Spanish ship, sounds as if written *galloon*, rhyming with *moon*.

EOU.

262. This assemblage of vowels for they

cannot be properly called a triphthong, is often contracted into one syllable in prose, and poets never make it go for two. In *cutaneous* and *vitreous*, two syllables are palpable; but in *gorgeous* and *outrageous*, the soft *g* coalescing with *e*, seems to drop a syllable, though polite pronunciation will always preserve it.

263. This assemblage is never found but in an unaccented syllable, and generally a final one; and when it is immediately preceded by the dentals *d* or *t*, it melts them into the sound of *j* and *ch*; thus, *hideous* and *piteous* are pronounced as if written *hijeous* and *pitcheous*. The same may be observed of *righteous*, *plenteous*, *bounteous*, *courteous*, *beauteous*, and *duteous* (293) (294).

EU.

264. This diphthong is always sounded like long *u* or *eu*, and is scarcely ever irregular: thus, *feud*, *deuce*, &c. are pronounced as if written *feud*, *deuse*, &c.

EW.

265. This diphthong is pronounced like long *u*, and is almost always regular. There is a corrupt pronunciation of it like *oo*, chiefly in London, where we sometimes hear *dew* and *new* pronounced as if written *doe* and *noo*; but when *r* precedes this diphthong, as in *brew*, *crew*, *drew*, &c. pronouncing it like *oo*, is scarcely improper. See 176, 339.

266. *Show* and *strew* have almost left this class, and, by Johnson's recommendation, are become *shew* and *strow*, as they are pronounced. The proper name *Shrewsbury*, however, still retains the *e*, though always pronounced *Shrowsbury*. *Sew*, with a needle, always rhymes with *no*; and *sewer*, signifying a drain, is generally pronounced *shore*; but *sewer*, an officer, rhymes with *fewer*. See SEWER.

267. *Ew* is sometimes pronounced like *aw* in the verb to *chew*; but this is gross and vulgar. To *chew* ought always to rhyme with *new*, *view*, &c.

EWE.

268. This diphthong exists only in the word *ewe*, a female sheep, which is pronounced exactly like *yew*, a tree, or the pronoun *you*. There is a vulgar pronunciation of this word, as if written *youe*, rhyming with *doe*, which must be carefully avoided. See the word.

EY.

269. When the accent is on this diphthong it is always pronounced like *ay*, or like its kindred diphthong *ei*, in *vein*, *reign*, &c.; thus *key*, *day*, *grey*, *prey*, *they*, *treys*, *whay*, *obey*, *concey*, *pursey*, *sursey*, *hey*, *eyre*, and *eyry*, are always heard as if written *bay*, *day*, &c. *Key* and *ley* are the only exceptions, which always rhyme with *sea* (226).

270. *Ey*, when unaccented, is pronounced like *ee*; thus, *galley*, *valley*, *alley*, *barley*, &c. are pronounced as if written *gallee*, *vallee*, &c. The noun *sursey*, therefore, if we place the accent on the first syllable, is anomalous. See the word.

EYE.

271. This triphthong is only found in the

word *eye*, which is always pronounced like the letter *y*.

IA.

272. This diphthong, in the terminations *ian*, *ial*, *iard*, and *iote*, forms but one syllable, though the *i*, in this situation, having the squeezed sound of *ee*, perfectly similar to *y*, gives the syllable a double sound, very distinguishable in its nature from a syllable formed without the *i*: thus, *christian*, *filial*, *poniard*, *conciliate*, sound as if written *crist-yan*, *fil-yal*, *pon-yard*, *concil-yate*, and have in the last syllable an evident mixture of the sound of *y* consonant (114).

273. In *diamond*, these vowels are properly no diphthong; and in prose, the word ought to have three distinct syllables; but we frequently hear it so pronounced as to drop the *a* entirely, and as if written *dimond*. This, however, is a corruption that ought to be avoided.

274. In *carriage*, *marriage*, *parliament*, and *miniature*, the *a* is dropped, and the *i* has its short sound, as if written *carridge*, *marridge*, *parlament*, and *miniure* (90).

IE.

275. The regular sound of this diphthong is that of *ee*, as in *grievs*, *thieve*, *fiend*, *lief*, *liege*, *chief*, *kerchief*, *handkerchief*, *auctionier*, *grenadier*, &c. as if written *greeve*, *theeve*, *feud*, &c.

276. It has the sound of long *i*, in *die*, *hie*, *lie*, *pie*, *tie*, *vie*, as if written *dy*, *hy*, &c.

277. The short sound of *e* is heard in *friend*, *tierce*, and the long sound of the same letter in *tier*, *frieze*.

278. In *variegate*, the best pronunciation is to sound both vowels distinctly like *e*, as if written *vary-e-gate*.

279. In the numeral terminations in *ieth*, as *twentieth*, *thirtieth*, &c. the vowels ought always to be kept distinct; the first like open *e*, as heard in the *y* in *twenty*, *thirty*, &c. and the second like short *e*, heard in *breath*, *death*, &c.

280. In *fiery* too, the vowels are heard distinctly.

281. In *orient* and *spaniel*, where these letters come after a liquid, they are pronounced distinctly; and great care should be taken not to let the last word degenerate into *spannel* (113).

282. When these letters meet, in consequence of forming the plural of nouns, they retain either the long or short sound they had in the singular, without increasing the number of syllables: thus, a *fly* makes *flies*, a *lie* makes *lies*, *company* makes *companies*, and *dignity*, *dignities*. The same may be observed of the third persons and participles of verbs, as, *I fly*, *he flies*, *I deny*, *he denies*, *he denied*, *I sully*, *he sullied*, &c. which may be pronounced as if written *denise*, *denide*, *sullid*, &c. (104).

283. When *ie* is in a termination without the accent, it is pronounced like *e* only, in the same situation: thus, *brasier*, *grasier*, and *glasier*, have the last syllable sounded as if written *brazhar*, *grazhar*, and *glazhar*, or rather as *braze-yur*, *graze-yur*, &c. (98) (418).

IEU.

284. These vowels occur in *adieu*, *lieu*, *pur-*

licet, where they have the sound of long *u*, as if written *aleu*, *leu*, *parleu*.

285. In one word, *lieutenant*, these letters are pronounced like short *e*, as if written *lev-tenant*. See the word.

IEW.

286. These letters occur only in the word *new*, where they sound like *ee*, rhyming with *few*, *new*.

IO.

287. When the accent is upon the first of these vowels, they form two distinct syllables, as *violent*, *violet*; the last of which is sometimes corruptly pronounced *vi-let*.

288. In *marchioness*, the *i* is entirely sunk, and the unaccented *o* pronounced, as it usually is in this situation, like short *u*, as if written *marshuness* (352).

289. In *cushion*, the *o* is sunk, and the word pronounced *cushin*. See the word.

290. In the very numerous termination *ion*, these vowels are pronounced in one syllable like short *a*; but when they are preceded by a liquid, as in *million*, *minion*, *clarion*, &c. (113), the two vowels, though they make but one syllable, are heard distinctly: the same may be observed when they are preceded by any of the other consonants, except *s* and *t*, as *champion*, *scorpion*, &c. where the vowels are heard separately: but the terminations *tion* and *sion* are pronounced in one syllable, like the verb *shun*.

291. The only exception to this rule is, when the *t* is preceded by *s*: in this case the *t* goes into *teh*, and the *i* is in a small degree audible like short *e*. This may be heard in *question*, *mixture*, *digestion*, *combustion*, and, what is an instance of the same kind, in *christian*, as if written *ques-tehun*, *mix-tehun*, &c. or *quest-yun*, *mixt-yun*, &c. (461) (462).

IOU.

292. This triphthong, when preceded by a liquid, or any mute but a dental, is heard distinctly in two syllables, as in *bilious*, *various*, *glorious*, *abstemious*, *ingenious*, *copious*: but when preceded by the dentals *t*, *soft c* and *s*, these vowels coalesce into one syllable, pronounced like *shus*: thus *precious*, *factions*, *noxious*, *anxious*, are sounded as if written *fresh-us*, *fac-shus*, *nock-shus*, *angh-shus* (459).

293. The same tendency of these vowels to coalesce after a dental, and draw it to aspiration, makes us hear *tedious*, *odious*, and *insidious*, pronounced as if written *te-je-us*, *o-je-us*, and *in-sid-je-us*; for as *d* is but flat *t*, it is no wonder it should be subject to the same aspiration when the same vowels follow:

ay, it may be affirmed, that so agreeable is this sound of the *d* to the analogy of English pronunciation, that, unless we are upon our guard, the organs naturally slide into it. It is not, however, pretended that this is the politest pronunciation; for the sake of analogy it were to be wished it were: but an ignorance of the real powers of the letters, joined with a laudable desire of keeping as near as possible to the orthography, is apt to prevent the *d* from going into *j*, and to make us hear

o-de-us, *te-de-us*, &c. On the other hand, the vulgar, who, in this case, are right by instinct, not only indulge the aspiration of the *d*, which the language is so prone to, but are apt to unite the succeeding syllables too closely, and to say *o-jus* and *te-jus*, instead of *o-je-us* and *te-je-us*, or rather *ode-yus* and *tede-yus*.

294. If the *y* be distinctly pronounced, it sufficiently expresses the aspiration of the *d*, and is, in my opinion, the preferable mode of delineating the sound, as it keeps the two last syllables from uniting too closely. Where analogy, therefore, is so clear, and custom so dubious, we ought not to hesitate a moment at pronouncing *odious*, *tedious*, *perfidious*, *insidious*, *invidious*, *compendious*, *melodious*, *commodious*, *preludious*, and *studious*, as if written *o-je-us*, *te-je-us*, &c. or rather, *ode-yus*, *tede-yus*, &c.; nor should we forget that *Indian* comes under the same analogy, and ought, though contrary to respectable usage, to be pronounced as if written *Ind-yan*, and nearly as *In-je-an* (376).

O A.

295. This diphthong is regularly pronounced as the long open sound of *o*, as in *boat*, *coat*, *out*, *coal*, *loaf*, &c. The only exceptions are, *broad*, *abroad*, *grat*, which sound as if written *brawd*, *abrawd*, *grawt*. *Oatmeal* is sometimes pronounced *ot-meal*, but seems to be recovering the long sound of *o*, as in *oat*.

OE.

296. Whether it be proper to retain the *o* in this diphthong, or to banish it from our orthography, as Dr Johnson advises, certain it is, that in words from the learned languages, it is always pronounced like single *e*, and comes entirely under the same laws as that vowel: thus, when it ends a syllable, with the accent upon it, it is long, as in *An-toe-ci*, *Peri-oe-ci*: when under the secondary accent, in *oec-umenical*, *oec-onomics*, it is like *e* short: it is long *e* in *foe-tus*, and short *e* in *foet-ic* and *assafoet-ida*: in *doe*, *foe*, *stoc*, *toe*, *throe*, *hoe* (to dig), and *bilboes*, it is sounded exactly like long open *o*; in *canoe* and *shoe*, like *oo*, as if written *canoö* and *shoo*; and in the verb *does*, like short *u*, as if written *duz*.

OEI.

297. There is but one word where this triphthong occurs, and that is in Shakspeare's *King Lear*, in the word *oelids* (glances), and, in my opinion, it ought to be sounded as if written *e-ü-yads*.

OEU.

298. This diphthong is from the French, in the word *manœuvre*: a word, within these few years, of very general use in our language. It is not in Johnson, and the *oeu* is generally pronounced, by those who can pronounce French, in the French manner; but this is such a sound of the *u* as does not exist in English, and therefore it cannot be described. The nearest sound is *oo*; with which, if this word is pronounced by an English speaker, as if written *manoovre*, it may, except with very nice French ears, escape criticism.

OI.

299. The general, and almost universal sound of this diphthong, is that of a in *water*, and the first *e* in *meire*. This double sound is very distinguishable in *ball*, *toil*, *spoil*, *joint*, *mint*, *enoint*, &c. which sound ought to be carefully preserved, as there is a very prevalent practice among the vulgar of dropping the *e*, and pronouncing these words as if written *bale*, *tile*, *spile*, &c.

300. The only instance which admits of a doubt in the sound of this diphthong, when under the accent, is in the word *choir*; but this word is now so much more frequently written *quaire*, that uniformity strongly inclines us to pronounce the *ai* in *chuir*, like long *i*, and which, by the common orthography, seems fixed beyond recovery. But it may be observed, that either the spelling or the pronunciation of *chorister*, commonly pronounced *quister*, ought to be altered. See the words.

301. When this diphthong is not under the accent, it is variously pronounced. Dr Kenrick places the accent on the first syllable of *turcois*, and, for I know not what reason, pronounces it as if written *turkiz*; and *turkoi*, with the *oi* broad, as in *boys*. Mr Sheridan places the accent on the second syllable, and gives the diphthong the French sound, as if the word were written *turkaze*. In my opinion the best orthography is *turquoise*, and the best pronunciation with the accent on the last syllable, and the *oi* sounded like long *e*, as if written *turkois*; as we pronounce *torloise*, with the accent on the first syllable, and the *oi* like short *i*, as if written *toriz*.

302. In *avardupoise*, the first diphthong is pronounced like short *e*, as if written *avertupoise*.

303. In *connoisseur*, the same sound of *e* is substituted, as if written *connesseur*.

304. In *shamois*, or *chamois*, a species of leather, the *oi* is pronounced like long *e*, as if written *shammes*.

305. *Adroit* and *devoir*, two scarcely naturalized French words, have the *oi* regular; though the latter word, in polite pronunciation, retains its French sound, as if written *deveior*.

OO.

306. The sound of this diphthong is regular, except in a few words: it is pronounced long in *moon*, *soon*, *fool*, *road*, *food*, *mood*, &c. This is its regular sound.

307. It has a shorter sound corresponding to the *u* in *bull*, in the words *wood*, *good*, *foot*, *stood*, *understood*, *wishtood*, and these are the only words where this diphthong has this middle sound.

308. It has the sound of short *u*, in the two words, *blood* and *flour*, rhyming with *mud*.

309. *Soot* is vulgarly pronounced so as to rhyme with *but*, *hut*, &c. but ought to have its long, regular sound, rhyming with *foot*, as we always hear it in the compound *sooty*. See the word.

310. *Dore* and *flour* are universally pronounced by the English as if written *dore* and *flure*; but in Ireland they preserve the regular sound of *oo*. See the word *DOOR*.

311. *Moor*, a black man, is regular in polite pronunciation, and like *more* in vulgar. *Moor*, a marsh, is sometimes heard rhyming with *store*; but more correct speakers pronounce it regularly, rhyming with *poor*.

OU.

312. This is the most irregular assemblage of vowels in our language: its most common sound is that heard in *bound*, *found*, *ground*, &c. and this may be called its proper sound; but its deviations are so many and so various that the best idea of it will be conveyed by giving the simples of all its different sounds.

313. The first or proper sound of this diphthong is composed of the *a* in *ball*, and the *oo* in *woo*, or rather the *u* in *bull*, and is equivalent to the *ow* in *down*, *frown*, &c. This sound is heard in *abound*, *about*, *account*, *acoustics*, *aground*, *aloud*, *amount*, *around*, *arouse*, *astound*, *avouch*, *bough*, *bounce*, *bound*, *bounteous*, *bonauty*, *bout*, *carouse*, *clause*, *cloud*, *clough*, *clout*, *clouterly*, *compound*, *couch*, *couchant*, *crouch*, *deftour*, *devour*, *devout*, *doubt*, *doubtful*, *doughty*, *douse*, *drought*, *encounter*, *espouse*, *expound*, *flout*, *flounder*, *foul*, *found*, *foundling*, *fountain*, *frousy*, *glout*, *gout*, (a disease,) *ground*, *grouse*, *grout*, *hound*, *hour*, *house*, *impend*, *loud*, *louge*, *louse*, *lout*, *mound*, *mountain*, *mountebank*, *mouse*, *mouth*, *noun*, *ounce*, *our*, *oust*, *out*, *outer*, *outermost*, *paramount*, *plough*, *pouch*, *pounce*, *pound*, *poul*, *profound*, *pronoun*, *pronounce*, *propound*, *proud*, *rebound*, *recount*, *redoubt*, *redoubled*, *redound*, *recount-er*, *round*, *roundelay*, *rouse*, *rout*, *scoundrel*, *scour*, *scout*, *slaut*, *slaut*, *slroud*, *slouch*, *spouse*, *spout*, *sprout*, *stout*, *surround*, *south*, *thou*, *thousand*, *louse*, *trounce*, *trousers*, *trout*, *wound*, (did wind,) *slough* (a miry place,) *vouch*, *vouchsafe*, *without*, *scaramouch*.

314. The second sound is that of short *u* in *bud*, and is heard in the following words and their compounds: *Atjourn*, *journey*, *journal*, *bourgeon*, *country*, *coisin*, *couple*, *accouple*, *double*, *trouble*, *courteous*, *courtesy*, *courage*, *encourage*, *jeust*, *gourmet*, *housewife*, *flourish*, *mouch*, *nourish*, *enough*, *chough*, *rough*, *tough*, *slough* (a cast skin), *scourge*, *southerly*, *southern*, *southernwood*, *southward*, *touch*, *touchy*, *young*, *younger*, and *youngerster*; but *southern*, *southerly*, and *southward*, are sometimes pronounced regularly like *south*: this, however, is far from the prevailing pronunciation. This is the sound this diphthong always has when the accent is not on it, unless in very few instances, where the compound retains the sound of the simple, as in *pronoun*; but in *sojourn* and *sojourner*, with the accent on the first syllable, and in every unaccented termination in *our* and *ous*, this diphthong has exactly the sound of short *u*: thus *favour*, *honour*, *odour*, and *famous*, are pronounced as if written *fauur*, *honur*, *odur*, and *famus*.

315. The third sound given to these vowels is that of *oo* in *oo* and *woo* 29, and is found in the following words: *Bouge*, *croup*, *group*, *agroup*, *amour*, *paramour*, *bouse*, *bousy*, *boute-feu*, *capouch*, *cartouch*, *gourbe*, *gout* (taste), and *ragout*, (pronounced *goo* and *ragoo*), *rendezvous*, *rouge*, *soup*, *sous* (pronounced *soo*), *surtout*, *through*, *throughly*, *loupee* or *loupet*, *you*, *your*, *youth*, *tour*, *contour*, *tournay*, *tournament*, *pour*,

and *route* (a road), *accoutre*, *billet-doux*, *agouti*, *uncouth*, *wound* (a hurt), and *routine* (a beaten road.) See *TOURNEY*.

316. The verb to *pour* is sometimes pronounced to *poze*, and sometimes to *poor*: in each case it interferes with a word of a different signification, and the best pronunciation, which is that similar to *power*, is as little liable to that exception, as either of the others. See the word.

317. To *wound* is sometimes pronounced so as to rhyme with *found*; but this is directly contrary to the best usage; but *route* (a road, as to take a different *route*), is often pronounced so as to rhyme with *doubt*, by respectable speakers.

318. The fourth sound of this diphthong is that of long open *o*, and is heard in the following words: *Though*, *although*, *coulter*, *court*, *account*, *guard*, *courtier*, *course*, *discourse*, *source*, *recourse*, *resource*, *boorn*, *dough*, *doughy*, *four*, *mould*, *mouldy*, *moult*, *mourn*, *shoulder*, *smoulder*, *soul*, *poultice*, *poult*, *poulterer*, *poultry*, *trawl*, (to roll smoothly, marked by Mr Sheridan as rhyming with *doll*, but more properly by Dr Kenrick with *roll*); and *borough*, *thorough*, *furlough*, *fourteen*, *concourse*, and *intercourse*, preserve the diphthong in the sound of long *o*, though not under the accent.

319. The fifth sound of *ou* is like the noun *ave*, and is heard only in *ought*, *bought*, *brought*, *sought*, *besought*, *fought*, *nought*, *thought*, *methought*, *wrought*.

320. The sixth sound is that of short *oo*, or the *u* in *bull*, and is heard only in the auxiliary verbs, *would*, *could*, *should*, rhyming with *good*, *nood*, *stood*, &c.

321. The seventh sound is that of short *a*, and heard only in *cough* and *trough*, rhyming with *off* and *scaff*; and in *lough* and *shough*, pronounced *lock* and *shock*.

OW.

322. The elementary sound of this diphthong is the same as the first sound of *ou*, and is heard in *how*, *now*, &c.; but the sound of long *o* obtains in so many instances, that it will be necessary to give a catalogue of both.

323. The general sound, as the elementary sound may be called, is heard in *now*, *how*, *bow* (a mark of respect), *mow* (a heap of barley, &c.) *cow*, *brow*, *brown*, *brunese*, *plow*, *vow*, *moon*, *allow*, *disallow*, *endow*, *down*, *clown*, *frown*, *town*, *crown*, *drown*, *gown*, *renown*, *dowager*, *dowdy*, *dower*, *dovre*, *dowry*, *dowery*, *dowlas*, *trousse*, *drowsy*, *flower*, *lower*, *lower* (to look gloomy), *power*, *powder*, *proress*, *prout*, *vowel*, *towel*, *bowel*, *rowel*, *cowl*, *scowl*, *crowd*, *shower*, *tower*, *sow* (a swine), *sowens*, *sowl*, *thaw*, *low* (to bellow as a cow). This word is generally pronounced as *low*, not *high*; but if custom, in this case, has not absolutely decided, it ought, in my opinion, to have the first sound of this diphthong, rhyming with *how*, as much more expressive of the noise it signifies; which, where sounds are the ideas to be expressed, ought to have great weight in pronunciation. (241, 251.) See the word.

324. The second sound of this diphthong is heard in *blow*, *slow*, *crow*, *flow*, *glow*, *bow* (to shoot with), *low* (not high), *mow* (to cut grass), *row*, *show*, *sow* (to scatter grain), *strow*, *snow*,

throw, *below*, *bestow*, *owe*, *owner*, *flown*, *grown*, *growth*, *know*, *known*, *sown*, *lower* (to bring low), *throw*, *thrown*, in all these words the *ow*, sounds like long *o* in *go*, *no*, *so*, &c.

325. The noun *prout*, signifying the forepart of a ship, rhymes with *go* in Mr Sheridan, and with *now* in Dr Kenrick. The latter is, in my opinion, the preferable sound; while the verb to *prout* (to seek for prey) rhymes with *owl*, according to Mr Sheridan, and with *soul*, according to Dr Kenrick: the latter has the old spelling *prole* to plead, but the former has, in my opinion, both analogy and the best usage on its side. Both these writers unite in giving the first sound of this diphthong to *proress*; which is unquestionably the true pronunciation. See *To PROWL*.

326. The proper names *How*, *Howel*, *Howard*, and *Powel*, generally are heard with the first sound of this diphthong, as in *how*, *now*, &c.; but *Howes* and *Stow* (the historian) commonly rhyme with *knows* and *know*. *Howard*, among people of rank, is generally pronounced with the second sound, rhyming with *froncard*; and *Grosvenor*, as if written *Grosvenor*. *Snowden* is frequently pronounced with the first sound of *ow*; but the second sound seems preferable; as it is not improbable that these mountains had their name, like the Alps, from the snow on their tops.

327. When this diphthong is in a final unaccented syllable, it has always the second sound, like long *o* in *borrow*, *sorrow*, *fellow*, *willow*, &c. The vulgar shorten this sound, and pronounce the *o* obscurely, and sometimes as if followed by *r*, as *winder* and *feller*, for *window* and *fellow*; but this is almost too despicable for notice. Good speakers preserve the diphthong in this situation, and give it the full sound of open *o*, rhyming with *no*, *so*, &c., though it should seem in Ben Jonson's time, the *o* in this situation was almost suppressed. See his Grammar, page 149.

328. This diphthong in the word *knowledge*, has of late years undergone a considerable revolution. Some speakers, who had the regularity of their language at heart, were grieved to see the compound depart so far from the sound of the simple, and with heroic fortitude have opposed the multitude by pronouncing the first syllable of this word as it is heard in the verb to *know*. The pulpit and the bar have for some years given a sanction to this pronunciation; but the senate and the stage hold out inflexibly against it; and the nation at large seem insensible of the improvement. They still continue to pronounce, as in the old ludicrous rhyme:—

"Among the mighty men of knowledge,
That are professors at Gresham College."

But if ever this word should have the good fortune to be restored to its rights, it would be but charity to endeavour the restoration of a great number of words in a similar situation, such as *breakfast*, *vineyard*, *bewilder*, *meadow*, *hearken*, *pleasure*, *whitster*, *shepherd*, *windward*, and a long catalogue of fellow-sufferers. (315.) But, before we endeavour this restoration, we should consider, that contracting the sound of the simple, when it requires an additional syllable, is an idiom of pronunciation to which our

language is extremely prone; nor is it certain that crossing this tendency would produce any real advantage; at least, not sufficient to counterbalance the diversity of pronunciation which must for a long time prevail, and which must necessarily call off our attention from things to words. See Enclitical Termination, No. 311.

OY.

329. This diphthong is but another form for *oi*, and is pronounced exactly like it. When *alley* is written with this diphthong, it ought never to be pronounced *alley*. Custom seems to have appropriated the former word to the noun, and the latter to the verb; for the sake of consistency, it were to be wished it were always written *alley*; but it is not to be expected that poets will give up so good a rhyme to *joy*, *clay*, and *destry*.

330. The only word in which this diphthong is not under the accent, is the proper name *Sesoy*; for *sosoy*, a plant, has the accent on the second syllable; but the diphthong in both is pronounced in the same manner.

UA.

331. When the *a* in this diphthong is pronounced, the *u* has the power of *w*, which unites both into one syllable: thus *antiquate*, *antiquary*, *assuage*, *persuade*, *equal*, *language*, &c.; are pronounced *antikwate*, *antikwary*, *aswage*, &c.

332. The *u* in this diphthong is silent, in *guard*, *guardian*, *guarantee*, and *piquant*; pronounced *gard*, *gardian*, *garantee*, and *pickant* (92).

333. In *Mantua*, the town of Italy, both vowels are heard distinctly. The same may be observed of the habit so called: but in *mantuamaker*, vulgarity has sunk the *a*, and made it *mantumaker*. The same vulgarity at first, but now sanctioned by universal custom, has sunk both letters in *victuals*, and its compounds *victualling* and *victualler*, pronounced *vittles*, *vittling*, and *vittler*. See MANTUA.

UE.

334. This diphthong, like *ua*, when it forms only one syllable, and both letters are pronounced, has the *u* sounded like *w*; as *consuetude*, *desuetude*, and *mansuetude*, which are pronounced *consuwetude*, *desuwetude*, and *mansuwetude*. Thus *conquest* is pronounced, according to the general rule, as if written *conkwest*; but the verb to *conquer* has unaccountably deviated into *conker*, particularly upon the stage. This error, however, seems not to be so rooted in the general ear as to be above correction; and analogy undoubtedly demands *conkwer*.

335. This diphthong, when in a final syllable, sinks the *e*, as *clue*, *cue*, *due*, *blue*, *glue*, *lue*, *flue*, *rue*, *sue*, *true*, *noise*, *accrue*, *ensue*, *endue*, *imbue*, *imbrue*, *purue*, *subdue*, *perdue*, *argue*, *residue*, *avenue*, *revenue*, *continue*, *retinue*, *construe*, *statue*, *lissue*, *issue*, *virtue*, *volue*, *ogue*; in all these words, whether the accent be on the diphthong *ue* or not, it is pronounced like long open *u*, except in words where the *r* comes before *u*; in this case it is sounded like *oo*. When the accent is not on this diph-

thong, as in the latter portion of these words, from *argue*, it is apt to be feebly and indistinctly pronounced, and therefore care ought to be taken to sound it as if these words were written *argew*, *residew*, &c. In *Tuesday*, *ue*, the diphthong, is pronounced in the same manner.

336. In some words the *u* is silent, and the *e* pronounced short, as in *guess*, *guest*, *guerdon*, where the *u* acts as a servile to preserve the *g* hard.

337. In some words, both the vowels are sunk, as in *antique*, *oblique*, *league*, *feague*, *teague*, *colleague*, *plague*, *vague*, *intrigue*, *fatigue*, *harangue*, *longue*, *dismagogue*, *collogue*, *rogue*, *prorogue*, *brogue*, *fugue*; in all which the *ue* is silent, and the *g* pronounced hard. The *q* in *antique* and *oblique*, is pronounced like *k*, as if the words were written *anteek* and *oblirks* (158).

338. The terminations in *ogue*, from the Greek, are pronounced in the same manner. Thus *pedagogue*, *demagogue*, *plysmagogue*, *menagogue*, *emmenagogue*, *synagogue*, *mystagogue*, *decalogue*, *dialogue*, *trialogue*, *catalogue*, *theologue*, *eclogue*, *monologue*, *prologue*, and *epilogue*, are all pronounced as if written *pedagog*, *demagog*, &c. with the *o* short.

339. This diphthong, after *r*, becomes *oo*; thus *trae* is pronounced *troo* (176).

UI.

340. The *u* in this diphthong, as in *ua* and *ue*, when both vowels are pronounced without forming two syllables, is pronounced like *w*; thus *languid*, *anguish*, *languish*, *extinguish*, *distinguish*, *relinquish*, *vanguish*, *linguist*, *penguin*, *pursuivant*, *guaiacum*, are pronounced as if written *languid*, *angwish*, &c. and *cuisse* and *cuisses*, as if written *kwiss* and *kwisses*, and *cuirass*, as if written *kwirass*.

341. The *u* is silent, and the *i* pronounced long, in *guide*, *disguise*, *guile*, and *beguile*; but the *u* is silent and the *i* short, in *guilt*, *build*, *guilt*, *guinea*, *guitar*. *Guilt*, in *Guildhall*, is, by the lower people of London, pronounced so as to rhyme with *child*; but this is directly opposite to the best usage, and contrary to its etymology, as it is a compound of *guilt* (a corporation, always pronounced like the verb to *gild*) and *hall*. Dr Jones, who wrote in Queen Anne's time, tells us that it was then pronounced as if written *Gulldhall*. In *circuit* and *biscuit* the *u* is merely servile; in both the *c* is hard, and the *i* short, as if written *sukrit*, and *bisket*. *Conduit* is pronounced *cundit*.

342. In *juice*, *sluice*, *suit*, and *pursuit*, the *i* is silent, and the *u* has its diphthongal sound, as if preceded by *e*, and the words were written *slewse*, *jewse*, *seut*, *pursewt*.

343. When this diphthong is preceded by *r*, it is pronounced like *oo*; thus *bruisse*, *cruise*, *fruit*, *bruit*, *recruit*, are pronounced as if written *broose*, *croose*, *broot* (339).

UO.

344. The *u* in this diphthong is pronounced like *w*, in *quote*, *quota*, *quotation*, *quotient*, *quotidian*, *quorum*, *quondam*, *siliquose*, *quoth*, as if written *kwote*, *kwota*, *kwotation*, &c. *Coif*, and *coit* commonly pronounced *kwioif* and *kwioit*, do not come under this class. See the words.

UY.

345. This diphthong, with the accent on it, sinks the *u*, and pronounces the *y* like long *i* thus *buy*, the only word where *uy* has the accent, rhymes with *fly*, *dry*, &c. When the accent is not on this diphthong it is sounded like long *e*, as *plaguy*, *roguy*, *gluy*, pronounced *plā-gee*, *ro-gee*, (with the *g* hard, as in *get*) *glu-ee*. The same may be observed of *obloquy*, *ambiloquy*, *pauciloquy*, *soliloquy*, *ventriloquy*, *alloquy*, *colloquy*, pronounced *oblo-quee*, *ambilo-quee*, &c.

UOY.

346. This diphthong is found only in the word *buoy*, pronounced as if written *buoy*, but too often exactly like *boy*. But this ought to be avoided by correct speakers.

OF THE CONSONANTS.

B.

347. When *b* follows *m* in the same syllable, it is generally silent, as in *lamb*, *semb*, *lumb*, *comb*, *dumb*, &c. except *accumb* and *succumb*: it is silent also before *l* in the same syllable, as in *debt*, *doubt*, *redoubt*, *redoubted*, and their compounds: it is silent before *t*, when not in the same syllable, in the word *subtle* (*cunning*) often inaccurately used for *subtile* (*fine*), where the *b* is always pronounced. In the mathematical term *rhom*b, the *b* is always heard, and the word pronounced as if written *rhomb*. *Amb-ace* is pronounced *Aims-ace*. See RHOMB.

C.

348. *C* is always hard like *k* before *a*, *o*, or *u*; as *card*, *cord*, *curd*; and soft, like *s*, before *e*, *i*, or *y*; as *cement*, *city*, *cymic*.

349. When *c* ends a word, or syllable, it is always hard, as in *music*, *flaccid*, *siccit*, pronounced *musick*, *flack-sul*, *sick-sity*. See EXAGGERATE.

350. In the word *sceptic*, where the first *c*, according to analogy, ought to be pronounced like *s*, Dr Johnson has not only given his approbation to the sound of *k*, but has, contrary to general practice, spelt the word *skeptic*. It may be observed, perhaps, in this, as on other occasions, of that truly great man, that he is but seldom wrong; but when he is so, that he is generally wrong to absurdity. What a monster does this word *skeptic* appear to an eye the least classical or correct! And if this alteration be right, why should we hesitate to write and pronounce *scene*, *sceptre*, and *Lacedæmon*, *scene*, *skeptre*, and *Lakedæmon*, as there is the same reason for *k* in all? It is not, however, my intention to cross the general current of polite and classical pronunciation, which I know is that of sounding the *c* like *k*; my objection is only to writing it with the *k*: and in this I think I am supported by the best authorities since the publication of Johnson's Dictionary.

351. *C* is mute in *Czar*, *Czarina*, *virtuals*, *infect*, *arbuscle*, *corpuscle*, and *muscle*; it sounds like *tch* in the Italian words *vermicelli*

and *violoncello*; and like *z* in *suffice*, *sacrifice*, *slee* (the number six at dice,) and *discern*.

352. This letter, when connected with *t*, has two sounds; the one like *tch*, in *child*, *chair*, *rich*, *which*, &c. pronounced as if written *tchuld*, *tchair*, *ritch*, *whitch*, &c. the other like *sh*, after *l* or *n*, as in *belch*, *bench*, *fish*, &c. pronounced *belsh*, *bensh*, *flsh*, &c. This latter sound is generally given to words from the French, as *chaise*, *chagrin*, *chamade*, *champagne*, *champignon*, *chandelier*, *chaperon*, *charlatan*, *chevalier*, *chevron*, *chicane*, *capuchin*, *cartouch*, *machine*, *machinist*, *chancre*, *marchioness*.

353. *Ch* in words from the learned languages, are generally pronounced like *k*, as *chalcography*, *chalybeate*, *chamaelon*, *chamomile*, *chaos*, *character*, *chart*, *chasm*, *chely*, *chemist*, (if derived from the Arabic, and *chymist* if from the Greek,) *chersonese*, *clamera*, *chirography*, *chironancy*, *chlorosis*, *cholera*, *chorus*, *chord*, *chorography*, *chyle*, and its compounds; *anchor*, *anchoret*, *cachezy*, *catechism*, *catechise*, *catechetical*, *catechumen*, *echo*, *ecianus*, *epoch*, *epocha*, *ichor*, *machination*, *machinal*, *mechanic*, *mechanical*, *orchestra*, *orchestre*, *technical*, *anarch*, *anarchy*, *conch*, *cochleary*, *distich*, *hemistich*, *monistich*, *eunuch*, *monarch*, *monarchical*, *hierarch*, *heresiarch*, *pentateuch*, *stomach*, *stomachic*, *scheme*, *school*, *scholar*, *schesis*, *mastich*, *seneschal*, and in all words where it is followed by *l* or *r*, as *chlorosis*, *Christ*, *Christian*, *chronology*, *chronical*, &c. To these may be added the Celtic word *loch* (a lake). The exceptions are *charity*, *archer*, and *archery*.

354. When *arch*, signifying chief, begins a word from the Greek language, and is followed by a vowel, it is always pronounced *ark*, as in *archangel*, *archipelago*, *architect*, *archives*, *archetype*, *archaism*, *archiepiscopal*, *archidiaconal*, *architrate*, *archaiology*. But when we prefix *arch* to a word of our own, and this word begins with a consonant, we pronounce it so as to rhyme with *marsh*, as *archduke*, *archdeacon*, *archbishop*; and sometimes, when the following word begins with a vowel, if it is a composition of our own, and the word does not come to us compounded from the Greek or Latin, as *arch-enemy*.

355. The word *ache* (a pain), pronounced *ake*, comes from the Greek, and was by Shakespeare extended to two syllables, *aches* with *ch*, as in *watches*; but this is obsolete. It is now almost universally written *ake* and *akes*, except where it is compounded with another word, as *head-ach*, *heart-ach*, &c. and by thus absurdly retaining the *ch* in the compound, we are puzzled how to form the plural, without pronouncing *aches* in two syllables.

356. In *choir* and *chorister*, the *ch* is almost universally pronounced like *qu*: (*300*) in *ostrich*, like *dge*, as if spelled *ostridge*. It is silent in *schedule*, *schism*, and *yacht*; pronounced *seddula*, *sizm*, and *yot*. It is sunk in *drachm*, but heard in *drachma*; pronounced *drom* and *drackma*.

357. When *c* comes after the accent, either primary or secondary, and is followed by *en*, *ia*, *to*, or *ous*, it takes the sound of *sh*; thus *ocean*, *social*, *Thocien*, *saponaceous*, are pronounced as if written *oshean*, *soeshial*, *Phoshian*,

spontaneous, fasciation, negotiation, &c. (196). *Financier* has the accent after the *c*, which on that account does not go into *sh*.

D.

358. In order to have a just idea of the alterations of sound this letter undergoes, it will be necessary to consider its near relation to *T*. (41). These consonants, like *p*, and *b*, *f*, and *v*, *k*, and hard *g*, and *s*, and *z*, are letters of the same organ; they differ by the nicest shades of sound, and are easily convertible into each other; *t*, *p*, *f*, *k*, and *s*, may, for the sake of distinction, be called sharp, and *d*, *b*, *v*, *g*, and *z*, may be called flat. For this reason, when a singular ends in a sharp consonant, the *s*, which forms the plural, preserves its sharp sound, as in *cuffs*, *packs*, *lips*, *huts*, *deaths*; and when the singular ends with a flat consonant, the plural *s* has the sound of *z*, as *drabs*, *bags*, *beads*, *lives*, &c. are pronounced *drabz*, *bagz*, &c.

359. In the same manner, when a verb ends with a sharp consonant, the *d*, in the termination *ed*, assumed by the preterit and participle, becomes sharp, and is sounded like *t*; thus *stuffed*, *tripped*, *cracked*, *passed*, *vouched*, *ruined* (where the *e* is suppressed, as it always ought to be, except when we are pronouncing the language of Scripture) (104), change the *d* into *t*, as if written *stuft*, *tript*, *crakt*, *past*, *voucht*, *faste*. So when the verb ends in a flat consonant, the *d* preserves its true flat sound, as *drubbed*, *pegged*, *lined*, *buzzed*, where the *e* is suppressed, and the words pronounced in one syllable, as if written *drubb'd*, *pegg'd*, *lin'd*, *buzz'd*. It may be observed too, that when the verb ends in a liquid, or a liquid and mute *e*, the participle *d* always preserves its pure sound; as *blamed*, *joined*, *filled*, *barred*, pronounced *blam'd*, *join'd*, *fill'd*, *barr'd*. This contraction of the participial *ed*, and the verbal *en* (103), is so fixed an idiom of our pronunciation, that to alter it, would be to alter the sound of the whole language. It must, however, be regretted, that it subjects our tongue to some of the most hissing, snapping, clashing, grinding sounds, that ever grated the ears of a Vandal: thus *rasped*, *scratched*, *wrenched*, *bridled*, *fringed*, *birchen*, *hardened*, *strengthened*, *quicken'd*, &c. almost frighten us when written as they are actually pronounced, as *raspt*, *scratcht*, *wrencht*, *bridl'd*, *fringl'd*, *birch'n*, *strenght'n'd*, *quick'n'd*, &c.; they become still more formidable when used contractedly in the solemn style, which never ought to be the case; for here, instead of *thou strength'n'st* or *strenght'n'd'st*, *thou quick'n'st* or *quick'n'd'st*, we ought to pronounce, *thou strength'nest* or *strenght'nest*, *thou quick'nest* or *quick'nest*, which are sufficiently harsh of all conscience. (See No. 405). But to compensate for these Gothic sounds, which, however, are not without their use, our language is full of the smoothest and most sonorous terminations of the Greeks and Romans.

360. By the foregoing rule of contraction, arising from the very nature of the letters, we see the absurdity of substituting the *t* for *ed*, when the verb ends in a sharp consonant; for, when the pronunciation cannot be mistaken, it is folly to alter the orthography: thus

the *Distressed Mother*, the title of a tragedy, needs not to be written *Distrest Mother*, as we generally find it, because, though we write it in the former manner, it must necessarily be pronounced in the latter.

361. By this rule, too, we may see the impropriety of writing *blest* for *blessed*, when a participle.

"Blest in thy genius, in thy love too blest,"—*Popo*.

But when the word *blessed* is an adjective, it ought always to be pronounced, even in the most familiar conversation, in two syllables, as, this is a *blessed* day, the *blessed* thistle, &c.

362. This word, with *learned*, *curst*, and *winged*, are the only participial adjectives which are constantly pronounced in two syllables, where the participles are pronounced in one: thus a *learned* man, a *curst* thing, a *winged* horse, preserve the *ed* in a distinct syllable; while the same words, when verbs, as, *he learned to write*, *he curst the day*, *they winged their flight*, are heard in one syllable, as if written *learn'd*, *curst*, and *wing'd*; the *d* in *curst* changing to *t*, from its following the sharp consonant *s* (358).

363. Poetry, however, (which has been one great cause of improper orthography) assumes the privilege of using these words, when adjectives, either as monosyllables or dissyllables; but correct prose rigidly exacts the pronunciation of *ed* in these words, when adjectives, as a distinct syllable. The *ed* in *aged* and *winged*, always makes a distinct syllable, as *an aged* man; the *winged* courser: but when this word is compounded with another, the *ed* does not form a syllable, as a *full-ag'd* horse, a *sheath-wing'd* fowl.

364. It is, perhaps, worthy of notice, that when adjectives are changed into adverbs by the addition of the termination *ly*, we often find the participial termination *ed* preserved long and distinct, even in those very words where it was contracted when used adjectively: thus though we always hear *confess'd*, *profess'd*, *design'd*, &c. we as constantly hear *confess-ed-ly*, *pro-fess-ed-ly*, *de-sign-ed-ly*, &c. The same may be observed of the following list of words, which, by the assistance of the Rhyming Dictionary, I am enabled to give, as, perhaps, the only words in the language in which the *ed* is pronounced as a distinct syllable in the adverb, where it is contracted in the participial adjective. *Forcedly*, *enforcedly*, *unveiledly*, *deformedly*, *feignedly*, *unfeignedly*, *discernedly*, *resignedly*, *refinedly*, *restrainedly*, *concernedly*, *unconcernedly*, *discernedly*, *undiscernedly*, *preparedly*, *assuredly*, *advisedly*, *dispersedly*, *diffusedly*, *confusedly*, *unperceivedly*, *resolvedly*, *deservedly*, *undeservedly*, *reservedly*, *unreservedly*, *avowedly*, *perplexedly*, *fixedly*, *amazedly*.

365. To this catalogue may be added several abstract substantives formed from participles in *ed*: which *ed* makes a distinct syllable in the former, though not in the latter: thus *numbedness*, *blearedness*, *preparedness*, *assuredness*, *diseasedness*, *advisedness*, *reposedness*, *composedness*, *indisposedness*, *diffusedness*, *confusedness*, *distressedness*, *resolvedness*, *reservedness*, *perplexedness*, *fixedness*, *amazedness*, have *ed* pronounced distinctly.

366. The adjectives *naked, wicked, picked* (pointed), *hooked, crooked, forked, tusked, tressed, and wretched*, are not derived from verbs, and are therefore pronounced in two syllables. The same may be observed of *scabbed, crabbed, chubbed, stubbed, shagged, snagged, ragged, scrubbed, dogged, rugged, scragged, hawked, jagged*; to which we may add, the solemn pronunciation of *stiff-necked*; and these, when formed into nouns by the addition of *ness*, preserve the *ed* in a distinct syllable, as *wickedness, scabbedness, raggedness, &c.*

367. *Passed*, in the sense of beyond, becomes a preposition, and may allowably be written *past*, as *past twelve o'clock*; but when an adjective, though it is pronounced in one syllable, it ought to be written with two, as *passed pleasures are present pain*: this I know is contrary to usage; but usage is, in this case, contrary to good sense, and the settled analogy of the language.

368. It needs scarcely be observed, that when the verb ends in *d* or *t*, the *ed* in the past time and participle has the *d* pronounced with its own sound, and always forms an additional syllable, as *landed, mated, &c.* otherwise the final *d* could not be pronounced at all.

369. And here, perhaps, it may not be useless to take notice of the very imperfect and confused idea that is given in Lowth's grammar, of what are called contracted verbs, such as *snatched, checkt, snapt, mixt, dwell, and past*, for *snatchen, checked, snapped, mixed, dwelled, and passed*. To these are added, those that end in *l, n, and r*, or *p*, after a diphthong; which either shorten the diphthong, or change it into a single vowel; and instead of *ed*, take *t* only for the preterit, as *dealt, dreamt, meant, felt, slept, crept*; and these are said to be considered not as irregular, but contracted only. Now nothing can be clearer than that verbs of a very different kind are here huddled together as of the same. *Snatched, checked, snapped, missed, and passed*, are not irregular at all; if they are ever written *snatcht, checkt, snapt, mixt, and past*, it is from pure ignorance of analogy, and not considering that if they were written with *ed*, unless we were to pronounce it as a distinct syllable, contrary to the most settled usage of the language, the pronunciation, from the very nature of the letters, must be the same. It is very different with *dwelled*; here, as a liquid, and not a sharp mute, ends the verb, *d* might be pronounced without going into *t*, just as well as in *feld'd*, the participle of *fell* (to cut down trees). Here then, we find custom has determined an irregularity, which cannot be altered, without violence to the language; *dwell* may be truly called an irregular verb, and *dwell* the preterit and participle.

370. The same may be observed of *deal, dream, mean, feel, weep, sleep, and creep*. It is certain we can pronounce *d* after the four first of these words, as well as in *sealed, screamed, cleaned, and reeled*; but custom has not only annexed *t* to the preterit of these verbs, but has changed the long diphthongal sound into a short one; they are therefore doubly irregular. *Weep, sleep, and creep*, would not have required *t* to form their preterits, any more than *peeped, and steeped*, but custom, which

has shortened the diphthong in the former words, very naturally annexed *t* as the simplest method of conveying the sound.

371. The only two words which occasion some doubt about classing them are, to *learn*, and to *spell*. The vulgar (who are no contemptible guides on this occasion) pronounce them in the preterit *learn't and spell't*; but as *n* and *l* will readily admit of *d* after them, it seems more correct to favour a tendency to regularity both in writing and speaking, which the literary world has given into, by spelling them *learn'd and spell'd*; and pronouncing them *learn'd and spell'd*; thus *earned*, the preterit of to *earn*, has been recovered from the vulgar *earn't*, and made a perfect rhyme to *discern'd*.

372. To these observations may be added, that, in such irregular verbs as have the present, the preterit and participle the same, as *cast, cost, cut, &c.*; the second person singular of the preterit of these verbs takes *ed* before the *st*, as *I cast, or did cast; Thou castedst, or didst cast, &c.*; for if this were not the case, the second person of the preterit might be taken for the second person of the present tense.

373. I have been led insensibly to these observations, by their connection with pronunciation; and if the reader should think them too remote from the subject, I must beg his pardon, and resume my remarks on the sound of the letter *d*.

374. The vulgar drop this letter in *ordinary*, and *extraordinary*, and make them *or'nary* and *extr'or'nary*; but this is a gross abbreviation; the best pronunciation is sufficiently short, which is *ord'nary* and *extrord'nary*; the first in three, and the last in four syllables; but solemn speaking preserves the *i*, and makes the latter word consist of five syllables, as if written *extr'ordinary*.

375. Our ancestors, feeling the necessity of showing the quantity of a vowel followed by *ge*, when it was to be short, inserted *d*, as *wedge, ridge, badge, &c.* The same reason induced them to write *colledge* and *alledge*, with the *d*; but modern reformers, to the great injury of the language, have expelled the *d*, and left the vowel to shift for itself; because there is no *d* in the Latin words from which these are derived.

376. *D* like *t*, to which it is so nearly related, when it comes after the accent, either primary or secondary (522), and is followed by the diphthong *ie, io, ia, or eou*, slides into *gzh*, or the consonant *j*; thus *soldier* is universally and justly pronounced as if written *sol-jeer*; *grandeur, gran-jeur*; and *verdure* (where it must be remembered that *u* is a diphthong), *ver-jeur*; and, for the same reason, *education* is elegantly pronounced *ed-juication*. But *duke* and *reduce*, pronounced *juke* and *rejuice*, where the accent is after the *d*, cannot be too much reprobated.

F.

377. *F* has its pure sound in *often, off, &c.* but in the preposition *of*, slides into its near relation *v*, as if written *ov*. But when this preposition is in composition at the end of a word, the *f* becomes pure; thus, though we

sound of, singly, or, we pronounce it as if the *t* were double in *whereof*.

378. There is a strong tendency to change the *f* into *v*, in some words, which confounds the plural number and the genitive case: thus we often hear of a *wife's jointure*, a *calve's head*, and *houze rent*, for *wife's jointure*, a *calf's head*, and *house rent*.

G.

379. *G*, like *C*, has two sounds, a hard and a soft one: it is hard before *a*, *o*, *u*, *l*, and *r*, as *game*, *gone*, *gull*, *glory*, *grandeur*. *Gael* is the only exception; now more commonly written *gai* (212).

380. *G*, before *e* and *i*, is sometimes hard and sometimes soft: it is generally soft before words of Greek, Latin, or French original, and hard before words from the Saxon. These latter, forming by far the smaller number, may be considered as exceptions.

381. *G* is hard before *e*, in *gear*, *geck*, *geese*, *geld*, *gelt*, *gelding*, *gel*, *gewgau*, *shagged*, *snagged*, *ragged*, *cragged*, *scragged*, *dogged*, *rugged*, *dogger*, *swagger*, *stagger*, *trigger*, *dogger*, *pettifogger*, *tiger*, *auger*, *enger*, *meager*, *anger*, *finger*, *linger*, *conger*, *longer*, *stronger*, *younger*, *longest*, *strongest*, *youngest*. The last six of these words are generally pronounced in Ireland, so as to let the *g* remain in its nasal sound, without articulating the succeeding vowel, thus, *longer* (more long) is so pronounced as to sound exactly like the noun a *long-er* (one who longs or wishes for a thing), the same may be observed of the rest. That the pronunciation of Ireland is analogical, appears from the same pronunciation of *g* in *string-y*, *spring-y*, full of strings and springs; and *wronger* and *wrongest*, for more and most wrong. But though resting the *g* in the nasal sound, without articulating the succeeding vowel, is absolutely necessary in verbal nouns derived from verbs ending in *ing*; as *singer*, *bringer*, *slinger*, &c. pronounced *sing-er*, *bring-er*, *sling-er*, &c. and not *sing-ger*, *bring-ger*, *sling-ger*, &c. yet in *longer*, *stronger*, and *younger*; *longest*, *strongest*, and *youngest*, the *g* ought always to articulate the *e*: thus, *younger* ought always to rhyme with the termination *monger*, which has always the *g* hard, and articulating the vowel; and this pronunciation is approved by Mr Nares. *Forget*, *target*, and *together*, fall into this class. See No. 409.

382. *G* is hard before *i*, in *gibbe*, *gibcat*, *giber*, *gibberish*, *gibbous*, *giddy*, *gill*, *gig*, *giggle*, *giglet* (properly *gigglet*), *gild*, *gill* (of a fish), *gimlet*, *gimp*, *girl*, *girdle*, *girl*, *girth*, *gizzard*, *bean*, *give*, *forgive*, *biggin*, *piegin*, *noggin*; also derivatives from nouns or verbs ending in hard *g*, as *druggist*, *waggish*, *riggish*, *hoggish*, *doggish*, *sluggish*, *rigging*, *digging*, &c.

383. *G* before *y* is generally soft, as in *elegy*, *apology*, &c. and almost in all words from the learned languages, but hard in words from the Saxon, which are formed from nouns or verbs ending in *g* hard, as *shaggy*, *joggy*, *knaggy*, *waggy*, *craggy*, *scraggy*, *quaggy*, *swaggy*, *dreggy*, *braggy*, *twaggy*, *boggy*, *foggy*, *cloggy*, *buggy*, *waggy*. *Gyre*, from its Celtic original, ought so have the *g* hard, but has decidedly adopted the soft *g*.

GN in the same syllable at the beginning of a Word.

384. The *g* in this situation is always silent, as *gnaw*, *gnash*, *gnat*, *gnarl*, *gnomon*, *gnomonic*; pronounced *naw*, *nash*, *nat*, *narl*, *nomon*, *nomonic*.

GN in the same Syllable at the end of a word.

385. No combination of letters has more puzzled the critics than this. Two actresses of distinguished merit, in *Portia*, in the *Merchant of Venice*, pronounced the word *impugn* differently, and each found her advocate in the newspapers. One critic affirmed, that Miss Young, by preserving the sound of *g*, pronounced the word properly; and the other contended, that Mrs Yates was more judicious in leaving it out. The former was charged with harshness; the latter, with mutilating the word, and weakening its sound; but if analogy may decide, it is clearly in favour of the latter; for there is no axiom in our pronunciation more indisputable than that which makes *g* silent before *n* in the same syllable. This is constantly the case in *sign*, and all its compounds, as *resign*, *design*, *consign*, *assign*, and in *indign*, *condign*, *malign*, *benign*; all pronounced as if written *sine*, *rezine*, &c. In which words we find the vowel long and open, to compensate, as it were, for the suppression of *g*, as every other word ending in *gn*, when the accent is on the syllable, has a diphthong pronounced like a long open vowel, as *arraign*, *campaign*, *feign*, *reign*, *deign*; and consequently, unless the vowel *u* can produce some special privilege which the other vowels have not, we must, if we pronounce according to analogy, make the *u* in this situation long, and sound *impugn* as if written *impune*.

386. The same analogy will oblige us to pronounce *impugn*, *oppugn*, *expugn*, *propugn*, as if written *impune*, *oppune*, *expune*, *propune*, not only when these verbs are in the infinitive mood, but in the preterits, participles, and verbal nouns formed from them, as *impugned*, *impugning*, and *impugner*, must be pronounced *impuned*, *impuning*, and *impuner*. The same may be observed of the rest. Perhaps it will gratify a curious observer of pronunciation to see the diversity and uncertainty of our orthoëpists in their notation of the words before us.

<i>impune</i> ,	Sheridan, Scott, Nares, Murray. Barclay says the <i>g</i> in this word and its derivatives is mute, but takes no notice of the quantity of the <i>u</i> .
<i>impugn</i> ,	Buchanan, Kenrick, Perry.
<i>impugnet</i> ,	W. Johnston.
<i>impugner</i> ,	Sheridan, Scott, Nares, Murray.
<i>impugned</i> ,	Kenrick, Perry, Barclay.
<i>impugning</i> ,	W. Johnston.
<i>impugner</i> ,	Sheridan, Scott, Perry, Nares.
<i>impugnet</i> ,	Barclay.
<i>impugner</i> ,	Nares, Murray.
<i>impugnet</i> ,	Sheridan, Kenrick, Perry. Barclay says the <i>g</i> is mute, but says nothing of the quantity of the <i>e</i> .
<i>expugn</i> ,	Sheridan, Scott, Nares.
<i>expugnet</i> ,	Perry, Barclay.
<i>expugner</i> ,	Sheridan.
<i>expugnet</i> ,	Murray.
<i>expugner</i> ,	Perry, Barclay.
<i>expugnet</i> ,	Sheridan.
<i>expugner</i> ,	Sheridan.
<i>expugnet</i> ,	Scott.
<i>expugner</i> ,	Perry.

Nothing is clearer than that all these words ought to follow the same fortune, and should

be pronounced alike. How then shall be reconciled Mr Sheridan's pronouncing *impugn*, *oppugn*, *expugn*, and *propugn*, with the *u* long, and *impregn* with the *e* short? Kenrick, who has not the word *propugn*, is consistent in pronouncing the rest with the vowel short. The same may be observed of Scott, who adopts the long sound, but has not the word *impregn*. Mr Perry gives the short sound to all but *propugn*, where he makes the *u* long, but absurdly makes the verbal noun *propunner*; and W. Johnston, who has only *impugn* and *oppugn*, pronounces the vowel short, and spells them *impung* and *oppung*. Barclay, under the word *impung*, says the *g* in this word and its derivatives is mute, without noticing the quantity of the vowels, but spells *oppugn*, *oppun*; and of *impregn*, only says the *g* is mute; but writes *propugn*, *propung*, in the manner that W. Johnston does *impugn*, and *oppung*; but Mr Nares observes, that analogy seems to require a similar pronunciation in all these words, and that the vowel should be long. The same inconsistency is observable in Mr Sheridan's pronunciation of the verbal nouns; for he expunges the *g* in *impugner*, and writes it *impuner*, but preserves it in *oppugner* and *propugner*, Mr Scott has only the word *propugner*, which he very properly, as well as consistently, spells *propuner*. Mr Perry has *propuner* and *impuner*, and Barclay *impuner* only.—The inconsistency here remarked arises from not attending to the analogy of pronunciation, which requires every verbal noun to be pronounced exactly like the verb, with the mere addition of the termination: thus, *singer* is only adding *er* to the verb *sing*, without suffering the *g* to articulate the *e*, as it does in *finger* and *linger*, &c. The same may be observed of a *signer*, one who *signs*: and as a corroboration of this doctrine, we may take notice that the additional *er* and *est*, in the comparatives and superlatives of adjectives, make no alteration in the sound of the radical word; this is obvious in the words *benigner*, *benignest*, &c. except *younger*, *longer*, and *stronger*. See No. 381.

387. But in every other compound where these letters occur, the *n* articulates the latter syllable, and *g* is heard distinctly in the former, as *sig-nify*, *malig-nity*, *assig-nation*, &c. Some affected speakers, either ignorant of the rules for pronouncing English, or over-complaisant to the French, pronounce *physiognomy*, *cognizance*, and *recognizance*, without the *g*; but this is a gross violation of the first principles of spelling. The only words to keep these speakers in countenance are, *poignant* and *champignon*, not long ago imported from France, and pronounced *pointant*, *cham-pinan*. The first of these words will probably be hereafter written without the *g*; while the latter, confined to the kitchen, may be looked upon as technical, and allowed an exclusive privilege. See COGNIZANCE.

388. *Bagnio*, *seignior*, *seraglio*, *intaglio*, and *oglio*, pronounced *ban-yo*, *seen-yar*, *seral-yo*, *intal-yo*, and *ole-yo*, may be considered as foreign coxcombs, and treated with civility, by omitting the *g*, while they do not pervert the pronunciation of our native English words.

GM in the same Syllable.

389. What has been said of *gn* is applicable to *gm*. We have but one word in the language where these letters end a word with the accent on it, and that is *phlegm*; in this the *g* is always mute, and the *e*, according to analogy, ought to be pronounced long, as if the word were written *fleme*; but a short pronunciation of the *e* has generally obtained, and we commonly hear it *flem*; it is highly probable Pope pronounced it properly, where he says,

"Our Critics take a contrary extreme;
They judge with fury, but they write with phlegm."
Essay on Criticism.

Perhaps it would not be difficult to reduce this word to analogy, as some speakers still pronounce the *e* long: but in the compounds of this word, as in those where *gn* occur, the vowel is shortened, and the *g* pronounced, as in *phleg-mon*, *phleg-monous*, *phleg-matic*, and *phleg-magogues*; though Mr Sheridan, for no reason I can conceive, sinks the *g* in the last word. When these letters end a syllable not under the accent, the *g* is silent, but the preceding vowel is shortened: thus *paradigm*, *parapegm*, *diaphragm*, *apophthegm*, are pronounced, *paradim*, *parapem*, *diaphram*, *apothem*.

GH.

390. This combination, at the beginning of a word, drops the *h*, as in *ghost*, *ghastly*, *ghastness*, *gherkin*, pronounced *gost*, rhyming with *most*; *ghastly*, *ghastness*, *gerkin*; but when these letters come at the end of a word, they form some of the greatest anomalies in our language; *gh*, at the end of words, is generally silent, and consequently the preceding vowel or diphthong is long, as *high*, *nigh*, *thigh*, *weigh*, *twigh*, *cough*, (the obsolete way of spelling *yew*, a tree,) *bough*, *dough*, *though*, *although*, *clough* (a cliff), *plough*, *furlough*, *slough* (a miry place), *through*, *throughout*, *through*, *borough*, *usquebaugh*, *pu^gh*!

391. *Gh* is frequently pronounced like *f*, as *laugh*, *laughter*, *cough*, *chough*, *clough*, (an allowance in weight), *slough* (the cast skin of a snake or sore), *enough*, *rough*, *tough*, *trough*.

392. *Gh* is sometimes changed into *ck*, as *hough*, *shough*, *lough*, pronounced *hock*, *shock*, *lock*; sometimes we hear only the *g* sounded, as in *burgh*, *burgher*, and *burghership*.

GHT.

393. *Gh*, in this termination, is always silent, as *right*, *night*, *bought*, *fought*, &c. The only exception is *draught*; which, in poetry, is most frequently rhymed with *caught*, *taught*, &c. but, in prose, is so universally pronounced as if written *draft*, that the poetical sound of it grows uncouth, and is becoming obsolete. *Draughts*, the game, is also pronounced *drafts*. *Drought* (dryness) is vulgarly pronounced *drowth*: it is even written so by Milton; but in this he is not to be imitated having mistaken the analogy of this word, as well as that of *height*, which he spells *heightth*, and which is frequently so pronounced by

the vulgar. See the words HEIGHT and DROUGHT.

H.

394. This letter is no more than breathing forcibly before the succeeding vowel is pronounced. At the beginning of words, it is always sounded, except in *hair, heiress, honest, honesty, honour, honourable, herb, herbage, hospital, hostler, hour, humble, humour, humorous, humorsome*. Ben Johnson leaves out the *h* in *host*, and classes it in this respect, with *honest*.

395. *H* is always silent after *r*, as *rhetoric, rhapsody, rheum, rheumatism, rhinoceros, rhomb, rhubarb, myrrh, catarrh*, and their compounds.

396. *H* final, preceded by a vowel, is always silent, as *ah! ha! oh! joh! sirrah, hallelujah, Messiah*.

397. This letter is often sunk after *w*, particularly in the capital, where we do not find the least distinction of sound between *while* and *wile, whet* and *wet, where* and *wear*. Trifling as this difference may appear at first sight, it tends greatly to weaken and impoverish the pronunciation, as well as sometimes to confound words of a very different meaning. The Saxons, as Dr Louth observes, placed the *h* before the *w*, as *hwæl*; and this is certainly its true place: for, in the pronunciation of all words beginning with *wh*, we ought to breathe forcibly before we pronounce the *w*, as if the words were written *hoo-at, hoo-ile*, &c. and then we shall avoid that feeble, cockney pronunciation, which is so disagreeable to a correct ear.

J.

398. *J* is pronounced exactly like soft *g*, and is perfectly uniform in its sound, except in the word *hallelujah*, where it is pronounced like *y*.

K.

399. *K* has exactly the sound of hard *c*: it is always silent before *n* in the same syllable, as *knee, kneel, knack, knight, know, knuckle, knab, knag, knap, knave, knit, knock, knot, knoll*.

400. It has been a custom within these twenty years to omit the *k* at the end of words when preceded by *c*. This has introduced a novelty into the language, which is that of ending a word with an unusual letter, and is not only a blemish in the face of it, but may possibly produce some irregularity in future formations; for *mimicking* must be written with the *k*, though to *mimic* is without it. If we use *colic* as a verb, which is not uncommon, we must write *colicking* and *colicked*; and though *physicking* and *physicked* are not the most elegant words, they are not quite out of the line of formation. This omission of *k* is, however, too general to be counteracted, even by the authority of Johnson: but it is to be hoped it will be confined to words from the learned languages; and indeed, as there is not the same vanity of appearing learned in the Saxon, as in the Latin and Greek, there is no great fear that *thick* and *stick* will lose their *k*, though they never had it in the original.

L.

401. Ben Jonson says *L*, melteth in the sounding, and is therefore called a liquid. This, however, cannot be the reason that *r* is called a liquid; for no two letters can, in this respect, be more opposite. See No. 21.

L is mute in *almond, calf, half, calve, halve, chaldron, falcon, folk, yolk* (better written *yelk* with the *l* sounded), *fusi, halser, malmsey, salmon, salve, talbot* (a species of dog). See SALVE.

402. *L* is mute also between *a* and *k* in the same syllable, as *balk, chalk, talk, stalk, walk*.

403. *L* is silent likewise between *a* and *m* in the same syllable, as *alms, balm, calm, palm, psalm, qualm, shalm*; but when the *m* is detached from the *l* by commencing another syllable, the *l* becomes audible. Thus, though the *l* is mute in *psalm, palm*, it is always heard in *psalmist, psalmody, and palmistry*; but in *balmy* and *palmy*, where the *y* is an adjective termination of our own, no alteration is made in the sound of the substantive which sinks the *l* (386). *Calmer* and *calmest* ought to have the *l* mute, as they are only degrees of comparison; and *palmer* and *palmerworm*, (except in the language of scripture, where the *l* in *palmerworm* ought to be heard) are only a sort of verbal nouns, which never alter the sound of the original word, and therefore ought to have the *l* mute. But though *l* is sometimes mute in the noun *salve*, and in the verb *to salve*, it is always heard in *salver* (a kind of plate). See SALVE.

404. *L* ought always to be suppressed in the auxiliary verbs *would, could, should*: it is sometimes suppressed in *fault*; but this suppression is become vulgar (see the word). In *soldier*, likewise, the *l* is sometimes suppressed, and the word pronounced *sojer*; but this is far from being the most correct pronunciation: *l* ought always to be heard in this word, and its compounds *soldierly, soldiery, &c.*

405. *L*, preceded by a mute, and followed by *e*, in a final syllable, has an imperfect sound, which does not do much honour to our language. The *l*, in this situation, is neither sounded like *el* nor *le*, but the *e* final is suppressed, and the preceding mute articulates the *l*, without either a preceding or a succeeding vowel; so that this sound may be called a monster in Grammar,—a syllable without a vowel! This will easily be perceived in the words *able, table, circle, &c.* which are pronounced as if written *abl, tabl, circl, &c.* and in those still more Gothic and uncouth abbreviated participial terminations, *peopled, bridled, saddled, trified, gaffles, &c.* pronounced *pee-pl'd, bri-dl'd, sad-dl'd, tri-fles, gaff-flz, &c.* (359) (472).

406. This letter has not only, like *f* and *s*, the privilege of doubling itself at the end of a word, but it has an exclusive privilege of being double where they remain single; though by what right cannot well be conceived. Thus, according to the general rule, when a verb ends in a single consonant, preceded by a single vowel, and the accent is on the last syllable, the consonant is doubled when a participial termination is added, as *abet, abetting,*

leg, begging, begin, beginning, &c. but when the accent is not on the last syllable of the verb, the consonant remains single, as *suffered, suffering, benefiting, &c.* but the *l* is doubled, whether the accent be on the last syllable or not, as *duelling, levelling, victualing, travelling, traveller, &c.* This gross irregularity, however, would not have been taken notice of in this place, if it had not suggested an absurdity in pronunciation, occasioned by the omission of *l*. Though the latter *l* is useless in *traveller, victualler, &c.* it is not so in *controller*: for as *ll* is a mark of the deep broad sound of *a* in *ball, tall, all, &c.* (84) so the same letters are the sign of the long open sound of *o* in *boll* (a round stalk of a plant), to *joll, noll* (the head), *knoll* (a little hill), *poll, clodpoll, roll, scroll, droll, troll, stroll, toll*: for which reason, leaving out one *l* in *betral, catcal, miscal, overful, forestal, reinstal, downfal, withal, control, and unrol*, as we find them in Johnson's Dictionary, is an omission of the utmost importance to the sound of the words; for as the pronunciation sometimes alters the spelling, so the spelling sometimes alters the pronunciation.* Accordingly we find some speakers, chiefly the natives of Ireland, inclined to give the *a* its middle sound, to words commencing with *al*, followed by another consonant, because they do not see the *ll* in the *all* with which these words are compounded: thus we sometimes hear *Almighty, albeit*, so pronounced as to make their first syllable rhyme with the first of *al-ley, val-ley, and extol* is pronounced by the Scotch so as to rhyme with *coal*; and with just as much reason as we pronounce *control* in the same manner. For though compounds may, in some cases, be allowed to drop such letters of their simples, as either are not necessary to the sound, as in *Christmas*; or might possibly lead to a wrong one, as in *Reconciliable*; (which see) yet where, by omitting a letter, the sound may be altered, the omission is pernicious and absurd (84). The same observations might be extended to the numerous termination *full*, where, in compounds, one *l* is omitted, though nothing can be more certain, than that *ful*, with a single *l*, has not the same sound as when this letter is doubled: for who could suppose, without being used to the absurdity, that *fulfil* should stand for *fullfill*; but this abbreviation is too inconsiderate and extensive to afford any hope, that the great arbiters of orthography, the printers, will ever submit to the additional trouble of putting another *l*.

M.

407. *M* preserves its sound in every word, except *comptroller, compt* and *account* are now universally written as they are pronounced, *count* and *account*; and though *m* and *n* are preserved to the eye in the officer called a *comptroller*, the word is pronounced exactly like the noun *controller*, one who controls.

N.

408. *N* has two sounds; the one simple and

pure, as in *man, net, &c.* the other compounded and mixed, as in *hang, thank, &c.* The latter sound is heard when it is followed by the sharp or flat guttural mutes, *g* hard, or *k*; or its representatives, *c* hard, *qu*, or *x*; but it may be observed, that so prone is our language to the flat mutes, that when *n* is followed by *k*, or its representatives, the flat mute *g* seems interposed between them: thus *thank, banquet, anxious*, are pronounced as if written, not *than-k, ban-quet, an-xious*, but *thank, banquet, anxious*. But this coalition of the sound of *n* and *g*, or hard *c*, is only when the accent is on them; for when the *g* or hard *c* articulates the accented syllable, the *n* becomes pure; thus, though *congress* and *congregate*, are pronounced as if written *cong-gress* and *cong-gregate*, yet the first syllable of *congratulate* and *congressive*, ought to be pronounced without the ringing sound of *n*, and exactly like the same syllable in *contrary*. The same difference may be observed in the words *concourse* and *concur*; the first word, which has the accent on the first syllable, is pronounced as if written *cong-course*; and the last, which has the accent on the second syllable, with *n* pure. It must, however, be carefully observed, that the secondary accent has the same power of melting the *n* into the succeeding hard *g* or *c*, as the primary (522): thus *congregation* and *concremation* have the first syllable pronounced as if written *cong*.

409. It may, perhaps, be worthy of notice, that when *n* is followed by *k*, the *k* has a finished or complete sound, as in *link, think, &c.* but when *n* is followed by hard *g*, the *g* has an unfinished or imperfect sound, as in *hang, bang, &c.* where we may observe the tongue to rest upon the palate in the sound of *g*; but when this letter is carried off to articulate another syllable, its sound is completed, as in *anger* and *Bangor* (the name of a town), where the sound of *g* may be perceived to be very different from the noun *hanger* (a sword), and *banger* (one who beats or bangs). This perfect sound of *g* is heard in all simples, as *anger, angle, finger, linger, conger, anguish, languish, distinguish, extinguish, unguent*; but in words derived from verbs or adjectives, ending in *ng*, the *g* continues imperfect, as it was in them. Thus a *singer* (one who sings), does not finish the *g* like *finger*, but is merely *er* added to *sing*; the same may be observed of *sing-ing, bring-ing, and hang-ing*. So adjectives, formed by the addition of *y*, have the imperfect sound of *g*; as in the original word: thus *springy, stringy, dungy, and wingy*, are only the sound of *e* added to *spring, string, dung, and wing*; but the comparative and superlative adjectives, *longer, stronger, and younger; longest, strongest, and youngest*, have the *g* hard and perfectly sounded, as if written *long-ger, strong-ger, young-ger, &c.* where the *g* is hard, as in *finger, linger, &c.* And it may be looked upon as a general rule, that nouns, adjectives, or verbs, do not alter their original sound upon taking an additional syllable. In these three words, therefore, the Irish pronunciation more agreeable to analogy than the English: for, if I mistake not, they do not articulate the *g* (381).

410. Hitherto we have considered these

* This omission of the letter *L*, I see, has been rectified in the last quarto edition of Johnson's Dictionary; and it would have been well if the Editors had acknowledged their obligations and intimated their emendations to the word *Codice*, and several others.

letters as they are heard under the accent; but when they are unaccented in the participial termination *ing*, they are frequently a cause of embarrassment to speakers who desire to pronounce correctly. We are told, even by teachers of English, that *ing*, in the words *singing*, *bringing*, and *swinging*, must be pronounced with the ringing sound, which is heard when the accent is on these letters, in *king*, *sing*, and *wing*, and not as if written without the *g*, as *singin*, *bringin*, *swingin*. No one can be a greater advocate than I am for the strictest adherence to orthography, as long as the public pronunciation pays the least attention to it; but when I find letters given up by the public, with respect to sound, I then considers them as ciphers; and, if my observation do not greatly fail me, I can assert, that our best speakers do not invariably pronounce the participial *ing*, so as to rhyme with *sing*, *king*, and *ring*. Indeed, a very obvious exception seems to offer itself in those verbs that end in these letters, as a repetition of the ringing sound in successive syllables would produce a *tautophony* (see the word), and have a very bad effect on the ear; and therefore, instead of *singing*, *bringing*, and *flinging*, our best speakers are heard to pronounce *sing-in*, *bring-in*, and *fling-in*; and for the very same reason that we exclude the ringing sound in these words, we ought to admit it when the verb ends with *in*; for if, instead of *sinning*, *pinning*, and *beginning*, we should pronounce *sin-nin*, *pin-nin*, and *begin-nin*, we should fall into the same disgusting repetition as in the former case. The participle *ing*, therefore, ought always to have its ringing sound, except in those words formed from verbs in this termination; for *writing*, *reading*, and *speaking*, are certainly preferable to *writin*, *readin*, and *speakin*, wherever the pronunciation has the least degree of precision or solemnity.

411. *N* is mute when it ends a syllable, and is preceded by *l* or *m*, as *kiln*, *hymn*, *limn*, *solemn*, *column*, *autumn*, *condemn*, *contemn*. In *hym-nin*, and *lim-nin*, the *n* is generally pronounced, and sometimes, in very solemn speaking, in *condem-nin* and *contem-nin*; but, in both cases, contrary to analogy, which forbids any sound in the participle that was not in the verb (381).

P.

412. This letter is mute before *s* and *t* at the beginning of words, *psalm*, *psalmist*, *psalmody*, *psalmography*, *psalter*, *psaltry*; the prefix *pseudo*, signifying false, as *pseudography*, *pseudology*, and the interjection *pshaw!* To these we may add *ptisan*, *ptyalism*, *ptymagogue*. It is mute in the middle of words, between *m* and *t*, in *empty*, *sen-pstress*, *peremptory*, *sumptuous*, *presumptuous*, *redemption*, *exemption*, and *raspberry*. In *cupboard* it coalesces with and falls into its flat sound *b*, as if written *cupboard*. It is mute in a final syllable between the same letters, as *tempt*, *attempt*, *contempt*, *exempt*, *prompt*, *acompt*. In *receipt* it is mute between *s* and *t*, and in the military *corps* (a body of troops) both *p* and *s* are mute, as custom has acquiesced in the French pronunciation of most military terms.

PH.

413. *PH* is generally pronounced like *f*, as in *philosophy*, *phantom*, &c. In *nephew* and *Stephen* it has the sound of *v*. In *diphthong* and *triphthong* the sound of *p* only is heard; and the *h* is mute likewise in *naphtha*, *ophthalmick*, &c. In *apophthegm* both letters are dropped. The same may be observed of *phthisis*, *phthisic*, *phthisical*. In *sapphire* the first *p* slides into *ph*, by an accidental coalition of similar letters, very agreeable to analogy. See EXAGGERATE.

Q.

414. *Q* has always the sound of *k*. It is constantly followed by *u*, pronounced like *w*; and its general sound is heard in *quack*, *quill*, *queen*, &c. pronounced *kwack*, *kwill*, *kween*, &c. That the *u* subjoined to this letter has really the power of *w*, may be observed in the generality of words where *a* succeeds; for we find the vowel *g* into the broad sound in *quart*, *quarrel*, *quantity*, &c. as much as in *war*, *war-rant*, *want*, &c. (85). But it must be carefully noted, that this broad sound is only heard under the accent; when the *a* preceded by *qu*, is not accented, it has the sound of every other accented *a* in the language (92). Thus the *a* in *quarter*, *quarrel*, *quadrant*, &c. because it has the accent, is broad; the same may be observed when the accent is secondary only (522) (527), as in *quadragesimal*, *quadrisyllable*, &c. but when the accent is on the succeeding syllable, as in *qua-dratick*, *qua-drangular*, &c. the *a* goes into the obscure sound approaching to the Italian *a* (92).

415. As a great number of words, derived from the French have these letters in them, according to our usual complaisance for that language, we adopt the French pronunciation: thus in *coquet*, *doquet*, *etiquette*, *masquerade*, *harlequin*, *oblique*, *antique*, *opaque*, *pique*, *piquant*, *piquet*, *burlesque*, *grotesque*, *casque*, *mosque*, *quadrille*, *quaterconsin*, the *qu* is pronounced like *k*. *Quoif* and *quoit* ought to be written and pronounced *coif*, *coit*. *Paquet*, *laquey*, *chequer*, and *risque*, have been very properly spelled by Johnson as they are pronounced, *packet*, *luckey*, *checker*, and *risk*. *Quoth* ought to be pronounced with the *u*, as if written *kwuth*, and therefore is not irregular. *Liquor* and *harlequin* always lose the *u*, and *conquer*, *conquerable*, and *conqueror*, sometimes, particularly on the stage. This deviation, however, seems not to have gone beyond recovery; and *conquest* is still regularly pronounced *congkwest*. *Quote* and *quotation* are perfectly regular, and ought never to be pronounced as some do, *cote* and *cotation*. *Cirque*, contracted from *circus*, and *cinque*, *cinque-foil*, *cinque-ports*, *cinque-spotted*, are pronounced *sirk* and *sink*; and *critique*, when we mean a criticism, to distinguish it from *critick*, is pronounced *critick*, rhyming with *speak*. See QUOIT and QUOTATION.

R.

416. This letter is never silent, but its sound is sometimes transposed. In a final unaccented syllable, terminating with *re*, the *r* is pronounced after the *e*, as *acre*, *lucre*, *sabre*,

fêre, ochre, eagre, meagre, seynlchre, theatre, spectre, metre, petre, milre, nitre, antre, lustre, accoutre, massacre; to which we may add, *centre* and *sceptre*; sometimes written *center* and *scepter*; but, in my opinion, very improperly, as this peculiarity is fixed, and easily understood; while reducing *meagre* to *meager* disturbs the rule, and adds another anomaly to our pronunciation, by making the *g* hard before *e* (98).

417. The same transposition of *r* is always perceived in the pronunciation of *apron* and *iron*; and often in that of *citron* and *saffron*, as if written *apurn, iurn, citurn, saffron*: nor do I th.. the two first can be pronounced otherwise without a disagreeable stiffness; but the two last may preserve the *r* before the vowel with great propriety. *Children* and *hundred* have slid into this analogy, when used colloquially, but preserve the *r* before the *e* in solemn speaking.

418. As this letter is but a jar of the tongue, sometimes against the roof of the mouth, and sometimes at the orifice of the throat, it is the most imperfect of all the consonants; and, as its formation is so indefinite, no wonder, when it is not under the accent, that the vowels which precede it, should be so indefinite in their sounds, as we may perceive in the words *frîar, lier, elixur, nadir, mayor, martyr*, which, with respect to sound, may be written *frîur, liur, elixur, nadur, mayur, martyr* (98). 'These inaccuracies in pronunciation,' says an ingenious writer, 'we seem to have derived from our Saxon ancestors. Dr Hicks observes in the first chapter of his Saxon Grammar, that "Comparativa apud eos (Anglo-saxonas) indifferenter exeunt in *ar, ær, er, ir, or, ur, yr*; et Superlativa in *ast, est, ist, ost, ust, yst*; participia præsentis temporis in *and, ænd, end, ind, nul, und, ynd*; præteriti verò in *ad, æd, id, od, ud, yd*; pro vario scilicet vel ævi vel loci dialecto." Upon various other occasions also they used two or more vowels and diphthongs indifferently; and this not always from difference of age or place, because these variations are frequently found in the same page. This will account for the difference between the spelling and pronunciation of such anomalous words as *busy* and *bury*, now pronounced as if written *bisy* and *bery* (the *i* and *e* having their common short sound) and formerly spelt indifferently with *e, u, or y*.' *Essay on the Harmony of Language*. Robson, 1774.

419. There is a distinction in the sound of this letter, scarcely ever noticed by any of our writers on the subject, which is, in my opinion, of no small importance; and that is, the rough and smooth *r*. Ben Jonson, in his Grammar, says it is sounded firm in the beginning of words, and more liquid in the middle and ends, as in *rarer, riper*; and so in the Latin. The rough *r* is formed by jarring the tip of the tongue against the roof of the mouth near the fore teeth: the smooth *r* is a vibration of the lower part of the tongue near the root, against the inward region of the palate, near the entrance of the throat. This latter *r* is that which marks the pronunciation of England, and the former that of Ireland. In England, and particularly in London, the *r* in *lard, bard, card, regard*, &c. is pronounced so much

in the throat as to be little more than the middle or Italian *a*, lengthened into *laad*, *baad, caad, regaad*; while in Ireland the *r*, in these words, is pronounced with so strong a jar of the tongue against the fore-part of the palate, and accompanied with such an aspiration, or strong breathing, at the beginning of the letter, as to produce that harshness we call the Irish accent. But if this letter is too forcibly pronounced in Ireland, it is often too feebly sounded in England, and particularly in London, where it is sometimes entirely sunk; and it may, perhaps, be worthy of observation, that, provided we avoid a too forcible pronunciation of the *r*, when it ends a word, or is followed by a consonant in the same syllable, we may give as much force as we please to this letter, at the beginning of a word, without producing any harshness to the ear: thus *Rome, river, rage*, may have the *r* as forcible as in Ireland; but *bar, bard, card, hard*, &c. must have it nearly as in London.

S.

420. As the former letter was a jar, this is a hiss; but a hiss which forms a much more definite and complete consonant than the other. This consonant, like the other mutes, has a sharp and a flat sound; the sharp sound is heard in the name of the letter, and in the words *same, sin, this*; the flat sound is that of *z*, heard in *is, his, was*; and these two sounds, accompanied by the aspirate, or *h*, form all the varieties found under this letter (41).

421. *S* has always its sharp hissing sound at the beginning of words, as *soon, sin*, &c. and when it immediately follows any of the sharp mutes, *f, k, j, t*, as *scoffs, blocks, hips, pits*, or when it is added to the mute *e* after any of these letters, as *strifes, flakes, pipes, miles*.

422. *S* is sharp and hissing at the end of the monosyllables *yes, this, us, thus, gas*; and at the end of words of two or more syllables, if it be preceded by any of the vowels but *e*, and forms a distinct syllable: thus *e* in *pipes* and *miles* do not form a distinct syllable; and as they are preceded by a sharp mute, the *s* is sharp likewise; but in *prices* these letters form a syllable, and the *s* is pronounced like *z*, according to the general rule.

423. The only exceptions to this rule are, the words *as, whereas, has, his, was*; for *bias, dowlas, Atlas, metropolis, basis, chaos, tripos, pus, chorus, cyprus*, &c. have the final *s* pronounced sharp and hissing.

424. Agreeably to this rule, the numerous terminations in *ous*, as *pious, superfluous*, &c. have the *s* sharp, and are pronounced exactly like the pronoun *us*; and every double *s* in the language is pronounced in the same manner, except in the words *dissolve, possess*, and their compounds; *scissors, hussy, and hussar*.

425. *S* in the inseparable preposition *dis*, when either the primary or secondary accent is on it (522), is always pronounced sharp and hissing: the word *dismal*, which seems to be an exception, is not so in reality; for, in this word *dis* is not a preposition: thus, *dissolute, dissonant*, &c. with the primary accent on *dis* and *disability, disagree*, &c. with the secondary accent on the same letters, have the *s* sharp and hissing; but when the accent is on the

second syllable, the *s* is either sharp or flat, as it is followed either by a vowel, or a sharp or flat consonant: thus, *disable*, *disaster*, *disease*, *disinterested*, *dishonest*, *disorder*, *disuse*, have all of them the *s* in *dis* flat like *z*, because the accent is not on it, and a vowel begins the next syllable; but *discredit*, *disfavour*, *diskindness*, *dispense*, *distaste*, have the *s* sharp and hissing, because a sharp consonant begins the succeeding accented syllable; and *disband*, *disdain*, *disgrace*, *disjoin*, *disvalue*, have the *s* flat like *z*, because they are succeeded by a flat consonant in the same situation (435).

426. *S*, in the inseparable preposition *mis*, is always sharp and hissing, whether the accent be on it or not; or whether it be followed either by a vowel, or a sharp or flat consonant, as *miscant*, *misaim*, *misapply*, *misorder*, *misuse*, *misbegot*, *misdeem*, *misgovern*, &c. See the prefix *Mis*.

427. *S*, followed by *e* in the final syllable of adjectives, is always sharp and hissing, as *base*, *obese*, *precise*, *concise*, *glybose*, *verbose*, *morbose*, *pulicose*, *tenebriose*, *corticose*, *ocose*, *oleose*, *rugose*, *desidiöse*, *close*, *siliculose*, *calculose*, *tunulose*, *animose*, *venenose*, *arenose*, *siliginose*, *crinose*, *loose*, *operose*, *morose*, *edematose*, *comatose*, *acetose*, *aquose*, *siliginose*, *actuose*, *diffuse*, *profuse*, *occluse*, *recluse*, *abstruse*, *obtuse*, except *wise* and *otherwise*, and the pronominal adjectives *these* and *those*.

428. *S*, in the adjective termination *sive*, is always sharp and hissing, as *suasive*, *persuasive*, *assuasive*, *dissuasive*, *adhesive*, *cohesive*, *decisive*, *precisive*, *incisive*, *derisive*, *catrivative*, *visive*, *plausive*, *abusive*, *diffusive*, *infusive*, *inclusive*, *conclusive*, *exclusive*, *elusive*, *delusive*, *prelusive*, *allusive*, *illusive*, *collusive*, *amusive*, *obtrusive*, &c.

429. *S*, in the adjectives ending in *sory*, is always sharp and hissing, as *suasory*, *persuasory*, *decisory*, *derisory*, *delusory*, &c.

430. The same may be observed of *s* in the adjectives ending in *some*, as *troublesome*, &c. and substantives in *asity*, *generosity*, &c.

431. *Se*, preceded by the liquids *l*, *n*, or *r*, has the *s* sharp and hissing, as *pulse*, *appulse*, *dense*, *tense*, *intense*, *sense*, *verse*, *adverse*, &c. except *cleansé*.

S pronounced like *Z*.

432. *S* has always its flat buzzing sound, as it may be called, when it immediately follows any of the flat mutes *b*, *d*, *g*, hard, or *v*, as *ribs*, *heads*, *rugs*, *sieves*. (24).

433. *S* is pronounced like *z*, when it forms an additional syllable with *e* before it, in the plural of nouns, and the third person singular of verbs; even though the singulars and first persons end in sharp hissing sounds, as *asses*, *riches*, *cages*, *boxes*, &c. thus *prices* and *prizes*, have both the final *s* flat, though the preceding mute in the first word is sharp (422).

434. As *s* is hissing, when preceded by a liquid, and followed by *e* mute, as *transé*, *lensé*, &c. so when it follows any of the liquids without the *e*, it is pronounced like *z*, as *morals*, *means*, *seems*, *hers*. In the same analogy, when *s* comes before any of the liquids, it has the sound of *z*, as *cosmetic*, *dismal*, *pismire*, *charn*, *urian* *theism*, *schism*, and all poly-

syllables ending in *asm*, *ism*, *osm*, or *ysm*, as *enthusiasm*, *judaism*, *microcosm*, *paroxysm*, &c.

435. *S*, in the preposition *dis*, is either sharp or flat, as it is accented or unaccented, as explained above; but it ought always to be pronounced like *z*, when it is not under the accent, and is followed by a flat mute, a liquid, or a vowel, as *disable*, *disease*, *disorder*, *disuse*, *disband*, *disdain*, *disgrace*, *disvalue*, *disjoin*, *dislike*, *dislodge*, *dismay*, *dismember*, *dismount*, *dismiss*, *dislodge*, *disrank*, *disrelish*, *disrobe* (425). Mr Sheridan, and those orthoepists who have copied him, seem to have totally overlooked this tendency in the liquids to convert the *s* to *z* when this letter ends the first syllable without the accent, and the liquids begin the second syllable with it.

436. *S* is pronounced like *z*, in the monosyllables *as*, *is*, *his*, *was*, *these*, *those*, and in all plurals whose singulars end in a vowel, or a vowel followed by *e* mute, as *commas*, *operas*, *shoes*, *aloes*, *dues*, and consequently when it follows the *w* or *y*, in the plurals of nouns, or the third person singular of verbs, as *ways*, *be-trays*, *news*, *views*, &c.

437. Some verbs ending in *se* have the soft *z*, to distinguish them from nouns or adjectives of the same form.

Nouns.	Verbs.	Nouns.	Verbs.
grease	to grease	accuse	to accuse
clear	to clear	refuse	to refuse
house	to house	diffuse	to diffuse
mouse	to mouse	use	to use
louse	to louse	rise	to rise
abuse	to abuse	promise	to promise

438. *Sy* and *sey*, at the end of words, have the *s* pronounced like *z*, if it has a vowel before it, with the accent on it, as *easy*, *greasy*, *queasy*, *cheesy*, *daisy*, *miszy*, *rosy*, *causy*, *noisy*; but if the accent is on the antepenultimate syllable, the *s* is sharp, as *heresy*, *poesy*, &c. if a sharp mute precede, the *s* is sharp, as *tricksy*, *tipsy*; if a liquid precede, and the accent is on the penultimate syllable, the *s* is flat, as *pulsy*, *flimsy*, *clumsy*, *ponsy*, *tansy*, *phrensy*, *quinsy*, *talsey*, *whimsy*, *malmsy*, *jersey*, *kersey*. *Pursy* has the *s* sharp and hissing from its relation to *purse*, and *ministrelsey* and *controversy* have the antepenultimate and preantepenultimate accent: thus we see why *busy*, *bousy*, *lousy*, and *drousy*, have the *s* like *z*, and *jealousy*, the sharp hissing *s*.

439. *S*, in the termination *sible*, when preceded by a vowel, is pronounced like *z*, as *persuasive*, *visible*, *divisible*, *infusible*, *concludible*; but if a liquid consonant precede the *s*, the *s* then becomes sharp and hissing, as *sensible*, *responsible*, *tensible*, *reversible*, &c.

440. *S*, in the terminations *sory* and *sary*, is sharp and hissing, as *dispensary*, *adversary*, *suasory*, *persuasory*, *decisory*, *incisory*, *derisory*, *depulsory*, *compulsory*, *incensory*, *compensory*, *suspensory*, *sensory*, *responsory*, *cur-sory*, *discursory*, *lusory*, *elusory*, *delusory*, *il-lusory*, *collusory*. *Rosary* and *miserly*, which have the *s* like *z*, are the only exceptions.

441. *S*, in the termination *ise*, is pronounced like *z*, except in the adjectives before mentioned, and a few substantives, such as *paradise*, *antise*, *rise*, *grise*, *verdigrise*, *mortise*, *travise*.

442. *S*, in the termination *sal* and *sel*, when

preceded by a vowel, is pronounced like *z*, as *nasal*, *ousel*, *housel*, *nousel*, *reprisal*, *propisal*, *refusal*, and sharp and hissing when preceded by a consonant, as *mensal*, *universal*, &c.

443. *S*, in the termination *son*, *sen*, and *sin* is pronounced like *z*, as *reason*, *season*, *treason*, *carcason*, *diapason*, *orison*, *benison*, *venison*, *denison*, *foison*, *poison*, *prison*, *damason*, *crimson*, *hosen*, *resin*, *rosin*, *raisin*, *cousin*. But the *s* in *mason*, *bason*, *garrison*, *caparison*, *comparison*, *parson*, and *person*, is sharp and hissing (170).

444. *S*, after the inseparable prepositions *are* and *pro*, is sharp, as in *presage*, *preside*, *presidial*, *presence*, *presension*, *prosecute*, *prosecution*, *prosody*, *prosopopeia*, but flat like *z* in *presence*, *president*, *presidency*, *presume*, *presumptive*, *presumption*, but where the *pre* is prefixed to a word which is significant when alone, the *s* is always sharp, as *pre-suppose*, *pre-surmise*, &c.

445. *S*, after the inseparable preposition *re*, is almost always pronounced like *z*, as *resemble*, *resent*, *resentment*, *reserve*, *reservation*, *reservoir*, *residue*, *resident*, *residuary*, *reside*, *resign*, *resignment*, *resignation*, *residence*, *resiliency*, *resilition*, *resin*, *resist*, *resistance*, *resolve*, *resolution*, *resolute*, *result*, *resume*, *resumption*, *resurrection*.

446. *S* is sharp after *re* in *resuscitation*, *resuscipation*, &c. and when the word added to it is significant by itself, as *research*, *resiege*, *reseat*, *resurvey*. Thus to *resign*, with the *s* like *z*, signifies to yield up; but to *re-sign*, to sign again, has the *s* sharp, as in *sign*: so to *re-sound*, to reverberate, has the *s* like *z*; but to *re-sound*, to sound again, has the *s* sharp and hissing.

447. Thus we see, after pursuing this letter through all its combinations, how difficult it often is to decide by analogy, when we are to pronounce it sharp and hissing, and when flat like *z*. In many cases it is of no great importance; in others, it is the distinctive mark of a vulgar or a polite pronunciation. Thus *design* is never heard with the *s* like *z*, but among the lowest order of the people; and yet there is not the least reason from analogy that we should not pronounce it in this manner, as well as in *resign*; the same may be observed of *preside*, and *desist*, which have the *s* sharp and hissing; and *reside* and *resist*, where the same letter is pronounced like *z*. It may, however, be remarked, that *re* has the *s* like *z* after it more regularly than any other of the prefixes.

448. It may, perhaps, be worthy of observation, that though *s* becomes sharp or flat, as it is followed by a sharp or flat consonant, or a liquid, as *cosmetic*, *disual*, *disband*, *disturb*, &c. yet if it follows a liquid or a flat consonant, except in the same syllable, it is generally sharp. Thus the *s* in *tubs*, *suds*, &c. is like *z*; but in *subserve*, *subside*, *subsist*, it is sharp and hissing: and though it is flat in *absolute*, it is sharp in *absolute* and *absolution*; but if a sharp consonant precede, the *s* is always sharp and hissing, as *tipsy*, *tricksy*: thus in the pronunciation of the word *Glasgow*, as the *s* is always sharp and hissing, we find the *g* invariably slide into its sharp sound *k*; and this word is always heard as if written *Glaskow*. We see,

therefore, that a preceding sharp consonant makes the succeeding *s* sharp, but not inversely.

449. *S* is always sharp and hissing when followed by *c*, except in the word *decern*.

S aspirated, or sounding like *sh* or *zh*.

450. *S*, like its fellow dental *t*, becomes aspirated, and goes either into the sharp sound *sh*, or the flat sound *zh*, when the accent is on the preceding vowel, and it is followed by a semi-consonant diphthong, as *nauseate*, or a diphthongal vowel, as *pleasure*, pronounced *naushate* and *plezhur*, (195).

451. *S*, in the termination *sion*, preceded by a vowel, goes into the flat aspiration *zh*, as *evasion*, *cohesion*, *decision*, *confusion*, pronounced *evazhion*, &c. but when it is preceded by a liquid or another *s*, it has the sharp aspiration *sh*, as *expulsion*, *dimension*, *reversion*, pronounced *expulshion*, &c.

452. The same may be observed of *s* before *tt*; when a vowel precedes the *s*, with the accent on it, the *s* goes into the flat aspiration, as *pleasure*, *measure*, *treasure*, *rasure*, pronounced *plezhure*, &c. but when preceded by a liquid, or another *s*, it is sounded *sh*, as *sensual*, *censure*, *tonsure*, *pressure*, pronounced *sen-shual*, *cen-shure*, &c.

453. From the clearness of this analogy, we may perceive the impropriety of pronouncing *Asia* with the sharp aspiration, as if written *Ashia*; when, by the foregoing rule, it ought, undoubtedly to be pronounced *Azhia*, rhyming with *Arpasia*, *euthanasia*, &c. with the flat aspiration of *z*. This is the Scotch pronunciation of this word, and, unquestionably, the true one; but if I mistake not, *Persia* is pronounced in Scotland with the same aspiration of *s*, and as if written *Pershia*; which is as contrary to analogy as the other is agreeable to it.

454. The tendency of the *s* to aspiration before a diphthongal sound, has produced several anomalies in the language, which can only be detected by recurring to first principles: for which purpose, it may be necessary to observe, that the accent or stress naturally preserves the letters in their true sound; and as feebleness naturally succeeds force, so the letters immediately after the stress, have a tendency to slide into different sounds, which require less exertion of the organs. Hence the omission of one of the vowels in the pronunciation of the last syllable of *fountain*, *mountain*, *captain*, &c. (208); hence the short sound of *i* in *respite*, *servile*, &c.; hence the *s* pronounced like *z* in *disable*, where the accent is on the second syllable; and like *s* sharp and hissing in *disability*, where there is a secondary stress on the first syllable; and hence the difference between the *x* in *exercise*, and that in *exert*; the former having the accent on it, being pronounced *eks*, as if the word were written *ekcise*; and the latter without the accent, pronounced *gz*, as if the word were written *egvert*. This analogy leads us immediately to discover the irregularity of *sure*, *sugar*, and their compounds, which are pronounced *shure* and *shugar*, though the accent is on the first syllable, and ought to preserve the *s* without aspiration; and a want of attending to this analogy has betrayed Mr Sheridan into a series of mis-

takes in the sound of *s* in the words *suicide*, *presume*, *resume*, &c. as if written *shooicide*, *pre-shoom*, *re-shoom*, &c. but if this is the true pronunciation of these words, it may be asked, why is not *suit*, *suitable*, *pursue*, &c. to be pronounced *shoot*, *shoot-able*, *pur-shoo*; &c. If it be answered, Custom; I own this decides the question at once. Let us only be assured, that the best speakers pronounce a like *o*, and that is the true pronunciation: but those who see analogy so openly violated, ought to be assured of the certainty of the custom before they break through all the laws of language to conform to it. (69) (71). See SUPERABLE.

455. We have seen, in a great variety of instances, the versatility of *s*, how frequently it slides into the sound of *z*: but my observation greatly fails me if it ever takes the aspiration unless it immediately follows the accent, except in the words *sure*, *sugar*, and their compounds; and these irregularities are sufficient, without adding to the numerous catalogue we have already seen under this letter.

456. The analogy we have just been observing, directs us in the pronunciation of *usury*, *usurer*, and *usurious*. The first two have the accent on the first syllable, which permits the *s* to go into aspiration, as if the words were written *ushury* and *ushurer*: but the accent being on the second *u* in the last word, the *s* is prevented from going into aspiration, and is pronounced *uzurious* (479) (480).

457. Though the *ss* in *passion*, *mission*, &c. belong to separate syllables, as if spelt *pas-sion*, *mis-sion*, &c. yet the accent presses the first into the same aspiration as the last, and they are both pronounced with the sharp aspirated *hiss*, as if they were but one *s*. See EXAGGERATE.

458. *S* is silent in *isle*, *island*, *aisle*, *demesne*, *visne*, *viscount*, and at the end of some words from the French, as *pas*, *sous*, *vis-à-vis*; and in *caps* the two last letters are silent, and the word pronounced *core* (412).

T.

459. *T* is the sharp sound of *D* (41); but though the latter is often changed into the former, the former never goes into the latter. The sound to which this letter is extremely prone, is that of *s*. This sound of *t* has greatly multiplied the hissing in our own language, and has not a little promoted it in most modern tongues. That *p* and *b*, *t* and *d*, *k* and *g* hard, *s* and *z*, should slide into each other, is not surprising, as they are distinguished only by a nice shade of sound; but that *t* should alter to *s*, seems a most violent transition, till we consider the organic formation of these letters, and of those vowels which always occasion it. If we attend to the formation of *t*, we shall find that it is a stoppage of the breath by the application of the upper part of the tongue, near the end, to the corresponding part of the palate; and that if we just detach the tongue from the palate, sufficiently to let the breath pass, a hiss is produced which forms the letter *s*. Now the vowel that occasions this transition of *t* to *s*, is the squeezed sound of *e*, as heard in *y* consonant (8); which squeezed sound is a species of hiss; and this hiss, from the ab-

sence of accent, easily slides into the *s*, and *s* easily into *sh*; thus *mechanically* is generated that hissing termination, *tion*, which forms but one syllable, as if written *shun* (195).

460. But it must be carefully remarked, that this hissing sound, contracted by the *t* before certain diphthongs, is never heard but after the accent: when the accent falls on the vowel immediately after the *t*, this letter, like *s* or *c* in the same situation, preserves its simple sound: thus the *c* in *social*, goes into *sh*, because the accent is on the preceding vowel; but it preserves the simple sound of *s* in *society*, because the accent is on the succeeding vowel. The same analogy is obvious in *saliate* and *satiety*; and is perfectly agreeable to that difference made by accent in the sound of other letters (71). See SATIETY.

461. As the diphthongs *in*, *ie*, *io*, or *iu*, when coming after the accent, have the power of drawing the *t* into *sh*, so the diphthongal vowel *u*, in the same situation, has a similar power. If we analyse the *u*, we shall find it commence with the squeezed sound of *e*, equivalent to the consonant *y* (39). This letter produces the small hiss before taken notice of (459), and which may be observed in the pronunciation of *nature*, and borders so closely on *natshur*, that it is no wonder Mr Sheridan adopted this latter mode of spelling the word to express its sound. The only fault of Mr Sheridan in depicting the sound of this word, seems to be that of making the *u* short, as in *bur*, *cur*, &c. as every correct ear must perceive an elegance in lengthening the sound of the *u*, and a vulgarity in shortening it. The true pronunciation seems to lie between both.

462. But Mr Sheridan's greatest fault seems to lie in not attending to the nature and influence of the accent: and because *nature*, *creature*, *feature*, *fortune*, *misfortune*, &c. have the *t* pronounced like *ch*, or *tsh*, as if written *crea-chure*, *fea-tshure*, &c. he has extended this change of *t* into *tch*, or *tsh*, to the word *tune*, and its compounds *tutor*, *tuloress*, *tutorage*, *tutelage*, *tutelar*, *tutelary*, &c. *tumult*, *tumour*, &c. which he spells *tshoon*, *tshoon-able*, &c. *tshoo-tur*, *tshoo-triss*, *tshoo-tur-idzh*, *tshoo-tel-idzh*, *tshoo-tel-er*, *tshoo-tel-er-y*, &c. *tshoo-mult*, *tshoo-mur*, &c. Though it is evident, from the foregoing observations, that as the *u* is under the accent, the preceding *t* is preserved pure, and that the words ought to be pronounced as if written *teutor*, *teumaur*, &c. and neither *tshoo-tur*, *tshoomult*, *tshoomour*, as Mr Sheridan writes them, nor *tootor*, *toomult*, *toomour*, as they are often pronounced by vulgar speakers. See SUPERABLE.

463. Here, then, the line is drawn by analogy. Whenever *t* comes before these vowels, and the accent immediately follows it, the *t* preserves its simple sound, as in *Miltiades*, *elephantiasis*, *satiety*, &c. but when the accent precedes, the *t*, it then goes into *sh*, *tch*, or *tsh*, as *natshure* or *natchure*, *na-shun*, *vir-tshue* or *virtchue*, *patient*, &c. or *nashion*, *passhent*, &c. 464. In similar circumstances, the same may be observed of *d*, as *arduous*, *hideous*, &c. (293) (294) (376). Nor is this tendency of *t* before long *u* found only when the accent im-

mediately precedes; for we hear the same aspiration of this letter in *spiritual*, *spirituous*, *signature*, *ligature*, *forfeiture*, as if written *spiritshual*, *spiritshuous*, *signatshure*, *ligatshure*, *forfeitshure*, &c. where the accent is two syllables before these letters; and the only termination which seems to refuse this tendency of the *t* to aspiration, is that in *tude*, as *latitude*, *longitude*, *multitude*, &c.

464. This pronunciation of *t* extends to every word where the diphthong or diphthongal sound commences with *i* or *e*, except in the terminations of verbs or adjectives, which preserve the simple in the augment, without suffering the *t* to go into the hissing sound, as *I pity*, *thou pitiest*, *he pities* or *pitieth*: *mightier*, *worthier*, *twentieth*, *thirtieth*, &c. This is agreeable to the general rule, which forbids the adjectives or verbal terminations to alter the sound of the primitive verb or noun. See No. 381. But in the words *bestial*, *celestial*, *frontier*, *admixture*, &c. where the *s*, *x*, or *n* precedes the *t*, this letter is pronounced like *tch* or *tsh*, instead of *sh* (291), as *best-ichial*, *celes-tchial*, *fron-tcheer*, *admixture*, &c. as also when the *t* is followed by *ou*, whatever letter precede, as *righteous*, *piteous*, *plenteous*, &c. pronounced *right-cheous*, *pit-cheous*, *plen-tcheous*, &c. The same may be observed of *t* when succeeded by *ou*, as *unctuous*, *presumptuous*, &c. pronounced *ung-tcheuous*, *presump-tcheuous*, &c. See the words.

TH.

465. This lisping sound, as it may be called, is almost peculiar to the English (41) (469). The Greek θ was certainly not the sound we give it: like its principal letter, it has a sharp and a flat sound; but these are so little subject to rule, that a catalogue will, perhaps, be the best guide.

466. *Th*, at the beginning of words, is sharp, as in *thank*, *think*, &c. except in the following words: *This*, *that*, *than*, *the*, *thes*, *their*, *them*, *then*, *thence*, *there*, *these*, *they*, *thine*, *thither*, *those*, *thou*, *though*, *thus*, *thy*, and their compounds.

467. *Th*, at the end of words, is sharp, as *death*, *breath*, &c. except in *beneath*, *booth*, *with*; and the verbs *to ureath*, *to loath*, *to unclothe*, *to seeth*, *to smooth*, *to sooth*, *to mouth*; all which ought to be written with the *e* final; not only to distinguish some of them from the nouns, but to show that *th* is soft; for though *h*, when final, is sometimes pronounced soft, as in *to loath*, *to mouth*, &c. yet *the* at the end of words is never pronounced hard. There is as obvious an analogy for this sound of the *th* in these verbs, as for the *z* sound of *s* in verbs ending in *se* (437); and why we should write some verbs with *e*, and others without it, is inconceivable. The best way to show the absurdity of our orthography in this particular, will be to draw out the nouns and verbs as they stand in Johnson's Dictionary.

Adjectives and Nouns.	Verbs.
<i>breath</i> ,	to breathe.
<i>ureath</i> ,	to ureath, to inureath.
<i>loath</i> ,	to loathe.
<i>cloth</i> ,	to cloathe, to uncloth.
<i>with</i> ,	to bathe.
<i>smooth</i> ,	to smooth.

Adjectives and Nouns.	Verbs.
<i>mouth</i> ,	to mouth.
<i>swath</i> ,	to swath.
<i>sheath</i> ,	to sheath.
<i>sooth</i> ,	to sooth.

Surely nothing can be more evident than the analogy of the language in this case. Is it not absurd to hesitate a moment at writing all the verbs with the *e* final. This is a departure from our great lexicographer, which he himself would approve, as nothing but inadvertency could have led him into this unmeaning irregularity.—It may not be improper to observe here, that those substantives which in the singular end with *th* sharp, adopt the *th* flat in the plural, as *path*, *parth*; *bath*, *batth*, &c. Such a propensity is there to slide into the flat sound of *s*, that we frequently hear this sound in the genitive case, as *My wife's portion*, for *my wifeth's portion*. In the same manner we hear of paying so much for *house rent and taxes*, instead of *house rent and taxeth*; and shopkeepers tell us they have *goods of all prizes, instead of all priceeth*. Nay, some go so far as *tr*, pronounce the plural of *truth*, *truths*; but this must be carefully avoided.

468. *Th* is hard in the middle of words either when it precedes or follows a consonant, as *panther*, *nepenthe*, *orthodox*, *orthography*, *orthepy*, *thwart*, *athwart*, *ethnic*, *misanthrope*, *philanthropy*, &c. except *brethren*, *farthing*, *father*, *northern*, *worthy*, *burthen*, *murther*, where the *th* is flat; but the two last words are better written *burden* and *murder*.

469. *Th*, between two vowels, is generally soft in words purely English, as *father*, *feather*, *heathen*, *lither*, *thither*, *whither*, *whether*, *either*, *neither*, *weather*, *wether*, *wither*, *gather*, *together*, *poth*, *mather*.

470. *Th*, between two vowels, particularly in words from the learned languages, is generally hard, as *apathy*, *sympathy*, *antipathy*, *Athens*, *atheist*, *aulentic*, *author*, *authority*, *athirst*, *cathartic*, *cathedral*, *catholic*, *catheter*, *ether*, *ethicks*, *lethargy*, *Lethe*, *leviathan*, *litharge*, *lithotomy*, *matheists*, *mathematics*, *method*, *parthetic*, *plethora*, *polymathy*, *protholatory*, *anathema*, *amethyst*, *theatre*, *amphitheatre*, *apothecary*, *apothecis*.

471. *Th* is sometimes pronounced like simple *t*, as *Thomas*, *thyme*, *Thames*, *asthma*, *phthisis*, *epithisic*, *phthisical*, and is silent in *twelfth*, pronounced *twelfide*.

T silent.

472. *T* is silent when preceded by *s*, and followed by the abbreviated terminations *en* and *le*, as *hasten*, *chasten*, *fasten*, *listen*, *glisten*, *christen*, *moisten*, which are pronounced as if written *hace'n*, *chace'n*, &c. in *bursten* the *t* is heard: so *castle*, *nestle*, *treastle*, *wrestle*, *thisle*, *whistle*, *epistle*, *bristle*, *gristle*, *jostle*, *apostle*, *throstle*, *bustle*, *justle*, *rustle*, are pronounced as if written *castle*, *nestle*, &c. in *pestle* the *t* is pronounced; in *often*, *fasten*, and *soften*, the *t* is silent, and at the end of several words from the French, as *trait*, *gout* (taste), *eclat*. In the first of these words the *t* begins to be pronounced; in the last, it has been sometimes heard; but in the second, never. *Toupet* is more frequently written *loupet*, and is there-

fore not irregular. In *billet-doux* the *t* is silent, as well as in *hautboy*. The same silence of *t* may be observed in the English words, *Christmas*, *chestnut*, *mortgage*, *hossler*, *bankruptcy*, and in the second syllable of *mistletoe*. In *currant* and *currants* the *t* is always mute. See No. 102, 103, 405.

V.

473. *V* is flat *f*, and bears the same relation to it as *b* does to *p*, *d* to *t*, hard *g* to *k*, and *z* to *s* (41). It is never irregular; and if ever silent, it is in the word *twelvemonth*, where both that letter and the *e* are, in colloquial pronunciation, generally dropped, as if written *twel'month*.

W initial.

474. That *w* at the beginning of a word is a consonant, has been proved already (9) (59). It is always silent before *r*, as in *wrack*, *wrangle*, *wrap*, *wrath*, *wreak*, *wreath*, *wreck*, *wren*, *wrench*, *wrest*, *wrestle*, *wretch*, *wriggle*, *wright*, *wring*, *wrinkle*, *wrist*, *write*, *writhe*, *wrong*, *wrought*, *wry*, *awry*, *beuray*; and before *h*, and the vowel *o*, when long, as *whole*, *who*, &c. pronounced *hole*, *hoo*, &c.

475. *W*, before *h*, is pronounced as if it were after the *h*, as *hoo-y*, *why*, *hoo-en*, *when*, &c. but in *whole*, *whoop*, &c. the single and double *o* coalescing with the same sound in *w*, this last letter is scarcely perceptible. In *swoon*, however, this letter is always heard; and pronouncing it *soon*, is vulgar. In *sword* and *answer* it is always silent. In *two* it mingles with its kindred sound, and the number *two* is pronounced like the adverb *too*. In the prepositions *toward* and *towards*, the *w* is dropped, as if written *toard* and *toards*, rhyming with *hoard* and *hoards*; but in the adjectives and adverbs *toward* and *towardsly*, *forward* and *forwardly* the *w* is heard distinctly. It is sometimes dropped in the last syllable of *awkward*, as if written *awkard*; but this pronunciation is vulgar.

X.

476. *X* is a letter composed of those which have been already considered, and therefore will need but little discussion (48) (51). It is flat or sharp like its component letters, and is subject to the same laws.

477. *X* has a sharp sound like *ks*, when it ends a syllable with the accent upon it, as *exercise*, *excellence*, &c. or when the accent is on the next syllable, if it begin with a consonant, as *excuse*, *expense*, &c. (71).

478. *X* has its flat sound like *gz*, when the accent is not on it, and the following syllable having the accent begins with a vowel, as *exert*, *example*, *exist*, &c. pronounced *egzert*, *egzample*, *egzist*, &c. The same sound may be observed if *h* follow, as in *exhibit*, *exhale*, &c. pronounced *eghibit*, *eghale*; but if the secondary accent be on the *x*, in the polysyllable *exhibition*, *exhalation*, &c. this letter is then sharp, as in *exercise* (71); but in compound words, where the primitive ends in *x*, this letter retains its primitive sound, as *fixation*, *taxation*, *venation*, *venations*, *relaxation*, &c. to which we may add the simples in our language, *doxology* and *proximity*; so that this propensity

of *x* to become *egz*, seems confined to the inseparable preposition.

479. *X*, like *s*, is aspirated, or takes the sound of *h* after it, only when the accent is before it: hence the difference between *luxury* and *luxurious*; *anxious* and *anxiety*: in the true pronunciation of which words, nothing will direct us but recurring to first principles. It was observed that *s* is never aspirated, or pronounced like *sh*, but when the accent is on the preceding syllable (450); and that when the accent is on the succeeding vowel, though the *s* is frequently pronounced like *z*, it is never sounded *zh*; from which premises we may conclude, that *luxury* and *luxurious* ought to be pronounced *luchshury* and *luzshurious*, and not *lug-zho-ryus*, as Mr Sheridan spells it. The same error runs through his pronunciation of all the compounds, *luxuriance*, *luxuriant*, *luxuriate*, &c. which unquestionably ought to be pronounced *lug-zu-ri-ance*, *lug-zu-ri-ant*, *lug-zu-ri-ate*, &c. in four syllables, and not in three only, as they are divided in his Dictionary.

480. The same principles will lead us to decide in the words *anxious* and *anxiety*: as the accent is before the *x* in the first word, it is naturally divisible into *ang-k-shious*, and as naturally pronounced *ang-k-shius*; but as the accent is after the *x* in the second word, and the hissing sound cannot be aspirated (456), it must necessarily be pronounced *angzhiety*. But Mr Sheridan, without any regard to the component letters of these words, or the different position of the accent, has not only spelled them without aspiration, but without letting the *s*, in the composition of the last word, go into *z*; for thus they stand in his Dictionary: *ank-syus*, *ank-si-e-ty* (456).

481. The letter *x*, at the beginning of words, goes into *z*, as *Xerxes*, *Xenophon*, &c. pronounced *Zerxes*, *Zenophon*, &c. it is silent at the end of the French *billet-doux*, and pronounced like *s* in *beaux*; often and better written *beaus*.

Y initial.

482. *Y*, as a consonant, has always the same sound; and this has been sufficiently described in ascertaining its real character (40); when it is a vowel at the end of a word or syllable with the accent upon it, it is sounded exactly like the first sound of *i*, as *cy-der*, *ty-rant*, *re-ply*, &c. but at the end of a word or syllable, without the accent, it is pronounced like the first sound of *e*, *liberty*, *fury*, *tenderly*, &c.

Z.

483. *Z* is the flat *s*, and bears the same relation to it as *b* does to *p*, *d* to *t*, hard *g* to *k*, and *v* to *f*. Its common name is *izzard*, which Dr Johnson explains into *s* hard; if, however, this be the meaning, it is a gross misnomer: for the *z* is not the hard, but the soft *s*; * but as it has a less sharp, and therefore not so audible a sound, it is not impossible that it may

* Professor Ward, speaking of the reason for doubling the *s* at the end of words, says, "s doubled retains its proper force, which when single, at the end of words, is softened into *z*, as his, his's." And Dr Wallis tells us, that it is almost certain when a noun has hard in the last syllable, and becomes a Verb; that in the latter case the *s* be often soft, as a house is pronounced with the hard *s* and to house with the soft.

mean *surd*. *Zed*, borrowed from the French, is the more fashionable name of this letter; but, in my opinion, not to be admitted, because the names of the letters ought to have no diversity.

484. *Z*, like *s*, goes into aspiration before diphthong, or a diphthongal vowel after the accent, as is heard in *vizier*, *glazier*, *grazier*, &c. pronounced *vizh-i-er*, *glazh-i-er*, *grazh-i-er*, &c. The same may be observed of *azure*, *varure*, &c.

485. *Z* is silent in the French word *rendez-vous*; and is pronounced in the Italian manner, as if *t* were before it, in *mezzolino*, as if written *metzolino*.

Thus have we endeavoured to exhibit a just idea of the principles of pronunciation, both with respect to single letters, and their various combinations into syllables and words. The attentive reader must have observed how much the sounds of the letters vary, as they are differently associated, and how much the pronunciation of these associations depends upon the position of the accent. This is a point of the utmost importance, and a want of attending to it has betrayed several ingenious men into the grossest absurdities. This will more fully appear in the observations on accent, which is the next point to be considered.

OF THE NATURE OF ACCENT.

486. The accent of the ancients is the opprobrium of modern criticism. Nothing can show more evidently the fallibility of the human faculties than the total ignorance we are in at present of the nature of the Latin and Greek accent. * This would be still more surprising if a phenomenon of a similar kind did not daily present itself to our view. The accent of the English language, which is constantly sounding in our ears, and every moment open to investigation, seems as much a mystery as that accent which is removed almost two thousand years from our view. Obscurity, perplexity, and confusion, run through every treatise on the subject, and nothing could be so hopeless as an attempt to explain it, did not a circumstance present itself, which at once accounts for the confusion, and affords a clew to lead us out of it.

487. Not one writer on accent has given us such a definition of the voice as acquaints us with its essential properties: they speak of high and low, loud and soft, quick and slow; but they never once mention that striking property which distinguishes speaking from singing sounds, and which, from its sliding from high to low, and from low to high, may not improperly be called the inflection of the voice. No wonder, when writers left this out of the account, that they should blunder about the nature of accent: it was impossible they should do otherwise; so partial an idea of the speaking voice must necessarily lead them into error. But let us once divide the voice into its rising and falling inflections, the obscurity vanishes,

and accent becomes as intelligible as any other part of language.

488. Keeping this distinction in view, let us compare the accented syllables with others, and we shall find this general conclusion may be drawn: "The accented syllable is always louder than the rest; but when it has the rising inflection, it is higher than the preceding, and lower than the succeeding syllable; and when it has the falling inflection, it is pronounced higher as well as louder than the other syllables, either preceding or succeeding." The only exception to this rule is, "when the accent is on the last syllable of a word which has no emphasis, and which is the concluding word of a discourse." Those who wish to see this clearly demonstrated may consult Elements of Elocution, second edition, page 181. On the present occasion it will be sufficient to observe, that the stress we call accent is as well understood as is necessary for the pronunciation of single words, which is the object of this treatise; and therefore, considering accent merely as stress, we shall proceed to make some remarks on its proper position in a word, and endeavour to detect some errors in the use and application of it.

The different Positions of the English accent.

489. Accent, in its very nature, implies a comparison with other syllables less forcible; hence we may conclude that monosyllables, properly speaking, have no accent: when they are combined with other monosyllables and form a phrase, the stress which is laid upon one, in preference to others, is called emphasis. As emphasis evidently points out the most significant word in a sentence, so, where other reasons do not forbid, the accent always dwells with greatest force on that part of the word which, from its importance, the hearer has always the greatest occasion to observe; and this is necessarily the root, or body of the word. But as harmony of termination frequently attracts the accent from the root to the branches of words, so the first and most natural law of accentuation seems to operate less in fixing the stress than any of the other. Our own Saxon terminations, indeed, with perfect uniformity, leave the principal part of the word in quiet possession of what seems its lawful property (501); but Latin and Greek terminations, of which our language is full, assume a right of preserving their original accent, and subjecting many of the words they bestow upon us, to their own classical laws.

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

Accent on Dissyllables.

491. Every word of two syllables has necessarily one of them accented, and but one. It is true, for the sake of emphasis, we sometimes lay an equal stress upon two successive syllables

* See Observations on the Greek and Latin Accent and Quantity, at the end of the Key to the Classical Pronunciation of Greek, Latin, and Scripture Proper Names.

And Milton, in the same manner, the verb to *commerce* :

"And looks *commereing* with the skies
Thy rapt soul sitting in thine eyes."
Il Penseroso.

499. Something very analogous to this we find in the nouns we verbalize, by changing the *s* sharp of the noun into the *s* flat, or *z* of the verb (437), as a *use*, and to *use*; where we may remark, that when the word in both parts of speech is a monosyllable, and so not under the laws of accent, the verb, however, claims the privilege of lengthening the sound of the consonant, when it can, as well as when it cannot prolong the accentuation; thus we not only find *grass* altered to *graze*, *brass* to *braze*, *glass* to *glaze*, *price* to *prize*, *breath* to *breathe*, &c. but the *c* or *s* sharp altered to the *s* flat in *advice* to *advise*, *excuse* to *excuse*, *device* to *devise*, &c. The noun adopting the sharp hissing sound, and the verb the soft buzzing one, without transferring the accent from one syllable to another. The vulgar extend this analogy to the noun *practice*, and the verb to *practive*, pronouncing the first with the *i* short, and the *c* like sharp *s*, as if written, *practiss*, and the last with the *i* long, and the *s* like *z*, as if written *practize*; but correct speakers pronounce the verb like the noun; that is, as if written *practiss*. The noun *prophecy*, and the verb to *propheisy*, follow this analogy, only by writing the noun with the *c*, and the verb with the *s*, and without any difference of sound, except pronouncing the *y* in the first like *e*, and in the last like *i* long; where we may still discover a trace of the tendency to the *barytone* pronunciation in the noun, and the *oxytone* in the verb (467). See the words.

500. This seems to be the favourite tendency of English verbs; and where we find it crossed, it is generally in those formed from nouns, rather than the contrary: agreeably to this, Dr Johnson has observed, that though nouns have often the accent on the latter, yet verbs have it seldom on the former syllable; those nouns which, in the common order of language, must have preceded the verbs, often transmit this accent to the verbs they form, and inversely: thus the noun *water* must have preceded the verb to *water*, as the verb to *correspond* must have preceded the noun *correspondent*; and to *pursue* must claim priority to *pursuit*. So that we may conclude, whenever verbs deviate from this rule, it is seldom by chance, and generally in those words only where a superior law of accent takes place.

Accent on Trisyllables.

501. As words increase in syllables, the more easily is their accent known. Nouns sometimes acquire a syllable by becoming plural; adjectives increase a syllable by being compared; and verbs by altering their tense, or becoming participles: adjectives become adverbs, by adding *ly* to them; and prepositions precede nouns or verbs without altering the accent of the word to which they are prefixed; so that when once the accent of dissyllables is known, those polysyllables, whose terminations are perfectly English, have likewise their accent invariably settled. Thus *lion* becomes *lionness*, *poet*, *poetess*; *polite* becomes *politer*,

or *politely*, or even *politelier*; *mischief*, *mischivous*; *happy*, *happiness*; *gay*, *gayness* becomes *gayness*; *mischief*, *mischivousness*; and *service*, *serviceable*, *serviceableness*, *serviceably*, and *unserviceably*, without disturbing the accent, either on account of the prepositive *un*, or the subjunctives *able*, *ably*, and *ableness*.

502. Hence we may perceive the glaring absurdity which prevails even in the first circles; that of pronouncing the plural of *princess*, and even the singular, with the accent on the second syllable, like *success* and *successes*: for we might just as well say, *duchess*, and *duchesses*, as *princess* and *princesses*; nor would a correct ear be less hurt with the latter than the former.

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

Of the Influence of the Greek and Latin Accent on the Accent of English Polysyllables.

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

(b) The first general rule that may be laid down is, that when words come to us whole from the Greek or Latin, the same accent ought to be preserved as in the original: thus *horizon*, *sonorous*, *decorum*, *dictator*, *gladiator*, *mediator*, *delator*, *spectator*, *adulator*, &c. preserve the penultimate accent of the original; and yet the antepenultimate tendency of our language has placed the accent on the first syllable of *orator*, *senator*, *auditor*, *minister*, *cicatrix*, *plethora*, &c. in opposition to the Latin pronunciation of these words, and would have infallibly done the same by *abdomen*, *bitumen*, and *acumen*, if the learned had not stepped in to rescue these classical words from the invasion of the Gothic accent, and to preserve the stress inviolably on the second syllable; nor has even the interposition of two

consonants been always able to keep the accent from mounting up to the antepenultimate syllable, as we may see in *minister*, *minister*, *character*, *magistrate*, &c. and this may be said to be the favourite accent of our language. See MISCELLANY.

(c) But notwithstanding this prevalence of the antepenultimate accent, the general rule still holds good; and more particularly in words a little removed from common usage, such as terms in the arts and sciences; these are generally of Greek original; but coming to us through the Latin, most commonly contract the Latin accent, when adopted into our language. This will appear plainly by the following lists: and first, let us select some where the Greek and Latin accents coincide:

<i>plēthōra</i> ,	πλεθώρα.
<i>metabāsīs</i> ,	μεταβάσις.
<i>emphāsīs</i> ,	ἐμφάσις.
<i>antisphāsīs</i> ,	ἀντισφάσις.
<i>antithēsis</i> ,	ἀντιθέσις.
<i>antiphāsīs</i> ,	ἀντιφάσις.
<i>prothāsīs</i> ,	πρόθασις.
<i>metathēsis</i> ,	μεταθέσις.
<i>epenthēsis</i> ,	ἐπιθέσις.
<i>aphephēsis</i> ,	ἀφεφάσις.

(d) Another list will show us where the accents of these languages differ:

<i>antannēlūsīs</i> ,	ἀνταννῆλασις.
<i>calachrēsis</i> ,	καλαχρησις.
<i>paracentēsis</i> ,	παρακεντήσις.
<i>aprosphāsīs</i> ,	ἀπροσφάσις.
<i>antiphōsis</i> ,	ἀντιφώσις.
<i>anathrōsis</i> ,	ἀναθρήσις.
<i>anxēsis</i> ,	ἀνχρησις.
<i>mathēsis</i> ,	μάθησις.
<i>exēsis</i> ,	ἐξρησις.
<i>hydrophōbia</i> ,	ὕδροφωβία.
<i>cyclophōbia</i> ,	κυκλοφωβία.
<i>apothēsis</i> ,	ἀποθήσις.
<i>griphōphoria</i> ,	γρηφοφορία.
<i>eriphōphoria</i> ,	ἐριφωφορία.
<i>diaphōphoria</i> ,	διφωφορία.
<i>diplōphoria</i> ,	διπλωφορία.
<i>paraphōphoria</i> ,	παρωφορία.
<i>apostrophēsis</i> ,	ἀποστρωφήσις.

In this list we perceive the peculiar tendency of the Latin language to accent the long penultimate vowel, and that of the Greek, to pay no regard to it if the last vowel is short, but to place the accent on the antepenultimate. It will, however, be easily perceived, that in this case, we follow the Latin analogy: this analogy will appear more evident by a list of words ending in *osis*, where, though the *o* in the penultimate syllable is the omega, the Greek accent is on the antepenultimate:

<i>ἐπιπέλασις</i> ,	ἐπιπέλασις.
<i>ἀποθίσις</i> ,	ἀποθίσις.
<i>χορμωσις</i> ,	χορμωσις.
<i>ἀκαμάχισις</i> ,	ἀκαμάχισις.
<i>μεταμάχισις</i> ,	μεταμάχισις.
<i>παμφωσις</i> ,	παμφωσις.
<i>ἀναστάσις</i> ,	ἀναστάσις.
<i>συνέθησις</i> ,	συνέθησις.
<i>διέθησις</i> ,	διέθησις.
<i>ἀμαθισις</i> ,	ἀμαθισις.
<i>συνακίσις</i> ,	συνακίσις.
<i>ἀπνεύσις</i> ,	ἀπνεύσις.

This analogy has led us to accent certain words, formed from the Greek, where the omega was not in the penultimate of the original, in the same manner as those words where this long vowel was found; such as *σκωλία*, formed

from *σκω* and *λίσις*, *synneurosis* from *νεω* and *νεωσις*, &c. This tendency, therefore, has sufficiently formed an analogy; and since rules, however absurdly formed at first, are better than no rules at all, it would, in my opinion, be advisable to consider every word of this form as subject to the penultimate accent, and to look upon *apothēsis* and *metamorphōsis* as exceptions.

(e) The next rule we may venture to lay down as a pretty general one, is, that if the words derived from the learned languages, though anglicised by altering the termination, contain the same number of syllables as in the original languages, they are generally to be pronounced with the same accent: that is, with the same accent as the first person present of the indicative mood active voice, or as the present participle of the same verb. The reality of this rule will best appear by a selection of such classes of words as have an equal number of syllables in both languages.

(f) Words which have *a* in the penultimate syllable:

<i>prévalent</i> ,	<i>prævalens</i> .
<i>equivalent</i> ,	<i>æquivalens</i> .
<i>adjácent</i> ,	<i>adjácens</i> .
<i>ligament</i> ,	<i>ligámen</i> .
<i>infamous</i> ,	<i>infámus</i> .
<i>propagata</i> ,	<i>propágo</i> .
<i>indagate</i> ,	<i>indágo</i> .
<i>suffragan</i> ,	<i>suffragáns</i> .

In this small class of words we find all but the first two have a different accent in English from that of the Latin. The rule for placing the accent in that language being the simplest in the world: if the penultimate syllable is long, the accent is on it; if short, the accent is on the antepenultimate.

(g) Words which have *e* in the penultimate syllable:

<i>pénétrate</i> ,	<i>penétrō</i> .
<i>discrepant</i> ,	<i>discrepáns</i> .
<i>précédent</i> ,	<i>præcédens</i> .
<i>elegant</i> ,	<i>elégans</i> .
<i>exuberant</i> ,	<i>exuberáns</i> .
<i>éminent</i> ,	<i>emínens</i> .
<i>éxcellent</i> ,	<i>excéllens</i> .
<i>álienat</i> ,	<i>aliénō</i> .
<i>delegat</i> ,	<i>delégo</i> .

In this class we find the penultimate *e* accented in English as in Latin, except in the three last words. The word *alienate* departs from the Latin accentuation, by placing the stress on the first syllable, as if derived from the English noun *alien*. The *e* in *penetro* is either long or short in Latin, and in this case we generally prefer the short sound to the long one.

(h) Words which have *i* in the penultimate syllable:

<i>acclívous</i> ,	<i>acclívus</i> .
<i>declívous</i> ,	<i>declívus</i> .
<i>proclívous</i> ,	<i>proclívus</i> .
<i>litigant</i> ,	<i>litígans</i> .
<i>mitigant</i> ,	<i>mitígans</i> .
<i>sibíllant</i> ,	<i>sibíllans</i> .
<i>vigíllant</i> ,	<i>vigíllans</i> .

fulminate,	<i>fulminans.</i>
discriminate,	<i>discrimino.</i>
perspicience,	<i>perspicuens.</i>
conscience,	<i>consciens.</i>
obédience,	<i>obediens.</i>
pestilence,	<i>pestilens.</i>
supplicate,	<i>supplicans.</i>
éxplicate,	<i>explicans.</i>
abdicate,	<i>abdicans.</i>
próvidence,	<i>providens.</i>
festinate,	<i>festino.</i>
hábitant,	<i>habitans.</i>
benéficient,	<i>beneficiens.</i>
áccident,	<i>accidens.</i>
évident,	<i>evidens.</i>
indigent,	<i>indigens.</i>
diligent,	<i>diligens.</i>
négligent,	<i>negligens.</i>
éxigence,	<i>exigens.</i>
intélligence,	<i>intelligens.</i>
deficence,	<i>deficiens.</i>
méndicant,	<i>mendicans.</i>
résident,	<i>residens.</i>
diffidence,	<i>diffidens.</i>
cónfidence,	<i>confidens.</i>
investigate,	<i>investigo.</i>
cástigate,	<i>castigo.</i>
étricate,	<i>extrico.</i>
írritate,	<i>irrito.</i>
prófligate,	<i>profugo.</i>
instigate,	<i>instigo.</i>

In the foregoing list of words we find a very general coincidence of the English and Latin accent, except in the last eleven words, where we depart from the Latin accent on the penultimate, and place it on our own favourite syllable the antepenultimate. These last words therefore must be ranked as exceptions.

(i) Words which have *o* in the penultimate syllable.

intérrögate,	<i>interrogo.</i>
árröganit,	<i>arrigans.</i>
dissonant,	<i>dissonans.</i>
rédolent,	<i>redolens.</i>
ínsolent,	<i>insolens.</i>
benévolent,	<i>benevolens.</i>
condólcence,	<i>condolens.</i>
índolence,	<i>indolens.</i>
armipotent,	<i>armipotens.</i>
omnipotent,	<i>omnipotens.</i>
innocent,	<i>innocens.</i>
renóvate,	<i>renovo.</i>
désolate,	<i>desolo.</i>
décorate,	<i>decoro.</i>
eláborate,	<i>elaboro.</i>
láborant,	<i>laborans.</i>
ígnorant,	<i>ignorans.</i>
súffocate,	<i>suffoco.</i>

In this list the difference of the English and Latin accent is considerable. The last six words desert the Latin penultimate for the English antepenultimate accent, and *condolence* falls into an accentuation diametrically opposite.

(k) Words which have *u* in the penultimate syllable:

fabulate,	<i>fabulor.</i>
máculate,	<i>maculo.</i>
ádjúvate,	<i>adjuvo.</i>

cörrögate,	<i>corrügo.</i>
pétulant,	<i>petulans.</i>
disputant,	<i>disputans.</i>
impudent,	<i>impudens.</i>
speculate,	<i>speculor.</i>
púllulate,	<i>pullulo.</i>
pópulate,	<i>populo.</i>
súbjügate,	<i>subjügo.</i>
abdúcent,	<i>abdücens.</i>
relúcent,	<i>relücens.</i>
imprúdent,	<i>imprudens.</i>
ádjütant,	<i>adjütans.</i>
pécúlate,	<i>peculor.</i>
índurate,	<i>indüro.</i>
óbúrate,	<i>obüro.</i>

Here we find the general rule obtain, with, perhaps, fewer exceptions than in any other class. *Adjúvate*, *pecúlate*, and *índurate*, are the only absolute deviations; for *óbúrate* has the accent frequently on the second syllable. See the word.

(l) To these lists, perhaps, might be added the English words ending in *tion*, *sion*, and *ity*: for though *tion* and *sion* are really pronounced in one syllable, they are by almost all our orthoëpists generally divided into two; and consequently *nation*, *pronunciation*, *occasion*, *evasion*, &c. contain the same number of syllables as *natio*, *pronunciatio*, *occatio*, *evasio*, &c. and have the accent in both English and Latin, on the antepenultimate syllable. The same may be observed of words ending in *ity*, or *isty*; as *diversity*, *variety*, &c. from *diversitas*, *varietas*, &c.

(m) By this selection, (which, though not an exact enumeration of every particular, is yet a sufficient specimen of the correspondence of Latin and English accent) we may perceive that there is a general rule running through both languages, respecting the accent of polysyllables, which is, that when a single vowel in the penultimate is followed by a single consonant, the accent is on the antepenultimate. This is so agreeable to English analogy, that in words derived from the Latin, where the penultimate vowel, followed by a single consonant, is long, and consequently has the accent, we almost always neglect this exception, as it may be called, in the Latin language, and fall into our own general rule of accenting the antepenultimate. Nor is it unworthy of being remarked, that when we neglect the accent of the original, it is almost always to place it at least a syllable higher; as *adjacent* and *condolence* are the only words in the whole selection, where the accent of the English word is placed lower than in the Latin.

(n) There is, indeed, a remarkable coincidence of accent between Latin verbs of three syllables, commencing with a preposition, and the English words of two syllables, derived from them, by dropping a syllable,* as *excélla*, *rebéllo*, *inquíro*, *confino*, *confüto*, *consümo*, *desüro*, *explóro* *procédo*, *proclümo*, have the

* Den Jonson seems to have had a faint idea of this coincidence, where he says, "all verbs coming from the Latin, either of the supine or otherwise, hold the accent as it is found in the first person present of these Latin verbs, as *ámico*, *ámuate*, *célebro*, *célebrates* except words compounded of *facio*, *ámato*, *ámato*, *facio*, *liquety*; and of *statuo*, as *constituo*, *constitute*." English Grammar.—Of the extent and justness of these observations, the critical reader will be the best judge.

accent in Latin on the second syllable; and the English verbs *excel*, *rebel*, *require*, *confine*, *confute*, *consume*, *desire*, *explore*, *proceed*, *proclaim*, have the accent on the same syllable. This propensity of following the Latin accent in these words, perhaps, in this, as well as in other cases, formed a general rule, which at last neglected the Latin accent, in words of this kind; as we find *prefer*, *confer*, *defer*, *desert*, *compare*, *complete*, *congeal*, *divide*, *dispute*, *prepare*, have the accent on the second syllable, though *prefero*, *defero*, *conféro*, *deséro*, *comparo*, *completo*, *congelo*, *divido*, *disputo*, *preparo*, have the accent on the first: and this propensity, perhaps, laid the foundation of that distinction of accent which is so remarkable between dissyllable nouns and verbs of the same form (492).

(v) But when English polysyllables are derived from the Latin by dropping a syllable, scarcely any analogy is more apparent than the coincidence of the principal accent of the English word, and the secondary accent (522) we give to the Latin word, in the English pronunciation of it. Thus *parsimony*, *ceremony*, *matrimony*, *melancholy*, &c. have the accent on the first syllable, because, in pronouncing the Latin words *parsimonia*, *cerecmonia*, *matrimonia*, *melancholia*, &c. we are permitted, and prone, in our English pronunciation of these words, to place a secondary accent on that syllable. See ACADEMY, IRREPARABLE, &c.

(p) With respect to the quantity of the antepenultimate syllable in polysyllables, it may be observed, that regardless of the quantity of the original, we almost, without exception, follow the analogy of our own language. This analogy uniformly shortens the vowel, unless it be *u*, followed by a single consonant, or any other vowel followed by a single consonant, succeeded by a semi-consonant diphthong: thus the first *u* in *dubious* is pronounced long, though short in the Latin word *dubius*: the same may be observed of the *e* and *o* in *medium* and *emporium*; and the first *i* in *delirium*, and the first *e* in *delicate*, are pronounced short in English, according to our own analogy (507), though these letters are long in the Latin *delirium* and *delicatus*. For the quantity of English dissyllables derived from the Greek and Latin, see SYLLABICATION, No. 543, 544, &c.

Terminational Accent.

504. We have seen that the Saxon terminations, regardless of harmony, always leave the accent where they found it, let the adventitious syllables be ever so numerous. The Saxons, attentive chiefly to sense, preserved the same simplicity in the accentuation, as in the composition of their words; and, if sense were the only object of language, it must be confessed, that our ancestors were, in this respect, superior to the Greeks and Romans. What method could so rigidly preserve, and so strongly convey, the sense of words, as that which always left the accent on the root, where the principal meaning of the word undoubtedly lies? But the necessities of human nature require that our thoughts should not

only be conveyed with force, but with ease; to give language its due effect, it must be agreeable as well as forceful; and the ear must be addressed while we are informing the mind. Here, then, terminational accent, the music of language, interposes; corrects the discordant, and strengthens the feeble sounds; removes the difficulty of pronunciation which arises from placing the accent on initial syllables, and brings the force gently down to the latter part of the word, where a cadence is formed, on the principles of harmony and proportion.

505. To form an idea of the influence of termination upon accent, it will be sufficient to observe, that words which have *ei*, *ia*, *ie*, *io*, *eu*, *con*, in their termination, always have the accent on the preceding syllable: thus, *atheist*, *alien*, *regalia*, *ambrosia*, *caduceus*, &c. the numerous terminations in *ion*, *ian*, &c. as *gradation*, *promotion*, *confusion*, *logician*, *physician*, &c. those in *ious*, as *harmonious*, *abstemious*, &c. those in *eous*, as *outrageous*, *advantageous*, &c. These vowels may not improperly be styled semi-consonant diphthongs (196).

506. The only exceptions to this rule are one word in *iac*, as *elegiac*, which has the accent on the *i*, and the following words in *iacal*, as *prosodiacal*, *cardiacal*, *heliacal*, *genethiacal*, *maniacal*, *demoniacal*, *ammoniacal*, *theriacal*, *paradisiacal*, *aphrodisiacal*, and *hypochondriacal*; all which have the accent on the antepenultimate *i*, and that long and open, as in *vile*, *title*, &c.

507. Nothing can be more uniform than the position of the accent in words of these terminations; and, with very few exceptions, the quantity of the accented vowel is as regular as the accent; for when these terminations are preceded by a single consonant, every accented vowel is long, except *i*; which, in this situation, is as uniformly short: thus *occasion*, *adhesion*, *erosion*, and *confusion*, have the *a*, *e*, *o*, and *u*, long; while *vision* and *decision* have the *i* short. The same may be observed of *probation*, *concretion*, *devotion*, *ablution*, and *exhibition*. The exceptions are, *impetuous*, *especial*, *perpetual*, *discretion*, and *battalion*, which last ought to be spelt with double *l*, as in the French, from which it is derived, and then it would follow the general rule. *National* and *rational* form two more exceptions; and these are almost the only irregularities to which these numerous classes of words are subject.

508. Nearly the same uniformity, both of accent and quantity, we find in words ending in *ic*. The accent immediately precedes the termination, and every vowel under this accent, but *u*, is short: thus *Satanic*, *pathetic*, *elliptic*, *harmonic*, &c. have the accent on the penultimate, and the vowel short: while *tunic*, *ruinic*, and *cubic*, have the accented vowel long.

509. The same may be observed of words ending in *ical*, as *fanatical*, *poetical*, *levitical*, *canonical*, &c. which have the accent on the antepenultimate syllable, and the vowels *e*, *i*, and *o*, short, but *cubical* and *musical*, with the accent on the same syllable, have the *u* long.

510. The only exceptions to this rule are, *arsenic*, *choleric*, *ephemeric*, *turmeric*, *empiric*, *rhetoric*, *bishopric* (better written *bishoprick*, see No. 100), *lunatic*, *arithmetic*, *splenetic*, *heretic*, *politic*, and, perhaps, *phlegmatic*; which, though more frequently heard with the accent on the antepenultimate syllable, ought, if possible, to be reduced to regularity. Words ending in *science* have uniformly the accent on the penultimate syllable, as *quiescence*, *reminiscence*, &c. *concupiscence*, which has the accent on the antepenultimate, is the only exception.

511. In the same manner, if we take a view of the words ending in *ity*, we find the accent invariably placed on the preceding syllable, as in *diversity*, *congruity*, &c. On a closer inspection we find every vowel in this antepenultimate syllable, when no consonant intervenes, pronounced long, as *deity*, *piety*, &c. A nearer inspection shows us, that, if a consonant precede this termination, the preceding accented vowel is short, except it be *u*, as *severity*, *curiosity*, *impunity*, &c. we find too, that even *u* contracts itself before two consonants, as in *curiety*, *taciturnity*, &c. and that *scarcity* and *rarity* (signifying uncommonness; for *rarity*, thinness, has the *a* short) are the only exceptions to this rule throughout the language. The same observations are applicable to words ending in *ify*, as *justify*, *clarify*, &c. The only words where the antepenultimate accent, in words of this termination, does not shorten the vowel, are *glorify* and *notify*. The *y* in these words is always long, like the first sound of *i*; and both accent and quantity are the same when these words take the additional syllable *able*, as *justifiable*, *rarefiable*, &c. (183).

512. To these may be added the numerous class of words ending in *ous*, *erous*, and *orous*, as *barbarous*, *vociferous*, and *humorous*: all which have the accent on the antepenultimate syllable, except *canorous* and *sonorous*; which some unlucky scholar happening to pronounce with the accent on the penultimate syllable, in order to show their derivation from the Latin adjectives, *canorus* and *sonorus*, they stand like strangers amidst a crowd of similar words, and are sure to betray a mere English scholar into a wrong pronunciation.

To polysyllables in these terminations might be added those in *ative*, *atory*, *ative*, &c. Words ending in *ative* can never have the accent on the penultimate syllable, if there be a higher syllable to place it on, except in the word *creative*; and when this is the case, as it is seldom otherwise, the accent seems to rest on the root of the word; or on that syllable which has the accent on the noun, adjective, or verb, with which the word in *ative* corresponds: thus *populative*, *estimative*, *alternative*, &c. follow the verbs to *copulate*, to *estimate*, to *alter*, &c. When derivation does not operate to fix the accent, a double consonant will attract it to the antepenultimate syllable, as *appellative*; and two consonants have sometimes this power, in opposition to derivation, as *adversative* and *argumentative*, from *adverse* and *argument*. *Indicative* and *interrogative* are likewise exceptions, as they do not follow the verbs to *indi-*

cate and *interrogate*; but as they are grammatical terms, they seem to have taken their accent from the secondary accent we sometimes give to the Latin words *indicativus* and *interrogativus* (see the word ACADEMY). Words ending in *ary*, *ery*, or *ory*, have generally the accent on the root of the word; which, if it consist of three syllables, must necessarily be accented on the first, as *contrary*, *treachery*, *factory*, &c. if of four or five, the accent is generally on that syllable which has the accent in the related or kindred words; thus *expostulatory* has the accent on the same radical syllables as *expostulate*; and *congratulatory*, as *congratulate*; *interrogatory* and *derogatory* are exceptions here, as in the termination *ative*; and *impacifactory*, *sacrificatory*,* *significatory*, *vesicatory*, &c. have not the accent on the first syllable, it seems to arise from the aversion we seem to have at placing even the secondary accent on the antepenultimate *a* (which we should be very apt to do if the principal accent were on the first syllable), and the difficulty there would be in pronouncing such long words with so many unaccented syllables at the end, if we were to lay the accent on the first. Words ending in *ative* have the accent regularly on the penultimate syllable, except *adjective*, which, like *indicative*, being a grammatical word, seems to have taken its accent from the secondary stress of the Latin *adjectivus* (see ACADEMY), and every word ending in *ive*, preceded by a consonant, has the accent on the penultimate syllable likewise, except *substantive*; and perhaps, for the reason just given. After all, it must be owned, that words ending in *ative* and *atory* are the most irregular and desultory of any in the language; as they are generally accented very far from the end, they are the most difficult to pronounce; and therefore, whenever usage will permit, we should incline the stress as much as possible to the latter syllables: thus *refractory* ought never to have the accent on the first syllable; but *refectory*, with the accent on the first, is a school term, and, like *substantive*, *adjective*, *indicative*, and *interrogative*, must be left in quiet possession of their Latin secondary accent.

Enclitical Accent.

513. I have ventured to give the name of *enclitical* to the accent of certain words, whose terminations are formed of such words as seem to lose their own accent, and throw it back on the last syllable of the word with which they coalesce, such as *theology*, *orthography*, &c. The readiness with which these words take the antepenultimate accent, the agreeable flow of sound to the ear, and the unity it preserves in the sense, are sufficient proofs of the propriety of placing the accent on this syllable, if custom were ambiguous. I do not remember to have heard the accent disputed in any word ending in *ology*; but *orthography*,

* These words ought certainly to be accented alike; and accordingly we find Dr Johnson, Mr Sheridan, Mr Barclay, and Mr Smith, place the accent on the second syllable; but though Fenning accents *significatory* in the same manner, he places the accent on the antepenultimate of *sacrificatory*; and Kenrick likewise accents the second syllable of *significatory*, but the first of *sacrificatory*; the other orthoepists who have not got these words have avoided these inconsistencies.

is not unfrequently pronounced with the accent on the first syllable, like *orthodoxy*. The temptation we are under to discover our knowledge of the component parts of words, is very apt to draw us into this pronunciation; but as those words which are derived from the Greek, and are compounded of *λόγος*, have universally given into this enclitical accentuation, no good reason appears for preventing a similar pronunciation in those compounded of *γράφω*, as, by placing the accent on the antepenultimate syllable, the word is much more fluent and agreeable to the ear. It is certain, however, that at first sight the most plausible reasoning in the world seems to lie against this accentuation. When we place the accent on the first syllable, say our opponents, we give a kind of subordinate stress to the third syllable *graph*, by which means the word is divided into its primitive *εἰδος* and *γράφω*, and those distinct ideas it contains are preserved, which must necessarily be confounded by the contrary mode; and that pronunciation of compounds, say they, must certainly be the best which best preserves the import of the simples.

514. Nothing can be more specious than this reasoning, till we look a little higher than language, and consider its object: we shall then discover, that in uniting two words under one accent, so as to form one compound term, we do but imitate the superior operations of the mind, which, in order to collect and convey knowledge, unites several simple ideas into one complex one. "The end of language," says Mr Locke, "is by short sounds to signify, with ease and despatch, general conceptions, wherein not only abundance of particulars are contained, but also a great variety of independent ideas are collected into one complex one, and that which holds these different parts together in the unity of one complex idea, is the word we annex to it." "For," as Mr Locke continues, "men, in framing ideas, seek more the convenience of language and quick despatch by short and comprehensive signs, than the true and precise nature of things; and therefore, he who has made a complex idea of a body with life, sense, and motion, with faculty of reason joined to it, needs but use the short monosyllable, *man*, to express all particulars that correspond to that complex idea." So it may be subjoined, that, in framing words for the purpose of immediate communication, the end of this communication is best answered by such a pronunciation as unites simples into one compound, and at the same time renders the compound as much a simple as possible: but it is evident that this is done by no mode of accentuation, so well as that which places the accent on the antepenultimate syllable of the words *theology*, *orthography*; and therefore that this accentuation, without insisting on its superior harmony, must best answer the great end of language (228).

515. This tendency in our language to simplify compounds, is sufficiently evident in the numerous catalogue of words, where we find the long vowel of the simple changed into a short one in the compound, and by this

means losing much of its original import to the ear: thus *breakfast*, *shepherd*, *vineyard*, *meadow*, *shadow*, *zealous*, *hearken*, *valley*, *cleanse*, *cleanly* (*neat*), *forehead*, *wilderness*, *bewilder*, *kindred*, *hinder*, *knowledge*, *darling*, *fearful*, *pleasant*, *pleasure*, *whistler*, *whitcheamstress*, *stealth*, *wealth*, *health*, *wisdom*, *wizard*, *parentage*, *lineage*, *children*, *pasty*, *gosting*, *collier*, *holiday*, *Christmas*, *Michaelmas*, *windlass*, *cripple*, *stripling*, *staring*, *housewife*, *husband*, *primer*, *peascod*, *fieldsfare*, *birth* from *bear*, *wearth* from *dear*, *wearly* from *wear*, and many others, entirely lose the sound of the simple in their compound or derivative.

516. The long *i* in *white*, when a simple, is almost universally changed into a short one in proper names, as *Whitechurch*, *Whitefield*, *Whitebread*, *Whitlock*, *Whitaker*, &c. for compendiousness and despatch being next in importance to perspicuity, when there is no danger of mistake, it is no wonder that the organs should fall into the shortest and easiest sounds.

517. It must, however, be observed, that this tendency to unite simples into a compound, by placing an accent exactly where the two words coalesce, is still subservient to the laws of harmony. The Greek word *basin*, which signifies to *aspine*, and from which the last syllables of *orthodoxy* are derived, was never a general subjunctive word like *λόγος* and *γράφω*; and even if it had been so, the assemblage of consonants in the letter *x* would have prevented the ear from admitting an accent on the syllable immediately preceding, as the *x* would, by this means, become difficult to pronounce. Placing the accent, therefore, on the first syllable of *orthodoxy*, gives the organs an opportunity of laying a secondary stress upon the word, which enables them to pronounce the whole with distinctness and fluency: thus *galaxy* and *cachexy*, having the accent on the first syllable, are very difficult to pronounce; but this difficulty is removed by placing the accent a syllable higher in the words *apoplexy*, *ataraxy*, and *anorexy*.

518. But the numerous classes of words that so readily adopt this enclitical accent, sufficiently prove it to be agreeable to the genius of our pronunciation. This will more evidently appear by adducing examples. Words in the following terminations have always the accent on that syllable where the two parts unite, that is, on the antepenultimate syllable: in *logy*, as *apology*, *amblogy*, *genealogy*, &c.; in *graphy*, as *geography*, *orthography*, *historiography*, &c.; in *phagus*, as *sarcophagus*, *ichthyophagus*, *anthrophagus*, &c.; in *logy*, as *obloquy*, *soliloquy*, *ventriloquy*, &c.; in *strophe*, as *catastrophe*, *apostrophe*, *anastrophe*, &c.; in *meter*, as *geometer*, *barometer*, *thermometer*, &c.; in *gonal*, as *diagonal*, *octagonal*, *polygonal*, &c.; in *vorous*, as *carnivorous*, *granivorous*, *piscivorous*, &c.; in *ferous*, as *bacciferous*, *cucciferous*, *somniferous*, &c.; in *stuous*, as *superstuous*, *mellistuous*, *fellistuous*, &c. in *fluent*, as *mellifluent*, *circumfluent*, *interfluent*, &c.; in *vorous*, as *ignivorous*, *flamminivorous*, &c.; in *parous*, as *viciparous*, *oviparous*, *deiparous*, &c.; in *eracy*, as *theocracy*, *aristocracy*, *democracy*, &c.; in *gony*,

as *theogony*, *cosmogony*, *hexagony*, &c. ; in *phony*, as *symphony*, *cacophony*, *colophony*, &c. ; in *machy*, as *theomachy*, *logomachy*, *climachy*, &c. ; in *nomy*, as *economy*, *astronomy*, *Deuteronomy*, &c. ; in *tony*, as *anatomy*, *lithotomy*, *arteriotomy*, &c. ; in *scopy*, as *metacopy*, *deuteroscopy*, &c. ; in *pathy*, as *apathy*, *antipathy*, *idiopathy*, &c. ; in *mathy*, as *optimathy*, *polymathy*, &c. &c. &c.

519. Some of these Greek compounds seem to refuse the antepenultimate accent, for the same reason as *orthodoxy* ; such as *necromancy*, *clairvoyance*, *hydromancy* ; and those terminating in *archy*, as *hierarchy*, *oligarchy*, *patriarchy* ; all of which have the accent on the first syllable, which gives the organs time to recover their force upon the third, and to pronounce the two consonants with much more ease than if the accent immediately preceded them, but *periphrasis* and *antiphrasis*, besides their claim to the accent of their originals, readily admit of the accent on the second syllable, because the consonants in the two last syllables do not come together, and are therefore easily pronounced after the accent. Words of more than two syllables, ending in *ogue*, as *pedagogue*, *dialogue*, &c. have the accent on the antepenultimate. *Orthoepy* having no consonant in the penultimate syllable, naturally throws its accent on the preceding. See MONOMACHY.

520. By this view of the enclitical terminations, we may easily perceive how readily our language falls into the antepenultimate accent in these compounded polysyllables ; and that those terminations which seem to refuse this accent, do it rather from a regard to etymology than analogy : thus words ending in *osis*, as *periphrasis*, *apophrasis*, *hypostasis*, *antiperistasis*, &c. have the antepenultimate accent of their originals. The same may be observed of those ending in *esis*, as *hypothesis*, *antithesis*, *parenthesis*, &c. but *exegesis*, *mathesis*, *auxesis*, *catachresis*, *paracentesis*, *apostrophesis*, have the accent on the penultimate syllable, because the vowel in this syllable is long in Greek and Latin. But all words ending in *osis* have the accent on the penultimate, except *metamorphosis* and *apothesis*, which desert the accent of their Latin originals, while those in *ysis* are accented regularly on the antepenultimate in Greek, Latin, and English, as *analysis*, *paralysis*, &c. We may note too, that every *s* in all these terminations is sharp and hissing. See the words EXOSTOSIS and APOTHEOSIS.

521. Words of three syllables ending in *ator*, have the accent on the penultimate, as *spectator*, *collator*, *delator*, &c. except *orator*, *senator*, *legator*, and *barrator*.— But words in this termination, of more than three syllables, though they have generally the accent on the penultimate, are subject to a diversity not easily reduced to the rule : thus *navigator*, *propagator*, *dedicator*, &c. are sometimes pronounced with the accent on the first syllable, and sometimes on the third : but as these words may be pronounced with an accent on both these syllables, it is of less consequence on which syllable we place the accent, when we use only one (528). The general rule certainly inclines to the penultimate accent :

but as all these words are verbal nouns, and, though generally derived from Latin words of the same terminations, have verbs corresponding to them in our own language, it is very natural to preserve the accent of the verb in these words, as it gives an emphasis to the most significant part of them : thus *equivocator*, *prevaricator*, *dedicator*, might be regularly formed from the verbs to *equivocate*, to *prevaricate*, and to *dedicate* ; and, agreeably to analogy, would have been written *equivocater*, *prevaricater*, and *dedicater*, but an affectation of preferring every analogy to our own, has given these words a Latin termination, which answers no purpose but to involve our language in absurdities ; but the ear, in this case, is not quite so servile as the eye : and though we are obliged to write these words with *or*, and not *er*, we generally hear them pronounced as if they were formed from our own verbs, and not from Latin nouns in *ator*. But when the word has no verb in our own language to correspond to it, the accent is then placed with great propriety upon the *a*, as in Latin : thus *violator*, *instigator*, *navigator*, &c. ought to have the accent on the first syllable ; but *emendator*, *gladiator*, *adulator*, &c. on the last but one.

SECONDARY ACCENT.

522. Hitherto we have considered that accent only, which necessarily distinguishes one syllable in a word from the rest ; and which, with very little diversity, is adopted by all who speak the English language.

523. The secondary accent is that stress we may occasionally place upon another syllable, besides that which has the principal accent, in order to pronounce every part of the word more distinctly, forcibly, and harmoniously. Thus the accent may be placed on the first syllable of *conversation*, *commendation*, &c.

524. There are few authors who have not taken notice of two accents upon some of the longer polysyllables, but none have once hinted that one of these is not essential to the sound of the word : they seem to have supposed both accents equally necessary, and without any other difference than that one was pronounced more forcibly than the other. This mistake arose from a want of studying the speaking voice. A knowledge of this would have told them, that one accent only was essential to every word of more than one syllable, and that the secondary stress might, or might not, be adopted, as distinctness, force, or harmony should require, thus *complaisant*, *contraband*, *caravan* ; and *violin*, *parlisan*, *arisan*, *courtesan*, *metaphysic*, have frequently an accent on the first, as well as on the third syllable, though a somewhat less forcible one. The same may be observed of *repatee*, *referee*, *privateer*, *domineer*, &c. but it must still be observed, that though an accent be allowable on the first syllable of these words, it is by no means necessary ; they may all be pronounced with one accent, and that on the last syllable, without the least deviation from propriety.

525. In order to give some idea of the nature of the secondary accent, let us suppose, that, in giving our opinion of an astronomical argument, we say,

"It is a direct demonstration of the Copernican system."

In this sentence, as an accent is necessarily upon the last syllable of *direct*, we seldom lay a stress on the first syllable of *demonstration*, unless we mean to be uncommonly emphatical; but in the following sentence,

"It is a demonstration of the Copernican system."

Here, as no accented word precedes *demonstration*, the voice finds a rest, and the ear force, in placing an accent on the first, as well as on the third syllable.

526. But though we may, or may not, use the secondary accent at pleasure, it is by no means a matter of indifference on what syllable we place it: this is fixed with as much certainty as the place of the principal accent itself; and a wrong position of one would as much derange the sound of the word, as a wrong position of the other; and it must be carefully noted, that though we lay no stress upon the syllable which may have the secondary accent, the consonants and vowels have exactly the same sound as if the doubtful syllable (as it may be called) were accented. Thus, though I lay no stress upon the second syllable of *negotiation*, *pronunciation*, *ecclesiastic*, &c. the *c* and *s* go into the sound of *sh* and *zh*, as if the secondary accent were on the preceding syllable (357) (451) (459).

527. It may be observed, in the first place, that the secondary accent is always two syllables, at least, distant from the principal accent: thus in *demonstration*, *lamentation*, *provocation*, &c. the secondary accent is on the first syllable, and the principal on the third; and in *arteriotomy*, *meteorology*, and *hypochondriacal*, the secondary accent is on the first, and the principal on the fourth syllable; and in the word *indivisibility* we may place two secondary accents, one upon the first, and the other on the third.

528. In the next place it may be observed, that though the syllable on which the principal accent is placed, is fixed and certain, yet we may, and do frequently make the secondary principal, and the principal secondary: thus *caravan*, *complaisant*, *violin*, *repartee*, *referee*, *privatier*, *domineer*, *courtezan*, *artisan*, *charlatan*, may all have the greatest stress on the first, and the least on the last syllable, without any violent offence to the ear; nay, it may be asserted, that the principal accent on the first syllable of these words, and none at all on the last, though certainly improper, has nothing in it grating or discordant; but placing an accent on the second syllable of these words would entirely derange them, and produce an intolerable harshness and dissonance. The same observations may be applied to *demonstration*, *lamentation*, *provocation*, *navigator*, *propagator*, *allicator*, and every similar word in the language. But, as we have observed, No. 526, the consonants *t*, *d*, *c*, and *s*, after the secondary accent, are exactly under the same predicament as after the primary; that is, if they are followed by a diphthong or diph-

thongal vowel, these consonants are pronounced like *sh*, *zh*, or *j*, as *sententiousness*, *partiality*, &c. (526).

QUANTITY

529. In treating this part of pronunciation, it will not be necessary to enter into the nature of that quantity which constitutes poetry; the quantity here considered will be that which relates to words taken singly; and this is nothing more than the length or shortness of the vowels, either as they stand alone, or as they are differently combined with vowels or consonants (63).

530. Quantity, in this point of view, has already been fully considered under every vowel and diphthong in the language. What remains to be said on this subject is, the quantity of vowels under the secondary accent. We have seen that vowels, under the principal accent, before the diphthongs *ia*, *ie*, *ou*, *ion*, are all long except *i* (507). That all vowels are long before the terminations *ity* and *ety*, as *deity*, *piety*, &c. (511) that if one or more consonants precede these terminations, every preceding accented vowel, except the *a* in *scarcity* and *rarity*, signifying uncommonness, is short but *u*: and that the same analogy of quantity is found before the terminations *ic* and *ical*, and the numerous enclitical terminations we have just been pointing out.

Here we find custom conformable to analogy; and that the rules for the accent and quantity of these words admit of scarcely any exceptions. In other parts of the language, where custom is more capricious, we can still discover general rules; and there are but very few words in which the quantity of the vowel under the principal accent is not ascertained. Those who have but a common share of education, and are conversant with the pronunciation of the capital, are seldom at a loss for the quantity of the vowel under that accent which may be called principal; but the secondary accent in the longer polysyllables does not seem to decide the quantity of the vowels so invariably. Mr Sheridan divides the words *deglutition*, *depravation*, *degradation*, *dereliction*, and *demonstrational*, into *deglutition*, *deprava-tion*, *de-gra-da-tion*, *de-reliction*, and *de-mo-strat-ical*; while Dr Kenrick more accurately divides them into *deglutition*, *depra-va-tion*, *deg-ra-da-tion*, and *demonstrat-ical*; but makes not any distinction between the first *o* in *profanation* and *profane*, *prodigality* and *prodigious*, *prolongation* and *prorogue*, though he distinguishes this letter in the first syllable of *progress* and that in *progression*: and though Mr Sheridan divides *retrograde* into *ret-ro-grade*, he divides *retrogradation*, *retrogression*, *retrospect*, *retrospection*, and *retrospective*, into *ret-ro-gra-da-tion*, *re-tro-gres-sion*, *re-tro-spect*, *re-tro-spec-tion*, and *re-tro-spec-tive*. At the first sight of these words we are tempted to prefer the preposition in a distinct syllable, as supposing that mode to convey more distinctly each part of the word; but custom at large, the best interpreter of nature, soon lets us see that these prepo-

tions coalesce with the word they are prefixed to, for reasons greatly superior to those which present themselves at first (514). If we observe the tendency of pronunciation, with respect to inseparable prepositions, we shall find, that those compound words which we adopt whole from other languages, we consider as simples, and pronounce them without any respect to their component parts; but those compounds which we form ourselves, retain the traces of their formation, in the distinction which is observable between the prepositive and radical part of the word: thus *retrograde*, *retrogression*, *retrospect*, and *retrospective*, coming compounded to us from the Latin, ought, when the accent is on the preposition, to shorten the vowel, and unite it to the root, as in *res-ur-rec-tion*, *rec-al-lec-tion*, *prep-o-sit-ion*, &c. while *re-commu-ni-convey*, &c. being compounds of our own, must preserve it separate.

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

532. That this is perfectly agreeable to the nature of the language, appears from the short pronunciation of the vowel in the first syllable of *preface*, *prelate*, *prelude*, *prologue*, &c. as if divided into *pref-ace*, *prel-ete*, *pre-lude*, *pro-logue*, &c. It is much to be regretted, however, that this short sound of the penultimate vowel has so much obtained in our language, which abounds too much in these sounds; nor can etymology be always pleaded for this pronunciation; for in the foregoing words, the first vowel is long in the Latin *præfatio*, *prælatius*, *præcludim*, though short in *mologus*: for though in words from the Greek the preposition $\pi\rho\sigma$ was short, in Latin it was generally long; and why we should shorten it in *progress*, *project*, &c. where it is long in Latin, can only be accounted for by the superficial application of a general rule, to the prejudice of the sound of our language (543).

533. It will be necessary, however, to observe, that in forming a judgment of the propriety of these observations, the nicest care must be taken not to confound those prepositions which are under the primary and secondary accent, with those which immediately precede the stress; for *preclude*, *pretend*, &c. are under a very different predicament from *prologue*, *preposition*, &c. and the very same law that obliges us to pronounce the vowel short in the first syllable of *pro-vi-dence*, *pro-*

o-cation, and *pro-fa-nation*, obliges us to pronounce the vowel open, and with some degree of length, in *pro-vide*, *pro-voke*, and *pro-fane*. The same may be observed of the *e* in *re-pair* and *re-pa-ration*, *re-ply* and *re-pi-cation*, *re-peat* and *re-pe-tition*, the accent making the whole difference between the quantity of the vowel in one word and the other.

534. The only exception to the shortening power of the secondary accent, is the same as that which prevents the shortening power of the primary accent (503), namely, the vowel *u*, as in *lucubration*, or when any other of the vowels are succeeded by a semi-consonant diphthong (183); thus *mediator* and *mediatorial* have the *e* in the first syllable as long as in *mediate*; *deviation* has the *e* in the first syllable as long as in *deviate*, notwithstanding the secondary accent is on it, and which would infallibly have shortened it, if it had not been for the succeeding diphthong *ia*; and even this diphthong, in *gladiator*, has not the power of preserving the first syllable long, though Mr Sheridan, by his marking it, has made it so.

535. From what has been seen of accent and quantity, it is easy to perceive how prone our language is to an antepenultimate accent, and how naturally this accent shortens the vowel it falls upon: nay, so great a propensity have vowels to shrink under this accent, that the diphthong itself, in some words, and analogy in others, are not sufficient to prevent it, as *valiant*, *retaliante*. Thus, by the subjoining only of *al* to *nation*, with the *a* long, it becomes *national*, with the *a* short, though contrary to its relation with *occasion* and *congregation*, which do not shorten the *a* upon being made *occasional* and *congregational*; in like manner the acquisition of the same termination to the word *nature*, makes it *nat-ural*; but this, it may be presumed, is derived from the Latin *naturalis*, and not from adding *al* to the English word, as in the foregoing instances: and thus it comes under the shortening power of the antepenultimate accent, notwithstanding the semi-consonant diphthong *u*.

536. The same shortening power in the antepenultimate accent may be observed in *rational* and *ratiocinate*, where the first *a* in the first word, and the *o* in the second, are short. The first *a* in the second word is short also by the power of the secondary accent: though Mr Sheridan has, in my opinion, very erroneously divided *ratiocination* into *ra-sho-sy-nation*; that is, into a syllable less than it ought to have, with the *o* long instead of short.

537. The accent on the Latine antepenultimate seemed to have something of a similar tendency; for though the great difference in the nature of the Latine and English accent will allow us to argue from one to the other but in very few circumstances (503), yet we may perceive in that accent, so different from ours in general, a great coincidence in this particular; namely, its tendency to shorten an antepenultimate syllable. Bishop Hare tells us, that "Quee acuntur in tertia ab extrema, interdum acuta corripunt, si positione sola longa sunt, ut *optime*, *servitus*, *pervetim*, *Pamphilus*, et pauca alia, quo Cretiel

mutantur, in Anapæstos. Idem factum est in *ndutiquam*, licet incipiat diphthongo." *De Metr. Comic*, pag. 62. Those words which have the acute accent on the antepenultimate syllable, have sometimes that syllable shortened, if it was only long by position, as *optime*, *struimus*, *pérvicim*, *Pámphitus*, and a few others, which by this means are changed from Cretic to Anapæstic feet; nay, *ndutiquam* undergoes the same fate, though it begins with a diphthong.

SYLLABICATION.

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

539. When a child has made certain advances in reading, but is ignorant of the sound of many of the longer words, it may not be improper to lay down the common general rule to him, that a consonant between two vowels must go to the latter: and that two consonants coming together must be divided. Farther than this, it would be absurd to go with a child; for telling him that compounds must be divided into their simples, and that such consonants as may begin a word may begin a syllable, requires a previous knowledge of words, which children cannot be supposed to have; and which, if they have, makes the division of words into syllables unnecessary. Children, therefore, may be very usefully taught the general rule above mentioned, as, in many cases, it will lead them to the exact sound of the word, as in *pro-vi-ded*; and in others, it will enable them to give a good guess at it, as in *de-li-cate*; and this is all that can be expected: for, when we are to form an unknown compound sound, out of several known simple sounds, (which is the case with children, when we wish them to find out the sound of a word by spelling it), this, I say, is the only method that can be taken.

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

541. In the same manner, a person, who is pre-acquainted with the whole compound sound of a word, and wants to convey the sound of each part to one unacquainted with it, must divide it into such partial sounds as, when put together again, will exactly form the whole, as *er-thog-ra-phy*, *the-o-lo-gy*, &c. This is the method adopted by those who would convey the whole sound, by giving distinctly every part; and, when this is the object of syllabication, Dr Lowth's rule is certainly to be followed. "The best and easiest rule," says the learned bishop, "for dividing the syllables in spelling, is, to divide them as they are naturally divided in a right pronunciation, without regard to the derivation of words, or the possi-

ble combination of consonants, at the beginning of a syllable." *Introduction to Eng. Gram.* page 7.

542. In this view of syllabication we consider it only as the picture of actual pronunciation; but may we not consider it as directed likewise by some laws of its own? Laws which arise out of the very nature of enunciation, and the specific qualities of the letters? These laws certainly direct us to separate double consonants, and such as are uncombinable from the incoalescence of their sounds: and if such a separation will not paint the true sound of the word, we may be certain that such sound is unnatural, and has arisen from caprice: thus the words *chancker*, *Cambridge*, and *cambrick*, must be divided at the letter *m*, and as this letter, by terminating the syllable according to the settled rules of pronunciation, shortens the vowel—the general pronunciation given to these words must be absurd, and contrary to the first principles of the language. *Angel*,* *ancient*, *danger*, *manger*, and *ranger*, are under the same predicament; but the paucity of words of this kind, so far from weakening the general rule, strengthen it. See *Change*.

543. By an induction which demonstrates the shortening power of the antepenultimate accent, has been shown the propriety of uniting the consonant to the vowel in the first syllable of *demonstration*, *lamentation*, *propagation*, &c. and thus deciding upon the quantity of these vowels, which are so uncertain in our best dictionaries; and may we not hope, by a similar induction, and with the first principles of language in view, to decide the true, genuine, and analogical sound of some words of another kind which waver between different pronunciations? The antepenultimate accent has unquestionably a shortening power; and I have not the smallest doubt that the penultimate accent has a lengthening power: that is, if our own words, and words borrowed from other languages, of two syllables, with but one consonant in the middle, had been left to the general ear, the accent on the first syllable would have infallibly lengthened the first vowel. A strong presumption of this arises from our pronunciation of all Latin dissyllables in this manner, without any regard to the quantity of the original (see *DRAMA*), and the ancient practice of doubling the consonant when preceded by a single vowel in the participial terminations, as to *begin*, *beginning*, to *regret*, *regretted*: and I believe it may be confidently affirmed, that words of two syllables from the Latin, with but one consonant in the middle, would always have had the first vowel long, if a pedantic imitation of Latin quantity had not prevented it (see *DRAMA*). Let an Englishman, with only an English education, be put to pronounce *zephyr*, and he will, without hesitation, pronounce the *e* long, as in *zenith*: if you tell him the *e* is pronounced short in the Latin *zephyrus*, which makes it short in English, and he should happen to ask you the Latin quantity of the first syllable of *comick*, *minick*, *solace*, &c. your answer

* It is highly probably that, in Ben. Jonson's time, the *a* in this word was pronounced as in *an*, since he chooses it to show the short sound of *a* with *ar*, *ac*, and *app*. *Glossographia*

would be a contradiction to your rule.—What irrefragably proves this to be the genuine analogy of English quantity, is the different quantity we give a Latin word of two syllables when in the nominative, and when in an oblique case: thus in the first syllable of *sōlus* and *nomen*, which ought to be long; and of *miser* and *onus*, which ought to be short, we equally use the common long sound of the vowels: but in the oblique cases, *siperis*, *nominis*, *miseri*, *oneris*, &c. we use quite another sound, and that a short one: and this analogy runs through the whole English pronunciation of the learned languages (533) (535).

544. But the small dependance of the English quantity on that of the Latin, will be best seen by a selection of words of two syllables, with the accent on the first, and but one consonant in the middle, and comparing them with the Latin words from which they are derived.

English dissyllables which have but one consonant, or a mute and a liquid in the middle, and have the first syllable accented, contrasted with the Latin words from which they are derived, marked with their respective quantities.

Words in which the first vowel in both languages is long :

pica,	<i>pica.</i>	mōtive,	<i>mōtīvus.</i>
drāma,	<i>drāma.</i>	vōtive,	<i>vōtīvus.</i>
lābra,	<i>lābra.</i>	vōcal,	<i>vōcālis.</i>
hūdra,	<i>hūdra.</i>	prēdal,	<i>prāda.</i>
ēra,	<i>ēra.</i>	rēgal,	<i>rēgālis.</i>
strāta,	<i>strāta.</i>	lēgal,	<i>lēgālis.</i>
icon,	<i>īcōn.</i>	flāvour,	<i>flāvus.</i>
stipend,	<i>stīpendiūm.</i>	fēces,	<i>fēcēs.</i>
notīce,	<i>nōticia.</i>	mānes,	<i>mānes.</i>
pēnal,	<i>pēnalis.</i>	iris,	<i>iris.</i>
fnal,	<i>fnalis.</i>	crisis,	<i>crisis.</i>
spīnal,	<i>spīnalis.</i>	grātis,	<i>grātis.</i>
trīnal,	<i>trīnus.</i>	ēgress,	<i>ēgressus.</i>
hōral,	<i>hōra.</i>	rēgress,	<i>rēgressus.</i>
tlōral,	<i>thōra.</i>	tūgress,	<i>tūgressus.</i>
flōral,	<i>flōralis.</i>	rēbus,	<i>rēbus.</i>
nāsāl,	<i>nāsus.</i>	bōlus,	<i>bōlus, bōlus.</i>
fātāl,	<i>fātalis.</i>	prēcept,	<i>prāceptum.</i>
frāgrance,	<i>frāgro.</i>	plēnist,	<i>plēnus.</i>
licence,	<i>licentia.</i>	pāpist,	<i>pāpa.</i>
crēdence,	<i>crēdentia.</i>	clīmax,	<i>clīmax.</i>
fēmale,	<i>fēmina.</i>	rēflex,	<i>rēflexus.</i>
ēdile,	<i>ēdilis.</i>	prēfix,	<i>prāfixum.</i>
fēlone,	<i>fēlinus.</i>	phēnix,	<i>phānix.</i>
rāsūre,	<i>rāsura.</i>	mātrix,	<i>mātrix.</i>
fibre,	<i>fībra.</i>	vārix,	<i>vārix.</i>
mīctū,	<i>mīctum.</i>	sūrinx,	<i>sūrinx.</i>
nātūre,	<i>nātura.</i>	nātal,	<i>nātalis.</i>
plācate,	<i>plācatus.</i>	vītal,	<i>vītalis.</i>
primate,	<i>prīmatūs.</i>	nāval,	<i>nāvālis.</i>
clīmate,	<i>clīma.</i>	rīval,	<i>rīvālis.</i>
librate,	<i>librātus.</i>	ōval,	<i>ōvālis.</i>
vibrate,	<i>vībro.</i>	īdol,	<i>īdolum.</i>
prīvate,	<i>prīvātus.</i>	grēcism,	<i>grācīsmus.</i>
cērate,	<i>cēratūs.</i>	pāgan,	<i>pāgānus.</i>
fīnite,	<i>fīnītus.</i>	ōmen,	<i>ōmen.</i>
lēvite,	<i>lēvītus.</i>	ālren,	<i>ālren.</i>
uātīve,	<i>uātīvus.</i>		

sīphon,	<i>sīphon.</i>
cōlon,	<i>cōlon.</i>
dēmon,	<i>dēmōn.</i>
hālo,	<i>hālo.</i>
sōlo,	<i>sōlo.</i>
tūro,	<i>tūro.</i>
sōlar,	<i>sōlaris.</i>
lāzar,	<i>lāzarus.</i>
sōber,	<i>sōbrius.</i>
tūger,	<i>tūgeris.</i>
ēther,	<i>ēther.</i>
ōker,	<i>ōker.</i>
mīmer,	<i>mīmus.</i>
cāper,	<i>cāppores.</i>
vīper,	<i>vīpera.</i>
prētor,	<i>prātor.</i>
limous,	<i>līmosus.</i>
spīnous,	<i>spīnosus.</i>
vinous,	<i>vīnosus.</i>

crēbrous,	<i>crēber.</i>
fētus,	<i>fētus.</i>
ēdict,	<i>ēdictum.</i>
sēcret,	<i>sēcretus.</i>
fībre,	<i>fībra.</i>
frāgrant,	<i>frāgrans.</i>
cōgent,	<i>cōgens.</i>
mōment,	<i>mōmentum.</i>
pōnent,	<i>pōnens.</i>
dīgest,sub.	<i>dīgestus.</i>
rēflux,	<i>rēfluxus.</i>
trōphy,	<i>trōphium.</i>
chēly,	<i>chēle.</i>
spīny,	<i>spīna.</i>
chūry,	<i>cūrus.</i>
glōry,	<i>glōria.</i>
stōry,	<i>hīstoria.</i>

Words in which the same vowel is short in both languages :

māgic,	<i>māgicus.</i>	ātom,	<i>ātomus.</i>
trāgic,	<i>trāgicus.</i>	sōphism,	<i>sōphisma.</i>
sābine,	<i>sābini.</i>	mīnum,	<i>mīnus.</i>
fāmīne,	<i>fāmes.</i>	ālum,	<i>ālumen.</i>
lōgic,	<i>lōgica.</i>	ēbon,	<i>ēbenus.</i>
cōlic,	<i>cōlicus.</i>	plātīn,	<i>plātina.</i>
chrōnic,	<i>chrōnicus.</i>	rōbin,	<i>rōbicula.</i>
lūric,	<i>lūricus.</i>	cūmin,	<i>cūminum.</i>
rābid,	<i>rābidus.</i>	lātīn,	<i>lātīnus.</i>
ācid,	<i>ācidus.</i>	cāvin,	<i>cāvea.</i>
plācid,	<i>plācidus.</i>	sāvin,	<i>sābina.</i>
rīgid,	<i>rīgidus.</i>	rāpine,	<i>rāpina.</i>
cālīd,	<i>cālīdus.</i>	pātīne,	<i>pātīna.</i>
vālīd,	<i>vālīdus.</i>	trībune,	<i>trībunus.</i>
gēlid,	<i>gēlidus.</i>	stātūre,	<i>stātura.</i>
ōlid,	<i>ōlidus.</i>	rēfuse,	<i>rēfusus.</i>
sōlid,	<i>sōlidus.</i>	pālātē,	<i>pālātum.</i>
līmid,	<i>līmidus.</i>	sēnate,	<i>sēnatus.</i>
rāpid,	<i>rāpidus.</i>	āgate,	<i>āchates.</i>
sāpid,	<i>sāpidus.</i>	trībute,	<i>trībūtio.</i>
vāpid,	<i>vāpidus.</i>	īnīnute,	<i>mīnūtus.</i>
tēpid,	<i>tēpidus.</i>	stātute,	<i>stātūtus.</i>
nītīd,	<i>nītīdus.</i>	vālue,	<i>vālōr.</i>
sēcond,	<i>sēcondus.</i>	stātue,	<i>stātua.</i>
dēcade,	<i>dēcās.</i>	mōnarch,	<i>mōnarcha.</i>
mēthod,	<i>mēthodus.</i>	stōmach,	<i>stōmachus.</i>
pālāce,	<i>pālātium.</i>	epēch,	<i>epēcha.</i>
āmīce,	<i>āmīctus.</i>	pōlish,	<i>pōlītus.</i>
chālīce,	<i>cālīr.</i>	fāmīsh,	<i>fāmes.</i>
mālīce,	<i>mālītia.</i>	pērīsh,	<i>pērīo.</i>
āmīse,	<i>āmīsum.</i>	pārīsh,	<i>pārīshum.</i>
īmāge,	<i>īmāgo.</i>	rāvīsh,	<i>rāvīo.</i>
rēfuge,	<i>rēfugium.</i>	cōrīnth,	<i>cōrīnthus.</i>
ādage,	<i>ādagium.</i>	ēpīck,	<i>ēpīus.</i>
āloc,	<i>āloc.</i>	tōnīck,	<i>tōnīcus.</i>
grācīle,	<i>grācīlis.</i>	cōnīck,	<i>cōnīcus.</i>
dūcīle,	<i>dūcīlis.</i>	tōpīck,	<i>tōpīcus.</i>
āgīle,	<i>āgīlis.</i>	trōpīck,	<i>trōpīcus.</i>
frāgīle,	<i>frāgīlis.</i>	cūnīck,	<i>cūnīcus.</i>
fēbrīle,	<i>fēbrīlis.</i>	stātīck,	<i>stātīcus.</i>
glōbule,	<i>glōbūlus.</i>	crītīck,	<i>crītīcus.</i>
mācūle,	<i>mācūla.</i>	mētal,	<i>mētalium.</i>
plātāne,	<i>plātānus.</i>	rēbel,	<i>rēbelīo.</i>
bāsīl,	<i>bāsīlicum.</i>	mōdel,	<i>mōdēlus.</i>
cāvīl,	<i>cāvīllor.</i>	cāmēl,	<i>cāmēlus.</i>
dēvīl,	<i>dēvīlōr.</i>	chāpel,	<i>cāpella.</i>
		nōvōl,	<i>nōvōlū.</i>

agil,	agillum.	sāturn,	sāturnus.
rigil,	rigilia.	vīcar,	vīcarius.
steril,	sterilis.	schōlar,	schōlaris.
rigour,	rigor.	slāver,	slāva.
vālor,	vālor.	prōper,	prōprius.
cōlour,	cōlor.	zēphyr,	zēphyrus.
tēnor,	tēnor.	liquor,	liquor.
āslour,	dōlor.	vīgour,	vīgor.
hōnour,	hōnor.	plācit,	plācītum.
ūloes,	ūloes.	facit,	lācītus.
rēlict,	rēlictus.	ādit,	ādītus.
prōphēt,	prōphēta.	vōmit,	vōmō.
cōmet,	cōmēta.	mērit,	mēritum.
plānet,	plānēta.	tālent,	tālentum.
tēnet,	tēnēt.	pātent, sub.	pāteō.
tāpet,	tāpes.	mōdest,	mōdestus.
hābit,	hābitus.	forest,	forestum.
cōlumn,	cōlūmna.	nēphew,	nēpos.
drāgon,	drāco.	sīnēw,	sīnuo.
cānon,	cānon.	mōney,	mōnēta.
cāvern,	cāverna.	stūdy,	stūdiūm.
tāvern,	tāberna.		

Words in which the same vowel is long in English, and short in Latin :

tūmid,	tūmidus.	pāper,	pāpyrus.
cōma,	cōma.	vāpour,	vāpor.
quōta,	quōta.	fēver,	{ fēbris.
trīpod,	trīpus.		{ fēbris.
sēquence,	sēquentia.	frāgor,	frāgor.
cācēnce,	cācēns.	rigor,	rigor.
sēlence,	sēlētium.	īchor,	īchor.
mōnade,	mōnās.	āchor,	āchor.
trōchee,	trōcheus.	sāpor,	sāpor.
sātire,	sātira.	tēpor,	tēpor.
vācate,	vāco.	fāvor,	fāvor.
cāvate,	cāvō.	lābour,	lābor.
dātive,	dātivus.	ōdour,	ōdor.
trīumph,	trīumphus.	trēmour,	trēmor.
fōcal,	fōcus.	vāpour,	vāpor.
lōcal,	lōcalis.	pēdal,	pēdalis.
grēgal,	grēgalis.	pētal,	pētalum.
chōral,	chōrus.	rēcēnt,	rēcēns.
nīval,	nīvalis.	dēcēnt,	dēcēns.
lābel,	lābellum.	rēgent,	rēgens.
lībel,	lībellus.	clīent,	clīens.
sērum,	sērum.	sīlent,	sīlētium.
fōrum,	fōrum.	pārent,	pārens.
lāpis,	lāpis.	pātent, adj.	pāteō.
bāsis,	bāsis.	lātent,	lātens.
phāsis,	phāsīs.	pōtent,	pōtēns.
schēsis,	{ schēsis.	gērent,	gērens.
	{ schēsis.	vīrent,	vīrens.
thēsis,	thēsis.	frēquent,	frēquens.
trīpos,	trīpos.	sēquent,	sēquens.
fōcus,	fōcus.	sācrist,	sācer.
crōcus,	crōcus.	lōcust,	lōcusta.
mōdus,	mōdus.	rōset,	rōsa.
gēnus,	gēnus.	vācant,	vācans.
sīnus,	sīnus.	sēcant,	sēcans.
gārous,	gārum.	vāgrant,	vāgus.
scābrous,	scāber.	tīgrant,	tīgrannus.
nōtus,	nōtus.	blātant,	blātans.
ēpact,	ēpact.	nātant,	nātans.
sātān,	sātān.	phālanx,	phālanx.
hīmen,	hīmen.	āpex,	āpex.
trīdent,	trīdens.	cālix,	cālix.
trīgon,	trīgon.	hēlix,	hēlix.
nēgro,	nēgor.	phārynx,	phārynx.
nēro,	nēros.	lārynx,	lārynx.
pōlar,	pōlaris.	ōnyx,	ōnyx.

Words in which the same vowel is short in English, and long in Latin :

cīvick,	cīvīcus.	lēgatus,	lēgatus.
mīmick,	mīmīcus.	grānate,	grānātus.
ēthick,	ēthīcus.	grānite,	grānātus.
tābid,	tābidus.	spīnach,	spīnachia.
frīgīd,	frīgīdus.	rādīsh,	rādīx.
squāllīd,	squāllīdus.	plānish,	plānus.
ācer,	ācer.	vānish,	vānīscō.
ārid,	āridus.	fīnish,	fīnīo.
flōrīd,	flōrīdus.	pūnish,	pūnīo.
rōrīd,	rōrīdus.	flōurish,	flōurio.
fētīd,	fētīdus.	nōurish,	nūūrio.
līvid,	līvidus.	cōmīck,	cōmīcus.
vīvid,	vīvidus.	cōral,	cōrallīnūm.
fācund,	fācundus.	mōral,	mōrālis.
fēcund,	fēcundus.	trāmel,	trāmēlis.
prēbend,	prēbēnda.	cīvil,	cīvīlis.
sōlace,	sōlatiūm.	līnen,	līnūm.
prēface,	prēfatiō.	sēven,	sēptēn.
pūmīce,	pūmīx.	flōrīn,	flōrēntia.
pēnānce,	pēnā.	rēsīn,	rēsīna.
flōrēnce,	flōrēntia.	rōsīn,	rōsīna.
prōvīnce,	prōvīnctā.	mātīn,	mātīnātus.
prōduce,	prōductiō.	sōlēmīn,	sōlēmīnis.
flābīle,	flābīlis.	fēlon,	fēlonia.
dēbīle,	dēbīlis.	mēlon,	mēlō.
grānule,	grānūlum.	lēmōns,	lēmōnes.
prōmīse,	prōmīttō.	ēcho,	ēchō, ēchē.
cēruse,	cērussa.	bīshop,	epīscopus.
lēper,	lēpra.	prōfīcīo,	prōfīcīo.
	lēpra.	līmīt,	līmītatiō.
prīmer,	prīmīlius.	spīrīt,	spīrītus.
prōffer,	prōfero.	vīsīt,	vīsītō.
rīver,	rīvus.	pēdānt,	pēdānētus.
sēver,	sēpara.	clēmēt,	clēmētus.
clāmour,	clāmōr.	cēmēt,	cāmētum.
ēthīcs,	ēthīca.	prēsēt,	prēsētus.
crāsīs,	crāsīs.	prōtēst,	prōtēstōr.
prōcess,	prōcessus.	līly,	līlīum.
spīrīt,	spīrītus.	fīlly,	fīlīa.
trīject,	trījectus.	vērly,	vērū.
prōject,	prōjectus.	cīty,	cīvītas.
prōduct,	prōductus.	prīvy,	prīvīus.
crēdīt,	crēdītus.		

545. In this view of the Latin and English quantity, we see how uncertain it is to argue from the former to the latter ; for though the Latin accent is frequently a rule for placing the English accent, as in words derived whole from that language, as *abdomen, acumen*, &c. (503) or preserving the same number of syllables, as in *impudent, elegant*, from *impudens, elegans*, &c. (503) yet the quantity of the Latin seems to have no influence on that of the English. In words of two syllables, where one consonant comes between two vowels, as *focus, basis, local*, &c. though the vowel in the first syllable is short in Latin, it is long in English ; and inversely, *florid, frigid, humid*, &c. have the vowels in the first syllable short, though these vowels are long in *floridus, frigidus, humidus*, &c. so that if any thing like a rule can be formed, it is, that when a word of three syllables in Latin, with the two first short, is Anglicised by dropping the last syllable ; we shorten the first syllable of the English dissyllable, unless it ends with the vowel *u* (533). Thus we see the shortening power of our English antepenultimate

accent, which shortens every antepenultimate vowel but *u* in our pronunciation of Latin words; as in *mimicus*, *visidus*, &c. and continues its shortening power in the penultimate accent of these words when anglicised into *minick* and *visit*; and hence it is that the short quantity of the first vowel in dissyllables is becoming so prevalent in our language, to the great detriment of its sound and the disturbance of its simplicity.

It may be necessary, in the next place, to take a view of such words as are either of Saxon or French original, or not so immediately derived from the Latin, as to be influenced by its quantity.

Dissyllables with but one consonant in the middle, having the first syllable pronounced long:

sôfa.	îera.	llach.	sôphi.
âga.	bifold.	triglyph.	kâli.
êpha.	dôtard.	gârish.	rêbeck.
gâla.	dôtage.	gârith.	côpal.
china.	côping.	câdi.	gâbel.
nâvel.	êgre.	bôsom.	grâvy.
hâzel.	cipher.	râven.	îvy.
fôcil.	fâther.	êven.	hâzy.
êvil.	sâker.	zêchin.	nîzy.
âcorn.	ôker.	bâson.	clôver.
mâson.	s ôker.	câpon.	sîzer.
dâdo.	tâper.	âpron.	nâdir.
sîgo.	tôper.	îron.	tâbour.
brâvo.	wâter.	glêby.	wâges.
trôchar.	wâver.	hôly.	bôlis.
pôlar.	lêver.	zâny.	tôphet.
grôeer.	ôver.	tîny.	êgret.
spîder.	rigol.	pôny.	rôlant.
eider.	tôken.	crôny.	pilot.
wâfer.	mêgrim.	tôry.	bôrax.
wâger.	bêsom.	mîsy.	bâby.

Dissyllables with but one consonant in the middle, having the first syllable pronounced short:

bôrough.	drîvel.	flâgon.	gênét.
sêraph.	swîvel.	wâgon.	clâret.
êrlish.	hôvel.	tâlon.	clôset.
blêmish.	grôvel.	tênon.	êivet.
bânish.	shôvel.	hêron.	trîvet.
dâmask.	drâzel.	bâron.	rîvet.
frôlick.	mânage.	sîrup.	côvet.
mêdal.	bôrage.	lêcher.	fâgot.
shêkel.	visage.	wêther.	bigot.
âmel.	râvage.	gâther.	jîgot.
ehîsel.	sâvage.	lâther.	spîgot.
gâvel.	rîvage.	râther.	pîvot.
êphod.	trâvise.	nêther.	dêsart.
hîzard.	trâverse.	hîther.	côvert.
hâgard.	rêfuse.	wîther.	côpist.
dîzard.	trîgate.	thîther.	prôvost.
lîzard.	shêriff.	tîther.	gâmut.
vîzard.	trâvail.	ôther.	shâdow.
wîzard.	pêril.	môther.	wîdow.
bôdice.	vênom.	smôther.	hôney.
bâlance.	wôman.	pôther.	cômely.
vâlance.	rîven.	sîker.	mâny.
dâmage.	shôven.	clêver.	côny.
hômage.	ôven.	nêver.	bûry.
grâvel.	sâtin.	quîver.	bûsy.
êvil.	bâven.	côver.	côvy.
êvel.	râvin.	hôver.	lêvy.
rêvé.	spâvin.	mânor.	tîvy.
ânvel.	plêvin.	câract.	prîvy.
rîvel.	côvin.	câret.	plîy.

From the perusal of this selection we see a great majority of words where the first vowel is sounded short, and therefore, to some inspectors, it may seem improbable that the original tendency of our Saxon language was to the long quantity of the penultimate vowel. But, as Mr Nares very judiciously observes, "the rule is sufficiently general to be admitted, and is undoubtedly founded in the nature of our pronunciation;" for which he quotes Dr Wallis, who says, "Hæc videtur genuina linguæ nostræ ratio antiqua." *Elements of Orthoepy*, page 225.

546. Those who have made the progress of languages their study, will observe, it is presumed, that the broad sounds of vowels change to the slender,* the difficult consonants to the easier, and the long vowels to short ones. This, it is imagined, will be found to be true in all languages, as well as our own; and such alteration seems founded in the nature of man and of society. The next object to understanding a language being despatch, it is no wonder that short sounds have been encroaching on us, and depriving us of the tune of our words for the sake of saving time. This is apparent in the abbreviation of simples when compounded, as in *knowledge*, *shepherd*, &c. (518) but as it is the business of art to correct and regulate the eccentricities of nature and the excesses of custom, it should be the care of every philosophick grammarian to keep his eye upon the original genius and general scope of his language, and to suffer custom to depart as little from them as possible. But although no inconsistency or want of analogy can alter any pronunciation which is once acknowledged and settled, yet, when a pronunciation is wavering, consistency, analogy, and general principles, ought to decide against a great majority of mere fashion and caprice.

Thus have I endeavoured to give a distinct view of the correspondence between the accent and quantity of the learned languages and our own; and to rescue a plain Englishman (who, as Ben Jonson says of Shakspeare, has little Latin and less Greek) from the supercilious criticism of those Greeklings and Latinitasters, who are often remarkably ignorant of their own language, and yet frequently decide upon its accent and quantity, because they have a smattering of Greek and Latin. If the question turns upon the accent of an English word, the Latin word it is derived from is immediately produced, and sentence passed without appeal; and yet if the Englishman were to ask the rule upon which this decision is founded, the scholar would, in all probability, be at a loss to tell him. Has every English word, he might say, the same accent as the Latin word from which it is derived? This the scholar could

* Alloqui, pro usu, abusus et inveteratus error: nobis obtrudetur. Olin enim pro mutatione sonorum mutabantur e uterque: et si quando consuetudo aliquid mutasset, scribend quoque modus statim variabatur. Unde quum apud Ennium et Plautum *Sonæ* et *Seruus* diceretur et scriberetur, postea multis avarium delicta a vocelli rejecta, quod vastus illius videretur sonus, u littera substituta est, et sono expressa; ita ut eorum loco *Sonæ* et *Seruus* prolatum et scriptum sit. Adolph Mekerchi Brugensis De Vet. et Rect. Pronun. Linguæ Græcæ Commentarius.

not answer in the affirmative, as the least recollection would tell him that *parismony*, *acrimony*, &c. cannot be accented after the Latin *parismonia*, *acrimonia*, &c. as the Latin is never accented lighter than the antepenultimate. But perhaps the English word is adopted whole from the Latin. Here is undoubtedly a fair pretence for pronouncing it with the Latin accent; and yet we see how many exceptions there are to this rule. (See No. 503, *b*.) Or perhaps the Latin word, though anglicised, retains the same number of syllables. This, indeed, may be said to be a general rule for preserving the Latin accent, but so general as to be neglected in a thousand instances. (See No. 503, *f*, *g*, *h*, *i*, *k*.) But if the scholar, as is often the case, huddles quantity and accent together, and infers the English quantity from the Latin; the English scholar needs only to refer him to the selections here given (No. 544, 545) to show the inanity of such a plea. Upon the whole, therefore, I flatter myself that men of learning will be gratified to see the subject in a clearer point of view than any in which it has ever been exhibited; and the plain English scholar will be indebted to me for giving him as clear and distinct an idea of the connexion between the Greek and Latin accent and quantity, and the accent and quantity of his native tongue, as if he had Homer and Horace by heart; and for placing him out of the reach of those pert minor critics, who are constantly insulting him with their knowledge of the dead languages.

Of the quantity of the Unaccented Vowels not in the same Syllable with Consonants.

547. Accented syllables, as we have before observed (179), are so strongly marked as to be easily comprehended when they are once settled by custom or analogy; but those immediately before or after the accent are in a state of uncertainty, which some of our best judges find themselves unable to remove. Some grammarians have called all the open vowels before or after the accent short, though the ear so evidently dictates to the contrary in the *u* in *utility*, the *o* in *obedience*, &c. Some have saved themselves the trouble of farther search by comprehending these vowels under the epithet obscure: nay, so unfixed do the sounds of these vowels seem, that Dr Kenrick, whose *Rhetorical Dictionary* shows he was possessed of very great philological abilities, seems as much at a loss about them as the meanest grammarian in the kingdom; for when he comes to mark the sound of the vowel *o* in the first syllable of a series of words with the accent on the second, he makes the *o* in *pronounce*, *propel*, and *prolix*, long, as they ought to be; and the same letter in *proboscis*, *proceed*, and *procedure*, short. *Dominion*, *domestick*, *donation*, and *dominant*, are marked as if pronounced *dom-in-ion*, *dom-estic*, *don-a-tion*, and *dom-ain*, with the *o* short; while the first of *docility*, *potential*, and *monotony*, have the *o* marked long, as in *donor*, *potent*, and *moash*; though it is certain to a demonstration, that the etymology, accent, and letters, being the same, the same sound must be produced, unless where custom has precisely marked a difference; and that

the first syllables of *promulge*, *propel*, and *prolix*, and those of *proboscis*, *proceed*, and *procedure*, have no such difference, seems too evident to need proof.*

548. I know it may be demanded with great plausibility, how do I know that there is not this very inconsistency in custom itself? What right have I to suppose that custom is not as vague and capricious in these syllables as in those under the accent? To which I answer, if custom has determined the sound of these vowels, the dispute is at an end. I implicitly acquiesce in the decision; but if professors of the art disagree in their opinions, it is a shrewd sign that custom is not altogether so clear in its sentence; and I must insist on recurring to principles till custom has unequivocally decided.

549. Every vowel that is neither shortened by the accent, nor succeeded by a double consonant, naturally terminates a syllable; and this terminating vowel, though not so properly long as if the accent were on it, would be very improperly termed short, if by short, as is often the case, be meant shut (65). According to this idea of syllabication, it is presumed that the word *opinion* would fall into three distinct parts, and every part be terminated by a consonant but the first, thus, *o-pin-ion*.

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

551. If these reasons be valid with respect to the vowel in question, they have the same force with respect to every other vowel, not shut by a consonant, throughout the language. That the vowels in this situation are actually open, we may easily perceive by observing that *owel*,

* I am aware that this ingenious writer seems to avoid this inconsistency, by premising, in his *Rhetorical Grammar*, page 43 that he has sometimes marked the *o* in words beginning with a preposition with the oratorical, and sometimes with the colloquial pronunciation: thus, in *communis*, *communicate*, &c. the oratorical sound is given as in the first syllable of *communis*, while the colloquial sound changes the *o* into *u*, as if the words were written *communiu*, *communicate*, &c. but the distinction in these examples does not touch the point: here there is a change only of one short sound for another, and not any promiscuous use of a long and short, or open and shut sound of the same letter. Dr Kenrick himself, when he marks the *o* in *probores*, *proceed*, and *procedure*, does not adopt the short *u*, as he does in *communis*, *communicate*, &c. nor is he aware of the essential difference with respect to the quantity of the vowel, in the double consonant in one set of words and the single one in the other.

snatch, from its diphthongal and semiconsonant sound, is less liable to suffer by obscure pronunciation than any other. The letter *u*, in this situation, always preserves itself full and open, as we may observe in *utility*, *lucubration*, &c. The *o*, the most open of all the simple vowels, has the same tendency in *obedience*, *opaque*, *position*, &c. the *e* in the first syllable of *event*, in the second of *delegate*, the first and third of *evangelist*, in the second of *gayety*, *nice-y*, &c. the *a* in the first of *abate*, and the second of *probable*, &c. and the *i* in *nullity*. This unaccented letter being no more than *e*, and this sound, when long, corresponding exactly with its short sound (which is not the case with any of the other vowels, 65, 66) the difference between the long and short, or open and shut sound of this letter, is less perceptible than in any other: yet we may easily perceive that a delicate pronunciation evidently leaves it open when unaccented in *indivisibility*, as this word would not be justly pronounced if the *i* in every syllable were closed by a consonant, as if divided into *in-div-is-ibil-i-ty*; the first, third, and fifth syllables would, indeed, be justly pronounced according to this division, as these have all accentual force, which shuts this vowel, and joins it to the succeeding consonant; but in the second, fourth, and sixth syllables, there is no such force, and consequently it must remain open and unconnected with the consonant: though, as was before observed, the long and short sound of this vowel are so near each other, that the difference is less perceived than in the rest. Every ear would be displeased at such a pronunciation as is indicated by *ut-til-ly*, *luc-cub-ration*, *op-pin-ion*, *pos-ition*, *ev-vent*, *ev-van-gel-list*, *ab-bate*, *prob-bab-ble*, &c. but for exactly the same reasons that the vowels out of the stress ought to be kept open in these words, the slender *i* must be kept open in the same situation in the word *in-di-vis-i-bil-i-ty*, and every similar word in the language*.

552. From all this it will necessarily follow, that the custom adopted by the ancients and moderns of joining the single consonant to the latter vowel in syllabication, when investigating the unknown sound of a word, has its foundation in reason and good sense: that the only reason why vowels are short and shut, is their junction with a consonant; so those that are not joined to consonants, when we are not speaking metrically, cannot be said to be either short or shut: and that as all accented vowels, when final or pronounced alone, have their open sound, so those vowels that are alone, or final in a syllable, must necessarily retain their open sound likewise, as nothing but uniting instantaneously with the succeeding consonant can shut them: and though nothing but a delicate ear will direct us to the degree of openness with which we must pronounce the first unaccented *o* in *docility*, *domestick*, *potential*, *pro-*

ceed, *monastick*, *monotony*, &c. we may be assured that it is exactly under the same predicament, with respect to sound, in all these words: and as they can never be pronounced short and shut, as if written *docility*, *domestick*, &c. without hurting the dullest ear; so the *e* in *event*, *evangelist*, &c. and the *i* in the third syllable of *utility*, and in the second, fourth, and sixth of *indivisibility*, can never be sounded as if joined to the consonant, without offering every delicate ear, and overturning the first principles of pronunciation.

553. The only considerable exception to that general rule of syllabication, which determines the sound of the unaccented vowels, is when it succeeds the accent, and is followed by *r*, as in *literal*, *general*, *miserly*, &c. which can never be pronounced *lit-e-ral*, *gen-er-al*, *mis-e-ry*, &c. without the appearance of affectation. In this situation we find the *r* corrupt the sound of the *e*, as it does that of every other vowel when in a final unaccented syllable. For this consonant being nothing more than a jar, it unavoidably mixes with the *e* in this situation, and reduces it to the obscure sound of short *u* (+18), a sound to which the other unaccented vowels before *r* have sometimes so evident a tendency.

554. An obscure idea of the principles of syllabication just laid down, and the contradiction to them perceived in this exception, has made most of our orthoëpists extremely wavering and uncertain in their division of words into syllables, when the unaccented *e* has preceded *r*, where we not only find them differing from each other, but sometimes even from themselves:

Sheridan*	Kenrick.	Scott.	Perry.
<i>mix-ur-ull</i> ,	<i>mix-er-ull</i> ,	<i>mix-er-ull</i> ,	<i>mix-er-ull</i> ,
<i>mis-er-ry</i> ,	<i>mis-er-ry</i> ,	<i>mis-er-ry</i> ,	<i>mis-er-ry</i> ,
<i>sur-ge-ry</i> ,	<i>sur-ge-ry</i> ,	<i>sur-ge-ry</i> ,	<i>sur-ge-ry</i> ,
<i>sur-ge-ry</i> ,	<i>sur-ge-ry</i> ,	<i>sur-ge-ry</i> ,	<i>sur-ge-ry</i> ,
<i>rob-ber-y</i> ,	<i>rob-ber-y</i> ,	<i>rob-ber-y</i> ,	<i>rob-ber-y</i> ,
<i>for-ger-y</i> ,	<i>for-ger-y</i> ,	<i>for-ger-y</i> ,	<i>for-ger-y</i> ,
<i>slave-ry</i> ,	<i>slave-ry</i> ,	<i>slave-ry</i> ,	<i>slave-ry</i> ,
<i>knave-ry</i> ,	<i>knave-ry</i> ,	<i>knave-ry</i> ,	<i>knave-ry</i> ,
<i>bra-ve-ry</i> ,	<i>bra-ve-ry</i> ,	<i>bra-ve-ry</i> ,	<i>bra-ve-ry</i> ,
<i>cook-ry</i> ,	<i>cook-ry</i> ,	<i>cook-ry</i> ,	<i>cook-ry</i> ,
<i>rook-ry</i> ,	<i>rook-ry</i> ,	<i>rook-ry</i> ,	<i>rook-ry</i> ,
<i>in-mid-ry</i> ,	<i>in-a-ger-y</i> ,	<i>in-a-ger-y</i> ,	<i>in-a-ger-y</i> ,
<i>flam-mur-y</i> ,	<i>flam-mur-y</i> ,	<i>flam-mur-y</i> ,	<i>flam-mur-y</i> ,
<i>mur-der-ry</i> ,	<i>mur-der-ry</i> ,	<i>mur-der-ry</i> ,	<i>mur-der-ry</i> ,
<i>mur-der-ry</i> ,	<i>mur-der-ry</i> ,	<i>mur-der-ry</i> ,	<i>mur-der-ry</i> ,
<i>flur-ry</i> ,	<i>flur-ry</i> ,	<i>flur-ry</i> ,	<i>flur-ry</i> ,
<i>gun-ner-y</i> ,	<i>gun-ner-y</i> ,	<i>gun-ner-y</i> ,	<i>gun-ner-y</i> ,
<i>dan-ger-ous</i> ,	<i>dan-ger-ous</i> ,	<i>dan-ger-ous</i> ,	<i>dan-ger-ous</i> ,
<i>vo-cif-er-ous</i> ,	<i>vo-cif-er-ous</i> ,	<i>vo-cif-er-ous</i> ,	<i>vo-cif-er-ous</i> ,
<i>con-sif-er-ous</i> ,	<i>con-sif-er-ous</i> ,	<i>con-sif-er-ous</i> ,	<i>con-sif-er-ous</i> ,
<i>nu-mer-ous</i> ,	<i>nu-mer-ous</i> ,	<i>nu-mer-ous</i> ,	<i>nu-mer-ous</i> ,
<i>in-vo-mer-ous</i> ,	<i>in-vo-mer-ous</i> ,	<i>in-vo-mer-ous</i> ,	<i>in-vo-mer-ous</i> ,
<i>pro-sper-ous</i> ,	<i>pro-sper-ous</i> ,	<i>pro-sper-ous</i> ,	<i>pro-sper-ous</i> ,
<i>in-pro-sper-ous</i> ,	<i>in-pro-sper-ous</i> ,	<i>in-pro-sper-ous</i> ,	<i>in-pro-sper-ous</i> ,
<i>ut-ter-able</i> ,	<i>ut-ter-able</i> ,	<i>ut-ter-able</i> ,	<i>ut-ter-able</i> ,
<i>un-ut-ter-able</i> ,	<i>un-ut-ter-able</i> ,	<i>un-ut-ter-able</i> ,	<i>un-ut-ter-able</i> ,

555. I have been the more copious in my collection of these varieties, that I might not appear to have taken the advantage of any oversight or mistake of the press: nor is it any wonder when the principles of syllabication so strongly incline us to leave the vowel *e*, like the other vowels, open before a single consonant; and the ear so decidedly tells us, that this letter is not always open when preceded by the accent, and followed by *r*, it is no wonder, I say, that a writer should be perplexed, and that he should sometimes incline to one side, and sometimes to the other. I am conscious

* It is plain that Mr Sheridan considered the unaccented vowel *i*, whether ending a syllable, or joined to the succeeding consonant, as standing for the same sound; for we see him sometimes making use of one division, and sometimes of another; thus he divides the word *di-er-alty* with the *i* terminating the penultimate syllable, and *uni-ver-sal-y* with the same *i* united to the consonant. The same variety takes place in the words *di-vis-i-bil-i-ty* and *in-di-vis-i-bil-i-ty*, while Dr Kenrick divides all words of termination regularly in the former manner.

I have not always been free from this inconsistency myself. The examples therefore which I have selected, will, I hope, fully justify me in the syllabication I have adopted; which is, that of sometimes separating the *e* from the *r* in this situation, and sometimes not. When solemn and deliberate speaking has seemed to admit of lengthening the *e*, I have sometimes made *t* end the syllable; when this was not the case, I have sometimes joined it to the *r*: thus, as *e* in the penultimate syllable of *incarcerate*, *reverberate*, &c. seems, in solemn speaking, to admit of a small degree of length and distinctness, it ends a syllable; but as no solemnity of pronunciation seems to admit of the same length and openness of the *e* in *tolerate*, *deliberate*, &c. it is united with *r*, and sounded in the notation by short *u*. It ought, however, to be carefully observed, that though the *e* in this situation is sometimes separated from the *r*, there is no speaking, however deliberate and solemn, that will not admit of uniting it to *r*, and pronouncing it like short *u*, without offending the nicest and most critical ear.

556. It must also be noted, that this alteration of the sound of *e* before *r* is only when it follows the accent, either primary or secondary (522) (530): for when it is in the first syllable of a word, though unaccented, it keeps its true sound: thus, though the *e* is pronounced like *u* in *alter*, *alteration*, &c. yet in *perfection*, *terrific*, &c. this letter is as pure as when the accent is on it in *perfect*, *terrible*, &c.

557. Something like a corruption of the sound of unaccented *e* before *r* we may perceive in the colloquial pronunciation of the vowel *o* in the same situation; and accordingly we find our best orthoëpists differ in their notation of this letter: thus *memory*, *memorable*, *inmemorable*, *memorably*, *memorize*, have the *o* pronounced like short *u* by Mr Sheridan and Mr Scott; and *memorandum*, with the *o*, as in *open*; while Dr Kenrick gives the *o* in all these words the sound it has in the conjunction *or*. Mr Sheridan

marks the unaccented *o* in *corporal*, *corporate*, and *corporation*, like the *o* in *open*; but Mr Scott pronounces this *o* in *corporal*, *corporate* add *corporation*, like short *u*, and the same letter in *incorporate* and *incorporation* like Mr Sheridan; and Dr Kenrick, like the *o* in the former instances. Mr Sheridan and Mr Scott are uniform in their pronunciation of the same vowel like short *u* in *armour*, *armorer*, *armory*, *pillory*, *suasory*, *persuasory*, *allegory*, *compulsory*, *cursor*, and *predatory*, while Dr Kenrick pronounces the *o* in *armour* and *armory* like the *o* in *open*, and the same letter in *pillory*, *allegory*, and *cursor*, like the *o* in *or*, *nor*, &c. This diversity, among good judges, can arise from nothing but the same uncertainty of the sound of this letter that we have just observed of the *e*; but if we narrowly watch our pronunciation, we shall find that the unaccented *o* may be opened and lengthened, in deliberate speaking, without hurting the ear, which is not always the case with *e*; and this has induced me generally to separate the *o* from the succeeding *r*, when immediately following the accent; though I am sensible that the rapidity of colloquial speaking often reduces it to short *u* without offending the ear: but when the *o* is removed more than one syllable from the accent, the most deliberate speaking generally lets it slide into the other vowel: for which reason I have commonly marked it in this manner. See COMMAND.

558. It may, perhaps, appear to some of my readers, that too much time has been spent upon these nice distinctions of sound, in which judges themselves are found to disagree; but when we consider how many syllables in the language are unaccented, and that these syllables are those in which the peculiar delicacy of the pronunciation of natives consists; when we reflect on the necessity of having as distinct and permanent sounds as possible, to which we may refer these fleeting and evanescent ones, we shall not look upon an attempt to arrest and investigate them as a useless part of philology.

559. A TABLE of the SIMPLE and DIPHTHONGAL VOWELS referred to by the Figures over the Letters in this Dictionary.

ENGLISH SOUNDS.	FRENCH SOUNDS.
1. à. The long slender English <i>a</i> , as in <i>fâte</i> , <i>pâper</i> , &c. 73.....	é in <i>fée</i> , <i>épée</i> .
2. Á. The long Italian <i>a</i> , as in <i>fâr</i> , <i>fâ-ther</i> , <i>pa-pâ</i> , <i>mam-mâ</i> , 77.....	<i>a</i> in <i>fable</i> , <i>rable</i> .
3. Ä. The broad German <i>a</i> , as in <i>fäll</i> , <i>wäll</i> , <i>wâ-ter</i> , 83.....	â in <i>âge</i> , <i>Châlons</i> .
4. Æ. The short sound of the Italian <i>a</i> , as in <i>fât</i> , <i>mât</i> , <i>mâr-ry</i> , 81.....	<i>a</i> in <i>fat</i> , <i>matin</i> .
1. ê. The long <i>e</i> , as in <i>mé</i> , <i>hére</i> , <i>mè-tre</i> , <i>mé-dium</i> , 93.....	<i>i</i> in <i>mitre</i> , <i>épité</i> .
2. ê. The short <i>e</i> , as in <i>mét</i> , <i>lét</i> , <i>gét</i> , 95.....	<i>e</i> in <i>mette</i> , <i>nette</i> .
1. î. The long diphthongal <i>i</i> , as in <i>plne</i> , <i>tit-tle</i> , 105.....	<i>ai</i> in <i>laïque</i> , <i>naïf</i> .
2. î. The short simple <i>i</i> , as in <i>pln</i> , <i>tit-tle</i> , 107.....	<i>i</i> in <i>inné</i> , <i>titré</i> .
1. ô. The long open <i>o</i> , as in <i>nò</i> , <i>nôte</i> , <i>nò-tice</i> , 162.....	<i>o</i> in <i>globe</i> , <i>lebe</i> .
2. ô. The long close <i>o</i> , as in <i>môve</i> , <i>prôve</i> , 164.....	<i>ou</i> in <i>monvoir</i> , <i>pouvoir</i> .
3. ô. The long broad <i>o</i> , as in <i>nôr</i> , <i>fôr</i> , <i>ôr</i> ; like the broad ä, 167.....	<i>o</i> in <i>or</i> , <i>for</i> , <i>encor</i> .
4. ô. The short broad <i>o</i> , as in <i>nôt</i> , <i>hôt</i> , <i>gôt</i> , 163.....	<i>o</i> in <i>hotte</i> , <i>cotte</i> .
1. û. The long diphthongal <i>u</i> , as in <i>tûbe</i> , <i>cû-pid</i> , 171.....	<i>iou</i> in <i>Cioutat</i> , <i>chicurme</i> .
2. û. The short simple <i>u</i> , as in <i>tûb</i> , <i>cûp</i> , <i>sûp</i> , 172.....	<i>eu</i> in <i>neuf</i> , <i>veuf</i> .
3. û. The middle or obtuse <i>u</i> , as in <i>bûll</i> , <i>fûll</i> , <i>pûll</i> , 173.....	<i>ou</i> in <i>boule</i> , <i>foule</i> , <i>poule</i> .
ôï. The long broad <i>ô</i> , and the short <i>ï</i> , as in <i>ôil</i> , 299.....	<i>oi</i> in <i>cycloïde</i> , <i>heroïque</i> .
ôû. The long broad <i>ô</i> , and the middle obtuse <i>û</i> , as in <i>thôû</i> , <i>pôûnd</i> , 313.....	<i>ouï</i> in <i>Aouï</i> .

Th. The acute or sharp *th*, as in *think*, *thin*, 466.

TH. The grave or flat *th*, as in *this*, *that*, 41. 50. 469.

560. When *G* is printed in the Roman character, it has its hard sound in *get*, *gone*, &c. as *go*, *give*, *geese*, &c. when it has its soft sound, it is spelled in the notation by the consonant *J*, as *giant*, *ginger*, *ji-ant*, *jin-ger*. The same may be observed of *S*: the Roman character denotes its hard sound in *sin*, *sun*, &c., as *so*, *sit*, *sense*, &c. its soft sound is spelled by *z*, as *rose*, *raise*, &c. *roze*, *raze*, &c.

In the course of a critical investigation of the powers of the letters in the foregoing principles, there is scarcely a word of any difficulty or diversity of sound which has not been noticed, and the true pronunciation, with the reasons and authorities for it, pointed out; so that if the inspector should not meet with sufficient information in the Dictionary under the word, let him consult the Principles under the *vowel*, *diphthong*, or *consonant*, he wishes to be explained, and it is highly probable he will meet with the satisfaction he requires. Thus to know something more concerning the *g*, in the word *impugn*, which some speakers pronounce, and others suppress, let him look into the Principles under the letter *G*, No. 386, and he will find additional observations to those in the Dictionary under the word. It is true that most of these doubtful, as well as other words, are referred to the Principles; but if this reference should by chance be omitted, it is hoped that this Advertisement will supply the deficiency.

A CRITICAL
PRONOUNCING DICTIONARY,

AND

EXPOSITOR OF THE ENGLISH LANGUAGE.

The figures after the words refer to the numbers in the Principles of Pronunciation prefixed to this Dictionary, where the different sounds of the letters are explained at large. Thus, 73 refers to the first sound of the letter *A*; 93 to the first sound of the letter *E*; and so of the rest.

The figures over the letters refer to the vowels in the words at the top of the page; and the index before these words, refers to the table of simple and diphthongal sounds, where the different sounds of the vowels are exhibited at one view. Thus, 559 refers to the table in the opposite leaf.

A

559. Fâte 73, fâr 77, fáll 83, fât 81—mê 93, mêt 95—pine 105, pîn 107—nô 162, nôve 164, nôr 167, nôt 163—tûbe 171, tûb 172, bûll 173—ðil 299—pöünd 313—thin 466, rris 469.

A, The first letter of the alphabet, 73. An article set before nouns of the singular number; a man, a tree. Before a word beginning with a vowel, it is written *an*, as, *an ox*. *A* is sometimes a noun, as, *great A*. *A* is placed before a participle, or participial noun; gone *a* hunting, come *a* begging. *A* has a signification denoting proportion; the landlord hath *a* hundred *a* year.

E The change of the letter *a* into *an* before a vowel or mute *h* for the sake of sound, seems to deserve more attention than has generally been given to it by any of our grammarians, and will therefore be considered under the article *An*; which see.

Of the alphabetical Pronunciation of the Letter A.

So many profound and ingenious observations have been made upon this first step to literature, that volumes might be filled with the erudition that has been lavished on this letter alone. The priority of place it claims, in all alphabets, has made it so much the object of attention, that philologists suppose the foundation of learning but weakly laid, till the natural and civil history of the first letter be fully settled.

But, however deep have been their researches into the origin of this letter, we find no author in our language has hitherto attempted to settle the disputes that have arisen between the natives of England, Ireland, and Scotland, about the true sound of it, when called by its name. Instead, therefore, of tracing this character through the circles of Gomer, the Egyptian Hieroglyphics, the mysterious Abraxas, or the Irish Ogum, I shall endeavour to obviate a difficulty that frequently arises when it is pronounced in the Hornbook; or, in other words, to inquire what is the true name of the first letter of the English alphabet—whether we are to say, *Aye*, *B*, *C*; *Ah*, *B*, *C*; or *Av*, *B*, *C*.

And first, it will be necessary to consider the nature of a vowel, which grammarians are generally agreed in defining to be "a simple articulate sound, formed by the impulse of the voice only by the opening of the mouth in a particular manner." Now, as every vowel by itself is sounded long, as nothing but its junction

with a consonant can make it otherwise, it is natural, when pronouncing this vowel alone, to give it the long open sound; but as this long open sound is threefold, as heard in *face*, *father*, and *water*, a question arises, which of these long sounds shall we adopt as a common name to the whole species of this letter? The English make choice of the *a* in *face*, the Irish of that in *father*, and the Scotch of that in *water*. Each party produces words where the letter *a* is sounded in the manner they contend for; but when we demand why one should have the preference, the controversy is commonly at an end; any farther reasons are either too remote or too insignificant to be produced: and, indeed, if a diversity of names to vowels did not confound us in our spelling, or declaring to each other the component letters of a word, it would be entirely needless to enter into so trifling a question as the mere name of a letter; but when we find ourselves unable to convey signs to each other on account of this diversity of names, and that words themselves are endangered by an improper utterance of their component parts, it seems highly incumbent on us to attempt a uniformity in this point, which, insignificant as it may seem, is undoubtedly the foundation of a just and regular pronunciation.

The first rule for naming a letter, when pronounced alone, seems to be this: Whatever sound we give to a letter when terminating a syllable, the same sound ought to be given to it when pronounced alone: because, in both cases, they have their primary, simple sound, uninfluenced by a succeeding vowel or consonant; and therefore, when we pronounce a letter alone, it ought to have such a sound as does not suppose the existence of any other letter. But wherever *a* terminates a syllable with the accent upon it, (the only state in which it can be said to be pure,) it has always the English sound of that letter. The only exceptions to this rule are, the words, *fa-ther*, *wa-ter*, and *wa-ter*; and that these are merely exceptions, appears from the uniformity with which the *a* is pronounced otherwise in *parent*, *papal*, *taper*, *fatal*, &c. The other vowels have their names exactly similar to the sound they have in a similar situation, as the *e* like that in *me-ter*, the *i* like the *i* in *ti-ble*, the *o* as the *o* in *no-ble*, and the *u* like the *u* in *tu-ter*. Thus, as it appears from the general analogy of pronunciation, that the sound of the *a*, which the English adopt, is the only one that does not necessarily suppose the existence of

- To ABDUCE**, âb-dûsê', *v. a.* To draw to a different part; to withdraw one part from another.
- ABDUCENT**, âb-dûsênt, *a.* Muscles abducent serve to open or pull back divers parts of the body.
- ABDUCTOR**, âb-dûktôr, *s.* 166. The muscles which draw back the several members.
- ABED**, â-bêd', *ad.* In bed.
- ABERRANCE**, âb-êr'ânse, }
ABERRANCY, âb-êr'ân-sê, } *s.* A deviation from the right way; an error.
- ABERRANT**, âb-êr'ânt, *a.* Wandering from the right or known way.
- ABERRATION**, âb-êr'ân'shûn, *s.* The act of deviating from the common track.
- ABERRING**, âb-êr'îng, *part.* 410. Going astray.
- To ABERUNGATE**, âb-ê-rûn'kâte, *v. a.* 91. To pull up by the roots.
- To ABET**, â-bêt', *v. a.* To push forward another, to support him in his designs by connivance, encouragement, or help.
- ABETMENT**, â-bêt'mênt, *s.* The act of abetting.
- A BETTER**, or **ABETTOR**, â-bêt'tôr, *s.* 166. 418. He that abets; the supporter or encourager of another.
- ABEYANCE**, â-bê'ânse, *s.* The right of fee simple fieth in abeyance, when it is all only in the remembrance, intendment, and consideration of the law.
- To ABHOR**, âb-hôr', *v. a.* 168. To hate with acrimony; to loathe.
- ABHORRENCE**, âb-hôr'rênce, }
ABHORRENCY, âb-hôr'rên-sê, } *s.* The act of abhorring, detestation.
- ABHORRENT**, âb-hôr'rênt, *a.* 168. Struck with abhorrence, contrary to, foreign, inconsistent with.
- ABHORRER**, âb-hôr'rûr, *s.* 28. A hater, detester.
- To ABIDE**, â-bîdê', *v. n.* To dwell in a place, not to remove; to bear or support the consequences of a thing; it is used with the particle *with* before a person, and *at* or *in* before a place.
- ABIDER**, â-bîd'ûr, *s.* 98. The person that abides or dwells in a place.
- ABIDING**, â-bîd'îng, *s.* 410. Continuance.
- ABJECT**, âbjêkt, *a.* 492. Mean or worthless; contemptible, or of no value.
- ABJECT**, âbjêkt, *s.* A man without hope.
- To ABJECT**, âb-jêkt', *v. a.* 492. To throw away.
- ABJECTENESS**, âb-jêkt'êd-nêss, *s.* The state of an abject.
- ABJECTION**, âb-jêkt'shûn, *s.* Meanness of mind; servility; baseness.
- ABJECTLY**, âbjêkt-lê, *ad.* 452. In an abject manner, meanly.
- ABJECTNESS**, âbjêkt-nêss, *s.* Servility, meanness.
- ABILITY**, â-bîl'é-tê, *s.* 482. The power to do any thing; capacity, qualification: when it has the plural number, *abilities*, it frequently signifies the faculties or powers of the mind.
- To ABJURE**, âb-jûrê', *v. a.* To swear not to do something; to retract, or recant a position upon oath.
- ABJURATION**, âb-jû-râ'shûn, *s.* The act of abjuring; the oath taken for that end.
- To ABLACTATE**, âb-lâkt'âte, *v. a.* 91. To wean from the breast.
- ABLACTATION**, âb-lâkt'ât'shûn, *s.* One of the methods of gratifying.
- ABLAQUEATION**, âb-lâ-kwê'â'shûn, *s.* 534. The practice of opening the ground about the roots of trees.
- ABLATION**, âb-lâ'shûn, *s.* The act of taking away.
- ABLATIVE**, âb'lâ-tiv, *a.* 158. That which takes away; the sixth case of the Latin nouns.
- ABLE**, âbl, *a.* 405. Having strong faculties, or great strength or knowledge, riches, or any other power of mind, body, or fortune; having power sufficient.
- ABLE-BODIED**, â-bl-bôd'id, *a.* 99. Strong of body.
- To ABLEGATE**, âb'lê-gâte, *v. a.* To send abroad upon some employment.
- ABLEGATION**, âb-lê-gâ'shûn, *s.* A sending abroad.
- ABLENESS**, â-bl-nêss, *s.* Ability of body, vigour, force.
- ABLEPSY**, âblêp-sê, *s.* 482. Want of sight.
- ABLUEANT**, âbl'û-ênt, *a.* That which has the power of cleansing.
- ABLUTION**, âb-lû'shûn, *s.* The act of cleansing.
- To ABNEGATE**, âb'nê-gâte, *v. a.* 91. To deny.
- ABNEGATION**, âb-nê-gâ'shûn, *s.* Denial, renunciation.
- ABOARD**, â-bôrd', *ad.* 295. In a ship.
- ABODE**, â-bôdê', *s.* Habitation, dwelling, place of residence; stay, continuation in a place.
- ABODEMENT**, â-bôdê'mênt, *s.* A secret anticipation of something future.
- To ABOLISH**, â-bôl'îsh, *v. a.* To annul; to put an end to; to destroy.
- ABOLISHABLE**, â-bôl'îsh-â-bl, *a.* That which may be abolished.
- ABOLISHER**, â-bôl'îsh-ûr, *s.* 91. He that abolishes.
- ABOLISHMENT**, â-bôl'îsh-mênt, *s.* The act of abolishing.
- ABOLITION**, âb-ô-lîsh'ûn, *s.* 544. The act of abolishing.
- ABOMINABLE**, â-bôm'ê-nâ-bl, *a.* Hateful, detestable.
- ABOMINABLENESS**, â-bôm'ê-nâ-bl-nêss, *s.* 501. The quality of being abominable; hatefulness, odiousness.
- ABOMINABLY**, â-bôm'ê-nâ-blê, *ad.* Most hatefully, odiously.
- To ABOMINATE**, â-bôm'ê-nâte, *v. a.* To abhor, detest, hate utterly.
- ABOMINATION**, â-bôm'ê-nâ'shûn, *s.* Hatred, detestation.
- ABORIGINES**, âb-ô-rîdgd'ê-nêz, *s.* The earliest inhabitants of a country.
- ABORTION**, â-bôr'shûn, *s.* The act of bringing forth untimely; the produce of an untimely birth.
- ABORTIVE**, â-bôr'tiv, *s.* 157. That which is born before the due time.
- ABORTIVE**, â-bôr'tiv, *a.* Brought forth before the due time of birth; that which brings forth nothing.
- ABORTIVELY**, â-bôr'tiv-lê, *ad.* Born without the due time; immaturely, untimely.
- ABORTIVENESS**, â-bôr'tiv-nêss, *s.* The state of abortion.
- ABORTMENT**, â-bôr'tmênt, *s.* The thing brought forth out of time; an untimely birth.
- ABOVE**, â-bûv', *prep.* 165. Higher in place; higher in rank, power, or excellence; beyond, more than too proud for, too high for.
- ABOVE**, â-bûv', *ad.* Over-head; in the regions of heaven.
- ABOVE-ALL**, â-bûv'-âll. In the first place; chiefly.
- ABOVE-BOARD**, â-bûv'bôrd. In open sight; without artifice or trick.
- ABOVE-CITED**, â-bûv'sî-têd. Cited before.
- ABOVE-GROUND**, â-bûv'grôund. An expression used to signify, that a man is alive; not in the grave.
- ABOVE-MENTIONED**, â-bûv'mên-shûnd. See *Above-cited*.
- To ABOUND**, â-bôund', *v. n.* 545. To have in great plenty; to be in great plenty.
- ABOUT**, â-bôût', *prep.* 545. Round, surrounding, encircling; near to; concerning, with regard to, relating to; engaged in, employed upon; appendant to the person, as clothes, &c. relating to the person, as a servant.
- ABOUT**, â-bôût', *ad.* Circularity; in circuit; nearly; the longest way, in opposition to the short straight way; to bring about, to bring to the point or state desired, as he has brought about his purposes; to come about, to come to some certain state or point; to go about a thing, to prepare to do it.
- ABRACADABRA**, âb-râ-kâ-dâbrâ, *s.* A superstitious charm against agues.

539. Fåte 73, får 77, fäll 83, fåt 81—mê 93, mêt 95—pline 105, pln 107—nò 162, môve 164,

To **ARRADE**, à-bràdè', *v. a.* To rub off, to wear away from the other parts.

ABRASION, à-bràz'hùn, *s.* The act of rubbing, a rubbing off.

ABREAST, à-brèst', *ad.* 545. Side by side.

To **ABRIDGE**, à-brìdè', *v. a.* To make shorter in words, keeping still the same substance; to contract, to diminish, to cut short; to deprive of.

ABRIDGED OF, à-brìdjd' òv, 359. Deprived of, debarrèd from.

ABRIDGER, à-brìd'jår, *s.* He that abridges, a shortener; a writer of compendiums or abridgments.

ABRIDGMENT, à-brìd'jémént, *s.* The contraction of a larger work into a small compass; a diminution in general.

AEROACH, à-bròtsh', *ad.* 295. In a posture to run out; in a state of being diffused or propagated.

AEROD, à-bràwd', *ad.* 295. Out of the house; in another country; without, not within.

To **ABROGATE**, àbrò-gàte, *v. a.* 91. To take away from a law its force; to repeal; to annul.

ABROGATION, àb-rò-gà'shùn, *s.* The act of abrogating; the repeal of a law.

ABRUPT, àb-rùpt', *a.* Broken, craggy; sudden, without the customary or proper preparations.

ABRUPTION, àb-rùp'shùn, *s.* Violent and sudden separation.

ABRUPTLY, àb-rùpt'lé, *ad.* Hastily, without the due forms of preparation.

ABRUPTNESS, àb-rùpt'nèss, *s.* An abrupt manner, haste, suddenness.

ABSCESS, àb'sèss, *s.* A morbid cavity in the body.

To **ABSCIND**, àb-sìnd', *v. a.* To cut off.

ABSCISSION, àb-sìzh'ùn, *s.* The act of cutting off, the state of being cut off.

I have differed from Mr Sheridan in marking the *s* in this word, and, I think, with the best usage on my side. Though double *s* is almost always pronounced sharp and hissing, yet when a sharp *s* precedes, it seems more agreeable to the ear to pronounce the succeeding *s* flat. Thus, though the termination *ition* is always sharp, yet, because the *s* in *transition* is necessarily sharp, the *t* goes into the flat sound, as if written *transhition*, which see.

To **ABSCOND**, àb-skònd', *v. n.* To hide one's self.

ABSCONDER, àb-skònd'år, *s.* The person that absconds.

ABSENCE, àb'sènsè, *s.* The state of being absent, opposed to presence; inattention, heedlessness, neglect of the present object.

ABSENT, àb'sènt, *a.* 492. Not present; absent in mind, inattentive.

To **ABSENT**, àb-sènt', *v. a.* To withdraw, to forbear to come into presence.

ABSENTEE, àb-sèn-tè', *s.* A word used commonly with regard to Irishmen living out of their country.

ABSINTHIATED, àb-sìnthé'à-téd, *part.* Impregnated with wormwood.

To **ABSTIST**, àb-sìst', *v. n.* To stand off, to leave off.

To **ABSOLVE**, àb-zòlv', *v. a.* 448. To clear, to acquit of a crime in a judicial sense; to set free from an engagement or promise; to pronounce a sin remitted, in the ecclesiastical sense.

ABSOLUTE, àb'sò-lùte, *a.* 448. Complete, applied as well to persons as things; unconditional, as an absolute promise; not relative, as absolute space; not limited, as absolute power.—See *Domestic*.

ABSOLUTELY, àb'sò-lùte-lé, *ad.* Completely, without restriction; without condition; peremptory, positively.

ABSOLUTENESS, àb'sò-lùte-nèss, *s.* Completeness; freedom from dependence, or limits; despotism.

ABSOLUTION, àb-sò-lù'shùn, *s.* Acquittal; the remission of sins, or of penance.

ABSOLUTORY, àb-sò-lù-tùr-ré, *a.* That which absolves.

In the first edition of this Dictionary I followed the accentuation of Johnson and Ash in this word, and placed the stress upon the first syllable, contrary to what

I had done some years before in the Rhyming Dictionary, where I had placed the accent on the second, and which was the accentuation adopted by Mr Sheridan. Upon a nearer inspection of the analogies of the language, I find this the preferable mode of marking it, as words in this termination, though very irregular, generally follow the stress of the corresponding noun or verb; and, consequently, this word ought to have the same accent as *absolute*, which is the more immediate relation of the word in question, and not the accent of *absolute*, which is the most distant, 512. Kenrick, W. Johnston, Entick, and Nares, have not inserted this word; and Mr. Perry very improperly accents it upon the third syllable.

ABSONANT, àb'sò-nànt, 544. } *a.* Absurd, contrary to reason.

ABSONOUS, àb'sò-nùs, } *a.* Absurd, contrary to reason.

To **ABSORB**, àb-sòrb', *v. a.* To swallow up; to suck up.

ABSORBENT, àb-sòrb'bènt, *s.* A medicine that sucks up humours.

ABSORPT, àb-sòrpt', *part.* Swallowed up.

ABSORPTION, àb-sòrpt'shùn, *s.* The act of swallowing up.

To **ABSTAIN**, àb-stànc', *v. n.* To forbear, to deny one's self any gratification.

ABSTEMIOUS, àb-stém'è-ùs, *a.* Temperate, sober, abstinent.

ABSTEMIOUSLY, àb-stém'è-ùs-lé, *ad.* Temperately, soberly, without indulgence.

ABSTEMIOUSNESS, àb-stém'è-ùs-nèss, *s.* 534. The quality of being abstemious.

ABSTENTION, àb-stèn'shùn, *s.* The act of holding off.

To **ABSTERGE**, àb-stèrje', *v. a.* To cleanse by wiping.

ABSTERGENT, àb-stèr'jènt, *a.* Cleansing; having a cleansing quality.

To **ABTERSE**, àb-stèrse', *v. a.* To cleanse, to purify.

ABTERSION, àb-stèr'shùn, *s.* The act of cleansing.

ABTERSIVE, àb-stèr'siv, *a.* 428. That has the quality of absterging or cleansing.

ABSTINENCE, àb'stè-nènsè, *s.* Forbearance of any thing; fasting or forbearance of necessary food.

ABSTINENT, àb'stè-nènt, *a.* That uses abstinence.

To **ABSTRACT**, àb-stràkt', *v. a.* To take one thing from another; to separate ideas; to reduce to an epitome.

ABSTRACT, àb-stràkt', *a.* Separated from something else: generally used with relation to mental perceptions.

ABSTRACT, àb'stràkt, *s.* 492. A smaller quantity, containing the virtue or power of a greater; an epitome made by taking out the principal parts.

ABSTRACTED, àb-stràkt'téd, *p. a.* Separated; refined, abstruse; absent of mind.

ABSTRACTEDLY, àb-stràkt'téd-lé, *ad.* With abstraction, simply, separate from all contingent circumstances.

ABSTRACTION, àb-stràkt'shùn, *s.* The act of abstracting; the state of being abstracted.

ABSTRACTIVE, àb-stràkt'ùv, *a.* Having the power or quality of abstracting.

ABSTRACTLY, àb-stràkt'lé, *ad.* In an abstract manner.

ABTRUSE, àb-strùse', *a.* 427. Hidden; difficult, remote from conception or apprehension.

ABTRUSELY, àb-strùse-lé, *ad.* Obscurely, not plainly or obviously.

ABTRUSENESS, àb-strùse'nèss, *s.* Difficulty, obscurity.

ABTRUSITY, àb-strù'sé-té, *s.* 511. Abtruseness; that which is abtruse.

To **ABSUME**, àb-sùme', *v. a.* To bring to an end by gradual waste.

ABSURD, àb-sùrd', *a.* Inconsistent; contrary to reason.

ABSRURITY, àb-sùrd'è-té, *s.* 511. The quality of being absurd; that which is absurd.

nôr 167, nôl 163—tûbe 171, tûb 172, bûll 173, ðil, 299—pôund 313—tûin 466, tûis 469.

ABSURDLY, âb-sûrd'le, *ad.* Improperly; unreasonably.

ABSURDNESS, âb-sûrd'nêss, *s.* The quality of being absurd; injudiciousness, impropriety.

ABUNDANCE, â-bûn'dâns, *s.* Plenty; great numbers; a great quantity; exuberance, more than enough.

ABUNDANT, â-bûn'dânt, *a.* Plentiful; exuberant; fully stored.

ABUNDANTLY, â-bûn'dânt'le, *ad.* In plenty; amply, liberally, more than sufficiently.

To ABUSE, â-bûze', *v. a.* 437. To make an ill use of; to deceive, to impose upon; to treat with rudeness.

ABUSE, â-bûze', *s.* 437. The ill use of any thing; a corrupt practice, bad custom; seducement; unjust censure, rude reproach.

ABUSER, â-bû'zûr, *s.* He that makes an ill use of; he that deceives; he that reproaches with rudeness.

ABUSIVE, â-bû'siv, *a.* 428. Practising abuse; containing abuse; deceitful.

ABUSIVELY, â-bû'siv'le, *ad.* Improperly, by a wrong use; reproachfully.

To ABUT, â-bût', *v. n.* obsolete. To end at, to border upon; to meet, or approach to.

ABUTMENT, â-bût'mênt, *s.* That which abuts, or borders upon another.

ABYSS, â-bîs's', *s.* A depth without bottom; a great depth, a gulf.

ACACIA, â-kâ'shê-â, *s.* 505. A drug brought from Egypt.

ACADEMIAL, âk-â-dê'mê-âl, *a.* Relating to an academy.

ACADEMIAN, âk-â-dê'mê-ân, *s.* A scholar of an academy or university.

ACADEMICAL, âk-â-dê'mê-kâl, *a.* Belonging to an university.

ACADEMICK, âk-â-dê'm'k, *s.* 508. A student of an university.

ACADEMICK, âk-â-dê'm'k, *a.* Relating to an university.

ACADEMICIAN, âk-kâ-dê'mîsh'ân, *s.* The member of an academy.

ACADEMIST, â-kâd'dê-mîst, or âk-â-dê'm-îst, *s.* The member of an academy.

ACADEMY, â-kâd'dê-mê, or âk-â-dê'm-ê, *s.* An assembly or society of men, uniting for the promotion of some art; the place where sciences are taught; a place of education, in contradistinction to the universities, or public schools.

Dr Johnson tells us, that this word was anciently and properly accented on the first syllable, though now frequently on the second. That it was accented on the first syllable till within these few years, is pretty generally remembered; and if Shakspeare did not, by poetical license, violate the accentuation of his time, it was certainly pronounced so two centuries ago, as appears by Dr Johnson's quotation of him:

"Our court shall be a little academy,
Still and contemplative in living arts."
Love's Labour's Lost.

And in Ben Jonson's *New Inn* we find the same accentuation:

"Every house became
An academy of honour, and those parts
We see departed."

But the accentuation of this word formerly, on the first syllable, is so generally acknowledged, as not to stand in need of poetic authority. The question is, whether this accentuation, or that which places the stress on the second syllable, is the more proper? To waive, therefore, the authority of custom, which precludes all reasoning on language, and reduces the dispute to a mere matter of fact, it may be presumed, that whatever is agreeable to the most general usage of the language in similar words, is the most proper in this; and if it appears that general usage, in similar words, is in favour of the old pronunciation, it must certainly, for that reason, be allowed to be the best. And first it may be observed, that as our language is almost as averse to the accent on the last syllable as the Latin, it is a general custom with us, when we adopt a word from the Latin, and abridge it of one or two of its syllables, to remove the accent at least a syllable higher than it was in the original language, that the ac-

cent, when the word is naturalized, may not rest on the last. Thus of *Homêrus* we make *Hômer*; of *Virgîlius*, *Vîrgîl*; and of *Horâtius*, *Hôrace*; *Hyacînthus*, altered to *Hyacînth*, removes the accent two syllables higher, and *cœremônia*, become *cœremony*, does the same; and no law, that I know of, forbids us to accent *academia*, or if you will *Acadêmia*, when turned into *academy*, on the first syllable, as it was constantly accented by our ancestors, who, receiving Greek through the medium of Latin, generally pronounced Greek words according to the Latin analogy, and therefore necessarily placed the accent of *academia* on the third syllable, which, when reduced to *academy*, required the accent to be removed higher.

But how, it will be said, does this account for placing the accent on the first syllable of the English word *academy*, rather than the second? To this it may be answered that the numberless instances of preference given by the accent to the first syllable in similar words, such as *melancholy*, *parsimony*, *dilatatory*, &c. might be a sufficient authority without any other reason. But, perhaps, it will be pardoned me if I go farther, and hazard a supposition that seems to account for the very common practice of placing the accent of so many of the longer polysyllables from the Latin on the first or second syllable. Though in the Latin there never was more than one accent upon a word, yet, in our pronunciation of Latin, we commonly place an accent on alternate syllables, as in our own words; and when the Latin word, by being anglicised, becomes shorter, the alternate accent becomes the principal. Thus, in pronouncing the Latin word *academia*, the English naturally place an accent on the first and third syllable, as if divided into *â-câ-dê-mî-â*; so that when the word becomes anglicised into *â-câ-dê-my*, the first syllable retains the accent it had when the word was Latin. On the other hand, it may be conjectured with some probability, that a fondness for pronunciation like the French has been the occasion of the alteration. As the English ever suppose the French place the accent on the last syllable, in endeavouring to pronounce this word after their manner, the stress must naturally fall on the second and last syllables, as if divided into *â-câ-dâ-mî-â*; and from an imitation of this, it is probable, the present pronunciation of the word was produced. Thus we have a very probable reason why so many of our longer words from the Latin are accented so near the beginning; as, in this mode of pronouncing them, they seem to retain one of the accents of the original. Hence the long train of words *voluntary*, *comparable*, *disputable*, *admirable*, &c. have the accent on the first syllable; because, in pronouncing the words *voluntarius*, *comparabilis*, *disputabilis*, *admirabilis*, &c. we commonly lay a stress upon the first, as well as the third syllable. As to the analogy, as Mr Sheridan pretends, of pronouncing this word with the accent on the second syllable, because words ending in *my* have the accent on the antepenultimate, nothing can be more ill-founded. True it is, that words of this termination never have the accent on the penultimate; but that, for this reason, they must necessarily have the accent on the antepenultimate, I cannot well comprehend. If *polygony*, *economy*, *astronomy*, &c. (513) have their accent on the antepenultimate, it arises from the nature of the terminations, which being, as it were, a species, and applicable to a thousand other words, have, like *logy* and *graphy*, the accent always on the preceding syllable; which seems best to unite the compound into one word; but *academy* being a simple, is subject to no such rule, and seems naturally to incline to a different analogy of pronunciation. Thus Dr Johnson seems to have decided justly in saying the word *academy* ought to have the accent on the first syllable; though present usage, it must be confessed, seems to lead to the contrary pronunciation.

ACANTHUS, â-kân'thûs, *s.* 470. The herb bears-foot.

ACATALECTIC, â-kât-â-lêk'tik, *s.* A verse which has the complete number of syllables.

To ACCEDE, âk-sêdê', *v. n.* To be added to, to come to.

To ACCELERATE, âk-sêl'lâr-âte, *v. a.* To make quick, to hasten, to quicken motion.

ACCELERATION, âk-sêl'lâr-âshûn, *s.* 555. The act of quickening motion; the state of the body accelerated.

To ACCEND, âk'sênd, *v. a.* To kindle, to set on fire.

ACCENSION, âk-sên'shûn, *s.* The act of kindling, or the state of being kindled.

ACCENT, âk'sênt, *s.* 486. The manner of speaking or pronouncing; the marks made upon syllables to re-

nôr 167, nôđ 163—tùbe 171, túb 172, búll 173—đil 299—pồđđ 313—thin 466, THES 469.

of a prophecy; embellishment, elegance, ornament of mind or body.

ACCOUNT, ăk-kôđnt', s. 407. An account, a reckoning.

ACCOUNTANT, ăk-kôđnt'ânt, s. 412. A reckoner, computer.

To ACCORD, ăk-kôrd', v. a. To make agree, to adjust one thing to another.

To ACCORD, ăk-kôrd', v. n. To agree, to suit one with another.

ACCORD, ăk-kôrd', s. A compact, an agreement; concurrence, union of mind; harmony, symmetry.

ACCORDANCE, ăk-kôrd'ânse, s. Agreement with a person; conformity to something.

ACCORDANT, ăk-kôrd'ânt, a. Willing, in good humour.

ACCORDING, ăk-kôrd'ing, p. In a manner suitable to, agreeable to; in proportion; with regard to.

ACCORDINGLY, ăk-kôrd'ing-lê, ad. Agreeably, suitably, conformably.

To ACCOST, ăk-kôst', v. a. To speak to first, to address, to salute.

ACOSTABLE, ăk-kôst'ă-bl, a. 405. Easy of access, familiar.

ACCOUNT, ăk-kôđnt', s. 407. A computation of debts or expenses; the state or result of a computation; value or estimation; a narrative, relation; the relation and reasons of a transaction given to a person in authority.

To ACCOUNT, ăk-kôđnt', v. a. To esteem, to think, to hold in opinion; to reckon, to compute; to give an account, to assign the causes; to make up the reckoning, to answer for practice; to hold in esteem.

ACCOUNTABLE, ăk-kôđnt'ă-bl, a. Of whom an account may be required; who must answer for.

ACCOUNTANT, ăk-kôđnt'ânt, a. Accountable to, responsible for.

ACCOUNTANT, ăk-kôđnt'ânt, s. A computer, a man skilled or employed in accounts.

ACCOUNT-BOOK, ăk-kôđnt'bôok, s. A book containing accounts.

To ACCOUPLE, ăk-kúp'pl, v. a. 314. To join, to link together.

To ACCOURT, ăk-kôrt', v. a. 318. To entertain with courtship or courtesy.

To ACCOUTRE, ăk-kôđ'tûr, v. a. 315. To dress, to equip.

ACCOUREMENT, ăk-kôđ'tûr-mênt, s. Dress, equipage, trappings, ornaments.

ACCREDITED, ăk-krêđ'tî-êđ, a. Of allowed reputation, confidential.

ACCRETION, ăk-krêđ'hûn, s. The act of growing to another, so as to increase it.

ACCRETIVE, ăk-krêđ'tiv, a. 158. Growing, that which by growth is added.

To ACCROACH, ăk-krôđsh', v. a. 295. To draw to one as with a hook.

To ACCRUE, ăk-krôđ, v. n. 339. To accede to, to be added to; to be added, as an advantage or improvement; in a commercial sense, to be produced, or arise, as profits.

ACCUATION, ăk-kô-băshûn, s. The ancient posture of leaning at meals.

To ACCUMB, ăk-kûmb', v. a. 347. To lie at the table, according to the ancient manner.

To ACCUMULATE, ăk-kûm'ulâte, v. a. 91. To pile up, to heap together.

ACCUMULATION, ăk-kûm'ulăshûn, s. The act of accumulating; the state of being accumulated.

ACCUMULATIVE, ăk-kûm'ulă-tiv, a. 157. That which accumulates; that which is accumulated.

ACCUMULATOR, ăk-kûm'ulă-tûr, s. 321. He that accumulates, a gatherer or heaper together.

ACCURACY, ăk-kû-ră-sê, s. Exactness, nicety.

ACCURATE, ăk-kû-râte, a. 91. Exact, as opposed to negligent or ignorant; exact, without defect or failure.

ACCURATELY, ăk-kû-râte-lê, ad. Exactly, without error, nicely.

ACCURATENESS, ăk-kû-râte-nêś, s. Exactness, nicety.

To ACCURSE, ăk-kûrsê', v. a. To doom to misery.

ACCURSED, ăk-kûrsêđ, part. a. 362. That which is cursed or doomed to misery; execrable, hateful, detestable.

ACCUSABLE, ăk-kû-ză-bl, a. 405. That which may be censured; blameable; culpable.

ACCUSATION, ăk-kû-zăshûn, s. The act of accusing; the charge brought against any one.

ACCUSATIVE, ăk-kû-ză-tiv, a. A term of grammar, the fourth case of a noun.

ACCUSATORY, ăk-kû-ză-tô-rê, a. 512. That which produceth or containeth an accusation.

To ACCUSE, ăk-kûze', v. a. To charge with a crime; to blame or censure.

ACCUSER, ăk-kû-zûr, s. 98. He that brings a charge against another.

To ACCUSTOM, ăk-kûst'ûm, v. a. To habituate to inure.

ACCUSTOMABLE, ăk-kûst'ûm-ă-bl, a. Done by long custom or habit.

ACCUSTOMABLY, ăk-kûst'ûm-ă-blê, ad. According to custom.

ACCUSTOMANCE, ăk-kûst'ûm-mânse, s. Custom, habit, use.

ACCUSTOMARILY, ăk-kûst'ûm-mă-rê-lê, ad. In a customary manner.

ACCUSTOMARY, ăk-kûst'ûm-mă-rê, a. 512. Usual, practised.

ACCUSTOMED, ăk-kûst'ûm-êđ, a. 362. According to custom, frequent, usual.

ACE, âse, s. An unit, a single point on cards or dice; a small quantity.

ACERBITY, â-sêrbê-tê, s. 511. A rough sour taste; applied to men, sharpness of temper.

To ACERVATE, â-sêrvâte, v. a. 91. To heap up.

ACERVATION, â-sêr-văshûn, s. 527. Heaping together.

ACESCENT, â-sêś'sênt, a. That which has a tendency to sourness or acidity.

ACETOSE, â-sê-tôze', a. 427. That which has in it acids.

ACETOSITY, âs-ê-tôś-ê-tê, s. 511. The state of being acetose.

ACETOUS, â-sê-tûś, a. 314. Sour.

ACHE, âke, s. 355. A continued pain.

To ACHIEVE, âke, v. n. To be in pain.

To ACHIEVE, ât-tshêvê', v. a. 257. To perform, to finish.

ACHIEVER, ât-tshêvê'vûr, s. He that performs what he endeavours.

ACHIEVEMENT, ât-tshêvê'mênt, s. The performance of an action; the escutcheon, or ensigns or moral.

ACHOR, âkôr, s. 166. A species of the herpes.

ACID, âs'sid, a. Sour, sharp.

ACIDITY, â-sid'dê-tê, s. 511. Sharpness, sourness.

ACIDNESS, âs'sid-nêś, s. The quality of being acid.

ACIDULE, â-sid'ul-lê, s. 199. Medicinal springs impregnated with sharp particles.

To ACIDULATE, â-sid'ul-lâte, v. a. 91. To ting with acids in a slight degree.

To ACKNOWLEDGE, ăk-nôđ'lêđj, v. a. 328. To own the knowledge of, to own any thing or person in a particular character; to confess, as, a fault; to own as, a benefit.

ACKNOWLEDGING, ăk-nôđ'lêđj-ing, a. Grateful.

ACKNOWLEDGMENT, ăk-nôđ'lêđjê-mênt, s. 228. —See Knowledge. Concession of the truth of any position; confession of a fault; confession of a benefit received.

ACME, âk'mê, s. The height of any thing; more especially used to denote the height of a distemper.

559. Fâte 73, fâr 77, fâll 83, fât 81—mê 93, mêt 95—pline 103, plin 107—nò 162, mỗve 164,

ACOLITHIST, ă-kôl'it'is-t, } s.
ACOLYTE, ă-kô-lite, 544, }
 One of the lowest order in the Roman church.
ACONITE, ă-kô-nite, s. 155. The herb "wolfbane." In poetical language, poison in general.
ACORN, ă-kôrn, s. The seed or fruit borne by the oak.
COUSTICKS, ă-kôu'stiks, s. 313. The doctrine or theory of sounds; medicines to help the hearing.
 o **ACQUAINT**, ăk-kwânt', v. a. 202. To make familiar with; to inform.
ACQUAINTANCE, ăk-kwânt'sance, s. The state of being acquainted with, familiarity, knowledge, familiar knowledge; a slight or initial knowledge, short of friendship; the person with whom we are acquainted, without the intimacy of friendship.
ACQUAINTED, ăk-kwânt'ed, part. a. Familiar, well-known.
ACQUEST, ăk-kwêst', s. Acquisition; the thing gained.
To ACQUIESCE, ăk-kwê-ess', v. n. To rest in, or remain satisfied.
ACQUESCENCE, ăk-kwê-ess'ense, s. A silent appearance of content; satisfaction, rest, content; submission.
ACQUIRABLE, ăk-kwî'râ-bl, a. 405. Attainable.
To ACQUIRE, ăk-kwîr'e', v. a. To gain by one's labour or power.
ACQUIRED, ăk-kwî'rêd, part. a. 362. Gained by one's self.
ACQUIRER, ăk-kwî'rûr, s. 98. The person that acquires; a gainer.
ACQUIREMENT, ăk-kwîr'e'ment, s. That which is acquired, gain, attainment.
ACQUISITION, ăk-kwê-zis'b'shûn, s. The act of acquiring; the thing gained, acquirement.
ACQUISITIVE, ăk-kwîz'zê-tiv, a. 157. That which is acquired.
ACQUIST, ăk-kwîst', s. Acquirement, attainment.
To ACQUIT, ăk-kwît', v. a. 415. To set free; to clear from a charge of guilt, to absolve; to clear from any obligation, as, the man hath acquitted himself well, he discharged his duty.
ACQUITMENT, ăk-kwît'ment, s. The state of being acquitted, or act of acquitting.
ACQUITTAL, ăk-kwî'tâl, s. 157. Deliverance from an offence.
To ACQUITTANCE, ăk-kwî't'ance, v. a. To procure an acquittance, to acquit.
ACQUITTANCE, ăk-kwî't'ance, s. The act of discharging from a debt; a writing testifying the receipt of a debt.
ACRE, ăkrû, s. 98. 416. A quantity of land, containing in length forty perches, and four in breadth, or four thousand eight hundred and forty square yards.
ACRID, ăk'krîd, a. Of a hot biting taste.
ACRIMONIOUS, ăk-krê-mô'nê-ûs, a. 314. Sharp, corrosive.
ACRIDONY, ăk'krê-mô-nê, s. 557. Sharpness, corrosiveness; sharpness of temper, severity.—See *Domestic*.
ACRIDTASTE, ăk-krê-t'aste, s. An acrid taste, a biting heat on the palate.
ACROAMATICAL, ăk'krô-ă-mât'tê-kâl, a. 509. Of or pertaining to deep learning.
ACROSPIRE, ăk'krô-spîr'e, s. 151. A shoot or sprout from the end of seeds.
ACROSPYRED, ăk'krô-spl-rêd, part. a. 362. Having sprouts.
ACROSS, ă-krôss', ad. Athwart, laid over something so as to cross it.
ACROSTICK, ă-krôss'tik, s. A poem, in which the first letter of every line being taken, makes up the name of the person or thing on which the poem is written.
To ACT, ăkt, v. n. To be in action, not to rest.
To ACT, ăkt, v. a. To perform a borrowed character, as a stage player; to produce effects in some passive subject.

ACT, ăkt, s. Something done, a deed, an exploit, whether good or ill; a part of a play, during which the action proceeds without interruption; a decree of parliament.
ACTION, ăk'shûn, s. 290. The quality or state of acting, opposite to rest; an act or thing done, a deed, agency, operation; the series of events represented in a fable; gesticulation, the accordance of the motions of the body with the words spoken; a term in law.
ACTIONABLE, ăk'shûn-ă-bl, a. 405. That which admits an action in law, punishable.
ACTION-TAKING, ăk'shûn-t'aking, a. Litigious.
ACTIVE, ăk'tiv, a. 150. That which has the power or quality of acting; that which acts, opposed to passive; busy, engaging in action, opposed to idle or sedentary; nimble, agile, quick; in grammar, a verb active is that which has both an agent and an object, as, John instructs Joseph.
ACTIVELY, ăk'tiv-lê, ad. Busily, nimbly.
ACTIVENESS, ăk'tiv-nêss, s. Quickness; nimbleness.
ACTIVITY, ăk-tiv'ê-tê, s. 515. The quality of being active.
ACTOR, ăk'tûr, s. 93. 418. He that acts, or performs any thing; he that personates a character, a stage player.
ACTRESS, ăk'trêss, s. She that performs any thing; a woman that plays on the stage.
ACTUAL, ăk'tshû-ăl, a. 461. Really in act, not merely potential; in act, not purely in speculation.
ACTUALITY, ăk-tshû-ăl-lê-tê, s. The state of being actual.
ACTUALLY, ăk'tshû-ăl-lê, ad. In act, in effect, really.
ACTUALNESS, ăk'tshû-ăl-nêss, s. The quality of being actual.
ACTUARY, ăk'tshû-ă-rê, s. The register or officer who compiles the minutes of the proceedings of a court.
To ACTUATE, ăk'tshû-âte, v. a. To put into action.
ACTUOSE, ăk-tû-ôse', a. Having the power of action.—See the *Appendix*.
To ACUATE, ăk'û-âte, v. a. 91. To sharpen.
ACULEATE, ăk-û-lê-âte, a. 91. Prickly, terminating in a sharp point.
ACUMEN, ă-kû'mên, s. 503. (h) A sharp point; figuratively, quickness of intellects.
ACUMINATED, ăk'û-mê-nâ-têd, part. a. Ending in a point, sharp pointed.
ACUTE, ă-kû-tê, a. Sharp, opposed to blunt; ingenious, opposed to stupid; acute disease, any disease which is attended with increased velocity of blood, and terminates in a few days; acute accent, that which raises or sharpens the voice.
ACUTELY, ă-kû-tê-lê, ad. After an acute manner, sharply.
ACUTENESS, ă-kû-tê'nêss, s. Sharpness; force of intellects; violence and speedy crisis of a malady. sharpness of sound.
ADACTED, ă-dăkt'ed, part. a. Driven by force.
ADAGE, ăd'aje, s. 90. A maxim, a proverb.
ADAGIO, ă-dăjê-ô, s. A term used by musicians, to mark slow time.
ADAMANT, ăd'ă-mânt, s. A stone of impenetrable hardness; the diamond; the load-stone.
ADAMANTEAN, ăd-ă-mân-tê'ân, a. Hard as adamant.
ADAMANTINE, ăd-ă-mân'tin, a. Made of adamant; having the qualities of adamant, as, hardness, indissolubility.
 > Mr Sheridan, Dr Kenrick, and Mr Perry, uniformly pronounce the last syllable of this word as it is here marked, and W. Johnston only so as to rhyme with *line*, (140.)
ADAM'S-APPLE, ăd'ămz-ăp'pl, s. A prominent part of the throat.
To ADAPT, ă-dăpt', v. a. To fit, to suit, to proportion.
ADAPTATION, ăd-ăp-tă'shûn, s. 527. The act o

nôr 167, nôl 163—tùbe 171, túb 172, búl 173—šil 299—pòand 313—thán 166, THUS 469.

fitting one thing to another, the fitness of one thing to another.

ADAPTION, á-dáp'shún, *s.* The act of fitting.

To ADD, ád, *v. a.* To join something to that which was before.

To ADDECIMATE, ád-dés'sé-máte, *v. a.* 91. To take or ascertain tithes.

To ADDEEM, ád-déem', *v. a.* To esteem; to account.

ADDER, ád'dúr, *s.* 98. 418. A serpent, a viper, a poisonous reptile.

ADDER'S-GRASS, ád'dúr-z-gráss, *s.* A plant.

ADDER'S-TONGUE, ád'dúr-z-túng, } *s.* An herb.

ADDER'S-WORT, ád'dúr-z-wúrt, }

ÁDDIBLE, ád'dé-bl, *a.* 405. Possible to be added.

ÁDDIBILITY, ád-dé-bl'í-lé-té, *s.* 511. The possibility of being added.

ÁDDICE, ád'dís, *s.* 142. A kind of ax, corruptly pronounced *adz*.

To ADDICT, ád-díkt', *v. a.* To devote, to dedicate: it is commonly taken in a bad sense, as, he addicted himself to vice.

ADDICTEDNESS, ád-díkt'éd-néss, *s.* The state of being addicted.

ADDICTION, ád-dík'shún, *s.* The act of devoting; the state of being devoted.

ADDITAMENT, ád-dít'á-mént, *s.* Addition, the thing added.

ADDITION, ád-dísh'shún, *s.* 459. The act of adding one thing to another; the thing added; in arithmetic, addition is the reduction of two or more numbers of like kind together into one sum or total.

ADDITIONAL, ád-dísh'shún-ál, *a.* That which is added.

ADDITORY, ád'dé-tó-ré, *a.* 512. That which has the power of adding.

ADDLE, ád'dl, *a.* 405. Originally applied to eggs, and signifying such as produce nothing, thence transferred to brains that produce nothing.

ADDLE-PATED, ád'dl-pá-téd, *a.* Having barren brains.

To ADDRESS, ád-drěss', *v. a.* To prepare one's self to enter upon any action; to apply to another by words.

ADDRESS, ád-drěss', *s.* Verbal application to any one; courtship; manner of addressing another, as, a man of pleasing address; skill, dexterity; manner of directing a letter.

ADDRESSER, ád-drěs'súr, *s.* 98. The person that addresses.

To ADDUCE, ád-dúse', *v. a.* To bring something forward in addition to something already produced.

→ This word, though constantly arising in conversation, has not yet found its way into any of our Dictionaries. It is, however, legitimately formed, and has a distinct and specific signification, which distinguishes it from *conduce*, *induce*, *produce*, and *reduce*, and has therefore a just title to become a part of the language. The propriety of it is a sufficient authority.

ADDUCT, ád-dú'sént, *a.* A word applied to those muscles that draw together the parts of the body.

To ADDULCE, ád-dúlse', *v. a.* To sweeten.

ADEMENT, á-dém'shún, *s.* 412. Privation.

ADENOGRAPHY, ád-dé-nóg'grá-fé, *s.* 518. A treatise of the glands.

ADEPT, á-dépt', *s.* He that is completely skilled in all the secrets of his art.

ADEQUATE, ád'dé-kwáte, *a.* 91. Equal to, proportionate.

ADEQUATELY, ád'dé-kwáte-lé, *ad.* In an adequate manner; with exactness of proportion.

ADEQUATENESS, ád'dé-kwáte-néss, *s.* The state of being adequate, exactness of proportion.

To ADHERE, ád-hé're', *v. n.* To stick to; to remain firmly fixed to a party, or opinion.

ADHERENCE, ád-hé-rén'sé, } *s.*

ADHERENCY, ád-hé-rén-sé, 182. }
The quality of adhering, tenacity; fixedness of mind, attachment, steadiness.

ADHERENT, ád-hé-rént, *a.* Sticking to; united with.

ADHERENT, ád-hé-rént, *s.* A follower, a partisan.

ADHERER, ád-hé-rúr, *s.* 98. He that adheres.

ADHESION, ád-hé-zhún, *s.* 451. The act or state of sticking to something.

ADHESIVE, ád-hé-sív, *a.* 158. 428. Sticking, tenacious.

To ADHIBIT, ád-híb'ít, *v. a.* To apply, to make use of.

ADHIBITION, ád-hé-bísh'shún, *s.* 507. Application, use.

ADJACENCY, ád-já'sén-sé, *s.* 182. The state of lying close to another thing.

ADJACENT, ád-já'sént, *a.* Lying close, bordering upon something.

ADJACENT, ád-já'sént, *s.* That which lies next another.

ADIAPHOROUS, á-dé-áf-fó-rús, *a.* Neutral.

ADIAPHORY, á-dé-áf-fó-ré, *s.* 334. Neutrality, indifference.

To ADJECT, ád-jékt', *v. a.* To add to, to put to.

ADJECTION, ád-jék'shún, *s.* The act of adjoining, or adding; the thing adjoined, or added.

ADJECTITIOUS, ád-jék-tísh'ús, *a.* Added, thrown in.

ADJECTIVE, ádjék-tív, *s.* 512. A word added to a noun, to signify the addition or separation of some quality, circumstance, or manner of being; as, good bad.

ADJECTIVELY, ádjék-tív-lé, *ad.* After the manner of an adjective.

ADIEU, á-dú', *ad.* 284. Farewell.

To ADJOIN, ád-jóin', *v. a.* 299. To join to, to unite to, to put to.

To ADJOIN, ád-jóin', *v. n.* To be contiguous to.

To ADJOURN, ád-jórn', *v. a.* 314. To put off to another day, naming the time.

ADJOURNMENT, ád-jórn'mént, *s.* A putting off till another day.

ADIPOUS, ád'dé-pús, *a.* 314. Fat.

ADIT, ád'ít, *s.* A passage under ground.

ADITION, ád-ísh'shún, *s.* 459. The act of going to another.

To ADJUDGE, ád-júdjé', *v. a.* To give the thing controverted to one of the parties; to sentence to a punishment; simply, to judge, to decree.

ADJUDICATION, ád-jú-dé-ká'shún, *s.* The act of granting something to a litigant.

To ADJUDICATE, ád-jú-dé-káte, *v. a.* To adjudge.

To ADJUGATE, ádjú-gáte, *v. a.* 91. To yoke to.

ADJUNCT, ádjúngkt, *s.* Help.

ADJUNCT, ádjúngkt, *a.* Something adherent, or united to another.

ADJUNCT, ádjúngkt, *a.* Immediately joined.

ADJUNCTION, ád-júngkt'shún, *s.* The act of adjoining; the thing adjoined.

ADJUNCTIVE, ád-júngkt'ív, *s.* 158. He that joins; that which is joined.

ADJURATION, ád-jú-rá'shún, *s.* The act of proposing an oath to another; the form of oath proposed to another.

To ADJURE, ád-jú're', *v. a.* To impose an oath upon another, prescribing the form.

To ADJUST, ád-júst', *v. a.* To regulate, to put in order; to make conformable.

ADJUSTMENT, ád-júst'mént, *s.* Regulation, the act of putting in method; the state of being put in method.

ADJUTANCY, ádjú-tán-sé, *s.* The military office of an adjutant, skillful arrangement.

ADJUTANT, ádjú-tánt, *s.* 503 (k). A petty officer, whose duty is to assist the major, by distributing pay, and overseeing punishment.

To ADJUTE, ád-júte', *v. a.* To help, to concur.

ADJUTOR, ád-jú-túr, *s.* 98. 166. A helper.

555. Fâte 73, fâr 77, fâll 83, fât 81—mê 93, mêt 95—pline 105, pin 107—nò 162, môve 164,

ADJECTORY, ádjù-túr-ré, a. 512. 557. That which helps.

ADJUVANT, ádjù-vânt, a. Helpful, useful.

To ADJUVATE, ádjù-vâte, v. a. 503 (A). To help, to further.

ADMEASUREMENT, ád-mêzh'âre-mênt, s. The act or practice of measuring according to rule.

ADMENSURATION, ád-mên-shù-râ'shùn, s. 452. The act of measuring to each his part.

ADMINICLE, ád-min'ê-kl, s. 405. Help, support.

ADMINICULAR, ád-mé-nik'ù-lâr, a. 418. That which gives help.

To ADMINISTER, ád-min'nis-túr, 98. } v. a.

To ADMINISTERE, ád-min'nis-trâte, 91. }
To give, to afford, to supply; to act as the minister or agent in any employment or office; to perform the office of an administrator.

ADMINISTRATION, ád-min-nis-trâ'shùn, s. 527. The act of administering or conducting any employment; the active or executive part of government; those to whom the care of public affairs is committed.

ADMINISTRATIVE, ád-min-nis-trâ-tiv, a. 157. That which administers.

ADMINISTRATOR, ád-min-nis-trâ-túr, s. 98. 527. He that has the goods of a man dying intestate committed to his charge, and is accountable for the same; he that officiates in divine rites; he that conducts the government.

ADMINISTRATRIX, ád-min-ís-trâ-tríks, s. 527. She who administers in consequence of a will.

ADMINISTRATORSHIP, ád-min-nis-trâ-túr-shíp, s. The office of an administrator.

ADMIRABLE, ád-mé-râ-bl, a. 405. To be admired, of power to excite wonder.

ADMIRABLENESS, ád-mé-râ-bl-nêss, } s.

ADMIRABILITY, ád-mé-râ-bl-lê-té, 511. 527. }
The quality or state of being admirable.

ADMIRABLY, ád-mé-râ-blé, ad. In an admirable manner.

ADMIRAL, ád-mé-râl, s. An officer or magistrate that has the government of the king's navy; the chief commander of a fleet; the ship which carries the admiral.

ADMIRALSHIP, ád-mé-râl-shíp, s. The office of admiral.

ADMIRALTY, ád-mé-râl-té, s. The power, or officers, appointed for the administration of naval affairs.

> This word is frequently pronounced as if written *admiralty*, with an *r* in the last syllable; nor is this mispronunciation, however improper, confined to the lowest order of the people. The same may be observed of *mayoralty*.

ADMIRATION, ád-mé-râ'shùn, s. Wonder, the act of admiring or wondering.

To ADMIRE, ád-mí-ré, v. a. To regard with wonder; to regard with love.

ADMIRE, ád-mí-rúr, s. 98. The person that wonders, or regards with admiration; a lover.

ADMIRINGLY, ád-mí-ri'ng-lé, ad. With admiration.

ADMISSIBLE, ád-mis'sé-bl, a. 405. That which may be admitted.

ADMISSION, ád-mish'shùn, s. The act or practice of admitting; the state of being admitted; admittance, the power of entering; the allowance of an argument.

To ADMIT, ád-mít, v. a. To suffer to enter; to suffer to enter upon an office; to allow an argument or position; to allow, or grant in general.

ADMITTABLE, ád-mít'tâ-bl, a. Which may be admitted.

ADMITTANCE, ád-mít'tânse, s. The act of admitting, permission to enter; the power or right of entering; custom; concession of a position.

To ADMIX, ád-míks', v. a. To mingle with something else.

ADMIXTION, ád-míks'tshùn, s. The union of one body with another.

ADMIXTURE, ád-míks'tshùre, s. 461. The body mingled with another.

To ADMONISH, ád-môn'nísh, v. a. To warn of a fault, to reprove gently.

ADMONISHER, ád-môn'nísh-úr, s. The person that puts another in mind of his faults or duty.

ADMONISHMENT, ád-môn'nísh-mênt, s. Admonition, notice of faults or duties.

ADMONITION, ád-mô-nísh'ùn, s. The hint of a fault or duty, counsel, gentle reproof.

ADMONITIONER, ád-mô-nísh'ùn-úr, s. A general adviser. A ludicrous term.

ADMONTORY, ád-môn'né-túr-ré, a. That which admonishes.—See *Domestic*.

To ADMOVE, ád-móov', v. a. To bring one thing to another.

ADMURMURATION, ád-múr-mù-râ'shùn, s. The act of murmuring to another.

ADO, á dóv', s. Trouble, difficulty; bustle, tumult, business; more tumult and show of business than the affair is worth.

ADOLESCENCE, ád-ò-lêss'ênsé, } s. The

ADOLESCENCY, ád-ò-lêss'êns-é, 510. }
age succeeding childhood, and succeeded by puberty.

To ADOPT, á-dôpt', v. a. To take a son by choice, to make him a son who is not so by birth; to place any person or thing in a nearer relation to something else.

ADOPTEDLY, á-dôpt'êd-lé, ad. After the manner of something adopted.

ADOPTER, á-dôpt'úr, s. 98. He that gives some one by choice the rights of a son.

ADOPTION, á-dôp'shùn, s. 459. The act of adopting; the state of being adopted.

ADOPTIVE, á-dôp'tiv, s. 157. Adopted by another, that adopts another.

ADORABLE, á-dô-râ-bl, a. 405. That ought to be adored.

ADORALENESS, á-dô-râ-bl-nêss, s. Worthiness of divine honours.

ADORABLY, á-dô-râ-blé, ad. In a manner worthy of adoration.

ADORATION, ád-dò-râ'shùn, s. The external homage paid to the Divinity; homage paid to persons in high place or esteem.

To ADORE, á-dô-ré, v. a. To worship with external homage.

ADORER, á-dô-rúr, s. 98. He that adores; a worshipper.

To ADORN, á-dôrn', v. a. 167. To dress; to deck the person with ornaments; to set out any place or thing with decorations.

ADORNMENT, á-dôrn'mênt, s. Ornament, embellishment.

ADOWN, á-dôwn', ad. 323. Down, on the ground.

ADOWN, á-dôwn', prep. Down, towards the ground.

ADREAD, á-drêd', ad. 234. In a state of fear.

ADRIFT, á-dríft', ad. Floating at random.

ADROIT, á-drôit', a. 305. Active, skilful.

ADROITNESS, á-drôit'nêss, s. Dexterity, readiness, activity.

ADRY, á-drî', ad. Athirst, thirsty.

ADSCITIOUS, ád-sé-tísh'ús, a. 314. That which is taken in to complete something else.

ADSTRICTION, ád-strík'shùn, s. The act of binding together.

To ADVANCE, ád-vânse', v. a. 78. To bring forward, in the local sense; to raise to preferment; to aggrandize; to improve; to forward; to accelerate; to propose; to offer to the public.

To ADVANCE, ád-vânse', v. a. To come forward; to make improvement.

ADVANCE, ád-vânse', s. 79. The act of coming forward; a tendency to come forward to meet a lover; progression; rise from one point to another; improvement; progress towards perfection.

nôr 167, nôl 168—tûbe 171, tûb 172, búll 173—ôll, 299—pôund 313—tân 466, tris 469.

ADVANCEMENT, *âd-vân's'mênt*, *s.* The act of coming forward; the state of being advanced; preferment; improvement.

ADVANCER, *âd-vân'sûr*, *s.* 98. A promoter; a forwarder.

ADVANTAGE, *âd-vân'tâdje*, *s.* 90. Superiority; superiority gained by stratagem; gain; profit; preponderation on one side of the comparison.

To ADVANTAGE, *âd-vân'tâdje*, *v. a.* To benefit; to promote, to bring forward.

ADVANTAGED, *âd-vân'tâjdê*, *a.* 362. Possessed of advantages.

ADVANTAGE-GROUND, *âd-vân'tâdje-grôund*, *s.* Ground that gives superiority, and opportunities of annoyance or resistance.

ADVANTAGEOUS, *âd-vân'tâjûs*, *a.* Profitable, useful, opportune.

ADVANTAGEOUSLY, *âd-vân'tâjûs-lê*, *ad.* Conveniently, opportunely, profitably.

ADVANTAGEOUSNESS, *âd-vân'tâjûs-nêss*, *s.*

Profitableness, usefulness, convenience.

To ADVENE, *âd-vênê*, *v. n.* To accede to something, to be superadded.

ADVENIENT, *âd-vênê-ênt*, *a.* Advening, superadded.

ADVENT, *âd-vênt*, *s.* The name of one of the holy seasons, signifying the coming; that is, the coming of our Saviour, which is made the subject of our devotion during the four weeks before Christmas.

ADVENTINE, *âd-vên'tin*, *a.* 140. Adventitious, that which is extrinsically added.

ADVENTITIOUS, *âd-vên'tish'ûs*, *a.* Advening, extrinsically added.

ADVENTIVE, *âd-vên'tiv*, *s.* 157. The thing or person that comes from without.

ADVENTUAL, *âd-vên'tshû-âl*, *a.* 461. Relating to the season of Advent.

ADVENTURE, *âd-vên'tshûre*, *s.* 461. An accident, a chance, a hazard; an enterprise in which something must be left to hazard.

To ADVENTURE, *âd-vên'tshûre*, *v. n.* To try the chance, to dare.

ADVENTURER, *âd-vên'tshûr-ûr*, *s.* 98. He that seeks occasions of hazard, he that puts himself in the hands of chance.

ADVENTUROUS, *âd-vên'tshûr-ûs*, *a.*

ADVENTURESOME, *âd-vên'tshûr-sûm*, *a.* Inclined to adventures, daring, courageous; full of hazard, dangerous.

ADVENTUROUSLY, *âd-vên'tshûr-ûs-lê*, *ad.*

Boldly, daringly.

ADVENTURESOMENESS, *âd-vên'tshûr-sûm-nêss*, *s.* 461. The quality of being adventuresome.

ADVERB, *âd'verb*, *s.* A word joined to a verb or adjective, and solely applied to the use of qualifying and restraining the latitude of their signification.

ADVERBIAL, *âd-vêr'bê-âl*, *a.* That which has the quality or structure of an adverb.

ADVERBIALLY, *âd-vêr'bê-âl-lê*, *ad.*

In the manner of an adverb.

ADVERSABLE, *âd-vêr'sâ-bl*, *a.* 405. Contrary to.

ADVERSARY, *âd-vêr'sâ-rê*, *s.* 512. An opponent, antagonist, enemy.

ADVERSATIVE, *âd-vêr'sâ-tiv*, *a.* 512. A word which makes some opposition or variety.

ADVERSE, *âd'verse*, *a.* Acting with contrary directions; calamitous, afflictive, opposed to prosperous.

ADVERSITY, *âd-vêr'sê-tê*, *s.* 511. Affliction, calamity; the cause of sorrow, misfortune; the state of unhappiness, misery.

ADVERSELY, *âd'verse-lê*, *ad.* Oppositely, unfortunately.

To ADVERT, *âd-vêrt*, *v. n.* To attend to, to regard, to observe.

ADVERTENCE, *âd-vêrt'ênsê*, *s.*

ADVERTENCY, *âd-vêrt'ênsê*, *s.*

A tention to, regard to.

To ADVERTISE, *âd-vêr'tize*, *v. a.* To inform another, to give intelligence; to give notice of any thing in public prints.

ADVERTISEMENT, *{ âd-vêr'tiz-mênt, } s.*
{ âd-vêr'tiz'mênt, }

Intelligence, information; notice of any thing published in a paper of intelligence.

As nouns ending in *ment* always follow the accentuation of the verbs from which they are formed, we frequently hear *advertisement* taxed with the grossest irregularity for having the accent on a different syllable from *advertise*. The origin of this irregularity seems to have arisen from a change which has taken place in the pronunciation of the verb since the noun has been formed: *advertise* and *chastise* were, in Shakespeare's time, both accented on the penultimate, and therefore *advertisement* and *chastisement* were formed regularly from them.

"Wherein he did the king his lord *advertise*?"—*Ben. VIII.*

"My grief cries louder than *advertisement*."—*Macb. Act. 4c.*

"Oh, then how quickly should this arm of mine,

"Now prisoner to the pale, *chastise* thee!"—*Richard II.*

"And *chastisement* doth therefore hide his head."—*Jed. Cxxxv.*

But since that time the verbs *advertise* and *chastise* have fallen into an analogy more agreeable to verbs of the same form—for the verbs to *promise*, *practise*, *franchise*, *mortise*, and *divertise*, are the only words where the termination *ise* has not the accent either primary or secondary; and if an alteration must be made to reconcile the pronunciation of the simple with that of the compound, we should find it much easier to change *advertisement* and *chastisement* into *advertisment* and *chastisment*; than *advertise* and *chastise* into *advertisee* and *chastisee*; but the irregularity seems too inveterate to admit of any alteration.

ADVERTISER, *âd-vêr'tizûr*, *s.* 98. He that gives intelligence or information; the paper in which advertisements are published.

ADVERTISING, *âd-vêr'tiz'ing*, *a.* Active in giving intelligence, monetary.

To ADVESPERATE, *âd-vêsp'ê-râte*, *v. n.* 91

To draw towards evening.

ADVICE, *âd-vice*, *s.* 499. Counsel, instructor, notice; intelligence.

ADVICE-BOAT, *âd-vice'bôte*, *s.* A vessel employed to bring intelligence.

ADVISABLE, *âd-viz'â-bl*, *a.* 405. Prudent, fit to be advised.

ADVISABLENESS, *âd-viz'â-bl-nêss*, *s.*

The quality of being advisable.

To ADVISE, *âd-vice*, *v. a.* 437. To counsel; to inform, to make acquainted.

To ADVISE, *âd-vice*, *v. n.* 490. To consult, as he advised with his companions; to consider, to deliberate.

ADVISED, *âd-viz'êd*, *part. a.* 362. Acting with deliberation and design; prudent, wise; performed with deliberation, acted with design.

ADVISEDLY, *âd-viz'êd-lê*, *ad.* 364. Deliberately, purposely, by design, prudently.

ADVISEDNESS, *âd-viz'êd-nêss*, *s.* 365. Deliberation, cool and prudent procedure.

ADVISEMENT, *âd-viz'mênt*, *s.* Counsel, information; prudence, circumspection.

ADVISER, *âd-vizûr*, *s.* 98. The person that advises, a counsellor.

ADULATION, *âd-jû-lû'shûn*, *s.* 294. Flattery, high compliment.

ADULATOR, *âd-jû-lû'tûr*, *s.* 521. A flatterer.

ADULTORY, *âd-jû-lû-tûr-rê*, *a.* 512. Flattering—*See Domestic.*

ADULT, *â-dûlt'*, *a.* Grown up, past the age of infancy.

ADULT, *â-dûlt'*, *s.* A person above the age of infancy, or grown to some degree of strength.

ADULTNESS, *â-dûlt'nêss*, *s.* The state of being adult.

To ADULTER, *â-dûlt'ûr*, *v. a.* 98. 556. To commit adultery with another.

ADULTERANT, *â-dûlt'ûr-ânt*, *s.* The person or thing which adulterates.

559. Fâte 73, fâr 77, fâll 83, fât 81—mê 93, mêt 95—pine 105, pin 107—nô 162, môte 164,
- To ADULTERATE, ă-dûl'tûr-âte, *v. a.* 91. To commit adultery; to corrupt by some foreign admixture.
- ADULTERATE, ă-dûl'tûr-âte, *a.* 91. Tainted with the guilt of adultery; corrupted with some foreign admixture.
- ADULTERATENESS, ă-dûl'tûr-âte-nêss, *s.* 19. 98. 530 The quality or state of being adulterate.
- ADULTERATION, ă-dûl'tûr-ătshûn, *s.* The act of corrupting by foreign mixture; the state of being contaminated.
- ADULTERER, ă-dûl'tûr-ûr, *s.* 98. The person guilty of adultery.
- ADULTERESS, ă-dûl'tûr-êss, *s.* A woman that commits adultery.
- ADULTERINE, ă-dûl'tûr-ine, *s.* 149. A child born of an adulteress.
- ADULTEROUS, ă-dûl'tûr-ûs, *a.* 314. Guilty of adultery.
- ADULTERY, ă-dûl'tûr-ê, *s.* 556. The act of violating the bed of a married person.
- ADUMBRANT, ăd-ûm'brânt, *a.* That which gives a slight resemblance.
- To ADUMBRATE, ăd-ûm'brâte, *v. a.* 91. To shadow out, to give a slight likeness, to exhibit a faint resemblance.
- ADUMBRATION, ăd-ûm-brătshûn, *s.* The act of giving a slight and imperfect representation; a faint sketch.
- ADUNATION, ăd-û-nătshûn, *s.* The state of being united, union.
- ADUNCITY, ă-dûn'sê-tê, *s.* 511. Crookedness, hook- edness.
- ADUNQUE, ă-dûngk', *a.* 415. Crooked.
- ADVOCACY, ădvô-kâ-sê, *s.* 546. Vindication, defence, apology.
- ADVOCATE, ădvô-kâte, *s.* He that pleads the cause of another in a court of judicature; he that pleads any cause, in whatever manner, as a controvertist or vindicator.
- ADVOCATION, ăd-vô-kătshûn, *s.* The office of pleading, plea, apology.
- ADVOLATION, ăd-vô-lătshûn, *s.* The act of flying to something.
- ADVOLUTION, ăd-vô-lătshûn, *s.* The act of rolling to something.
- ADVOUTRY, ăd-vôûtrê, *s.* 313. Adultery.
- ADVOWEE, ăd-vôû-ê-ê, *s.* He that has the right of advowson.
- ADVOWSON, ăd-vôûzân, *s.* 170. A right to present to a benefice.
- To ADURE, ă-dûrê, *v. n.* To burn up.
- ADUST, ă-dûst', *a.* Burnt up, scorched: it is generally now applied to the humours of the body.
- ADUSTED, ă-dûst'êd, *a.* Burnt, dried with fire.
- ADUSTIBLE, ă-dûs'tê-bl, *a.* 179. That which may be adusted, or burnt up.
- ADUSTION, ă-dûs'tshûn, *s.* 464. The act of burning up, or drying.
- ÆDILE. See EDILE.
- ÆGYPTIACUM, ê-ÿp-tî'kûm, *s.* 460. An ointment consisting of honey, verdigris, and vinegar.
- ÆOLIPHE, ê-ôl'ê-pile, *s.* (From ÆOLUS.) A hollow ball made of metal, with a small tube or neck, from which, after the ball has been partly filled with water and heated on the fire, a blast of air issues with great violence.
- ÆRIAL, ă-êrê-âl, *a.* Belonging to the air, as consisting of it; inhabiting the air; placed in the air; high, elevated in situation.
- ÆRIE, êrê, *s.* A nest of hawks, or other birds of prey.
- ÆBEOLOGY, ă-êr-ôlô-jê, *s.* 556. The doctrine of the air.
- ÆROMANCY, ă-rô-mân-sê, *s.* 519. The art of divining by the air.
- ÆROMETRY, ă-rô-mê-trê, *s.* 518. The art of measuring the air.
- AERONAUT, ă-rô-năwt, *s.* One who sails through the air.
- AEROSCOPY, ă-rô-ôs'kô-pê, *s.* 518. The observation of the air.
- ÆTHIOP'S-MINERAL, ă-thê-ôps-mîn'ûr-râl, *s.* A medicine so called, from its dark colour, made of quick-silver and sulphur ground together in a marble mortar.
- ÆTITES, ê-tî-têz, *s.* Eagle-stone.
- AFAR, ă-fâr, *ad.* At a great distance; to a great distance.
- AFFEARD, ă-fêrd, *part. a.* Frightened, terrified, afraid.
- AFFER, ă-fûr, *s.* 98. The south-west wind.
- AFFABILITY, ăf-fâ-blîlê-tê, *s.* Easiness of manners; courteousness, civility, condescension.
- AFFABLE, ăffâ-bl, *a.* 405. Easy of manners, courteous, complaisant.
- AFFABLENESS, ăffâ-bl-nêss', *s.* Courtesy, affability.
- AFFABLY, ăffâ-blê, *ad.* Courteously, civilly.
- AFFABROUS, ăffâ-brûs, *a.* Skilfully made, complete.
- AFFAIR, ăf-fâre', *s.* Business, something to be managed or transacted.
- To AFFEAR, ăffêre', *v. a.* 227. To confirm, to establish.
- AFFECT, ăf-fêkt', *s.* Affection, passion, sensation.
- To AFFECT, ăf-fêkt', *v. a.* To act upon, to produce effects in any other thing; to move the passions; to aim at, to aspire to; to be fond of, to be pleased with, to love; to practise the appearance of any thing, with some degree of hypocrisy; to imitate in an unnatural and constrained manner.
- AFFECTATION, ăf-fêkt-ătshûn, *s.* The act of making an artificial appearance, awkward imitation.
- AFFECTED, ăf-fêkt'êd, *part. a.* Moved, touched with affection; studied with over-much care; in a personal sense, full of affectation; as, an affected lady.
- AFFECTEDLY, ăf-fêkt'êd-lê, *ad.* In an affected manner, hypocritically.
- AFFECTEDNESS, ăf-fêkt'êd-nêss, *s.* The quality of being affected.
- AFFECTION, ăf-fêkt'shûn, *s.* The state of being affected by any cause, or agent; passion of any kind; love, kindness, good-will to some person.
- AFFECTIONATE, ăf-fêkt'shûn-âte, *a.* Full of affection, warm, zealous; fond, tender.
- AFFECTIONATELY, ăf-fêkt'shûn-âte-lê, *ad.* 91. Fondly, tenderly.
- AFFECTIONATENESS, ăf-fêkt'shûn-âte-nêss, *s.* Fondness, tenderness, good-will.
- AFFECTIONED, ăf-fêkt'shûnd, *a.* 359. Affected, conceited; inclined, mentally disposed.
- AFFECTUOUSLY, ăf-fêkt'shûs-lê, *ad.* In an affecting manner.
- AFFECTIVE, ăf-fêkt'îv, *a.* That which affects, which strongly touches.
- AFFECTUOSITY, ăf-fêkt-tshû-ôs'sê-tê, *s.* Passionateness.
- AFFECTUOUS, ăf-fêkt'tshû-ûs, *a.* 464. Full of passion.
- To AFFERE, ăf-fêre', *v. a.* A law term, signifying to confirm.
- AFFIANCE, ăf-fî'ânse, *s.* A marriage contract; trust in general, confidence; trust in the divine promises and protection.
- To AFFIANCE, ăf-fî'ânse, *v. a.* To betroth, to bind any one by promise to marriage, to give confidence.
- AFFIANCER, ăf-fî'ân-sûr, *s.* He that makes a contract of marriage between two parties.
- AFFIDATION, ăf-fê-dătshûn, }
AFFIDATURE, ăf-fê-dătshûre, }
Mutual contract, mutual oath of fidelity.
- AFFIDAVIT, ăf-fê-dăt'vîv, *s.* A declaration upon oath.
- AFFIED, ăf-fî'êd, *part. a.* 362. Joined by contract, affianced.

nôr 167, nôr 163—tûbe 171, tûb 172, bûll 173—ðil 299—gûnd 313—ðin 466, THIS 469.

- AFFILIATION**, âf-fil-lê-lâ'shûn, *s.* Adoption.
- AFFINAGE**, âf-fê-nâje, *s.* 90. The act of refining metals by the cupel.
- AFFINED**, âf-fî-nêd, *a.* 362. Related to another.
- AFFINITY**, âf-fîn-nê-tê, *s.* 511. Relation by marriage; relation to, connexion with.
- To AFFIRM**, âf-fêr'm', *v. n.* 108. To declare, to assert confidently, opposed to the word deny.
- AFFIRM**, âf-fêr'm', *v. a.* To ratify or approve a former law, or judgment.
- AFFIRMABLE**, âf-fêr'mâ-bl, *a.* That may be affirmed.
- AFFIRMANCE**, âf-fêr'mânse, *s.* Confirmation, opposed to repeal.
- AFFIRMANT**, âf-fêr'mânt, *s.* The person that affirms.
- AFFIRMATION**, âf-fêr-mâ'shûn, *s.* The act of affirming or declaring, opposed to negation; the position affirmed; confirmation, opposed to repeal.
- AFFIRMATIVE**, âf-fêr'mâ-tiv, *a.* 158. That affirms, opposed to negative; that can or may be affirmed.
- AFFIRMATIVELY**, âf-fêr'mâ-tiv-lê, *ad.* On the positive side, not negatively.
- AFFIRMER**, âf-fêr'mûr, *s.* 98. The person that affirms.
- To AFFIX**, âf-fîks', *v. a.* To unite to the end, to subjoin.
- AFFIX**, âf-fîks, *s.* 492. A particle united to the end of a word.
- AFFIXION**, âf-fîk'shûn, *s.* The act of affixing; the state of being affixed.
- AFFLATION**, âf-flâ'shûn, *s.* The act of breathing upon any thing.
- AFFLATUS**, âf-flâ'tûs, *s.* Communication of the power of prophecy.
- To AFFLICT**, âf-fîlkt', *v. a.* To put to pain, to grieve, to torment.
- AFFLICTEDNESS**, âf-fîlkt'êd-nêss, *s.* Sorrowfulness, grief.
- AFFLICTER**, âf-fîlktûr, *s.* 98. The person that afflicts.
- AFFLICTION**, âf-fîlkt'shûn, *s.* The cause of pain or sorrow, calamity; the state of sorrowfulness, misery.
- AFFLICTIVE**, âf-fîlktiv, *a.* 158. Painful, tormenting.
- AFFLUENCE**, âf-flû-ênse, }
AFFLUENCY, âf-flû-ên-sê, } *s.* The act of flowing to any place, concourse; exuberance of riches, plenty.
- AFFLUENT**, âf-flû-ênt, *a.* Flowing to any part; abundant, exuberant, wealthy.
- AFFLUENTNESS**, âf-flû-ênt-nêss, *s.* The quality of being affluent.
- AFFLUX**, âf-flûks, *s.* The act of flowing to some place, affluence; that which flows to any place.
- AFFLUXION**, âf-flûk'shûn, *s.* The act of flowing to a particular place; that which flows from one place to another.
- To AFFORD**, âf-fôrd', *v. a.* To yield or produce; to grant, or confer any thing; to be able to sell; to be able to bear expenses.
- To AFFOREST**, âf-fôr-rêst, *v. a.* 109, 168. To turn ground into forest.
- To AFFRANCHISE**, âf-frân'tshîz, *v. a.* 140. To make free.
- To AFFRAY**, âf-frâ', *v. a.* To fright, to terrify.
- AFFRAY**, âf-frâ', *s.* A tumultuous assault of one or more persons upon others.
- AFFRICTION**, âf-frik'shûn, *s.* The act of rubbing one thing upon another.
- To AFFRIGHT**, âf-frîte', *v. a.* To affect with fear, to terrify.
- AFFRIGHT**, âf-frîte', *s.* 393. Terror, fear.
- AFFRIGHTFUL**, âf-frîte'fûl, *a.* Full of affright or terror, terrible.
- AFFRIGHTMENT**, âf-frîte'mênt, *s.* The impression of fear, terror; the state of fearfulness.
- To AFFRONT**, âf-frûnt', *v. a.* 165. To meet face to face, to encounter; to provoke by an open insult, to offend avowedly.
- AFFRONT**, âf-frûnt', *s.* Insult offered to the face; outrage, act of contempt.
- AFFRONTER**, âf-frûntûr, *s.* 98. The person that affronts.
- AFFRONTING**, âf-frûnt'îng, *part. a.* That which has the quality of affronting.
- To AFFUSE**, âf-fûze', *v. a.* To pour one thing upon another.
- AFFUSION**, âf-fû'zhûn, *s.* The act of affusing.
- To AFFY**, âf-fl', *v. a.* To betroth in order to marriage.
- To AFFY**, âf-fl', *v. n.* To put confidence in, to put trust in.
- AFIELD**, â-fêld', *ad.* 275. To the field.
- AFLAT**, â-flât', *ad.* Level with the ground.
- AFLOAT**, â-flôte', *ad.* 295. Floating.
- AFOOT**, â-fût', *ad.* 307. On foot, not on horse-back; in action, as, a design is afoot.
- AFORE**, â-fôre', *prep.* Before, nearer in place to any thing; sooner in time.
- AFORE**, â-fôre', *ad.* In time foregone or past; first in the way; in front, in the fore part.
- AFOREGOING**, â-fôre'gô-îng, *part. a.* Going before.
- AFOREHAND**, â-fôre'hând, *ad.* By a previous provision; provided, prepared; previously fitted.
- AFOREMENTIONED**, â-fôre'mên-shûnd, *a.* 362. Mentioned before.
- AFORENAMED**, â-fôre'nâ'mêd, *a.* 362. Named before.
- AFORESAID**, â-fôre'sâde, *a.* Said before.
- AFORETIME**, â-fôre'tîme, *ad.* In time past.
- AFFRAID**, â-frâde', *part. a.* Struck with fear, terrified, fearful.
- AFFRESH**, â-frêsh', *ad.* Anew, again.
- AFFRONT**, âf-frûnt', *ad.* 165. In front, in direct opposition.
- AFTER** âftûr, *prep.* 98. Following in place; in pursuit of; behind; posterior in time; according to; in imitation of.
- AFTER**, âftûr, *ad.* In succeeding time; following another.
- AFTERAGES**, âftûr-âjêz, *s.* Succeeding times, posterity.
- AFTERALL**, âftûr-âll, *ad.* At last, in fine, in conclusion.
- AFTERBIRTH**, âftûr-bêrth, *s.* The secundine.
- AFTERCLAP**, âftûr-klâp, *s.* Unexpected event, happening after an affair is supposed to be at an end.
- AFTERCOST**, âftûr-kôst, *s.* The expense incurred after the original plan is executed.
- AFTERCROP**, âftûr-krôp, *s.* Second harvest.
- AFTERGAME**, âftûr-gâme, *s.* Methods taken after the first turn of affairs.
- AFTERMATH**, âftûr-mâth, *s.* Second crop of grass, mown in Autumn.
- AFTERNOON**, âftûr-nôôn', *s.* The time from the meridian to the evening.
- AFTERPAINS**, âftûr-pânz, *s.* Pains after birth.
- AFTERTASTE**, âftûr-tâste, *s.* Taste remaining upon the tongue after the draught.
- AFTERTHOUGHT**, âftûr-thâwt, *s.* Reflections after the act, expedients formed too late.
- AFTERTIMES**, âftûr-tîmz, *s.* Succeeding times.
- AFTERWARD**, âftûr-wûrd, *ad.* 88. In succeeding time.
- AFTERWIT**, âftûr-wît, *s.* Contrivance of expedients after the occasion of using them is past.
- AGAIN**, â-gên', *ad.* 206. A second time, once more; back, in restitution; besides, in any other time or place; twice as much, marking the same quantity once repeated; again and again, with frequent repetition.

539. Fåte 73, får 77, fäll 83, fåt 81—mø 93, mêt 93—pline 105, pin 107—nò 162, möve 164,

We find this word written according to the general pronunciation in the Duke of Buckingham's verses to Mr Pope:

"I little thought of launching forth *ages*,
"Amidst adventurous rovers of the post."

AGAINST, à-gênst', *prep.* 206. Contrary, opposite, in general; with contrary motion or tendency, used of material action; opposite to, in place; in expectation of.

AGAPE, à-gàpe', *ad.* 75. Staring with eagerness.— See *Gape*.

AGARICK, à-gà-rík, *s.* A drug of use in physic, and the dying trade.

AGAST, à-gàst', *a.* Amazed.

AGATE, à-gàt, *s.* 91. A precious stone of the lowest class.

AGATY, à-gà-té, *a.* Partaking of the nature of agate.

To AGAZE, à-gàze', *v. a.* To strike with amazement.

AGE, à-jé, *s.* Any period of time attributed to something as the whole, or part of its duration; a succession or generation of men; the time in which any particular man, or race of men, lived, as, the age of heroes; the space of a hundred years; the latter part of life, old age. In law, a man of twenty-one years is at the full age. A woman at twenty-one is able to alienate her lands.

AGED, à-jéd, *a.* 363. Old, stricken in years.

AGEDLY, à-jéd-lé, *ad.* After the manner of an aged person.

AGEN, à-gên', *ad.* 206. Again, in return.

AGENCY, à-jén-sé, *s.* The quality of acting, the state of being in action, business performed by an agent.

AGENT, à-jén', *a.* Acting upon, active.

AGENT, à-jén't, *s.* A substitute, a deputy, a factor; that which has the power of operating.

AGGENERATION, à-d-jén-nür-à-shùn, *s.* The state of growing to another body.

To AGGERATE, à-d-jür-àte, *v. a.* To heap up.— See *Exaggerate*.

To AGGLOMERATE, à-g-glòm'mür-àte, *v. a.* To gather up in a ball, as thread.

AGGLUTINANTS, à-g-glù'té-nànts, *s.* Those medicines which have the power of uniting parts together.

To AGGLUTINATE, à-g-glù'té-nàte, *v. a.* To unite one part to another.

AGGLUTINATION, à-g-glù'té-nà'shùn, *s.* Union, cohesion.

AGGLUTINATIVE, à-g-glù'té-nà-tiv, *a.* 512. Having the power of procuring agglutination.

To AGGRANDIZE, à-g-gràn-dize, *v. a.* 159. To make great, to enlarge, to exalt.

AGGRANDIZEMENT, à-g-gràn-dize-mént, *s.* The state of being aggrandized.— See *Academy*.

AGGRANDIZER, à-g-gràn-dize-ür, *s.* The person that makes another great.

To AGGRAVATE, à-g-grà-vàte, *v. a.* 91. To make heavy, in a metaphorical sense, as, to aggravate an accusation; to make any thing worse.

AGGRAVATION, à-g-grà-và'shùn, *s.* The act of aggravating; the circumstances which heighten guilt or calamity.

AGGREGATE, à-g-gré-gàte, *a.* 91. Framed by the collection of particular parts into one mass.

AGGREGATE, à-g-gré-gàte, *s.* The result of the conjunction of many particulars.

To AGGREGATE, à-g-gré-gàte, *v. a.* To collect together, to heap many particulars into one mass.

AGGREGATION, à-g-gré-gà'shùn, *s.* The act of collecting many particulars into one whole; the whole composed by the collection of many particulars; state of being collected.

To AGGRESS, à-g-grèss', *v. n.* To commit the first act of violence.

AGGRESSION, à-g-grèsh'ùn, *s.* Commencement of a quarrel by some act of iniquity.

AGGRESSOR, à-g-grès'sür, *s.* 98. 418. The assaulter or invader, opposed to the defendant.

AGGRIEVANCE, à-g-gré-vànce, *s.* Injury, wrong.

To AGGRIEVE, à-g-gréve', *v. a.* 275. To give sorrow, to vex; to impose, to hurt in one's right.

To AGGROUPE, à-g-gròóp', *v. a.* To bring together into one figure.

AGHAST, à-gàst', *a.* Struck with horror, as at the sight of a spectre.

AGILE, à-jil, *a.* 140. Nimble, ready, active.

AGILENESS, à-jil-nèss, } *s.*

AGILITY, à-jil'é-té, 511, }

Nimbleness, quickness, activity.

To AGIST, à-jist', *v. a.* To take in and feed the cattle of strangers in the king's forest, and to gather the money.

AGISTMENT, à-jist'mént, *s.* Composition, or mean rate.

AGITABLE, à-jé-tà-bl, *a.* That which may be put in motion.

To AGITATE, à-jé-tàte, *v. a.* 91. To put in motion; to actuate, to move; to affect with perturbation, to bandy, to discuss, to controvert.

AGITATION, à-jé-tà'shùn, *s.* The act of moving any thing; the state of being moved; discussion, controversial examination; perturbation, disturbance of the thoughts; deliberation, the state of being consulted upon.

AGITATOR, à-jé-tà-tür, *s.* 521. He who manages affairs.

AGLET, à-jlét, *s.* A tag of a point carved into some representation of an animal; the pendants at the ends of the chives of flowers.

AGMINAL, à-g-mì-nàl, *a.* Belonging to a troop.

AGNAIL, à-g'nàle, *s.* A whitlow.

AGNATION, à-g-nà'shùn, *s.* Descent from the same father, in a direct male line.

AGNITION, à-g-nish'ùn, *s.* Acknowledgment.

To AGNIZE, à-g-nize', *v. a.* To acknowledge, to own.

AGNOMINATION, à-g-nòm-mé-nà'shùn, *s.* Allusion of one word to another.

AGNUS CASTUS, à-g-nüs-càs'tüs, *s.* The chaste tree.

AGO, à-gò', *ad.* Past, as, long ago; that is, long time has passed since.

AGOG, à-gòg', *ad.* In a state of desire.

AGOING, à-gò'ing, *ad.* 410. In action.

AGONE, à-gòn', *ad.* Agò, past.

AGONISM, à-gò-nìsm, *s.* 548. Contention for a prize.

AGONISTES, à-g-ò-nist'èz, *s.* A prize-fighter; one that contends at a public solemnity for a prize.

To AGONIZE, à-g-ò-nize, *v. n.* To be in excessive pain.

AGONY, à-g-ò-né, *s.* 548. The pangs of death; any violent pain of body or mind.

AGOOD, à-gùd', *ad.* In earnest.

To AGRACE, à-gràce', *v. a.* To grant favours to.

AGRARIAN, à-grà-ré-àn, *a.* Relating to fields or grounds.

To AGREASE, à-gréze', *v. a.* To dawb, to grease.

To AGREE, à-gré', *v. n.* To be in concord; to yield to; to settle terms by stipulation; to settle a price between buyer and seller; to be of the same mind or opinion; to suit with.

AGREEABLE, à-gré-à-bl, *a.* Suitable to, consistent with; pleasing.

AGREEABLENESS, à-gré-à-bl-nèss, *s.* Consistency with, suitableness to; the quality of pleasing.

AGREEABLY, à-gré-à-blé, *ad.* Consistently with, in a manner suitable to.

AGREED, à-grééd', *part. a.* Settled by consent.

AGREINGNESS, à-gréé'ing-nèss, *s.* Consistence, suitableness.

AGREEMENT, à-gréémént, *s.* Concord; resemblance of one thing to another; compact, bargain.

AGRESTIC, à-grés'tik, *a.* (From the Latin *agrestis*) Belonging to the field, rude, unpolished.

nôr 167, nôl 163—tûbe 171, tûb 172, bûll 173—ôll 299—pôund 313—thin 466, THIS 469.

AGRICULTURE, àgrè-cûl-tschûre, *s.* 462. Tillage, husbandry.
AGRIMONY, àgrè-nân-nè, *s.* 557. The name of a plant.
AGROUND, à-grôund', *ad.* 313. Stranded, hindered by the ground from passing farther; hindered in the progress of affairs.
AGUE, àgûe, *s.* 335. An intermitting fever, with cold fits succeeded by hot.
AGUED, àgû-éd, 362. 359. Struck with the ague, shivering.
AGUE-FIT, àgûe-fît, *s.* The paroxysm of the ague.
AGUE TREE, àgûe-tréd', *s.* Sassafras.
AGUISH, àgû-îsh, *a.* Having the qualities of an ague.
AGUISHNESS, àgû-îsh-nèss, *s.* The quality of resembling an ague.
AH, à, *int.* A word noting sometimes dislike and censure; most frequently, compassion and complaint.
AHA! AHA! à-hâ', *int.* A word intimating triumph and contempt.
AHEAD, à-héd', *ad.* Further onward than another.
AHEIGHT, à-hité', *ad.* Aloft, on high.
TO AID, àde, *v. a.* 202. To help, to support, to succor.
AID, àde, *s.* Help, support; in law, a subsidy.
AIDANCE, àde-ânce, *s.* Help, support.
AIDANT, àde-ânt, *a.* Helping, helpful.
AID-DE-CAMP, àde-dè-kâwng', *s.* An officer who attends the general that has the chief command of the army, to carry his orders to the inferior officers.
AID, This word, like most other military terms from the French, is universally adopted, but the polite pronunciation of the nasal vowel in the last syllable is not to be attained by a mere Englishman.—See *Eucore*.
AIDER, àde-ûr, *s.* A helper, an ally.
AIDLESS, àde-lèss, *a.* Helpless, unsupported.
TO AIL, àle, *v. a.* To pain, to trouble, to give pain; to affect in any manner.
AIL, àle, *s.* 202. A disease.
AILMENT, àle-mènt, *s.* Pain, disease.
AILING, àle-îng, *part. a.* Sickly.
TO AIM, àme, *v. a.* 202. To endeavour to strike with a missile weapon; to point the view, or direct the steps toward's any thing; to endeavour to reach or obtain; to guess.
AIM, àme, *s.* The direction of a missile weapon; the point to which the thing thrown is directed; an intention, a design; the object of a design; conjecture, guess.
AIR, àre, *s.* 202. The element encompassing the earth; a gentle gale; music, whether light or serious; the mien, or manner, of the person; an affected or laboured manner or gesture; appearance.
TO AIR, àre, *v. a.* To expose to the air; to take the air; to warm by the fire.
AIR-BLADDER, àre-blâd-dûr, *s.* A bladder filled with air.
AIRBUILT, àre-bilt, *a.* Built in the air.
AIR-DRAWN, àre-drâwn, *a.* Painted in air.
AIRER, àre-ûr, *s.* 98. He that exposes to the air.
AIRHOLE, àre-hôle, *s.* A hole to admit air.
AIRINESS, àre-è-nèss, *s.* Exposure to the air, lightness, gaiety, levity.
AIRING, àre-îng, *s.* 410. A short jaunt.
AIRLESS, àre-lèss, *a.* Without communication with the free air.
AIRLING, àre-îng, *s.* 410. A young gay person.
AIRPUMP, àre-pûmp, *s.* A machine by means of which the air is exhausted out of proper vessels.
AIRSHAFT, àre-shâft, *s.* A passage for the air into mines.
AIRY, àre-è, *a.* Composed of air; relating to the air; high in air; light as air, unsubstantial; without reality, vain, trifling; gay, sprightly, full of mirth, lively, light of heart.
AISLE, àle, *s.* 207. The walk in a church.

AIT, àte, *s.* 202. A small island in a river.
TO AKE, àke, *v. a.* 355. To feel a lasting pain.
AKIN, à-kîn', *a.* Related to, allied to by blood.
ALABASTER, àlâ-bâs-tûr, *s.* 98. A kind of soft marble, easier to cut, and less durable, than the other kinds.
ALABASTER, àlâ-bâs-tûr, *a.* 418. Made of alabaster.
ALACK, à-lâk', *int.* Alas, an expression of sorrow.
ALACKADAY, à-lâk-à-dâ', *int.* A word noting sorrow and melancholy.
ALACRIOUSLY, à-lâk-rè-ûs-lè, *ad.* Cheerfully without dejection.
ALACRITY, à-lâk-kre-tè, *s.* 511. Cheerfulness, sprightliness, gaiety.
ALAMODE, àl-â-môde', *ad.* According to the fashion.
ALAND, à-lând', *ad.* At land, landed.
ALARM, à-lârm', *s.* A cry by which men are summoned to their arms; notice of any danger approaching; a species of clock; any tumult or disturbance.
TO ALARM, à-lârm', *v. a.* To call to arms; to surprise with the apprehension of any danger; to disturb.
ALARBELL, à-lârm-bèll, *s.* The bell that is rung to give the alarm.
ALARMING, à-lârm-îng, *part. a.* Terrifying, awakening, surprising.
ALARMPOST, à-lârm-pôst, *s.* The post appointed to each body of men to appear at.
ALAS, à-lâss', *int.* A word expressing lamentation; a word of pity.
ALATE, à-lâte', *ad.* Lately.
ALB, àlb, *s.* A surplice.
ALBET, àl-bèit, *ad.* 81. Although, notwithstanding.
ALBUGINOUS, àl-bû-jîn-è-ûs, *a.* Resembling an albugo.
ALBUGO, àl-bû-gô, *s.* 84. A disease in the eye, by which the corner contracts a whiteness.
ALCAHEST, àl-kâ-hèst, *s.* 84. An universal dissolvent.
ALCAID, àl-kâ-de', *s.* 81. The government of a castle; in Spain, the judge of a city.
ALCANNA, àl-kân-nâ, *s.* 84. An Egyptian plant used in dyeing.
ALCHYMICAL, àl-kim-mè-kâl, *a.* Relating to alchymy.
ALCHYMICALLY, àl-kim-mè-kâl-lè, *ad.* In the manner of an alchymist.
ALCHYMIST, àl-kè-mîst, *s.* 84. One who pursues or professes the science of alchymy.
ALCHYMY, àl-kè-mè, *s.* 84. The more sublime chymistry, which proposes the transmutation of metals; a kind of mixed metal used for spoons.
ALCOHOL, àl-kô-hôl, *s.* 84. A high rectified spirit of wine.
ALCOHOLIZATION, àl-kô-hôl-è-zâ-shûn, *s.* The act of alcoholizing or rectifying spirits.
TO ALCOHOLIZE, àl-kô-hô-lîze, *v. a.* To rectify spirits till they are wholly dephlegmated.
ALCORAN, àl-kô-rân, *s.* 84. The book of the Mahometan precepts, and credenda; now more properly called the Koran.
ALCOVE, àl-kô-ve', *s.* A recess, or part of a chamber, separated by an estrade, in which is placed a bed of state.
ALDER, àl-dûr, *s.* 84. A tree having leaves resembling those of the hazel.
ALDERMAN, àl-dûr-mân, *s.* The same as senator a governor or magistrate.
ALDERMANLY, àl-dûr-mân-lè, *ad.* Like an alderman.
ALDERN, àl-dûrn, *a.* 84. 555. Made of alder.
ALE, àle, *s.* A liquor made by infusing malt in hot water, and then fermenting the liquor.

333. Fâte 73, fâr 77, fâll 83, fât 81—mê 93, mêt 95—pline 105, pin 107—nò 162, môve 164,

ALEBERRY, âl'êr-rê, *s.* A beverage made by boiling ale with spice and sugar, and sops of bread.

ALEBREWER, âl'êr-brô-ûr, *s.* One that professes to brew ale.

ALECONNER, âl'ê-kôn-nûr, *s.* An officer in the city of London to inspect the measures of public houses.

ALEHOST, âl'ê-kôst, *s.* An herb.

ALECTRYOMANCY, âl'êk-trê-ô-mân-sê, *s.* 519. Divination by a cock.

ALECTRYOMACHY, âl'êk-trê-ôm'â-kê, *s.* 518. Cockfighting.

ALEGAR, âl'ê-gâr, *s.* 98. 418. Sour ale.

ALEHOOF, âl'ê-hôof, *s.* Ground ivy.

ALEHOUSE, âl'ê-hôuse, *s.* A tipping house.

ALEHOUSEKEEPER, âl'ê-hôuse-kê-pâr, *s.* He that keeps ale publicly to sell.

ALEKNIGHT, âl'ê-nîte, *s.* A pot companion, a tippler. Obsolete.

ALEMICK, âl'ê-m'îk, *s.* A vessel used in distilling.

ALENGTH, âl'êngth', *ad.* At full length.

ALERT, âl'êrt', *a.* Watchful, vigilant; brisk, pert, petulant.

ALERTNESS, âl'êrt'nêss, *s.* The quality of being alert, pertness.

ALEWASHED, âl'ê-wôsh't, *a.* 359. Soaked in ale.

ALEWIFE, âl'ê-wîfe, *s.* A woman that keeps an alehouse.

ALEXANDERS, âl'êgz-ân'dûrz, *s.* The name of a plant.

ALEXANDER'S FOOT, âl'êgz-ân'dûrz-fût', *s.* 478. The name of an herb.

ALEXANDRINE, âl'êgz-ân'drîn, *s.* 150. A kind of verse borrowed from the French, first used in a poem called Alexander. This verse consists of twelve syllables.

ALEXIPHARMICK, âl'êk-sê-fâr'mîk, *a.* That which drives away poison, antidotal.

ALEXITERICAL, âl'êk-sê-têr'ê-kâl, 509. } *a.*

ALEXITERICK, âl'êk-sê-têr'îk, } *a.*
That which drives away poison.

ALGATES, âl'gâtes, *ad.* On any terms; although. Obsolete.

ALGEBRA, âl'jê-brâ, *s.* 84. A peculiar kind of arithmetic.

ALGEBRAICAL, âl'jê-brâ'ê-kâl, } *a.* Relating to

ALGEBRAICK, âl'jê-brâ'îk, } algebra.

ALGEBRAIST, âl'jê-brâ'îst, *s.* A person that understands or practises the science of algebra.

ALGID, âl'jîd, *a.* 84. Cold, chill.

ALGIDITY, âl'jîd'ê-tê, *s.* 511. Chillness, cold.

ALGIFIC, âl'jîfîk, *a.* 509. That which produces cold.

ALGOR, âl'gôr, *s.* 418. Extreme cold, chillness.

↳ The *o* in the last syllable of this word escapes being pronounced like *u* from its being Latin, and seldom used.

ALGORISM, âl'gôr-rîzm, 557. } *s.*

ALGORITHM, âl'gôr-rîthm, } *s.*
Arabic words used to imply the science of numbers.

ALIAS, âl'ê-âs, *ad.* A Latin word, signifying otherwise.

ALIBLE, âl'ê-bl, *a.* 405. Nutritive, nourishing.

ALIE, âl'ê-yên, *a.* 505. Foreign, or not of the same family or land; estranged from, not allied to.

ALIEN, âl'ê-yên, *s.* 113, 283. A foreigner, not a denizen, a stranger; in law, an alien is one born in a strange country, and never enfranchised.

ALIENABLE, âl'ê-yên-â-bl, *a.* That of which the property may be transferred.

To **ALIENATE**, âl'ê-yên-â-te, *v. a.* To transfer the property of any thing to another; to withdraw the heart or affections.

↳ There is a strong propensity in undisciplined speakers to pronounce this word with the accent on *e*.

in the penultimate; but this cannot be too carefully avoided, as all the compounds of *alien* have invariably the accent on the first syllable. But whether the *a* in this syllable be long or short, is a dispute among our best orthoepists. Mr Perry, Mr Buchanan, W Johnston, Dr Kenrick, and Mr Elphinstone, join it with the consonant, and make it short; but Mr Sheridan separates it from the *l*, and makes it long and slender: and though Mr Elphinstone's opinion has great weight with me, yet I here join with Mr Sheridan against them all; not only because I judge his pronunciation of this word the most agreeable to the best usage, but because it is agreeable to an evident rule which lengthens every vowel with the accent on it, except *i* when followed by a single consonant and a diphthong. See Principles, No. 505. 534.

"O1 alienate from Heaven, O spirit accurat!"
Milton's Par. Lost, b. v. 877.

ALIENATE, âl'ê-yên-â-te, *a.* Withdrawn from, stranger to.

ALIENATION, âl'ê-yên-â'shûn, *s.* The act of transferring property; the state of being alienated; change of affection.

To **ALIGHT**, âl'îte', *v. n.* To come down; to fall upon.

ALIKE, âl'îke', *ad.* With resemblance, in the same manner.

ALIMENT, âl'ê-mênt, *s.* Nourishment, nutriment, food.

ALIMENTAL, âl'ê-mên'tâl, *a.* That which has the quality of aliment, that which nourishes.

ALIMENTARINESS, âl'ê-mên'tâ-rê-nêss, *s.* The quality of being alimentary.

ALIMENTARY, âl'ê-mên'tâ-rê, *a.* Belonging to aliment; having the power of nourishing.

ALIMENTATION, âl'ê-mên'tâ'shûn, *s.* The quality of nourishing.

ALIMONIOUS, âl'ê-mô'nê-ûs, *a.* Nourishing.

ALIMONY, âl'ê-môn-nê, *s.* 556. Legal proportion of the husband's estate, which, by the sentence of the ecclesiastical court, is allowed to the wife, upon the account of separation.—See *Domestic*.

ALIVANT, âl'ê-kwônt, *a.* Parts of a number which will never make up the number exactly; as, 3 is an aliquot of 10, thrice 3 being 9, four times 3 making 12.

ALIVOT, âl'ê-qbô't, *a.* Aliquot parts of any number or quantity, such as will exactly measure it without any remainder; as, 2 is an aliquot part of 12.

ALISH, âl'ê-ish, *a.* Resembling ale.

ALIVE, âl'ê-îve', *a.* In the state of life; not dead; unextinguished, undestroyed, active; cheerful, sprightly; it is used to add emphasis; as, the best man alive.

ALKAHEST, âl'kâ-hêst, *s.* 84. A universal dissolvent, a liquor.

ALKALESCENT, âl-kâ-lê's-sênt, *a.* That which has a tendency to the properties of an alkali.

ALKALI, âl'kâ-lê, *s.* 84. Any substance, which, when mingled with acid, produces fermentation.

ALKALINE, âl'kâ-lîn, *a.* 150. That which has the qualities of alkali.

To **ALKALIZATE**, âl-kâ-lê-zâ-te, *v. a.* To make alkaline.

ALKALIZATE, âl-kâ-lê-zâ-te, *a.* Having the qualities of alkali.

ALKALIZATION, âl-kâ-lê-zâ'shûn, *s.* The act of alkalizing.

ALKANET, âl'kâ-nê't, *s.* The name of a plant.

ALKEKENG, âl-kê-kên'jê, *s.* The winter cherry, a genus of plants.

ALKERMES, âl-kêr'mêz, *s.* A confection whereof the kermes berries are the basis.

ALL, âll, *a.* 77. The whole number, every one; whole quantity, every part.

ALL, âll, *s.* The whole; every thing.

ALL, âll, *ad.* Quite, completely; altogether, wholly

ALL-BEARING, âll-bâr'îng, *a.* Omniparous.

ALL-CHEERING, âll-tshê'ring, *a.* That which gives gaiety to all.

ALL-CONQUERING, âll-kông'kûr'îng, *a.* 334. Subduing every thing.

nør 167, nõr 163—tåbe 171, tåb 172, bål 173—ðil, 299—põund 313—tlin 466, this 469.

- ALL-DEVOURING**, *ål-dé-võur'ing*, *a.* Eating up every thing.
- ALL-FOURS**, *ål-fõrz'*, *s.* A low game at cards, played by two.
- ALL-HAIL**, *ål-håle'*, *s.* and *int.* All health.
- ALL-HALLOWN**, *ål-håll'õn*, *s.* The time about All-saints day.
- ALL-HALLOWTIDE**, *ål-håll'õ-tide*, *s.* The term near All-saints, or the first of November.
- ALL-REAL**, *ål'héle*, *s.* A species of iron-wort.
- ALL-JUDGING**, *ål-júð'j'ing*, *a.* Having the sovereign right of judgment.
- ALL-KNOWING**, *ål-nõ'ing*, *a.* Omniscient, all-wise.
- ALL-SEEING**, *ål-séé'ing*, *a.* Beholding every thing.
- ALL SOULS DAY**, *ål-sõlz-då'*, *s.* The day on which supplications are made for all souls by the church of Rome, the second of November.
- ALL-SUFFICIENT**, *ål-súf-fish'ent*, *a.* Sufficient to any thing.
- ALL-WISE**, *ål-wize'*, *a.* Possess of infinite wisdom.
- To ALLAY**, *ål-lå'*, *v. a.* To mix one metal with another, to make it fitter for coinage; to join any thing to another, so as to abate its qualities; to quiet, to pacify, to repress.
- ALLAY**, *ål-lå'*, *s.* 329. The metal of a baser kind mixed in coins, to harden them, that they may wear less; any thing which, being added, abates the predominant qualities of that with which it is mingled.
- ALLAYER**, *ål-lå'ur*, *s.* The person or thing which has the power or quality of allaying.
- ALLAYMENT**, *ål-lå'mént*, *s.* That which has the power of allaying.
- ALLEGATION**, *ål-lé-gå'shõn*, *s.* Affirmation, declaration; the thing alleged or affirmed; an excuse, a plea.
- To ALLEGE**, *ål-lédje'*, *v. a.* To affirm, to declare, to maintain; to plead as an excuse or argument.
- ALLEGABLE**, *ål-lédje'å-bl*, *a.* That may be alleged.
- ALLEGEMENT**, *ål-lédjémént*, *s.* The same with allegation.
- ALLEGER**, *ål-lédje'ur*, *s.* He that alleges.
- ALLEGIANCE**, *ål-lé'jåntse*, *s.* The duty of subjects to the government.
- ALLEGIANCER**, *ål-lé'jånter*, *a.* Loyal, conformable to the duty of allegiance.
- ALLEGORICK**, *ål-lé-gõr'r'ik*, *a.* Not real, not literal.
- ALLEGORICAL**, *ål-lé-gõr'r'é-kål*, *a.* In the form of an allegory, not literal.
- ALLEGORICALLY**, *ål-lé-gõr'r'é-kål-lé*, *ad.* After an allegorical manner.
- To ALLEGORIZE**, *ål-lé-gõ-rize*, *v. a.* To turn into allegory, to form an allegory.
- ALLEGORY**, *ål-lé-gõr-ré*, *s.* 557. A figurative discourse, in which something is intended that is not contained in the words literally taken.
- ALLEGRO**, *ål-lé'grõ*, *s.* A word denoting in music a sprightly motion. It originally means gay, as in Milton.
- ALLELUJAH**, *ål-lé-lú'yå*, *s.* A word of spiritual exultation; Praise God.
- To ALLEViate**, *ål-lé-vé-åte*, *v. a.* 91. To make light, to ease, to soften.
- ALLEVIATION**, *ål-lé-vé-å'shõn*, *s.* The act of making light; that by which any pain is eased, or fault extenuated.
- ALLEY**, *ål-lé*, *s.* 270. A walk in a garden; a passage in towns, narrower than a street.
- ALLIANCE**, *ål-l'åntse*, *s.* The state of connexion with another by confederacy, a league; relation by marriage; relation by any form of kindred; the persons allied to each other.
- ALLIANCECY**, *ål-l'ish'yén-sé*, *s.* 113. The power of attracting.
- To ALLIGATE**, *ål-lé-gåte*, *v. a.* 91. To tie one thing to another.
- ALLIGATION**, *ål-lé-gå'shõn*, *s.* The act of tying together; the arithmetical rule that teaches to adjust the price of compounds, formed of several ingredients of different value.
- ALLIGATOR**, *ål-lé-gå'tur*, *s.* 521. The crocodile. This name is chiefly used for the crocodile of America.
- ALLISION**, *ål-l'zh'õn*, *s.* The act of striking one thing against another.
- ALLITERATION**, *ål-lit-ér-å'shõn*, *s.* The beginning two or more words with the same letter to give them a sort of rhyming consonance somewhat similar to the termination of the adjective and substantive in Latin; and used by the best writers.
- “The bookful blockhead ignorantly read,
“With loads of learned lumber in his head.”—*Pope.*
- ALLOCATION**, *ål-lé-kå'shõn*, *s.* The act of putting one thing to another; the admission of an article in reckoning, and addition of it to the account.
- ALLOCATION**, *ål-lé-kå'f'hån*, *s.* The act of speaking to another.
- ALLODIAL**, *ål-lõ'dé-ål*, *a.* Not feudal, independent.
- ALLODIUM**, *ål-lõ'dé-åm*, *s.* Possession held in absolute independence, without any acknowledgment of a lord paramount. There are no allodial lands in England.
- ALLONGE**, *ål-låndjé*, *s.* 165. A pass or thrust with a rapier.
- To ALLOO**, *ål-lõõ*, *v. a.* To set on, to incite.
- ALLOQUY**, *ål-lõ-kwé*, *s.* The act of speaking to another.
- To ALLOT**, *ål-lõt'*, *v. a.* To distribute by lot; to grant; to distribute, to give each his share.
- ALLOTMENT**, *ål-lõt'mént*, *s.* The part, the share.
- ALLOTTERY**, *ål-lõt'tår-é*, *s.* 555. That which is granted to any in a distribution.
- To ALLOW**, *ål-lõõ'*, *v. a.* To admit; to grant, to yield; to permit; to give to; to pay to; to make abatement.
- ALLOWABLE**, *ål-lõõ'å-bl*, *a.* That which may be admitted without contradiction, lawful, not forbidden.
- ALLOWABLENESS**, *ål-lõõ'å-bl-néss*, *s.* Lawfulness, exemption from prohibition.
- ALLOWANCE**, *ål-lõõ'åntse*, *s.* Sanction, licence; permission; an appointment for any use, abatement from the strict rigour; a sum granted weekly, or yearly, as a stipend.
- ALLOY**, *ål-lõé*, *s.* 329. Baser metal mixed in coinage; abatement, diminution.
- To ALLUDE**, *ål-lõde'*, *v. n.* To have some reference to a thing, without the direct mention.
- ALLUMINOR**, *ål-lõ'mé-nur*, *s.* One who colours or paints upon paper or parchment.
- To ALLURE**, *ål-lõre'*, *v. a.* To entice to any thing.
- ALLUREMENT**, *ål-lõre'mént*, *s.* Enticement, temptation.
- ALLURER**, *ål-lõ'rur*, *s.* 98. Enticer, inveigler.
- ALLURINGLY**, *ål-lõ'ring-lé*, *ad.* In an alluring manner, enticingly.
- ALLURINGNESS**, *ål-lõ'ring-néss*, *s.* Enticement, temptation by proposing pleasure.
- ALLUSION**, *ål-lõ'zhõn*, *s.* A hint, an implication.
- ALLUSIVE**, *ål-lõ'siv*, *a.* 158. 428. Hinting at something.
- ALLUSIVELY**, *ål-lõ'siv-lé*, *ad.* In an allusive manner.
- ALLUSIVENESS**, *ål-lõ'siv-néss*, *s.* The quality of being allusive.
- ALLUVION**, *ål-lõ've-ån*, *s.* The carrying of any thing to something else by the motion of the water; the thing carried by water.
- To ALLY**, *ål-l'y'*, *v. a.* To unite by kindred, friendship, or confederacy; to make a relation between two things.
- ALLY**, *ål-l'y'*, *s.* One united to some other by marriage, friendship, or confederacy.—*See Survey.*
- ☞ A few years ago there was an affectation of pronouncing this word, when a noun, with the accent on the first syllable; and this had an appearance of precision from the general custom of accenting nouns in this manner, when the same word, as a verb, had the accent on the last, 492; but a closer inspection into the analogies of the language showed this pronunciation to be improper, as it interfered with an universal rule, which was,

539. Fåte 73, fär 77, fällt 83, fät 84,—mé 93, mêt 95—pline 105, pln 107—nò 162, möve 161,

to pronounce the *g* like *e* in a final unaccented syllable. But whatever was the reason of this novelty, it now seems to have subsided; and this word is generally pronounced with the accent on the second syllable, as it is uniformly marked by all the orthoepists in our language.

ALMACANTER, *ál-má-kán'túr*, *s.* A circle drawn parallel to the horizon.

ALMACANTER'S STAFF, *ál-má-kán'túr-stáf*, *s.* An instrument used to take observations of the sun, about the time of its rising and setting.

ALMANACK, *ál'má-nák*, *s.* *Sk.* A calendar.

ALMANDINE, *ál'mán-dine*, *s.* 149. A ruby, coarser and lighter than the oriental.

ALMIGHTINESS, *ál-mí'té-néss*, *s.* Omnipotence, one of the attributes of God.

ALMIGHTY, *ál-mí'té*, *a.* *Sk.* 406. Of unlimited power, omnipotent.

ALMOND, *ámúnd*, *s.* 401. The nut of the almond tree.

ALMOND TREE, *ámúnd-tréé*, *s.* It has leaves and flowers very like those of the peach tree.

ALMONDS, *ámúndz*, *s.* The two glands of the throat; the tonsils.

ALMONER, *ámún-úr*, *s.* *Sk.* The officer of a prince, employed in the distribution of charity.

ALMONRY, *ámún-ré*, *s.* The place where alms are distributed.

ALMOST, *álmóst*, *ad.* *Sk.* Nearly, well nigh.

ALMS, *ámz*, *s.* 403. What is given in relief of the poor.

ALMSBASKET, *ámz-bás-kít*, *s.* The basket in which provisions are put to be given away.

ALMSDEED, *ámz-dééd*, *s.* A charitable gift.

ALMSGIVER, *ámz-gívr-úr*, *s.* He that supports others by his charity.

ALMSHOUSE, *ámz-hóúse*, *s.* An hospital for the poor.

ALMSMAN, *ámz-mán*, *s.* A man who lives upon alms.

ALMUG-TREE, *ámúg-tréé*, *s.* A tree mentioned in scripture.

ALNAGER, *álná-júr*, *s.* *Sk.* A measurer by the ell; a sworn officer, whose business formerly was to inspect the assize of woollen cloth.

ALNAGE, *álnáje*, *s.* 90. Ell measure.

ALNIGHT, *álníte*, *s.* A night is a great cake of wax, with the wick in the midst.

ALOES, *á'óze*, *s.* A precious wood used in the east for perfumes, of which the best sort is of higher price than gold; a tree which grows in hot countries; a medicinal juice extracted from the common aloes tree.

¶ This word is divided into three syllables by Mr Sheridan, and but into two by Dr Kenrick, Mr Perry, Mr Scott, and W. Johnston. The latter is, in my opinion, preferable. My reason is, that though this plural word is perfectly Latin, and in that language is pronounced in three syllables; yet as we have the singular *aloe* in two syllables, we ought to form the plural according to our own analogy, and pronounce it in two syllables likewise.—See *Antipodes*.

ALOETICAL, *ál-ó-é-té-kál*, *a.* Consisting chiefly of aloes.

ALOFT, *á-lóft*, *ad.* On high, in the air.

ALOFT, *á-lóft*, *prep.* Above.

ALOFTY, *á'ó-jé*, *s.* Unreasonableness; absurdity.

ALONE, *á-lóne*, *s.* Single; without company, solitary.

ALONG, *á-lóng*, *ad.* At length; through any space measured lengthwise; forward, onward; in company with.

ALOOFF, *á-lóóff*, *ad.* At a distance.

ALOUND, *á-lóúú'*, *ad.* Loudly, with a great noise.

ALOW, *á-ló*, *ad.* In a low place, not aloft.

ALPHA, *ál-fá*, *s.* *Sk.* 545. The first letter in the Greek alphabet, answering to our A; therefore used to signify the first.

ALPHABET, *ál-fá-bét*, *s.* The letters, or elements of speech.

ALPHABETICAL, *ál-fá-bét-té-kál*, *a.* According to the series of letters.

ALPHABETICALLY, *ál-fá-bét-té-kál-lé*, *ad.* According to the order of the letters.

ALPINE, *álpín*, *a.* 140. Belonging to the Alps.

ALREADY, *ál-réd'dé*, *ad.* *Sk.* At this present time; before the present.

ALS, *áls*, *ad.* Also.

Also, *álsó*, *ad.* *Sk.* In the same manner, likewise.

ALTAR, *áltúr*, *s.* *Sk.* 98. The place where offerings to heaven are laid; the table in Christian churches, where the communion is administered.

ALTARAGE, *áltúr-áje*, *s.* 90. An emolument from oblations at the altar.

ALTAR-CLOTH, *áltúr-clóth*, *s.* The cloth thrown over the altar in churches.

To ALTER, *áltúr*, *v. a.* 418. To change, to make otherwise than it is.

To ALTER, *áltúr*, *v. n.* To become otherwise than it was, to be changed, to suffer change.

ALTERABLE, *áltúr-á-bl*, *a.* That may be altered or changed.

ALTERABLENESS, *áltúr-á-bl-néss*, *s.* The quality of being alterable.

ALTERABLY, *áltúr-á-blé*, *ad.* In such a manner as may be altered.

ALTERANT, *áltúr-ánt*, *a.* 555. That which has the power of producing changes.

ALTERATION, *áltúr-áshún*, *s.* The act of altering or changing; the change made.

ALTERNATIVE, *áltúr-á-tív*, *a.* Medicines called alterative, are such as have no immediate sensible operation, but gradually gain upon the constitution.

ALTERCATION, *áltúr-káshún*, *s.* *Sk.* Debate, controversy.

¶ The first syllable of this word, and of the sixteen that follow it, except *although*, are subject to a double pronunciation, between which it is not very easy to decide. There is a general rule in the language, that *l*, followed by another consonant, gives the preceding *a* its broad sound, as in *salt*. This rule is subject to several exceptions, *Sk.*; and if we take in these words into the exceptions, there is some doubt of the exceptions being the general rule. But the *a* in question is now so generally pronounced, as in the first syllable of *alley*, *valley*, &c. that we should risk the imputation of inaccuracy to sound it otherwise. Mr Sheridan, Dr Kenrick, and Mr Scott, are uniformly for this fourth sound of *a*. Mr Perry marks all with the same sound, except *altercate* and *altercation*; and W. Johnston has only the words *alteration* and *alternative*, which he pronounces with the third sound. It is certain that this sound of *a* was the true Anglo-saxon sound, and it is highly probable that the fourth sound has only obtained within these few years, in words obviously derived from the Latin as these are; but there seems to be a grossness in one sound, and a neatness in the other, which has so decidedly given one of them the preference.

ALTERN, *ál-térn'*, *a.* *Sk.* 98. Acting by turns.

ALTERNACY, *ál-térn-á-sé*, *s.* *Sk.* Action performed by turns.

ALTERNATE, *ál-térn-áte*, *a.* 91. Being by turns reciprocal.

To ALTERNATE, *ál-térn-áte*, *v. a.* 91. To perform alternately; to change one thing for another reciprocally.

ALTERNATELY, *ál-térn-áte-lé*, *ad.* In reciprocal succession.

ALTERNATENESS, *ál-térn-áte-néss*, *s.* The quality of being alternate.

ALTERNATION, *áltúr-náshún*, *s.* 555. The reciprocal succession of things.

ALTERNATIVE, *áltérn-á-tív*, *s.* 158. The choice given of two things, so that if one be rejected the other must be taken.

ALTERNATIVELY, *áltérn-á-tív-lé*, *ad.* By turns, reciprocally.

ALTERNATIVENESS, *áltérn-á-tív-néss*, *s.* The quality or state of being alternative.—See *Altercation*.

ALTERNITY, *áltérn-é-té*, *s.* 98. Reciprocal succession, vicissitude.

nôr 167, nôl 163—tûbe 171, tûb 172, bûl 173—ôl 299—pônd 313—tûn 466, tûs 409.

- ALTHOUGH**, ăl-thô, *conj.* 84. Notwithstanding however.
- ALTILOQUENCE**, ăl-tîl-lô-kwênse, *s.* 98. Pompous language.
- ALTIMETRY**, ăl-tîm'mê-trê, *s.* 518. The art of taking or measuring altitudes or heights.
- ALTRISANT**, ăl-tîs-sô-nânt, *a.* 518. High sounding, pompous in sound.
- ALTITUDE**, ăl'tê-tûde, *s.* Height of place, space measured upward; the elevation of any of the heavenly bodies above the horizon; situation with regard to lower things; height of excellence; highest point.
- ALTOGETHER**, ăl-tô-gêth-ûr, *ad.* Completely, without restriction, without exception.
- ALUDEL**, ăl'û-dêl, *s.* Aludels are subliming pot used in chymistry, fitted into one another without luting.
- ALUM**, ăl'mûm, *s.* A kind of mineral salt, of acid taste.
- ALUM-STONE**, ăl'mûm-stôn, *s.* A stone or used in surgery.
- ALUMINOUS**, ăl'lû'mê-nûs, *a.* Relating to alum, or consisting of alum.
- ALWAYS**, ăl'wâze, *ad.* 84. Perpetually, throughout all time; constantly, without variation.
- AM**, ăm, *am.* The first person of the verb *To be*.
- AMABILITY**, ăm-â-bîl'ê-tê, *s.* 511. 527. Love lines.
- AMADETTO**, ăm-â-dê'ttô, }
AMADOT, ăm-â-dôt, } *s.* 503. A sort of pear.
- AMAIN**, ăm-mâne', *ad.* With vehemence, with vigour.
- AMALGAM**, ăm-măl-gâm, }
AMALGAMA, ăm-măl-gâm, } *s.* 84.
 The mixture of metals procured by amalgamation.
- AMALGAMATION**, ăm-măl-gâm-shûn, *s.* 84.
 The act or practice of amalgamating metals.—See *Alteration*.
- To AMALGAMATE**, ăm-măl-gâm-mate, *v. a.* To unite metals with quicksilver.
- AMANDATION**, ăm-ân-dâ'shûn, *s.* 527. The act of sending on a message.
- AMANUENSIS**, ăm-mân-ê-n'ên-sîs, *s.* A person who writes what another dictates.
- AMARANTH**, ăm-â-rân'th, *s.* The name of a plant; in poetry, an imaginary flower unfolding.
- AMARANTHINE**, ăm-â-rân'thîn, *a.* 150.
 Consisting of amarantus.
- Mr Sheridan, Mr Scott, and Mr Perry, pronounce the *r* in the last syllable of this word short, as it is here marked.
- AMARITUDE**, ăm-mâr-rê-tûde, *s.* 81. Bitterness.
- To AMASS**, ăm-mâs', *v. a.* To collect together into one heap or mass; to add one thing to another.
- AMASSMENT**, ăm-mâs'mênt, *s.* A heap, an accumulation.
- This word is spelled with one *s* by Dr Johnson, but undoubtedly ought to have double *s* as well as *cessment*, *embassment*, and *embarrassment*.
- To AMATE**, ăm-mâte', *v. a.* To terrify, to strike with horror.
- MATEUR**, ăm-â-tâ're', *s.* A lover of any particular art or science; not a professor.
- As this is a French word, it will be expected that every polite speaker should give the last syllable the French sound; that which I have given, though not the exact pronunciation, approaches nearest to it.
- AMATORIAL**, ăm-â-tô'rê-âl, *a.* Concerning love.
- AMATORY**, ăm-â-tûr-rê, *a.* 512. 555. Relating to love.
- AMAUROSIS**, ăm-âu-rô'sîs, *s.* 520. A dimness of sight, not from any visible defect in the eye, but from some distemperature in the inner parts, occasioning the representations of flies and dust floating before the eyes.
- To AMAZE**, ăm-maze', *v. a.* To confuse with terror; to put into confusion with wonder; to put into perplexity.
- AMAZE**, ăm-mâze', *s.* Astonishment, confusion, either of fear or wonder.
- AMAZEDLY**, ăm-mâ'zêd-lê, *ad.* 364. Confusedly with amazement.
- AMAZEDNESS**, ăm-mâ'zêd-nêss, *s.* 365. The state of being amazed, wonder, confusion.
- AMAZEMENT**, ăm-mâ'zê'mênt, *s.* Confused apprehension, extreme fear, horror; extreme dejection, height of admiration; wonder at an unexpected event.
- AMAZING**, ăm-mâ'zîng, *part. a.* Wonderful, astonishing.
- AMAZINGLY**, ăm-mâ'zîng-lê, *ad.* To a degree that may excite astonishment.
- AMAZON**, ăm-âm-zôn, *s.* 166. The Amazons were a race of women famous for valour; a virago.
 This word has the accent on the first syllable, contrary to the Latin original, which has it on the second; while the following word *Ambages* has the same penultimate accent, as in Latin.
- AMBAGES**, ăm-bâ'jêz, *s.* 503. A circuit of words, a multiplicity of words.
- AMBASSADE**, ăm-bâs-sâde', *s.* Embassy. Not in use.
- AMBASSADOR**, ăm-bâs-sâ-dûr, *s.* 418. A person sent in a public manner from one sovereign power to another.—See *Honour*.
- AMBASSADRESS**, ăm-bâs-sâ-drês, *s.* The lady of an ambassador; a woman sent on a message.
- AMBASSAGE**, ăm-bâs-sâje, *s.* 90. An embassy.
- AMBER**, ăm-bûr, *s.* 98. A yellow transparent substance of a gummy or bituminous consistence.
- AMBER**, ăm-bûr, *a.* Consisting of amber.
- AMBER-DRINK**, ăm-bûr-drînk, *s.* Drink of the colour of amber.
- AMBERGRIS**, ăm-bûr-grêse, *s.* 112. A fragrant drug that melts almost like wax, used both as a perfume and a cordial.
- AMBER-SEED**, ăm-bûr-sêed, *s.* Musk-seed; it resembles millet.
- AMBER-TREE**, ăm-bûr-trêe, *s.* A shrub whose beauty is in its small evergreen leaves.
- AMBIDEXTER**, ăm-bê-dêx'têr, *s.* A man who has equally the use of both his hands; a man who is equally ready to act on either side in party disputes.
- AMBIDEXTERITY**, ăm-bê-dêx-têr-rê-tê, *s.* The quality of being able equally to use both hands; double dealing.
- AMBIDEXTROUS**, ăm-bê-dêx'trûs, *a.* Having, with equal facility, the use of either hand; double dealing, practising on both sides.
- AMBIDEXTROUSNESS**, ăm-bê-dêx'trûs-nêss, *s.* The quality of being ambidextrous.
- AMBENT**, ăm-bê-ênt, *a.* Surrounding, encompassing.
- AMBIGU**, ăm-bê-gû, *s.* An entertainment consisting of a medley of dishes.
- AMBIGUITY**, ăm-bê-gû'ê-tê, *s.* Doubtfulness of meaning; uncertainty of signification.
- AMBIGUOUS**, ăm-bîg'û-ûs, *a.* Doubtful, having two meanings; using doubtful expressions.
- AMBIGUOUSLY**, ăm-bîg'û-ûs-lê, *ad.* In an ambiguous manner, doubtfully.
- AMBIGUOUSNESS**, ăm-bîg'û-ûs-nêss, *s.* Uncertainty of meaning; duplicity of signification.
- AMBIGUOUSLY**, ăm-bîl'lô-jê, *s.* 518. Talk of ambiguous signification.
- AMBIGUOUSNESS**, ăm-bîl'lô-kwûs, *a.* 518. Using ambiguous expressions.
- AMBIGUOUSLY**, ăm-bîl'lô-kwê, *s.* 518. Ambiguity of expression.
- AMBIT**, ăm-bî't, *s.* The compass or circuit of any thing.
- AMBITION**, ăm-bîsh'ûn, *s.* 507. The desire of preferment or honour; the desire of any thing great or excellent.
- AMBITIOUS**, ăm-bîsh'ûs, *a.* 453. Seized or touched with ambition, desirous of advancement, aspiring.
- AMBITIOUSLY**, ăm-bîsh'ûs-lê, *ad.* With eagerness of advancement or preference.

559. Fåte 73, får 77, fäll 83, fât 81—mê 93,

AMBITIOUSNESS, âm-blsh'ûs-nês, *s.* The quality of being ambitious.

AMBITUDE, âm'bê-tûde, *s.* 463. Compass, circuit.

To **AMBLE**, âm/bl, *v. n.* 405. To move upon an amble, to pace; to move easily; to walk daintily.

AMBLE, âm/bl, *s.* 405. An easy pace.

AMBLER, âm/blâr, *s.* 98. A pacer.

AMBLINGLY, âm'blîng-lê, *ad.* With an ambling movement.

AMBROSIA, âm-brô'zîe-â, *s.* 505. The imaginary food of the gods; the name of a plant.

→ Mr Sheridan has pronounced this and the following word *am-bro-sha* and *am-bro-shal*. Dr Kenrick has divided them into the same number of syllables, but has given the *t* the flat aspiration, like *zh*. That this is the true sound, see letter *S*, No. 453; and that these words ought to be divided into four syllables, see Syllabication, No. 542, 543.

AMBROSIAL, âm-brô'zîe-âl, *a.* Partaking of the nature or quality of ambrosia; delicious.

AMBERY, âm'brê, *s.* The place where alms are distributed; the place where plate, and utensils for house-keeping, are kept.

AMBS-ACE, âmz-âse', *s.* 347. A double ace, aces.

AMBULATION, âm-bû-lâ'shûn, *s.* The act of walking.

AMBULATORY, âm'bû-lâ-tûr-rê, *a.* 512. Having the power or faculty of walking.

AMBURY, âm'bû-rê, *s.* A bloody wart on a horse's body.

AMBUCADE, âm-bûs-kâde', *s.* A private station in which men lie to surprise others.

AMBUCCADO, âm-bûs-kâ'dô, *s.* 77. A private post, in order to surprise.

AMBUSH, âm'bûsh, *s.* 175. The post where soldiers or assassins are placed in order to fall unexpectedly upon an enemy; the act of surprising another, by lying in wait; the state of lying in wait.

AMBUSHED, âm'bûsh-êd, *a.* 359. Placed in ambush.

AMBUSHMENT, âm'bûsh-mênt, *s.* Ambush, surprise.

AMBUSTION, âm-bûs'tshûn, *s.* 464. A burn, a scald.

AMEL, âm'mêl, *s.* The matter with which the variegated works are overlaid, which we call enamelled.

AMEN, âm'mên, *ad.* A term used in devotions, by which, at the end of a prayer, we mean, so be it; at the end of a creed, so it is.

→ This is the only word in the language that has necessarily two consecutive accents.—See Principles, No. 491.

AMENABLE, âm-mê'nâ-bl, *a.* 405. Responsible, subject so as to be liable to account.

AMENANCE, âm-mê'nânse, *s.* Conduct, behaviour.

To **AMEND**, âm-mênd', *v. a.* To correct, to change any thing that is wrong; to reform the life; to restore passages in writers which the copiers are supposed to have depraved.

To **AMEND**, âm-mênd', *v. n.* To grow better.

AMENDMENT, âm-mênd'mênt, *s.* A change from bad for the better; reformation of life; recovery of health; in law, the correction of an error committed in a process.

AMENDER, âm-mên'dâr, *s.* 98. The person that amends any thing.

AMENDS, âm-mêndz', *s.* Recompense, compensation.

AMENITY, âm-mên'nê-tê, *s.* 511. Agreeableness of situation.

To **AMERCE**, âm-mêrse', *v. a.* To punish with a fine or penalty.

AMERCER, âm-mêr'sûr, *s.* 98. He that sets a fine upon any misdemeanor.

AMERCEMENT, âm-mêrse'mênt, *s.* The pecuniary punishment of an offender.

AMFS-ACE, âmz-âce', *s.* Two aces thrown at the same time on two dice.

mêt 95—pline 105, plin 107—nô 162, môve 164,

AMETHODICAL, âm-mê-thôd'ê-kâl, *a.* Out of method, irregular.

AMETHYST, âm'ê-thîst, *s.* A precious stone of a violet colour, bordering on purple.

AMETHYSTINE, âm-ê-thîst'în, *a.* 140. Resembling an amethyst.

AMIALE, âm'mê-â-bl, *a.* 405. Lovely, pleasing worthy to be loved; pretending love, showing love.

AMIABLENESS, âm'mê-â-bl-nês, *s.* Loveliness, power of raising love.

AMIABLY, âm'mê-â-blê, *ad.* In such a manner as to excite love.

AMICABLE, âm'mê-kâ-bl, *a.* 405. Friendly, kind.

AMICABLENESS, âm'mê-kâ-bl-nês, *s.* Friendliness, good-will.

AMICABLY, âm'mê-kâ-blê, *ad.* In a friendly way.

AMICE, âm'mîs, *s.* 142. The first or undermost part of a priest's habit.

AMID, âm'mîd', } *prep.* In the midst, middle,

AMIDST, âm'mîdst', } surrounded by; among.

AMISS, âm'mîs', *ad.* Faultily, criminally; wrong, not according to the perfection of the thing; impaired in health.

AMISSIION, âm-mîsh'ûn, *s.* Loss.

To **AMIT**, âm-mît', *v. a.* To lose.

AMITY, âm'mê-tê, *s.* 511. Friendship.

AMMONIAC, âm-mô'nê-âk, *s.* 505. A gum; a salt.

AMMONIACAL, âm-mô-nê-â-kâl, *a.* 506. Having the nature of ammoniac salt.

AMMUNITION, âm-mû-nîsh'ûn, *s.* Military stores.

AMMUNITION-BREAD, âm-mû-nîsh'ûn-brêd, *s.* Bread for the supply of armies.

AMNESTY, âm'nês-tê, *s.* An act of oblivion.

AMNION, âm'nê-ôn, } *s.*

AMNIOS, âm'nê-ôs, 166. } The innermost membrane with which the fetus in the womb is immediately covered.

AMOEBEAN, âm-ê-bê'an, *a.* Verses alternatively responsible.

AMOMUM, âm-mô'mûm, *s.* A sort of fruit.

AMONG, âm-mûng', } *prep.* 165.

AMONGST, âm-mûngst', } Mingled with; conjoined with others, so as to make part of the number.

AMORIST, âm'ô-rîst, *s.* An innamorato, a gallant.

AMOROUS, âm'ô-rûs, *a.* 544. Enamoured; naturally inclined to love, fond; belonging to love.

AMOROUSLY, âm'ô-rûs-lê, *ad.* Fondly, lovingly.

AMOROUSNESS, âm'ô-rûs-nês, *s.* Fondness, lovingness.

AMORT, âm-môrt', *ad.* Depressed, spiritless.

AMORTIZATION, âm-môrt-tê-zh'ûn, } *s.*

AMORTIZEMENT, âm-môrt'îz-mênt, } The right or act of transferring lands to mortmain.

To **AMORTIZE**, âm-môrt'îz, *v. n.* 140. To alien lands or tenements to any corporation.

→ I have made the last syllable of this word short, contrary to Mr Sheridan's pronunciation of it, not only because it is so pronounced by Mr Scott and Dr Kenrick, but because it is agreeable to the general rule.

To **AMOVE**, âm-mô've', *v. a.* To remove from a post or station; to remove, to move, to alter.

To **AMOUNT**, âm-môunt', *v. n.* To rise to the accumulative quality.

AMOUNT, âm-môunt', *s.* The sum total.

AMOUR, âm-môôr', *s.* An affair of gallantry, an intrigue.

AMPHIBIOUS, âm-fîb'ê-ûs, *a.* That which can live in two elements.

AMPHIBIOUSNESS, âm-fîb'ê-ûs-nês, *s.* The quality of being able to live in different elements.

AMPHIBIOLOGICAL, âm-fê-bô-lô'd'jê-kâl, *a.* 509. Doubtful.

AMPHIBOLOGY, âm-fê-bôl'ô-jê, *s.* Discourse of uncertain meaning.

AMPHIBOLOUS, âm-fib'bô-lûs, *a.* Tossed from one to another.

AMPHIBRACH, âm/fê-brâk, } *s.*

AMPHIBRACHYS, âm/fê-brâk-êz, }

A foot, consisting of three syllables, having one syllable long in the middle, and a short one on each side.

AMPHIBËNA, âm-fis-bê'nâ, *s.* 92. A serpent supposed to have two heads.

AMPHITHEATRE, âm-fê-thê'â-tûr, *s.* 516.

A building in a circular or oval form, having its area encompassed with rows of seats one above another.

AMPLE, âm/pl, *a.* 405. Large, wide, extended, great in bulk; unlimited, without restriction; liberal, large, without parsimony; diffusive, not contracted.

AMPLENESS, âm/pl-nês, *s.* Largeness, liberality.

To AMPLIATE, âm/plê-âte, *v. a.* To enlarge, to extend.

AMPLIATION, âm-plê-â-shûn, *s.* Enlargement, exaggeration; diffuseness.

To AMPLIFICATE, âm-plîfê-kâte, *v. a.* To enlarge, to amplify.

AMPLIFICATION, âm-plê-fê-kâ-shûn, *s.* Enlargement, extension; exaggerated representation.

AMPLIFIER, âm/plê-fl-ûr, *s.* 98. One that exaggerates.

To AMPLIFY, âm/plê-fl, *v. a.* 183. To enlarge; to exaggerate any thing; to improve by new additions.

To AMPLIFY, âm/plê-fl, *v. n.* To lay one's self out in diffusion; to form pompous representations.

AMPLITUDE, âm/plê-tûde, *s.* Largeness, greatness; copiousness, abundance.

AMPLY, âm/plê, *ad.* Largely, liberally; copiously.

To AMPUTATE, âm/pû-tâte, *v. a.* To cut off a limb.

AMPUTATION, âm-pû-tâ-shûn, *s.* The operation of cutting off a limb, or other part of the body.

AMULET, âm/û-lêt, *s.* A charm; a thing hung about the neck, for preventing or curing a disease.

To AMUSE, âm-mûze', *v. a.* To entertain the mind with harmless trifling; to engage the attention; to deceive by artful management.

AMUSEMENT, âm-mûze'mênt, *s.* That which amuses, entertainment.

AMUSER, âm-mû'zûr, *s.* He that amuses.

AMUSIVE, âm-mû'siv, *a.* 158. 428. That which has the power of amusing.

AMYGDALATE, âm-mîg'dâ-lâte, *a.* Made of almonds.

AMYGDALINE, âm-mîg'dâ-lln, *a.* 149. Resembling almonds.

AN, ân, *art.* One, but with less emphasis; any, or some.

→ This indefinite, and, as it may be called, *euphonic* article, is said by all our Grammarians to be used before a vowel or *h* mute; but no notice is taken of using *a* instead of *i* before what is called a vowel, as a *useful book*, a *usual ceremony*, a *usurer*, &c.; nor is any mention made of its constant usage before *h* when it is not mute, if the accent of the word be on the second syllable, as, an *heroic action*, an *historical account*, &c. This want of accuracy arises from a want of analyzing the vowels, and not attending sufficiently to the influence of accent on pronunciation. A proper investigation of the power of the vowels would have informed our Grammarians, that the letter *u*, when long, is not so properly a vowel as a semi-consonant, and perfectly equivalent to commencing *y* 8; and that a feeling of this has insensibly influenced the best speakers to prefix *a* to it in their conversation, while a confused idea of the general rule arising from an ignorance of the nature of the letters has generally induced them to prefix *an* to it in writing. The same observations are applicable to the *h*. The ear alone tells us, that before *heroic*, *historical*, &c. the *an* ought invariably to be used, but by not discovering that it is the absence of accent on the *h* that makes an admissible in these words, we are apt to prefix *an* to words where the *h* is sounded, as *an horse*, *an house*, &c. and thus set our spoken and written language at variance. This seems better to account for the want of accuracy in this article

than a conjecture I once heard from Dr Johnson, that our ancestors, particularly in the time of the Spectator, where this misapplication of the article frequently occurs, did not pronounce the *h* at the beginning of words so often as we do. However this may be, it seems necessary, to a correctness of language, to make our orthography and pronunciation as consistent as possible: for which purpose it may not be useless to attend to the following general rules. The article *A* must be used before all words beginning with a consonant, and before the vowel *u* when long; and the article *An* must be used before all words beginning with a vowel, except long *u*; before words beginning with *h* mute, as *an hour*, *an heir*, &c. or before words where the *h* is not mute, if the accent be on the second syllable, as *an heroic action*, *an historical account*, &c. For the few words in our language, where the *h* is mute, see this letter in the Principles, No. 394: for a just idea of the letter *u*, and the reason why it admits of *an* before it when long, see Principles, No. 8, and the Notes upon it.

ANACAMPTICK, ân-â-kâm'tik, *a.* Reflecting, or reflected.

ANACAMPTICKS, ân-â-kâm'tiks, *s.* The doctrine of reflected light, or catoptricks.

ANACATHARTICK, ân-â-kâ-thâr'tik, *s.* Any medicine that works upwards.

ANACHORITE, ân-âk'ô-rite, *s.* 155. A monk, who leaves the convent for a more solitary life.

ANACHRONISM, ân-âk'krô-nîzm, *s.* An error in computing time.

ANACLATICKS, ân-â-klât'iks, *s.* The doctrine of refracted light; dioptricks.

ANADIPLOSIS, ân-â-dê-plô'sis, *s.* 520. Reduplication; a figure in rhetoric.

ANAGRAM, ân-â-grâm, *s.* A conceit arising from the letters of a name transposed so as to form some other word or sentence.

ANAGRAMMATISM, ân-â-grâm'mâ-tîzm, *s.* 434. The art or practice of making anagrams.

ANAGRAMMATIST, ân-â-grâm'mâ-tîst, *s.* A maker of anagrams.

To ANAGRAMMATIZE, ân-â-grâm'mâ-tîze, *v. n.* 159. To make anagrams.

ANALECTICK, ân-â-lêp'tik, *a.* Comforting, corroborating.

ANALOGICAL, ân-â-lôdjê'ê-kâl, *a.* Used by way of analogy.

ANALOGICALLY, ân-â-lôdjê'ê-kâl-lê, *ad.* In an analogical manner; in an analogous manner.

ANALOGICALNESS, ân-â-lôdjê'ê-kâl-nês, *s.* The quality of being analogical.

To ANALOGIZE, ân-nâl'lô-jîze, *v. a.* To explain by way of analogy.

ANALOGOUS, ân-nâl'lô-gûs, *a.* 314. Having analogy, having something parallel.

ANALOGY, ân-nâl'lô-jê, *s.* 518. Resemblance between things with regard to some circumstances or effects.

ANALYSIS, ân-nâl'lê-sîs, *s.* 520. A separation of any compound into its several parts; a solution of any thing, whether corporal or mental, to its first elements.

ANALYTICAL, ân-â-ll'ê-tê-kâl, *a.* That which resolves any thing into first principles; that which proceeds by analysis.

ANALYTICALLY, ân-â-ll'ê-tê-kâl-lê, *ad.* The manner of resolving compounds into the simple constituent or component parts.

To ANALYZE, ân-â-ll'ze, *v. a.* To resolve a compound into its first principles.

ANALYZER, ân-â-ll-zûr, *s.* 98. That which has the power of analyzing.

ANAMORPHOSIS, ân-â-môr-fô'sis, *s.* Deformation; perspective projection, so that at one point of view it shall appear deformed, in another an exact representation.

→ I have accented this word on the penultimate, as Dr Johnson and Mr Sheridan have done; as it is a technical word, and not naturalised like *metamorphosis*.—See Principles, No. 520.

ANANAS, ân-nâ'nas, *s.* The pine apple.

ANAPÆST, ânâ pæ'st, *s.* A foot consisting of three

539. Flåte 73, får 77, fäll 83, fåt 81—mê 93, mêt 95—plne 103, pln 107—nô 162, môve 164,

syllables; two short and one long; the reverse of the dactyle.

ANAPÆSTIC, ân-â-pēs'tik, *a.* Belonging to an anapæst.

ANAPHORA, ân-nâf'fô-râ, *s.* 92. A figure when several clauses of a sentence are begun with the same word.

ANARCH, ân'âr-k, *s.* 353. An author of confusion.

ANARCHIAL, ân-nâr'kê-âl, } *a.*

ANARCHIC, ân-nâr'kik, }
Confused, without rule.

ANARCHY, ân'âr-kê, *s.* Want of government, a state without magistracy.

ANASARCA, ân-â-sâr'kâ, *s.* 92. A sort of dropsy, where the whole substance is stuffed with pituitous humours.

ANASTROPHE, ân-nâs'trô-fê, *s.* 518. A figure whereby words, which should have been precedent, are postponed.

ANATHEMA, ân-nâth'ê-mâ, *s.* 92. A curse pronounced by ecclesiastical authority.

ANATHEMATICAL, ân-â-thê-mât'ê-kâl, *a.* 509. That which has the properties of an anathema.

ANATHEMATICALLY, ân-â-thê-mât'ê-kâl-lê, *ad.* In an anathematic manner.

To ANATHEMATIZE, ân-âth'ê-mâ-tize, *v. a.* 159. To pronounce accursed by ecclesiastical authority.

ANATIFEROUS, ân-â-tif'ê-rûs, *a.* 518. Producing ducks.

ANATOCISM, ân-nât'ô-sizm, *s.* The accumulation of interest upon interest.

ANATOMICAL, ân-â-tôm'ê-kâl, *a.* Relating or belonging to anatomy; proceeding upon principles taught in anatomy.

ANATOMICALLY, ân-â-tôm'ê-kâl-lê, *ad.* In an anatomical manner.

ANATOMIST, ân-nât'ô-mist, *s.* He that studies the structure of animal bodies, by means of dissection.

To ANATOMIZE, ân-nât'ô-mize, *v. a.* To dissect an animal; to lay any thing open distinctly, and by minute parts.

ANATOMY, ân-nât'ô-mê, *s.* 518. The art of dissecting the body; the doctrine of the structure of the body; the act of dividing any thing; a skeleton; a thin meagre person.

ANCESTOR, ân'sês-tûr, *s.* 98. One from whom a person descends.

ANCESTREL, ân'sês-trêl, *a.* Claimed from ancestors.

ANCESTRY, ân'sês-trê, *s.* Lineage, a series of ancestors; the honour of descent, birth.

ANCIENTRY, ân'êshên-trê, *s.* Antiquity of a family, properly *ancientry*.

ANCHOR, âng'ûr, *s.* 353. 418. A heavy iron, to hold the ship, by being fixed to the ground; any thing which confers stability.

To ANCHOR, âng'ûr, *v. n.* 166. To cast anchor, to lie at anchor; to stop at, to rest on.

ANCHORAGE, âng'ûr-âdje, *s.* 90. Ground to cast anchor upon; the anchors of a ship; a duty paid for anchoring in a port.

ANCHOR-HOLD, âng'ûr-hôld, *s.* The hold or fastness of the anchor.

ANCHORED, âng'ûr-rêd, *part. a.* 353. Held by the anchor.

ANCHORET, âng'k'ô-rê, } *s.*

ANCHORITE, âng'k'ô-rîte, 155. }
A recluse, a hermit.

ANCHOVY, ân-tshô'vé, *s.* A little sea-fish, much used by way of sauce, or seasoning.

ANCIENT, ân'êshên-t, *a.* 542. Old, not modern; old, that has been of long duration; past, former.

ANCIENT, ân'êshên-t, *s.* The flag or streamer of a ship.

ANCIENT, ân'êshên-t, *s.* The bearer of a flag, now ensign.

ANCIENTLY, ân'êshên-t-lê, *ad.* In old times.

ANCIENTNESS, ân'êshên-t-nês, *s.* Antiquity.

ANCIENTRY, ân'êshên-trê, *s.* The honour of ancient lineage.

ANCILLARY, ân'sil-â-rê, *a.* Subservient as a hand-maid.—See *Maxillary* and *Papillary*.

AND, ând, *conj.* The particle by which sentences or terms are joined.

ANDIRON, ând'lûrn, *s.* 417. Irons at the end of a fire-grate, in which the spit turns.

ANDROGYNAL, ân-drôdje'ê-nâl, *a.* Hermaphroditical; partaking of both sexes.

ANDROGYNALLY, ân-drôdje'ê-nâl-lê, *ad.* With two sexes.

ANDROGYNUS, ân-drôdje'ê-nûs, *s.* 482. An hermaphrodite.

ANDROPHAGUS, ân-drôfâ-gûs, *s.* 518. A cannibal, a man eater. Plural *Androphagi*.

ANECDOTE, ân'êk-dôte, *s.* Something yet unpublished; secret history.

ANECDOTICAL, ân-êk-dôt'ê-kâl, *a.* Relative to anecdotes.

ANEMOGRAPHY, ân-ê-môg'grâ-fê, *s.* 518. The description of the winds.

ANEMOMETER, ân-ê-môm'mê-têr, *s.* 518. An instrument contrived to measure the wind.

ANEMONE, ân-nêm'ô-nê, *s.* The wind flower.

ANEMOSCOPE, ân-nêm'ô-skôpe, *s.* A machine invented to foretell the changes of the wind.

ANENT, ân-nênt', *prep.* A Scoticism. Concerning, about; over against, opposite to.

ANEURISM, ân'û-rizm, *s.* 503. A disease of the arteries, in which they become excessively dilated.

ANEW, ân-nû', *ad.* Over again, another time; newly, in a new manner.

ANFRACTUOUSNESS, ân-frâk'tshû-ûs-nêss, *s.* 461. Fullness of windings and turnings.

ANGEL, ânj'êl, *s.* 512. Originally a messenger; a spirit employed by God in human affairs: angel is sometimes used in a bad sense, as, angels of darkness: in the style of love, a beautiful person; a piece of ancient money. See *Change*.

ANGEL-SHOT, ânj'êl-shôt, *s.* Chain shot.

ANGELICA, ân-jêl'ê-kâ, *s.* 92. The name of a plant.

ANGELICAL, ân-jêl'ê-kâl, *a.* 509. Resembling angels; partaking of the nature of angels; belonging to angels.

ANGELICALNESS, ân-jêl'ê-kâl-nêss, *s.* Excellence more than human.

ANGELICK, ân-jêl'ik, *a.* 508. Angelical; above human.

ANGELOT, ânj'ê-lôt, *s.* A musical instrument somewhat resembling a lute.

ANGER, âng'ûr, *s.* 409. 98. Uneasiness upon the receipt of any injury; smart of a sore.

To ANGER, âng'ûr, *v. a.* To provoke, to enrage.

ANGERLY, âng'ûr-lê, *ad.* In an angry manner.

ANGIOGRAPHY, ân-jê-ôg'grâ-fê, *s.* A description of vessels in the human body.

ANGLE, âng'gl, *s.* 405. The space intercepted between two lines intersecting each other.

ANGLE, âng'gl, *s.* An instrument to take fish, consisting of a rod, a line, and a hook.

To ANGLE, âng'gl, *v. a.* To fish with a rod and hook; to try to gain by some insinuating artifices.

ANGLE-ROD, âng'gl-rôd, *s.* The stick to which the fisher's line and hook are hung.

ANGLER, âng'glûr, *s.* 98. He that fishes with an angle.

ANGLICISM, âng'glê-sizm, *s.* An English idiom a mode of speech peculiar to the English.

ANGORER, âng'gô-bûr, *s.* 98. A kind of pear.

ANGRILY, âng'grê-lê, *ad.* In an angry manner.

ANGRY, âng'grê, *a.* 409. Touched with anger, having the appearance of anger; painful, inflamed.

ANGUISH, âng'gwish, *s.* 340. Excessive pain either of mind or body.

nbr 167, nôt 163—tûbe 171, tûb 172, bûll 173—ôll, 299—pöund 313—thin 466, truis 469.

- ANGUISED, âng'gwîsh-êd, *a.* 359. Excessively pained.
- ANGULAR, âng'gû-lâr, *a.* 98. Having angles or corners.
- ANGULARITY, âng-gû-lâr-ê-tê, *s.* The quality of being angular.
- ANGULARLY, âng'gû-lâr-lê, *ad.* With angles.
- ANGULARNESS, âng'gû-lâr-nês, *s.* The quality of being angular.
- ANGULATED, âng'gû-lâ-têd, *a.* Formed with angles.
- ANGULOUS, âng'gû-lûs, *a.* 314. Hooked, angular.
- ANGUST, ân-gûst, *a.* 409. 98. Narrow, strait.
- ANGUSTATION, ân-gûs-tâ-shûn, *s.* The act of making narrow; the state of being narrowed.
- ANGELATION, ân-hê-lâ-shûn, *s.* The act of panting.
- ANGELOSE, ân-hê-lôse, *a.* Out of breath.
- ANGIENTED, ân-ê-ên-têd, *a.* Frustrated.
- ANGIGHTS, ân-îtes, *ad.* In the night time.
- ANIL, ân-îl, *s.* The shrub from whose leaves and stalks indigo is prepared.
- ANILENESS, â-nîl-ê-nês, } *s.* 530.
ANILITY, â-nîl-ê-tê, }
The old age of women.
- ANIMABLE, ân-ê-mâ-bl, *a.* 405. That which may be put into life.
- ANIMADVERSION, ân-ê-mâd-vêr'shûn, *s.* Re-proof; severe censure; observation.
- ANIMADVERSIVE, ân-ê-mâd-vêr'siv, *a.* 428. That has the power of judging.
- To ANIMADVERT, ân-ê-mâd-vêrt, *v. n.* To consider; to observe; to pass censures upon.
- ANIMADVERTER, ân-ê-mâd-vêrtûr, *s.* He that passes censures, or observes upon.
- ANIMAL, ân-ê-mâl, *s.* A living creature, corporal: by way of contempt, we say a stupid man is an animal.
- ANIMAL, ân-ê-mâl, *a.* That belongs or relates to animals: animal is used in opposition to spiritual.
- ANIMALCULE, ân-ê-mâl-kûle, *s.* A small animal.
- ↳ This word is derived from the French, and forms its plural by adding *s*; but this plural is sometimes expressed by the Latin word *animalcula*, which being mistaken for a singular by those who have but a faint memory of their accidence, is sometimes made plural by the change of *a* into *e* diphthong; but it ought to be remembered that *animalcula* in the singular, makes *animalcules* in the plural, without any additional syllable; and that the singular of *animalcula* is *animalculum*.
- ANIMALITY, ân-ê-mâl-ê-tê, *s.* The state of animal existence.
- To ANIMATE, ân-ê-mâ-te, *v. a.* To quicken, to make alive; to give powers to; to encourage, to incite.
- ANIMATE, ân-ê-mâ-te, *a.* 91. Alive, possessing animal life.
- ANIMATED, ân-ê-mâ-têd, *part. a.* Lively, vigorous.
- ANIMATION, ân-ê-mâ-shûn, *s.* The act of animating or enlivening; that which animates; the state of being enlivened.
- ANIMATIVE, ân-ê-mâ-tiv, *a.* 157. That has the power of giving life.
- ANIMATOR, ân-ê-mâ-tûr, *s.* 521. That which gives life.
- ANIMOSE, ân-ê-môse, *a.* 427. Full of spirit, hot.
- ANIMOSITY, ân-ê-môs-sê-tê, *s.* Vehemence of hatred; passionate malignity.
- ANISE, ân-îs, *s.* 140. A species of apium or parsley, with large sweet-scented seeds.
- ANKER, ângk'ûr, *s.* 98. 409. A liquid measure the fourth part of the awn.
- ANKLE, ân-kl, *s.* 405. The joint which joins the foot to the leg.
- ANKLE-BONE, ânk-kl-bone, *s.* The bone of the ankle.
- ANNALIST, ân-nâ-îst, *s.* A writer of annals.
- ANNALS, ân-nâ-îz, *s.* Histories digested in the exact order of time.
- ANNATS, ân-nâts, *s.* First fruits.
- To ANNEAL, ân-nêl, *v. a.* To heat glass that the colours laid on it may pierce through; to heat any thing in such a manner as to give it the true temper.
- To ANNEX, ân-nêks, *v. a.* To unite to at the end; to unite a smaller thing to a greater.
- ANNEXATION, ân-nêk-sâ-shûn, *s.* Conjunction, addition; union, coalition.
- ANNEXION, ân-nêk-shûn, *s.* The act of annexing.
- ANNEXMENT, ân-nêks-mênt, *s.* The act of annexing; the thing annexed.
- ANNIHILABLE, ân-nîh-ê-lâ-bl, *a.* That which may be put out of existence.
- To ANNIHILATE, ân-nîh-ê-lâ-te, *a. a.* To reduce to nothing; to destroy; to annul.
- ↳ Englishmen who have been bred in foreign seminaries, where they pronounce the *i* in Latin like *e*, generally pronounce this word as if written *an-ne-he-late*, because they pronounce the Latin word from which it is derived in the same manner; but Englishmen, educated in their own country, pronounce the *i*, when it ends a syllable, with the accent on it, both in Latin and English, as it is here marked.
- ANNIHILATION, ân-nî-hê-lî-shûn, *s.* The act of reducing to nothing, the state of being reduced to nothing.
- ANNIVERSARY, ân-nê-vêr-sâ-rê, *s.* A day celebrated as it returns in the course of the year; the act of celebration of the anniversary.
- ANNIVERSARY, ân-nê-vêr-sâ-rê, *a.* Returning with the revolution of the year; annual.
- ANNO DOMINI, ân-nô-dôm-ê-nê, *In the year of our Lord.*
- ANNOLIS, ân-nô-îls, *s.* An American animal like a lizard.
- ANNOTATION, ân-nô-tâ-shûn, *s.* Explication; note.
- ANNOTATOR, ân-nô-tâ-tûr, *s.* 521. A writer of notes, a commentator.
- To ANNOUNCE, ân-nôunse, *v. a.* To publish, to proclaim; to declare by a judicial sentence.
- To ANNOY, ân-nô-ê, *v. a.* 329. To incommode, to vex.
- ANNOY, ân-nô-ê, *s.* Injury, molestation.
- ANNOYANCE, ân-nô-ê-âns, *s.* That which annoys; the act of annoying.
- ANNOYER, ân-nô-ê-ûr, *s.* 98. The person that annoys.
- ANNUAL, ân-nû-âl, *a.* That which comes yearly; that which is reckoned by the year; that which lasts only a year.
- ANNUALLY, ân-nû-âl-lê, *ad.* Yearly, every year.
- ANNUANT, ân-nû-ê-tânt, *s.* He that possesses or receives an annuity.
- ANNUITY, ân-nû-ê-tê, *s.* A yearly rent to be paid for a term of life or years; a yearly allowance.
- To ANNUL, ân-nûl, *v. a.* To make void, to nullify; to reduce to nothing.
- ANNULAR, ân-nû-lâr, *a.* 98. Having the form of a ring.
- ANNULARY, ân-nû-lâ-rê, *a.* Having the form of rings.
- ANNULET, ân-nû-lêt, *s.* A little ring.
- To ANNUNERATE, ân-nû-mê-râ-te, *v. a.* 91. To add to a former number.
- ANNUNERATION, ân-nû-mê-râ-shûn, *s.* Addition to a former number.
- To ANNUNCIATE, ân-nûn-shê-â-te, *v. a.* 91. 357. 196. To bring tidings.
- ANNUNCIATION-DAY, ân-nûn-shê-â-shûn-dâ, *s.* The day celebrated by the church, in memory of the Angel's salutation of the Blessed Virgin, solemnized on the twenty-fifth of March.
- ANODYNE, ân-ô-dî-ne, *a.* That which has the power of mitigating pain.
- To ANOINT, â-ô-înt, *v. a.* To rub over with unctuous matter: so consecrate by unction.

539. Fåte 73, fär 77, fäll 83, fät 81—mê 93, mêt 95—plne 105, pîn 107—nô 162, môve 164,
- ANOINTER**, ân-nôn'tûr, *s.* The person that anoints.
- ANOMALISM**, ân-nôm'â-llzm, *s.* Anomaly, irregularity.
- ANOMALISTICAL**, ân-nôm-â-lls'tê-kâl, *a.* 509. Irregular.
- ANOMALOUS**, ân-nôm'â-lls, *a.* Irregular, deviating from the general method or analogy of things.
- ANOMALOUSLY**, ân-nôm'â-lls-lê, *ad.* Irregularly.
- ANOMALY**, ân-nôm'â-lê, *s.* Irregularity, deviation from rule.
- ANOMY**, ân'ô-mê, *s.* Breach of law.
- ANON**, ân-nôn', *ad.* Quickly, soon: now and then.
- ANONYMOUS**, ân-nôn'ê-mûs, *a.* Wanting a name.
- ANONYMOUSLY**, ân-nôn'ê-mûs-lê, *ad.* Without a name.
- ANOREXY**, ân'nô-rêk-sê, *s.* 517. Inappetency.
- ANOTHER**, ân-ôth'ûr, *a.* 98. Not the same; one more; any other; not one's self; widely different.
- ANSATED**, ân'sâ-têd, *a.* Having handles.
- To ANSWER**, ân'sûr, *v. n.* 475. 98. To speak in return to a question; to speak in opposition; to be accountable for; to give an account; to correspond to, to suit with; to be equivalent to; to satisfy any claim or petition; to stand as opposite or correlative to something else; to bear proportion to; to succeed, to produce the wished event; to appear to any call, or authoritative summons.
- ANSWER**, ân'sûr, *s.* 475. That which is said in return to a question, or position; a confutation of a charge.
- ANSWERABLE**, ân'sûr-â-bl, *a.* 475. That to which a reply may be made; obliged to give an account; correspondent to; proportionate to; equal to.
- ANSWERABLY**, ân'sûr-â-blê, *ad.* In due proportion; with proper correspondence; suitably.
- ANSWERABLENESS**, ân'sûr-â-bl-nês, *s.* The quality of being answerable.
- ANSWERER**, ân'sûr-ûr, *s.* 554. He that answers; he that manages the controversy against one that has written first.
- ANT**, ânt, *s.* An emmet, a pismire.
- ANT-BEAR**, ânt'bâre, *s.* An animal that feeds on ants.
- ANT-HILL**, ânt'hîll, *s.* The small protuberance of earth in which ants make their nests.
- ANTAGONIST**, ân-tâg'ô-nist, *s.* One who contends with another, an opponent; contrary to.
- To ANTAGONIZE**, ân-tâg'ô-nize, *v. n.* To contend against another.
- ANTANACLASIS**, ân-tâ-nâ-klâ'sis, *s.* A figure in rhetoric, when the same word is repeated in a different manner, if not in a contrary signification; it is also a returning to the matter at the end of a long parenthesis.
- ANTAPHRODITICK**, ân-tâ-frô-dit'ik, *a.* Efficacious against the venereal disease.
- ANTAPOLECTICK**, ân-tâ-pô-plek'tik, *a.* Good against an apoplexy.
- ANTARCTICK**, ân-târk'tik, *a.* Relating to the southern pole.
- ANTARTHRITICK**, ân-tâ-rhrit'ik, *a.* Good against the gout.
- ANTASTHMATICK**, ân-tâst-mât'ik, *a.* Good against the asthma.
- ANTEACT**, ân-tê-âkt, *s.* A former act.
- ANTEAMBULATION**, ân-tê-âm-bh-lê'shûn, *s.* A walking before.
- To ANTECEDE**, ân-tê-sêdê, *v. a.* To precede; to go before.
- ANTECEDENCE**, ân-tê-sêdênsê, *s.* The act or state of going before.
- ANTECEDENT**, ân-tê-sêdênt, *a.* Going before, preceding.
- ANTECEDENT**, ân-tê-sêdênt, *s.* That which goes before; in grammar, the noun to which the relative is subjoined.
- ANTECEDENTLY**, ân-tê-sêdênt-lê, *ad.* Previously.
- ANTECESSOR**, ân-tê-sês'sûr, *s.* One who goes before, or leads another.
- ANTECHAMBER**, ân'tê-tshâm-bûr, *s.* The chamber that leads to the chief apartment.—See *Chamber*.
- To ANTEDATE**, ân'tê-dâte, *v. a.* To date earlier than the real time; to date something before the pro. per time.
- ANTEDELUVIAN**, ân-tê-dê-lû've-ân, *a.* Existing before the deluge; relating to things existing before the deluge.
- ANTELOPE**, ân'tê-lôpe, *s.* A goat with curled or wreathed horns.
- ANTEMERIDIAN**, ân-tê-mê-rîdj'ê-ân, *a.* 294. 376. 507. Being before noon.
- ANTEMETICK**, ân-tê-mêt'ik, *a.* That has the power of preventing or stopping vomiting.
- ANTEMUNDANE**, ân-tê-mûn'dâne, *a.* That which was before the world.
- ANTEPAST**, ân'tê-pâst, *s.* A fore-taste.
- ANTEPENULT**, ân-tê-pê-nûlt', *s.* The last syllable but two.
- ANTEPILEPTICK**, ân-tê-êp-ê-lêp'tik, *a.* A medicine against convulsions.
- To ANTEPONE**, ân'tê-pône, *v. a.* To prefer one thing to another.
- ANTEPREDICAMENT**, ân-tê-prê-dîk'â-mênt, *s.* Something previous to the doctrine of the predicaments.
- ANTERIORITY**, ân-tê-rê-ôr'ê-tê, *s.* Priority; the state of being before.
- ANTERIOR**, ân-tê-rê-ûr, *v.* Going before.
- Anterior**, ân'tê-rê-ûr, *v.* Now more commonly and better written *Anterior*.
- ANTES**, ân'têz, *s.* Pillars of large dimensions that support the front of a building.
- ANTESTOMACH**, ân'tê-stûm'ûk, *s.* 166. A cavity that leads into the stomach.
- ANTHELMINTHICK**, ân-thêl-mîn'thîk, *a.* That which kills worms.
- ANTHEM**, ân'thêm, *s.* A holy song.
- ANTHOLOGY**, ân-thô'lô-jê, *s.* 518. A collection of flowers; a collection of devotions; a collection of poems.
- ANTHONY'S FIRE**, ân'tô-niz-fire', *s.* A kind of erysipelas.
- ANTHRAX**, ân'thrâks, *s.* A scab or blotch which burns the skin.
- ANTHROPOLOGY**, ân'thrô-pôl'ô-jê, *s.* The doctrine of anatomy.
- ANTHROPOPHAGI**, ân'thrô-pôf-â-jî, *s.* Man-eaters, cannibals.
- ANTHROPOPHAGINIAN**, ân'thrô-pôf-â-jîn'ê-ân, *s.* A ludicrous word, formed by Shakspeare from anthropophagi.
- ANTHROPOPHAGY**, ân'thrô-pôf-â-jê, *s.* The quality of eating human flesh.
- ANTHROPOSOPIY**, ân'thrô-pôf-ô-fê, *s.* The knowledge of the nature of man.
- ANTHYPTNOTICK**, ân'thîp-nôt'ik, *a.* That which has the power of preventing sleep.
- ANTHYPTOPHORA**, ân-thê-pôf-ô-râ, *s.* The refutation of an objection by the apposition of a contrary sentence.
- ANTIACID**, ân'tê-âs'îd, *s.* Alkali.
- ANTICHAMBER**, ân'tê-tshâm-bûr, *s.* Corruptly written for antechamber.—See *Chamber*.
- ANTICHRISTIAN**, ân-tê-kris'tshûn, *a.* Opposite to christianity.
- ANTICHRISTIANISM**, ân-tê-kris'tshûn-izm, *s.* Opposition or contrariety to christianity.
- ANTICHRISTIANITY**, ân-tê-kris-tshê-ân'ê-tê, *s.* Contrariety to christianity.
- To ANTICIPATE**, ân-tis'ê-pâte, *v. a.* To take something sooner than another, so as to prevent him; to take up before the time; to foretaste, or take an impression of something which is not yet, as if it really were; to preclude.
- ANTICIPATION**, ân'tis-sê-pâ'shûn, *s.* The act of taking up something before its time; fore-taste.

nör 167, nôt 163—tûbe 171, tûb 172, búll 173—ðil 299—pðand 313—thin 466, rhts 469.

ANTICK, ân'tík, *a.* Odd; ridiculously wild.
ANTICK, ân'tík, *s.* He that plays anticks, or uses odd gesticulation; a buffoon.
ANTICKLY, ân'tík-lé, *ad.* With odd postures.
ANTICLIMAX, ân-té-klímáks, *s.* A sentence in which the last part is lower than the first; opposite to a climax.
ANTICONSULSIVE, ân-té-côn-vúl'sív, *a.* Good against convulsions.
ANTICOR, ân'té-kór, *s.* 166. A preternatural swelling in a horse's breast, opposite to his heart.
ANTICOURTIER, ân-té-córé'tshúr, *s.* One that opposes the court.
ANTIDOTAL, ân-té-dó'tál, *a.* Having the power or quality of counteracting poison.
ANTIDOTE, ân'té-dóte, *s.* A medicine given to expel poison.
ANTIFEBRILE, ân-té-féb'ríl, *a.* 140. Good against fevers.
ANTILOGARITHM, ân-té-lóg'á-rí'lím, *s.* The complement of the logarithm of a sine, tangent, or secant.
ANTIMONARCHICAL, ân'té-mó-nár'ké-kál, *a.* Against government by a single person.
ANTIMONIAL, ân-té-mó'né-ál, *a.* Made of antimony.
ANTIMONY, ân'té-mún-é, *s.* 556. Antimony is a mineral substance, of a metalline nature.
ANTINEPHRITICK, ân'té-né-frít-ík, *a.* Good against diseases of the reins and kidneys.
ANTINOMY, ân-tín'ó-mé, *s.* 518. A contradiction between two laws.
ANTIPARALYTICK, ân'té-pár-á-lít'ík, *a.* Efficacious against the palsy.
ANTIPATHETICAL, ân'té-pá-thét'é-kál, *a.* Having a natural contrariety to any thing.
ANTIPATHY, ân-típ'á-thé, *s.* 518. A natural contrariety to any thing, so as to shun it involuntarily; opposed to sympathy.
ANTIPERISTASIS, ân'té-pé-rís'tá-sís, *s.* 520. The opposition of a contrary quality, by which the quality it opposes becomes heightened.
ANTIPESTITENTIAL, ân'té-pés-té-lén'shál, *a.* Efficacious against the plague.
ANTIPHON, ân'té-fón. Alternate singing.
ANTIPHONY, } ân-típ'ó-né, *s.*
ANTIPHONE, }
 An echo. The method of singing by way of response.
ANTIPHHRASIS, ân-tíffr-á-sís, *s.* 519. The use of words in a sense opposite to their meaning.
ANTIPODAL, ân-típ'ó-dál, *a.* 518. Relating to the antipodes.
ANTIPODES, ân-típ'ó-déz, *s.* Those people who, living on the other side of the globe, have their feet directly opposite to ours.
 > We frequently hear disputes whether this word should be pronounced in four syllables, as it is here, with the accent on the second, or in three, as if divided into *an-ti-podes*, with the accent on the first syllable, and the last rhyming with *abodes*. To solve the difficulty it must be observed, that the word is pure Latin; and that when we adopt such words into our own language, we seldom alter the accent. If, indeed, the singular of this word were in use like *satellite*, 155, then we ought to form the plural regularly, and pronounce it in three syllables only; but as it is always used in the plural, and is perfect Latin, we ought to pronounce it in four.
 "To counterpoise this hero of the mode,
 "Some for renown are singular and odd;
 "What other men dislike is sure to please,
 "Of all mankind, these dear antipodes;
 "Through pride, not malice, they run counter still,
 "And birth-days are their days of dressing ill."
Young's Love of Fame.

ANTIPOPE, ân'té-pópe, *s.* He that usurps the popedom.
ANTIPTOSIS, ân-típ-tó'sís, *s.* 520. A figure in er nmar by which one case is put for another.
ANTIQUARY, ân'té-kwá-ré, *s.* A man studious of antiquity.

TO ANTIQUATE, ân'té-kwáte, *v. a.* To make obsolete.
ANTIQUATEDNESS, ân'té-kwá-téd-nés, *s.* The state of being obsolete.
ANTIQUÉ, ân-téék', *a.* 112. Ancient, not modern; of genuine antiquity; of old fashion.
ANTIQUÉ, ân-téék', *s.* 112. An antiquy, a remain of ancient times.
ANTIQUENESS, ân-téék'nés, *s.* The quality of being antique.
ANTIQUITY, ân-tík'kwé-té, *s.* Old times; the ancients; remains of old times; old age.
ANTISCORBUTICAL, ân'té-skór-bl'té-kál, *a.* Good against the scurvy.
ANTISPASIS, ân-tís'pá-sís, *s.* The revulsion of any humour.
ANTISPASMODICK, ân'té-spáz-móð'ík, *a.* That which has the power of relieving the cramp.
ANTISPASTICK, ân-té-spás'tík, *a.* Medicines which cause a revulsion.
ANTISPLENETICK, ân'té-splén'é-tík, *a.* Efficacious in diseases of the spleen.
ANTISTROPHE, ân-tís'tró-fé, *s.* In an ode sung in parts, the second stanza of every three.
ANTISTRUMATICK, ân'té-strú-mát'ík, *a.* Good against the king's evil.
ANTITHESIS, ân-títh'é-sís, *s.* Opposition; contrast.
ANTIYPE, ân'té-típe, *s.* That which is resembled or shadowed out by the type. A term of theology.
ANTITYPICAL, ân-té-típ'é-kál, *a.* That which explains the type.
ANTIVENEREAL, ân'té-ve-né-ré-ál, *a.* Good against the venereal disease.
ANTLER, ân'túr, *s.* Branch of a stag's horn.
ANTOECI, ân-té'ésí, *s.* 296. Those inhabitants of the earth who live under the same meridian, at the same distance from the equator; the one towards the north, and the other to the south.
ANTONOMASIA, ân-tó-nó-má'zhé-á, *s.* 453. A form of speech, in which, for a proper name, is put the name of some dignity. We say the Orator for Cicero, 92.
ANTRE, ân'túr, *s.* 416. A cavern, a den.
ANVIL, ân'víl, *s.* The iron block on which the smith lays his metal to be forged; any thing on which blows are laid.
ANXIETY, áng-zl'é-té, *s.* 479. 480. Trouble of mind about some future event, solicitude; depression, lowness of spirits.
ANXIOUS, ángk'shús, *a.* 480. Disturbed about some uncertain event; careful, full of inquietude.
ANXIOUSLY, ángk'shús-lé, *ad.* Solicitously, inquietly.
ANXIOUSNESS, ángk'shús-nés, *s.* The quality of being anxious.
ANY, én'né, *a.* 89. Every, whoever, whatever.
AONIAN, á-d'óné-án, *a.* Belonging to the hill Parnassus, the supposed residence of the muses.
AORIST, á-d'ó-ríst, *s.* Indefinite. A tense in the Greek language.
AORTA, á-d'órtá, *s.* 92. The great artery which rises immediately out of the left ventricle of the heart.
APACE, á-páse', *ad.* Quick, speedily; hastily.
APART, á-párt', *ad.* Separately from the rest in place; in a state of distinction; at a distance, retired from the other company.
APARTMENT, á-párt'mént, *s.* A room; a set of rooms.
APATHY, áp'á-thé, *s.* Exemption from passion.
ÁPE, ápe, *a.* A kind of monkey; an imitator.
TO ÁPE, ápe, *v. a.* To imitate, as an ape imitates human actions.
ÁPEAK, á-péke', *ad.* In a posture to pierce the ground.
ÁPESSY, áp'ép-sé, *s.* 503. A loss of natural coaction.

539. Fåre 73, får 77, fäll 83, fåt 81, —mé 93, mét 95—pline 105, pin 107—nò 162, möve 164

APERIENT, à-pèr-è-ant, *a.* Gently purgative.
APERITIVE, à-pèr-è-tiv, *a.* That which has the quality of opening.
APERT, à-pèrt, *a.* Open.
APERTION, à-pèr-shùn, *s.* An opening, a passage, a gap; the act of opening.
APERTLY, à-pèrt-lé, *ad.* Openly.
APERTNESS, à-pèrt-nès, *s.* Openness.
APERTURE, à-pèr-tshùr, *s.* 460. 463. The act of opening; an open place.
APETALOUS, à-pè-tà-lùs, *a.* 314. Without flower-leaves.
APEX, à-pèks, *s.* The tip or point.
APHERESIS, à-fèr-è-sis, *s.* 124. A figure in grammar that takes away a letter or syllable from the beginning of a word.
APHELION, à-fè-lé-ôn, *s.* That part of the orbit of a planet in which it is at the point remotest from the sun.
APHILANTHROPY, à-fè-làn-thrò-pè, *s.* Want of love to mankind.
APHORISM, à-fò-riz-m, *s.* 503. A maxim, an unconnected position.
APHORISTICAL, à-fò-ris-té-kál, *a.* Written in separate unconnected sentences.
APHORISTICALLY, à-fò-ris-té-kál-lé, *ad.* In the form of an aphorism.
APHRODISIACAL, à-fró-dè-zí-fá-kál, } *a.*
APHRODISIACK, à-fró-diz-é-ák, 451. }
 Relating to the venereal disease.
APLARY, à-pé-à-ré, *s.* 534. The place where bees are kept.
APIECE, à-pé-è-sé, *ad.* To the part or share of each.
APISH, à-pish, *a.* Having the qualities of an ape, imitative; foppish, affected; silly, trifling; wanton, playful.
APISHLY, à-pish-lé, *ad.* In an apish manner.
APISHNESS, à-pish-nès, *s.* Mimicry, foppery.
APITPAT, à-pít-pát, *ad.* With quick palpitation.
APOCALYPSE, à-pòk-à-líps, *s.* Revelation, a word used only of the sacred writings.
APOCALYPTICAL, à-pòk-à-lí-p-té-kál, *a.* Containing revelation.
APOCOPE, à-pòk-ò-pé, *s.* A figure, when the last letter or syllable is taken away.
APOCRUSTICK, à-pò-krùs-tík, *a.* Repelling and astrigent.
APOCRYPHA, à-pòk-ré-fá, *s.* 92. Books added to the sacred writings, of doubtful authors.
APOCRYPHAL, à-pòk-ré-fál, *a.* Not canonical, of uncertain authority; contained in the Apocrypha.
APOCRYPHALLY, à-pòk-ré-fál-lé, *ad.* Uncertainly.
APOCRYPHALNESS, à-pòk-ré-fál-nès, *s.* Uncertainty.
APODICTICAL, à-pò-dík-té-kál, *a.* Demonstrative.
APODIXIS, à-pò-díks-sis, *s.* 527. Demonstration.
APOGEON, à-pò-jé-ôn 527, } *s.*
APOGEE, à-pò-jé, }
 A point in the heavens, in which the sun, or a planet, is at the greatest distance possible from the earth in its whole revolution.
APOLOGETICAL, à-pòl-ò-jét-é-kál, } *a.*
APOLOGETICK, à-pòl-ò-jét-ík, }
 That which is said in defence of any thing.
APOLOGIST, à-pòl-ò-jist, *s.* One who makes an apology.
To APOLOGIZE, à-pòl-ò-jize, *v. n.* To plead in favour.
APOLOGUE, à-pò-lòg, 338. 503. Fable, story contrived to teach some moral truth.
APOLOGY, à-pò-lò-jé, *s.* 518. Defence, excuse.
APOMECOMETRY, à-pò-mé-kòm-mé-tré, *s.* 527. The art of measuring things at a distance.
APONEUROSIS, à-pòn-nù-rò-sis, *s.* An expansion of a nerve into a membrane.

APOPHASIS, à-pòfá-sis, *s.* 520. A figure by which the orator seems to wave what he would plainly insinuate.
APOPHLEGMATICK, à-pò-flèg-má-tík, *a.* 510. Drawing away phlegm.
APOPHLEGMATISM, à-pò-flèg-má-tiz-m, *s.* A medicine to draw phlegm.
APOPTHEGM, à-pò-thém, *s.* 503. A remarkable saying.
APOPHYGE, à-pòf-é-jé, *s.* That part of a column where it begins to spring out of its base; the spring of a column.
APOPHYSIS, à-pòf-é-sis, *s.* 520. The prominent parts of some bones; the same as process.
APOPLECTICAL, à-pò-plèk-té-kál, } *a.*
APOPLECTICK, à-pò-plèk-tík, }
 Relating to an apoplexy.
APOPLEXY, à-pò-plèk-sé, *s.* 517. A sudden deprivation of all sensation.
APORIA, à-pòr-é-à, *s.* 505. 92. A figure by which the speaker doubts where to begin.
APORRHOEA, à-pòr-ré-à, *s.* 92. Effluvium, emanation.
APOSIOPESIS, à-pòzh-é-d-pé-sis, *s.* 520. 526. A form of speech, by which the speaker, through some affection or vehemency, breaks off his speech.
APOSTACY, à-pòs-tá-sé, *s.* Departure from what a man has proposed; it is generally applied to religion.
APOSTATE, à-pòs-táte, *s.* 91. One that has forsaken his religion.
APOSTATICAL, à-pòs-tát-é-kal, *a.* After the manner of an apostate.
To APOSTATIZE, à-pòs-tá-tize, *v. n.* To forsake one's religion.
To APOSTEMATE, à-pòs-té-máte, *v. n.* 91. To swell and corrupt into matter.
APOSTEMATION, à-pòs-té-má-shùn, *s.* The gathering of a hollow purulent tumour.
APOSTEME, à-pò-stème, *s.* A hollow swelling, an abscess.
APOSTLE, à-pòs-sl, *s.* 472. 405. A person sent with mandates, particularly applied to them whom our Saviour deputed to preach the gospel.
 This word is sometimes heard in the pulpit, as if divided into *a-po-stle*; the second syllable like the first of *po-ct*. If the long quantity of the *o*, in the Latin *apostolus*, is urged for a similar length of the English *apostle*, let us only turn to No. 337 of the Principles, and we shall see the futility of arguing from the Latin quantity to ours. If these reasons are not satisfactory, it is hoped that those who are abettors of this singular pronunciation will alter *e-pis-tle* into *e-pi-stle*, the second syllable like *pie*, and then their reasoning and practice will be uniform.
APOSTLESHIP, à-pòs-sl-shíp, *s.* The office or dignity of an apostle.
APOSTOLICAL, à-pòs-tòl-é-kál, *a.* Delivered by the apostles.
APOSTOLICALLY, à-pòs-tòl-é-kál-lé, *ad.* In the manner of the apostles.
APOSTOLICK, à-pòs-tòl-ík, *a.* 509. Taught by the apostles.
APOSTROPHE, à-pòs-trò-fé, *s.* 518. In rhetoric, a diversion of speech to another person than the speaker appointed did intend or require; in grammar, the contraction of a word by the use of a comma, as tho' for though.
To APOSTROPHIZE, à-pòs-trò-fize, *v. a.* To address by an apostrophe.
APOSTUME, à-pò-stùme, *s.* 503. A hollow tumour filled with purulent matter.
APOTHECARY, à-pòth-é-ká-ré, *s.* 470. A man whose employment is to keep medicines for sale.
 There is a corrupt pronunciation of this word, not confined to the vulgar, as if it were written *Apotecary*.
APOTHEGM, à-pò-thém, *s.* 503. A remarkable saying.
APOTHEOSIS, à-pò-thé-ò-sis, *s.* Deification.
 This word like *Metamorphosis*, has deserted its

nör 167, nôt 163—tûbe 171, tûb 172, bôll 173—öü 299—pöünd 313—thin 466, this 469.

Latin accentuation on the penultimate syllable, and returned to its original Greek accent on the antepenultimate. See Principles, No. 503, page 72. The other words of this termination, as *Anadiplosis*, *Antiphrasis*, &c. retain the Latin accent, though all these words in Greek have the accent on the antepenultimate. This accentuation on the antepenultimate is so agreeable to the genius of our own tongue, that it is no wonder it is so prevalent. Johnson, Sheridan, Kenrick, Ash, Scott, Buchanan, Bailey, and Perry, have adopted it as I have done; and only Smith, Barclay, and Entick, accent the penultimate. So eminent a poet as Garth approves of the choice I have made, where he says,

"Allots the prince of his celestial line
"An *apothecia*, and rites divine."

APOTOME, ä-pöt'ò-mè, *s.* The remainder or difference of two incommensurable quantities.

APOZEM, äp'ò-zèm, *s.* 503. A decoction.

To APPAL, äp-päll', *v. a.* 406. To fright, to depress.

Dr Johnson tells us, that this word might more properly have been written *Appale*; and we find Bacon, in his History of Henry VII. actually writes the compound *Appalement*. Whether Johnson founds his opinion upon the pale colour which fear generally produces, or upon the derivation of the word from the French *Appaler*, I cannot be certainly known; but this is certain, that this word has been so often rhymed with *all*, *ball*, *fall*, &c. that such a change as Dr Johnson recommends would be attended with no small inconvenience. It may be observed too, that spelling this word with single *l* as he has done, is at variance with its general pronunciation: for one *l*, when final, does not broaden the *a* like that in *all*, but leaves it in the sound of that vowel in *fall*, *low*, *tal-low*, &c. Considering therefore that the pronunciation of this word is so irrevocably fixed, it is but borrowing an *l* from the Latin *Palleo* to make the sound and the spelling exactly correspond. We are often fond of neglecting the French for the Latin etymology when there is no necessity,—in the present case such a preference would be commendable.

APPALMENT, äp-päll'mènt, *s.* Depression, impression of fear.

APPANAGE, äp-pä-näje, *s.* 90. 503. Lands set apart for the maintenance of younger children.

APPARATUS, äp-pä-rätüs, *s.* Those things which are provided for the accomplishment of any purpose; as the tools of a trade, the furniture of a house; equipage, stow.

APPAREL, äp-pär'èl, *s.* Dress, vesture; external habiliments.

To APPAREL, äp-pär'èl, *v. a.* To dress, to clothe; to cover, or deck.

APPARENT, äp-pär'ènt, *a.* Plain, indubitable; seeming, not real; visible; open, discoverable; certain, not presumptive.

APPARENTLY, äp-pär'ènt-lè, *ad.* Evidently, openly.

APPARITION, äp-pä-rish'un, *s.* Appearance, visibility; a visible object; a spectre, a walking spirit; something only apparent, not real; the visibility of some luminary.

APPARITOR, äp-pär'è-tür, *s.* 98. The lowest officer of the ecclesiastical court.

To APPAY, äp-pä', *v. a.* To satisfy.

To APPEACH, äp-pétsh', *v. a.* To accuse; to censure, to reproach.

APPACHMENT, äp-pétsh'mènt, *s.* Charge exhibited against any man.

To APPEAL, äp-pèl, *v. n.* To transfer a cause from one to another; to call another as witness.

APPEAL, äp-pèl', *s.* A removal of a cause from an inferior to a superior court; in the common law, an accusation; a call upon any as witness.

APPEALANT, äp-pèll'änt, *s.* He that appeals.

To APPEAR, äp-pèr', *v. n.* To be in sight, to be visible; to become visible as a spirit; to exhibit one's self before a court; to seem, in opposition to reality; to be plain beyond dispute.

APPEARANCE, äp-pèr'äns, *s.* The act of coming into sight; the thing seen; semblance, not reality; outside show; entry into a place or company; exhibi-

tion of the person to a court; presence, mien; probability, likelihood.

APPEARER, äp-pè'rür, *s.* 98. The person that appears.

APPEASABLE, äp-pé'zä-bl, *a.* 405. Reconcilable

APPEASABLENESS, äp-pé'zä-bl-nès, *s.* Reconcilableness.

To APPEASE, äp-péze', *v. a.* To quiet, to put in a state of peace; to pacify, to reconcile.

APPEASEMENT, äp-péze'mènt, *s.* A state of peace.

APPEASER, äp-pé'zür, *s.* 98. He that pacifies, he that quiets disturbances.

APPELLANT, äp-pèll'änt, *s.* A challenger; one that appeals from a lower to a higher court.

APPELLATE, äp-pèll'äte, *s.* 91. The person appealed against.

APPELLATION, äp-pèll-lèshün, *s.* Name.

APPELLATIVE, äp-pèll'ä-tiv, *s.* 157. A name common to all of the same kind or species; as man, horse.

APPELLATIVELY, äp-pèll'ä-tiv-lè, *ad.* According to the manner of nouns appellative.

APPELLATORY, äp-pèll'ä-tür-rè, *a.* 512. That which contains an appeal.

APPELEE, äp-pèl-lè, *s.* One who is accused.

To APPEND, äp-pènd', *v. a.* To hang any thing upon another; to add to something as an accessory.

APPENDAGE, äp-pèn'däje, *s.* 90. Something added to another thing, without being necessary to its essence.

APPENDANT, äp-pèn'dänt, *a.* Hanging to something else; annexed, concomitant.

APPENDANT, äp-pèn'dänt, *s.* An accidental or adventitious part.

To APPENDICATE, äp-pèn'dè-käte, *v. a.* 91. To add to another thing.

APPENDICATION, äp-pèn-dè-käshün, *s.* 459. Annexion.

APPENDIX, äp-pèn'diks, *s.* Something appended or added; an adjunct or concomitant.

To APPERTAIN, äp-pèr-täne', *v. n.* To belong to as of right; to belong to by nature.

APPERTAINMENT, äp-pèr-täne'mènt, *s.* That which belongs to any rank or dignity.

APPERTENANCE, äp-pèrtè-näns, *s.* That which belongs to another thing.

APPERTINENT, äp-pèrtè-nènt, *a.* Belonging, relating to.

APPETENCE, äp-pè-tèns, } *s.* Carnal desire.

APPETENCY, äp-pè-tèn-sè, }

APPETIBILITY, äp-pè-tè-bil'è-tè, *s.* The quality of being desirable.

APPETIBLE, äp-pè-tè-bl, *a.* 405. Desirable.

APPETITE, äp-pè-tite, *s.* 155. The natural desire of good; the desire of sensual pleasure; violent longing; keenness of stomach, hunger.

APPETITION, äp-pè-tish'un, *s.* 507. Desire.

APPETITIVE, äp-pè-tè-tiv, *a.* That desires.

To APPLAUD, äp-pläwd', *v. a.* To praise by clapping the hands; to praise in general.

APPLAUDE, äp-pläwd'ür, *s.* 98. He that praises or commends.

APPLAUSE, äp-pläwz', *s.* Approbation loudly expressed.

APPLAUSTIVE, äp-pläwz'iv, *a.* 428. Applauding

APPLE, äp'pl, *s.* 405. The fruit of the apple-tree; the pupil of the eye.

APPLEWOMAN, äp'pl-wüm-ün, *s.* A woman that sells apples.

APPLIABLE, äp-pl'ä-bl, *a.* 405. That which may be applied.

APPLIANCE, äp-pl'änse, *s.* The act of applying, the thing applied.

APPLICABILITY, äp'plè-kä-bil'è-tè, *s.* The quality of being fit to be applied.

539. Fåte 73, fär 77, fäll 83, fät 81—mê 93, mêt 95—pline 105, pln 107—nô 162, môve 164,

APPLICABLE, áp/plé-ká-bl, *a.* That which may be applied.

APPLICABLENESS, áp/plé-ká-bl-nês, *s.* Fitness to be applied.

APPLICABLY, áp/plé-ká-blé, *ad.* In such manner as that it may be properly applied.

APPLICATE, áp/plé-ká-te, *s.* 91. A right line drawn across a curve, so as to bisect the diameter.

APPLICATION, áp/plé-ká-shûn, *s.* The act of applying any thing to another; the thing applied; the act of applying to any person as a petitioner; the employment of any means for a certain end; intenseness of thought, close study; attention to some particular affair.

APPLICATIVE, áp/plé-ká-tív, *a.* 512. Belonging to application.

APPLICATORY, áp/plé-ká-túr-é, *a.* 512. Belonging to the act of applying.

To APPLY, á-plí, *v. a.* To put one thing to another; to lay medicaments upon a wound; to make use of as relative or suitable; to put to a certain use; to fix the mind upon, to study; to have recourse to, as a petitioner; to ply, to keep at work.

To APPOINT, áp-póint, *v. a.* To fix any thing; to establish any thing by decree; to furnish in all points, to equip.

APPOINTER, áp-póin'túr, *s.* 98. He that settles or fixes.

APPOINTMENT, áp-póint'mént, *s.* Stipulation; decree, establishment; direction, order; equipment, furniture; an allowance paid to any man.

To APPOINTION, áp-póre'shûn, *v. a.* To set out in just proportions.

APPOINTMENT, áp-póre'shûn-mént', *s.* A dividing into portions.

To APOSE, áp-póze', *v. a.* To put questions to.

APPOSITE, áp/pó-zít, *a.* 156. Proper, fit, well adapted.

APPOSITELY, áp/pó-zít-lé, *ad.* Properly, fitly, suitably.

APPOSITENESS, áp/pó-zít-nês, *s.* Fitness, propriety, suitableness.

APPOSITION, áp-pó-zish'ûn, *s.* The addition of new matter; in grammar, the putting of two nouns in the same case.

To APPRAISE, áp-práze', *v. a.* To set a price upon any thing.

APPRAISEMENT, áp-práze'mént, *s.* The act of appraising; a valuation.

APPRaiser, áp-práz'úr, *s.* 98. A person appointed to set a price upon things to be sold.

To APPRECIATE, áp-pré'shê-áte, *v. a.*

↳ This word is not in Johnson; and Bailey, who has it, seems not to have given its present signification, for he explains it, "to set a high value or esteem upon any thing;" for my recollection fails me, if it has not been generally used in the sense of the French word it comes from, *Apprecier*, to appraise, to rate, to value, to declare the just price of any thing, as nearly synonymous to the English word to estimate.

APPRECIABLE, áp-pré'shê-á-bl, *a.*

↳ This word is the genuine offspring of the former; and if we admit the parent, we cannot refuse the child, especially as the latter seems of more use than the former; for though we may pretty well supply the place of *appreciate* by *estimate*, we have not so good a word as *appreciable* to express the capability of being estimated.

To APPREHEND, áp-pré-hénd, *v. a.* To lay hold on; to seize, in order for trial or punishment; to conceive by the mind; to think on with terror, to fear.

APPREHENDER, áp-pré-hénd'úr, *s.* One who apprehends.

APPREHENSIBLE, áp-pré-hén'sé-bl, *a.* 160. That which may be apprehended or conceived.

APPREHENSION, áp-pré-hén'shûn, *s.* The mere contemplation of things; opinion, sentiment, conception; the faculty by which we conceive new ideas; fear; suspicion of something; seizure.

APPREHENSIVE, áp-pré-hén'sív, *a.* 158. Quick to understand; fearful.

APPREHENSIVELY, áp-pré-hén'sív-lé, *ad.* In an apprehensive manner.

APPREHENSIVENESS, áp-pré-hén'sív-nês, *s.* The quality of being apprehensive.

APPRENTICE, áp-prén'tis, *s.* 140. 142. One that is bound by covenant to serve another man of trade, upon condition that the tradesman shall, in the mean time, endeavour to instruct him in his art.

To APPRENTICE, áp-prén'tis, *v. a.* To put out to a master as an apprentice.

APPRENTICEHOOD, áp-prén'tis-húđ, *s.* The years of an apprentice's servitude.

APPRENTICESHIP, áp-prén'tis-shíp, *s.* The years which an apprentice is to pass under a master.

To APPRIZE, áp-príze', *v. a.* To inform.

To APPROACH, áp-próts'h', *v. n.* To draw near locally; to draw near, as time; to make a progress towards, mentally.

To APPROACH, áp-próts'h', *v. a.* To bring near to.

APPROACH, áp-próts'h', *s.* The act of drawing near; access; means of advancing.

APPROACHER, áp-próts'húr, *s.* 98. The person that approaches.

APPROACHMENT, áp-próts'h'mént, *s.* The act of coming near.

APPROBATION, áp-pró-bá'shûn, *s.* The act of approving, or expressing himself pleased; the liking of any thing; attestation, support.

APPROOF, áp-próđf, *s.* Commendation. Obsolete.

To APPROPIQUE, áp-pró-pínk', *v. n.* To draw near to. Not in use.

APPROPRIABLE, áp-pró-pré-á-bl, *a.* That which may be appropriated.

To APPROPRIATE, áp-pró-pré-áte, *v. a.* 91. To consign to some particular use or person; to claim or exercise an exclusive right, to make peculiar, to annex; in law, to alienate a benefice.

APPROPRIATE, áp-pró-pré-áte, *a.* 91. Peculiar, consigned to some particular use or person.

APPROPRIATION, áp-pró-pré-á'shûn, *s.* The application of something to a particular purpose; the claim of any thing as peculiar; the fixing of a particular signification to a word; in law, a severing of a benefice ecclesiastical to the proper and perpetual use of some religious house, or dean and chapter, bishoprick, or college.

APPROPRIATOR, áp-pró-pré-á'túr, *s.* 98. He that is possessed of an appropriated benefice.

APPROVABLE, áp-próđv-á-bl, *a.* 405. That which merits approbation.

APPROVAL, áp-próđv-ál, *s.* Approbation.

APPROVANCE, áp-próđv-ánsé, *s.* Approbation. Not in use.

To APPROVE, áp-próđv', *v. a.* To like, to be pleased with; to express liking; to prove, to show; to experience; to make worthy of approbation.

APPROVEMENT, áp-próđv'mént, *s.* Approbation, liking.

APPROVER, áp-próđv'úr, *s.* 98. He that approves; he that makes trial; in law, one that, confessing felony of himself, accuses another.

To APPROXIMATE, áp-próks'é-máte, *v. n.* 91. To approach, to draw near to.

↳ This word, as a verb, is not in Johnson; but its very frequent use among good writers and speakers is a sufficient authority for its insertion here, without the trouble of searching for a precedent.

APPROXIMATE, áp-próks'é-máte, *a.* Near to.

APPROXIMATION, áp-próks'é-má'shûn, *s.* Approach to any thing; continual approach nearer still, and nearer to the quantity sought.

APPUSE, áp/púlse, *s.* The act of striking against any thing.

APPURTENANCE, áp-púr'té-nánsé, *s.* That which belongs to something else, which is considered as the principal.

APRICOT, or **APRICOCK**, áp-pré-kót, *s.* A kind of wall-fruit.

nör 167, nôt 163—tûbe 171, tûb 172, bûll 173—öl. 299,—pöänd 313—ûin 466, tris 469.

- ↳ The latter manner of writing this word is grown vulgar.
- APRIL**, ă'prîl, *s.* The fourth month in the year, January counted first.
- APRON**, ă'pûrn, *s.* 417. A cloth hung before, to keep the other dress clean, or for ornament.
- APRON**, ă'pûrn, *s.* 417. A piece of lead which covers the touch-hole of a great gun.
- APRONED**, ă'pûrnd, *a.* 362. Wearing an apron.
- APSID**, ă'psîs, *s.* The bigger apsis is denominated aphelion, or apogee; the lower, perihelion, or perigee.
- APT**, ăpt, *a.* Fit; having a tendency to; inclined to; ready, quick, as an apt wit, qualified for.
- To APTATE**, ăptâte, *v. a.* 91. To make fit.
- APTITUDE**, ăpt'ê-tûde, *s.* Fitness; tendency; disposition.
- APPLY**, ăptlê, *ad.* Properly, fitly; justly, pertinently; readily, acutely; as, he learned his business very apply.
- APNESS**, ăpt'nês, *s.* Fitness, suitability; disposition to any thing; quickness of apprehension; tendency.
- APTOTE**, ăptôte, *s.* A noun which is not declined with cases.
- AQUA**, ă'kwâ, *s.* 92. Water.
- AQUA-FORTIS**, ăk-kwâ-fôr'tîs, *s.* A corrosive liquor made by distilling purified nitre with calcined vitriol.
- AQUA-MARINA**, ăk-kwâ-mâ-rî'nâ, *s.* The Beryl.
- AQUA-VITÆ**, ăk-kwâ-vî'tê, *s.* Brandy.
- AQUATIC**, ă-kwâ'tîk, *a.* That which inhabits the water; that which grows in the water.
- AQUATILE**, ăk-kwâ-tîl, *a.* 145. 503. That which inhabits the water.
- AQUEDUCT**, ăk-kwê-dûkt, *s.* A conveyance made for carrying water.
- AQUEOUS**, ăkwê-ûs, *a.* 534. Watery.
- AQUEOUSNESS**, ăkwê-ûs-nês, *s.* Waterishness.
- AQUILINE**, ăk-wê-lîn, *a.* 145. Resembling an eagle; when applied to the nose, hooked.
- AQUOSE**, ă-kwô'sê, *a.* Watery. See *Appendix*.
- AQUOSITY**, ă-kwô'sê-tê, *s.* 511. Wateriness.
- ARABIC**, ăr'â-bîk, *a.* Of Arabia, written in its language.
- ARABLE**, ăr'â-bl, *a.* 405. Fit for tillage.
- ↳ The *a* in the first syllable of this word has the short sound as much as if the *r* were double. The same may be observed of every accented *a* before *r*, followed by a vowel, 91, 168.
- ARANEUS**, ă-râ-nê-ûs, *a.* Resembling a cobweb.
- ARATION**, ă-râ'shûn, *s.* The act or practice of ploughing.
- ARATORY**, ăr'â-tûr-rê, *a.* 512. That which contributes to tillage.
- ARBALIST**, ăr'bâ-lîst, *s.* 503. A cross-bow.
- ARBITER**, ăr'bê-tûr, *s.* 98. A judge appointed by the parties, to whose determination they voluntarily submit; a judge.
- ARBITRABLE**, ăr'bê-trâ-bl, *a.* Arbitrary, depending upon the will.
- ARBITRAMENT**, ăr-bl'trâ-mênt, *s.* Will, determination, choice.
- ARBITRARILY**, ăr'bê-trâ-rê-lê, *ad.* With no other rule than the will; despotically, absolutely.
- ARBITRARINESS**, ăr'bê-trâ-rê-nês, *s.* Despoticalness.
- ARBITRARIOUS**, ăr-bê-trâ-rê-ûs, *a.* Arbitrary, depending on the will.
- ARBITRARIOUSLY**, ăr-bê-trâ-rê-ûs-lê, *ad.* According to mere will and pleasure.
- ARBITRARY**, ăr'bê-trâ-rê, *a.* Despotick, absolute; depending on no rule, capricious.
- To ARBITRATE**, ăr'bê-trâte, *v. a.* 91. To decide, to determine; to judge of.
- ARBITRATION**, ăr-bê-trâ'shûn, *s.* The determination of a cause by a judge mutually agreed on by the parties.
- ARBITRATOR**, ăr'bê-trâ-tûr, *s.* 521. An extraordinary judge between party and party, chosen by their mutual consent, a governor; a president; he that has the power of acting by his own choice; the determiner.
- ARBITREMENT**, ăr-bl'trê-mênt, *s.* Decision, determination; compromise.
- ARBITRESS**, ăr'bê-trêss, *s.* A female arbiter.
- ARBORARY**, ăr'bô-râ-rê, *a.* 512. Of or belonging to a tree.
- ARBORET**, ăr'bô-rêt, *s.* A small tree or shrub.
- ARBORIST**, ăr'bô-rîst, *s.* A naturalist who makes trees his study.
- ARBOROUS**, ăr'bô-rûs, *a.* 314. Belonging to trees.
- ARBOUR**, ăr'bûr, *s.* 314. A bower.
- ARBUSCLE**, ăr'bûs-sî, *s.* 351. 405. Any little shrub.
- ABBUTE**, ăr-bû'tê, *s.* Strawberry tree.
- ARC**, ărk, *s.* A segment; a part of a circle; an arch.
- ARCADE**, ăr-kâde', *s.* A continued arch.
- ARCANUM**, ăr-kâ'nûm, *s.* 503. (Plural *Arcana*.) A secret.
- ARCH**, ărtsh, *s.* Part of a circle, not more than the half; a building in form of a segment of a circle, used for bridges; vault of heaven; a chief.
- To ARCH**, ărtsh, *v. a.* To build arches; to cover with arches.
- ARCH**, ărtsh, *a.* Chief, of the first class; waggish, mirthful.
- ARCHANGEL**, ărk-âne'jêl, *s.* 354. One of the highest orders of angels.
- ↳ The accent is sometimes on the first syllable, though not so properly.
- ARCHANGEL**, ărk-âne'jêl, *s.* A plant, dead nettle.
- ARCHANGELICK**, ărk-ân-jêl'îk, *a.* Belonging to archangels.
- ARCHBEACON**, ărtsh-bê'kn, *s.* 170. The chief place of prospect, or of signal.
- ARCHBISHOP**, ărtsh-bîsh'ûp, *s.* 354. A bishop of the first class, who superintends the conduct of other bishops his suffragans.
- ARCHBISHOPRICK**, ărtsh-bîsh'ûp-rîk, *s.* The state, province, or jurisdiction of an archbishop.
- ARCHCHANTER**, ărtsh-tshân'tûr, *s.* The chief chanter.
- ARCHDEACON**, ărtsh-dê'kn, *s.* 170. One that supplies the bishop's place and office.
- ARCHDEACONRY**, ărtsh-dê'kn-rê, *s.* The office or jurisdiction of an archdeacon.
- ARCHDEACONSHIP**, ărtsh-dê'kn-shîp, *s.* The office of an archdeacon.
- ARCHDUKE**, ărtsh-dûke', *s.* A title given to princes of Austria and Tuscany.
- ARCHDUCHESS**, ărtsh-dâtsh'ê's, *s.* The sister or daughter of the archduke of Austria.
- ARCHPHILOSOPHER**, ărtsh-fê-lôs'ô-fûr, *s.* Chief philosopher.
- ARCHPRELATE**, ărtsh-prê'lâte, *s.* 91. Chief prelate.
- ARCHPRESBYTER**, ărtsh-prêz'bê-têr, *s.* Chief presbyter.
- ARCHAIOLOGY**, ăr-kâ-ô'l'ô-jê, *s.* 518. A discourse of antiquity.
- ARCHAIOLOGICK**, ăr-kâ-ô-l'ô-djîk, *a.* Relating to a discourse on antiquity.
- ARCHAISM**, ăr'kâ-îzm, *s.* 353. An ancient phrase.
- ARCHED**, ărtshêd, *part. a.* Bent in the form of an arch.
- ↳ Words of this form are colloquially pronounced in one syllable; and this syllable is one of the hardest that can be imagined, for it sounds as if written *artsht*, 359.
- ARCHER**, ărtsh'ûr, *s.* He that shoots with a bow.
- ARCHERY**, ărtsh'ûr-ê, *s.* The use of the bow; the act of shooting with the bow; the art of an archer.

539. Fåte 73, får 77, fäll 83, fät 8.—mè 93, mèt 95—pline 105, pin 107—nò 162, móve 164,

ARCHES-COURT, ársh'éz'còrt, *s.* The chief and most ancient consistory that belongs to the archbishop of Canterbury, for the debating of spiritual causes.

ARCHETYPE, ár-ké-típe, *s.* 354. The original of which any resemblance is made.

ARCHETYPAL, ár-ké-tí'pál, *a.* Original.

ARCHEUS, ár-ké'ús, *s.* 353. A power that presides over the animal economy.

ARCHIDIACONAL, ár-ké-di-ák'ò-nál, *a.* Belonging to an archdeacon.

ARCHIEPISCOPAL, ár-ké-é-pis'kò-pál, *a.* 354. Belonging to an archbishop.

ARCHITECT, ár-ké-tékt, *s.* 354. A professor of the art of building; a builder; the contriver of any thing.

ARCHITECTIVE, ár-ké-ték'tív, *a.* That performs the work of architecture.

ARCHITECTONICK, ár-ké-ték-tòn'nik, *a.* 509. That which has the power or skill of an architect.

ARCHITECTURAL, ár-ké-ték'tshù-rál, *a.* Belonging to architecture.

ARCHITECTURE, ár-ké-ték-tshùre, *s.* 461. The art or science of building; the effect or performance of the science of building.

ARCHITRAVE, ár-ké-tráve, *s.* That part of a column which lies immediately upon the capital, and is the lowest member of the entablature.

ARCHIVES, ár'kíviz, *s.* 351. The places where records or ancient writings are kept.

ARCHWISE, ár'tsh'wíze, *a.* 354. In the form of an arch.

ARCTATION, ár-k-tá'shùn, *s.* Confinement.

ARCTICK, ár'k'tík, *a.* Northern.

ARCUATE, ár'kú-áte, *a.* 91. Bent in the form of an arch.

ARCUTION, ár-kú-á'shùn, *s.* The act of bending any thing, incurvation; the state of being bent, curvity, or crookedness.

ARCUBALISTER, ár-kú-bál'is-túr, *s.* A cross-bow man.

ARDENCY, ár'dén-sé, *s.* Ardour, eagerness.

ARDENT, ár'dént, *a.* Hot, burning, fiery; fierce, vehement; passionate, affectionate.

ARDENTLY, ár'dént-lé, *ad.* Eagerly, affectionately.

ARDOUR, ár'dúr, *s.* 314. Heat; heat of affection, as love, desire, courage.

ARDUITY, ár-dú'ú-té, *s.* Height, difficulty.

ARDUOUS, ár'jú-ús, *a.* 293. 376. Lofty, hard to climb; difficult.

ARDOUSNESS, ár'jú-ús-nés, *s.* 293. 376. Height, difficulty.

ARE, ár, 75. The plural of the present tense of the verb To be.

AREA, ár'é-á, *s.* 70. 545. 534. The surface contained between any lines or boundaries; any open surface.

To AHEAD, ár-réd'v, *v. a.* To advise, to direct. Little used.

AREFACTION, ár-ré-fák'shùn, *s.* The state of growing dry, the act of drying.

To AREFY, ár-ré-fi, *v. a.* To dry.

ARENACEOUS, ár-é-ná'shús, 527. } *a.* Sandy.—

ARENOSE, ár-é-nó'sé, } See Appendix.

ARENULOUS, ár-rén'ú-lús, *a.* Full of small sand, gravelly.

AREOPAGITE, ár-é-óp'á-jíte, *s.* 156. A judge of the court of Areopagus in Athens.

AREOTICK, ár-é-ó'tík, *a.* 531. Such medicines as open the pores.

ARGENT, ár'jént, *a.* Having the white colour used in the armorial coats of gentlemen, knights, and baronets; silver, bright like silver.

ARGIL, ár'jíl, *s.* Potter's clay.

ARGILLACEOUS, ár-jíl-lá'shús, *a.* Clayey, consisting of argil, or potter's clay.

ARGILLOUS, ár-jíl'lús, *a.* 314. Consisting of clay, clayish.

ARGOSY, ár'gò-sé, *s.* 503. A large vessel for merchandise, a carrack.

To ARGUE, ár'gú, *v. n.* 355. To reason, to offer reasons; to persuade by argument; to dispute.

ARGUER, ár'gú-úr, *s.* 98. A reasoner, a disputer.

ARGUMENT, ár'gú-mént, *s.* A reason alleged for or against any thing; the subject of any discourse or writing; the contents of any work summed up by way of abstract; controversy.

ARGUMENTAL, ár-gú-mén'tál, *a.* Belonging to arguments.

ARGUMENTATION, ár-gú-mén-tá'shùn, *s.* Reasoning, the act of reasoning.

ARGUMENTATIVE, ár-gú-mén-tá'tív, *a.* 512. Consisting of argument, containing argument.

ARGUTE, ár-gú'té, *a.* Subtle, witty, sharp, shrill.

ARID, ár'íd, *a.* 81. Dry, parched up.—See Arable.

ARIDITY, ár-rí'd'dé-té, *s.* 511. Dryness, siccity; a kind of insensibility in devotion.

ARIES, ár'ré-éz, *s.* The ram; one of the twelve signs of the zodiac.

To ARIETATE, ár-ré-táte, *v. n.* 91. To butt like a ram.

☞ I have, in this word, followed Dr Johnson, in placing the accent on the second syllable, and not on the first, according to Mr Sheridan, and Dr Ash; but I do not very well know for what reason, unless it be that words of this termination derived from the Latin, generally preserve the accent of the original. See Principles, No. 503.

ARIETATION, ár-ré-é-tá'shùn, *s.* The act of butting like a ram; the act of battering with an engine called a ram.

ARIETTA, ár-ré-ét'tá, *s.* 534. A short air, song, or tune.

ARIGHT, ár-rite', *ad.* 393. Rightly, without error; rightly, without crime; rightly, without failing of the end designed.

ARIELATION, ár-ré-ó-lá'shùn, *s.* 534. Sooth-saying.

To ARISE, ár-ríze', *v. n. pret.* arose, *part.* arise; To mount upward as the sun; to get up from sleep, or from rest; to revive from death; to enter upon a new station; to commence hostility.

ARISTOCRACY, ár-ís-tòk'krá-sé, *s.* That form of government which places the supreme power in the nobles.

ARISTOCRATE, ár-ís-tò-crát', *s.* A favourer of aristocracy.

☞ In the fury of the French revolution we took up this word and its opposite *Democrate*; but if we could have waited till they had been formed by our own analogy, they would have been *Aristocratist* and *Democratist*.

ARISTOCRATICAL, ár-ís-tò-krát'té-kál, *a.* 544. Relating to aristocracy.

ARISTOCRATICALNESS, ár-ís-tò-krát'té-kál-nés, *s.* An aristocratic state.

ARITHMANCY, ár-ríth'mán-sé, *s.* A foretelling of future events by numbers.

ARITHMETICAL, ár-ríth-mét'té-kál, *a.* 527. According to the rules or methods of arithmetick.

ARITHMETICALLY, ár-ríth-mét'té-kál-lé, *ad.* In an arithmetical manner.

ARITHMETICIAN, ár-ríth-mé-tísh'án, *s.* A master of the art of numbers.

ARITHMETICK, ár-ríth'mé-tík, *s.* The science of numbers; the art of computation.

☞ There is a small, but a very general deviation from accuracy in pronouncing this word, which lies in giving the first *i* the sound of short *e*, as if written *arithmetick*. As this inaccuracy is but trifling, so it may be rectified without any great singularity.

ARK, ár'k, *s.*—See Art. 77. A vessel to swim upon the water, usually applied to that in which Noah was preserved from the universal deluge; the repository of the covenant of God with the Jews

nôr 167, nôl 163—tâbe 171, tób 172, búll 173—ôil, 299—pöänd 313—thün 466, thüs 469.

ARM, ärm, s.—See *Art*. The limb which reaches from the hand to the shoulder; the large bough of a tree; an inlet of water from the sea; power, might, as the secular arm.

To ARM, ärm, s.—See *Art*. To furnish with armour of defence, or weapons of offence; to plate with anything that may add strength; to furnish, to fit up.

To ARM, ärm, v. n.—See *Art*. To take arms, to provide against.

ARMADA, ärm-ä-mä-dä, s. An armament for sea.—See *Lumbago*.

ARMADILLO, ärm-ä-dillô, s. A four-footed animal of Brasil.

ARMAMENT, ärm-mä-mënt, s. 503. A naval force.

ARMATURE, ärm-mä-tshüre, s. 461. Armour.

ARMENTAL, ärm-mën-täl, } a.

ARMENTINE, ärm-mën-tine, 149. } a.

Belonging to a drove or herd of cattle.

ARMGAUNT, ärm-gänt, a. 214. Slender as the arm; or rather, slender with want.

ARM-HOLE, ärm-höle, s. The cavity under the shoulder.

ARMIGEROUS, ärm-mid-jür-üs, a. Bearing arms.

ARMILLARY, ärm-mil-lä-ré, a. Resembling a bracelet.—See *Marillary*.

ARMILLATED, ärm-mil-lä-téd, a. Wearing bracelets.

ARMINGS, ärm-fingz, s. The same with waist clothes.

ARMIPOTENCE, ärm-mip'ô-tënsë, s. 518. Power in war.

ARMIPOTENT, ärm-mip'ô-tënt, a. Mighty in war.

ARMISTICE, ärm-mé-stis, s. 503. 142. A short truce.

ARMLET, ärm-lét, s. A little arm; a piece of armour for the arm; a bracelet for the arm.

ARMONACK, ärm-mö-né-äk, s. 505. The name of a salt.

ARMORER, ärm-mür-ür, s. 557. He that makes armour or weapons; he that dresses another in armour.

ARMORIAL, ärm-mör-ré-äl, a. Belonging to the arms or escutcheon of a family.

ARMORY, ärm-mür-é, s. 557. The place in which arms are deposited for use; armour, arms of defence; ensigns armorial.

ARMOUR, ärm-mür, s. 314. Defensive arms.

ARMOUR-BEARER, ärm-mür-bäre-ür, s. He that carries the armour of another.

ARMPIT, ärm-pit, s. The hollow place under the shoulder.

ARMS, ärmz, s. 77. Weapons of offence, or armour of defence; a state of hostility; war in general; action, the act of taking arms; the ensigns armorial of a family.

ARMY, ärmé, s. 482. A collection of armed men, obliged to obey their generals; a great number.

AROMATIC, ärm-ô-mät'é-käl, } a.

AROMATIC, ärm-ô-mät'ik, 527. } a.

Spicy; fragrant, strong scented.

AROMATICKS, ärm-ô-mät'iks, s. 527. Spices.

AROMATIZATION, ärm-ô-mät'é-zä'shün, s. The act of scenting with spices.

To AROMATIZE, ärm-ô-mät-ize, v. a. To scent with spices; to impregnate with spices; to scent, to perfume.

AROSE, ä-röze', 554. The preterite of the verb *Arise*.

AROUND, ä-röünd', ad. In a circle, on every side.

AROUND, ä-röünd', prep. 545. About.

To AROUSE, ä-röüze', v. a. To wake from sleep; to raise up, to excite.

AROW, ä-rö', ad. In a row.

AROYNT, ä-röint', ad. Be gone, away.

ARQUEBUSE, ärkvé-büs, s. A hand gun.

ARQUEBUSIER, ärkvé-büs-cér', s. 275. A soldier armed with an arquebuse.

ARRACK, ärr-ä-ä-k', s. A spirituous liquor.

To ARRAIGN, ärr-ä-rä-ne', v. a. To set a thing in order, in its place; a prisoner is said to be arraigned, when he is brought forth to his trial; to accuse, to charge with faults in general, as in controversy or in satire.

ARRAIGNMENT, ärr-ä-rä-ne'mënt, s. The act of arraigning, a charge.

To ARRANGE, ärr-ä-ränje', v. a. To put in the proper order for any purpose.

ARRANGEMENT, ärr-ä-ränje'mënt, s. The act of putting in proper order, the state of being put in order.

ARRANT, ärr-ränt, a. 81. 82. Bad in a high degree.

ARRANTLY, ärr-ränt-lé, ad. Corruptly, shamefully

ARRAS, ärr-räs, s. 81. 82. Tapestry,

ARRAUGHT, ärr-räwt', part. a. Seized by violence

Out of use.

ARRAY, ärr-rä', s. Dress: order of battle; in law, the ranking or setting in order.

To ARRAY, ärr-rä', v. a. To put in order; to deck, to dress.

ARRAYERS, ärr-rä-ürs, s. Officers, who anciently had the care of seeing the soldiers duly appointed in their armour.

ARREAR, ärr-réer', s. That which remains behind unpaid, though due.

ARREARAGE, ärr-réé-räje, s. 90. The remainder of an account.

ARRENTATION, ärr-rën-tä'shün, s. The licensing an owner of lands in the state to enclose.

ARREPTITIOUS, ärr-rép-tish'üs, a. Snatched away; crept in privily.

ARREST, ärr-rést', s. In law, a stop or stay; an arrest is a restraint of a man's person, any caption.

To ARREST, ärr-rést', v. a. To seize by a mandate from a court; to seize any thing by law; to seize, to lay hands on; to withhold, to hinder; to stop motion.

ARRIERE, ärr-réer', s. The last body of an army.

ARRISION, ärr-rizh'ün, s. 451. A smiling upon.

ARRIVAL, ärr-riväl, s. The act of coming to any place; the attainment of any purpose.

ARRIVANCE, ärr-rivänse, s. Company coming.

To ARRIVE, ärr-rive', v. n. To come to any place by water; to reach any place by travelling; to reach any point; to gain any thing; to happen.

To ARRODE, ärr-röde', v. a. To gnaw or nibble.

ARROGANCE, ärr-rö-gänse, } s.

ARROGANCY, ärr-rö-gän-sé, } s.

The act or quality of taking much upon one's self.

ARROGANT, ärr-rö-gänt, a. 81, 82. Haughty, proud.

ARROGANTLY, ärr-rö-gänt-lé, ad. In an arrogant manner.

ARROGANTNESS, ärr-rö-gänt-nëss, s. Arrogance.

To ARROGATE, ärr-rö-gäte, v. a. 91. To claim vainly; to exhibit unjust claims.

ARROGATION, ärr-rö-gät'shün, s. A claiming in a proud manner.

ARROSION, ärr-rö-zhün, s. 451. A gnawing.

ARROW, ärr-rö, s. 327. The pointed weapon which is shot from a bow.

ARROWHEAD, ärr-rö-héd, s. A water plant.

ARROWY, ärr-rö-é, a. Consisting of arrows.

ARSE, ärsë, s. The buttocks.

ARSE-FOOT, ärs-füt, s. A kind of water-fowl.

ARSE-SMART, ärs-smärt, s. A plant.

ARSENAL, ärs'é-näl, s. A repository of things requisite to war, a magazine.

ARSENICAL, ärs-sën'é-käl, a. Containing arsenick.

ARSENICK, ärs'ën'ik, s. A mineral substance; a violent corrosive poison.

559. Fåte 73, fär 77, fäll 83, fät 81—mê 93, mêt 95—pline 105, pin 107—nô 162, möve 164,

ART, *ärt*, *s.* 77. The power of doing something not taught by nature and instinct; a science, as the liberal arts; a trade; artfulness, skill, dexterity; cunning.

As *a* before *r*, followed by a vowel, has the short or fourth sound, so when it is followed by a consonant it has the long or second sound.—See *Arable*, Sl. 168.

ARTERIAL, *är-tê-rê-äl*, *a.* That which relates to the artery, that which is contained in the artery.

ARTERIOTOMY, *är-tê-rê-öt-tò-mê*, *s.* 518. The operation of letting blood from the artery; the cutting of an artery.

ARTERY, *ärt-ê*, *s.* 555. An artery is a conical canal, conveying the blood from the heart to all parts of the body.

ARTFUL, *ärt-fül*, *a.* 174. Performed with art; artificial, not natural; cunning, skilful, dexterous.

ARTFULLY, *ärt-fül-lê*, *ad.* With art, skilfully.

ARTFULNESS, *ärt-fül-nês*, *s.* Skill, cunning.

ARTHRITIC, *är-thrit'ik*, 509. } *a.*

ARTHRITICAL, *är-thrit'ê-käl*, } *a.*

Gouty, relating to the gout; relating to joints.

ARTICHOKE, *ärt-tshôke*, *s.* This plant is very like the thistle, but hath large scaly heads shaped like the cone of the pine-tree.

ARTICK, *ärt'ik*, *s.* properly **ARCTIC**. Northern.

ARTICLE, *ärt-ê-kl*, *s.* 405. A part of speech, as *the, an*; a single clause of an account, a particular part of any complex thing; term, stipulation; point of time, exact time.

TO ARTICLE, *ärt-ê-kl*, *v. n.* 405. To stipulate, to make terms.

ARTICULAR, *ärt-tik'ù-lâr*, *a.* Belonging to the joints.

ARTICULATE, *ärt-tik'ù-lâte*, *a.* 91. Distinct; branched out into articles.

TO ARTICULATE, *ärt-tik'ù-lâte*, *v. a.* 91. To form words, to speak as a man; to draw up in articles; to make terms.

ARTICULATELY, *ärt-tik'ù-lâte-lê*, *ad.* In an articulate voice.

ARTICULATENESS, *ärt-tik'ù-lâte-nês*, *s.* The quality of being articulate.

ARTICULATION, *ärt-tik'ù-lât'shûn*, *s.* The juncture, or joint of bones; the act of forming words; in botany, the joints in plants.

ARTIFICE, *ärt-tê-fis*, *s.* 142. Trick, fraud, stratagem; art, trade.

ARTIFICER, *ärt-tiff-ê-sûr*, *s.* 98. An artist, a manufacturer, a forger, a contriver; a dexterous or artful fellow.

ARTIFICIAL, *ärt-tê-fish'äl*, *a.* Made by art, not natural; fictitious, not genuine; artful, contrived with skill.

ARTIFICIALLY, *ärt-tê-fish'äl-lê*, *ad.* Artfully, with skill, with good contrivance; by art, not naturally.

ARTIFICIALNESS, *ärt-tê-fish'äl-nês*, *s.* Artfulness.

ARTILLERY, *ärt-till'âr-rê*, *s.* 555. Weapons of war; cannon, great ordnance.

ARTISAN, *ärt-tê-zân'*, *s.* 528. Artist, professor of an art; manufacturer, low tradesman.

ARTIST, *ärt'ist*, *s.* The professor of an art; a skilful man; not a novice.

ARTLESSLY, *ärt'lês-lê*, *ad.* In an artless manner; naturally, sincerely.

ARTLESS, *ärt'lês*, *a.* Unskilful, without fraud, as an artless maid; contrived without skill, as an artless tale.

TO ARTUATE, *ärt'tshù-âte*, *v. a.* 91. 461. To tear limb from limb.

ARUNDINACIOUS, *âr-rûn-dê-nâ'shûs*, *a.* 292. Of or like reeds.

ARUNDINEOUS, *âr-ûn-din'ê-ûs*, *a.* Abounding with reeds.

AS, *âz*, *conj.* 423. In the same manner with something else; like, of the same kind with; in the same degree with; as if, in the same manner; as it were, in

some sort; while, at the same time that; equally; how, in what manner; with, answering to like or same; in a reciprocal sense, answering to *As*; answering to *Such*; having so to answer it, in the conditional sense; answering to *So* conditionally: *As* for, with respect to; *As* to, with respect to; *As* well as, equally with; *As* though, as if.

ASAFŒTIDA, *äs-sâ-fê-tê-dâ*, *s.* A gum or resin brought from the East Indies, of a sharp taste and a strong offensive smell.

ASARABACCA, *äs-sâ-râ-bâk'kâ*, *s.* The name of a plant.

ASBESTINE, *âz-bês'tin*, *a.* 140. Something incombustible.

ASBESTOS, *âz-bês'tûs*, *s.* 166. A sort of native fossile stone, which may be split into threads and filaments, from one inch to ten inches in length, very fine, brittle, yet somewhat tractable. It is endued with the wonderful property of remaining unconsumed in the fire, which only whitens it.

ASCARIDES, *äs-kâr'ê-dîz*, *s.* Little worms in the rectum.

TO ASCEND, *äs-sênd'*, *v. n.* To mount upwards; to proceed from one degree of knowledge to another; to stand higher in genealogy.

TO ASCEND, *äs-sênd'*, *v. a.* To climb up any thing.

ASCENDANT, *äs-sên'dânt*, *s.* The part of the ecliptic at any particular time above the horizon, which is supposed by astrologers to have great influence; height, elevation; superiority, influence; one of the degrees of kindred reckoned upwards.

ASCENDANT, *äs-sên'dânt*, *a.* Superior, predominant, overpowering; in an astrological sense, above the horizon.

ASCENDENCY, *äs-sên'dên-sê*, *s.* Influence, power.

ASCENSION, *äs-sên'shûn*, *s.* 451. The act of ascending or rising; the visible elevation of our Saviour to Heaven; the thing rising or mounting.

ASCENSION DAY, *äs-sên'shûn-dâ*, *s.* The day on which the ascension of our Saviour is commemorated, commonly called Holy Thursday, the Thursday but one before Whitsunday.

ASCENSIVE, *äs-sên'siv*, *a.* 158. In a state of ascent.

ASCENT, *äs-sên't'*, *s.* Rise, the act of rising; the way by which one ascends; an eminence, or high place.

TO ASCERTAIN, *äs-sêr-tâne'*, *v. a.* To make certain, to fix, to establish; to make confident.

ASCERTAINER, *äs-sêr-tân'ûr*, *s.* The person that proves or establishes.

ASCERTAINMENT, *äs-sêr-tân'mênt*, *s.* A settled rule; a standard.

ASCETICK, *äs-sêt'ik*, *a.* 509. Employed wholly in exercises of devotion and mortification.

ASCETICK, *äs-sêt'ik*, *s.* He that retires to devotion, a hermit.

ASCITES, *äs-sit'êz*, *s.* A particular species of dropsy, a swelling of the lower belly and depending parts, from an extravasation of water.

ASCITICAL, *äs-sit'ê-käl*, } *a.* 507.

ASCITICK, *äs-sit'ik*, } *a.* 507.

Dropsical, hydropical.

ASCITIOUS, *äs-sê-tish'ûs*, *a.* Supplemental, additional.

ASCRIBABLE, *äs-skr'ibâ-bl*, *a.* 405. That may be ascribed.

TO ASCRIBE, *äs-krib'e'*, *v. a.* To attribute to as a cause; to attribute to as a possessor.

ASCRPTION, *äs-krip'shûn*, *s.* The act of ascribing.

ASCRIPTIOUS, *äs-krip-tish'ûs*, *a.* That is ascribed.

ASH, *âsh*, *s.* A tree.

ASH-COLOURED, *âsh'kûl-ûrd*, *a.* 362. Coloured between brown and gray.

ASHAMED, *â-shâ'mêd*, *a.* 359. 362. Touched with shame.

nôr 167, nôl 163—tûbe 171, tûb 172, búll 173—ôll 299—pôund 313—thin 466, this 469.

ASHEN, âsh/shên, *a.* 103. 359. Made of ash wood.
ASHES, âsh'iz, *s.* 99. The remains of any thing burnt; the remains of the body.

ASH-WEDNESDAY, âsh-wênz'dâ, *s.* The first day of Lent, so called from the ancient custom of sprinkling ashes on the head.

ASHLAR, âsh'lâr, *s.* Free stones as they come out of the quarry.

ASHLERING, âsh'lûr'ing, *s.* 555. Quartering in garrets. A term in building.

ASHORE, â-shô're, *ad.* On shore, on the land; to the shore, to the land.

ASHWEED, âsh'wêéd, *s.* An herb.

ASHY, âsh'é, *a.* Ash-coloured, pale, inclined to a whitish gray.

ASIDE, â-side', *ad.* To one side; to another part; from the company.

ASINARY, âs'é-nâ-rê, } *a.*

ASININE, âs'é-nine, 149. } *a.*

Belonging to an ass.

To ASK, âsk, *v. a.* 79. To petition; to beg; to demand, to claim; to inquire, to question; to require.

ASKANCE, } â-skânse', *ad.* 214.

ASKAUNCE, } Sideways, obliquely.

ASKAUNT, â-skânt', *ad.* 214. Obliquely, on one side.

ASKER, âsk'ûr, *s.* 98. Petitioner; inquirer.

ASKER, âsk'ûr, *s.* A water newt.

ASKEW, â-skû, *ad.* Aside, with contempt, contemptuously.

To ASLAKE, â-slâke', *v. a.* To remit, to slacken.

ASLANT, â-slânt', *ad.* 78. Obliquely, on one side.

ASLEEP, â-slêp', *ad.* Sleeping; into sleep

ASLOPE, â-slopé', *ad.* With declivity, obliquely.

ASP, or **ASPICK**, âsp, or âs'pik, *s.* A kind of serpent, whose poison is so dangerous and quick in its operation, that it kills without a possibility of applying any remedy. Those that are bitten by it, die by sleep and lethargy.

ASP, âsp, *s.* A tree.

ASPALATHUS, âs-pâl'â-thûs, *s.* A plant called the wood of Jerusalem; the wood of a certain tree.

ASPARAGUS, âs-pâr'â-gûs, *s.* The name of a plant.

↳ This word is vulgarly pronounced *Sparrowgrass*. It may be observed, that such words as the vulgar do not know how to spell, and which convey no definite idea of the thing, are frequently changed by them into such words as they do know how to spell, and which do convey some definite idea. The word in question is an instance of it; and the corruption of this word into *Sparrowgrass* is so general, that *Asparagus* has an air of stiffness and pedantry.—See *Lantern*.

ASPECT, âs'pêkt, *s.* Look, air, appearance; countenance; glance, view, act of beholding; direction towards any point, position; disposition of any thing to something else, relation; disposition of a planet to other planets.

↳ This word, as a noun, was universally pronounced with the accent on the last syllable till about the middle of the seventeenth century. It grew antiquated in Milton's time, and is now entirely obsolete. Dr Farmer's observations on this word, in his no less solid than ingenious Essay on *The Learning of Shakspeare*, are so curious, as well as just, that the reader will, I doubt not, be obliged to me for quoting them:—

"Sometimes a very little matter detects a forgery. You may remember a play called the *Double Falsehood*, which Mr Theobald was desirous of palming upon the world for a posthumous one of Shakspeare: and I see it is classed as such in the last edition of the *Bodleian Catalogue*. Mr Pope himself, after all the strictures of Scriblerus, in a letter to Aaron Hill, supposes it of that age; but a mistaken accent determines it to have been written since the middle of the last century:

— "This late example
 Of base Henriquez, bleeding in me now,
 From each good aspect takes away my trust."

And in another place,

"You have an aspect, Sir, of wondrous wisdom."

"The word *aspect*, you perceive, is here accented on the first syllable, which, I am confident, in any sense of it, was never the case in the time of Shakspeare; though it may sometimes appear to be so, when we do not observe a preceding Elision.

"Some of the professed imitators of our old poets have not attended to this and many other *minutiae*: I could point out to you several performances in the respective styles of Chaucer, Spenser, and Shakspeare, which the imitated bards could not possibly have either read or construed.

"This very accent hath troubled the annotators on Milton. Dr Bentley observes it to be a *tone* different from the present use. Mr Manwaring, in his *Treatise of Harmony and Numbers*, very solemnly informs us, that this verse is defective both in accent and quantity.

"His words here ended; but his meek aspect,
 Silent, yet spake."

"Here, says he, a syllable is *acuted* and *long*, whereas it should be *short* and *grave*!

"And a still more extraordinary gentleman, one Green, who published a specimen of a *new version* of the *Paradise Lost*, into blank verse, 'by which that amazing work is brought somewhat nearer the summit of perfection,' begins with correcting a blunder in the fourth book:

"The setting sun
 Slowly descended, and with right aspect—
 Level'd his evening rays."

"Not so in the *new version*:

"Meanwhile the setting sun descending slow—
 Level'd with aspect right his evening rays."

"Enough of such commentators.—The celebrated Dr Dee had a *spirit*, who would sometimes condescend to correct him, when peccant in *quantity*; and it had been kind of him to have a little assisted the *weights* above-mentioned.—Milton affected the *antique*; but it may seem more extraordinary, that the old accent should be adopted in Hudibras."

To ASPECT, âs-pêkt', *v. a.* 492. To behold.

ASPECTABLE, âs-pêkt'â-bl, *a.* 405. Visible.

ASPECTION, âs-pêk'shûn, *s.* Beholding, view.

ASPEN, âs'pên, *s.* 103. A tree, the leaves of which always tremble.

ASPEN, âs'pên, *a.* Belonging to the asp-tree; made of aspen wood.

ASPER, âs'pûr, *a.* 98. Rough, rugged.

To ASPERATE, âs-pê-râte, *v. a.* 91. To make rough.

↳ This word, and those that succeed it of the same family, seem to follow the general rule in the sound of the *e* before *r* when after the accent; that is, to preserve it pure, and in a separate syllable.—See *Principles*, No. 555.

ASPERATION, âs-pê-râ'shûn, *s.* A making rough.

ASPERIFOLIOUS, âs-pê-rê-fô'lê-ûs, *a.* Plants, so called from the roughness of their leaves.

ASPERITY, âs-pê-rê-tê, *s.* Unevenness, roughness of surface; roughness of sound; roughness or ruggedness of temper.

ASPERNATION, âs-pê-râ'shûn, *s.* Neglect, disregard.

ASPEROUS, âs-pê-rûs, *a.* Rough, uneven.

To ASPERSE, âs-pê-rse', *v. a.* To bespatter with censure or calumny.

ASPERSION, âs-pê-r'shûn, *s.* A sprinkling; calumny, censure.

ASPHALTICK, âs-fâl'tik, *a.* 84. Gummy, bituminous.

ASPHALTUM, âs-fâl'tûs, *s.* A bituminous, inflammable substance, resembling pitch, and chiefly found swimming on the surface of the *Lacus Asphaltites*, or *Dead Sea*, where anciently stood the cities of *Sodom* and *Gomorrah*.

ASPHALTUM, âs-fâl'tûm, *s.* A bituminous stone found near the ancient *Babylon*.

ASPHODEL, âs'fô-dêl, *s.* Day-lily.

ASPICK, âs'pik, *s.* The name of a serpent.

To ASPIRATE, âs-pê-râte, *v. a.* 91. To pronounce with full breath, as hope, not ope.

ASPIRATE, âs-pê-râte, *a.* 91. 394. Pronounced with full breath.

559. Fâte 73, fâr 77, fâll 83, fât 81—mê 93,

ASPIRATION, âs-pê-râ'shûn, *s.* A breathing after, an ardent wish, the act of aspiring, or desiring something high; the pronunciation of a vowel with full breath.

To ASPIRE, âs-pîrê, *v. n.* To desire with eagerness, to pant after something higher; to rise higher.

ASPORTATION, âs-pôr-tâ'shûn, *s.* A carrying away.

ASQUINT, â-skwînt', *ad.* Obliquely, not in the straight line of vision.

ASS, âss, *s.* An animal of burden; a stupid, heavy, dull fellow, a dolt.

To ASSAIL, âs-sâle', *v. a.* To attack in a hostile manner, to assault, to fall upon; to attack with argument or censure.

ASSAILABLE, âs-sâ-lê-â-bl, *a.* 405. That which may be attacked.

ASSAILANT, âs-sâ-lânt, *s.* He that attacks.

ASSAILANT, âs-sâ-lânt, *a.* Attacking, invading.

ASSAILER, âs-sâ-lâr, *s.* 98. One who attacks another.

ASSAPANICK, âs-sâ-pân'nik, *s.* The flying squirrel.

ASSASSIN, âs-sâs'sîn, *s.* A murderer, one that kills by sudden violence.

To ASSASSINATE, âs-sâs-sê-nâte, *v. a.* 91. To murder by violence; to way-lay, to take by treachery.

ASSASSINATION, âs-sâs-sê-nâ'shûn, *s.* The act of assassinating.

ASSASSINATOR, âs-sâs-sê-nâ-târ, *s.* Murderer, mankiller.

ASSATION, âs-sâ'shûn, *s.* Roasting.

ASSAULT, âs-sâlt', *s.* Storm, opposed to sap or siege; violence; invasion, hostility, attack; in law, a violent kind of injury offered to a man's person.

To ASSAULT, âs-sâlt', *v. a.* To attack, to invade.

ASSAULTER, âs-sâlt'ûr, *s.* One who violently assaults another.

ASSAY, âs-sâ', *s.* Examination; in law, the examination of measures and weights used by the clerk of the market; the first entrance upon any thing; attack, trouble.

To ASSAY, âs-sâ', *v. a.* To make trial of; to apply to, as the touchstone in assaying metals; to try, to endeavour.

ASSAYER, âs-sâ-yûr, *s.* 98. An officer of the mint for the due trial of silver.

ASSETATION, âs-sêk-tâ'shûn, *s.* Attendance.

ASSETION, âs-sê-ku'shûn, *s.* Acquisition.

ASSEMBLAGE, âs-sêm'blâdje, *s.* 90. A collection; a number of individuals brought together.

To ASSEMBLE, âs-sêm'bl, *v. a.* 405. To bring together into one place.

To ASSEMBLE, âs-sêm'bl, *v. n.* To meet together.

ASSEMBLY, âs-sêm'blê, *s.* A company met together.

ASSENT, âs-sênt', *s.* The act of agreeing to any thing, consent, agreement.

To ASSENT, âs-sênt', *v. n.* To concede, to yield to.

ASSENTATION, âs-sên-tâ'shûn, *s.* Compliance with the opinion of another out of flattery.

ASSENTMENT, âs-sênt'mênt, *s.* Consent.

To ASSENT, âs-sêrt', *v. a.* To maintain, to defend either by words or actions; to affirm; to claim, to vindicate a title to.

ASSERTION, âs-sêr'shûn, *s.* The act of asserting.

ASSERTIVE, âs-sêr'tiv, *a.* 158. Positive, dogmatical.

ASSERTOR, âs-sêr'tûr, *s.* 98. Maintainer, vindicator, affirmer.

To ASERVE, âs-sêrv', *v. a.* To serve, help, or second.

To ASSESS, âs-sês', *v. a.* To charge with any certain sum.

ASSESSION, âs-sêshûn, *s.* A sitting down one by one.

mêt 95—plne 105, pin 107—nò 102, mëve 164,

ASSESSMENT, âs-sês'mênt, *s.* The sum levied on certain property; the act of assessing.

ASSESSOR, âs-sês'sûr, *s.* 98. The person that sits by the judge; he that sits by another as next in dignity; he that lays taxes.

ASSETS, âs-sêts, *s.* Goods sufficient to discharge that burden which is cast upon the executor or heir.

To ASSEVER, âs-sêv'ûr, 98. } *v. a.*

To ASSEVERATE, âs-sêv-ê-râte, 91. 555. }
To affirm with great solemnity, as upon oath.

ASSEVERATION, âs-sêv-ê-râ'shûn, *s.* Solemn affirmation, as upon oath.

ASSHEAD, âs'hêd, *s.* A blockhead.

ASSIDUITY, âs-sê-dî-tê-tê, *s.* Diligence.

ASSIDUOUS, âs-sîd'jû-ûs, *a.* 294. 376. }
stand in application.

ASSIDUOUSLY, âs-sîd'jû-ûs-lê, *ad.* Diligently.

ASSIENTO, âs-sê-ên'tò, *s.* A contract or convention between the kings of Spain and other powers, for furnishing the Spanish dominions in America with slaves.

To ASSIGN, âs-sînd', *v. a.* To mark out, to appoint; to fix with regard to quantity or value; to give a reason for; in law, to appoint a deputy, or make over a right to another.

ASSIGNABLE, âs-sînd-â-bl, *a.* That which may be assigned.

ASSIGNATION, âs-sîg-nâ'shûn, *s.* An appointment to meet, used generally of love appointments; a making over a thing to another.

ASSIGNEE, âs-sê-nê', *s.* He that is appointed or deputed by another to do any act, or perform any business, or enjoy any commodity.

ASSIGNER, âs-sî-nâr, *s.* 98. He that assigns.

ASSIGNMENT, âs-sînd'mênt, *s.* Appointment of one thing with regard to another thing or person; in law, the deed by which any thing is transferred from one to another.

ASSIGNS, âs-sînz', *s.* Those persons to whom any trust is assigned. This is a law term, and always used in the plural; as, a legacy is left to a person's heirs, administrators, or assigns.

ASSIMILABLE, âs-sîm-ê-lâ-bl, *a.* That which may be converted to the same nature with something else.

To ASSIMILATE, âs-sîm-ê-lâte, *v. a.* 91. To convert to the same nature with another thing; to convert to a likeness or resemblance.

ASSIMILATENESS, âs-sîm'mê-lâte-nês, *s.* Likeness.

ASSIMILATION, âs-sîm-mê-lâ'shûn, *s.* The act of converting any thing to the nature or substance of another; the state of being assimilated; the act of growing like some other being.

To ASSIST, âs-sîst', *v. a.* To help.

ASSISTANCE, âs-sîs'tânsê, *s.* Help, furtherance.

ASSISTANT, âs-sîs'tânt, *a.* Helping, lending aid.

ASSISTANT, âs-sîs'tânt, *s.* A person engaged in an affair, not as principal, but as auxiliary or ministerial.

ASSIZE, âs-sîze', *s.* A court of judicature held twice a year in every county, in which causes are tried by a judge and jury; an ordinance or statute to determine the weight of bread.

To ASSIZE, âs-sîze', *v. a.* To fix the rate of any thing.

ASSIZER, âs-sîz'ûr, *s.* An officer that has the care of weights and measures.

ASSOCIABLE, âs-sò'shê-â-bl, *a.* That which may be joined to another.

To ASSOCIATE, âs-sò'shê-âte, *v. a.* 91. To unite with another as a confederate; to adopt as a friend upon equal terms; to accompany.

ASSOCIATE, âs-sò'shê-âte, *a.* 91. Confederate.

ASSOCIATE, âs-sò'shê-âte, *s.* A partner, a confederate, a companion.

ASSOCIATION, âs-sò'shê-â'shûn, *s.* Union, conjunction, society; confederacy; partnership; connection.—See Pronunciation.

nôr 167, nô't 163—tûbe 171, tûb 172, báll 173—ôil, 299—pôând 313—ûin 466, THIS 469.

- ASSONANCE**, âs-sô-nânse, *s.* Reference of one sound to another resembling it.
- ASSONANT**, âs-sô-nânt, *a.* Resembling another sound.
- To ASSORT**, âs-sôrt', *v. a.* To range in classes.
- To ASSOT**, âs-sôt', *v. a.* To infatuate.
- To ASSUAGE**, âs-swâjé', *v. a.* 331. To mitigate; to soften; to appease, to pacify; to ease.
- ASSUAGEMENT**, âs-swâjémént, *s.* What mitigates or softens.
- ASSUAGER**, âs-swâjûr, *s.* 98. One who pacifies or appeases.
- ASSUASIVE**, âs-swâsiv', *a.* 158. 428. Softening, mitigating.
- To ASSUBUGATE**, âs-sûbjû-gâte, *v. a.* 91. To subject to.
- ASSUEFACTION**, âs-swê-fâk'shûn, *s.* The state of being accustomed.
- ASSUETUDE**, âs-swê-tûde, *s.* 334. Accustomance, custom.
- To ASSUME**, âs-sûme, *v. a.* 454. To take; to take upon one's self; to arrogate, to claim or seize unjustly; to suppose something without proof; to appropriate.
- ☞ Why Mr Sheridan should pronounce this word and the word *consume* without the *h*, and *presume* and *resume*, as if written *prezhoom* and *rezhoom*, is not easily conceived; the *s* ought to be aspirated in all or none.—See Principles, 454, 478, 479.
- ASSUMER**, âs-sû'mûr, *s.* 98. An arrogant man.
- ASSUMING**, âs-sû'ming, *part. a.* Arrogant, naughty.
- ASSUMPT**, âs-sûm'sit, *s.* A voluntary promise made by word, whereby a man taketh upon him to perform or pay any thing to another.
- ASSUMPTION**, âs-sûm'shûn, *s.* The act of taking any thing to one's self; the supposition of any thing without farther proof; the thing supposed, a postulate; the taking up any person into heaven.
- ASSUMPTIVE**, âs-sûm'tiv, *a.* 157. That which is assumed.
- ASSURANCE**, âsh-shû'rânse, *s.* Certain expectation; secure confidence, trust; freedom from doubt, certain knowledge; firmness, undoubting steadiness; confidence, want of modesty; ground of confidence, security given; spirit, intrepidity; testimony of credit; conviction; insurance.
- To ASSURE**, âsh-shû're', *v. a.* 175. To give confidence by a firm promise; to secure another; to make confident, to exempt from doubt or fear; to make secure.
- ASSURED**, âsh-shû'réd, or âsh-shûrd', *part. a.* 339. Certain, indubitable; certain, not doubting; immodest, viciously confident.
- ASSUREDLY**, âsh-shû'réd-lè, *ad.* 364. Certainly, indubitably.
- ASSUREDNESS**, âsh-shû'réd-nès, *s.* 365. The state of being assured, certainty.
- ASSURER**, âsh-shû'râr, *s.* He that gives assurance; he that gives security to make good any loss.
- ASTERISK**, âst'é-rîsk, *s.* A mark in printing, as *.
- ASTERISM**, âst'é-rîzm, *s.* A constellation.
- ASTERITES**, âst-êr-î-téz, *s.* A precious stone. A kind of opal sparkling like a star.
- ASTHMA**, âst'mâ, *s.* 471. A frequent, difficult, and short respiration, joined with a hissing sound and a cough.
- ASTHMATICAL**, âst-mât-ê-kâl, }
ASTHMATICK, âst-mât'îk, 509. } *a.*
 Troubled with an asthma.
- ASTERN**, â-stêrn', *ad.* In the hinder part of the ship, behind the ship.
- To ASTERT**, â-stért', *v. a.* To terrify, to startle, to fright.
- ASTONIED**, â-stôn-ê-éd, *part. a.* A word used for astonished.
- To ASTONISH**, âs-tôn'nîsh, *v. a.* To confound with fear or wonder, to amaze.
- ASTONISHINGNESS**, âs-tôn'nîsh-îng-nès, *s.* Quality to excite astonishment.
- ASTONISHMENT**, âs-tôn'nîsh-mént, *s.* Amazement, confusion of mind.
- To ASTOUND**, âs-tôund', *v. a.* To astonish, to confound with fear or wonder.
- ASTRADDLE**, â-strâd'dl, *ad.* 405. With one legs across any thing.
- ASTRAGAL**, âs-trâ-gâl, *s.* 503. A little round member, in the form of a ring, at the tops and bottoms of columns.
- ÂSTRAL**, âs-trâl, *a.* Starry, relating to the stars.
- ASTRAY**, â-strâ', *ad.* Out of the right way.
- To ASTRICHT**, âs-trîkt', *v. a.* To contract by application.
- ASTRICTION**, âs-trîk'shûn, *s.* The act or power of contracting the parts of the body.
- ASTRICTIVE**, âs-trîk'tiv, *a.* 158. Styptick, binding.
- ASTRICTORY**, âs-trîk'tûr-ré, *a.* Astringent.
- ASTRIDE**, â-strîde', *ad.* With the legs open.
- ASTRIFEROUS**, âs-trîf-ê-rûs, *a.* Bearing, or having stars.
- To ASTRINGE**, âs-trînje', *v. a.* To make a contraction, to make the parts draw together.
- ASTRINGENCY**, âs-trînjén-sé, *s.* The power of contracting the parts of the body.
- ASTRINGENT**, âs-trînjént, *a.* Binding, contracting.
- ASTROGRAPHY**, âs-trô-grâ-fé, *s.* 518. The science of describing the stars.
- ASTROLABE**, âs-trô-lâbe, *s.* An instrument chiefly used for taking the altitude of the pole, the sun, or stars, at sea.
- ASTROLOGER**, âs-trô-lô-jûr, *s.* One that, supposing the influence of the stars to have a casual power, professes to foretell or discover events.
- ASTROLOGIAN**, âs-trô-lôj-ân, *s.* Astrologer.
- ASTROLOGICAL**, âs-trô-lôj-ê-kâl, 509. }
ASTROLOGICK, âs-trô-lôj-îk, } *a.*
 Relating to astrology, professing astrology.
- ASTROLOGICALLY**, âs-trô-lôj-ê-kâl-lè, *ad.* In an astrological manner.
- To ASTROLOGIZE**, âs-trô-lô-jîze, *v. n.* To practise astrology.
- ASTROLOGY**, âs-trô-lô-jé, *s.* 518. The practice of foretelling things by the knowledge of the stars.
- ASTRONOMER**, âs-trôn-ô-mûr, *s.* He that studies the celestial motions.
- ASTRONOMICAL**, âs-trô-nôm-ê-kâl, 509. }
ASTRONOMICK, âs-trô-nôm'îk, } *a.*
 Belonging to astronomy.
- ASTRONOMICALLY**, âs-trô-nôm-ê-kâl-lè, *ad.* In an astronomical manner.
- ASTRONOMY**, âs-trôn-ô-mé, *s.* 518. A mixed mathematical science, teaching the knowledge of the celestial bodies, their magnitudes, motions, distances, periods, eclipses, and order.
- ASTRO-THEOLOGY**, âs-trô-ê-thô-lô-jé, *s.* Divinity founded on the observation of the celestial bodies.
- ASUNDER**, â-sûn'dûr, *ad.* 98. Apart, separately not together.
- ASYLUM**, â-sûlûm, *s.* A sanctuary, a refuge.
- ☞ Nothing can show more plainly the tendency of our language to an antepenultimate accent than the vulgar pronunciation of this word, which generally places the accent on the first syllable. This is however an unpardonable offence to a Latin ear, which insists on preserving the accent of the original whenever we adopt a Latin word into our own language without alteration.—See Principles, No. 503.
- ASYMMETRY**, â-sûm-mé-tré, *s.* Contrariety to symmetry, disproportion.
- ASYMPTOTE**, âs-sûm-tôte, *s.* Asymptotes are right lines which approach nearer and nearer to some curve, but which would never meet.
- ☞ I have preferred Dr Johnson's accentuation on

559. Fûte 73, fâr 77, fäll 83, fât 81,—ine 93, mêt 95—pline 105, pin 107—nô 162, môve 161

the first syllable, to Mr Sheridan's and Dr Ash's on the second.

ASYNDETON, à-sîn'dê-tôn, *s.* A figure in grammar, when a conjunction copulative is omitted.

AT, àt, *prep.* At, before a place, notes the nearness of the place; as, a man is at the house before he is in it; At, before a word signifying time, notes the co-existence of the time with the event; At, before a superlative adjective implies in the state, as at most, in the state of most perfection, &c. At signifies the particular condition of the person, as at peace; At sometimes marks employment or attention; as, he is at work; At sometimes the same with furnished with; as, a man at arms; At sometimes notes the place where any thing is; as, he is at home; At sometimes is nearly the same as In, noting situation; At sometimes seems to signify in the power of, or obedient to; as, At your service; At all, in any manner.

ATABAL, àt'â-bâl, *s.* A kind of labour used by the Moors.

ATARAXY, àt'â-râk-sê, *s.* 517. Exemption from vexation, tranquillity.

ATHANOR, àth'â-nôr, *s.* 166. A digesting furnace to keep heat for some time.

ATHEISM, àthê-izm, *s.* 505. The disbelief of God.

ATHEIST, àthê-ist, *s.* One that denies the existence of God.

ATHEISTICAL, à-thê-ist'è-kâl, *a.* Given to atheism, impious.

ATHEISTICALLY, à-thê-ist'è-kâl-lê, *ad.* In an atheistical manner.

ATHEISTICALNESS, à-thê-ist'è-kâl-nês, *s.* The quality of being atheistical.

ATHEISTICK, à-thê-ist'ik, *a.* Given to atheism.

ATHEOUS, àthê-ûs, *a.* 505. Atheistick, godless.

ATHEROMA, àth-ê-rô-mâ, *s.* 527. A species of wen.

ATHEROMATOUS, àth-ê-rôm'â-tûs, *a.* Having the qualities of an atheroma, or curdy wen.

ATHIRST, à-thûrs't, *ad.* 108. Thirsty, in want of drink.

ATHLETICK, àth-lêt'ik, *a.* 500. Belonging to wrestling; strong of body, vigorous, lusty, robust.

ATHWART, à-thwârt, *prep.* Across, transverse to any thing; through.

ATILT, à-tîlt, *ad.* With the action of a man making a thrust; in the posture of a barrel raised or tilted behind.

ATLAS, àtlâs, *s.* A collection of maps; a large square folio; sometimes the supporter of a building; a rich kind of silk.

ATMOSPHERE, àt'mô-sfêre, *s.* The air that encompasses the earth on all sides.

ATMOSPHERICAL, àt-mô-sfêr'è-kâl, *a.* Belonging to the atmosphere.

ATOM, àt'ôm, *s.* 166. Such a small particle as cannot be physically divided; any thing extremely small.

ATOMICAL, à-tôm-è-kâl, *a.* Consisting of atoms; relating to atoms.

ATOMIST, àt'ôm-îst, *s.* One that hoïds the atomical philosophy.

ATOMY, àt'ô-mê, *s.* An atom.

To ATONE, à-tônê, *v. n.* To agree, to accord; to stand as an equivalent for something; to answer for.

To ATONE, à-tônê, *v. a.* To expiate.

ATONEMENT, à-tônê-mênt, *s.* Agreement, concord; expiation, expiatory, equivalent.

ÂTOP, à-tôp, *ad.* On the top, at the top.

ATRABILIARIAN, àt-trâ-bê-lâ-rê-ân, *a.* 507. Melancholy.

ATRABILARIOUS, àt-trâ-bê-lâ-rê-ûs, *a.* Melancholick.

ATRABILARIOUSNESS, àt-trâ-bê-lâ-rê-ûs-nês, *s.* The state of being melancholy.

ATRAMENTAL, àt-trâ-mên'tâl, } *a.*

ATRAMENTOUS, àt-trâ-mên'tûs, }
Inky, black.

ATROCIOUS, à-trô'shûs, *a.* 292. Wicked in a high degree, enormous.

ATROCIOUSLY, à-trô'shûs-lê, *ad.* In an atrocious manner.

ATROCIOUSNESS, à-trô'shûs-nês, *s.* The quality of being enormously criminal.

ATROCITY, à-trô's'sê-tê, *s.* 511. Horrible wickedness.

ATROPHY, àt'trô-fê, *s.* Want of nourishment, a disease.

To ATTACH, àt-tâtsh', *v. a.* To arrest, to take or apprehend; to seize; to lay hold on; to win; to gain over, to enamour; to fix to one's interest.

ATTACHMENT, àt-tâtsh'mênt, *s.* Adherence, regard.

To ATTACK, àt-tâk', *v. a.* To assault an enemy; to begin a contest.

ATTACK, àt-tâk', *s.* An assault.

ATTACKER, àt-tâk'ûr, *s.* 98. The person that attacks.

To ATTAIN, àt-tâné', *v. a.* To gain, to procure; to overtake; to come to; to reach; to equal.

To ATTAIN, àt-tâné', *v. n.* To come to a certain state; to arrive at.

ATTAINABLE, àt-tâné'â-bl, *a.* That which may be obtained, procurable.

ATTAINABLENESS, àt-tâné'â-bl-nês, *s.* The quality of being attainable.

ATTAINER, àt-tâné'dûr, *s.* 98. The act of attainting in law; taint.

ATTAINMENT, àt-tâné'mênt, *s.* That which is attained, acquisition; the act or power of attaining.

To ATTAINT, àt-tânt', *v. a.* To attain is particularly used for such as are found guilty of some crime or offence; to taint, to corrupt.

ATTAINT, àt-tânt', *s.* Any thing injurious, as illness, weariness; stain, spot, taint.

ATTAINTURE, àt-tâné'tshûre, *s.* 461. Reproach, imputation.

To ATTAMINATE, àt-tâm'ê-nâte, *v. a.* To corrupt. Not used.

To ATTEMPER, àt-têm'pûr, *v. a.* To mingle, to weaken by the mixture of something else; to regulate, to soften; to mix in just proportions; to fit to something else.

To ATTEMPERATE, àt-têm'pêr-âte, *v. a.* 555. To proportion to something.

To ATTEMPT, àt-têmt', *v. a.* 412. To attack, to venture upon; to try, to endeavour.

ATTEMPT, àt-têmt', *s.* 412. An attack, an essay, an endeavour.

ATTEMPTABLE, àt-têmt'tâ-bl, *a.* Liable to attempts or attacks.

ATTEMPTER, àt-têmt'tûr, *s.* The person that attempts; an endeavourer.

To ATTEND, àt-tênd', *v. a.* To regard, to fix the mind upon; to wait on; to accompany; to be present with upon a summons; to be appendant to; to be consequent to; to stay for.

To ATTEND, àt-tênd', *v. n.* To yield attention; to stay, to delay.

ATTENDANCE, àt-tênd'ânse, *s.* The act of waiting on another; service; the persons waiting, a train; attention, regard.

ATTENDANT, àt-tênd'ânt, *s.* One that attends; one that belongs to the train; one that waits as a suitor or agent; one that is present at any thing; a concomitant, a consequent.

ATTENDER, àt-tênd'ûr, *s.* 98. Companion, associate.

ATTENT, àt-tênt', *a.* Intent, attentive.

ATTENTATES, àt-tên'tâtes, *s.* Proceedings in a court after an inhibition is decreed.

ATTENTION, àt-tên'shûn, *s.* The act of attending or heeding.

ATTENTIVE, àt-tên'tiv, *a.* 158. Heedful, regardful.

nór 167, nòr 163—tùbe 171, túb 172, búll 173—ðíl 299—póðund 313—ðín 466, this 469.

- ATTENTIVELY**, át-tén'tív-lé, *ad.* Heedfully, carefully.
- ATTENTIVENESS**, át-tén'tív-nés, *s.* Heedfulness, attention.
- ATTENUANT**, át-tén'ú-ánt, *a.* Endued with the power of making thin or slender.
- ATTENUATE**, át-tén'ú-áte, *a.* 91. Made thin or slender.
- ATTENUATION**, át-tén'ú-áshún, *s.* The act of making any thing thin or slender.
- ATTER**, át'túr, *s.* 98. Corrupt matter.
- To ATTEST**, át-tést', *v. a.* To bear witness of, to witness; to call to witness.
- ATTESTATION**, át-tés-táshún, *s.* Testimony, evidence.
- ATTIC**, át'tík, *a.* Belonging to Attica, belonging to Athens. In philology, delicate, poignant, just, upright. In architecture, belonging to the upper part of a building; belonging to an upper story, flat, having the roof concealed; belonging to a peculiar kind of base sometimes used in the Ionic and Doric orders.
- To ATTICISE**, át'té-size, *v. n.* To make use of atticisms.
- ATTICISM**, át'té-sizm, *s.* An imitation of the Attic style; a concise and elegant mode of expression.
- ATTIGUOUS**, át-tíg'ú-ús, *a.* Hard by.
- To ATTINGE**, át-tínje', *v. a.* To touch slightly.
- To ATTIRE**, át-tíre', *v. a.* To dress, to habit, to array.
- ATTIRE**, át-tíre', *s.* Clothes, dress; in hunting, the horns of a buck or stag; in botany, the flower of a plant is divided into three parts, the impalement, the foliage, and the attire.
- ATTIRER**, át-tírúr, *s.* One that attires another, a dresser.
- ATTITUDE**, át'té-túde, *s.* A posture, the posture or action in which a statue or painted figure is placed.
- ATTOLLENT**, át-tóllént, *a.* That which raises or lifts up.
- ATTORNEY**, át-túr'né, *s.* 165. Such a person as by consent, commandment, or request, takes heed to, sees, and takes upon him the charge of other men's business, in their absence; one who is appointed or retained to prosecute or defend an action at law; a lawyer.
- ATTORNEYSHIP**, át-túr'né-ship, *s.* The office of an attorney.
- ATTORNMENT**, át-túr'némént, *s.* A yielding of the tenement to a new lord.
- To ATTRACT**, át-trákt', *v. a.* To draw to something; to allure, to invite.
- ATTRACTION**, át-trákt-táshún, *s.* Frequent handling.
- ATTRACTICAL**, át-trákt'té-kál, *a.* Having the power to draw.
- ATTRACTION**, át-trákt'shún, *s.* The power of drawing any thing; the power of alluring or enticing.
- ATTRACTIVE**, át-trákt'tív, *a.* 158. Having the power to draw any thing; inviting, alluring, enticing.
- ATTRACTIVE**, át-trákt'tív, *s.* That which draws or incites.
- ATTRACTIVELY**, át-trákt'tív-lé, *ad.* With the power of attracting.
- ATTRACTIVENESS**, át-trákt'tív-nés, *s.* The quality of being attractive.
- ATTRACTOR**, át-trákt'túr, *s.* 98. The agent that attracts.
- ATTRAHENT**, át-trá'hént, *s.* 503. *f.* That which draws.
- ATTRIBUTABLE**, át-tríb'ú-tá-bl, *a.* That which may be ascribed or attributed.
- To ATTRIBUTE**, át-tríb'úte, *v. a.* 492. To ascribe, to yield; to impute, as to a cause.
- ATTRIBUTE**, át-tré-búte, *s.* 492. The thing attributed to another; quality adherent; a thing belonging to another, an appendant; reputation, honour.
- ATtribution**, át-tré-búshún, *s.* Commendation.
- ATRITE**, át-tríte', *a.* Ground, worn by rubbing.
- ATTRITENESS**, át-tríte'nés, *s.* The being much worn.
- ATTRITION**, át-trísh'ún, *s.* 507. The act of wearing things by rubbing; grief for sin, arising only from the fear of punishment; the lowest degree of repentance.
- To ATTUNE**, át-túne', *v. a.* To make any thing musical; to tune one thing to another.—See *Tune*.
- ATWEEN**, á-twéén', *ad. or prep.* Betwixt, between.
- ATWIXT**, á-twíkst', *prep.* In the middle of two things.
- To AVAIL**, á-vále', *v. a.* To profit, to turn to profit; to promote, to prosper, to assist.
- AVAIL**, á-vále', *s.* Profit, advantage, benefit.
- AVAILABLE**, á-vála-bl, *a.* 405. Profitable, advantageous; powerful, having force.
- AVAILABLENESS**, á-vála-bl-nés, *s.* Power of promoting the end for which it is used.
- AVAILABLY**, á-vála-blé, *ad.* Powerfully, profitably.
- AVAILMENT**, á-vále'mént, *s.* Usefulness, advantage.
- To AVALE**, á-vále', *v. a.* To let fall, to depress.
- AVANT-GUARD**, á-vánt'gård, *s.* The van.
- AVARICE**, áv-á-rís, *s.* 142. Covetousness, insatiable desire.
- AVARICIOUS**, áv-á-rísh'ús, *a.* 292. Covetous.
- AVARICIOUSLY**, áv-á-rísh'ús-lé, *ad.* Covetously.
- AVARICIOUSNESS**, áv-á-rísh'ús-nés, *s.* The quality of being avaricious.
- AVAUNT**, á-vánt', *int.* 216. A word of abhorrence by which any one is driven away.
- AUBURNE**, áw'búrn, *a.* Brown, of a tan colour.
- AUCTION**, áwk'shún, *s.* A manner of sale in which one person bids after another; the thing sold by auction.
- AUCTIONARY**, áwk'shún-á-ré, *a.* Belonging to an auction.
- AUCTIONEER**, áwk-shún-éér, *s.* 275. The person that manages an auction.
- AUCTIVE**, áwk'tív, *a.* 158. Of an increasing quality. Not used.
- AUCUPATION**, áw-kú-páshún, *s.* Fowling, bird-catching.
- AUDACIOUS**, áw-dá'shús, *a.* 292. Bold, impudent.
- AUDACIOUSLY**, áw-dá'shús-lé, *ad.* Boldly, impudently.
- AUDACIOUSNESS**, áw-dá'shús-nés, *s.* Impudence.
- AUDACITY**, áw-dás'é-té, *s.* 511. Spirit, boldness.
- AUDIBLE**, áw-dé-bl, *a.* 405. That which may be perceived by hearing; loud enough to be heard.
- AUDIBLENESS**, áw-dé-bl-nés, *s.* Capableness of being heard.
- AUDIBLY**, áw-dé-blé, *ad.* In such a manner as to be heard.
- AUDIENCE**, áw'jé-énse, *s.* 293, 294. The act of hearing; the liberty of speaking granted, a hearing; an auditory, persons collected to hear; the reception of any man who delivers a solemn message.
- AUDIT**, áw'dít, *s.* A final account.
- To AUDIT**, áw'dít, *v. a.* To take an account finally.
- AUDITION**, áw-dísh'ún, *s.* 507. Hearing.
- AUDITOR**, áw'dé-túr, *s.* 98. 503. *b.* A hearer; a person employed to take an account ultimately; a king's officer, who, yearly examining the accounts of all under officers accountable, makes up a general book.
- AUDITORY**, áw'dé-túr-ré, *a.* 557. That has the power of hearing.
- AUDITORY**, áw'dé-túr-ré, *s.* An audience, a collection of persons assembled to hear; a place where lectures are to be heard.
- AUDITRESS**, áw'dé-trés, *s.* The woman that hears.
- To AVEL**, á-vél', *v. a.* To pull away.
- AVEMARY**, á-vé-má're, *s.* A form of worship in honour of the Virgin Mary

539. Fåte 73, får 77, fäll 83, fåt 81—mé 93, mét 95—pine 105, ph. 107—nò 162, mðve 164.
- AVENAGE**, *áv-én-lðje*, s. 91. A certain quantity of oats paid to a landlord.
- To AVENGE**, *á-vénjé'*, v. a. To revenge; to punish.
- AVENGANCE**, *á-vénjåne*, s. 244. Punishment.
- AVENGEMENT**, *á-vénjémént*, s. Vengeance, revenge.
- AVENGER**, *á-vénjúr*, s. Punisher; revenger, taker of vengeance.
- AVENS**, *áv-éns*, s. The herb bennet.
- AVENTURE**, *á-vén'tshùre*, s. 461. A mischance, causing a man's death, without felony.
- AVENUE**, *áv-é-nù*, s. 335. 503. A way by which any place may be entered; an alley, or walk of trees before a house.—See *Revenue*.
- To AVER**, *á-vér'*, v. a. To declare positively.
- AVERAGE**, *áv-úr-lðje*, s. 90. 555. That duty or service which the tenant is to pay to the king; a medium, a mean proportion.
- AVERTMENT**, *á-vér'mént*, s. Establishment of any thing by evidence.
- AVERNAT**, *á-vér'nát*, s. A sort of grape.
- To AVERRUNCATE**, *áv-ér-rúng'káte*, v. a. 91. 408. To root up.
- AVERSION**, *áv-ér-sá'shùn*, s. Hatred, abhorrence.
- AVERSE**, *á-verse'*, a. Malign, not favourable; not pleased with, unwilling to.
- AVERSELY**, *á-verse'lé*, ad. Unwillingly; backwardly.
- AVERSENESS**, *á-verse'nés*, s. Unwillingness, backwardness.
- AVERSION**, *á-vér'shùn*, s. Hatred, dislike, detestation; the cause of aversion.
- To AVERT**, *á-vért'*, v. a. To turn aside, to turn off, to put by.
- AUGER**, *áv-gúr*, s. 98. 166. A carpenter's tool to bore holes with.
- AUGHT**, *áwt*, s. 393. Any thing.
- Þ* This word is not a pronoun, as Dr Johnson has marked it, but a substantive.
- To AUGMENT**, *áv-g-mént'*, v. a. To increase; to make bigger or more.
- To AUGMENT**, *áv-g-mént'*, v. n. To increase, to grow bigger.
- AUGMENT**, *áv-g'mént*, s. 492. Increase; state of increase.
- AUGMENTATION**, *áv-g-mén-tá'shùn*, s. The act of increasing or making bigger; the state of being made bigger; the thing added, by which another is made bigger.
- AUGUR**, *áv-gúr*, s. 98. 166. One who pretends to predict by the flight of birds.
- To AUGUR**, *áv-gúr*, v. n. To guess, to conjecture by signs.
- To AUGURATE**, *áv-gù-ráte*, v. n. 91. To judge by augury.
- AUGURATION**, *áv-gù-rá'shùn*, s. The practice of augury.
- AUGURER**, *áv-gù-rúr*, s. 555. The same with augur.
- AUGURIAL**, *áv-gù-ré-ál*, a. Relating to augury.
- AUGURY**, *áv-gù-ré*, s. 179. The act of prognosticating by omens; the rules observed by augurs; an omen or prediction.
- AUGUST**, *áv-gúst'*, a. 494. Great, grand, royal, magnificent.
- AUGUST**, *áv-gúst*, s. The name of the eighth month from January inclusive.
- AUGUSTNESS**, *áv-gúst'nés*, s. Elevation of look, dignity.
- AVIARY**, *áv-é-á-ré*, s. 505. A place enclosed to keep birds in.
- AVIDITY**, *á-vid-é-té*, s. Greediness, eagerness.
- AVITOUS**, *áv-é-tús*, a. 503. 314. Left by a man's ancestors. Not used.
- To AVIZE**, *á-vize'*, v. a. To counsel; to bethink himself, to consider.
- AULD**, *ávlð*, a. Old. Not used.
- AULETICK**, *áv-lét'ík*, a. 509. Belonging to pipes.
- AULICK**, *áv'lík*, a. Belonging to the court.
- AULN**, *áv-n*, s. A French measure of length, an ell.
- To AUMAIL**, *áv-máil'*, v. a. To variegate.
- AUNT**, *ánt*, s. 214. A father or mother's sister.
- AVOCADO**, *áv-ð-ká'dò*, s. A plant.—See *Lumbago*.
- To AVOCATE**, *áv-vò-káte*, v. a. 91. To call away.
- AVOCATION**, *áv-vò-ká'shùn*, s. The act of calling aside; the business that calls.
- To AVOID**, *á-vóid'*, v. a. 299. To shun, to escape; to endavour to shun; to evacuate, to quit.
- To AVOID**, *á-vóid'*, v. n. To retire; to become void or vacant.
- AVOIDABLE**, *á-vóid'á-bl*, a. That which may be avoided or escaped.
- AVOIDANCE**, *á-vóid'åne*, s. The act of avoiding; the course by which any thing is carried off.
- AVOIDER**, *á-vóid'ér*, s. 98. The person that shuns any thing; the person that carries any thing away; the vessel in which things are carried away.
- AVOIDLESS**, *á-vóid'lés*, a. Inevitable.
- AVOIRDUPOIS**, *áv-ér-ðù-pòiz'*, a. 302. A kind of weight, of which a pound contains sixteen ounces, and in proportion to a pound Troy as 17 to 14.
- AVOLATION**, *áv-ð-lá'shùn*, s. The flying away.
- To AVOUCH**, *á-vóútsh'*, v. a. To affirm, to maintain; to produce in favour of another; to vindicate, to justify.
- AVOUCH**, *á-vóútsh'*, s. 313. Declaration, evidence.
- AVOUCHABLE**, *á-vóútsh'á-bl*, a. That may be avouched.
- AVOUCHER**, *á-vóútsh'úr*, s. He that avouches.
- To AVOW**, *á-vóú'*, v. a. To justify, to declare openly.
- AVOWABLE**, *á-vóú'á-bl*, a. That which may be openly declared.
- AVOWAL**, *á-vóú'ál*, s. Justificatory declaration.
- AVOWEDLY**, *á-vóú'éd-lé*, ad. 364. In an avowed manner.
- AVOWEE**, *áv-ðú-é'*, s. He to whom the right of avowson of any church belongs.
- AVOWER**, *á-vóú'úr*, s. 98. He that avows or justifies.
- AVOWRY**, *á-vóú'ré*, s. Where one takes a distress, the taker shall justify for what cause he took it; which is called his avowry.
- AVOWSAL**, *á-vóú'zál*, s. 442. A confession.
- AVOWTRY**, *á-vóú'tré*, s. Adultery.
- AURATE**, *áv-ráte*, s. A sort of pear.
- AURELIA**, *áv-ré-lé-á*, s. 92. A term used for the first apparent change of the eruca, or maggot of any species of insects, the chrysalis.
- AURICLE**, *áv-ré-kl*, s. 405. The external ear; two appendages of the heart, being two muscular caps covering the two ventricles thereof.
- AURICULA**, *áv-rik'ú-lá*, s. 92. Bear's ear; a flower.
- AURICULAR**, *áv-rik'ú-lár*, a. Within the sense or reach of hearing; secret, told in the ear.
- AURICULARLY**, *áv-rik'ú-lár-lé*, ad. In a secret manner.
- AURIFEROUS**, *áv-ríffé-rås*, a. 518. That produces gold.
- AURIGATION**, *áv-ré-gá'shùn*, s. The act of driving carriages. Not used.
- AURIST**, *áv-ríst*, s. One who professes to cure disorders of the ear.
- AUROA**, *áv-rórá*, s. 545. A species of crow-foot, the goddess that opens the gates of day, poetically the morning.
- AUSCULTATION**, *åws-kúl-tá'shùn*, s. A hearkening or listening to.
- AUSPICIS**, *åw'pís*, s. 140. 142. The omens of

nỗ 167, nốt 163—tùbe 171, tũb 172, bũll 173—đĩl 299,—pũnd 313—thin 466, this 469.

any future undertaking drawn from birds; protection, favour shown; influence, good derived to others from the piety of their patron.

AUSPICIAL, ăw-spish'ăl, *a.* 292. Relating to prognosticks.

AUSPICIOUS, ăw-spish'ũs, *a.* 292. With omens of success; prosperous, fortunate; favourable, kind, propitious; lucky, happy, applied to things.

AUSPICIOUSLY, ăw-spish'ũs-lẽ, *ad.* Happily, prosperously.

AUSPICIOUSNESS, ăw-spish'ũs-nẽss, *s.* Prosperity, happiness.

AUSTERE, ăw-stẽrẽ', *a.* Severe, harsh, rigid; sour of taste, harsh.

AUSTERELY, ăw-stẽrẽ'lẽ, *ad.* Severely, rigidly.

AUSTERENESS, ăw-stẽrẽ'nẽss, *s.* Severity, strictness, rigour; roughness in taste.

AUSTERITY, ăw-stẽrẽ'tẽ, *s.* 511. Severity, mortified life, strictness; cruelty, harsh discipline.

AUSTRAL, ăw'străl, } *a.* Southern.

AUSTRINE, ăw'strĩn, 140. }

AUTHENTIC, ăw-thẽn'tẽ-kăl, *a.* 509. Authentick.

AUTHENTICALLY, ăw-thẽn'tẽ-kăl-lẽ, *ad.* With circumstances requisite to procure authority.

AUTHENTICNESS, ăw-thẽn'tẽ-kăl-nẽss, *s.* The quality of being authentick, genuineness.

To AUTHENTICATE, ăw-thẽn'tẽ-kate, *v.* *a.* 91. To establish any thing by authority.

I have inserted this word without any precedent from our other dictionaries; but it is, in my opinion, sufficiently established by good usage to give it a place in all of them.

AUTHENTICITY, ăw-thẽn'tĩs-sẽ-tẽ, *s.* Authority, genuineness.

AUTHENTICK, ăw-thẽn'tĩk, *a.* That which has every thing requisite to give it authority.

AUTHENTICKLY, ăw-thẽn'tĩk-lẽ, *ad.* After an authentick manner.

AUTHENTICKNESS, ăw-thẽn'tĩk-nẽss, *s.* Authenticity.

AUTHOR, ăw'thũr, *s.* 98. 418. The first beginner or mover of any thing; the efficient, he that effects or produces any thing; the first writer of any thing; a writer in general.

AUTHORESS, ăw'thũr-ẽss, *s.* A female writer.

AUTHORITATIVE, ăw-thỏr'ẽ-tẻ-tĩv, *a.* Having due authority; having an air of authority.

AUTHORITATIVELY, ăw-thỏr'ẽ-tẻ-tĩv-lẽ, *ad.* In an authoritative manner; with a show of authority; with due authority.

AUTHORITATIVENESS, ăw-thỏr'ẽ-tẻ-tĩv-nẽss, *s.* Authoritative appearance.

AUTHORITY, ăw-thỏr'ẽ-tẻ, *s.* Legal power; influence, credit; power, rule; support, countenance; testimony; credibility.

This word is sometimes pronounced as if written *authority*. This affected pronunciation is traced to a gentleman who was one of the greatest ornaments of the law, as well as one of the politest scholars of the age, and whose authority has been sufficient to sway the bench and the bar, though *author*, *authentic*, *theatre*, *theory*, &c. and a thousand similar words where the *th* is heard, are constantly staring them in the face.

The public ear, however, is not so far vitiated as to acknowledge this innovation; for though it may with security, and even approbation, be pronounced in Westminster Hall, it would not be quite so safe for an actor to adopt it on the stage.

I know it will be said, that *autoritas* is better Latin, that the purer Latin never had the *h*; and that our word, which is derived from it, ought, on that account, to omit it. But it may be observed, that, according to the best Latin critics, the word ought to be written *auctoritas*—and that, according to this reasoning, we ought to write and pronounce *auctoritas* and *auctor*: but this, I presume, is farther than these innovators would choose to go. The truth is, such singularities of pronunciation should be left to the lower order of critics, who, like coxcombs in dress, would be utterly unnoticed if they were not distinguished by petty deviations from the rest of the world.

AUTHORIZATION, ăw-thỏ-rẻ-zẻ-shũn, *s.* Establishment by authority.

To AUTHORIZE, ăw'thỏ-rẻ-zẻ, *v.* *a.* To give authority to any person; to make any thing legal; to establish any thing by authority; to justify, to prove a thing to be right; to give credit to any person or thing.

AUTOOCRASY, ăw-tỏk'rẻ-sẻ, *s.* 518. Independent power.

AUTOOCRATRICE, ăw-tỏk'rẻ-trẻs, *s.* A female absolute sovereign.

AUTOGRAPH, ăw-tỏ-grẻf, *s.* A particular person's own writing, the original.

AUTOGRAPHICAL, ăw-tỏ-grẻf'ẻ-kăl, *a.* Of one's own writing.

AUTOMATIC, ăw-tỏ-mẻt'ẻ-kăl, *a.* Having the power of moving itself.

AUTOMATON, ăw-tỏm'ẻ-tỏn, *s.* A machine that hath the power of motion within itself.

AUTOMATOUS, ăw-tỏm'ẻ-tỏs, *a.* Having in itself the power of motion.

AUTONOMY, ăw-tỏn'ẻ-nỏ-mẻ, *s.* 518. The living according to one's own mind and prescription. Not in use.

AUTOPEY, ăw'tỏp-sẻ, *s.* Ocular demonstration.

AUTOPTICAL, ăw'tỏp'tẻ-kăl, *a.* Perceived by one's own eyes.

AUTOPTICALLY, ăw'tỏp'tẻ-kăl-lẽ, *ad.* By means of one's own eyes.

AUTUMN, ăw'tũm, *s.* 411. The season of the year between summer and winter.

AUTUMNAL, ăw-tũm'nẻl, *a.* Belonging to autumn.

AVULSION, ỏ-vũl'shũn, *s.* The act of pulling one thing from another.

AUXESIS, ỏw-g-zẻ'sẻs, *s.* 478. 520. Amplification.

AUXILIAR, ỏw-g-zẻl'yẻ, *s.* 478. Helper, assistant.

AUXILIARY, ỏw-g-zẻl'yẻ-rẻ, *a.* Helping, assisting.

AUXILIATION, ỏw-g-zẻl'ẻ-ỏshũn, *s.* Help, aid.

To AWAIT, ỏ-wẻt'ẻ, *v.* *a.* To expect, to wait for; to attend, to be in store for.

AWAIT, ỏ-wẻt'ẻ, *s.* Ambush.

To AWAKE, ỏ-wẻk'ẻ, *v.* *a.* To rouse out of sleep; to raise from any state resembling sleep; to put into new action.

To AWAKE, ỏ-wẻk'ẻ, *v.* *n.* To break from sleep, to cease to sleep.

AWAKE, ỏ-wẻk'ẻ, *a.* Without sleep, not sleeping.

To AWAKEN, ỏ-wẻk'ẻn, 103.—See *Awake*.

To AWARD, ỏ-wẻrd'ẻ, *v.* *a.* To adjudge, to give any thing by a judicial sentence; to judge, to determine.

AWARD, ỏ-wẻrd'ẻ, *s.* Judgment, sentence, determination.

AWARE, ỏ-wẻrẻ', *a.* Vigilant, attentive.

To AWARE, ỏ-wẻrẻ', *v.* *n.* To beware, to be cautious.

AWAY, ỏ-wẻ'ẻ, *ad.* Absent from any place or person; let us go; begone; out of one's own power.

AWE, ỏw, *s.* Reverential fear, reverence.

To AWE, ỏw, *v.* *a.* To strike with reverence or fear.

AWEBAND, ỏw'bẻnd, *s.* A check.

AWFUL, ỏw'fũl, *a.* 173. 406. That which strikes with awe, or fills with reverence; worshipful, invested with dignity; struck with awe, timorous.

AWFULLY, ỏw'fũl-lẽ, *ad.* In a reverential manner.

AWFULNESS, ỏw'fũl-nẽss, *s.* The quality of striking with awe, solemnity: the state of being struck with awe.

AWHILE, ỏ-whẻlẻ', *ad.* 397. Some time.

AWKWARD, ỏwkw'ẻrd, *a.* 475. Inelegant, unpolite, untaught; unready, unhandy, clumsy; perverse, untoward.

AWKWARDLY, ỏwkw'ẻrd-lẻ, *ad.* Clumsily, unready, inelegantly.

AWKWARDNESS, ỏwkw'ẻrd-nẽss, *s.* Inelegance, want of gentility, clumsiness.

359. Fåte 73, får 77, fall 83, fåt 81—mø 93, mêt 95—plne 105, pln 107—nò 162, mðve 164,

AWL, áll, *s.* A pointed instrument to bore holes.

AWLESS, áw'lés, *a.* Without reverence; without the power of causing reverence.

AWME, áwim, *s.* A Dutch measure answering to what in England is called a tierce, or one-seventh of an English ton.

AWNING, áw'níng, *s.* 410. A cover spread over a boat or vessel to keep off the weather.

AWOKE, á-wóke', The preterite of Awake.

AWORK, á-wúrk', *ad.* 165. On work, in a state of labour.

AWORKING, á-wúrk'íng, *ad.* In the state of working.

AWRY, á-rí, *ad.* 474. Not in a straight direction, obliquely; askint, with oblique vision; not level, unevenly; not equally between two points; not in a right state, perversely.

AXE, áks, *s.* An instrument consisting of a metal head, with a sharp edge.

AXILLAR, áks'sil-lár, 478. } *a.*

AXILLARY, áks'sil-lá-ré, } *a.*
Belonging to the arm-pit—See *Maxillary*.

AXIOM, ák'shúm, *s.* 479. A proposition evident at first sight.

AXIS, ák'sis, *s.* The line, real or imaginary, that passes through any thing on which it may revolve.

AXLE, ák'sl, 405. } *s.*

AXLE-TREE, ák'sl-tréé, } *s.*
The pin which passes through the midst of the wheel, on which the circumvolutions of the wheel are performed.

AY, áé, *ad.* 105. Yes.

➤ See Directions to Foreigners prefixed to this Dictionary, page 15.

AYE, áé, *ad.* Always, to eternity, for ever.

AYGREEN, áé'gréén, *s.* The same with houseleek.

AYRY, á're, *a.*—See *Airy*.

AZIMUTH, áz'è-múth, *s.* The azimuth of the sun, or of a star, is an arch between the meridian of the place and any given vertical line; magnetical azimuth, is an arch of the horizon contained between the sun's azimuth circle and the magnetical meridian; azimuth compass, is an instrument used at sea for finding the sun's magnetical azimuth.

AZURE, áz'húre, *a.* 484. 461. Blue, faint blue.

B

BAA, bá, *s.* 77. The cry of a sheep.

To BAA, bá, *v. n.* To cry like a sheep.

To BABBLE, bá'b'l, *v. n.* 405. To prattle like a child; to talk idly; to tell secrets; to talk much.

BABBLE, bá'b'l, *s.* Idle talk, senseless prattle.

BABBLEMENT, bá'b'l-mént, *s.* Senseless prate.

BABBLER, bá'b'blár, *s.* 90. An idle talker, a teller of secrets.

BABE, bábe, *s.* An infant.

BABERY, bá'búr-ré, *s.* 555. Finery to please a babe or child.

BABISH, bá'bísh, *a.* Childish.

BABOON, bá-bóón, *s.* A monkey of the largest kind.

BABY, bá'bé, *s.* vulgarly há'b'é, A child, an infant; a small image in imitation of a child, which girls play with.

BACCATED, bák'ká-téd, *a.* Beset with pearls; having many berries.

BACCHANALIAN, bák-ká-ná'lé-án, *s.* A drunkard.

BACCHANALS, bák'ká-nálz, *s.* The drunken feasts of Bacchus.

BACCHANTES, bák-kán'téz, *s.* The mad priests of Bacchus.

BACCHUS BOLE, bák'kús-bóle, *s.* A flower, not tall, but very full and broad leaved.

BACCIFEROUS, bák-sif'é-rús, *a.* 555. Berry-bearing.

BACHELOR, báts'h'é-lúr, *s.* A man unmarried; a man who takes his first degrees; a knight of the lowest order.

BACHELOR'S BUTTON, báts'h'é-lúrz-bút'tn, *s.* 170. Campion, an herb.

BACHELORSHIP, báts'h'é-lúr-shíp, *s.* The condition of a bachelor.

BACK, bák, *s.* The hinder part of the body; the outer part of the hand when it is shut; the rear; the place behind; the part of any thing out of sight; the thick part of any tool, opposed to the edge.

BACK, bák, *ad.* To the place whence one came; backward from the present station; behind, not coming forward; toward things past; again, in return; again, a second time.

To BACK, bák, *v. a.* To mount a horse; to break a horse; to place upon the back; to maintain, to strengthen; to justify, to support; to second.

To BACKBITE, bák'bíte, *v. a.* To censure or reproach the absent.

BACKBITER, bák'bl-túr, *s.* A privy calumniator, censurer of the absent.

BACKDOOR, bák'dóre, *s.* The door behind the house.

BACKED, bákt, *a.* 359. Having a back.

BACKFRIEND, bák'frénd, *s.* An enemy in secret.

BACKGAMMON, bák-gám'mún, *s.* 166. A play or game with dice and tables.

BACKHOUSE, bák'hóuse, *s.* The building behind the chief part of the house.

BACKPIECE, bák'péése, *s.* The piece of armour which covers the back.

BACKROOM, bák'tóóm, *s.* A room behind.

BACKSIDE, bák'síde, *s.* The hinder part of any thing; the hind part of an animal; the yard or ground behind a house.

To BACKSLIDE, bák-slíde', *v. n.* 497. To fall off

➤ I have in this word preferred Dr Johnson's accentuation on the second syllable, to Mr Sheridan's on the first: for the reasons, see Principles under the number marked. Dr Ash, Entick, Scott, and Perry, are on the side of Mr Sheridan; and Dr Johnson and W. Johnston only on that which I have chosen; but Mr Sheridan and Dr Ash, by marking the noun *backslider* with the accent on the second syllable, as it is always heard, have betrayed their pronunciation of the verb; for one of these modes must be wrong, as the verbal noun must unquestionably have the same accent as the verb.

BACKSLIDER, bák-sil'dúr, *s.* 98. An apostate.

BACKSTAFF, bák'stáf, *s.* An instrument useful in taking the sun's altitude at sea.

BACKSTAIRS, bák'stárz, *s.* The private stairs in a house.

BACKSTAYS, bák'stáze, *s.* Ropes which keep the mast from pitching forward.

BACKSWORD, bák'sórd, *s.* A sword with one sharp edge.

BACKWARDS, bák'wúrdz, *ad.* 88. With the back forwards; towards the back; on the back; from the present station to the place behind; regressively; towards something past; out of the progressive state; from a better to a worse state; past, in time past.

BACKWARD, bák'wúrd, *a.* Unwilling, averse; hesitating; sluggish, dilatory; dull, not quick, or apprehensive.

BACKWARD, bák'wúrd, *s.* The things past.

BACKWARDLY, bák'wúrd-lé, *ad.* Unwillingly, aversely.

BACKWARDNESS, bák'wúrd-nés, *s.* Dulness, sluggishness.

BACON, bá'kn, *s.* 170. The flesh of a hog salted and dried.

nör 167, nôt 163—tûbe 171, tûb 172, bâll 173—ðil 299—pöðnd 313—ðin 466, THIS 469.

- BAD**, bád, *a.* Ill, not good; vicious, corrupt; unfortunate, unhappy; hurtful, unwholesome; sick.
- BADÉ**, bád, 75. The preterite of Bid.
- BADGE**, bádje, *s.* 74. A mark or cognizance worn; a token by which one is known; the mark of any thing.
- TO BADGE**, bádje, *v. a.* To mark.
- BADGER**, bád'júr, *s.* 98. A brock, an animal.
- BADGER**, bád'júr, *s.* One that buys corn and victuals in one place, and carries it into another.
- BADLY**, bád'lé, *ad.* Not well.
- BADNESS**, bád'nés, *s.* Want of good qualities.
- TO BAFLE**, báf'lé, *v. a.* 405. To elude; to confound; to crush.
- BAFFLER**, báf'flúr, *s.* 98. He that baffles.
- BAG**, bág, *s.* A sack or pouch; that part of animals in which some particular juices are contained, as the poison of vipers; an ornamental purse of silk tied to men's hair; a term used to signify quantities, as a bag of pepper.
- TO BAG**, bág, *v. a.* To put into a bag; to load with a bag.
- TO BAG**, bág, *v. n.* To swell like a full bag.
- BAGATELLE**, bág-á-tél, *s.* A trifle. Not English.
- BAGGAGE**, bág'gídje, *s.* 90. The furniture of an army; a worthless woman.
- BAGNIO**, bág'nyò, *s.* 388. A house for bathing and sweating.
- BAGPIPE**, bág'pípe, *s.* A musical instrument, consisting of a leather bag, and pipes.
- BAGPIPER**, bág'pl-púr, *s.* 98. One that plays on a bagpipe.
- BAIL**, bále, *s.* Bail is the freeing or setting at liberty one arrested or imprisoned upon action either civil or criminal, under security taken for his appearance.
- TO BAIL**, bále, *v. a.* To give bail for another; to admit to bail.
- BAILABLE**, bálá-bl, *a.* 405. That may be set at liberty by bail.
- BAILIFF**, bá'líf, *s.* A subordinate officer; an officer whose business it is to execute arrests; an under-steward of a manor.
- BAILWICK**, bá'lé-wík, *s.* The place of the jurisdiction of a bailiff.
- TO BAIT**, báte, *v. a.* To put meat to tempt animals.
- TO BAIT**, báte, *v. a.* To set dogs upon.
- TO BAIT**, báte, *v. n.* To stop at any place for refreshment; to clap the wings, to flutter.
- BAIT**, báte, *s.* Meat set to allure animals to a snare; a temptation, an enticement; a refreshment on a journey.
- BAIZE**, báze, *s.* A kind of coarse open cloth.
- TO BAKE**, báke, *v. a.* To heat any thing in a close place; to dress in an oven; to harden in the fire; to harden with heat.
- TO BAKE**, báke, *v. n.* To do the work of baking.
- BAKEHOUSE**, báke'hóuse, *s.* A place for baking bread.
- BAKER**, bák'úr, *s.* 98. He whose trade is to bake.
- BALANCE**, bál'lánsé, *s.* A pair of scales; the act of comparing two things; the overplus of weight; that which is wanting to make two parts of an account even; equipoise; the beating part of a watch; in astronomy, one of the signs, Libra.
- TO BALANCE**, bál'lánsé, *v. a.* To weigh in a balance; to counterpoise; to regulate an account; to pay that which is wanting.
- TO BALANCE**, bál'lánsé, *v. n.* To hesitate, to fluctuate.
- BALANCER**, bál'lán-súr, *s.* The person that weighs.
- BALASS RUBY**, bál'ús-rú'bé, *s.* A kind of ruby.
- BALCONY**, bál-kón'é, *s.* A frame of wood, or stone, before the window of a room.
- BALD**, báwld, *a.* Without hair; without natural covering; unadorned, inelegant; stripped, without dignity.
- BALDERDASH**, báwld'úr-dáš, *s.* Rude mixture.
- BALDLY**, báwld'lé, *ad.* Nakedly, meanly, inelegantly.
- BALDMONY**, báwld'mún-né, *s.* Gentian, a plant.
- BALDNESS**, báwld'nés, *s.* The want of hair; the loss of hair; meanness of writing.
- BALDRICK**, báwld'rík, *s.* A girdle; the zodiac.
- BALE**, bále, *s.* A bundle of goods.
- BALEFUL**, bále'fúl, *a.* Sorrowful, sad; full of mischief.
- BALEFULLY**, bále'fúl-lé, *ad.* Sorrowfully, mischievously.
- BALK**, báwk, *s.* 402. 84. A great beam.
- BALK**, báwk, *s.* A ridge of land left unploughed.
- BALK**, báwk, *s.* Disappointment when least expected.
- TO BALK**, báwk, *v. a.* 402. To disappoint, to frustrate; to miss any thing.
- BALKERS**, báw'kúr, *s.* 98. Men who give a sign which way the shoal of herrings is.
- BALL**, báwl, *s.* 33. 77. Any thing made in a round form; a round thing to play with; a globe; a globe borne as an ensign of sovereignty; any part of the body that approaches to roundness.
- BALL**, báwl, *s.* An entertainment of dancing.
- BALLAD**, bál'lád, *s.* A song.
- BALLAD-SINGER**, bál'lád-síng-úr, *s.* One whose employment is to sing ballads in the streets.
- BALLAST**, bál'lást, *s.* 88. Something put at the bottom of the ship to keep it steady.
- BALLETTE**, bál'lét, *s.* A dance.
- BALLOON**, bál-lóón, *s.* A large round short-necked vessel used in chymistry; a ball placed on a pillar; a ball of pasteboard, stuffed with combustible matter, which is shot up into the air, and then bursts; a large hollow ball of silk filled with gas, which makes it rise into the air.
- BALLOT**, bál'lút, *s.* 166. A little ball or ticket used in giving votes; the act of voting by ballot.
- TO BALLOT**, bál'lút, *v. n.* To choose by ballot.
- BALLOTATION**, bál-lò-tá'shún, *s.* The act of voting by ballot.
- BALM**, bám, *s.* 403. The sap or juice of a shrub, remarkably odoriferous; any valuable or fragrant ointment; any thing that soothes or mitigates pain.—See No. 79 in the Note.
- BALM**, bám, *s.* The name of a plant.
- BALM OF GILEAD**, bám-òf-gí'léád, *s.* The juice drawn from the balsam tree; a plant having a strong balsamick scent.
- BALMY**, bám'é, *a.* 403. Having the qualities of balm; producing balm; soothing, soft; fragrant, odoriferous; mitigating, assuasive.
- BALNEARY**, bál'né-á-ré, *s.* A bathing room.
- BALNEATION**, bál-né-á'shún, *s.* The act of bathing.
- BALNEATORY**, bál'né-á-túr-ré, *a.* 512. 557. Belonging to a bath.
- BALSAM**, báwlsám, *s.* 88. Ointment, unguent.
- BALSAM APPLE**, báwlsám áp-pl, *s.* An Indian plant.
- BALSAMICAL**, bál-sám'é-kál, 84. }
BALSAMICK, bál-sám'ík, 509. } *a.*
 Unctuous, mitigating.
- BALUSTRADE**, bál'ús-tráde', *s.* Rows of little pillars called balusters.
- This word is often corrupted into banisters, as the banisters of a staircase.
- Balustrade means the row of small pillars supporting the guard of a staircase, taken collectively; as a colonnade means a collection of columns in regular order; but, besides this collective term, there is the distributive Balusters, meaning either the whole of the balustrade, or any part of it, as each of the small pillars that compose it may be called a baluster.
- BAMBOO**, bám-bóó', *s.* An Indian plant of the rec' kind.

359. Fâte 73, fâr 77, fâll 83, fât 81,—mê 93, mêt 95—pline 105, pin 107—nô 162, môve 164,

To BAMBOOZLE, bâm-bô'z'ul, *v. a.* To deceive, to impose upon. A law word.
BAMBOOZLER, bâm-bô'z'ul'r, *s.* A cheat.
BAN, bân, *s.* Public notice given of any thing; a curse; excommunication; interdiction; Ban of the Empire, a public censure by which the privileges of any German prince are suspended.
BANANA TREE, bân-nâ'na-trêe, *s.* Plantain.
BAND, bând, *s.* A tie, a bandage; a chain by which any animal is kept in restraint; any union or connection; any thing bound round another; a company of persons joined together; a particular kind of neckcloth worn chiefly by the clergy; in architecture, any flat low moulding, fascia, face, or plinth.
To BAND, bând, *v. a.* To unite together into one body or troop; to bind over with a band.
BANDAGE, bân'didje, *s.* 90. Something bound over another; the fillet or roller wrapped over a wounded member.
BANDBOX, bând'bôks, *s.* A slight box used for bands, and other things of small weight.
BANDELET, bân'dê-lêt, *s.* Any flat moulding or fillet.
BANDIT, bân'dit, } *s.* An outlawed robber.
BANDITTO, bân-dit'tô, }
BANDITTI, bân-dit'tê, } *s.* A company of outlawed robbers.
BANDOG, bân'dôg, *s.* A mastiff.
BANDOLEERS, bân-dô-lêerz', *s.* Small wooden cases covered with leather, each of them containing powder that is a sufficient charge for a musket.
BANDROL, bând'rôll, *s.* A little flag or streamer.
BANDY, bân'dê, *s.* A club turned round at bottom for striking a ball.
To BANDY, bân'dê, *v. a.* To beat to and fro, or from one to another; to give and take reciprocally; to agitate, to toss about.
BANDYLEG, bân'dê-lêg, *s.* A crooked leg.
BANDYLEGGED, bân'dê-lêgd, *a.* 362. Having crooked legs.
BANE, bâne, *s.* Poison; mischief, ruin.
To BANE, bâne, *v. a.* To poison.
BANEFUL, bâne'fûl, *a.* Poisonous, destructive.
BANEFULNESS, bâne'fûl-nês, *s.* Poisonousness, destructiveness.
BANEWORT, bâne'wûrt, *s.* 88. Deadly nightshade.
To BANG, bâng, *v. a.* 409. To beat, to thump; to handle roughly.
BANG, bâng, *s.* A blow, a thump.
To BANISH, bân'nish, *v. a.* To condemn to leave his own country; to drive away.
BANISHER, bân'nish-ûr, *s.* He that forces another from his own country.
BANISHMENT, bân'nish-mênt, *s.* The act of banishing another; the state of being banished, exile.
BANK, bângk, *s.* 409. The earth rising on each side of a water; any heap of earth piled up; a bench of rowers; a place where money is laid up to be called for occasionally; the company of persons concerned in managing a bank.
To BANK, bângk, *v. a.* To lay up money in a bank; to enclose with banks.
BANK-BILL, bângk'bill, *s.* A note for money laid up in a bank, at the sight of which the money is paid.
BANKER, bângk'ûr, *s.* 98. One that trafficks in money.
BANKRUPTCY, bângk'rûp-sê, *s.* 472. The state of a man broken, or bankrupt; the act of declaring one's self bankrupt.
BANKRUPT, bângk'rûpt, *a.* In debt beyond the power of payment.
BANNER, bân'nûr, *s.* 98. A flag, a standard; a streamer borne at the end of a lance.
BANNERET, bân'nûr-êt, *s.* A knight made in the field.
BANNEROL, bân'nûr-rôll, *s.* 555. A little flag or streamer.

BANNIAN, bân-yân', *s.* A man's undress, or morning gown.
BANNOCK, bân'nôk, *s.* 166. A kind of oaten or pease-meal cake.
BANQUET, bângk'kwê't, *s.* 408. A feast.
To BANQUET, bângk'kwê't, *v. n.* 409. To feast, to fare daintily.
BANQUETER, bângk'kwê't-ûr, *s.* A feaster; one that lives deliciously; he that makes feasts.
BANQUET-HOUSE, bângk'kwê't-hôuse, }
BANQUETING-HOUSE, bângk'kwê't-ing-hôuse, } *s.* A house where banquets are kept.
BANQUETTE, bângk-kê't, *s.* A small bank at the foot of the parapet.
BANSTICLE, bân'stik-kî, *s.* 405. A small fish, a stickleback.
To BANTER, bân'tûr, *v. a.* 98. To play upon, to rally.
BANTER, bân'tûr, *s.* Ridicule, millery.
BANTERER, bân'tûr-ûr, *s.* One that banters.
BANTLING, bân'tîng, *s.* A little child.
BAPTISM, báp'tîzm, *s.* Baptism is given by water, and that prescript form of words which the church of Christ doth use; baptism is often taken in Scripture for sufferings.
BAPTISMAL, báp-tîz'mâl, *a.* Of or pertaining to baptism.
BAPTIST, báp'tîst, *s.* He that administers baptism.
BAPTISTERY, báp'tis-tûr-rê, *s.* 556. The place where the sacrament of baptism is administered.
To BAPTIZE, báp-tîze, *v. a.* To christen, to administer the sacrament of baptism.
BAPTIZER, báp-tîz-ûr, *s.* 98. One that christens, one that administers baptism.
BAR, bâr, *s.* 77. A piece of wood laid across a passage to hinder entrance; a bolt to fasten a door; any obstacle; a rock or bank at the entrance of a harbour; any thing used for prevention; the place where causes of law are tried; an enclosed place in a tavern where the housekeeper sits; in law, a peremptory exception against a demand or plea; any thing by which the structure is held together; bars in music, are strokes drawn perpendicularly across the lines of a piece of music, used to regulate the beating or measure of musical time.
To BAR, bâr, *v. a.* To fasten or shut any thing with a bolt or bar; to hinder, to obstruct; to prevent; to shut out from; to exclude from a claim; to prohibit; to except; to hinder a suit.
BARB, bârb, *s.* Any thing that grows in the place of the beard; the points that stand backward in an arrow; the armour for horses.
BARB, bârb, *s.* A Barbary horse.
To BARB, bârb, *v. a.* To shave, to dress out the beard; to furnish the horse with armour; to jag arrows with hooks.
BARBACAN, bâr'bâ-kân, *s.* A fortification placed before the walls of a town; an opening in the wall through which the guns are levelled.
BARBADOES CHERRY, bâr-bâdûz-tshê'r-rê, *s.* 166. A pleasant tart fruit in the West Indies.
BARBARIAN, bâr-bâ-rê-ân, *s.* A man uncivilized, a savage; a foreigner; a man without pity.
BARBARICK, bâr-bâr'ik, *a.* Foreign, far-fetched.
BARBARISM, bâr'bâ-rîzm, *s.* A form of speech contrary to the purity of language; ignorance of arts, want of learning; brutality, savageness of manners, incivility; cruelty; hardness of heart.
BARBARIETY, bâr-bâr'ê-tê, *s.* Savageness, incivility; cruelty, inhumanity, impurity of speech.
To BARBARIZE, bâr'bâ-rîze, *v. a.* To make barbarous.
BARBAROUS, bâr'bâ-rûs, *a.* 314. Stranger to civility, savage, uncivilized; unacquainted with arts; cruel, inhuman.
BARBAROUSLY, bâr'bâ-rûs-lê, *ad.* Without knowledge of arts; in a manner contrary to the rules of speech; cruelly, inhumanly.

BARBAROUSNESS, bār-bā-rūs-nēs, *s.* Incivility of manners; impurity of language; cruelty.

To BARBECUE, bār-bé-kû, *v. a.* A term for dressing a hog whole.

BARBECUE, bār-bé-kû, *s.* A hog dressed whole.

BARBED, bār-béd, or bārbd, 362. Furnished with armour; bearded, jagged with hooks.

BARBEL, bār-bl, *s.* 102. 405. A kind of fish found in rivers.

BARBER, bār-bûr, *s.* 98. A man who shaves the beard.

BARBERRY, bār-bēr-ré, *s.* Piperidge bush.

BARB, bār, *s.* 77. A poet.

BARE, bāre, *a.* Naked, without covering; uncovered in respect; unadorned, plain, simple; detected, without concealment; poor, without plenty; mere; threadbare, much worn; not united with any thing else.

To BARE, bāre, *v. a.* To strip.

BARE, bāre, *Præterite of To Bear.* Almost obsolete.

BAREBONE, bāre-bōne, *s.* A very lean person.

BAREFACED, bāre-fāste', *a.* 359. With the face naked, not masked; shameless, unreserved.

BAREFACEDLY, bāre-fāste'fē, *ad.* 364. Openly, shamelessly, without disguise.

BAREFACEDNESS, bāre-fāste'nēs, *s.* 365. Effrontery, assurance, audaciousness.

BAREFOOT, bāre-fūt, } *a.* Without shoes.

BAREFOOTED, bāre-fūt-éd, }

BAREHEADED, bāre-héd-déd, *a.* Uncovered in respect.

BARELY, bāre'lé, *ad.* Nakedly; merely, only.

BARENESS, bāre'nēs, *s.* Nakedness; leanness; poverty; meanness of clothes.

BARGAIN, bār-gîn, *s.* 208. A contract or agreement concerning sale; the thing bought or sold; stipulation.

To BARGAIN, bār-gîn, *v. n.* To make a contract for sale.

BARGAINEE, bār-gîn-néé, *s.* He or she that accepts a bargain.

BARGAINER, bār-gîn-nâr, *s.* 98. The person who proffers or makes a bargain.

BARGE, bārje, *s.* A boat for pleasure; a boat for burden.

BARGER, bār-jûr, *s.* 98. The manager of a barge.

BARK, bār-k, *s.* The rind or covering of a tree; a small ship.

To BARK, bār-k, *v. a.* To strip trees of their bark.

To BARK, bār-k, *v. n.* To make the noise which a dog makes, to clamour at.

BARKEE, bār-kûr, *s.* 98. One that barks or clamours; one employed in stripping trees.

BARKY, bār-ké, *a.* Consisting of bark.

BARLEY, bār-lé, *s.* 270. A grain, of which malt is made.

BARLEYBRAKE, bār-lé-brāke, *s.* A kind of rural play.

BARLEYCORN, bār-lé-kôrn, *s.* A grain of barley.

BARM, bār-m, *s.* Yest, the ferment put into drink to make it work.

BARMY, bār-mé, *a.* Containing barm.

BARN, bār-n, *s.* A place or house for laying up any sort of grain, hay, or straw.

BARNACLE, bār-nā-kî, *s.* 405. A bird like a goose, fabulously supposed to grow on trees; a species of shell fish.

BAROMETER, bā-rô-mé-tûr, *s.* 518. A machine for measuring the weight of the atmosphere, and the variations in it, in order chiefly to determine the changes of the weather.

BAROMETRICAL, bār-ô-mét'rè-kâl, *a.* 509. 515. Relating to the barometer.

BARON, bār-rûn, *s.* 166. A degree of nobility next to a viscount; baron is one of the Judges in the court of exchequer; there are also barons of the

cinque ports, that have places in the lower house of parliament; baron is used in law for the husband in relation to his wife.

BARONAGE, bār-rûn-âdje, *s.* 90. The dignity of a baron.

BARONESS, bār-rûn-ês, *s.* 557. A baron's lady.

BARONET, bār-rûn-ét, *s.* 557. The lowest degree of honour that is hereditary; it is below a baron, and above a knight.

BARONY, bār-rûn-é, *s.* 557. That honour or lordship that gives title to a baron.

BAROSCOPE, bār-rô-skôpe, *s.* An instrument to show the weight of the atmosphere.

BARRACAN, bār-râ-kân, *s.* A strong thick kind of camelot.

BARRACK, bār-râk, *s.* A building to lodge soldiers.

BARRATOR, bār-râ-tûr, *s.* A wrangler, an encourager of lawsuits.

BARRATRY, bār-râ-tré, *s.* Foul practice in law.

BARREL, bār-rîl, *s.* 99. A round wooden vessel to be stopped close; a vessel containing liquor; any thing hollow, as the barrel of a gun; a cylinder.

To BARREL, bār-rîl, *v. a.* To put any thing in a barrel.

BARREN, bār-rên, *a.* Not prolific; unfruitful, not fertile, sterile; not copious, scanty; unmeaning, uninventive, dull.

BARRENLY, bār-rên-lé, *ad.* Unfruitfully.

BARRENESS, bār-rên-nēs, *s.* Want of the power of procreation; unfruitfulness, sterility; want of invention; want of matter; in theology, want of sensibility.

BARRENWORT, bār-rên-wûrt, *s.* A plant.

BARRFUL, bār-rûl, *a.* Full of obstructions—properly *Barful*.

BARRICADE, bār-ré-kâdé', *s.* A fortification made to keep off an attack; any stop, bar, obstruction.

To BARRICADE, bār-ré-kâdé', *v. a.* To stop up a passage.

BARRICADO, bār-ré-kâ'dô, *s.* A fortification, a bar.—See *Lumbago*.

To BARRICADO, bār-ré-kâ'dô, *v. a.* To fortify, to bar.

BARRIER, bār-ré-ûr, *s.* 98. A barricade, an entrenchment; a fortification, or strong place; a stop, an obstruction; a bar to mark the limits of any place; a boundary.

☞ Pope, by the license of his art, pronounced this word in two syllables, with the accent on the last, as if written *bar-reer*.

"Twixt that and reason what a nice barrier!
"For ever separate, yet for ever near."

Essay on Man, Ep. 1. v. 215.

And yet in another part of the work he places the accent on the first syllable, as we always hear it in prose.

"Safe in the love of Heaven, an ocean flows
"Around our realm, a barrier from the foes."

BARRISTER, bār-rîs-tûr, *s.* A person qualified to plead the causes of clients in the court of justice.

BARROW, bār-rô, *s.* Any carriage moved by the hand, as a handbarrow.

BARSHOT, bār-shôt, *s.* Two bullets or half-bullets joined by a bar, and used chiefly at sea to cut down the masts and rigging of ships.

To BARTER, bār-tûr, *v. n.* 98. To traffick by exchanging one commodity for another.

To BARTER, bār-tûr, *v. a.* To give any thing in exchange.

BARTEER, bār-tûr, *s.* The art or practice of trafficking by exchange.

BARTEERER, bār-tûr-ûr, *s.* He that trafficks by exchange.

BARTEERY, bār-tûr-é, *s.* 555. Exchange of commodities.

BARTRAM, bār-trâm, *s.* A plant, pellitory.

BARYTONE, bār-é-tôic, *s.*

☞ A word with the grave accent on the last syllable. If the inspector does not know what is meant by the

559. Fåte 73, får 77, fäll 83, fåt 81—mê 93, mêt 95—pine 105, pin 107—nò 162, mòve 164,

grave accent, it may be necessary to inform him, that writers on the Greek accent tell us that every syllable which has not the acute accent has the grave; and as there could be but one syllable accented in that language, the rest must necessarily be grave. What these accents are has puzzled the learned so much that they seem neither to understand each other nor themselves; but it were to be wished they had kept this distinction into acute and grave out of our own language, as it is impossible to annex any clear ideas to it, except we consider the grave accent merely as the absence of the acute, which reduces it to no accent at all. If we divide the voice into its two leading inflections, the rising and falling, and call the former the acute, and the latter the grave, we can annex distinct ideas to these words: and perhaps it is an ignorance of this distinction of speaking sounds, and confounding them with high and low, or loud and soft, that occasions the confusion we meet with in writers on this subject—See *Elements of Elocution*, page 60. Also Observations on the Greek and Latin Accent and Quantity, at the end of the *Key to the Classical Pronunciation of Greek and Latin Proper Names*.

BASALTES, bà-sal'téz, *s.* A kind of marble, never found in layers, but standing upright.

BASE, bàse, *a.* Mean, vile, worthless; disingenuous, illiberal, ungenerous; of low station, of mean account; base-born, born out of wedlock; applied to metals, without value; applied to sounds, deep, grave.

BASE-BORN, bàse-bòrn, *a.* Born out of wedlock.

BASE-COURT, bàse-kòrt, *s.* Lower court.

BASE-MINDED, bàse-mind'éd, *a.* Mean spirited.

BASE-VIOL, bàse-vi'ól, *s.* 166. An instrument used in concerts for the base sound.

BASE, bàse, *s.* The bottom of any thing; the pedestal of a statue; the bottom of a cone; stockings; the place from which racers or tilers run; the string that gives a base sound; an old rustic play.

BASELY, bàse-lé, *ad.* Meanly, dishonourably; in bastardy, as baseborn.

BASENESS, bàse-nés, *s.* Meanness, vileness; vileness of metal; bastardy; deepness of sound.

BASHAW, bash-âw', *s.* Among the Turks, the viceroy of a province.

BASHFUL, bash'fúl, *a.* Modest, shamefaced, shy.

BASHFULLY, bash'fúl-lé, *ad.* Timorously, modestly.

BASHFULNESS, bash'fúl-nés, *a.* Modesty; foolish or rustic shame.

BASIL, bàz'il, *s.* The name of a plant.

BASILICA, bà-zil'é-ká, *s.* The middle vein of the arm.

BASILICA, bà-zil'é-ká, *s.* The basilick vein.

BASILICK, bà-zil'ík, *a.* 494. Belonging to the basilica.

BASILICK, bàz'il-ík, *s.* The basilick vein; a large hall.

BASILICON, bà-zil'é-kón, *s.* An ointment, called also tetrapharmakon.

BASILISK, bàz'é-lisk, *s.* A kind of serpent, a cockatrice, said to kill by looking. He is called Basilisk, or little king, from a comb or crest on his head; a species of cannon.

BASIN, bà'sn, *s.* 405. A small vessel to hold water for washing, or other uses; a small pond; a part of the sea inclosed in rocks; any hollow place capacious of liquids; a dock for repairing and building ships; Basins of a Balance, the same with the scales.

BASIS, bà'sis, *s.* The foundation of any thing; the lowest of the three principal parts of a column; that on which any thing is raised; the pedestal; the groundwork.

To BASK, bàsk, *v. a.* 79. To warm by laying out in the heat.

To BASK, bàsk, *v. n.* To lie in a place to receive heat.

BASKET, bàs'kit, *s.* 99. A vessel made of twigs, rushes, or splinters.

BASKET-HILT, bàs'kit-hílt, *s.* 99. A hilt of a weapon so made as to contain the whole hand.

BASKET-WOMAN, bàs'kit-wóm-ín, *s.* 166. A woman that piles at market with a basket.

BASE, bàse, *a.* properly **BASE**. In music, grave deep.

BASE-VIOL, bàse-vi'ól, *s.* 166. See *Base-viol*.

BASE, bàs, *s.* A mat used in churches.

BASE-RELIEF, bàs-ré-lééf, *s.* Sculpture, the figures of which do not stand out from the ground in their full proportion.

BASSET, bàs'sít, *s.* 99. A game at cards.

BASSOON, bàs-sòón', *s.* A musical instrument of the wind kind, blown with a reed.

BASTARD, bàs'tárd, *s.* 88. A person born of a woman out of wedlock; any thing spurious.

BASTARD, bàs'tárd, *a.* Begotten out of wedlock; spurious, supposititious, adulterate.

To BASTARDIZE, bàs'tár-dize, *v. a.* To convict of being a bastard; to beget a bastard.

BASTARDLY, bàs'tárd-lé, *ad.* In the manner of a bastard.

BASTARDY, bàs'tár-dé, *s.* An unlawful state of birth, which disables a child from succeeding to an inheritance.

To BASTE, bàste, *v. a.* To beat with a stick; to drip butter upon meat on the spit; to sew slightly.

BASTINADE, bàs-té-náde', } *s.*

BASTINADO, bàs-té-ná'dò, } *s.*
The act of beating with a cudgel; a Turkish punishment of beating an offender on his feet.

To BASTINADE, bàs-té-náde', } *v. a.*

To BASTINADO, bàs-té-ná'dò, } *v. a.*

To beat.—See Lumbago.

BASTION, bàs'tshún, *s.* 291. A huge mass of earth, usually faced with sods, standing out from a rampart; a bulwark.

BAT, bàt, *s.* A heavy stick.

BAT, bàt, *s.* An animal having the body of a mouse, and the wings of a bird, not with feathers, but with a sort of skin which is extended. It brings forth its young as mice do, and suckles them.

BAT-FOWLING, bàt-fòu-ling, *s.* Bird-catching in the night-time.

BATABLE, bà'tá-bl, *a.* 405. Disputable. Batable ground seems to be the ground heretofore in question, whether it belonged to England or Scotland.

BATCH, bàtsh, *s.* The quantity of bread baked at a time; any quantity made at once.

BATE, bàte, *s.* Strife, contention.

To BATE, bàte, *v. a.* To lessen any thing, to retrench; to sink the price; to lessen a demand; to cut off.

BATEFUL, bàte'fúl, *a.* Contentious.

BATEMENT, bàte'mént, *s.* Diminution.

BATH, bàth, *s.* 78. A bath is either hot or cold, either of art or nature; a vessel of hot water, in which another is placed that requires a softer heat than the naked fire; a sort of Hebrew measure, containing seven gallons and four pints.

To BATHE, bàthe, *v. a.* 467. To wash in a bath; to supple or soften by the outward application of warm liquors; to wash with any thing.

To BATHE, bàthe, *v. n.* To be in the water.

BATING, bàt'ing, *prep.* 410. Except.

BATLET, bàt'lét, *s.* A square piece of wood used in beating linen.

BATOON, bà-tòón', *s.* A staff or club; a truncheon or marshal's staff.

BATTALOUS, bàt'tá-lús, *a.* Warlike, with military appearance.

BATTALIA, bàt-tá-lé-yá, *s.* 272. The order of battle.

BATTALION, bàt-tá-l'yón, *s.* 272. 507. A division of an army, a troop, a body of forces; an army.

To BATTEN, bàt'tén, *v. a.* 103. To fatten, to make fat; to fertilize.

To BATTEN, bàt'tén, *v. n.* 103. To grow fat.

To BATTER, bàt'túr, *v. a.* 98. To beat, to beat down; to wear with beating; to wear out with service.

nor 167, nôt 163—tûbe 171, tûb 17 báll 173—ðil 299—pöänd 313—tûin 466, THIS 469.

- BATTER**, bät'tür, *s.* A mixture of several ingredients beaten together.
- BATTERER**, bät'tür-rür, *s.* He that batters.
- BATTERY**, bät'tür-ré, *s.* 555. The act of battering; the instruments with which a town is battered; the frame upon which cannons are mounted; in law, a violent striking of any man.
- BATTLE**, bät'tl, *s.* 405. A fight; an encounter between opposite armies; a body of forces; the main body of an army.
- To BATTLE**, bät'tl, *v. n.* To contend in fight.
- BATTLE-ARRAY**, bät'tl-är-rä', *s.* Array, or order of battle.
- BATTLE-AX**, bät'tl-äks, *s.* 405. A weapon, a bill.
- BATTLE-DOOR**, bät'tl-döre, *s.* An instrument with a round handle and a flat blade, to strike a ball or shuttlecock.
- BATTLEMENT**, bät'tl-mënt, *s.* A wall with open places to look through, or to annoy an enemy.
- BATTY**, bät'té, *a.* Belonging to a bat.
- BAVAROY**, bäv-ä-röé, *s.* A kind of cloak.
- BAUBEE**, bäv-béé, *s.* In Scotland, a Italfpenny.
- BAVIN**, bäv'in, *s.* A stick like those bound up in fagots.
- BAWLE**, bäv'bl, *s.* 405. A gewgaw, a trifling piece of finery.
- BAWBLING**, bäv'bling, *a.* 410. Trifling, contemptible.
- BAWCOCK**, bäv'kök, *s.* A fine fellow.
- BAWD**, bäv'd, *s.* A procurer, or procuress.
- To BAWD**, bäv'd, *v. n.* To procure.
- BAWDILY**, bäv'dé-lé, *ad.* Obscenely.
- BAWDINESS**, bäv'dé-nés, *s.* Obsceneness.
- BAWDRICK**, bäv'drik, *s.* A belt.
- BAWDRY**, bäv'dré, *s.* A wicked practice of bringing whores and rogues together; obscenity.
- BAWDY**, bäv'dé, *a.* Obscene, unchaste.
- BAWDY-HOUSE**, bäv'dé-höüse, *s.* A house where traffick is made by wickedness and debauchery.
- To BAWL**, bäll, *v. n.* To hoot, to cry out with great vehemence; to cry as a forward child.
- To BAWL**, bäll, *v. a.* To proclaim as a crier.
- BAWREL**, bäv'rél, *s.* 99. A kind of hawk.
- BAWSIN**, bäv'sin, *s.* A badger.
- BAY**, bä, *a.* 220. A colour.
- BAY**, bä, *s.* An opening in the land.
- BAY**, bä, *s.* The state of any thing surrounded by enemies.
- BAY**, bä, *s.* In architecture, a term used to signify the divisions of a barn or other building. Bays are from fourteen to twenty feet long.
- BAY**, bä, *s.* A tree.
- BAY**, bä, *s.* An honorary crown or garland.
- To BAY**, bä, *v. a.* To bark as a dog at a thief; to shut in.
- BAY SALT**, bä'sält, *s.* Salt made of sea water, which receives its consistence from the heat of the sun, and is so called from its brown colour.
- BAY WINDOW**, bä'win'dö, *s.* A window jutting outward.—See *Bow-Window*.
- BEYARD**, bä'yärd, *s.* A bay horse.
- BAYONET**, bä'yün-nét, *s.* A short sword fixed at the end of a musket.
- ☞ This word is very frequently pronounced *bagonet*, but chiefly by the vulgar.
- BDELIUM**, dëlyüm, *s.* An aromattick gum brought from the Levant.—See *Pneumatick*.
- To BE**, bëé, *v. n.* To have some certain state, condition, quality, as, the man is wise; it is the auxiliary verb by which the verb passive is formed; to exist, to have existence.
- BEACH**, bëétsch, *s.* 227. The shore, the strand.
- BEACHED**, bëétsch'éd, *a.* Exposed to the waves.
- BEACHY**, bëétsch'é, *a.* Having beaches.
- BEACON**, bë'kn, *s.* 170. Something raised on an eminence to be fired on the approach of an enemy marks erected to direct navigators.
- BEAD**, bëde, *s.* 227. Small globes or ball's strung upon a thread, and used by the Roman Catholics to count their prayers; little balls worn about the neck for ornament; any globular bodies.
- BEAD-TREE**, bëde'trëé, *s.* The nut of this tree is, by religious persons, bored through, and strung as beads, whence it takes its name.
- BEADLE**, bë'dl, *s.* 227. 405. A messenger or servitor, belonging to a court; a petty officer in parishes.
- BEADROLL**, bëde'röll, *s.* A catalogue of those who are to be mentioned at prayers.
- BEADSMAN**, bëédz'män, *s.* A man employed in praying for another.
- BEAGLE**, bëgl, *s.* 227. 405. A small hound with which hares are hunted.
- BEAK**, bëke, *s.* 227. The bill or horny mouth of a bird; a piece of brass like a beak, fixed at the head of the ancient galleys; any thing ending in a point like a beak.
- BEAKED**, bëk'éd, or bëkt, *a.* 362. Having a beak.
- BEAKER**, bëk'ür, *s.* 98. A cup with a spout in the form of a bird's beak.
- BEAL**, bële, *s.* 227. A wheek or pimple.
- BEAM**, bëme, *s.* 227. The main piece of timber that supports the lofts of a house; any large and long piece of timber; that part of a balance to the ends of which the scales are suspended; a cylindrical piece of wood belonging to the loom, on which the web is gradually rolled as it is wove; the ray of light emitted from some luminous body.
- BEAM-TREE**, bëme'trëé, *s.* Wildservice.
- BEAMY**, bë'mé, *a.* Radiant, shining; emitting beams; having horns or antlers.
- BEAN**, bëné, *s.* 227. The common garden bean, the horse bean.
- BEAN-CAPER**, bëné'kä-pür, *s.* A plant.
- To BEAR**, bäre, *v. a.* 240. To carry as a burden; to convey or carry; to carry as a mark of authority; to carry as a mark of distinction; to support, to keep from falling; to carry in the mind, as love, hate; to endure, as pain, without sinking; to suffer, to undergo; to produce, as fruit; to bring forth, as a child; to support any thing good or bad; to behave; to impel, to urge, to push; to press; to bear in hand, to amuse with false pretences, to deceive; to bear off, to carry away by force; to beat out, to support, to maintain.
- To BEAR**, bäre, *v. n.* 73. To suffer pain; to be patient; to be fruitful or prolific; to tend, to be directed to any point; to behave; to be situated with respect to other places; to bear up, to stand firm without falling; to bear with, to endure an unpleasant thing.
- BEAR**, bäre, *s.* 73. A rough savage animal; the name of two constellations, called the Greater and Lesser Bear; in the tail of the Lesser Bear is the Pole star.
- BEAR-BIND**, bäre'bind, *s.* A species of bind-weed.
- BEAR-FLY**, bäre'fl, *s.* An insect.
- BEAR-GARDEN**, bäre'gär-dn, *s.* A place in which bears are kept for sport; any place of tumult or misrule.
- BEAR'S-BREECH**, bärz'brëtsh, *s.* The name of a plant.
- BEAR'S-EAR**, bärz'èér, *s.* The name of a plant. The *Auricula*.
- BEAR'S-FOOT**, bärz'füüt, *s.* A species of hellebore.
- BEAR'S-WORT**, bärz'würt, *s.* 165. An herb.
- BEARD**, bëérd, *s.* 288. The hair that grows on the lips and chin; sharp prickles growing upon the ears of corn; a barb on an arrow.
- ☞ This word, as Dr Kenrick observes, is frequently pronounced so as to rhyme with *herd*; but I am of his opinion that this pronunciation is improper. Mr Scott and Mr Perry give it both ways. Buchanan sounds it short, like Mr Sheridan. W. Johnston makes it rhyme with *laird*, a Scotch lord; but Mr Elphinston, who is the most accurate observer of pronunciation I ever met with, gives it as I have done. The stage has, in my opinion, adopted the short sound of the diphthong without

559. Fåte 73, får 77, fäll 83, fät 81—mê 93, mêt 95—pline 105, pin 107—nô 162, nôve 164,

good reason, and in this instance ought not to be followed; as the long sound is not only more agreeable to analogy, but to general usage. I am glad to find my opinion confirmed by so good a judge as Mr Smith; and though the poets so often sacrifice pronunciation to rhyme, that their authority, in these cases, is not always decisive, yet, as Shakspeare says on another occasion,

"They still may help to thicken other proofs
That do demonstrate thine."—*Osborne*
"Raid at their covenant, and Jeord
Their reverend persons to my beard."—*Hudibras*.
"Some thin remains of chastity appear'd
Ev'n under Jove, but Jove without a beard."—*Dryden*.

The impropriety of pronouncing this word as it is heard on the stage, will perhaps appear more perceptible by carrying this pronunciation into the compounds, as the false sound of *great* may be detected by the phrase, *Alexander the Great*, 241.

"Old prophesies foretold our fall at hand,
When learded men in floating castles land,
And as young striplings whip the top for sport,
On the smooth pavement of an empty court,
The wooden engine flies and whirrs about,
Admir'd by thousands of the beardless rout."—*Dryden*.

To BEARD, bêrd, v. a. To take or pluck by the beard; to oppose to the face.

BEARDED, bêrd'éd, a. Having a beard; having sharp prickles, as corn; barbed or jagged.

BEARDLESS, bêrdl'és, a. Without a beard; youthful.

BEARER, bære'úr, s. 98. A carrier of any thing; one employed in carrying burdens; one who wears any thing; one who carries the body to the grave; one who supports the pall at a funeral; a tree that yields its produce; in architecture, a post or brick wall raised between the ends of a piece of timber.

BEARHERD, bære'húrd, s. A man that tends bears.

BEARING, bære'ing, s. 410. The site or place of any thing with respect to something else; gesture, mien, behaviour.

BEARWARD, bære'wárd, s. A keeper of bears.

BEAST, bêst, s. 227. An animal distinguished from birds, insects, fishes, and man; an irrational animal, opposed to man; a brutal savage man.

BEASTLINESS, bêstl'è-n'és, s. Brutality.

BEASTLY, bêstl'è, a. Brutal, contrary to the nature and dignity of man; having the nature or form of beasts.

To BEAT, bête, v. a. 227. 233. To strike, to knock; to punish with stripes; to mark the time in music; to give repeated blows; to strike ground; to rouse game; to mix things by long and frequent agitation; to batter with engines of war; to make a path by treading it; to conquer, to subdue, to vanquish; to harass, to over-labour; to depress; to deprive by violence; to move with fluttering agitation; to beat down; to lessen the price demanded; to beat up; to attack suddenly; to beat the hoof, to walk, to go on foot.

The past time of this verb is, by the English, uniformly pronounced like the present. Nay, except in solemn language, the present, preterit, and participle are exactly the same; while the Irish, more agreeably to analogy, as well as utility, pronounce the preterit as the noun *bet*, a wager; and this pronunciation, though contrary to English usage, is quite conformable to that general tendency observable in the preterits of irregular verbs, which is to shorten the vowel that is long in the present, as *eat, ate*, (often pronounced *et*); *hear, heard*; *deal, dealt*; *mean, meant*; *dream, dreamt*.

To BEAT, bête, v. n. To move in a pulsatory manner; to dash, as a flood or storm; to knock at a door; to throb, to be in agitation; to fluctuate, to be in motion; to try in different ways, to search; to act upon with violence; to enforce by repetition.

BEAT, bête, s. A stroke, or a striking.

BEATEN, bê'tn, part. 103. From *Beat*.

BEATER, bê'túr, s. 98. An instrument with which any thing is beaten; a person much given to blows.

BEATIFICAL, bê-á-tíf'è-kál, } a.

BEATIFICK, bê-á-tíf'ik, 509. } a.

Blissful It is used only of heavenly fruition after death.

BEATIFICAL, bê-á-tíf'è-kál, ad. In such a manner as to complete happiness.

BEATIFICATION, bê-á-t'è-f'è-ká'shún, s. Beatification is an acknowledgment made by the Pope, that the person beatified is in heaven, and therefore may be revered as blessed.

To BEATIFY, bê-á-t'è-f'í, v. a. 183. To bless with the completion of celestial enjoyment.

BEATING, bê'té'ing, s. 410. Correction by blows.

BEATITUDE, bê-á-t'è-túde, s. Blessedness, felicity, happiness; a declaration of blessedness made by our Saviour to particular virtues.

BEAU, bó, s. 245. 481. A man of dress.

BEAVER, bêé'vúr, s. 227. 98. An animal, otherwise named the castor, amphibious, and remarkable for his art in building his habitation; a hat of the best kind; the part of a helmet that covers the face.

BEAVERED, bêé'vúrd, a. 362. Covered with a beaver.

BEAUSH, bó'ush, a. 245. Befitting a beau, foppish.

BEAUMONDE, bó-mònd', s. The fashionable world.

BEAUTEOUS, bú'tshé-ús, a. 263. Fair, elegant in form.

BEAUTEOUSLY, bú'tshé-ús-lé, ad. In a beauteous manner.

BEAUTEOUSNESS, bú'tshé-ús-n'és, s. The state of being beauteous.

BEAUTIFUL, bú'té-fúl, a. Fair.

BEAUTIFULLY, bú'té-fúl-lé, ad. In a beautiful manner.

BEAUTIFULNESS, bú'té-fúl-n'és, s. The quality of being beautiful.

To BEAUTIFY, bú'té-fí, v. a. 183. To adorn, to embellish.

BEAUTY, bú'té, s. That assemblage of graces which pleases the eye; a particular grace; a beautiful person.

BEAUTY-SPOT, bú'té-spòt, s. A spot placed to heighten some beauty.

BECAFICO, bêk-á-f'è-kò, s. 112. A bird like a nightingale, a fig pecker.

To BECALM, bê-kám', v. a. 403. To still the elements; to keep a ship from motion; to quiet the mind.

BECAME, bê-kám'e. The preterit of *Become*.

BECAUSE, bê-káwz', conj. For this reason; for; on this account.

To BECHANCE, bê-tsháns'e, v. n. 352. To befall, to happen to.

To BECK, bêk, v. n. To make a sign with the head.

BECK, bêk, s. A sign with the head, a nod; a nod of command.

To BECKON, bêk'kn, v. n. 170. To make a sign.

To BECLIP, bê-klip', v. a. To embrace.

To BECOME, bê-kúm', v. n. To enter into some state or condition; to become of, to be the fate of, to be the end of.

To BECOME, bê-kúm', v. a. To appear in a manner suitable to something; to be suitable to the person; to befit.

BECOMING, bê-kúm'm'ing, part. a. 410. That pleases by an elegant propriety, graceful.

BECOMINGLY, bê-kúm'm'ing-lé, ad. After a becoming manner.

BECOMINGNESS, bê-kúm'm'ing-n'és, s. Elegant congruity, propriety.

BED, bêd, s. Something made to sleep on; lodging; marriage; bank of earth raised in a garden; the channel of a river, or any hollow; the place where any thing is generated; a layer, a stratum; To bring to *Bed*, to deliver of a child; to make the *Bed*, to put the bed in order after it has been used.

To BED, bêd, v. a. To go to bed with; to place in bed; to be made partaker of the bed; to sow or plant in earth; to lay in a place of rest; to lay in order, in strata.

To BED, bêd, v. n. To cohabit.

To BEDDABLE, bê-dáb'bl, v. a. To wet, to be sprinkled.

167 nôt 163—tûbe 171, tób 172, búll 173—ôll, 299—pönd 313—thin 466, this 469.

To **BEDAGGLE**, bê-däg'gl, *v. a.* To bemire.
 To **BEDASH**, bê-dâsh', *v. a.* To bespatter.
 To **BEDAWB**, bê-dâwb', *v. a.* To besmear.
 To **BEDAZZLE**, bê-dâz'zl, *v. a.* To make the sight dim by too much lustre.
BEDCHAMBER, bêd'tshâme-bûr, *s.* The chamber appropriated to rest.
BEDCLOTHES, bêd'clôze, *s.* Coverlets spread over a bed.
BEDDING, bêd'ding, *s.* 140. The materials of a bed.
 To **BEDECK**, bê-dêk', *v. a.* To deck, to adorn.
 To **BEDREW**, bê-dû', *v. a.* To moisten gently, as with the fall of dew.
BEDFELLOW, bêd'fêl-lô, *s.* One that lies in the same bed.
 To **BEDIGHT**, bê-dl'te', *v. a.* To adorn, to dress.
 To **BEDIM**, bê-dim', *v. a.* To obscure, to cloud, to darken.
 To **BEDIZEN**, bê-dl'zn, *v. a.* 103. To dress out. A low term.
BEDLAM, bêd'lâm, *s.* 88. A madhouse; a madman.
BEDLAMITE, bêd'lâm-ite, *s.* 155. A madman.
BEDMAKER, bêd'mâ-kûr, *s.* A person in the universities whose office it is to make the beds.
BEDMATE, bêd'mâte, *s.* A bedfellow.
BEDMOULDING, bêd'möld-ing, *s.* A particular moulding.
BEDPOST, bêd'pöst, *s.* The post at the corner of the bed, which supports the canopy.
BEDPRESSER, bêd'prês-sûr, *s.* A heavy lazy fellow.
 To **BEDRAGGLE**, bê-drâg'gl, *v. a.* 405. To soil the clothes.
 To **BEDRENCH**, bê-drênsh', *v. a.* To drench, to soak.
BEDRID, bêd'rid, *a.* Confined to the bed by age or sickness.
BEDRITE, bêd'rite, *s.* The privilege of the marriage bed.
 To **BEDROP**, bê-drôp', *v. a.* To besprinkle, to mark with drops.
BEDSTEAD, bêd'stêd, *s.* The frame on which the bed is placed.
BEDSTRAW, bêd'strâw, *s.* The straw laid under a bed to make it soft.
BEDSWEVER, bêd'swêr-vûr, *s.* One that is false to the bed.
BEDTIME, bêd'tlme, *s.* The hour of rest.
 To **BEDUNG**, bê-dûng', *v. a.* To cover with dung.
 To **BEDUST**, bê-dûst', *v. a.* To sprinkle with dust.
BEDWARD, bêd'wârd, *ad.* Toward bed.
 To **BEDWARF**, bê-dwârf', *v. a.* To make little, to stunt.
BEDWORK, bêd'wûrk, *s.* Work performed without toil of the hands.
BEE, bêe, *s.* The animal that makes honey; an industrious and careful person.
BEE-EATER, bêe'ê-tûr, *s.* A bird that feeds upon bees.
BEE-FLOWER, bêe'flôû-ûr, *s.* A species of foot-stones.
BEE-GARDEN, bêe'gâr-dn, *s.* 103. A place to set hives of bees in.
BEE-HIVE, bêe'hive, *s.* The case, or box, in which bees are kept.
BEE-MASTER, bêe'mâs-tûr, *s.* One that keeps bees.
BEECH, bêetsh, *s.* A tree.
BEECHEN, bêe'tshn, *a.* 103. Consisting of the wood of the beech.
BEEF, bêef, *s.* The flesh of black cattle prepared for food; an ox, bull, or cow. It has the plural *beefes*.
BEE-EATER, bêe'ê-tûr, *s.* A yeoman of the guard.—Probably a corruption of the French word

Beaufetier, one who attends at the side-board, which was anciently placed in a *Beaufet*.

BEEN, bin. The part. pret. of *To Be*.

BE This word, in the solemn, as well as the familiar style, has shared the fate of most of those words, which, from their nature, are in the most frequent use. It is scarcely ever heard otherwise than as the noun *bin*, a repository for corn or wine, and must be placed among those deviations which language is always liable to in such words as are auxiliary or subordinate to others; for, as those parts of bodies which are the most frequently handled grow the soonest smooth by constant friction, so such words as are in continual use seem to wear off their articulations, and become more irregular than others. So low as the age of James the First, I have seen this word spelled *Byn*.

BEER, bêér, *s.* Liquor made of malt and hops.

BEEF, bêét, *s.* The name of a plant.

BEETLE, bêét'l, *s.* 405. An insect distinguished by having hard cases or sheaths, under which he folds his wings; a heavy mallet.

BEETLEBROWED, bêét'tl-brôûd, *a.* 362. Having prominent brows.

BEETLEHEADED, bêét'tl-hêd-êd, *a.* Loggerheaded, having a stupid head.

BEETLESTOCK, bêét'tl-stôk, *s.* The handle of a beetle.

BEEBRAVE, bêét'ráve, } *s.* Beet.
BEE-RADISH, bêét'râd-ish, }

BEEVES, bêévz, *s.* Black cattle, oxen.

To BEFALL, bê-fâwl', *v. n.* To happen to; to come to pass.

To BEFIT, bê-fit', *v. a.* To suit, to be suitable to.

To BEFOOL, bê-fôól', *v. a.* To infatuate, to fool.

BEFORE, bê-fôre', *prep.* Further onward in place; in the front of, not behind; in the presence of; under the cognizance of; preceding in time; in preference to; prior to; superior to.

BEFORE, bê-fôre', *ad.* Sooner than; earlier in time; in time past; in some time lately past; previously to; to this time, hitherto; further onward in place.

BEFOREHAND, bê-fôre'hând, *ad.* In a state of anticipation or pre-occupation; previously, by way of preparation; in a state of accumulation, or so as that more has been received than expended; at first, before any thing is done.

BEFORETIME, bê-fôre'tlme, *ad.* Formerly.

To BEFORTUNE, bê-fôrtshûne, *v. n.* 461. To betide.

To BEFOUL, bê-fôól', *v. a.* To make foul, to soil.

To BEFRIEND, bê-frênd', *v. a.* To favour; to be kind to.

To BEFRINGE, bê-frinjê', *v. a.* To decorate as with fringes.

To BEG, bêg, *v. n.* To live upon alms.

To BEG, bêg, *v. a.* To ask, to seek by petition; to take any thing for granted.

To BEGET, bê-gêt', *v. a.* To generate, to procreate; to produce, as effects; to produce, as accidents.

BEGETTER, bê-gêt'tûr, *s.* 98. He that procreates or begets.

BEGGAR, bêg'gûr, *s.* 418. One who lives upon alms; a petitioner; one who assumes what he does not prove.

To BEGGAR, bêg'gûr, *v. a.* To reduce to beggary; to impoverish; to deprive; to exhaust.

BEGGARLINESS, bêg'gûr-lê-nês, *s.* The state of being beggary.

BEGGARLY, bêg'gûr-lê, *a.* Mean, poor, indigent.

BEGGARY, bêg'gûr-ê, *s.* Indigence.

To BEGIN, bê-gin', *v. n.* To enter upon something new; to commence any action or state; to enter upon existence; to have its original; to take rise; to come into act.

To BEGIN, bê-gin', *v. a.* To do the first act of any thing; to trace from any thing as the first ground; to begin with, to enter upon.

559 Flûte 73, fâr 77, fäll 83, fât 81—mê 93, mêt 95—pline 105, pîn 107—nô 162, nôve 164,

BEGINNER, bê-gîn'nûr, s. 95. He that gives the first cause, or original, to any thing; an unexperienced attempter.

BEGINNING, bê-gîn'ning, s. 410. The first original or cause; the entrance into act or being; the state in which any thing first is; the rudiments, or first grounds; the first part of any thing.

To BEGIRD, bê-gêr'd, v. a. 160. To bind with a girdle; to surround, to encircle; to shut in with a siege, to beleaguer.

BEGLEREG, bê-gêl'er-bêg, s. The chief governor of a province among the Turks.

To BEGNAW, bê-nâw', v. a. To bite, to eat away.

BEGONE, bê-gôn', *interj.* Go away, hence, away.

BEGOT, bê-gôt', }

BEGOTTEN, bê-gôt'tin, 103. }

The part. pass. of the verb *Begot*.

To BEGREASE, bê-grêze', v. a. To soil, or daub with fat matter.

To BEGRIME, bê-grime', v. a. To soil with dirt deep impressed.

To BEGUILÉ, bê-guille', v. a. 160. To impose upon, to delude; to deceive, to evade; to deceive pleasantly, to amuse.

BEGUN, bê-gûn'. The part. pass. of *Begin*.

BEHALF, bê-hâf, s. 78. 403. Favour, cause; vindication, support.

To BEHAVE, bê-hâve', v. a. To carry, to conduct.

To BEHAVE, bê-hâve', v. n. To act, to conduct one's self.

BEHAVIOUR, bê-hâve'yûr, s. 294. Manner of behaving one's self, whether good or bad; external appearance; gesture, manner of action; elegance of manners, gracefulness; conduct, general practice, course of life; to be upon one's behaviour, a familiar phrase, noting such a state as requires great caution.

To BEHEAD, bê-hêd', v. a. To kill by cutting off the head.

BEHELD, bê-hêld'. Part. pass. from *Behold*.

BEHEMOTH, bê'hê-môth, s. The hippopotamus, or river horse.

BEHEST, bê-hêst', s. Command.

BEHIND, bê-hînd', *prep.*—See *Wind*. At the back of another; on the back part; towards the back; following another; remaining after the departure of something else; remaining after the death of those to whom it belonged; at a distance from something going before; inferior to another.

BEHIND, bê-hînd', *ad.* Backward.

BEHINDHAND, bê-hînd'hând, *ad.* In a state in which rents or profits are anticipated; not upon equal terms with regard to forwardness.

To BEHOLD, bê-hôld', v. a. To view, to see.

BEHOLD, bê-hôld', *interj.* See, lo.

BEHOLDEN, bê-hôld'n, *part. a.* 103. Bound in gratitude.

BEHOLDER, bê-hôld'âr, s. Spectator.

BEHOLDING, bê-hôld'ing, a. 410. Beholden.

BEHOLDING, bê-hôld'ing, *part.* From the verb *Behold*. Seeing, looking upon.

BEHOOF, bê-hôôf', s. Profit, advantage.

To BEHOOVE, bê-hôôv', v. n. To be fit, to be meet.

Used only impersonally with *it*, as *It behooves*.

This word is sometimes improperly written *behoove*, and corruptly pronounced as rhyming with *roove*; but this is contrary to the analogy of words of this form; which preserve the same sound of the vowel, both in the noun and verb; as *proof, prove; wife, wive; thief, thieve, &c.*

BEHOOFEFUL, bê-hôôve'fûl, a. Useful, profitable.

BEHOOFEFULLY, bê-hôôve'fûl-lê, *ad.* Profitably, usefully.

To BEHOWL, bê-hôôl', v. a. To howl at.

BEING, bê'ing, s. 410. Existence, opposed to non-entity; a particular state or condition; the person existing.

BEING, bê'ing, *conj.* Since.

BE IT SO, bê'it-sô. A phrase, suppose it to be so; let it be so.

To BELABOUR, bê-lâ'bûr, v. a. To beat, to thump.

BELAMOR, bê-lâ-mê, s. A friend, an intimate.

BELAMOUR, bê-lâ-môôr, s. A gallant, consort.

BELATED, bê-lâ'têd, a. Benighted.

To BELAY, bê-lâ'y, v. a. To block up, to stop the passage; to place in ambush.

To BELCH, bêlsh, v. n. To eject the wind from the stomach; to issue out by eructation.

BELCH, bêlsh, s. 352. The action of eructation; a cant term for liquor.

BELDAM, bêldâm, s. 88. An old woman; a hag.

To BELEAGUER, bê-lê-gûr, v. a. To besiege, to block up a place.

BELEAGUERER, bê-lê-gûr'ûr, s. One that besieges a place.

BELFLOWER, bê-flôô-ûr, s. A plant.

BELFOUNDER, bê-flôôn-dûr, s. He whose trade it is to found or cast bells.

BELFRY, bêlfrê, s. The place where the bells are rung.

To BELIE, bê-lîy, v. a. To counterfeit, to feign, to mimic; to give the lie to, to charge with falsehood; to calumniate; to give a false representation of any thing.

BELIEF, bê-lêêf, s. Credit given to something which we know not of ourselves; the theological virtue of faith, or firm confidence of the truths of religion; religion, the body of tenets held; persuasion, opinion; the thing believed; creed, a form containing the articles of faith.

BELIEVABLE, bê-lêêvâ-bl, a. Credible.

To BELIEVE, bê-lêêv', v. a. To credit upon the authority of another; to put confidence in the veracity of any one.

To BELIEVE, bê-lêêv', v. n. To have a firm persuasion of any thing; to exercise the theological virtue of faith.

BELIEVER, bê-lêêv'ûr, s. 98. He that believes or gives credit; a professor of Christianity.

BELIEVINGLY, bê-lêêv'ing-lê, *ad.* After a believing manner.

BELIKE, bê-like', *ad.* Probably, likely, perhaps; sometimes in a sense of irony.

BELL, bêll, s. A vessel, or hollow body of cast metal, formed to make a noise by the act of some instrument striking against it; it is used for any thing in the form of a bell, as the cups of flowers.

BELLE, bêll, s. A gay young lady.

BELLES LETTRES, bê-lâ'tûr, s. Polite literature.

BELLIGEROUS, bê-lîd'jê-rôôs, 314. 518. } a.

BELLIGERANT, bê-lîd'jûr-ânt, 518. } a.

Waging war.

BELLIPOTENT, bê-lîp'pô-tênt, a. 518. Mighty in war.

To BELLOW, bêllô, v. n. 327. To make a noise as a bull; to make any violent outcry; to vociferate, to clamour; to roar as the sea or the wind.

BELLOWS, bêllôs, s. The instrument used to blow the fire.

The last syllable of this word, like that of *Gallows*, is corrupted beyond recovery into the sound of *lue*.

BELUINE, bêllâ-îne, a. 149. Beastly, brutal.

BELLY, bêllê, s. 152. That part of the human body which reaches from the breast to the thighs, containing the bowels; the womb; that part of a man which requires food; that part of any thing that swells out into a larger capacity; any place in which something is inclosed.

To BELLY, bêllê, v. n. To hang out, to bulge out.

BELLYACHE, bêllê-âke, s. 355. The cholick.

BELLYBOUND, bêllê-bôônd, a. Costive.

BELLYFUL, bêllê-fûl, s. As much food as fills the belly.

BELLYGOD, bêllê-gôd, s. 88. A glutton.

nôr 167, nôl 163—tôbe 171, tûb 172, bull 173—oil 299—ôund 313—thin 466, thin 469.

- BELMAN** bêl'mân, *s.* 88. He whose business it is to proclaim any thing in towns, and to gain attention by ringing his bell.
- BELMETAL**, bêl'mêt-tl, *s.* 405. The metal of which bells are made.
- To BELOCK**, bê-lôk', *v. a.* To fasten.
- To BELONG**, bê-lông', *v. n.* To be the property of; to be the province or business of; to adhere, or be appendant to; to have relation to; to be the quality or attribute of.
- BELOVED**, bê-lûv'êd, *a.* Dear.
- ↳** This word, when an adjective, is usually pronounced in three syllables, as a *beloved* son, and when a participle in two, as, he was much *beloved*.—See Principles, No. 392.
- BELOW**, bê-lo, *prep.* Under in place, not so high; inferior in dignity; inferior in excellence; unworthy of, unbecoming.
- BELOW**, bê-lô', *ad.* In the lower place; on earth, in opposition to heaven; in hell, in the regions of the dead.
- To BELOWT**, bê-lôût', *v. a.* To treat with opprobrious language.
- BELSWAGGER**, bêl-swâg'gûr, *s.* A whoremaster.
- BELT**, bêlt, *s.* A girdle, a cincture.
- BELWETHER**, bêl'wêth-ûr, *s.* A sheep which leads the flock with a bell on its neck; hence, To bear the bell.
- To BEMAD**, bê-mâd', *v. a.* To make mad.
- To BEMIRE**, bê-mîrê', *v. a.* To drag, or encumber in the mire.
- To BEMOAN**, bê-mône', *v. a.* To lament, to bewail.
- BEMOANER**, bê-môn'ûr, *s.* 98. A lamenter.
- To BEMOIL**, bê-môil', *v. a.* To bedraggle, to bemire.
- To BEMONSTER**, bê-môn'stûr, *v. a.* To make monstrous.
- BEMUSED**, bê-mûzd', *a.* 359. Overcome with musing.
- BENCH**, bênh, *s.* 352. A seat; a seat of justice; the persons sitting upon a bench.
- BENCHER**, bênh'shûr, *s.* 98. The senior members of the society of the inns of court.
- To BEND**, bênd, *v. a.* To make crooked, to crook; to direct to a certain point; to incline, to subdue, to make submissive.
- To BEND**, bênd, *v. n.* To be incurvated; to lean or jut over; to be submissive, to bow.
- BEND**, bênd, *s.* Flexure, incurvation; the crooked timbers which make the ribs or sides of a ship.
- BENDABLE**, bênd'â-bl, *a.* 405. That may be bent.
- BENDER**, bênd'ûr, *s.* 98. The person who bends; the instrument with which any thing is bent.
- BENDWITH**, bênd'wîth, *s.* An herb.
- BENEAPED**, bê-nêpt', *a.* 352. A ship is said to be beneaped, when the water does not flow high enough to bring her off the ground.
- BENEATH**, bê-nêthê', *prep.* Under, lower in place, lower in rank, excellence, or dignity; unworthy of.
- BENEATH**, bê-nêthê', *ad.* 467. In a lower place, under; below, as opposed to heaven.
- BENEDICT**, bê-nê-dîkt, *a.* Having mild and salubrious qualities.
- BENEDICTION**, bê-nê-dîk'shûn, *s.* Blessing, a decretory pronouncement of happiness; the advantage conferred by blessing; acknowledgments for blessings received; the form of instituting an abbot.
- BENEFACATION**, bê-nê-fâk'shûn, *s.* The act of conferring a benefit; the benefit conferred.
- BENEFACITOR**, bê-nê-fâk'tûr, *s.* 166. He that confers a benefit.
- BENEFACRESS**, bê-nê-fâk'três, *s.* A woman who confers a benefit.
- BENEFICE**, bê-nê-fîs, *s.* 142. Advantage conferred on another. This word is generally used for all ecclesiastical livings.
- BENEFICED**, bê-nê-fîst, *a.* 352. Possessed of a benefice.
- BENEFICENCE**, bê-nê-fî-sênse, *s.* Active goodness.
- BENEFICENT**, bê-nê-fî-sênst, *a.* Kind, doing good.
- BENEFICIAL**, bê-nê-fîsh'âl, *a.* Advantageous, conferring benefits, profitable; helpful, medicinal.
- BENEFICIALLY**, bê-nê-fîsh'âl-lê, *ad.* Advantageously, helpfully.
- BENEFICIALNESS**, bê-nê-fîsh'âl-nês, *s.* Usefulness, profit.
- BENEFICIARY**, bê-nê-fîsh'yârê, *a.* 113. Holding something in subordination to another.
- BENEFICIARY**, bê-nê-fîsh'yârê, *s.* 113. He that is in possession of a benefice.
- BENEFIT**, bê-nê-fît, *s.* A kindness, a favour conferred; advantage, profit, use.
- ↳** Benefit of Clergy in law is a privilege formerly allowed, by virtue of which a man convicted of felony or manslaughter was put to read in a Latin book of a Gothic black character; and if the Ordinary of Newgate said *Legit ut Clericus*, i. e. he reads like a clerk, he was only burnt in the hand and set free, otherwise he suffered death for his crime.
- To BENEFIT**, bê-nê-fît, *v. a.* To do good to.
- To BENEFIT**, bê-nê-fît, *v. n.* To gain advantage.
- To BENET**, bê-nêt', *v. a.* To ensnare.
- BENEVOLENCE**, bê-nêv'ô-lênse, *s.* Disposition to do good, kindness; the good done, the charity given, a kind of tax.
- BENEVOLENT**, bê-nêv'ô-lênt, *a.* Kind, having good-will.
- BENEVOLENTNESS**, bê-nêv'ô-lênt-nês, *s.* The same as benevolence.
- BENGAL**, bêng'gâl', *s.* A sort of thin slight stuff.
- BENJAMIN**, bênj'âmîn, *s.* The name of a tree.
- To BENIGHT**, bê-nîte', *v. a.* To surprise with the coming on of night; to involve in darkness, to embarrass by want of light.
- BENIGN**, bê-nîne', *a.* 385. Kind, generous, liberal, wholesome, not malignant.
- BENIGNITY**, bê-nîgnê-tê, *s.* Graciousness, actual kindness; salubrity, wholesome quality.
- BENIGNLY**, bê-nîne'lê, *ad.* Favourably, kindly.
- BENISON**, bênn'ê-zn, *s.* 170. 443. Blessing, benediction.
- BENNET**, bênn'êt, *s.* 99. An herb.
- BENT**, bênt, *s.* The state of being bent; degree of flexure; declivity; utmost power; application of the mind; inclination, disposition towards something; determination, fixed purpose; turn of the temper or disposition; tendency, flexion; a sort of grass, called the bent-grass.
- BENT**, bênt, *part.* of the verb To Bend. Made crooked; directed to a certain point; determined upon.
- BENTING TIME**, bênt'îng-time, *s.* The time when pigeons feed on bents before peas are ripe.
- To BENUMB**, bê-nûm', *v. a.* To make torpid, to stupify.—See To Numb.
- BENZOIN**, bênz'ôin', *s.* A medicinal kind of resin, imported from the East Indies, and vulgarly called Benjamin.
- To BÉPAINT**, bê-pânt', *v. a.* To cover with paint.
- To BÉPINCH**, bê-pînh', *v. a.* To mark with pinches.
- To BÉQUEATH**, bê-kwêthê', *v. a.* 467. To leave by will to another.
- BÉQUEST**, bê-kwêst', *s.* 334. 414. Something left by will.
- To BÉRATTLE**, bê-rât'tl, *v. a.* To rattle off.
- BÉRRERY**, bêrb'êrê, *s.* 555. A berry of a sharp taste, used for pickles.
- To BÉREAVE**, bê-rêvê', *v. a.* To strip of, to deprive of; to take away from.
- BÉREFT**, bê-rêft', *part. pass.* of Bereave.
- BÉRGAMOT**, bêrg'âmôt, *s.* A sort of pear, commonly called Bergamot, and vulgarly called Bergamee.

559. Fåte 73, får 77, fall 83, fåt 81—mø 93, mêt 95—pine 105, pln 107—nò 162, mðve 164,

a sort of essence or perfume, drawn from a fruit produced by ingrafting a lemon tree on a bergamot pear stock; a sort of snuff.

To **BERHYME**, bè-rhìme', *v. a.* To celebrate in rhyme or verses.

BERLIN, bèr-lìn', *s.* A coach of a particular form.

BERRY, bèrrè', *s.* Any small fruit with many seeds.

To **BERRY**, bèrrè', *v. n.* To bear berries.

BERTRAM, bèrrtrám', *s. 88.* Bastard pellicitory.

BERYL, bèrríl', *s.* A precious stone.

To **BESCREEN**, bè-skreen', *v. a.* To shelter, to conceal.

To **BESEECH**, bè-sèetsh', *v. a.* To entreat, to supplicate, to implore; to beg, to ask.

To **BESEEM**, bè-sèem', *v. n.* To become, to be fit.

To **BESET**, bè-sèt', *v. a.* To besiege, to hem in; to embarrass, to perplex; to waylay, to surround; to fall upon, to harass.

To **BESHREW**, bè-shròò', *v. a.* To wish a curse to; to happen ill to.

BESIDE, bè-side', } *prep.*

BESIDES, bè-sides', } *prep.*

At the side of another, near; over and above; not according to, though not contrary; out of, in a state of deviation from.

BESIDE, bè-side', } *ad.*

Over and above; not in this number, beyond this class.

To **BESIEGE**, bè-sèjje', *v. a.* To beleague, to lay siege to, to beset with armed forces.

BESIEGER, bè-sèjjer', *s. 98.* One employed in a siege.

To **BESLUBBER**, bè-slúb'búr', *v. a.* To daub, to smear.

To **BESMEAR**, bè-smèer', *v. a.* To bedaub; to soil, to foul.

To **BESMIRCH**, bè-smèrtsh', *v. a.* To soil, to discolour.

To **BESMOKE**, bè-smòke', *v. a.* To foul with smoke; to harden or dry in smoke.

To **BESMUT**, bè-smút', *v. a.* To blacken with smoke or soot.

BESOM, bè-zúm', *s.* An instrument to sweep with.

To **BESORT**, bè-sòrt', *v. a.* To suit, to fit.

BESORT, bè-sòrt', *s.* Company, attendance, train.

To **BESOT**, bè-sòt', *v. a.* To infatuate, to stupefy; to make to dote.

BESOUGHT, bè-sáwt', *part. pass. of Beseech*; which see.

To **BESPANGLE**, bè-spáng'gl', *v. a.* To adorn with spangles, to besprinkle with something shining.

To **BESPATTER**, bè-spát'túr', *v. a.* To spot or sprinkle with dirt or water.

To **BESPAWL**, bè-spáwl', *v. a.* To daub with spittle.

To **BESPEAK**, bè-spèék', *v. a.* To order or entreat any thing beforehand; to make way by a previous apology; to forebode; to speak to, to address; to betoken, to show.

BESPEAKER, bè-spèék'úr', *s.* He that bespeaks any thing.

To **BESPECKLE**, bè-spèék'kl', *v. a.* To mark with speckles or spots.

To **BESPEW**, bè-spù', *v. a.* To daub with spew or vomit.

To **BESPICE**, bè-splice', *v. a.* To season with spices.

To **BESPIE**, bè-spit', *v. a.* To daub with spittle.

To **BESPOE**, bè-spòt', *v. a.* To mark with spots.

To **BESPREAD**, bè-spred', *v. a.* To spread over.

To **BESPRINKLE**, bè-sprink'kl', *v. a.* To sprinkle over.

To **BESPUTTER**, bè-spút'túr', *v. a.* To sputter over something, to daub any thing by sputtering.

BEST, bèst', *a.* Most good.

BEST, bèst', *ad.* In the highest degree of goodness, *finest.*

To **BESTAINE**, bè-stàne', *v. a.* To mark with stains, to spot.

To **BESTEAD**, bè-stèd', *v. a.* To profit; to treat, to accommodate.

BESTIAL, bèst'shè-ál', *a. 464.* Belonging to a beast; brutal, carnal.

This word is sometimes improperly pronounced with the *e* long, as if written *bestial*, whereas it comes directly from the French *bestial*; and ought to be pronounced as if written *best-gal*, 272.

"A hare, who in a civil way,
Compiled with every thing, like Gay,
Was known to all the bestial train
That haunt the woods or scour the plain."—Gay.

BESTIALITY, bèst'shè-ál-è-té', *s.* The quality of beasts.

BESTIALLY, bèst'shè-ál-lè', *ad.* Brutally.

To **BESTICK**, bè-stìk', *v. a.* To stick over with any thing.

To **BESTIR**, bè-stúr', *v. a. 109.* To put into vigorous action.

To **BESTOW**, bè-stòv', *v. a.* To give, to confer upon; to give as charity; to give in marriage; to give as a present; to apply; to lay out upon; to lay up, to stow, to place.

BESTOWER, bè-stòv'úr', *s. 98.* Giver, disposer.

BESTRAUGHT, bè-stráwt', *part.* Distracted, mad.

To **BESTREW**, bè-stròv', *v. a.* To sprinkle over.— See *Strew*.

To **BESTRIDE**, bè-strìde', *v. a.* To stride over any thing; to have any thing between one's legs; to step over.

To **BESTUD**, bè-stúd', *v. a.* To adorn with studs

BET, bèt', *s.* A wager.

To **BET**, bèt', *v. a.* To wager, to stake at a wager

To **BETAKE**, bè-tàke', *v. a.* To take, to seize; to have recourse to.

To **BETHINK**, bè-thìnk', *v. a.* To recall to reflection.

To **BETHRAL**, bè-thrál', *v. a. 406.* To enslave, to conquer.

To **BETHUMP**, bè-thúmp', *v. a.* To beat.

To **BETIDE**, bè-tìde', *v. n.* To happen to, to be fall; to come to pass, to fall out.

BETIME, bè-tìme', } *ad.*

BETIMES, bè-tìmz', } *ad.*

Seasonably; early; soon, before long time has passed, early in the day.

To **BETOKEN**, bè-tòk'n', *v. a.* To signify, to mark to represent; to foreshow, to presignify.

BETONY, bè-tò-nè', *s.* A plant.

BETOOK, bè-tòók', *irreg. pret. from Betake.*

To **BETOSS**, bè-tòs', *v. a.* To disturb, to agitate.

To **BETRAY**, bè-trá', *v. a.* To give into the hands of enemies; to discover that which has been intrusted to secrecy; to make liable to something inconvenient; to show, to discover.

BETRAYER, bè-trá'úr', *s.* He that betrays, a traitor

To **BETRIM**, bè-trìm', *v. a.* To deck, to dress, to grace.

To **BETROTH**, bè-tròth', *v. a.* To contract to any one, to affiancé; to nominate to a bishoprick.

To **BETRUST**, bè-trúst', *v. a.* To intrust, to put into the power of another.

BETTER, bèt'túr', *a. 98.* Having good qualities in a greater degree than something else.

BETTER, bèt'túr', *ad.* Well in a greater degree.

To **BETTER**, bèt'túr', *v. a.* To improve, to meliorate; to surpass, to exceed, to advance.

BETTER, bèt'túr', *s.* Superior in goodness.

BETTOR, bèt'túr', *s. 166.* One that lays bets or wagers.

BETTY, bèttè', *s.* An instrument to break open doors.

BETWEEN, bè-twèèn', *prep.* In the intermediate space; from one to another; belonging to two in

nør 167, nõt 163—tûbe 171, tûb 172, bûll 173—ðil 299—põund 313—thin 466, THIS 469.

- partnership; bearing relation to two; in separation of one from the other.
- BETWIXT**, bê-tvîkst', *prep.* Between.
- BEVEL**, } bê-vîl, s. 99.
- BEVIL**, }
In masonry and joinery, a kind of square, one leg of which is frequently crooked.
- BEVERAGE**, bê-vûr-îdje, s. 90. 555. Drink, liquor to be drunk.
- BEVY**, bê-vê, s. A flock of birds; a company, an assembly.
- To BEWAIL**, bê-wâle', v. a. To bemoan, to lament.
- To BEWARE**, bê-wâre', v. n. To regard with caution, to be suspicious of danger from.
- To BEWEEP**, bê-wéep', v. a. To weep over or upon.
- To BEWET**, bê-wêt', v. a. To wet, to moisten.
- To BEWILDER**, bê-wîldûr, v. a. 515. To lose in pathless places, to puzzle.
- To BEWITCH**, bê-wîts'h', v. a. To injure by witchcraft; to charm, to please.
- BEWITCHERY**, bê-wîts'hûr-rê, s. 555. Fascination, charm.
- BEWITCHMENT**, bê-wîts'h'mênt, s. Fascination.
- To BEWRAY**, bê-râ', v. a. 427. To betray, to discover perfidiously; to show, to make visible.
- BEWRAYER**, bê-râ'ûr, s. Betrayer, discoverer.
- BEY**, bâ, s. (From the Turkish.) A governor of a province, a viceroy.
- BEYOND**, bê-yõnd', *prep.* Before, at a distance not reached; on the farther side of; farther onward than; past, out of the reach of; above, exceeding to a greater degree than; above in excellence; remote from, not within the sphere of; To go beyond, is to deceive.
- There is a pronunciation of this word so obviously wrong as scarcely to deserve notice; and that is sounding the o like a, as if the word were written *beyand*. Absurd and corrupt as this pronunciation is, too many of the people of London, and those not entirely uneducated, are guilty of it.
- BEZOAR**, bê-zõrê, s. A medicinal stone, formerly in high esteem as an antidote, brought from the East Indies.
- BEZOARDICK**, bêz-õ-âr-dîk, a. Compounded with bezoar.
- BIANGULATED**, bl-âng'gû-lâ-têd, } a.
- BIANGULOUS**, bl-âng'gû-lûs, 116, }
Having two corners or angles.
- BIAS**, bl-âs, s. 88. The weight lodged on one side of a bowl, which turns it from the straight line; any thing which turns a man to a particular course; propensity, inclination.
- To BIAS**, bl-âs, v. a. To incline to some side.
- BIB**, bíb, s. A small piece of linen put upon the breasts of children, over their clothes.
- BIACIOUS**, bl-bâ'shûs, a. 118. Much addicted to drinking.
- Perhaps the first syllable of this word may be considered as an exception to the general rule, 117.
- BIBBER**, bíb'bûr, s. 98. A tippler.
- BIBLE**, bí-bl, s. 405. The sacred volume, in which are contained the revelations of God.
- BIBLIOGRAPHER**, bíb-lê-õg'grâ-fûr, s. A transcriber.
- BIBLIOTHECAL**, bíb-lê-õh'lê-kâl, a. Belonging to a library.
- BIBULOUS**, bíb'û-lûs, a. 314. That has the quality of drinking moisture.
- BICAPSULAR**, bl-kâp'shû-lâr, a. 118. 552. A plant whose seed-pouch is divided into two parts.
- BICE**, bíse, s. A colour for painting.
- BICIPITAL**, bl-síp'ê-tâl, 118, } a. Having two
- BICIPITOUS**, bl-síp'ê-tûs, } heads; it is applied to one of the muscles of the arm.
- To BICKER**, bík'kûr, v. n. 98. To skirmish, to fight off and on; to quiver, to play backward and forward.
- BICKERER**, bík'ûr-ûr, s. 555. A skirmisher.
- BICKERN**, bík'kârn, s. 98. 418. An iron ending in a point.
- BICORNE**, bík'õrn, 118, }
BICORNOUS, bl-kõr'nûs, } a. Having two horns.
- BICORPORAL**, bl-kõr'põ-râl, a. 118. Having two bodies.
- To BID**, bíd, v. a. To desire, to ask; to command, to order; to offer, to propose; to pronounce, to declare; to denounce.
- BIDDEN**, bíd'ûn, *part. pass.* 103. Invited; commanded.
- BIDDER**, bíd'ûr, s. 98. One who offers or proposes a price.
- BIDDING**, bíd'dîng, s. 410. Command, order.
- To BIDE**, bíde, v. a. To endure, to suffer.
- To BIDE**, bíde, v. n. To dwell, to live, to inhabit; to remain in a place.
- BIDENTAL**, bl-dên'tâl, a. 118. Having two teeth.
- BIDING**, bídîng, s. 410. Residence, habitation.
- BIENNIAL**, bl-ên'nê-âl, a. 116. Of the continuance of two years.
- BIER**, bêér, s. 275. A carriage on which the dead are carried to the grave.
- BIESTINGS**, bêes'tîngz, s. 275. The first milk given by a cow after calving.
- BIFARIOUS**, bl-fâ'rê-ûs, a. Two-fold.
- BIFEROUS**, bíffê-rûs, a. 503. Bearing fruit twice a year.
- We see that the antepenultimate accent on this word, as well as on Bigamy, and some others, has the power of shortening the vowel in the first syllable, 535.
- BIFID**, bí'fid, 118.
- BIFIDATED**, bíffê-dâ-têd, 503. 535. } a.
Opening with a cleft.
- BIFOLD**, bí'fõld, a. Two-fold, double.
- BIFORMED**, bí'fõrmd, a. 362. Compounded of two forms.
- BIFURCATED**, bl-fûr'kâ-têd, a. 118. Shooting out into two heads.
- BIFURCATION**, bl-fûr'kâ'shûn, s. Division into two.
- BIG**, bíg, a. Great in bulk, large; teeming, pregnant; full of something; distended, swollen; great in air and mien, proud; great in spirit, brave.
- BIGAMIST**, bíg'gâ-mîst, s. One that has committed bigamy.
- BIGAMY**, bíg-gâ-mê, s. 535. 503. The crime of having two wives at once.
- BIGBELLIED**, bíg'bêl-lîd, a. 282. Pregnant.
- BIGGIN**, bíg'gîn, s. A child's cap.
- BIGLY**, bíg'lê, *ad.* Tamely, haughtily.
- BIGNESS**, bíg'nês, s. Greatness of quantity; size, whether greater or smaller.
- BIGOT**, bíg'gõt, s. 166. A man devoted to a certain party.
- BIGOTED**, bíg'gût-êd, a. Blindly prepossessed in favour of something.
- From what oddity I know not, this word is frequently pronounced as if accented on the last syllable but one, and is generally found written as if it ought to be so pronounced, the t being doubled, as is usual when a participle is formed from a verb that has its accent on the last syllable. Dr Johnson, indeed, has very judiciously set both orthography and pronunciation to rights, and spells the word with one t, though he finds it with two in the quotations he gives us from Garth and Swift. That the former thought it might be pronounced with the accent on the second syllable, is highly presumable from the use he makes of it, where he says,
- "Bigotted to this idol, we disclaim
Rest, health, and ease, for nothing but a name."
- For if we do not lay the accent on the second syllable here, the verse will be unpardonably rugged. This mistake must certainly take its rise from supposing a verb which does not exist, namely, as *bigot*; but as this word is derived from a substantive, it ought to have the same accent; thus, though the words *ballot* and *bullet* are verbs as well as nouns, yet as they have the accent on the first

♣ 539. Fâte 73, fâr 77, fûl 83, fât 81—mê 93, mêt 95—plne 105, pln 107—nô 162, nôve 164,

syllable, the participial adjectives derived from them have only one *t*, and both are pronounced with the accent on the first syllable, as *balloted*, *billeted*. *Bigoted* therefore ought to have but one *t*, and to preserve the accent on the first syllable.

BIGOTRY, big'gût-trê, *s.* 555. Blind zeal, prejudice; the practice of a bigot.

BIGSWOLN, big'swôln, *a.* Turgid.

BILANDER, bil'ân-dâr, *s.* 503. A small vessel used for the carriage of goods.

BILBERRY, bil'bêr-rê, *s.* Whortleberry.

BILBO, bil'bô, *s.* A rapier, a sword.

BILBOES, bil'bôze, *s.* 296. A sort of stocks.

BILE, bile, *s.* A thick, yellow, bitter liquor, separated in the liver, collected in the gall bladder, and discharged by the common duct.

BILE, bile, *s.* A sore angry swelling. Improperly *Bail*.

To BILGE, bilje, *v. n.* 74. To spring a leak.

BILIAEY, bil'yâ-rê, *a.* 113. Belonging to the bile.

BILINGGATE, bil'lingz-gâte, *s.* Ribaldry, foul language.

BILINGUOUS, bil'ling'gwûs, *a.* 118. Having two tongues.

BILIOUS, bil'yûs, *a.* 113. Consisting of bile.

To BILK, bilk, *v. a.* To cheat, to defraud.

BILL, bill, *s.* The beak of a fowl.

BILL, bill, *s.* A kind of hatchet with a hooked point.

BILL, bill, *s.* A written paper of any kind; an account of money; a law presented to the parliament; a physician's prescription; an advertisement.

To BILL, bill, *v. n.* To caress, as doves by joining bills.

To BILL, bill, *v. a.* To publish by an advertisement.

BILLET, bil'lêt, *s.* 99. 472. 481. A small paper, a note; billet-doux, or a soft billet, a love letter.

BILLET, bil'lêt, *s.* 99. A small log of wood for the chimney.

BILLIARDS, bil'yûrdz, *s.* 113. A kind of play.

♣ Mr Nares has very judiciously corrected a false etymology of Dr Johnson in this word, which might eventually lead to a false pronunciation. Dr Johnson derives it from *ball* and *yard*, or stick, to push it with. So Spencer—

"With dice, with cards, with billiards far unfit,
"With shuttle-cocks, unseemingly many wit."

Spencer, says Mr Nares, was probably misled, as well as the Lexicographer, by a false notion of the etymology. The word, as well as the game, is French, *billiard*; and made by the addition of a common termination, from *bille*, the term for the ball used in playing.

BILLOW, bil'lô, *s.* A wave swollen.

BILLOWY, bil'lô-ê, *a.* Swelling, turgid.

BIN, bin, *s.* A place where bread or wine is reposit.

To BILLET, bil'lêt, *v. a.* To direct a soldier where he is to lodge; to quarter soldiers.

BINARY, bin'â-rê, *a.* 118. Two, double.

To BIND, bind, *v. a.* To confine with bonds, to enchain; to gird, to envelop; to fasten to any thing; to fasten together; to cover a wound with dressings; to compel, to constrain; to oblige by stipulation; to confine, to hinder; to make captive; to restrain; To bind to, to oblige to serve some one; To bind over, to oblige to make appearance.

To BIND, bind, *v. n.* To contract, to grow stiff; to be obligatory.

BINDER, bind'ûr, *s.* 98. A man whose trade it is to bind books; a man that binds sheaves; a fillet, a shred cut to bind with.

BINDING, bind'ing, *s.* 410. A bandage.

BINDWEED, bind'wêéd, *s.* A plant.

BINNACLE, bin'â-kl, *s.* 405. A sea term, meaning the compass box.

♣ This word is not in Johnson; and Dr Ash and Mr Smith, who have it, pronounce the *i* in the first syllable short. It is probably only a corruption of the word *Bittacle*.

BINOCLE, bin'nô-kl, *s.* 405. A telescope fitted so

with two tubes, as that a distant object may be seen with both eyes.

♣ The same reason appears for pronouncing the *i* in the first syllable of this word short as in *Bigamy*, 335.

BINOCULAR, bin-nôk'û-lûr, *a.* 118. 88. 98. Having two eyes.

BIOGRAPHER, bi-ôg'grâ-fûr, *a.* 116. A writer of lives.

BIOGRAPHY, bi-ôg'grâ-fê, 116. 518. An historical account of the lives of particular men.

BIPAROUS, bip'pâr-rûs, *a.* 503. Bringing forth two at a birth.

♣ This word and *Bipedal* have the *i* long in Dr Ash and Mr Sheridan; but Mr Perry makes the *i* in the first long, and in the last short: analogy, however, seems to decide in favour of the sound I have given it. For though the penultimate accent has a tendency to lengthen the vowel when followed by a single consonant, as in *biped*, *tripod*, &c. the antepenultimate accent has a greater tendency to shorten the vowel it falls upon.—See *Bigamy* and *Tripod*, 503.

BIPARTITE, bip'pâr-tite, *a.* 155. Having two correspondent parts.

♣ Every otheopist has the accent on the first syllable of this word but Entick, who places it on the second; but a considerable difference is found in the quantity of the first and last *i*. Sheridan and Scott have them both long. Nares the last long, Perry both short, and Buchanan and W. Johnston as I have marked them. The varieties of quantity on this word are the more surprising, as all these writers that give the sound of the vowels make the first *i* in *tripartite* short, and the last long; and this uniformity in the pronunciation of one word ought to have led them to the same pronunciation of the other, so perfectly similar. The shortening power of the antepenultimate accent is evident in both, 503.

BIPARTITION, bi-pâr-tish'ûn, *s.* The act of dividing into two.

BIPED, bip'pêd, *s.* 118. An animal with two feet.

BIPEDAL, bip'pê-dâl, *a.* 503. Two feet in length. See *Biparous*.

BIPENNATED, bi-pên'nâ-têd, *a.* 118. Having two wings.

BIPETALOUS, bi-pêt'tâ-lûs, *a.* 118. Consisting of two flower-leaves.

BIQUADRATE, bi-qwâ'drâte, 91. } *s.*

BIQUADRATIC, bi-qwâ-drât'ik, } *s.*
The fourth power arising from the multiplication of a square by itself.

BIRCH, bûr'tsh, *s.* 108. A tree.

BIRCHEN, bûr'tshn, *a.* 103. 405. Made of birch.

♣ An Englishman may blush at this cluster of consonants for a syllable; and yet this is unquestionably the exact pronunciation of the word; and that our language is full of these syllables without vowels.—See Principles, No. 103. 405.

BIRD, bûrd, *s.* 108. A general term for the feathered kind, a fowl.

To BIRD, bûrd, *v. n.* To catch birds.

BIRDBOLT, bûrd'bôlt, *s.* A small arrow.

BIRDCATCHER, bûrd'kâtsh-ûr, *s.* 89. One that makes it his employment to take birds.

BIRDER, bûrd'ûr, *s.* 98. A birdcatcher.

BIRDINGPIECE, bûrd'ing-pêése, *s.* A gun to shoot birds with.

BIRDLIME, bûrd'lîme, *s.* A glutinous substance spread upon twigs, by which the birds that light upon them are entangled.

BIRDMAN, bûrd'mân, *s.* 88. A birdcatcher.

BIRDSEYE, bûrdz'ê, } *s.* A plant.

BIRDSFOOT, bûrdz'fût, }

BIRDSNEST, bûrdz'nêst, *s.* An herb.

BIRDSNEST, bûrdz'nêst, *s.* The place where a bird lays her eggs and hatches her young.

BIRDSTONGUE, bûrdz'tûng, *s.* An herb. [kind]

BIRGANDER, bêrgân-dûr, *s.* A fowl of the goose.

BIRTH, bêrth, *s.* 108. The act of coming into life; extraction, lineage; rank which is inherited by descent; the condition in which any man is born; thus born; the act of bringing forth.

nör 167, nôt 163—tåbe 171, tåb 172, båll 173—ðil 299—þúnd 313—thin 466, this 469.

BIRTHDAY, *bêrth/dá*, *s.* The day on which any one is born.

BIRTHDOM, *bêrth/dòm*, *s.* Privilege of birth.

BIRTHNIGHT, *bêrth/níte*, *s.* The night on which any one is born.

BIRTHPLACE, *bêrth/plåse*, *s.* Place where any one is born.

BIRTHRIGHT, *bêrth/ríte*, *s.* The rights and privileges to which a man is born; the right of the first born.

BIRTHSTRANGLER, *bêrth/strång-gld*, *a.* 359. Strangled in the birth.

☞ See *Birchen*.

BIRTHWORT, *bêrth/wúrt*, *s.* 166. The name of a plant.

BISCUIT, *bískít*, *s.* 341. A kind of hard dry bread, made to be carried to sea; a composition of fine flour, almonds, and sugar.

To BISECT, *bi-sékt'*, *v. a.* 118. 119. To divide into two parts.

BISECTION, *bl-sék/shún*, *s.* 118. A geometrical term, signifying the division of any quantity into two equal parts.

BISHOP, *bish/úp*, *s.* 166. One of the head order of the clergy.

BISHOP, *bish/úp*, *s.* A cant word for a mixture of wine, oranges, and sugar.

BISHOPRICK, *bish/úp-rik*, *s.* The diocese of a bishop.

BISHOPWEED, *bish/úp-wéed*, *s.* A plant.

BISK, *bísk*, *s.* Soup, broth.

BISMUTH, *biz'múth*, *s.* Marcasite, a hard, white, brittle, mineral substance, of a metalline nature, found at Misnia.

BISSEXTILE, *bis-séks/tíl*, *s.* 140. Leap year.

☞ Mr Scott places the accent on the first syllable of this word; Dr Kenrick on the first and last; Mr Sheridan, Dr Johnson, W. Johnston, Dr Ash, Buchanan, Perry, Entick, and Bailey, on the second; Mr Scott, Dr Kenrick, and W. Johnston, pronounce the last *i* long, as in *file*. But as the accent is on the second syllable by so great a majority, analogy determines the last *i* to be short.

BISSON, *bis'sún*, *a.* 166. Blind. Obsolete.

BIST RT, *bist'ört*, *s.* A plant called snake-weed.

BISTOURY, *bis'túr-é*, *s.* 34. A surgeon's instrument used in making incisions.

BIT, *bít*, *s.* The iron part of the bridle which is put into the horse's mouth.

BIT, *bít*, *s.* As much meat as is put into the mouth at once; a small piece of any thing; a Spanish West India silver coin, valued at seven-pence halfpenny.

To BIT *bít*, *v. a.* To put the bridle upon a horse.

BITCH, *bítsh*, *s.* The female of the dog kind; a vulgar name of reproach for a woman.

To BITE, *bíte*, *v. a.* To crush or pierce with the teeth; to give pain by cold; to hurt or pain with reproach; to cut, to wound; to make the mouth smart with an acrid taste; to cheat, to trick.

BITE, *bíte*, *s.* The seizure of any thing by the teeth; the act of a fish that takes the bait; a cheat, a trick; a sharper.

BITER, *bít'úr*, *s.* 98. He that bites; a fish apt to take the bait; a tricker, a deceiver.

BITTACLE, *bít'tá-kl*, *s.* 405. A frame of timber in the steerage, where the compass is placed. More commonly *Binnacle*.

BITTER, *bít'túr*, *a.* 98. Having a hot, acrid, biting taste, like wormwood; sharp, cruel, severe; calamitous, miserable; reproachful, satirical; unpleasing or hurtful.

BITTERGROUND, *bít'túr-gróund*, *s.* A plant.

BITTERLY, *bít'túr-lé*, *ad.* With a bitter taste; in a biting manner, sorrowfully, calamitously; sharply, severely.

BITTERN, *bít'túr'n*, *s.* 98. A bird with long legs, which feeds upon fish.

BITTERNESS, *bít'túr-nés*, *s.* A bitter taste; malice, grudge, hatred, implacability; sharpness, se-

verity of temper; satire, piquancy, keenness of reproach; sorrow, vexation, affliction.

BITTERSWEET, *bít'túr-svéét*, *s.* An apple which has a compounded taste.

BITUMEN, *bé-tú'mén*, *s.* 118. 503. A fat unctuous matter dug out of the earth, or scummed off lakes.

☞ This word, from the propensity of our language to the antepenultimate accent, is often pronounced with the stress on the first syllable, as if written *bitu-men*; and this last mode of sounding the word may be considered as the most common, though not the most learned pronunciation. For Dr Ash is the only orthoepist who places the accent on the first syllable; but every one who gives the sound of the unaccented vowels, except Buchanan, very improperly makes the *i* long, as in *idle*; but if this sound be long, it ought to be slender, as in the second syllable of *visible*, *terrible*, &c. 117. 551.

BITUMINOUS, *bé-tú'mé-nús*, *a.* 118. Compounded of bitumen.

BIVALVE, *bl'válv*, *a.* 118. Having two valves or shutters, used of those fish that have two shells, as oysters.

BIVALVULAR, *bl-vál/vú-lár*, *a.* Having two valves.

BIXWORT, *bíks/wúrt*, *s.* An herb.

BIZANTINE, *biz'an-tíne*, *s.* 149. A piece of gold valued at fifteen pounds, which the king offers upon high festival days.

☞ Perry is the only orthoepist who pronounces the last *i* in this word short; and Dr Johnson remarks, that the first syllable ought to be spelled with a *y*, as the word arises from the custom established among the Emperors of Constantinople, anciently called *Byzantium*.

To BLAB, *bláb*, *v. a.* To tell what ought to be kept secret.

To BLAB, *bláb*, *v. n.* To tell tales.

BLAB, *bláb*, *s.* A tell-tale.

BLABBER, *bláb-búr*, *s.* A tattler.

BLACK, *blák*, *a.* Of the colour of night; dark; cloudy of countenance; sullen; horrible, wicked; dismal, mournful.

BLACK-BRYONY, *blák'br'ó-né*, *s.* The name of a plant.

BLACK-CATTLE, *blák'kát'tl*, *s.* Oxen, bulls, and cows.

BLACK-GUARD, *blág'gård*, *s.* 448. A dirty fellow. A low term.

BLACK-LEAD, *blák-léd'*, *s.* A mineral found in the lead mines much used for pencils.

BLACK-PUDDING, *blák'pú'd'ðing*, *s.* A kind of food made of blood and grain.

BLACK-ROD, *blák-ród'*, *s.* The usher belonging to the order of the garter; so called from the black rod he carries in his hand. He is usher of the parliament.

BLACK, *blák*, *s.* A black colour; mourning; a blackamoor; that part of the eye which is black.

To BLACK, *blák*, *v. a.* To make black, to blacken.

BLACKAMOOR, *blák'a-móre*, *s.* A negro.

BLACKBERRY, *blák'bér-ré*, *s.* A species of bramble; the fruit of it.

BLACKBIRD, *blák'búrd*, *s.* The name of a bird.

To BLACKEN, *blák'kn*, *v. a.* 103. To make of a black colour; to darken, to defame.

To BLACKEN, *blák'kn*, *v. n.* To grow black.

BLACKISH, *blák'ish*, *a.* Somewhat black.

BLACKMOOR, *blák'móre*, *s.* A negro.

BLACKNESS, *blák'nés*, *s.* Black colour; darkness.

BLACKSMITH, *blák'smíth*, *s.* A smith that works in iron, so called from being very smutty.

BLACKTAIL, *blák'táile*, *s.* The ruff or pope. A small fish.

BLACKTHORN, *blák'thór'n*, *s.* The sloe.

BLADDER, *blád'dúr*, *s.* 98. That vessel in the body which contains the urine; a blister, a pustule.

BLADDER-NUT, *blád'dúr-nút*, *s.* A plant.

BLADDER SENNA, *blád'dúr-sén'ná*, *s.* A plant.

BLADE, *bláde*, *s.* The spike of grass, the green shoots of corn.