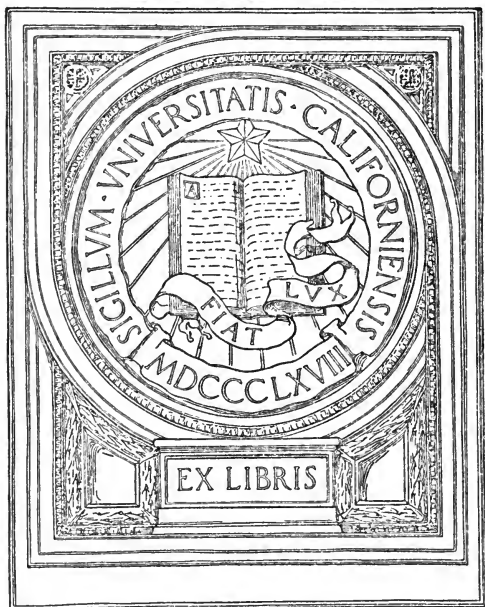


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# A KEY

TO THE  
CLASSICAL PRONUNCIATION

OF

*Greek, Latin, and Scripture Proper Names ;*

IN WHICH

THE WORDS ARE ACCENTED AND DIVIDED INTO SYLLABLES

EXACTLY AS THEY OUGHT TO BE PRONOUNCED,

ACCORDING TO RULES DRAWN FROM ANALOGY AND THE BEST USAGE.

TO WHICH ARE ADDED,

TERMINATIONAL VOCABULARIES

OF

*HEBREW, GREEK, AND LATIN PROPER NAMES,*

IN WHICH

THE WORDS ARE ARRANGED ACCORDING TO THEIR FINAL SYLLABLES,

AND CLASSED ACCORDING TO THEIR ACCENTS ;

*By which the General Analogy of Pronunciation may be seen at one view, and  
the Accentuation of each word more easily remembered.*

CONCLUDING WITH

*Observations on the Greek and Latin Accent and Quantity ;*

WITH

SOME PROBABLE CONJECTURES ON THE METHOD OF FREEING THEM

FROM THE OBSCURITY AND CONFUSION IN WHICH THEY ARE

INVOLVED, BOTH BY THE ANCIENTS AND MODERNS.

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*Si quid novisti rectius istis,  
Candidus imperti : si non, his utere mecum.* Hor.

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The SEVENTH EDITION.

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By JOHN WALKER,

AUTHOR OF THE CRITICAL PRONOUNCING DICTIONARY, &c.

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1822.

TO MRU  
AIRMAIL

PA267  
W3  
1822

J. M'Creery, Tooks-Court,  
Chancery-Lane, London.

## P R E F A C E.

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**T**HE Critical Pronouncing Dictionary of the English Language naturally suggested an idea of the present work. Proper names from the Greek and Latin form so considerable a part of every cultivated living language, that a Dictionary seems to be imperfect without them. Polite scholars, indeed, are seldom at a loss for the pronunciation of words they so frequently meet with in the learned languages; but there are great numbers of respectable English scholars, who, having only a tincture of classical learning, are much at a loss for a knowledge of this part of it. It is not only the learned professions that require this knowledge, but almost every one above the merely mechanical. The professors of painting, statuary, and music, and those who admire their works—readers of history, politics, poetry—all who converse on subjects ever so little above the vulgar, have so frequent occasion to pronounce these proper names, that whatever tends to render this pronunciation easy must necessarily be acceptable to the Public.

The proper names in Scripture have still a higher claim to our attention. That every thing contained

in that precious repository of divine truth should be rendered as easy as possible to the reader, cannot be doubted: and the very frequent occasions of pronouncing Scripture proper names, in a country where reading the Scripture makes part of the religious worship, seem to demand some work on this subject more perfect than any we have hitherto seen.

I could have wished it had been undertaken by a person of more learning and leisure than myself; but we often wait in vain for works of this kind, from those learned bodies which ought to produce them, and at last are obliged, for the best we can get, to the labours of some necessitous individual. Being long engaged in the instruction of youth, I felt the want of a work of this kind, and have supplied it in the best manner I am able. If I have been happy enough to be useful, or only so far useful as to induce some abler hand to undertake the subject, I shall think my labour amply rewarded. I shall still console myself with reflecting, that he who has produced a prior work, however inferior to those that succeed it, is under a very different predicament from him who produces an after-work inferior to those that have gone before.

ADVERTISEMENT

TO

*THE SECOND EDITION.*

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**T**HE favourable reception of the first edition of this work has induced me to attempt to make it still more worthy of the acceptance of the public, by the addition of several critical observations, and particularly by two Terminational Vocabularies of Greek and Latin, and Scripture Proper Names. That so much labour should be bestowed upon an inverted arrangement of these words, when they had already been given in their common alphabetical order, may be matter of wonder to many persons, who will naturally inquire into the utility of such an arrangement. To these it may be answered, that the words of all languages seem more related to each other by their terminations than by their beginnings; that the Greek and Latin languages seem more particularly to be thus related; and classing them according to their endings seemed to exhibit a new view of these languages, both curious and useful: for as

their accent and quantity depend so much on their termination, such an arrangement appeared to give an easier and more comprehensive idea of their pronunciation than the common classification by their initial syllables. This end was so desirable as to induce me to spare no pains, however dry and disgusting, to promote it; and if the method I have taken has failed, my labour will not be entirely lost if it convinces future prosodists that it is not worthy of their attention.

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## INTRODUCTION.

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THE pronunciation of the learned languages is much more easily acquired than that of our own. Whatever might have been the variety of the different dialects among the Greeks, and the different provinces of the Romans, their languages now being dead, are generally pronounced according to the respective analogies of the several languages of Europe, where those languages are cultivated, without partaking of those anomalies to which the living languages are liable.

Whether one general uniform pronunciation of the ancient languages be an object of sufficient importance to induce the learned to depart from the analogy of their own language, and to study the ancient Latin and Greek pronunciation, as they do the etymology, syntax, and prosody of those languages, is a question not very easy to be decided. The question becomes still more difficult when we consider the uncertainty we are in respecting the ancient pronunciation of the Greeks and Romans, and how much the learned are divided among themselves about it\*. Till these points are settled, the English may well be al-

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\* Middleton contends that the initial *c* before *e* and *i* ought to be pronounced as the Italians now pronounce it; and that *Cicero* is neither *Sisero*, as the French and English pronounce it; nor *Kikero*, as Dr. Bentley asserts; but *Tchitchero*, as the Italians pronounce it at this day. This pronunciation, however, is decided by Lipsius, who affirms that the *c* among the Romans had always the sound of *k*. Lipsius says too, that of all the European nations, the British alone pronounce the *i* properly; but Middleton asserts, that of all nations they pronounce it the worst. *Middleton De Lat. Liter. Pronun. Dissert.*

Lipsius, speaking of the different pronunciation of the letter *G* in different countries, says:

Nos hodiè (de literâ *G* loquente) quàm peccamus? Italarum enim plerique ut *Z* exprimunt, Galli et Belgicæ ut *J* consonantem. Itaque illorum est *Lezere*. *Fuzere*; nostrum, *Leiere*, *Fuiere* (*Lejere*, *Fujere*). Omnia imperitè, ineptè. Germanos saltem audite, quorum sonus hic germanus, *Legere*, *Tegere*; ut in *Lego*, *Tego*, nec unquam variant: at nos ante *I*, *E*, *Æ*, *Y*, semper dicimusque *Jemmam*, *Jætulos*, *Jinjixam*, *Jyrum*; pro istis, *Gemmam*, *Gætulos*, *Gingivam*, *Gyrum*. Mutemus aut vapulemus.—*Lipsius. De Rect. Pron. Ling. Lat. p. 71.* Hinc factum

lowed to follow their own pronunciation of Greek and Latin, as well as other nations, even though it should be confessed that it seems to depart more from what we can gather of the ancient pronunciation, than either the Italian, French, or German\*. For why the English should pay a compliment to the learned

factum est ut tanta in pronunciando varietas extiteret ut pauci inter se in literarum sonis consentirent. Quod quidem mirum non esset, si indocti tantum à doctis in eo, ac non ipsi etiam alioqui eruditi inter se magna contentione dissiderent.—*Adolp. Meier. De Lin. Græc. vet. Pronun. cap. ii. p. 15.*

\* Monsieur Launcelot, the learned author of the Port-Royal Greek Grammar, in order to convey the sound of the long Greek vowel η, tells us, it is a sound between the e and the a, and that Eustathius, who lived towards the close of the twelfth century, says, that βῆ, βῆ, is a sound made in imitation of the bleating of a sheep; and quotes to this purpose this verse of an ancient writer called Cratinus :

Ὁ δ' ἡλίθιος ὡσπερ προβάτων, βῆ, βῆ, λέγων βαδίζει.

Is fatuus perinde ac ovis, bē, bē, dicens, incedit.

He, like a silly sheep, goes crying *baa*.

Caninius has remarked the same, *Hellen*, p. 26. *E longum, cujus sonus in ovium balatu sentitur, ut Cratinus et Varro tradiderunt.* The sound of the e long may be perceived in the bleating of sheep, as Cratinus and Varro have handed down to us.

Eustathius likewise remarks upon the 499 v. of Iliad I. that the word βλῆ est Clepsydræ sonus, ex imitatione secundum veteres; et βῆ imitatur vocum ovium. *Bløps*, according to the ancients, is a sound in imitation of the Clepsydra, as *baa* is expressive of the voice of sheep. It were to be wished that the sound of every Greek vowel had been conveyed to us by as faithful a testimony as the ητα; we should certainly have had a better idea of that harmony for which the Greek language was so famous, and in which respect Quintilian candidly yields it the preference to the Latin.

Aristophanes has handed down to us the pronunciation of the Greek diphthong αῦ αῦ by making it expressive of the barking of a dog. This pronunciation is exactly like that preserved by nurses and children among us to this day in *bow wow*. This is the sound of the same letters in the Latin tongue; not only in proper names derived from Greek, but in every other word where this diphthong occurs. Most nations in Europe, perhaps all but the English, pronounce *audio* and *laudo*, as if written *owdio* and *lowdo*; the diphthong sounding like *ou* in *loud*. Agreeable to this rule, it is presumed that we formerly pronounced the apostle *Paul* nearer the original than at present. In Henry the Eighth's time it was written *St. Poule's*, and sermons were preached at *Poule's*

*Cross.*

languages, which is not done by any other nation in Europe, it is not easy to conceive; and as the colloquial communication of learned individuals of different nations so seldom happens, and is an object of so small importance when it does happen, it is not much to be regretted that when they meet they are scarcely intelligible to each other\*.

But the English are accused not only of departing from the genuine sound of the Greek and Latin vowels, but of violating the quantity of these languages more than the people of any other nation in Europe. The author of the *Essay upon the Harmony of Language* gives us a detail of the particulars by which this accusation is proved: and this is so true a picture of the English pronunciation of Latin, that I shall quote it at length, as it may be of use to those who are obliged to learn this language without the aid of a teacher.

*Cross.* The vulgar, generally the last to alter, either for the better or worse, still have a jingling proverb with this pronunciation, when they say, *As old as Poules.*

The sound of the letter *u* is no less sincerely preserved in *Plantus*, in *Menæch.* page 622, edit. Lambin. in making use of it to imitate the cry of an owl—

“*MEN.* Egon’ dedi? *PEN.* Tu, Tu, istic, inquam, vin’ afferri noctuam, Quæ tu, tu, usque dicat tibi? nam nos jam nos defessi sumus.”

“It appears here,” says Mr. Forster, in his defence of the Greek accents, page 129, “that an owl’s cry was *tu, tu*, to a Roman ear, as it is *too, too*, to an English.” Lambin, who was a Frenchman, observes on the passage, “Alludit ad noctuæ vocem seu cantum, *tu, tu*, seu *tou, tou*.” He here alludes to the voice or noise of an owl. It may be farther observed, that the English have totally departed from this sound of the *u* in their own language, as well as in their pronunciation of Latin.

\* Erasmus se adfuisse olim commemorat cum die quodam solenni complures principum legati ad Maximilianum Imperatorem salutandi causâ advenissent; Singulosque Gallum, Germanum, Danum, Scotum, &c. orationem Latinam, ita barbarè ac vastè pronuciâsse, ut Italis, quibusdam, nihil nisi risum moverint, qui eos non Latinè sed suâ quemque linguâ, locutos jurâssent.—*Middleton, De Lat. Lit. Pronun.*

The love of the marvellous prevails over truth: and I question if the greatest diversity in the pronunciation of Latin exceeds that of English at the capital and in some of the counties of Scotland, and yet the inhabitants of both have no great difficulty in understanding each other.

“ The falsification of the harmony by English scholars in  
 “ their pronunciation of Latin, with regard to essential points,  
 “ arises from two causes only : first, from a total inattention to  
 “ the length of vowel sounds, making them long or short  
 “ merely as chance directs ; and, secondly, from sounding double  
 “ consonants as only one letter. The remedy of this last fault  
 “ is obvious. With regard to the first, we have already ob-  
 “ served, that each of our vowels hath its general long sound,  
 “ and its general short sound totally different. Thus the short  
 “ sound of *e* lengthened is expressed by the letter *a*, and the  
 “ short sound of *i* lengthened is expressed by the letter *e* : and  
 “ with all these anomalies usual in the application of vowel  
 “ characters to the vowel sounds of our own language, we pro-  
 “ ceed to the application of vowel sounds to the vowel charac-  
 “ ters of the Latin. Thus in the first syllable of *sidus* and *no-*  
 “ *mén*, 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, *sideris*, *nominis*, *miseri*,  
 “ *onèris*, &c., we use quite another sound, and that a short one.  
 “ These strange anomalies are not in common to us with our  
 “ southern neighbours the French, Spaniards, and Italians.  
 “ They pronounce *sidus* according to our orthography, *seedus*,  
 “ and in the oblique cases preserve the same long sound of the  
 “ *i* : *nomen* they pronounce as we do, and preserve in the oblique  
 “ cases the same long sound of the *o*. The Italians also, in their  
 “ own language, pronounce doubled consonants as distinctly as  
 “ the two most discordant mutes of their alphabet. Whatever,  
 “ therefore, they may want of expressing the true harmony of the  
 “ Latin language, they certainly avoid the most glaring and absurd  
 “ faults in our manner of pronouncing it.

“ It is a matter of curiosity to observe with what regularity  
 “ we use these solecisms in the pronunciation of Latin. When  
 “ the penultimate is accented, its vowel, if followed but by a  
 “ single consonant, is always long, as in Dr. Forster’s examples.  
 “ When the antepenultimate is accented, its vowel is, without  
 “ any regard to the requisite quantity, pronounced short, as in

“ *mirabile, frigidus*; except the vowel of the penultimate be  
 “ followed by a vowel, and then the vowel of the antepenulti-  
 “ mate is with as little regard to true quantity pronounced long,  
 “ as in *maneo, redeat, odium, imperium*. Quantity is however  
 “ vitiated to make *i* short even in this case, as in *oblivio, vinea,*  
 “ *virium*. The only difference we make in pronunciation be-  
 “ tween *vinea* and *venia* is, that to the vowel of the first syllable  
 “ of the former, which ought to be long, we give a short sound;  
 “ to that of the latter, which ought to be short, we give the same  
 “ sound, but lengthened. *U* accented is always before a single  
 “ consonant pronounced long, as in *humerus, fugiens*. Before  
 “ two consonants no vowel sound is ever made long, except that  
 “ of the diphthong *au*; so that whenever a doubled consonant  
 “ occurs, the preceding syllable is short\*. Unaccented vowels  
 “ we treat with no more ceremony in Latin than in our own lan-  
 “ guage.” *Essay upon the Harmony of Language*, page 224.  
 Printed for Robson, 1774.

This, it must be owned, is a very just state of the case; but though the Latin quantity is thus violated, it is not, as this writer observes in the first part of the quotation, merely *as chance directs*, but, as he afterwards observes, *regularly*, and he might have added according to the analogy of English pronunciation, which, it may be observed, has a genius of its own; and which, if not so well adapted to the pronunciation of Greek and Latin as some other modern languages, has as fixed and settled rules for pronouncing them as any other.

The learned and ingenious author next proceeds to show the advantages of pronouncing our vowels so as to express the Latin quantity. “ We have reason to suppose,” says he, “ that our usual accentuation of Latin, however it may want of many elegancies in the pronunciation of the Augustan age, is yet sufficiently just to give with tolerable accuracy that part of the

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\* This corruption of the true quantity is not, however, peculiar to the English; for Beza complains in his country: *Hinc enim fit ut in Græca oratione vel nullum, vel prorsus corruptum numerum intelligas, dum multæ breves producuntur, et contra plurimæ longæ corripuntur.* Beza de Germ. Pron. Græcæ Linguæ, p. 50.

“ general-harmony of the language of which accent is the efficient. We have also a pretty full information from the poets what syllables ought to have a long, and what a short quantity. To preserve, then, in our pronunciation, the true harmony of the language, we have only to take care to give the vowels a long sound or a short sound, as the quantity may require; and when doubled consonants occur, to pronounce each distinctly.” *Ibid.* page 228\*.

In answer to this plea for alteration, it may be observed, that if this mode of pronouncing Latin be that of foreign nations, and were really so superior to our own, we certainly must perceive it in the pronunciation of foreigners, when we visit them, or they us; but I think I may appeal to the experience of every one who has had an opportunity of making the experiment, that so far from a superiority on the side of the foreign pronunciation, it seems much inferior to our own. I am aware of the power of habit, and of its being able, *on many occasions, to make the worse appear the better reason*: but if the harmony of the Latin language depended so much on a preservation of the quantity as many pretend, this harmony would surely overcome the bias we have to our own pronunciation; especially if our own were really so destructive of harmony as it is said to be. Till, therefore, we have a more accurate idea of the nature of quantity, and of that beauty and harmony of which it is said to be the ef-

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\* By what this learned author has observed of our vicious pronunciation of the vowels by the long and short sound of them, and from the instances he has given, he must mean that length and shortness which arises from extending and contracting them, independently of the obstruction which two consonants are supposed to occasion in forming the long quantity. Thus we are to pronounce *Manus* as if written and divided into *Man-nus*; and *Pannus* as if written *Pay-nus*, or as we always hear the word *Panis* (bread); for in this sound of *Pannus* there seems to be no necessity for pronouncing the two consonants distinctly or separately, which he seems to mean by distinctly, because the quantity is shown by the long sound of the vowel: but if by distinctly he means separately, that is as if what is called in French the *schéva* or mute *e* were to follow the first consonant, this could not be done without adding a syllable to the word; and the word *Pannus* would in that case certainly have three syllables, as if written *Pan-eh-nus*.—See *Observations on the Greek and Latin Accent and Quantity*, sect. 24.

ficient in the pronunciation of Latin, we ought to preserve a pronunciation which has naturally sprung up in our own soil, and is congenial to our native language. Besides, an alteration of this kind would be attended with so much dispute and uncertainty as must make it highly impolitic to attempt it.

The analogy, then, of our own language being the rule for pronouncing the learned languages, we shall have little occasion for any other directions for the pronunciation of the Greek and Latin proper names, than such as are given for the pronunciation of English words. The general rules are followed almost without exception. The first and most obvious powers of the letters are adopted, and there is scarcely any difficulty but in the position of the accent; and this depends so much on the quantity of the vowels, that we need only inspect a dictionary to find the quantity of the penultimate vowel, and this determines the accent of all the Latin words; and it may be added, of almost all Greek words likewise\*. Now in our pronunciation of Latin words, whatever be the quantity of the first syllable in a word of two syllables, we always place the accent on it: but in words of more syllables, if the penultimate be long, we place the accent on that; and if short we accent the antepenultimate.

The Rules of the Latin Accentuation are comprised in a clear and concise manner by Sanctius within four hexameters:

Accentum in se ipsâ monosyllaba dictio ponit.  
 Exacuit sedem dissyllabon omne priorem.  
 Ex tribus, extollit primam penultima curta:  
 Extollit seipsam quando est penultima longa.

These rules I have endeavoured to express in English verse:

Each monosyllable has stress of course;  
 Words of two syllables, the first enforce;  
 A syllable that's long, and last but one,  
 Must have the accent upon that or none;  
 But if this syllable be short, the stress  
 Must on the last but two its force express.

The only difference that seems to obtain between the pronunciation of the Greek and Latin Languages, is that in the Latin *ti*

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\* That is, in the general pronunciation of Greek; for, let the written accent be placed where it will, the *quantitative* accent, as it may be called, follows the analogy of the Latin.

and *si*, preceded by an accent, and followed by another vowel forming an improper diphthong, are pronounced as in English, like *sh* or *zh*, as *natio*, *nation*; *persuasio*, *persuasion*, &c.; and that in the Greek the same letters retain their pure sound, as *φιλαυτία*, *ἀγνωσία*, *προβατιον*, κ. τ. λ.\* This difference, however, with very few exceptions, does not extend to proper names; which, coming to us through, and being mingled with, the Latin, fall into the general rule. In the same manner, though in Greek it was an established maxim, that if the last syllable

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\* "The Greek language," says the learned critic, "was happy in not being understood by the Goths, who would as certainly have corrupted the *t* in *αἰτία*, *ὄσιον*, &c. into *αἰσία*, *ὄσιον*, &c. as they did the Latin *motio* and *doceo* into *moshio* and *doshœot*." This, however, may be questioned; for, if in Latin words this impure sound of *t* takes place only in those words where the accent is on the preceding vowel, as in *natio*, *facio*, &c.; but not when the accent follows the *t*, and is on the following vowel, as in *satietas*, *societas*, &c. why should we suppose any other mode of pronunciation would have been adopted by the Goths in their pronouncing the Greek? Now no rule of pronunciation is more uniform in the Greek language than that which places an acute on the *iota* at the end of words, when this letter is succeeded by a long vowel; and consequently if the accent be preserved upon the proper letter, it is impossible the preceding *t* and *s* should go into the sound of *sh*; why, therefore, may we not suppose that the very frequent accentuation of the penultimate *i* before a final vowel preserved the preceding *τ* from going into the sound of *sh*, as it was a difference of accentuation that occasioned this impure sound of *t* in the Latin language? for though *i* at the end of words, when followed by a long vowel, or a vowel once long and afterwards contracted, had always the accent on it in Greek; in Latin the accent was always on the preceding syllable in words of this termination: and hence seems to have arisen the corruption of *t* in the Gothic pronunciation of the Latin language.

It is highly probable, that in Lucian's time the Greek *τ* when followed by *i* and another vowel, had not assumed the sound of *σ*; for the Sigma would not have failed to accuse him of a usurpation of her powers, as he had done of her character: and if we have preserved the *τ* pure in this situation when we pronounce Greek, it is, perhaps, rather to be placed to the preserving power of the accented *i* in so great a number of words, than any adherence to the ancient rules of pronunciation, which invariably affirm, that the consonants had but one sound; unless we except the *γ* before *γ*, *κ*, *χ*, *ξ*; as *ἄγγελος*, *ἄγκυρα*, *ἀγχιότα*, κ. τ. λ. where the *γ* is sounded like *v*: but this, says Henry Stephens, is an error of the copyists, who have a little extended the bottom of the *v*, and made a *γ* of it; for, says he, it is ridiculous to suppose that *v* was changed into *γ*, and at the same

time

† Ainsworth on the letter *T*.



was long, the accent could scarcely be higher than the penultimate; yet in our pronunciation of Greek, and particularly of proper names, the Latin analogy of the accent is adopted: and though the last syllable is long in *Demosthenes*, *Aristophanes*, *Theramenes* and *Deiphobe*, yet as the penultimate is short, the accent is placed on the antepenultimate, exactly as if they were Latin\*.

As these languages have been long dead, they admit of no new varieties of accent like the living languages. The common accentuation of Greek and Latin may be seen in Lexicons and Graduses; and where the ancients indulged a variety, and the moderns are divided in their opinions about the most classical accentuation of words, it would be highly improper, in a work intended for general use, to enter into the thorny disputes of the learned; and it may be truly said, in the rhyming adage,

When Doctors disagree,  
Disciples then are free,

This, however, has not been entirely neglected. Where there

time that  $\gamma$  should be pronounced like  $\nu$ . On the contrary, Scaliger says, that where we find a  $\nu$  before these letters, as *αννυα*, it is an error of the copyists, who imagined they better expressed the pronunciation by this letter; which, as Vossius observes, should seem to demand something particular and uncommon.

It is reported of Scaliger, that when he was accosted by a Scotchman in Latin, he begged his pardon for not understanding him, as he had never learned the Scotch language. If this was the case with the pronunciation of a Scotchman, which is so near that of the Continent, what would he have said to the Latin pronunciation of an Englishman? I take it, however, that this diversity is greatly exaggerated.

\* This, however, was contrary to the general practice of the Romans: for Victorinus in his Grammar says, *Græca nomina, si iisdem literis proferuntur, (Latine versa) Græcos accentus habebunt: nam cum dicimus Thyas, Nais, acutum habebit posterior accentum; et cum Themistio, Calypso, Theano, ultimam circumflexi videbimus, quod utrumque Latinus sermo non patitur, nisi admodum raro.* "If Greek nouns turned into Latin are pronounced with the same letters, they have the Greek accent: for when we say *Thyas, Nais*, the latter syllable has the acute accent; and when we pronounce *Themistio, Calypso, Theano*, we see the last syllable is circumflexed; neither of which is ever seen in Latin words, or very rarely."—*Servius. Forster. Reply*, page 31, Notes 32, bott,

has been any considerable diversity of accentuation among our prosodists, I have consulted the best authorities, and have sometimes ventured to decide: though, as Labbe says, “Sed his de rebus, ut aliis multis, malo doctiorum judicium expectare, quam meam in medium proferre sententiam.”

But the most important object of the present work is settling the *English quantity*, (see Rules 20, 21, 22) with which we pronounce Greek and Latin proper names, and the sounds of some of the consonants. These are points in a state of great uncertainty; and are to be settled, not so much by a deep knowledge of the dead languages, as by a thorough acquaintance with the analogies and general usage of our own tongue. These must, in the nature of things, enter largely into the pronunciation of a dead language; and it is from an attention to these that the Author hopes he has given to the Public a work not entirely unworthy of their acceptance.

# R U L E S

FOR

PRONOUNCING THE VOWELS

OF

GREEK AND LATIN PROPER NAMES.

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1. EVERY vowel with the accent on it at the end of a syllable is pronounced as in English, with its first long open sound: thus *Ca' to\**, *Philome' la*, *Ori' on*, *Pho' cion*, *Lu' cifer*, &c. have the accented vowels sounded exactly as in the English words *pa' per*, *me' tre*, *spi' der*, *no' ble*, *tu' tor*, &c.

2. Every accented vowel not ending a syllable, but followed by a consonant, has the short sound as in the English: thus *Man' lius*, *Pen' theus*, *Pin' darus*, *Col' chis*, *Cur' tius*, &c. have the short sound of the accented vowels, as in *man' ner*, *plen' ty*, *prin' ter*, *col' lar*, *cur' few*, &c.

3. Every final *i*, though unaccented, has the long open sound: thus the final *i* forming the genitive case, as in *Magis' tri*, or the plural number, as in *De' cii*, has the long open sound, as in *vi' al*; and this sound we give to this vowel in this situation, because the Latin *i* final in genitives, plurals, and preterperfect tenses of verbs, is always long; and consequently

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\* This pronunciation of *Cato*, *Plato*, *Cleopatra*, &c. has been but lately adopted. Quin, and all the old dramatic school, used to pronounce the *a* in these and similar words like the *a* in *father*. Mr. Garriok, with great good sense, as well as good taste, brought in the present pronunciation, and the propriety of it has made it now universal.

where the accented *i* is followed by *i* final, both are pronounced with the long diphthongal *i*, like the noun *eye*, as *Achi' vi*\*.

4. Every unaccented *i* ending a syllable not final, as that in the second of *Alcibiades*, the *Hernici*, &c. is pronounced like *e*, as if written *Alcebiades*, the *Herneci*, &c. So the last syllable but one of the *Fabii*, the *Horatii*, the *Curiatii*, &c. is pronounced as if written *Fa-be-i*, *Ho-ra-she-i*, *Cu-re-a-she-i*; and therefore if the unaccented *i* and the diphthong *æ* conclude a word, they are both pronounced like *e*, as *Harpyiæ*, *Harpy' e-e*.

5. The diphthongs *æ* and *α*, ending a syllable with the accent on it, are pronounced exactly like the long English *e*, as *Cæsar*, *Æta*, &c. as if written *Cee' sar*, *E' ta*, &c.; and like the short *e*, when followed by a consonant in the same syllable, as *Dædalus*, *Ædipus*, &c. pronounced as if written *Deddalus*, *Eddipus*, &c. The vowels *ei* are generally pronounced like long *i*†.—For the vowels *eu* in final syllables, see the word *Idomeneus*: and for the *ou* in the same syllables, see the word *Antinous*, and similar words, in the Terminational Vocabulary.

6. *Y* is exactly under the same predicament as *i*. It is long when ending an accented syllable, as *Cy' rus*; or when ending an unaccented syllable if final, as *Æ' gy*, *Æ' py*, &c.: short when joined to a consonant in the same syllable, as *Lyc' idas*; and sometimes long and sometimes short, when ending an initial syl-

\* This is the true analogical pronunciation of this letter when ending an accented syllable; but a most disgraceful affectation of foreign pronunciation has exchanged this full diphthongal sound for the meagre, squeezed sound of the French and Italian *i*, not only in almost every word derived from those languages, but in many which are purely Latin, as *Faustina*, *Messalina*, &c. Nay, words from the Saxon have been equally perverted, and we hear the *i* in *Elfrida*, *Edwina*, &c. turned into *Elfreda*, *Edweena*, &c. It is true this is the sound the Romans gave to their *i*; but the speakers here alluded to are perfectly innocent of this, and do not pronounce it in this manner for its antiquity, but its novelty.

† See *Elegeia Hygeia*, &c. in the Terminational Vocabulary of Greek and Latin Proper Names.

lable not under the accent, as *Ly-cur' gus*, pronounced with the first syllable like *lie*, a falsehood; and *Lysimachus*, with the first syllable like the first of *legion*; or nearly as if divided into *Lys-im' a-chus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 117, 118, &c. and 185, 186, 187.

7. *A*, ending an unaccented syllable, has the same obscure sound as in the same situation in English words; but it is a sound bordering on the Italian *a*, or the *a* in *fa-ther*, as *Did' na*, where the difference between the accented and unaccented *a* is palpable. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 92, and the letter *A*.

8. *E* final, either with or without the preceding consonant, always forms a distinct syllable, as *Penelope*, *Hyppocrene*, *Evoe*, *Amphitrite*, &c. When any Greek or Latin word is anglicised into this termination, by cutting off a syllable of the original, it becomes then an English word, and is pronounced according to our own analogy: thus *Acidalius* altered to *Acidale*, has the final *e* sunk, and is a word of three syllables only: *Proserpine*, from *Proserpina*, undergoes the same alteration. *Thebes*, and *Athens*, derived from the Greek  $\Theta\eta\beta\epsilon\iota\varsigma$  and  $A\theta\eta\eta\varsigma$ , and the Latin *Thebæ* and *Athenæ*, are perfectly anglicised; the former into a monosyllable, and the latter into a dissyllable: and the Greek  $K\eta\tau\tau\eta$  and the Latin *Creta* have both sunk into the English monosyllable *Crete*: *Hecate* likewise pronounced in three syllables when Latin, and in the same number in the Greek word  $\text{Ηκατη}$ , in English is universally contracted into two, by sinking the final *e*. Shakspeare seems to have begun as he has now confirmed this pronunciation by so adapting the word in *Macbeth*:

“Why how now, Hecat? you look angerly.”—*Act IV.*

Perhaps this was no more than a poetical licence to him: but the actors have adopted it in the songs in this tragedy:

“*He-cate, He-cate, come away*”——

And the play-going world, who form no small portion of what is called the better sort of people, have followed the actors in this word: and the rest of the world have followed them.

The Roman magistrate, named *Ædilis*, is anglicised by pronouncing it in two syllables, *Ædile*. The capital of Sicily, *Syracusa*, of four syllables, is made three in the English *Syracuse*; and the city of *Tyrus*, of two syllables, is reduced to a monosyllable in the English *Tyre*.

*Rules for pronouncing the Consonants of Greek and Latin Proper Names.*

9. C and G are hard before *a*, *o*, and *u*, as *Cato*, *Comus*, *Cures*, *Galba*, *Gorgon*, &c.—and soft before *e*, *i*, and *y*, as *Cebes*, *Scipio*, *Scylla*, *Cinna*, *Geryon*, *Geta*, *Gillus*, *Gyges*, *Gymnosophistæ*, &c.\*

10. T, S, and C, before *ia*, *ie*, *ii*, *io*, *iu*, and *eu*, preceded by the accent, in Latin words, as in English, change into *sh* and *zh*, as *Tatian*, *Staius*, *Portius*, *Portia*, *Socias*, *Caduceus*, *Accius*, *Helvetii*, *Mæsia*, *Hesiod*, &c. pronounced *Tashian*, *Stasheus*, *Porsheus*, *Porshea*, *Sosheas*, *Cadusheus*, *Aksheus*, *Helveshei*, *Mezhea*, *Hezheod*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No. 357, 450, 451,

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\* That this general rule should be violated by smatterers in the learned languages in such words as *Gymnastic*, *Heterogeneous*, &c., it is not to be wondered at; but that men of real learning, who do not want to show themselves off to the vulgar by such innuendoes of their erudition, should give in to this irregularity, is really surprising. We laugh at the pedantry of the age of James the First, where there is scarcely a page in any English book that is not sprinkled with twenty Greek and Latin quotations; and yet do not see the similar pedantry of interlarding our pronunciation with Greek and Latin sounds; which may be affirmed to be a greater perversion of our language than the former. In the one case, the introduction of Greek and Latin quotations does not interfere with the English phraseology; but in the other the pronunciation is disturbed, and a motley jargon of sounds introduced, as inconsistent with true taste as it is with neatness and uniformity.

459, 463. But when the accent is on the first of the diphthongal vowels, the preceding consonant does not go into *sh*, but preserves its sound pure, as *Miltiades*, *Antiates*, &c. See the word *Satiety* in the Crit. Pron. Dict.

11. *T*, and *S*, in proper names, ending in *tia*, *sia*, *cyon*, and *sion*, preceded by the accent, change the *t* and *s* into *sh* and *zh*. Thus *Phocion*, *Sicyon*, and *Cercyon*, are pronounced exactly in our own analogy, as if written *Phoshean*, *Sishean*, and *Sershean*: *Artemisia* and *Aspasia* sound as if written *Artemizhea*, and *Aspazhea*: *Galatia*, *Aratia*, *Alotia*, and *Batia*, as if written *Galashea*, *Arashea*, *Aloshea*, and *Bashea*: and if *Atia*, the town in Campania, is not so pronounced, it is to distinguish it from *Asia*, the eastern region of the world. But the termination *tion* (of which there are not even twenty examples in proper names throughout the whole Greek and Latin languages) seems to preserve the *t* from going into *sh*, as the last remnant of a learned pronunciation; and to avoid, as much as possible, assimilating with so vulgar an English termination: thus, though *Æsion*, *Jasion*, *Dionysion*, change the *s* into *z*, as if written *Æzion*, *Jazion*, *Dionizion*, the *z* does not become *zh*: but *Philistion*, *Gratation*, *Eurytion*, *Dotion*, *Androtion*, *Hippotion*, *Iphition*, *Ornytion*, *Metion*, *Polytion*, *Stration*, *Sotion*, *Æantion*, *Pallantion*, *Ætion*, *Hippocraton*, and *Amphycton*, preserve the *t* in its true sound: *Hephæstion*, however, from the frequency of appearing with Alexander, has deserted the small class of his Greek companions, and joined the English multitude, by rhyming with *question*; and *Tatian* and *Theodotion* seem perfectly anglicised. With very, very few exceptions, therefore, it may be concluded, that Greek and Latin *proper* names are pronounced alike, and that both of them follow the analogy of English pronunciation.

12. *Ch*. These letters before a vowel are always pronounced like *k*, as *Chabrias*, *Colchis*, &c; but when they come before a mute consonant at the beginning of a word, as in *Chthonia*, they are mute, and the word is pronounced as if written *Thonia*. Words beginning with *Sche*, as *Schedius*, *Scheria*, &c. are pro-

nounced as if written *Skedius*, *Skeria*, &c.; and *c* before *n* in the Latin prænomen *Cneus*, or *Cnæus* is mute; so in *Cnopus*, *Cnosus*, &c. and before *t* in *Cteatus*, and *g* before *n* in *Gnidus*—pronounced *Nopus*, *Nosus*, *Teatus*, and *Nidus*.

13. At the beginning of Greek words we frequently find the uncombinable consonants *MN*, *TM*, &c.; as *Mnemosyne*, *Mnesidamus*, *Mneus*, *Mnesteus*, *Tmolus*, &c. These are to be pronounced with the first consonant mute, as if written *Nemosyne*, *Nesidamus*, *Neus*, *Nesteus*, *Molus*, &c. in the same manner as we pronounce the words *Bdellium*, *Pneumatic*, *Gnomon*, *Mnemonics*, &c. without the initial consonant. The same may be observed of the *C* hard like *K*, when it comes before *T*; as *Ctesiphon*, *Ctesippus*, &c. Some of these words we see sometimes written with an *e* or *i* after the first consonant, as *Menestius*, *Timolus*, &c., and then the initial consonant is pronounced.

14. *Ph*, followed by a consonant, is mute, as *Phthia*, *Phthiotis*, pronounced *Thia*, *Thiotis*, in the same manner as the naturalized Greek word *Phthisick*, pronounced *Tisick*.

15. *Ps*:—*p* is mute also in this combination, as in *Psyche*, *Psammetichus*, &c. pronounced *Syke*, *Sammeticus*, &c.

16. *Pt*, *p* is mute in words beginning with these letters when followed by a vowel, as *Ptolemy*, *Pterilas*, &c. pronounced *Tolemy*, *Terilas*, &c.; but when followed by *l*, the *t* is heard, as in *Tlepolemus*: for though we have no words of our own with these initial consonants, we have many words that end with them, and they are certainly pronounced. The same may be observed of the *z* in *Zmilaces*.

17. The letters *S*, *X*, and *Z*, require but little observation, being generally pronounced as in pure English words. It may, however, be remarked, that *s*, at the end of words, preceded by any of the vowels but *e*, has its pure hissing sound; as *mas*, *dis*, *os*, *mus*, &c.—but when *e* precedes, it goes into the sound of *z*; as *pes*, *Thersites*, *vates*, &c. It may also be observed, that when it ends a word preceded by *r* or *n* it has the sound of *z*. Thus the letter *s* in *mens*, *Mars*, *mors*, &c. has the same sound as in the English words *hens*, *stars*, *wars*, &c. *X*



when beginning a word or syllable, is pronounced like *z*; as *Xerxes*, *Xenophon*, &c. are pronounced *Zerkzes*, *Zenophon*, &c. *Z* is uniformly pronounced as in English words: thus the *z* in *Zeno* and *Zeugma* is pronounced as we hear it in *zeal*, *zone*, &c.

*Rules for ascertaining the English Quantity of Greek and Latin Proper Names.*

18. It may at first be observed, that in words of two syllables, with but one consonant in the middle, whatever be the quantity of the vowel in the first syllable in Greek or Latin, we always make it long in English: thus *Crates* the philosopher, and *crates* a hurdle; *decus* honour, and *dedo* to give; *ovo* to triumph, and *ovum* an egg; *Numa* the legislator, and *Numen* the divinity, have the first vowel always sounded equally long by an English speaker, although in Latin the first vowel in the first word of each of these pairs is short\*.

19. On the contrary, words of three syllables, with the accent on the first and with but one consonant after the first syllable, have that syllable pronounced short, let the Greek or Latin quantity be what it will; thus *regulus* and *remora*, *mimicus* and *minium*, are heard with the first vowel short in English pronunciation, though the first word of each pair has its first syllable long in Latin: and the *u* in *fumigo* and *fugito* is pronounced long in both words, though in Latin the last *u* is short. This rule is never broken but when the first syllable is followed by *e* or *i* followed by another vowel: in this case the vowel in the first syllable is long, except that vowel be *i*: thus *lamia*, *genius*, *Libya*, *doceo*, *cupio*, have the accent on the first syllable, and this syllable is pronounced long in every word but *Libya*, though in the original it is equally short in all.

20. It must have frequently occurred to those who instruct youth, that though the quantity of the accented syllable of long proper names has been easily conveyed, yet that the quantity of

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\* The only word occurring to me at present, where this rule is not observed, is *Canon*, a Rule, which is always pronounced like the word *Cannon*, a piece of ordnance.

the preceding unaccented syllables has occasioned some embarrassment. An appeal to the laws of our own language would soon have removed the perplexity, and enabled us to pronounce the initial unaccented syllables with as much decision as the others. Thus every accented antepenultimate vowel but *u*, even when followed by one consonant only is, in our pronunciation of Latin, as well as in English, short: thus *fabula*, *separo*, *diligo*, *nobilis*, *cucumis*, have the first vowels pronounced as in the English words, *capital*, *celebrate*, *simony*, *solitude*, *luculent*, in direct opposition to the Latin quantity, which makes every antepenultimate vowel in all these words but the last long; and this *we* pronounce long, though short in Latin. But if a semi-consonant diphthong succeed, then every such vowel is long but *i* in our pronunciation of both languages; and *Euganeus*, *Eugenia*, *filius*, *folium*, *dubia*, have the vowel in the antepenultimate syllable pronounced exactly as in the English words *satiare*, *menial*, *delirious*, *notorious*, *penurious*; though they are all short in Latin but the *i*, which we pronounce short, though in the Latin it is long.

21. The same rule of quantity takes place in those syllables which have the secondary accent: for as we pronounce *lamentation*, *demonstration*, *diminution*, *domination*, *lucubration*, with every vowel in the first syllable short but *u*, so we pronounce the same vowels in the same manner in *lamentatio*, *demonstratio*, *diminutio*, *dominatio*, and *lucubratio*: but if a semi-consonant diphthong succeed the secondary accent, as in *Ariovistus*, *Heliodorus*, *Gabinianus*, *Herodianus*, and *Volusianus*, every vowel preceding the diphthong is long but *i*; just as we should pronounce these words in the English words *amiability*, *mediatorial*, *propitiation*, *excoriation*, *centuriator*, &c. For the nature of the secondary accent, see Principles prefixed to the Critical Pronouncing Dictionary, No. 544.

22. But to reduce these rules into a smaller compass, that they may be more easily comprehended and remembered, it may be observed, that as we always shorten every antepenultimate vowel with the *primary* accent but *u*, unless followed by

a semi-consonant diphthong, though this antepenultimate vowel is often long in Greek and Latin, as *Æschylus*, *Æschines*, &c. and the antepenultimate *i*, even though it be followed by such a diphthong; as *Eleusinia*, *Ocrysia*, &c.—so we shorten the first syllable of *Æsculapius*, *Ænobarbus*, &c. because the first syllable of both these words has the *secondary* accent: but we pronounce the same vowels long in *Æthiopia*, *Ægialeus*, *Haliartus*, &c. because this accent is followed by a semi-consonant diphthong.

23. This rule sometimes holds good where a mute and liquid intervene, and determines the first syllable of *Adrian*, *Adriatic*, &c. to be long like *ay*, and not short like *add*: and it is on this analogical division of the words, so little understood or attended to, that a perfect and a consistent pronunciation of them depends. It is this analogy that determines the first *u* to be long in *stupidus*, and the *y* short in *clypea*, though both are short in the Latin; and the *o* in the first syllable of *Coriolanus*, which is short in Latin, to be long in English.

24. The necessity of attending to the quantity of the vowel in the accented syllable has sometimes produced a division of words in the following vocabulary, that does not seem to convey the actual pronunciation. Thus the words *Sulpitius*, *Anicium*, *Artemisium*, &c. being divided into *Sulpit' i-us*, *A-nic' i-um*, *Ar-te-mis' i-um*, &c. we fancy the syllable after the accent deprived of a consonant closely united with it in sound, and which, from such a union, derives an aspirated sound, equivalent to *sh*. But as the sound of *t*, *c*, or *s*, in this situation, is so generally understood, it was thought more eligible to divide the words in this manner, than into *Sul-pi' ti-us*, *A-ni' ci-um*, *Ar-te-mi' si-um*, as in the latter mode the *i* wants its shortening consonant, and might, by some speakers, be pronounced, as it generally is in Scotland, like *ee*. The same may be observed of *c* and *g* when they end a syllable, and are followed by *e* or *i*, as in *Ac-e-ra' tus*, *Ac-i-da' li-a*, *Tig-el-li' nus*, *Teg'y-ra*, &c. where the *c* and *g* ending a syllable, we at first sight think them to have their hard sound; but, by observing the succeeding vowel

we soon perceive them to be soft, and only made to end a syllable in order to determine the shortness of the vowel which precedes.

25. The general rule therefore of quantity indicated by the syllabication adopted in the vocabulary is, that when a consonant ends a syllable, the vowel is always short, whether the accent be on it or not; and that when a vowel ends a syllable with the accent on it, it is always long: that the vowel *u*, when it ends a syllable is long whether the accent be on it or not, and that the vowel *i* (3) (4) when it ends a syllable without the accent, is pronounced like *e*; but if the syllable be final, it has its long open sound as if the accent were on it: and the same may be observed of the letter *y*.

*Rules for placing the accent of Greek and Latin Proper Names.*

26. Words of two syllables, either Greek or Latin, whatever be the quantity in the original, have, in English pronunciation, the accent on the first syllable: and if a single consonant come between two vowels, the consonant goes to the last syllable, and the vowel in the first is long; as *Cato*, *Ceres*, *Comus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 503, and the word *Drama*.

27. Polysyllables, adopted whole from the Greek or Latin into English, have generally the accent of the Latin: that is, if the penultimate be long, the accent is on it, as *Severus*, *Democedes*, &c.; if short, the accent is on the antepenultimate, as *Demosthenes*, *Aristophanes*, *Posthumus*, &c. See Introduction.

28. When Greek or Latin Proper Names are anglicised, either by an alteration of the letters, or by cutting off the latter syllables, the accent of the original, as in appellatives under the same predicament, is transferred nearer to the beginning of the word. Thus *Proserpina* has the accent on the second

syllable; but when altered to *Proserpine*, it transfers the accent to the first. The same may be observed of *Homerus*, *Virgilius*, *Horatius*, &c. when anglicised to *Homer*, *Virgil*, *Horace*, &c. See the word *Academy*, in the *Critical Pronouncing Dictionary*.

29. As it is not very easy, therefore, so it is not necessary to decide where Doctors disagree. When reasons lie deep in Greek and Latin etymology, the current pronunciation will be followed, let the learned do all they can to hinder it: thus, after *Hyperion* has been accented by our best poets according to our own analogy with the accent on the antepenultimate, as Shakspeare:

“ *Hype’ rion’s* curls, the front of Jove himself.”—*Hamlet*.

“ ———— that was to this

“ *Hype’ rion* to a Satyr.”

*Ibid.*

“ ———— next day after dawn,

“ Doth rise and help *Hype’ rion* to his horse. *Henry Vth.*

So Cooke, in his translation of *Hesiod’s Theogony*, follows the accentuation of Shakspeare:

*Hyperion* and *Japhet*, brothers, join;  
*Thea* and *Rhea* of this ancient line  
 Descend; and *Themis* boasts the source divine. }

The fruits of *Thia* and *Hyperion* rise,  
 And with refulgent lustre light the skies.

After this established pronunciation, I say, how hopeless, as well as useless, would it be to attempt the penultimate accentuation, which yet ought undoubtedly to be preserved in reading or speaking Greek or Latin compositions; but, in reading or speaking English, must be left to those who would rather appear learned than judicious. But *Acrion*, *Arion*, *Amphion*, *Echion*, *Orion*, *Ixion*, *Pandion*, *Asion*, *Alphion*, *Ærion*, *Ophion*, *Methion*, *Axion*, *Eion*, *Thlexion*, and *Sandion*, preserve their penultimate accent invariably: while *Ethalion*, a word of the same form and origin, is pronounced with the accent on the antepenultimate,

like *Deucalion* and *Pygmalion*: and this, if I mistake not, is the common pronunciation of a ship in the British navy, so called from the name of the Argonaut, who accompanied Jason in his expedition to Colchis to fetch the golden fleece.

30. The same difficulty of deciding between common usage and classical propriety appears in words ending in *ia*; as *Alexandria*, *Antiochia*, *Seleucia*, *Samaria*, *Iphigenia*, and several others which were pronounced by our ancestors, as appears from their poetry, according to our own analogy, with the accent on the antepenultimate syllable; and there is no doubt but every word of this form would have fallen into the same accentuation, if classical criticism had not stepped in and prevented it. A philosophical grammarian would be apt to think we are not much obliged to scholars for this interruption of the vernacular current of pronunciation: but as there is so plausible a plea as that of reducing words to their original languages, and as a knowledge of these languages will always be an honourable distinction among men, it is strongly to be suspected that these words will not long continue in their plain homespun English dress. This critical correction, however, seems to have come too late for some words, which, as Pope expresses it, have "slid into verse," and taken possession of our ears; and therefore, perhaps, the best way of disposing of them will be to consider them as the ancients did the quantity of certain doubtful syllables, and to pronounce them either way. Some, however, seem always to have preserved the accent of their original language, as *Thalia* and *Sophia*: but *Iphigenia*, *Antiochia*, *Seleucia*, and *Samaria*, have generally yielded to the English antepenultimate accent; and *Erythia*, *Deidamia*, *Laodamia*, *Hippodamia*, *Apamia*, *Ilithyia*, and *Orythia*, from their seldom appearing in mere English composition, have not often been drawn aside into plain English pronunciation. The same may be observed of words ending in *nicus* or *nice*: if they are compounded of the Greek  $\nu\iota\kappa\eta$ , the penultimate syllable is always long, and must have the accent, as *Stratonicus*, *Berenice*, &c.; if this termination be what

is called a gentile, signifying a man by his country, the penultimate is short, and the accent is on the antepenultimate; as *Macedonicus*, *Sardonicus*, *Britannicus*, &c. See *ANDRONICUS*.

31. Thus we see many of these proper names are of dubious accentuation: and the authorities which may be produced on both sides sufficiently show us the inutility of criticising beyond a certain point. It is in these as in many English words: there are some which, if mispronounced, immediately show a want of education; and there are others which, though not pronounced in the most erudite manner, stamp no imputation of ignorance or *illiteracy*. To have a general knowledge, therefore of the pronunciation of these words, seems absolutely necessary for those who would appear respectable in the more respectable part of society. Perhaps no people on earth are so correct in their accentuation of proper names as the learned among the English. The Port-Royal Grammar informs us, that, "notwithstanding all the rules that can be given, we are often under the necessity of submitting to custom, and of accommodating our pronunciation to what is received among the learned according to the country we are in." "So we pronounce," says the grammarian, "*Aristo' bulus*, *Bas' lius*, *Ido' lium*, with the accent on the antepenultimate, though the penultimate is long, because it is the custom: and, on the contrary, we pronounce *Andre' as*, *ide' a*, *Mari' a*, &c. with the accent on the penultimate, though it is short, because it is the custom of the most learned. The Italians," continues he, "place the accent on the penultimate of *antonomasi' a*, *harmoni' a*, *philosophi' a*, *theologi' a*, and similar words, according to the Greek accent, because, as Ricciolus observes, it is the custom of their country. Alvarez and Gretser think we ought always to pronounce them in this manner, though the custom, not only of Germany and Spain, but of all France, is against it: but Nebrissensis authorizes this last pronunciation, and says, that it is better to place the accent of these vowels on the antepenultimate syllable; which shows," concludes the grammarian, "that when we once depart from the ancient rules, we have but

“ little certainty in practice, which is so different in different countries.”

But however uncertain and desultory the accentuation of many words may be, it is a great satisfaction to a speaker to know that they are so. There is a wide difference between pronouncing words of this kind ignorantly and knowingly. A person who knows that scholars themselves differ in the pronunciation of these words, can always pronounce with security: but one who is unacquainted with the state of the accent, is not sure that he is right when he really is so; and always pronounces at his peril.

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\* \* \* *It is hoped the candid peruser of this work will make allowances for an occasional error in dividing a syllable, or placing an accent, when he reflects on the difficulty with which such a work must necessarily be attended. The Author flatters himself, however, that such attention has been paid both to the compilation and the proofs, that the fewest errors imaginable have escaped him.*



# PRONUNCIATION

OF

## GREEK and LATIN PROPER NAMES.

### INITIAL VOCABULARY.

\*.\* When a word is succeeded by a word printed in Italics, the latter word is merely to spell the former as it ought to be pronounced. Thus *Abansheus* is the true pronunciation of the preceding word *Abantias*; and so of the rest.

\*.\* The Figures annexed to the words refer to the rules prefixed to the Work. Thus the figure (3) after *Achæi* refers to Rule the 3d, for the pronunciation of the final *i*; and the figure (4) after *Abii* refers to Rule the 4th, for the pronunciation of the unaccented *i*, not final; and so of the rest.

\*.\* When the letters *Eng.* are put after a word, it is to shew that this word is the preceding word Anglicised. Thus *Lu'can, Eng.* is the Latin word *Luca-nus*, changed into the English *Lucan*.

AB	AB	AB
* A' BA and A' BÆ	<i>A-ban' she-as</i>	A' bas (1)
Ab' a-a	Ab-an-ti' a-des (1)	A-ba' sa (1) (7)
Ab' a-ba	A-ban' ti-das (4)	Ab-a-si' tis (7) (1)
Ab-a-ce' ne (8)	A-ban' tis	Ab-as-se' na (1) (7)
Ab' a-ga	Ab-ar-ba' re-a (7)	Ab-as-se' ni
Ab' a-lus (20)	Ab' a-ri (3)	A-bas' sus (7)
†A-ba' na (7)	A-bar' i-mon (4)	Ab' a-tos (7)
A-ban' tes	Ab' a-ris (7)	Ab-da-lou' i-mus (4)
A-ban' ti-as (10)	A-ba' rus (1)	Ab-de' ra (1) (7)

\* Every *a* ending a syllable, with the accent upon it, is pronounced like the *a* in the English words *fa-vour*, *ta-per*, &c. See Rule the 1st, prefixed to this Vocabulary.

† Every unaccented *a*, whether initial, medial, or final, ending a syllable, has an obscure sound, bordering on the *a* in *father*. See Rule the 7th, prefixed to this Vocabulary.

Ab-de' ri-a (1) (4) (7)  
 Ab-de-ri' tes (1)  
 Ab-de' rus (1)  
 A-be' a-tæ (7) (1) (5)  
 A-bel' la (7)  
 Ab-el-li' nus  
 A' bi-a (1) (4) (7)  
 A-ben' da (7)  
 Ab' ga-rus  
 A' bi-i (4)  
 Ab' i-la (4) (7)  
 A-bis' a-res (7)  
 A-bis' a-ris (7)  
 Ab-i-son' tes (4)  
 Ab-le' tes (1)  
 A-bob' ri-ca (4)  
 A-bo' bus  
 A-bœc' ri-tus (5)  
 Ab-o-la' ni (3)  
 A-bo' lus (7) (1)  
 Ab-on-i-tei' chos (5)  
 Ab-o-ra' ca (1) (7)  
 Ab-o-rig' i-nes (4)  
 A-bor' ras (7)  
 Ab-ra-da' tas<sup>1</sup>  
 Ab-ra-da' tes  
 A-bren' ti-us (10)  
 A-broc' o-mas  
 Ab-rod-i-æ' tus (4)  
 A-bro' ni-us (4)  
 A-bron' y-cus (6)  
 Ab' ro-ta (7)  
 A-brot' o-num  
 A-bryp' o-lis (6)  
 Ab-se' us  
 Ab-sin' thi-i (4)  
 Ab' so-rus  
 Ab-syr' tos (6)  
 Ab syr' tus (6)

Ab-u-li' tes (1)  
 Ab-y-de' ni (6)  
 Ab-y-de' nus (6)  
 A-by' di (6)  
 A-by' dos (6)  
 A-by' dus  
 Ab' y-la (6)  
 Ab' y-lon (6)  
 Ab-ys-si' ni (1)  
 Ab-ys-sin' i-a (6)  
 Ac-a-cal' lis (7)  
 Ac-a-ce' si-um (10)  
*Ak-a-se' zhe-um*  
 A-ca' ci-us (10)  
*A-ka' she-us*  
 Ac-a-de' mi-a (7)  
 Ac-a-de' mus  
 Ac-a-lan' drus  
 A-cal' le (8)  
 A-ca-mar' chis (7)  
 Ac' a-mas (7)  
 A-camp' sis (7)  
 A-can' tha (7)  
 A-can' thus (7)  
 Ac' a-ra (7)  
 A-ca' ri-a (7)  
 Ac-ar-na' ni-a (7)  
 A-car' nas (7)  
 A-cas' ta (7)  
 A-cas' tus (7)  
 Ac-a-than' tus (7)  
 Ac' ci-a (10) (7)  
*Ak' she-a*  
 Ac' ci-la (7)  
 Ac' ci-us (10)  
*Ak' she-us*  
 Ac' cu-a (7)  
 A' ce (8)  
 Ac-e-di' ci (3) (24)

Ac' e-la (24)  
 Ac-e-ra' tus (27)  
 A-cer' bas  
 Ac-e-ri' na (1)  
 A-cer' ræ (4)  
 Ac-er-sec' o-mes  
 A' ces (7)  
 A-ce' si-a (10)  
 Ac-e-si' nes (1)  
 Ac-e-si' nus (1)  
 A-ce' si-us (10)  
 A-ces' ta (7)  
 A-ces' tes  
 A-ces' ti-um (10)  
 A-ces-to-do' rus  
 A-ces-tor' i-des  
 A-ce' tes  
 \*Ach-a-by' tos (12)  
 A-chæ' a (7)  
 A-chæ' i (3)  
 A-chæ' i-um  
 A-chæm' e-nes  
 Ach-æ-me' ni-a  
 Ach-æ-men' i-des  
 A-chæ' us  
 A-cha' i-a (7)  
 Ach' a-ra (7)  
 Ach-a-ren' ses  
 A-char' næ (4)  
 A-cha' tes  
 Ach-e-lo' i-des (4)  
 Ach-e-lo' ri-um  
 Ach-e-lo' us  
 A-cher' dus  
 A-cher' i-mi (3) (4)  
 Ach' e-ron  
 Ach-e-ron' ti-a (10)  
 Ach-e-ru' si-a (11)  
 Ach-e-ru' si-as (11)

\* *Achabytos*.—*Ch*, in this and all the subsequent words, have the sound of *k*. Thus *Achabytos*, *Achæa*, *Achates*, &c. are pronounced as if written *Akabytos*, *Akæa*, *Akates*, &c. See Rule the 12th.

A-che' tus  
 A-chil' las  
 A-chil' le-us  
 Ach-il-le' a (7)  
 Ach-il-lei-en' ses  
 Ach-il-le' is  
 A-chil' les  
 Ach-il-le' um  
 A-chi' vi (4)  
 Ach-la-dæ' us  
 Ach-o-la' i (3)  
 Ac-ra-di' na (7)  
 Ach-o-lo' e  
 Ach-ra-di' na  
 Ac-i-cho' ri-us  
 Ac-i-da' li-a (8)  
 Ac-i-da' sa  
 A-cil' i-a  
 Ac-i-lig' e-na (24)  
 A-cil' i-us  
 A-cil' la (7)  
 A' cis  
 Ac' mon  
 Ac-mon' i-des (4)  
 A-cœ' tes  
 A-co' næ (4)  
 A-con' tes  
 A-con' te-us  
 A-con' ti-us (10)  
 A-con-to-bu' lus  
 A-co' ris  
 A' cra  
 A' cræ  
 A-cræ' a (7)  
 A-cræph' ni-a (7)  
 Ac-ra-gal-li' dæ (4)  
 Ac' ra-gas (7)

A-cra' tus  
 A' cri-as (4)  
 Ac-ri-doph' a-gi (3)  
 A-crí' on (11)  
 Ac-ris-i-o' ne  
 Ac-ris-i-o-ne' us  
 Ac-ris-i-o-ni' a-des  
 A-cris' e-us (10)  
 A-crí' tas (1)  
 Ac-ro-a' thon  
 Ac-ro-ce-rau' ni-um  
 Ac-ro-co-rin' thus  
 A' cron (1)  
 Ac-ro-pa' tos  
 A-crop' o-lis  
 Ac' ro-ta  
 A-crot' a-tus  
 Ac-ro' tho-os  
 Ac' ta (7)  
 Ac-tæ' a (7)  
 Ac-tæ' on (4)  
 Ac-tæ' us (4)  
 Ac' te (8)  
 Ac' ti-a (10)  
 Ac' tis  
 Ac-tis' a-nes  
 Ac' ti-um (10)  
 Ac' ti-us (10)  
 Ac' tor  
 Ac-tor' i-des  
 Ac-to' ris  
 A-cu' phis  
 A-cu-si-la' us  
 A-cu' ti-cus, M.  
 A' da (7)  
 A-dæ' us  
 Ad-a-man-tæ' a (7)

Ad' a-mas  
 Ad-a-mas' tus  
 A-das' pi-i (4)  
 Ad' a-tha  
 Ad-de-pha' gi-a  
 Ad' du-a (7)  
 A-del' phi-us  
 A-de' mon  
 A'des, or Ha' des  
 Ad-gan-des' tri-us  
 Ad-her' bal  
 Ad-her' bas  
 Ad-i-an' te (8)  
 A-di-at' o-rix  
 Ad-i-man' tus  
 Ad-me' ta (7)  
 Ad-i-me' te  
 Ad-me' tus  
 A-do' ni-a  
 A-do' nis  
 Ad-ra-my'ti-um  
 A-dra' na (7) (1)  
 A-dra' num  
 A-dras' ta  
 A-dras' ti-a  
 A-dras' tus  
 A' dri-a (23)  
 A-dri-a' num  
 A-dri-at' i-cum  
 A-dri-an-op' o-lis  
 A-dri-a' nus  
 A' dri-an (Eng.)  
 Ad-ri-me' tum  
 Ad-u-at' i-ci (4)  
 A-dyr-ma-clip'dæ  
 \*Æ' a (7)  
 Æ-a-ce' a

\* *Æa*.—The diphthong is merely ocular, for the *a* has no share in the sound, though it appears in the type. Indeed as we pronounce the *a*, there is no middle sound between that letter and *e*, and therefore we have adopted the last vowel, and relinquished the first. This, among other reasons, makes it probable that the Greeks and Romans pronounced the *a* as we do in *water*, and the *e* as we hear it

Æ-ac' i-das  
 Æ-ac' i-des  
 Æ' a-cus  
 Æ' æ  
 Æ-æ' a  
 Æ-an-te' um  
 Æ-an' ti-des  
 Æ-an' tis  
 Æ' as  
 Æ' a-tus  
 Æch-mac' o-ras  
 Æch' mis  
 Æ-dep' sum  
 Æ-des' sa  
 Æ-dic' u-la  
 Æ-di' les (8)  
 Æ-dip' sus  
 Æ' don  
 Æ' du-i, or Hed' u-i  
 Æ-el' lo  
 Æ-e' ta  
 Æ-e' ti-as (10)  
 Æ' ga  
 Æ-ge' as  
 Æ' gæ (5)  
 Æ-gæ' æ  
 Æ-gæ' on  
 Æ-gæ' um  
 Æ-gæ' us  
 Æ-ga' le-os  
 Æ-ga' le-um  
 Æ' gan  
 Æ' gas (5)  
 Æ-ga' tes

Æ-ge' le-on  
 Æ-ge' ri-a  
 Æ-ges' ta  
 Æ-ge' us  
 Æ-gi' a-le  
 Æ-gi-a' le-us (22)  
 Æ-gi-a' li-a (22) (4)  
 Æ-gi' a-lus  
 Æ-gi' des  
 Æ-gi' la  
 Æ-gil' i-a  
 Æ-gim' i-us  
 Æg-i-mo' rus  
 Æ-gi' na  
 Æg-i-ne' ta  
 Æg-i-ne' tes  
 Æ-gi' o-chus  
 Æ-gi' pan  
 Æ-gi' ra  
 Æ-gir-o-es' sa  
 \* Æ' gis  
 Æ-gis' thus  
 Æ-gi' tum  
 Æ' gi-um  
 Æg' le  
 Æg' les  
 Æg-le' tes  
 Æg' lo-ge  
 Æ-gob' o-lus  
 Æ-goc' e-ros  
 Æ' gon  
 Æ' gos pot' a-mos  
 Æg-o-sa' gæ  
 Æ-gos' the-na

Æ' gus  
 Æ' gy (6)  
 Æg-y-pa' nes  
 Æ-gyp' sus  
 Æ-gyp' ti-i (4) (10)  
 Æ-gyp' ti-um (10)  
 Æ-gyp' tus  
 Æ' li-a  
 Æ-li-a' nus  
 Æ' li-an (Eng)  
 Æ' li-us and Æ' li-a  
 Æ-lu' rus  
 Æ-mil' i-a  
 Æ-mil-i-a' nus  
 Æ-mil' i-us  
 Æm-nes' tus  
 Æ' mon  
 Æm' o-na  
 Æ-mo' ni-a  
 Æ-mon' i-des  
 Æ' mus  
 Æ-myl' i-a  
 Æ-myl-i-a' nus  
 Æ-myl' i-i (4)  
 Æ-myl' i-us  
 Æ-na' ri-a  
 Æ-ne' a  
 Æ-ne' a-des  
 Æ-ne' a-dæ  
 Æ-ne' as  
 Æ-ne' i-a  
 Æ-ne' is  
 Æ-ne' i-des (4)  
 Æ-nes-i-de' mus

in *where* and *there*; the middle or mixt sound then would be like *a* in *father*, which was probably the sound they gave to this diphthong.

\* *Ægis*.—This diphthong, though long in Greek and Latin, is in English pronunciation either long or short, according to the accent or position of it. Thus, if it immediately precedes the accent, as in *Ægeus*, or with the accent on it, before a single consonant, in a word of two syllables, it is long, as in *Ægis*; before two consonants it is short, as in *Ægles*; or before one only, if the accent be on the antepenultimate, as *Æropus*.—For the exceptions to this rule, see Rule 22.

Æ-ne' si-us (10)  
 Æ-ne' tus  
 Æ' ni-a  
 Æ-ni' a-cus  
 Æ-ni' o-chi (12)  
 Æn-o-bar' bus (22)  
 Æn' o-cles  
 Æ' nos  
 Æ' num  
 Æ-ny' ra  
 Æ-o' li-a  
 Æ-o' li-æ  
 Æ-ol' i-da  
 Æ-ol' i-des  
 Æ' o-lis  
 Æ' o-lus  
 Æ' o-ra  
 Æ-pa' li-us  
 Æ-pe' a  
 Æp' u-lo (21)  
 Æ' py (6)  
 Æp' y-tus (21)  
 Æ-qua' na (7)  
 Æ' qui (3)  
 Æ-quic' o-li  
 Æq-ui-me' li-um  
 Æ' ri-as  
 Ær' o-pe  
 Ær' o-pus  
 Æs' a-cus  
 Æ-sa' pus  
 Æ' sar, or Æ-sa' ras  
 Æs' chi-nes (22)  
 Æs' chi-ron (12)  
 Æs-chy-li' des  
 Æs' chy-lus (21)  
 Æs-cu-la' pi-us (22)

Æ-se' pus  
 Æ-ser' ni-a  
 Æ-si' on (11)  
 Æ' son  
 Æ-son' i-des  
 Æ-so' pus  
 Æ' sop (Eng.)  
 Æs' tri-a  
 Æs' u-a  
 Æ-sy' e-tes  
 Æs-ym-ne' tes (21)  
 Æ-sym' nus  
 Æ-thal' i-des  
 Æ-thi-o' pi-a (22)  
 Æth' li-us  
 Æ' thon  
 Æ' thra  
 Æ-thu' sa  
 Æ' ti-a (10)  
 Æ' ti-ou (11)  
 Æ' ti-us\* (10)  
 Æt' na  
 Æ-to' li-a  
 Æ-to' lus  
 A' fer  
 A-fra' ni-a  
 A-fra' ni-us  
 Af' ri-ca (7)  
 Af-ri-ca' nus  
 Af' ri-cum  
 A-gag-ri-a' næ  
 Ag-a-las' ses  
 A-gal' la (7)  
 A-gam' ma-tæ  
 Ag-a-me' des  
 Ag-a-mem' non  
 Ag-a-mem-no' ni-us

Ag-a-me' tor  
 Ag-am-nes' tor  
 Ag-a-nip' pe  
 A-gan za-ga  
 Ag-a-pe' no  
 Ag-a-re' ni (3)  
 Ag-a-ris' ta  
 A-gas' i-cles  
 A-gas' sæ  
 A-gas' the-nes  
 A-gas' thus  
 A-gas' tro-phus  
 Ag' a-tha  
 Ag-ath-ar' chi-das  
 Ag-ath-ar' chi-des  
 Ag-ath-ar' cus  
 A-ga' thi-as  
 Ag' a-tho  
 A-gath-o-cle' a  
 A-gath' o-cles  
 Ag' a-thon  
 A-gath-o-ny' mus  
 Ag-a-thos' the-nes  
 Ag-a-thyr' num  
 Ag-a-thyr' si (3)  
 A-ga' ve  
 A-gau' i (3)  
 A-ga' vus  
 Ag-des' tis  
 Ag-e-e' na  
 Ag-e-las' tus  
 Ag-e-la' us  
 A-gen' a-tha  
 Ag-en-di' cum  
 A-ge' nor  
 Ag-e-nor' i-des  
 Ag-e-ri' nus

\* One of the Generals of Valentinian the Third; which Labbe tells us, ought properly to be written *Ætius*; that is, without the diphthong. We may observe, that as this word comes from the Greek, but is latinized, it is pronounced with the *t* like *sh*, as if written *Æshius*; but the preceding word *Ætion*, being pure Greek, does not confirm to this analogy.—See Rule the 11th and 29th.

Ag-e-san' der  
 A-ge' si-as (10)  
 Ag-es-i-la' us  
 Ag-e-sip' o-lis  
 Ag-e-sis' tra-ta  
 Ag-e-sis' tra-tus  
 Ag-gram' mes  
 Ag-gri' næ  
 Ag' i-dæ  
 Ag-i-la' us  
 A' gis  
 Ag-la' i-a  
*Ag-lay' a*  
 Ag-la-o-ni' ce  
 Ag-la' o-pe  
 Ag-la-o-phæ' na  
 Ag-la' o-phon  
 Ag-la-os' the-nes  
 Ag-lau' ros  
 Ag-la' us  
 Ag' na  
 Ag' no  
 Ag-nod' i-ce  
 Ag' non  
 Ag-non' i-des  
 Ag-o-na' li-a, and  
     A-go' ni-a  
 A-go' nes  
 Ag' o-nis  
 A-go' ni-us  
 Ag-o-rac' ri-tus  
 Ag-o-ran' o-mi (3)  
 Ag-o-ra' nis  
 Ag-o-ræ' a  
 A' gra (1)  
 A-græ' i (3)  
 Ag' ra-gas  
 A-grau' le  
 A-grau' li-a  
 A-grau' los  
 Ag-rau-o-ni' tæ  
 A-gri-a' nes  
 A-gric' o-la

Ag-ri-gen' tum  
 A-grin' i-um  
 A-gri-o' ni-a  
 A-gri' o-pas  
 A-gri' o-pe  
 A-grip' pa  
 Ag-rip-pi' na  
 A-gris' o-pe (8)  
 A' gri-us (1)  
 Ag' ro-las  
 A' gron  
 A-gro' tas  
 A-grot' e-ra  
 A-gyl' e-us (5)  
 A-gyl' la  
 Ag-yl-læ' us  
 A-gy' rus  
 A-gyr' i-um  
 A-gyr' i-us  
 A-gyr' tes  
 A-ha' la (7)  
 A' jax  
 A-i-do' ne-us (5)  
 A-im' y-lus  
 A-i' us Lo-cu' ti-us  
 Al-a-ban' da  
 Al' a-bus  
 A-læ' a  
 A-læ' i (3)  
 A-læ' sa  
 A-læ' us  
 Al-a-go' ni-a  
 A-la' la  
 Al-al-com' e-næ  
 A-la' li-a (7)  
 Al-a-ma' nes  
 Al-a-man' ni, or  
     Al-e-man' ni  
 A-la' ni  
 Al' a-res  
 Al-a-ri' cus  
*Al'a-ric* (Eng.)  
 Al-a-ro' di-i (3) (4)

A-las' tor  
 Al' a-zon  
 Al' ba Syl' vi-us  
 Al-ba' ni-a  
 Al-ba' nus  
 Al-bi' ci (3) (4)  
 Al-bi-e' tæ (4)  
 Al-bi' ni (3)  
 Al-bi-no-va' nus  
 Al-bin-te-me' li-um  
 Al-bi' nus  
 Al' bi-on  
 Al' bi-us  
 Al-bu-cil' la  
 Al' bu-la  
 Al-bu' ne-a  
 Al-bur' nus  
 Al' bus Pa' gus  
 Al-bu' ti-us (10)  
 Al-cæ' us  
 Al-cam' e-nes  
 Al-can' der  
 Al-can' dre  
 Al-ca' nor  
 Al-cath' o-e  
 Al-cath' o-us  
 Al' ce  
 Al-ce' nor  
 Al-ces' te  
 Al-ces' tis  
 Al' ce-tas  
 Al' chi-das (12)  
 Al-chim' a-cus  
 Al-ci-bi' a-des (4)  
 Al-cid' a-mas  
 Al-ci-da-me' a  
 Al-ci-dam' i-das  
 Al-cid' a-mus  
 Al-ci' das  
 Al-ci' des  
 Al-cid' i-ce  
 Al-cim' e-de  
 Al-cim' e-don

Al-cim' e-nes	A-le' mon	Al-ex-i' nus
Al' ci-mus	Al-e-mu' si-i (4)	A-lex'i-o
Al-cin' o-e	A' lens	<i>A-lex' she-o</i>
Al' ci-nor	A' le-on	Al-ex-ip' pus
*Al-cin' o-us	A-le' se	Al-ex-ir' a-es
Al-ci-o' ne-us (5)	A-le' si-a (10)	Al-ex-ir' ho-e
Al' ci-phron	A-le' si-um (10)	A-lex' is
Al-cip' pe	A-le' tes	A-lex' on
Al-cip' pus	A-le' thes	Al-fa-ter' na
Al' cis	A-le' thi-a	Al-fe' nus
Al-cith' o-e	A-let' i-das	Al' gi-dum
Alc-mæ' on	A-le' tri-um	A-li-ac' mon
Alc-mæ-on' i-dæ	A-le' tum	A-li-ar' tum
Alc' man	Al-eu-a' dæ	A-li-ar' tus
Alc-me' na	A-le' us	Al' i-cis
Al-cy' o-ne	A' lex (1)	A-li-e' nus (21)
Al-cy-o' ne-us (5)	A-lex-a-me' nus	Al' i-fæ
Al-cy' o-na	†Al-ex-an' der	Al-i-læ' i (3) (4)
Al-des' cus	Al-ex-an' dra	Al-i-men' tus
Al-du' a-bis	Al-ex-an-dri' a (30)	A-lin' dæ
A' le-a (1) (7)	Al-ex-an' dri-des	A-lin-do' i-a
A-le' bas	Al-ex-an-dri' na	Al-i-phé' ri-a
A-le' bi-on	Al-ex-an-drop' o-lis	Al-ir-ro' thi-us
A-lec' to	Al-ex-a' nor	Al' li-a
A-lec' tor	Al-ex-ar' chus	Al-li-e' nos
A-lec' try-on	A-lex' as	Al-lob' ro-ges
A-lec' tus	A-lex' i-a	Al-lob' ry-ges
†A-le' i-us Cam' pus	<i>A-lex' she-a</i>	Al-lot' ri-ges
Al-e-man' ni	A-lex-ic' a-cus	Al-lu' ti-us (10)

\* *Alcinous*.—There are no words more frequently mispronounced by a mere English scholar than those of this termination. By such a one we sometimes hear *Alcinous* and *Antinous* pronounced in three syllables, as if written *Al-ci-nouz*, and *An-ti-nouz*, rhyming with *vows*; but classical pronunciation requires that these vowels should form distinct syllables.

† *Aleius Campus*.

Lest from this flying steed unrein'd (as once  
 Bellerophon, though from a lower clime)  
 Dismounted, on th' *Aleian field* I fall,  
 Erroneous there to wander, and forlorn.

MILTON'S *Par. Lost*, b. vii. v. 17.

‡ *Alexander*.—This word is as frequently pronounced with the accent on the first as on the third syllable.

A-lo' a  
 Al-o-e' us  
 Al-o-i' dæ  
 Al-o-i' des  
 A-lo' ne  
 Al' o-pe  
 A-lop' e-ce  
 A-lop' e-ces  
 A-lo' pi-us  
 A' los  
 A-lo' ti-a (10)  
 Al-pe' nus  
 Al' pes  
*Alps* (Eng.)  
 Al-phe' a  
 Al-phe' i-a  
 Al-phe' nor  
 Al-phe' nus  
 Al-phe-si-bœ' a (5)  
 Al-phe-si-bœ' us  
 Al-phe' us  
 Al' plii-us  
 Al-phi' on (29)  
 Al-pi' nus  
 Al' pis  
 Al' si-um (10)  
 Al' sus  
 Al-thæ' a  
 Al-thæm' e-nes  
 Al-ti' num  
 Al' tis  
 A-lun' ti-um (10)  
 A' lus, Al' u-us  
 A-ly-at' tes  
 Al' y-ba (6)  
 Al-y-cæ' a  
 Al-y-cæ' us  
 A-lys' sus  
 Al-yx-oth' o-e  
 A-mad' o-ci (3)  
 A-mad' o-cus  
 Am' a-ge  
 Am-al-thæ' a

Am-al-the' um  
 Am' a-na  
 A-man' tes  
 Am-an-ti' ni (3)  
 A-ma' nus  
 A-mar' a-cus  
 A-mar' di (3)  
 A-mar' tus  
 Am-bryl' lis  
 Am-ar-yn' ce-us (5)  
 Am-ar-yn' thus  
 A' mas  
 A-ma' si-a (10)  
 Am-a-se' nus  
 A-ma' sis  
 A-mas' tris  
 A-mas' trus  
 A-ma' ta  
 Am-a-the' a  
 Am' a-thus  
 A-max-am-pe' us  
 A-max' i-a  
 A-max' i-ta  
 Am-a-ze' nes  
 A-maz' o-nes  
*Am' a-zons* (Eng.)  
 Am-a-zon' i-des  
 Am-a-zo' ni-a  
 Am-a-zo' ni-um  
 Am-a-zo' ni-us  
 Am-bar' ri (3)  
 Am' be-nus  
 Am-bar-va' li-a  
 Am-bi-a-li' tes  
 Am-bi-a' num  
 Am-bi-a-ti' num  
 Am-bi-ga' tus  
 Am-bi' o-rix  
 Am' bla-da  
 Am-bra' ci-a (10)  
 Am-bra' ci-us (10)  
 Am' bri (3)  
 Am-brø' nes

Am-brø' si-a (10)  
 Am-brø' si-us (10)  
 Am-bry' on  
 Am-brys' sus  
 Am-bul' li (3)  
 Am' e-les  
 Am-e-na' nus  
 Am-e-ni' des  
 A-men' o-cles  
 A-me' ri-a  
 A-mes' tra-tus  
 A-mes' tris  
 A-mic' las  
 Am-ic-læ' us  
 A-mic-tæ' us  
 A-mic' tas  
 A-mi' da (3)  
 A-mil' car  
 Am' i-los (4)  
 A-mim' o-ne, or  
     A-mym' o-ne  
 A-min' e-a, or  
     Am-min' e-a  
 A-min' i-as  
 A-min' i-us  
 A-min' o-cles  
 Am-i-se' na  
 A-mis' i-as (10)  
 A-mis' sas  
 A-mi' sum  
 A-mi' sus  
 Am-i-ter' num  
 Am-i-tha' on, or  
     Am-y-tha' on  
 Am-ma' lo  
 Am-mi-a' nus  
 Am' mon  
 Am-mo' ni-a  
 Am-mo' ni-i (3)  
 Am-mo' ni-us  
 Am-mo' the-a  
 Am' ni-as  
 Am-ni' sus (3)



Am-æ-bæ' us (5)  
 Am-o-me' tus  
 A'mor (1)  
 A-mor' ges  
 A-mor' gos  
 Am' pe-lus  
 Am-pe-lu' si-a  
 Am-phe' a (7)  
 Am-phi-a-la' us  
 Am-phi' a-nax  
 Am-phi-a-ra' us  
 Am-phi-ar' i-des  
 Am-phic' ra-tes  
 Am-phic' ty-on (11)  
 Am-phic-le' a  
 Am-phid' a-mus  
 Am-phi-dro' mi-a  
 Am-phi-ge' ni-a, or  
 \*Am-phi-ge-ni'a (29)  
 Am-phil' o-chus  
 Am-phil' y-tus  
 Am-phim' a-chus  
 Am-phim' e-don  
 Am-phin' o-me  
 Am-phin' o-mus  
 Am-phi' on (28)  
 Am-hip' o-les  
 Am-hip' o-lis  
 Am-hip' y-ros  
 Am-phi-re' tus  
 Am-phir' o-e  
 Am' phis  
 Am-phis-bæ' na  
 Am-phis' sa  
 Am-phis-se' ne  
 Am-phis' sus

Am-phis' the-nes  
 Am-phis-ti' des  
 Am-phis' tra-tus  
 Am-phit' e-a  
 Am-phith' e-mis  
 Am-phith' o-e  
 Am-phi-tri' te (8)  
 Am-phit' ry-on  
 Am' phi-tus  
 Am-phot' e-rus  
 Am-phot-ry-o-ni' a-  
 des  
 Am-phry' sus  
 Amp' sa-ga  
 Am-pys' i-des  
 Am' pyx  
 Am-sac' tus  
 A-mu' li-us  
 A-myc' la  
 A-myc' læ  
 Am' y-cus  
 Am' y-don  
 Am-y-mo' ne  
 A-myn' tas  
 A-myn-ti-a' nus  
 A-myn' tor  
 A-my' ris  
 A-myr' i-us  
 Am' y-rus  
 A-mys' tis  
 Am-y-tha' on  
 Am' y-tis  
 An' a-ces  
 An-a-char' sis  
 A-na' ci-um (10)  
 A-nac' re-on, or

A-na' cre-on (23)  
 An-ac-to' ri-a  
 An-ac-to' ri-um  
 †An-a-dy-om' e-ne  
 A-nag' ni-a  
 An-a-gy-ron' tum  
 An-a-i' tis  
 An' a-phe  
 An-a-phlys' tus  
 A-na' pus  
 A-nar' tes  
 A' nas (1)  
 An' cho-ra  
 A-nat' o-le  
 A-nau' chi-das (12)  
 A-nau' rus  
 A' nax (1)  
 An-ax-ag' o-ras  
 An-ax-an' der  
 An-ax-an' dri-des  
 An-ax-ar' chus (12)  
 An-ax-ar' e-te  
 An-ax-e' nor  
 A-nax' i-as (10)  
 An-ax-ib' i-a  
 An-ax-ic' ra-tes  
 An-ax-id' a-mus  
 A-nax' i-las (10)  
 A-nax-i-la' us  
 An-ax-il' i-des  
 An-ax-i-man' der  
 An-ax-im' e-nes  
 An-ax-ip' o-lis  
 An-ax-ip' pus  
 An-ax-ir' ho-e  
 A-nax' is

\* *Amphigenia*.—See *Iphigenia*, and Rule 30, prefixed to this Vocabulary.

† This epithet from the Greek *αναδωω* *emergens*, signifying rising out of the water, is applied to the picture of Venus rising out of the sea, as originally painted by Apelles. I doubt not that some, who only hear this word without seeing it written, suppose it to mean *Anno Domini*, the year of our Lord.

10	AN	AN	AN
	A-nax' o	An' des	*An-dro-ni' cus (28)
	An-cæ' us	An-doc' i-des	An-droph' a-gi (3)
	An-ca-li' tes	An-dom' a-tis	An-dro-pom' pus
	An-ca' ri-us	An-dræ' mon	An' dros
	An-cha' ri-a (7)	An-dra-ga' thi-us	An-dros' the-nes
	An-cha' ri-us	Au-drag' a-thus	An-dro' tri-on
	An-chem' o-lus	An-drag' o-ras	An-e-lon' tis
	An-che-si' tes	An-dram' y-tes	An-e-ras' tus
	An-ches' mus	An-dre' as	An-e-mo' li-a
	An-chi' a-la	An' drew (Eng.)	An-e-mo' sa
	An-chi' a-le	An' dri-clus	An-fin' o-mus
	An-chi' a-lus	An' dri-on	An-ge' li-a
	An-chi-mo' li-us	An-dris' cus	An-ge' li-on
	An-chin' o-e	An-dro' bi-us	An' ge-lus
	An-chi' ses	An-dro-cle' a	An-gi' tes
	An-chis' i-a (11)	An' dro-cles	An' grus
	An-chi-si' a-des	An-dro-clí' des	An-gu-it' i-a (11) (24)
	An' cho-e	An-dro' clus	A' ni-a (7)
	An-chu' rus	An-dro-cy' des	An-i-ce' tus
	Au-ci' le	An-drod' a-mus	A-nic' i-a (10)
	An' con	An-dro' ge-os	A-nic' i-um (24)
	An-co' na	An-dro' ge-us	A-nic' i-us Gal' lus
	An' cus Mar' ti-us	An-drog' y-næ	An' i-grus
	An-cy' le	An-drom' a-che	A' ni-o, and A' ni-en
	An-cy' ræ	An-drom-a-chi' dæ	An-i-tor' gis
	An' da	An-drom' a-chus	A' ni-us
	An-dab' a-tæ	An-drom' a-das	An' na
	Au-da' ni-a	An-drom' e-da	An-ni-a' nus
	An-de-ca' vi-a	An' dron	An' ni-bal

\* *Andronicus*.—This word is uniformly pronounced by our prosodists with the penultimate accent: and yet so averse is an English ear to placing the accent on the penultimate *i*, that by all English scholars we hear it placed upon the antepenultimate syllable. That this was the pronunciation of this word in Queen Elizabeth's time, appears plainly from the tragedy of *Titus Andronicus*, said to be written by Shakspeare; in which we every where find the antepenultimate pronunciation adopted. It may indeed be questioned, whether Shakspeare's learning extended to a knowledge of the quantity of this Græco-Latin word; but, as Mr. Steevens has justly observed, there is a greater number of classical allusions in this play than are scattered over all the rest of the performances on which the seal of Shakspeare is indubitably fixed; and therefore it may be presumed that the author could not be ignorant of the Greek and Latin pronunciation of this word, but followed the received English pronunciation of his time; and which by all but professed scholars is still continued.—See *Sophonius*.

An'ni-bi (3) (4)	An-thro-pi' nus	An-tiph' i-lus
An-nic' e-ris (24)	An-thro-poph' a-gi	An' ti-phon
An' non	An-thyl' la	An-tiph' o-nus
An-o-pæ' a	An-ti-a-ni' ra	An' ti-phus
An' ser	An' ti-as (10)	An-ti-pœ' nus (5)
An-si-ba' ri-a	An-ti-cle' a	An-tip' o-lis
An-tæ' a	An' ti cles	An-tis' sa
An-tæ' as	An-ti-cli' des	An-tis' the-nes
An-tæ' us	An-tic' ra-gus	An-tis' ti-nus
An-tag' o-ras	An-tic' ra-tes	An-tith' e-us
An-tal' ci-das	An-tic' y-ra	An' ti-um (10)
An-tan' der	An-tid' o-tus	An-tom' e-nes
An-tan' dros	An-tid' o-mus	An-to' ni-a
An-ter-bro' gi-us	An-tig' e-nes	An-to' ni-i (3) (4)
An-te' i-us	An-ti-gen' i-das	An-to-ni' na
An-tem' næ	An-tig' o-na	An-to-ni' nus
An-te' nor	An-tig' o-ne	An-to-ni-op' o-lis
An-te-nor' i-des	An-ti-go' ni-a	An-to' ni-us, M.
An' te-ros	An-tig' o-nus	An-tor' i-des
An-the' a	An-til' co	A-nu' bis
An' the-as	An-ti-lib' a-nus	An' xi-us
An-the' don	An-til' o-chus	An' xur
An-the' la	An-tim' a-chus	An' y-ta
An' the-mis	An-tim' e-nes	An' y-tus
An' the-mon	An-ti-nœ' i-a (5)	An-za' be (8)
An-the-mus	An-ti-nop' o-lis	A-ob' ri-ga
An-the-mu' si-a (10)	An-tin' o-us	A-ol' li-us
An-the' ne	An-ti-o' chi-a, or	A' on
An-ther' mus	*An-ti-o-chi' a (29)	A' o-nes
An' thes	An' ti-och (Eng.)	A-o' ris
An-thes-pho' ri-a	An-ti' o-chis	A-or' nos
An-thes-te' ri-a	An-ti' o-chus	A-o' ti
An' the-us	An-ti' o-pe (8)	A-pa' i-tæ
An-thi' a	An-ti-o' rus	A-pa' ma (7)
An' thi-as	An-tip' a-ter	A-pa' me (8)
An' thi-um	An-ti-pa' tri-a	Ap-a-me' a
An' thi-us	An-ti-pat' ri-das	Ap-a-mi' a
An' tho	An-tip' a-tris	A-par' ni
An-tho' res	An-tiph' a-nes	Ap-a-tu' ri-a
An-thra' ci-a (10)	An-tiph' a-tes	Ap-e-au' ros

\* *Antiochia*.—For words of this termination, see *Iphigenia*, and No. 30 of the Rules prefixed to this Vocabulary.

A-pe' la  
 A-pel' les  
 A-pel' li-con  
 Ap-en-ni' nus  
 A' per  
 Ap-e-ro' pi-a  
 Ap'e-sus  
 Aph'a-ca  
 A-phæ' a  
 A' phar  
 Apli-a-re' tus  
 Aph-a-re' us  
 A' phas (1)  
 A-phel' las  
 Aph'e-sas  
 Aph'e-tæ  
 Aph'i-das (4)  
 A-phid' na  
 A-phid' nus  
 Aph-cæ-be' tus  
 A-phri' ces (1)  
 Aph-ro-dis' i-a  
 Aph-ro-di' sum (1)  
 Aph-ro-di' te (8)  
 A-phy' te (8)  
 A' pi-a (1) (4) (7)  
 A-pi-a' nus  
 Ap-i-ca' ta  
 A-pic' i-us (24)  
 A-pid' a-nus  
 Ap' i-na  
 A-pi' o-la  
 A' pi-on (1)  
 A' pis  
 A-pit' i-us (24)

A-pol-li-na' res  
 A-pol-li-na' ris  
 Ap-ol-lin' i-des  
 A-pol' li-nis  
 A-pol' lo  
 Ap-ol-loc' ra-tes  
 A-pol-lo-do' rus  
 Ap-ol-lo' ni-a  
 Ap-ol-lo' ni-as  
 Ap-ol-lo-ni' a-des  
 Ap-ol-lon-i' des  
 Ap-ol-lo' ni-us  
 Ap-ol-loph' a-nes  
 A-po-my-i' os  
 A-po-ni-a' na (7)  
 A-po' ni-us, M.  
 Ap' o-nus  
 Ap-os-tro' phi-a  
 \*A-poth-e-o' sis  
*Ap-o-the'o-sis*  
 Ap' pi-a Vi' a  
 Ap-pi' a-des  
 Ap-pi-a' nus  
 Ap' pi-i Fo' rum  
 Ap' pi-us  
 Ap' pu-la  
 A' pri-es  
 A' pri-us  
 Ap-sin' thi-i (4)  
 Ap' si-nus  
 Ap' te-ra (20)  
 Ap-u-le' i-a  
 Ap-u-le' i-us  
 A-pu' li-a  
 Ap-u-sid' a-mus

A-quā' ri-us  
 Aq-ui-la' ri-a  
 Aq-ui-le' i-a  
 A-quil li-a  
 A-quil' i-us  
 Aq' ui-lo  
 Aq-ui-lo' ni-a  
 A-quin' i-us  
 A-qui' num  
 Aq-ui-ta' ni-a  
 A' ra (17)  
 Ar-a-bar' ches  
 A-ra' bi-a  
 A-rab' i-cus  
 Ar' a-bis  
 Ar' abs  
 Ar' a-bus  
 A-rac' ca, or  
 A-rec' ca  
 A-rach' ne  
 Ar-a-cho' si-a  
 Ar-a-cho' tæ  
 Ar-a-cho' ti  
 A-rac' thi-as  
 Ar-a-cil' lum  
 Ar-a-co' si-i (4)  
 Ar-a-cyn' thus (4)  
 Ar' a-dus  
 A' ræ (17)  
 A' rar (17)  
 Ar' a-rus  
 Ar-a-thyr' e-a  
 A-ra' tus  
 A-rax' es  
 Ar-ba' ces, or

\* *Apotheosis*.—When we are reading Latin or Greek, this word ought to have the accent on the penultimate syllable; but in pronouncing English we should accent the antepenultimate :

Allots the prince of his celestial line

An *Apotheosis* and rites divine.—GARTH.

\*Ar'ba-ces  
 Ar-be'la  
 †Ar'be-la  
 Ar'bis  
 Ar-bo-ca'la  
 Ar-bus'cu-la  
 Ar-ca'di-a  
 Ar-ca'di-us  
 Ar-ca'num  
 Ar'cas  
 Ar'ce-ua  
 Ar'cens  
 Ar-ces-i-la'us  
 Ar-ce'si-us (10)  
 Ar-chæ'a  
 Ar-chæ'a-nax  
 Ar-chæ-at'i-das  
 Arch-ag'a-thus  
 Ar-chan'der  
 Ar-chan'dros  
 Ar'che (12)  
 Ar-cheg'e-tes (24)  
 Ar-che-la'us  
 Ar-chem'a-chus  
 Ar-chem'o-rus  
 Ar-chep'o-lis  
 Ar-chep-tol'e-mus

Ar-ches'tra-tus  
 Ar-che-ti'mus  
 Ar-che'ti-us (10)  
 Ar'chi-a  
 Ar'chi-as  
 Ar-chi-bi'a-des (4)  
 Ar-chib'i-us  
 Ar-chi-da'mi-a (29)  
 †Ar-chi-da'mus, or  
 Ar-chid'a-mus  
 Ar'chi-das  
 Ar-chi-de'mus  
 Ar-chi-de'us  
 Ar-chid'i-um  
 Ar-chi-gal'lus  
 Ar-chig'e-nes  
 Ar-chil'o-cus  
 Ar-chi-me'des  
 Ar-chi'nus  
 Ar-chi-pel'a-gus  
 Ar-chip'o-lis  
 Ar-chip'pe  
 Ar-chip'pus  
 Ar-chi'tis  
 Ar'chon  
 Ar-chon'tes  
 Ar'chy-lus (6)

Ar'chy-tas  
 Arc-ti'nus  
 Arc-toph'y-lax  
 Arc'tos  
 Arc-to'us  
 Arc-tu'rus  
 Ar'da-lus  
 Ar-da'ni-a  
 Ar-dax-a'nus  
 Ar'de-a  
 Ar-de-a'tes  
 Ar-de-ric'ca  
 Ar-di-æ'i (4)  
 Ar-do'ne-a  
 Ar-du-en'na  
 Ar-du-i'ne  
 Ar-dy-en'ses  
 Ar'dys  
 A-re'a  
 A-re-ac'i-dæ  
 A're-as  
 A-reg'o-nis  
 A-re-la'tum  
 A-rel'li-us  
 A-re-mor'i-ca  
 A're  
 A-re'te

\* *Arbaces*.—Lempriere, Gouldman, Gesner, and Littleton, accent this word on the first syllable, but Ainsworth and Holyoke on the second; and this is so much more agreeable to the English ear, that I should prefer it, though I have, out of respect to authorities, inserted the other, that the reader may choose which he pleases. Labbe has not got this word.

† *Arbela*, the city of Assyria, where the decisive battle was fought between Alexander and Darius, and the city in Palestine of that name, have the accent on the penultimate; but *Arbela*, a town in Sicily, has the accent on the antepenultimate syllable.

‡ *Archidamus*.—Ainsworth, Gouldman, Littleton, and Holyoke, place the accent on the antepenultimate syllable of this word, but Lempriere and Labbe on the penultimate. I have followed Lempriere and Labbe, though, in my opinion, wrong; for as every word of this termination has the antepenultimate accent, as *Polydamus*, *Theodamas*, &c. I know not why this should be different. Though Labbe tells us, that the learned are of his opinion.

A-ren' a-cum  
 Ar-e-op-a-gi' tæ  
 \*Ar-e-op' a-gus  
 A-res' tæ  
 A-res' tha-nas  
 A-res-tor' i-des  
 A're-ta  
 Ar-e-tæ' us  
 Ar-e-taph' i-la  
 Ar-e-ta' les  
 A-re' te  
 A-re' tes  
 Ar-e-thu' sa  
 Ar-e-ti' num  
 Ar' e-tus  
 A're-us  
 Ar-gæ' us  
 Ar' ga-lus  
 Ar-gath' o-na  
 Ar-ga-tho' ni-us  
 Ar' ge (9)  
 Ar-ge' a  
 Ar-ge-a' thæ  
 Ar-gen' num  
 Ar' ges  
 Ar-ges' tra-tus  
 Ar-ge' us  
 Ar' gi (9) (3)  
 Ar-gi' a  
 Ar' gi-as  
 Ar-gi-le' tum  
 Ar-gil' i-us

Ar-gil' lus  
 Ar' gi-lus  
 Ar-gi-nu' sæ  
 Ar-gi' o-pe  
 Ar-gi-phon' tes  
 Ar-gip' pe-i (3)  
 Ar-gi' va  
 Ar-gi' vi (3)  
 † *Argives* (Eng.)  
 Ar' gi-us  
 Ar' go  
 Ar-gol' i-cus  
 Ar' go-lis  
 Ar' gon  
 Ar-go-nau' tæ  
 Ar-go' us  
 Ar' gus  
 Ar-gyn' nis  
 Ar' gy-ra  
 Ar-gy-ras' pi-des  
 Ar' gy-re  
 Ar-gyl' i-pa  
 A' ri-a  
 A-ri-ad' ne  
 A-ri-æ' us  
 A-ri-a' ni, or  
     A-ri-e' ni  
 A-ri-an' tas  
 A-ri-am' nes  
 A-ri-a-ra' thes  
 Ar-ib-bæ' us (5)  
 A-ric' i-a (24)

Ar-i-ci' na  
 Ar-i-dæ' us  
 A-ri-e' nis  
 Ar-i-gæ' um  
 A-ri' i (4)  
 Ar' i-ma  
 Ar-i-mas' pi (3)  
 Ar-i-mas' pi-as  
 Ar-i-mas' thæ  
 Ar-i-ma' zes  
 Ar' i-mi (3)  
 A-rim' i-num  
 A-rim' i-nus  
 Ar-im-phæ' i  
 Ar' i-mus  
 A-ri-o-bar-za' nes  
 A-ri-o-man' des  
 A-ri-o-mar' dus  
 A-ri-o-me' des  
 A-ri' on (28)  
 A-ri-o-vis' tus (21)  
 A' ris  
 A-ris' ba  
 Ar-is-tæn' e-tus  
 Ar-is-tæ' um  
 Ar-is-tæ' us  
 Ar-is-tag' o-ras  
 Ar-is-tan' der  
 Ar-is-tan' dros  
 Ar-is-tar' che  
 Ar-is-tar' chus  
 Ar-is-ta-za' nes

\* *Areopagus*.—Labbe tells us, that the penultimate syllable of this word is beyond all controversy short;—quidquid nonnulli in tantâ luce etiamnum cæcutiant.—Some of these blind men are, Gouldman, Holyoke, and Littleton;—but Lempriere and Ainsworth, the best authorities, agree with Labbe.

† *Argives*.—I have observed a strong propensity in school-boys to pronounce the *g* in these words hard, as in the English word *give*. This is, undoubtedly, because their masters do so; and they will tell us, that the Greek *gamma* should always be pronounced hard in words from that language. What, then, must we alter that long catalogue of words where this letter occurs, as in *Genesis*, *genius*, *Diogenes*, *Ægyptus*, &c. ?—The question answers itself.

A-ris' te-as  
 A-ris' te-ræ  
 A-ris' te-us  
 A-ris' the-nes  
 A-ris' thus  
 Ar-is-ti' bus  
 Ar-is-ti' des  
 Ar-is-tip' pus  
 A-ris' ti-us  
 A-ris' ton  
 Ar-is-to-bu' la  
 Ar-is-to-bu' lus  
 Ar-is-to-cle' a  
 A-ris' to-cles  
 A-ris-to-cli' des  
 Ar-is-toc' ra-tes  
 Ar-is-to' cre-on  
 Ar-is-toc' ri-tus  
 A-ris-to-de' mus  
 Ar-is-tog' e-nes  
 Ar-is-to-gi' ton  
 Ar-is-to-la' us  
 Ar-is-tom' a-che  
 Ar-is-tom' a-chus  
 Ar-is-to-me' des  
 Ar-is-tom' e-nes  
 A-ris-to-nau' tæ  
 Ar-is-to-ni' cus  
 A-ris' to-nus  
 Ar-is-ton' i-des  
 Ar-is-ton' y-mus  
 Ar-is-toph' a-nes  
 A-ris-to-phi-li' des  
 A-ris' to-phon  
 A-ris' tor  
 Ar-is-tor' i-des

Ar-is-tot' e-les  
 Ar' is-to-tle (Eng.)  
 Ar-is-to-ti' mus  
 Ar-is-tox' e-nus  
 A-ris' tus  
 Ar-is-tyl' lus  
 A' ri-us  
 Ar' me-nes  
 Ar-me' ni-a  
 Ar-men-ta' ri-us  
 Ar-mil' la-tus  
 Ar-mi-lus' tri-um  
 Ar-min' i-us  
 Ar-mor' i-cæ  
 Ar' ne (8)  
 Ar' ni (3)  
 Ar-no' bi-us  
 Ar' nus  
 Ar' o-a  
 Ar' o-ma  
 Ar' pa-ni  
 Ar' pi (3)  
 Ar-pi' num  
 Ar-ræ' i (3)  
 Ar-rah-bæ' us  
 Ar' ri-a  
 Ar-ri-a' nus  
 Ar' ri-us  
 A' ri-us  
 Ar-run' ti-us (10)  
 Ar-sa' bes  
 Ar-sa' ces, or  
 \*Ar' sa-ces  
 Ar-sac' i-dæ  
 Ar-sam' e-nes  
 Ar-sam' e-tes

Ar-sam-o-sa' ta  
 Ar-sa' nes  
 Ar-sa' ni-as  
 Ar-se' na  
 Ar' ses  
 Ar' si-a  
 Ar-si-dæ' us  
 Ar-siu' o-e  
 Ar-ta-ba' nus  
 Ar-ta-ba' zus  
 Ar' ta-bri (3)  
 Ar-ta-bri' tæ  
 Ar-ta-cæ' as  
 Ar-ta-cæ' na  
 Ar' ta-ce  
 Ar-ta-ce' ne  
 Ar-ta' ci-a  
 Ar-tæ' i (3)  
 Ar-tag' e-ras  
 Ar-ta-ger' ses  
 Ar-ta' nes  
 Ar-ta-pher' nes  
 Ar-ta' tus  
 Ar-ta-vas' des  
 Ar-tax' a  
 Ar-tax' i-as  
 Ar-tax' a-ta  
 Ar-ta-xerx' es  
 Ar-tax' i-as  
 Ar-ta-yc' tes  
 Ar-ta-yn' ta  
 Ar-ta-yn' tes  
 Ar-tem-ba' res  
 Ar-tem-i-do' rus  
 †Ar' te-mis  
 Ar-te-mis' i-a (11)

\* *Arsaces*.—Gouldman, Lempriere, Holyoke, and Labbe, accent this word on the first syllable, and unquestionably not without classical authority; but Ainsworth, and a still greater authority, general usage, have, in my opinion, determined the accent of this word on the second syllable.

† *Artemis*.—The sisters to Apollo tune their voice,  
 And *Artemis* to thee whom darts rejoice.

COOKE'S *Hesiod. Theog.* v. 17.

Ar-te-mis' mum  
 \*Ar-te-mi'ta  
 Ar'te-mon  
 Arth'mi-us  
 Ar-te'na  
 Ar-tim'pa-sa  
 Ar-to-bar-za'nes  
 Ar-toch'mes  
 Ar-to'na  
 Ar-ton'tes  
 Ar-to'ni-us  
 Ar-tox'a-res  
 Ar-tu'ri-us  
 Ar-ty'nes  
 Ar-ty'n'i-a  
 Ar-ty's'to-na  
 Ar'u-æ  
 A-ru'ci  
 Ar-va'les  
 A-ru'e-ris  
 Ar-ver'ni  
 Ar-vir'a-gus  
 Ar-vis'i-um  
 Ar-vi'sus  
 A'runs (1)  
 A-run'ti-us (10)  
 Ar-u-pi'nus  
 Arx'a-ta  
 Ar-y-an'des  
 Ar'y-bas  
 Ar-yp-tæ'us  
 A-san'der  
 As-ba-me'a  
 As-be'stæ  
 As'bo-lus  
 As-bys'tæ  
 As-cal'a-phus  
 As'ca-lon  
 As-ca'ni-a

As-ca'ni-us  
 As-ci'i (3)  
 As-cle'pi-a  
 As-cle-pi'a-des  
 As-cle-pi-o-do'rus  
 As-cle-pi-o-do'tus  
 As-cle'pi-us  
 As-cle-ta'ri-on  
 As'clus  
 As-co'li-a  
 As-co'ni-us La'be-o  
 As'cra  
 As'cu-lum  
 As'dru-bal  
 A-sel'li-o  
 A'si-a (10) (11)  
 A-si-at'i-cus  
 A-si'las  
 As-i-na'ri-a  
 As-i-na'ri-us  
 As'i-na  
 As'i-ne  
 As'i-nes  
 A-sin'i-us Gal'lus  
 A'si-us (11)  
 As-na'us  
 A-so'phis  
 A-so'pi-a  
 As-o-pi'a-des  
 A-so'pis  
 A-so'pus  
 As-pam'i-thres  
 As-pa-ra'gi-um  
 As-pa'si-a (11)  
 As-pa-si'rus  
 As-pas'tes  
 As-pa-thi'nes  
 As-pin'dus  
 As'pis

As-ple'don  
 As-po-re'nus (4)  
 As'sa  
 As-sa-bi'nus  
 As-sar'a-cus  
 As-se-ri'ni (3)  
 As'so-rus  
 As'sos  
 As-syr'i-a  
 As'ta  
 As-ta-coe'ni (5)  
 As'ta-cus  
 As'ta-pa  
 As'ta-pus  
 As-tar'te (8)  
 As'ter  
 As-te'ri-a  
 As-te'ri-on  
 As-te'ri-us  
 As-te-ro'di-a  
 As-ter'o-pe  
 As-te-ro'pe-a  
 As-ter-o-pæ'us  
 As-ter-u'si-us (11)  
 As-tin'o-me  
 As-ti'o-chus  
 As'to-mi (3)  
 As-træ'a  
 As-træ'us  
 As'tu  
 As'tur  
 As'tu-ra  
 As'tu-res  
 As-ty'a-ge  
 As-ty'a-ges  
 As-ty'a-lus  
 As-ty'a-nax  
 As-ty-cra'ti-a (10)  
 As-tyd'a-mas

\* *Artemita*.—Ainsworth places the accent on the antepenultimate syllable of this word; but Lempriere, Gouldman, and Holyoke, more correctly, in my opinion, on the penultimate.



As-ty-da-mi' a (30)  
 As'ty-lus  
 As-tym-e-du' sa  
 As-tyn' o-me  
 As-tyn' o-mi  
 As-tyn' o-us  
 As-ty' o-che  
 As-ty-o-chi' a (30)  
 As-ty-pa-læ' a  
 As-typh' i-lus  
 As-ty' ron  
 As'y-chis  
 A-sy' las  
 A-syl' lus  
 A-tab' u-lus  
 At-a-by' ris  
 At-a-by-ri' te (6)  
 At' a-ce (8)  
 At-a-lan' ta  
 At-a-ran' tes  
 A-tar' be-chis (11)  
 A-tar' ga-tis  
 A-tar' ne-a  
 A' tas, and A' thas  
 A' tax  
 A' te (8)  
 A-tel' la  
 At' e-na  
 At-e-no-ma' rus.  
 Ath-a-ma' nes  
 Ath' a-mas  
 Ath-a-man-ti' a-des  
 Ath-a-na' si-us (10)  
 Ath' a-nis  
 A' the-as  
 A-the' na  
 A-the' næ (8)  
 Ath-e-næ' a  
 Ath-e-næ' um

Ath-e-næ' us  
 Ath-e-nag' o-ras  
 Ath-e-na' is  
 A-the' ni-on  
 A-then' o-cles  
 Ath-en-o-do' rus  
 A' the-os  
 Ath' e-sis  
 A' thos (1)  
 Ath-rul' la  
 A-thym' bra  
 A-ti' a (11)  
 A-til' i-a  
 A-til' i-us  
 A-til' la  
 A-ti' na  
 A-ti' nas  
 A-tin' i-a  
 At-lan' tes  
 At-lan-ti' a-des  
 At-lan' ti-des  
 At' las  
 A-tos' sa  
 At' ra-ces  
 At-ra-my' ti-um  
 At' ra-pes  
 A' trax (1)  
 At-re-ba' tæ  
 \*At-re-ba' tes  
 A-tre' ni  
 At' re-us  
 A-tri' dæ  
 A-tri' des  
 A-tro' ni-us  
 At-ro-pa-te' ne  
 At-ro-pa' ti-a (11)  
 At' ro-pos (19)  
 At' ta  
 At-ta' li-a

At' ta-lus  
 At-tar' ras  
 At-te' i-us Cap' i-to  
 At' tes  
 At' this  
 At' ti-ca  
 At' ti-cus  
 At-ti-da' tes  
 At' ti-la  
 At-til' i-us  
 At-ti' nas  
 At' ti-us Pe-lig' nus  
 At-u-at' i-ci (4)  
 A' tu-bi (3)  
 A-ty' a-dæ  
 A' tys (1)  
 Av-a-ri' cum  
 A-vel' la  
 Av-en-ti' nus  
 A-ver' nus, or  
 A-ver' na  
 A-ves' ta  
 Au-fe' i-a a' qua  
 Au-fi-de' na  
 Au-fid' i-a  
 Au-fid' i-us  
 Au' fi-dus  
 Au' ga, and Au' ge  
 Au-ge' a  
 Au' ga-rus  
 Au' ge-æ  
 Au' gi-as, and  
 Au' ge-as  
 Au' gi-læ  
 Au-gi' nus  
 Au' gu-res  
 Au-gus' ta  
 Au-gus-ta' li-a  
 Au-gus-ti' nus

\* *Atrebates*.—Ainsworth accents this word on the antepenultimate syllable; but Lempriere, Gouldman, Holyoke, and Labbe, on the penultimate; and this is, in my opinion, the better pronunciation.

*Au-gus' tin* (Eng.)  
*Au-gus' tu-lus*  
*Au-gus' tus*  
*A-vid-i-e' nus*  
*A-vid' i-us Cas' si-us*  
*Av-i-e' nus*  
*A' vi-um*  
*Au-les' tes*  
*Au-le' tes*  
*Au' lis*  
*Au' lon*  
*Au-lo' ni-us*  
*Au' lus*  
*Au' ras*  
*Au-re' li-a*  
*Au-re-li-a' nus*  
*Au-re' li-an* (Eng.)  
*Au-re' li-us*  
*Au-re' o-lus*  
*Au-ri' go*  
*Au-rin' i-a*  
*Au-ro' ra*

*Au-run' ce* (8)  
*Au-run-cu-le' i-us*  
*Aus-chi' sæ* (12)  
*Aus' ci* (3)  
*Au' ser*  
*Au' se-ris*  
*Au' ses*  
*Au' son*  
*Au-so' ni-a*  
*Au-so' ni-us*  
*Au' spi-ces*  
*Aus' ter*  
*Aus-te' si-on*  
*Au-to-bu' lus, or*  
*At-a-bu' lus*  
*Au-ta-ni' tis*  
*Au-toch' tho-nes*  
*Au' to-cles*  
*Au-toc' ra-tes*  
*Au-to-cre' ne* (8)  
*Au-tol' o-læ*  
*Au-tol' y-cus*

*Au-tom' a-te*  
*Au-tom' e-don*  
*Au-to-me-du' sa*  
*Au-tom' e-nes*  
*Au-tom' o-li*  
*Au-ton' o-e*  
*Au-toph-ra-da' tes*  
*Au-xe' si-a* (11)  
*Ax' e-nus*  
*Ax-i' o-chus*  
*Ax-i' on* (29)  
*Ax-i-o-ni' cus* (30)  
*Ax-i-o' te-a*  
*Ax-i-o' the-a*  
*Ax' i-us*  
*Ax' ur, and An' xur*  
*Ax' us*  
*A' zan* (1)  
*A-zi' ris*  
*Az' o-nax*  
*A-zo' rus* (11)  
*A-zo' tus*

*BA-BIL' I-US*  
*Bab' i-lus*  
*Bab' y-lon*  
*Bab-y-lo' ni-a*  
*Bab-y-lo' ni-i* (4)  
*Ba-byr' sa*  
*Ba-byt' a-ce*  
*Bac-a-ba' sus*  
*Bac' chæ*  
*Bac-cha-na' li-a*  
*Bac-chan' tes*  
*Bac' chi* (3)  
*Bac-chi' a-dæ*  
*Bac' chi-des*  
*Bac' chis*

*Bac' chi-um*  
*Bac' chi-us*  
*Bac' chus*  
*Bac-chyl' i-des*  
*Ba-ce' nis*  
*Ba' cis*  
*Bac' tra*  
*Bac' tri, and*  
*Bac-tri-a' ni* (4)  
*Bac-tri-a' na*  
*Bac' tros*  
*Bad' a-ca*  
*Ba' di-a*  
*Ba' di-us*  
*Bad-u-hen' næ*

*Bæ' bi-us, M.*  
*Bæ' tis*  
*Bæ' ton*  
*Ba-gis' ta-me*  
*Ba-gis' ta-nes*  
*Ba-go' as, and*  
*Ba-go' sas*  
*Bag-o-da' res*  
*Ba-goph' a-nes*  
*Bag' ra-da*  
*Ba' i-æ*  
*Ba' la*  
*Ba-la' crus*  
*Bal-a-na' græ*  
*Ba-la' nus*

Ba-la' ri  
 Bal-bil' lus  
 Bal-bi' nus  
 Bal' bus  
 Bal-e-a' res  
 Ba-le' tus  
 Ba' li-us  
 Ba-lis' ta  
 Bal-lon' o-ti (3)  
 Bal-ven' ti-us (10)  
 Bal' y-ras  
 Bam-u-ru' æ  
 Ban' ti-æ (4)  
 Ban' ti-us, L. (10)  
 Baph' y-rus (6)  
 Bap' tæ  
 Ba-ræ' i  
 Bar' a-thrum  
 Bar' ba-ri  
 Bar-ba' ri-a  
 Bar-bos' the-nes  
 Bar-byth' a-ce  
 Bar' ca  
 Bar-cæ' i, or  
     Bar' ci-tæ  
 Bar' cæ  
 Bar' cha  
 Bar-dæ' i  
 Bar' di  
 Bar-dyl' lis  
 Ba-re' a  
 Ba' re-as So-ra' nus  
 Ba' res  
 Bar-gu' si-i (3)  
 Ba-ri' ne  
 Ba-ris' ses

Ba' ri-um  
 Bar' nu-us  
 Bar-si' ne, and  
     Bar-se' ne  
 Bar-za-en' tes  
 Bar-za' nes  
 Bas-i-le' a  
 Bas-i-li' dæ  
 Bas-i-li' des  
 Ba-sil-i-o-pot' a-mos  
 Bas' i-lis  
 Ba-sil' i-us (31)  
 Bas' i-lus  
 Bas' sæ  
 Bas-sa' ni-a  
 Bas-sa' re-us  
 Bas' sa-ris  
 Bas' sus Au-fid' i-us  
 Bas-tar' næ, and  
     Bas-ter' næ  
 Bas' ti-a  
 Ba' ta  
 Ba-ta' vi  
 Ba' thos  
 Bath' y-cles  
 Ba-thyl' lus  
 Bat-i-a' tus  
 Ba' ti-a (11)  
 Ba-ti' na, and  
     Ban-ti' na  
 Ba' tis  
 Ba' to  
 Ba' ton  
 Bat-ra-cho-my-o-  
     mach' i-a  
 Bat-ti' a-des

Bat' is  
 Bat' tus  
 Bat' u-lum  
 Bat' u-lus  
 Ba-tyl' lus  
 Bau' bo  
 Bau' cis  
 Ba' vi-us  
 Bau' li (3)  
 Baz-a-en' tes  
 Ba-za' ri-a  
 Be' bi-us  
 Be-bri' a-cum  
 Beb' ry-ce (6)  
 Beb' ry-ces, and  
     Be-bryc' i-i (4)  
 Be-bryc' i-a  
 Bel-e-ni' na  
 Bel-e-phan' tes  
 Bel' e-sis  
 Bel' gæ  
 Bel' gi-ca  
 Bel' gi-um  
 Bel' gi-us  
 Bel' i-des, *plural*.  
 Be-li' des, *singular*.  
 Be-lis' a-ma  
 Bel-i-sa' ri-us  
 Bel-is-ti' da  
 Bel' i-tæ  
 Bel-ler' o-phon  
 Bel-le' rus\*  
 Bel-li-e' nus  
 Bel-lo' na  
 Bel-lo-na' ri-i (4)  
 Bel-lov' a-ci

\* *Bellerus*.—All our lexicographers unite in giving this word the antepenultimate accent: but Milton seems to have sanctioned the penultimate, as much more agreeable to English ears, in his *Lycidas*:—

Or whether thou, to our moist vows denied,  
 Sleep'st by the fable of *Bellerus* old.

Though

Bel-lo-ve' sus	Bib' li-a, and Bil' li-a	Blæ' sus
Be' lon	Bib' lis	Blan-de-no' na
Be' lus	Bib-li' na	Blan-du' si-a
Be-na' cus	Bib' lus	Blas-to-phœ-ni' ces
Ben-e-did' i-um	Bi-brac' tæ	Blem' my-es
Ben' dis	Bib' u-lus	Ble-ni' na
Ben-e-ven' tum	Bi' ces	Blit' i-us (10)
Ben-the-sic' y-me	Bi' con	Blu' ci-um (10)
Be-pol-i-ta' nus	Bi-cor' ni-ger	Bo-a-dic' e-a
Ber' bi-cæ	Bi-cor' nis	Bo' æ, and Bo' e-a
Ber-e-cyn' thi-a	Bi-for' mis	Bo-a' gri-us
Ber-e-ni' ce (30)	Bi' frons	Bo-ca' li-as
Ber-e-ni' cis	Bil' bi-lis	Boc' car
Ber' gi-on	Bi-ma' ter	Boc' cho-ris
Ber-gis' te-ni	Bin' gi-um	Boc' chus
Be' ris, and Ba' ris	Bi' on	Bo-du' ni
Ber' mi-us	Bir' rhus	Bo-du-ag-na' tus
Ber' o-e	Bi-sal' tæ	Bœ-be' is
Be-rœ' a	Bi-sal' tes	Bœ' bi-a
Ber-o-ni' ce (30)	Bi-sal' tis	Bo-e-dro' mi-a
Be-ro' sus	Bi-san' the	Bœ-o-tar' chæ
Ber-rhœ' a	Bis' ton	Bœ-o' ti-a
Be' sa	Bis' to-nis	Bœ-o' tus
Be-sid' i-æ	Bi' thus	Bœ-or-o-bis' tas
Be-sip' po	Bith' y-æ	Bo-e' thi-us
Bes' si (3)	Bi-thyn' i-a	Bo' e-tus
Bes' sus	Bit' i-as	Bo' e-us
Bes' ti-a	Bi' ton	Bo' ges
Be' tis	Bi-tu' i-tus	Bo' gud
Be-tu' ri-a	Bi-tun' tum	Bo' gus
Bi' a	Bi-tur' i-ges	Bo' i-i (3)
*Bi-a' nor	Bi-tur' i-cum	Bo-joc' a-lus
Bi' as	Biz' i-a	Bo' la
Bi-bac' u-lus	Blæ' na	Bol' be
Bib' a-ga	Blæ' si-i (4)	Bol-bi-ti' num

Though it must be acknowledged that Milton has in this word deserted the classical pronunciation, yet his authority is sufficient to make us acquiesce in his accentuation in the above-mentioned passage.

\* *Bianor*.—Lempriere accents this word on the first syllable: but Labbe, Ainsworth, Gouldman, and Holyoke, on the second: and these agree with Virgil, *Ecl. ix. v. 60*.

Bol' gi-us  
 Bo-lí' na  
 Bol-i-næ' us  
 Bo-lis' sus  
 Bol-la' nus  
 Bo' lus  
 Bom-i-en' ses  
 Bo-mil' car  
 Bom-o-ní' cæ (30)  
 Bo-no' ni-a  
 Bo-no' si-us  
*Bo-no' zhe-us*  
 Bo-o-su' ra  
 Bo-o' tes  
 Bo-o' tus, and  
   Bœ' o-tus  
 Bo' re-a  
 Bo-re' a-des  
 Bo' re-as  
 Bo-re-as' mi (3)  
 Bo' re-us  
 Bor' ges  
 Bor-go' di  
 Bor' nos  
 Bor-sip' pa  
 Bo' rus  
 Bo-rys' the-nes  
 Bos' pho-rus  
 Bot' ti-a  
 Bot-ti-æ' is  
 Bo-vi-a' num  
 Bo-vil' læ  
 Brach-ma' nes  
 Bræ' si-a  
 Bran-chi' a-des  
 Bran' chi-dæ  
 Bran-chyl' li-des  
 Bra' si-æ  
 Bras' i-das  
 Bras-i-de' i-a  
 Brau' re

Brau' ron  
 Bren' ni, and  
   Breu' ni  
 Bren' nus  
 Bren' the  
 Bres' ci-a  
 Bret' ti-i (3)  
 Bri-a' re-us  
 Bri' as  
 Bri-gan' tes  
 Brig-an-tí' nus  
 Bri' mo  
 Bri-se' is  
 Bri' ses  
 Bri-se' us  
 Bri-tan' ni  
 Bri-tan' ni-a  
 Bri-tan' ni-cus (30)  
 Brit-o-mar' tis  
 Brit-o-ma' rus  
 \*Brit' o-nes  
 Brix-el' lum  
 Brix' i-a  
 Bri' zo  
 Broc-u-be' us  
 Bro' mi-us  
 Bro' mus  
 Bron' tes  
 Bron-tí' nus  
 Bro' te-as  
 Bro' the-us  
 Bruc' te-ri (4)  
 Bru-ma' li-a  
 Brun-du' si-um  
 Bru-tid' i-us  
 Bru' ti-i (4)  
 Bru' tu-lus  
 Bru' tus  
 Bry' as  
 Bry-ax' is  
 Bry' ce

Bry' ges  
 Bry' gi (3) (5)  
 Bry' se-a  
 Bu-ba-ce' ne  
 Bu-ba' ces  
 Bu' ba-ris  
 Bu-bas-ti' a-cus  
 Bu' ba-sus  
 Bu' bon  
 Bu-ceph' a-la  
 Bu-ceph' a-lus  
 Bu-col' i-ca  
 Bu-col' i-cum  
 Bu-co' li-on  
 Bu' co-lus  
 Bu' di-i (3)  
 Bu-di' ni (3)  
 Bu-do' rum  
 Bu' lis  
 Bul-la' ti-us (10)  
 Bu' ne-a  
 Bu' nus  
 Bu' po-lus  
 Bu' pha-gus  
 Bu-pho' ni-a  
 Bu-pra' si-um  
 Bu' ra  
 Bu-ra' i-cus  
 Bur' rhus  
 Bur' sa  
 Bur' si-a  
 Bu' sæ  
 Bu-sí' ris  
 Bu' ta  
 Bu' te-o  
 Bu' tes  
 Bu-thro' tum  
 Bu-thyr' e-us  
 Bu' to-a  
 Bu' tos  
 Bu-tor' i-des

\* *Britones*.—Labbe tells us, that this word is sometimes pronounced with the penultimate accent, but more frequently with the antepenultimate.

BY  
 Bu-tun' tum  
 Bu' tus  
 Bu-zy' ges  
 Byb-le' si-a, and  
 By-bas' si-a  
 Byb' li-a

BY  
 Byb' li-i (4)  
 Byb' lis  
 Byl-li' o-nes  
 Byr' rhus  
 Byr' sa  
 By-za' ci-um

BY  
 Byz-an-ti' a-cus  
 By-zan' ti-um  
 By' zas  
 By-ze' nus  
 Byz' e-res  
 Byz' i-a

## CÆ

CA-AN' THUS  
 Cab' a-des (20)  
 Cab' a-les (20)  
 Ca-bal' i-i (4)  
 Cab-al-li' num  
 Cab-a-li' nus  
 Ca-bar' nos  
 Ca-bas' sus  
 Ca-bel' li-o (4)  
 Ca-bi' ra  
 Ca-bi' ri (3)  
 Ca-bir' i-a  
 Ca-bu' ra (7)  
 Cab' u-rus (20)  
 Ca' ca  
 Cach' a-les (20)  
 Ca' cus  
 Ca-cu' this  
 Ca-cyp' a-ris  
 Ca' di (3)  
 Cad-me' a  
 Cad-me' is  
 Cad' mus  
 Ca' dra (7)  
 Ca-du' ce-us (10)  
 Ca-dur' ci (3)  
 Ca-dus' ci  
 Cad' y-tis  
 Cæ' a (7)  
 Cæ' ci-as (10)  
 Cæ-cil' i-a

## CÆ

Cæ-cil-i-a' nus  
 Cæ-cil' i-i (4)  
 Cæc' i-lus  
 Cæ-cil' i-us  
 Cæ-ci' na Tus' cus  
 Cæc' u-bum  
 Cæc' u-lus  
 Cæ-dic' i-us (10)  
 Cæ' li-a  
 Cæ' li-us  
 Cæm' a-ro  
 Cæ' ne  
 Cæ' ne-us  
 Cæn' i-des  
 Cæ-ni' na  
 Cæ' nis  
 Cæ-not' ro-pæ  
 Cæ' pi-o  
 Cæ-ra' tus  
 Cæ' re, or Cæ' res  
 Cær' e-si (3)  
 Cæ' sar  
 Cæs-a-re' a  
 Cæ-sa' ri-on  
 Cæ-se' na  
 Cæ-sen' ni-as  
 Cæ-ce' ti-us (10)  
 Cæ' si-a (10)  
 Cæ' si-us (10)  
 Cæ' so  
 Cæ-so' ni-a

## CA

Cæ-so' ni-us  
 Cæt' o-brix  
 Cæt' u-lum  
 Cæ' yx  
 Ca-ga' co  
 Ca-i-ci' nus  
 Ca-i' cus  
 Ca-i-e' ta  
 Ca' i-us, and Ca' i-a  
 Ca' i-us  
 Cal' ab-er, Q.  
 Ca-la' bri-a  
 Cal' a-brus  
 Cal-a-gur-rit' a-ni  
 Cal' a-is  
 Ca-lag' u-tis  
 Cal' a-mis (20)  
 Cal-a-mi' sa  
 Cal' a-mos  
 Cal' a-mus (20)  
 Ca-la' nus  
 Cal' a-on  
 Cal' a-ris  
 Cal-a-tha' na  
 Ca-la' thi-on  
 Cal' a-thus  
 Cal' a-tes (20)  
 Ca-la' ti-a  
 Ca-la' ti-æ (10)  
 Ca-la' vi-i (4)  
 Ca-la' vi-us

Cal-au-re' a, and	Cal-lim' a-chus (12)	Ca-lyn' da
Cal-au-ri' a	Cal-lim' e-don	Ca-lyp' so
Cal' bis	Cal-lim' e-des	Ca-man' ti-um (10)
Cal' ce	Cal-li' nus	Cam-a-ri' na
Cal' chas	Cal-li' o-pe (8)	Cam-bau' les
Cal-che-do' ni-a	Cal-li-pa-ti' ra (30)	Cam' bes
Cal-chin' i-a (12)	Cal' li-phon	Cam' bre
Cal' dus Cæ' li-us	Cal' li-phron	Cam-bu' ni-i (4)
Ca' le	Cal-lip' i-dæ	Cam-by' ses
Cal-e-do' ni-a	Cal-lip' o-lis	Cam-e-la' ni (3)
Ca-le' nus	Cal' li-pus	Cam-e-li' tæ
Ca' les	Cal-lip' y-ges	Cam' e-ra (7)
Ca-le' si-us (10)	Cal-lir' ho-e (8)	Cam-e-ri' num, and
Ca-le' tæ	Cal-lis' te	Ca-me' ri-um
Cal' e-tor (20)	Cal-lis-te' i-a	Cam-e-ri' nus
Ca' lex	Cal-lis' the-nes	Ca-mer' ti-um
Cal-i-ad' ne	Cal-lis' to	Ca-mer' tes
Cal-i-ce' ni	Cal-lis-to-ni' cus	Ca-mil' la
Ca-lid' i-us, M.	Cal-lis' tra-tus	Ca-mil' li, and
Ca-lig' u-la, C.	Cal-lix' e-na	Ca-mil' læ
Cal' i-pus	Cal-lix' e-nus	Ca-mil' lus
Ca' lis	Ca' lon	Ca-mi' ro
Cal-læs' chrus	Ca' lor	Ca-mi' rus, and
Cal-la' i-ci (4)	Cal' pe	Ca-mi' ra
Cal' las	Cal-phur' ni-a	Cam-is-sa' res
Cal-la-te' bus	Cal-phur' ni-us	Cam' ma
Cal-la-te' ri-a	Cal-pur' ni-a	Ca-mœ' næ
Cal-le' ni	Cal' vi-a	Cam-pa' na Lex
Cal' li-a	Cal-vi' na	Cam-pa' ni-a
Cal-li' a-des	Cal-vis' i-us (10)	Cam' pe (8)
Cal' li-as	Cal-u-sid' i-us	Cam-pas' pe
Cal-lib' i-us	Cal-u' si-um (10)	Camp' sa
Cal-li-ce' rus	Cal' y-be (8)	Cam' pus Mar' ti-us
Cal-lich' o-rus	Cal-y-cad' nus	Cam-u-lo-gi' nus
Cal' li-cles	Cal' y-ce (8)	Ca' na
Cal-li-co-lo' na	Ca-lyd' i-um	Can' a-ce
Cal-lic' ra-tes	Ca-lyd' na	Can' a-che (12)
Cal-lic-rat' i-das	Cal' y-don (6)	Can' a-chus
Cal-lid' i-us	Cal-y-do' nis	Ca' næ
Cal-lid' ro-mus	Cal-y-do' ni-us	Ca-na' ri-i (4)
Cal-li-ge' tus	Ca-lym' ne	Can' a-thus

\*Can' da-ce  
 Can-da' vi-a  
 Can-dau' les  
 Can-di' o-pe.  
 Ca' nens  
 Can-e-pho' ri-a  
 Can'e-thum  
 Ca-nic-u-la' res di' es  
 Ca-nid' i-a  
 Ca-nid' i-us  
 Ca-nin-e-fa' tes  
 Ca-nin' i-us  
 Ca-nis' ti-us (10)  
 Ca' ni-us  
 Can' næ  
 Ca-nop' i-cum  
 Ca-no' pus  
 Can' ta-bra  
 Can' ta-bri (3)  
 Can-ta' bri-æ (4)  
 Can' tha-rus (20)  
 Can' thus  
 Can' ti-um (10)  
 Can-u-le' i-a  
 Can-u-le' i-us  
 Ca-nu' li-a  
 Ca-nu' si-um (10)  
 Ca-nu' si-us  
 Ca-nu' ti-us (10)  
 Cap' a-neus, 3 syll.  
 Ca-pel' la  
 Ca-pe' na  
 Ca-pe' nas  
 Ca-pe' ni (3)  
 Ca' per  
 Ca-pe' tus  
 Ca-pha' re-us  
 Caph' y-æ (4)

Ca' pi-o (4)  
 Cap-is-se' ne  
 Cap' i-to  
 Ca-pit-o-li' nus  
 Cap-i-to' li-um  
 Cap-pa-do' ci-a (10)  
 Cap' pa-dox  
 Ca-pra' ri-a  
 Ca' pre-æ  
 Cap-ri-cor' nus  
 Cap-ri-fic-i-a' lis  
 Ca-pri' na  
 Ca-prip' e-des  
 Ca' pri-us  
 Cap-ro-ti' na  
 Ca' prus  
 Cap' sa  
 Cap' sa-ge  
 Cap' u-a  
 Ca' pys  
 Ca' pys Syl' vi-us  
 Car-a-bac' tra  
 Car' a-bis (20)  
 Car-a-cal' la  
 Ca-rac' a-tes  
 Ca-rac' ta-cus  
 Ca' ræ  
 Ca-ræ' us  
 Car' a-lis  
 Car' a-nus (20)  
 Ca-rau' si-us (10)  
 Car' bo  
 Car-che' don (12)  
 Car-ci' nus  
 Car-da' ces  
 Car-dam' y-le  
 Car' di-a  
 Car-du' chi (12) (3)

Ca' res  
 Car' e-sa  
 Ca-res' sus  
 Car-fin' i-a  
 Ca' ri-a  
 Ca' ri-as  
 Ca-ri' a-te  
 Ca-ri' na  
 Ca-ri' næ  
 Car-i' ne  
 Ca-ri' nus  
 Ca-ris' sa-num  
 Ca-ris' tum  
 Car-ma' ni-a  
 Car-ma' nor  
 Car' me  
 Car-me' lus  
 Car-men' ta, and  
     Car-men' tis  
 Car-men-ta' les  
 Car-men-ta' lis  
 Car' mi-des (6) (20)  
 Car' na Car-din' e-a  
 Car-na' si-us (10)  
 Car-ne' a-des  
 Car-ne' i-a  
 Car' ni-on  
 Car' nus  
 Car-nu' tes  
 Car-pa' si-a (11)  
 Car-pa' si-um (11)  
 Car' pa-thus  
 Car' pi-a (7)  
 Car' pis  
 Car' po  
 Car-poph' o-ra  
 Car-poph' o-rus  
 Car' ræ, and Car' rhæ

\* *Cundace*.—Lempriere, Labbe, and Ainsworth, accent this word on the first syllable, but Gouldman and Holyoke on the last; and I am much mistaken if the general ear has not sanctioned this latter pronunciation, and given it the preference.



Car-ri-na'tes  
 Car-ru'ca  
 Car-se'o-li (3)  
 Car-ta'li-as  
 Car-thæ'a  
 Car-tha-gin-i-en'ses  
 Car tha'go  
 Car' thage (Eng).  
 Car-tha'sis  
 Car-tei'a, 3 syll.  
 Car-vil'i-us  
 Ca'rus  
 Ca'ry-a (6) (7)  
 Car-y-a'tæ  
 Car-y-a'tis  
 Ca-rys'ti-us  
 Ca-rys'tus  
 Ca'ry-um  
 Cas'ca  
 Cas-cel'li-us  
 Cas-i-li'num  
 Ca-si'na Ca-si'num  
 Ca'si-us (10)  
 Cas-me'næ  
 Cas-mil'la  
 Cas-pe'ri-a  
 Cas-per'u-la  
 Cas-pi-a'na  
 Cas'pi-i (4)  
 Cas'pi-um ma're  
 Cas-san-da'ne  
 Cas-san'der  
 Cas-san'dra  
 Cas-san'dri-a  
 Cas'si-a (10)  
 Cas-si'o-pe  
 Ca-si-o-pe'a  
 Cas-si-ter'i-des  
 Cas-si-ve-lau'nus  
 Cas'si-us, C. (10)  
 Cas-so'tis  
 Cas-tab'a-la  
 Cas'ta-bus

Cas-ta'li-a  
 Cas-ta'li-us fons  
 Cas-to'lus  
 Cas-ta'ne-a  
 Cas-ti-a-ni'ra  
 Cas'tor and Pol'lux  
 Cas-tra'ti-us (10)  
 Cas'tu-lo  
 Cat-a-du'pa  
 Cat-a-men'te-les  
 Cat'a-na (20)  
 Cat-a-o'ni-a  
 Cat-a-rac'ta  
 Cat'e-nes  
 Ca-thæ'a  
 Cath'a-ri (3)  
 Ca'ti-a (11)  
 Ca-ti-e'na  
 Ca-ti-e'nus  
 Cat-i-li'na  
 Cat'i-line (Eng.)  
 Ca-til'li (3)  
 Ca-til'lus, or  
     Cat'i-lus  
 Ca-ti'na  
 Ca'ti-us (10)  
 Cat'i-zi (3)  
 Ca'to (1)  
 Ca'tre-us  
 Cat'ta  
 Cat'ti (3)  
 Cat-u-li-a'na  
 Ca-tul'lus  
 Cat'u-lus (20)  
 Cav-a-ril'lus  
 Cav-a-ri'nus  
 Cau'ca-sus  
 Cau'con  
 Cau'co-nes  
 Cau'di, and  
     Cau'di-um  
 Ca'vi-i (3)  
 Cau-lo'ni-a

Cau'ni-us  
 Cau'nus  
 Cau'ros  
 Cau'rus  
 Ca'us  
 Ca-y'ci (3) (6)  
 Ca-y'cus  
 Ca-ys'ter  
 Ce'a, or Ce'os  
 Ce'a-des  
 Ceb-al-li'nus  
 Ceb-a-ren'ses  
 Ce'bes  
 Ce'bren  
 Ce-bre'ni-a  
 Ce-bri'o-nes  
 Cec'i-das  
 Ce-cil'i-us  
 Cec'i-na  
 Ce-cin'na, A.  
 Ce-cro'pi-a  
 Ce-crop'i-dæ  
 Ce'crops  
 Cer-cyph'a-læ  
 Ced-re-a'tis  
 Ce'don  
 Ce-dru'si-i (3)  
 Ceg'lu-sa  
 Ce'i (3)  
 Cel'a-don  
 Cel'a-dus  
 Ce-læ'næ  
 Ce-læ'no  
 Cel'e-æ (4)  
 Ce-le'i-a, and Ce'la  
 Cel-e-la'tes  
 Ce-len'dræ  
 Ce-len'dris, or  
     Ce-len'de-ris  
 Ce-le'ne-us  
 Ce-len'na Ce-læ'na  
 Ce'ler  
 Cel'e-res

Cel' e-trum  
 Ce' le-us  
 Cel' mus  
 Cel' o-næ  
 Cel' sus  
 Cel' tæ  
 Cel-ti-be' ri  
 Cel' ti-ca  
 Cel' ti-ci  
 Cel-til' lus  
 Cel-to' ri-i (4)  
 Cel-tos' cy-thæ  
 Cem' me-nus  
 Cem' psi (3)  
 Ce-næ' um  
 Cen' chre-æ (12)  
 Cen' chre-is  
 Cen' chre-us  
 Cen' chri-us  
 Ce-nes' po-lis  
 Ce-ne' ti-um (10)  
 Ce' ne-us  
 Cen-i-mag' ni  
 Ce-ni' na  
 Cen-o-ma' ni  
 Cen-so' res  
 Cen-so-ri' nus  
 Cen' sus  
 Cen-ta-re' tus  
 Cen-tau' ri (3)  
 Cen-tau' rus  
 Cen-tob' ri-ca  
 Cen' to-res (20)  
 Cen-tor' i-pa  
 Cen-tri' tes  
 Cen-tro' ni-us  
 Cen-tum' vi-ri (4)  
 Cen-tu' ri-a  
 Cen-tu' ri-pa  
 Ce' os and Ce' a  
 Ceph' a-las  
 Ceph-a-le' di-on  
 Ce-phal' len

Ceph-a-le' na  
 Ceph-al-le' ni-a  
 Ceph' a-lo  
 Ceph-a-læ' dis (5)  
 Ceph' a-lon  
 Ceph-a-lot' o-mi  
 Ceph-a-lu' di-um  
 Ceph' a-lus  
 Ce-phe' us  
 Ce-phe' nes  
 Ce-phis' i-a (10) (20)  
 Ceph-i-si' a-des  
 Ce-phis-i-do' rus  
 Ce-phis' i-on (10)  
 Ce-phis-od' o-tus  
 Ce-phis' sus  
 Ce-phi' sus  
 Ce' phren  
 Ce' pi-o  
 Ce' pi-on  
 Cer' a-ca  
 Ce-rac' a-tes  
 Ce-ram' bus  
 Cer-a-mi' cus  
 Ce-ro' mi-um  
 Cer' a-mus (20)  
 Ce' ras  
 Cer' a-sus  
 Cer' a-ta  
 Ce-ra' tus  
 Ce-rau' ni-a  
 Ce-rau' ni-i (4)  
 Ce-rau' nus  
 Ce-rau' si-us (10)  
 Cer-be' ri-on  
 Cer' be-rus  
 Cer' ca-phas  
 Cer-ca-so' rum  
 Cer-ce' is  
 Cer-ce' ne  
 Cer-ces' tes  
 Cer' ci-des  
 Cer' ci-i (4)

Cer' ci-na  
 Cer-cin' na  
 Cer-cin' i-um  
 Cer' ci-us (10)  
 Cer-co' pes  
 Cer' cops  
 Cer' cy-on (10)  
 Cer-cy' o-nes  
 Cer-cy' ra, or  
 Cor-cy' ra  
 Cer-dyl' i-um  
 Cer-e-a' li-a  
 Ce' res  
 Ce-res' sus  
 Cer' e-tæ  
 Ce-ri-a' lis  
 Ce' ri-i (4)  
 Ce-ri-l' lum  
 Ce-rin' thus  
 Cer-y-ni' tes  
 Cer-ma' nus  
 Cer' nes  
 Ce' ron  
 Cer-o-pas' a-des  
 Ce-ros' sus  
 Cer' phe-res  
 Cer-rhæ' i (3)  
 Cer-sob-lep' tes  
 Cer' ti-ma  
 Cer-to' ni-um  
 Cer-va' ri-us  
 Cer' y-ces (6) (20)  
 Ce-ryc' i-us  
 Cer-y-mi' ca  
 Cer-ne' a  
 Ce-ryn' i-tes  
 Ce-sel' li-us  
 Ce-sen' ni-a  
 Ces' ti-us (10)  
 Ces-tri' na  
 Ces-tri' nus  
 Ce' tes  
 Ce-the' gus

Ce' ti-i (4) (10)  
 Ce' ti-us (10)  
 Ce' to  
 Ce' us, and Cæ' us  
 Ce' yx  
 Cha' bes  
 Che' a\* (12)  
 Cha-bi' nus  
 Cha' bri-a  
 Cha' bri-as  
 Chab' ry-is (6)  
 Chæ-an' i-tæ (4)  
 Chæ' re-as  
 Chær-e-de' mus  
 Chæ-re' mon  
 Chær' e-phon  
 Chæ-res' tra-ta  
 Chæ-rin' thus  
 Chæ-rip' pus  
 Chæ' ro  
 Chæ-ro' ni-a  
 Chæ-ro-ne' a, and  
 Cher-ro-ne' a  
 Cha-læ' on  
 Chal-cæ' a  
 Chal' ce-a  
 Chal-ce' don, and  
 Chal-ce-do' ni-a  
 Chal-ci-de' ne  
 Chal-ci-den' ses  
 Chal-cid' e-us  
 Chal-cid' i-ca  
 Chal-cid' i-cus  
 Chal-ci-cæ' us  
 Chal-ci' o-pe  
 Chal-ci' tis (3)  
 Chal' cis

Chal' co-don  
 Chal' con  
 Chal' cus  
 Chal-dæ' a  
 Chal-dæ' i (3)  
 Cha-les' tra  
 Chal-o-ni' tis  
 Chal' y-bes, and  
 Cal' y-bes  
 Chal-y-bo-ni' tis  
 Chal' ybs  
 Cha-ma' ni  
 Cham-a-vi' ri (4)  
 Cha' ne  
 Cha' on  
 Cha' o-nes  
 Cha-o' ni-a  
 Cha-o-ni' tis  
 Cha' os  
 Char' a-dra  
 Cha-ra' dros  
 Char' a-drus  
 Cha-ræ' a-das  
 Char-an-dæ' i  
 Cha' rax  
 Cha-rax' es, and  
 Cha-rax' us  
 Cha' res  
 Char' i-cles  
 Char' i-clo  
 Char-i-cli' des  
 Char-i-de' mus  
 Char' i-la  
 Char-i-la' us, and  
 Cha-ril' lus  
 Cha-ri' ni, and  
 Ca-ri' ni (3)

Cha' ris  
 Cha-ris' i-a  
 Char' i-tes  
 Char' i-ton  
 Char' mi-das  
 Char' me, and  
 Car' me  
 Char' mi-des  
 Char-mi' nus  
 †Char-mi' o-ne  
 Char' mis  
 Char-mos' y-na  
 Char' mo-tas  
 Char' mus  
 Cha' ron  
 Cha-ron' das  
 Char-o-ne' a  
 Cha-ro' ni-um  
 Cha' rops, and  
 Char' o-pes  
 Cha-ryb' dis  
 Chau' bi, and  
 Chau' ci  
 Chau' la (7)  
 Chau' rus  
 Che' læ  
 Che' les  
 Chel-i-do' ni-a  
 Chel-i-do' ni-æ  
 Che-lid' o-nis  
 Chel' o-ne  
 Chel' o-nis  
 Chel-o-noph' a-gi  
 Chel-y-do' re-a  
 Chem' mis  
 Che' na (7)  
 Che' næ

\* *Chæa*.—The *ch* in this and all words from the Greek and Latin, must be pronounced like *k*.

† *Charmione*.—Dryden, in his tragedy of *All for Love*, has anglicised this word into *Charmion*;—the *ch* pronounced as in *charm*.

Ché' ni-on  
 Ché' ni-us  
 Ché' ops, and  
     Che-os' pes  
 Ché' phren  
 Cher-e-moc' ra-tes  
 Che-ris' o-phus  
 Cher' o-phon  
 Cher' si-as (10)  
 Cher-sid' a-mas  
 Cher' si-pho  
 Cher-so-ne' sus  
 Che-rus' ci (3)  
 Chid-næ' i (3)  
 Chil-i-ar' chus  
 Chil' i-us, and  
     Chil' e-us  
 Chi' lo  
 Chi-lo' nis  
 Chi-mæ' ra  
 Chim' a-rus  
 Chi-me' ri-um  
 Chi-om' a-ra  
 Chi' on (1)  
 Chi' o-ne (8)  
 Chi-on' i-des  
 Chi' o-nis  
 Chi' os  
 Chi' ron  
 Chit' o-ne (8)  
 Chlo' e  
 Chlo' re-us  
 Chlo' ris  
 Chlo' rus  
 Cho-a-ri' na  
 Cho-as' pes  
 Cho' bus  
 Chœr' a-des  
 Chœr' i-lus

Chœr' e-æ  
 Chon' ni-das  
 Chon' u-phis  
 Cho-ras' mi (3)  
 Cho-rin' e-us  
 Cho-ræ' bus  
 Cho-rom-næ' i (3)  
 Chos' ro-es  
 Chre' mes  
 Chrem' e-tes  
 Chres' i-phon  
 Chres-phon' tes  
 Chres' tus  
 Chro' mi-a  
 Chro' mi-os  
 Chro' mis  
 Chro' mi-us  
 Chro' ni-us  
 Chro' nos  
 Chry' a-sus  
 Chry' sa, and  
     Chry' se  
 Chrys' a-me  
 Chry-san' tas  
 Chry-san' thi-us  
 Chry-san' tis  
 \*Chry-sa' or  
 Chrys-a-o' re-us  
 Chry-sa' o-ris  
 Chry' sas  
 Chry-se' is  
 Chry-ser' mus  
 Chry' ses  
 Chry-sip' pe  
 Chry-sip' pus  
 Chry' sis  
 Chrys-o-as' pi-des  
 Chry-sog' o-nus  
 Chrys-o-la' us

Chry-so' di-um  
 Chry-sop' o-lis  
 Chry-sor' rho-æ  
 Chry-sor' rho-as  
 Chrys' os-tom  
 Chrys-oth' e-mis  
 Chryx' us  
 Chtho' ni-a (12)  
 Chtho' ni-us (12)  
 Chi' trum  
 Cib-a-ri' tis  
 Cib' y-ra  
 Cic' e-ro  
 Cith' y-ris  
 Cic' o-nes  
 Ci-cu' ta  
 Ci-lic' i-a (10)  
 Ci-lis' sa  
 Ci' lix  
 Cil' la  
 Cil' les  
 Cil' lus  
 Cil' ni-us  
 Ci' lo  
 Cim' ber  
 Cim-be' ri-us  
 Cim' bri (3)  
 Cim' bri-cum  
 Cim' i-nus  
 Cim-me' ri-i (4)  
 Cim' me-ris  
 Cim-me' ri-um  
 Ci-mo' lis, and  
     Ci-no' lis  
 Ci-mo' lus  
 Ci' mon  
 Ci-næ' thon  
 Ci-nar' a-das  
 Cin' ci-a (10)

\* *Chrysaor*.—Then started out, when you began to bleed  
 The great *Chrysaor*, and the gallant steed.

Cin-cin-na' tus, L. Q.	Cis' si-æ (11)	Cle' o-bis
Cin' ci-us (10)	Cis' si-des	Cle-o-bu' la
Cin' e-as	Cis-sœs' sa (5)	Cle-ob-u-li' na
Ci-ne' si-as (11)	Cis' sus	Cle-o-bu' lus
Cin' e-thon	Cis-su' sa	Cle-o-cha' res
Cin' ga	Cis-tæ' ne	Cle-o-cha' ri-a
Cin-get' o-rix	Ci-thæ' ron	Cle-o-dæ' us
<i>Sin-get' o-rix</i>	Cith-a-ris' ta	Cle-od' a-mas
Cin' gu-lum	Cit' i-um (10)	Cle-o-de' mus
Cin-i-a' ta	Ci-vi' lis	Cle-o-do' ra
Ci-nith' i-i (4)	Ci' us	Cle-o-dox' a
Cin' na	Ciz' y-cum	Cle-og' e-nes
Cin' na-don	Clā' de-us	Cle-o-la' us
Cin' na-mus	Clā' nes	Cle-om' a-chus
Cin-ni' a-na	Clā' nis	Cle-o-man' tes
Cinx' i-a	Clā' ni-us, or Clā' nis	Cle-om' bro-tus
Ci' nyps, and	Clā' rus	Cle-o-me' des
Cin' y-phus	Clas-tid' i-um	*Cle-om' e-nes
Cin' y-ras	Clau' di-a	Cle' on
Ci' os	Clau' di-æ	Cle-o' næ, and
Cip' pus	Clau-di-a' nus	Cle' o-na
Cir' ce	Clau-di-op' o-lis	Cle-o' ne
Cir-cen' ses lu' di	Clau' di-us	Cle-o-ni' ca
Cir' ci-us (10)	Clav-i-e' nus	Cle-o-ni' cus (30)
Cir' cus	Clav' i-ger	Cle-on' nis
Ci' ris	Clau' sus	Cle-on' y-mus
Cir-ræ' a-tum	Clā-zom' e-næ, and	Cle-op' a-ter
Cir' rha, and	Clā-zom' e-næ	†Cle-o-pa' tra
Cyr' rha	Cle' a-das	Cle-op' a-tris
Cir' tha, and Cir' ta	Cle-an' der	Cle-oph' a-nes
Cis-al-pi' na Gal' li-a	Cle-an' dri-das	Cle-o-phan' thus
Cis' pa	Cle-an' thes	Cle' o-phes
Cis' sa	Cle-ar' chus	Cle-oph' o-lus
Cis' se-is	Cle-ar' i-des	Cle' o-phon
Cis-se' us	Cle' mens	Cle-o-phy' lus
Cis' si-a (11)	Cle' o	Cle-o-pom' pus

\* *Cleomenes*.—There is an unaccountable caprice in Dryden's accentuation of this word, in opposition to all prosody; for through the whole tragedy of this title he places the accent on the penultimate instead of the antepenultimate syllable.

† *Cleopatra*.—The learned editor of Labbe tells us this word ought to be pronounced with the accent on the antepenultimate, *Cle-op' a-tra*, though the penultimate accentuation, he says, is the more common.

Cle-op-toł' e-mus	Clon' di-cus	Coc' a-lus
Cle' o-pus	Clo' ni-a	Coc-ce' i-us
Cle-o' ra	Clo' ni-us	Coc-cyg' i-us
Cle-os' tra-tus	Clo' tho	Co' cles, Pub. Horat.
Cle-ox' e-nus	Clu-a-ci' na	Coc' ti-æ, and
Clep' sy-dra	Clu-en' ti-us (10)	Col' ti-æ
Cle' ri (3)	Clu' po-a, and	Co-cy' tus
Cles' i-des	Clyp' e-a (23)	Co-dom' a-nus
Cle' ta	Clu' si-a (11)	Cod' ri-dæ
Clib' a-nus	Clu-si' ni fon' tes	Co-drop' o-lis
Cli-de' mus	Clu-si' o-lum	Co' drus
Clim' e-nus	Clu' si-um (10)	Cœ-cil' i-us
Clí' nas	Clu' si-us (10)	Cœ' la
Clin' i-as	Clu' vi-a	Cœ-lal' e-tæ
Cli-nip' pi-des	Clu' vi-us Ru' fus	Cœl-e-syr' i-a, and
Clí' nus	Clym' e-ne	Cœ-lo-syr' i-a
Clí' o	Clym-en-e' i-des	Cœ' li-a
Cli-sith' e-ra	Clym' e-nus	Cœ-li-ob' ri-ga
Clis' the-nes	Cly-son-y-mu' sa	Cœ' li-us
Clí' tæ	Clyt-em-nes' tra	Cœ' lus
Cli-tar' chus	Clyt' i-a, or Clyt' i-e	Cœ' nus
Clí' tæ	Clyt' i-us (10)	Cœr' a-nus
Cli-ter' ni-a	Cly' tus	Co' es
Clit-o-de' mus	*Cna-ca' di-um (30)	Cœ' us
Clit-om' a-chus	Cnac' a-lis	Cog' a-mus
Cli-ton' y-mus	Cna' gi-a	Cog-i-du' nus
Clit' o-phon	Cne' mus	Co' hi-bus
Clí' tor	Cne' us, or Cnæ' us	Co' hors
Cli-to' ri-a	Cni-din' i-um	Co-læ' nus
Cli-tum' nus	Cni' dus, or	Co-lax' a-is
Clí' tus	Gni' dus	Co-lax' es
Clo-a-ci' na	Cno' pus (13)	Col' chi (12) (3)
Clo-an' thus	Cnos' si-a (11)	Col' chis, and
Clo' di-a	Cno' sus	Col' chos
Clo' di-us	Co' os, and Cos	Co-len' da
Clæ' li-a	Co-a-ma' ni	Co' li-as
Clæ' li-æ (4)	Co-as' træ, and	Col-la' ti-a
Clæ' li-us	Co-ac' træ	Col-la-ti' nus
Clo' nas	Cob' a-res	Col-li' na†

\* *Cnacadium*.—C before N, in this and the succeeding words, is mute; and they must be pronounced as if written *Nacadium*, *Nacalis*, &c.

† *Collina*.—Lempriere accents this word on the antepenultimate; but Ainsworth, Gouldman, and Holyoke, more properly on the penultimate,

Col-lu' ci-a  
 Co' lo  
 Co-lo' næ  
 Co-lo' ne  
 Co-lo' nos  
 Col' o-phon  
 Co-los' se, and  
   Co-los' sis  
 Co-los' sus  
 \* Col' o-tes  
 Col' pe  
 Co-lum' ba  
 Col-u-mel' la  
 Co-lu' thus  
 Co-lyt' tus  
 Com-a-ge' na  
 Com-a-ge' ni  
 Co-ma' na  
 Co-ma' ni-a  
 Com'a-ri (3)  
 Com'a-rus  
 Co-mas' tus  
 Com-ba' bus  
 Com' be  
 Com' bi (3)  
 Com-bre' a  
 Com' bu-tis  
 Co-me' tes  
 Com' e-tho  
 Co-min' i-us  
 Co-mit' i-a (10)  
 Co' mi-us  
 Com' mo-dus  
 Co' mon  
 Com-pi-ta' li-a  
 Comp' sa-tus  
 Com-pu' sa  
 Co' mus  
 Con' ca-ni (3)

Con-cor' di-a  
 Con' da-lus  
 Con' da-te  
 Con-do-cha' tes  
 Con-dru' si (3)  
 Con-dyl' i-a  
 Co' ne (7)  
 Con-e-to-du' nus  
 Con-fu' ci-us (10)  
 Con-ge' dus  
 Co' ni-i (3)  
 Con-i-sal' tus  
 Co-nis' ci (3)  
 Con-ni' das  
 Co' nen  
 Con-sen' tes  
 Con-sen' ti-a  
 Con-sid' i-us  
 Con-si-li' num  
 Con' stans  
 Con-stan' ti-a (11)  
 Con-stan-ti' na  
 Con-stan-ti-nop' o-  
   lis  
 Con-stan-ti' nus  
 Con' stan-tine (Eng.)  
 Con-stan' ti-us (10)  
 Con' sus  
 Con-syg' na  
 Con-ta-des' dus  
 Con-tu' bi-a (7)  
 Co' on  
 Co' os, Cos, Ce' a  
   and Co  
 Co' pæ  
 Co-phon' tis  
 Co' phas  
 Co' pi-a (7)  
 Co-pil' lus

Co-po' ni-us  
 Cop' ra-tes  
 Co' pre-us  
 Cop' tus and Cop' tos  
 Co' ra  
 Cor-a-ce' si-um, and  
   Cor-a-cen' si-um  
 Cor-a-co-na' sus  
 Co-ral' e-tæ  
 Co-ral' li (3)  
 Co-ra' nus  
 Co' ras  
 Co' rax  
 Co-rax' i (3)  
 Cor' be-us  
 Cor' bis  
 Cor' bu-lo  
 Cor-cy' ra  
 Cor' du-ba  
 Cor-du-e' ne (8)  
 Co' re (8)  
 Co-res' sus  
 Cor' e-sus  
 Cor' e-tas  
 Cor-fin' i-um  
 Co' ri-a (7)  
 Co-rin' e-um  
 Co-rin' na  
 Co-rin' nus  
 Co-rin' thus  
 Co-ri-o-la' nus (23)  
 Co-ri' o-li, and  
   Co-ri-ol' la  
 Co-ris' sus  
 Cor' i-tus  
 Cor' mus  
 Cor' ma-sa  
 Cor-ne' li-a  
 Cor-ne' li-i (4)

\* *Colotes*.—Ainsworth and Lempriere accent this word on the antepenultimate syllable; but Labbe Gouldman, and Holyoke, more agreeably to the general ear, on the penultimate.

Cor-nic' u-lum  
 Cor-ni-fic' i-us (10)  
 Cor' ni-ger  
 Cor-nu' tus  
 Co-ræ' bus  
 Co-ro' na  
 Cor-o-ne' a  
 Co-ro' nis  
 Co-ron' ta  
 Co-ro' nus  
 Cor-rha' gi-um  
 Cor' si (3)  
 Cor' si-æ  
 Cor' si-ca (7)  
 Cor' so-te  
 Cor' su-ra (7)  
 Cor-to' næ  
 Cor-vi' nus  
 Cor-un-ca' nus  
 Co' rus  
 Cor-y-ban' tes (6)  
 Cor' y-bas  
 Cor-y-bas' sa  
 Cor' y-bus  
 Co-ryc' i-a (24)  
 Co-ryc' i-des  
 Co-ryc' i-us (10)  
 Cor' y-cus (6)  
 Cor' y-don  
 Cor' y-la, and  
     Cor-y-le' um  
 Co-rym' bi-fer  
 Cor' y-na  
 Cor-y-ne' ta, and  
     Cor-y-ne' tes  
 Cor-y-pha' si-um  
 Cor-y-then' ses  
 Cor' y-hus  
 Co-ry' tus (6)  
 Cos  
 Co'sa, and Cos' sa,  
     or Co' sæ  
 Cos-co' ni-us

Co-sin' gas  
 Co' sis  
 Cos' mus  
 Cos' se-a (7)  
 Cos' sus  
 Cos-su' ti-i (4)  
 Cos-to-bœ' i (3)  
 Co-sy' ra  
 Co' tes, and Cot' tes  
 Co' thon  
 Co-tho' ne-a (7)  
 Cot' i-so  
 Cot-to' nis  
 Cot' ta  
 Cot' ti-æ Al' pes  
 Cot' tus  
 Cot-y-æ' um (6)  
 Co-ty' o-ra  
 Cot-y-læ' us  
 Co-tyl' i-us  
 Co' tys  
 Co-tyt' to  
 Cra' gus  
 Cram-bu' sa  
 Cran' a-i (3)  
 Cran' a-pes  
 Cran' a-us  
 Cra' ne  
 Cra-ne' um  
 Cra' ni-i (4)  
 Cra' non, and  
     Cran' non  
 Cran' tor  
 Cra-as-sit' i-us (10)  
 Cras' sus  
 Cras-ti' nus  
 Crat' a-is  
 Cro-tæ' us  
 Cra' ter  
 Crat' e-rus (20)  
 Cra' tes  
 Crat-es-i-cle' a  
 Crat-e-sip' o-lis

Crat-e-sip' pi-das  
 Cra-te' vas  
 Cra' te-us  
 Cra' this  
 Cra-ti' nus  
 Cra-tip' pus  
 Crat' y-lus (6)  
 Crau' si-æ (11)  
 Crau' sis  
 Cra-ux' i-das  
 Crem' e-ra  
 Crem' ma  
 Crem' my-on, and  
     Crom' my-on  
 Crem' ni, and  
     Crem' nos  
 Cre-mo' na  
 Crem' i-des  
 Cre-mu' ti-us (10)  
 Cre' on  
 Cre-on-ti' a-des  
 Cre-oph' i-lus  
 Cre-pe' ri-us  
 Cres  
 Cre' sa, and Cres' sa  
 Cre' si-us (11)  
 Cres-phon' tes  
 Cres' si-us (11)  
 Cres' ton  
 Cre' sus  
 Cre' ta  
 Crete (Eng.) (8)  
 Cre-tæ' us  
 Cre' te (8)  
 Cre' te-a (7)  
 Cre' tes  
 Cre-te' us  
 Cre' the-is  
 Cre' the-us  
 Creth' o-na  
 Cret' i-cus  
 Cres' sas  
 Cre-u' sa (7)



Cre-u' sis  
 Cri' a-sus  
 Cri-nip' pus  
 Cri' nis  
 Cri-ni' sus and  
     Cri-mi' sus  
 Cri' no  
 Cri' son  
 Cris-pi' na  
 Cris-pi' nus  
 Crit' a-la  
 Crith' e-is  
 Cri-tho' te  
 Crit' i-as (10)  
 Cri' to  
 Crit-o-bu' lus  
 Crit-og-na' tus  
 Crit-o-la' us  
 Cri' us  
 Cro-bi' a-lus  
 Crob' y-zi (3)  
 Croc' a-le  
 Cro' ce-æ  
 Croc-o-di-lop' o-lis  
 Cro' cus  
 Croe' sus  
 Cro-i' tes  
 Cro' mi (3)  
 Croni' my-on  
 Crom' na  
 Cro' mus  
 Cro' ni-a (7)  
 Cron' i-des  
 Cro' ni-um  
 Cro' pli (3)  
 Cros-sæ' a  
 Cro' a-lus  
 Cro' ton  
 Cro-to' na (7)  
 Croto-o-ni' a-tis  
 Cro-to' pi-as  
 Cro-to' pus  
 Cru' nos

Cru' sis  
 Crus-tu-me' ri (4)  
 Crus-tu-me' ri-a  
 Crus-tu-me' ri-um  
 Crus-tu-mi' num  
 Crus-tu' mi-um  
 Crus-tu' nis, and  
     Crus-tur-ne' ni-us  
 Cry' nis  
 Cte' a-tus  
 Ctem' e-ne (13)  
 Cte' nos  
 Cte' si-as  
 Cte-sib' i-us  
 Ctes' i-cles  
 Cte-sil' o-chus  
 Ctes' i-phon (13)  
 Cte-sip' pus  
 Ctim' e-ne  
 Cu' la-ro  
 Cu' ma and Cu' mæ  
 Cu-nax' a (7)  
 Cu-pa' vo  
 Cu-pen' tus  
 Cu-pi' do  
 Cu-pi-en' ni-us  
 Cu' res  
 Cu-re' tes  
 Cu-re' tis  
 Cu' ri-a  
 Cu-ri-a' ti-i (4)  
 Cu' ri-o  
 Cu-ri-o-sol' i-tæ  
 Cu' ri-um  
 Cu' ri-us Den-ta' tus  
 Cur' ti-a (10)  
 Cur-til' lus  
 Cur' ti-us (10)  
 Cu-ru' lis  
 Cus-sæ' i (3)  
 Cu-til' i-um  
 Cy-am-o-so' rus  
 Cy' a-ne (6) (8)

Cy-a' ne-æ (4)  
 Cy-an' e-e, and  
     Cy-a' ne-a  
 Cy-a' ne-us  
 Cy-a-nip' pe  
 Cy-a-nip' pus  
 Cy-a-rax' es, or  
     Cy-ax' a-res (6)  
 Cy-be' be  
 Cyb' e-la, and  
     Cyb-e' la  
 Cyb-e' le  
 Cyb' e-lus  
 Cyb' i-ra  
 Cy-ce' si-um (11)  
 Cych' re-us (12)  
 Cyc' la-des  
 Cy-clo' pes  
 Cy' clops (Eng.)  
 Cyc' nus  
 Cy' da (6)  
 Cyd' i-as  
 Cy-dip' pe  
 Cyd' nus  
 Cy' don  
 Cy-do' ni-a  
 Cyd' ra-ra  
 Cyd-ro-la' us  
 Cyg' nus  
 Cyl' a-bus  
 Cyl' i-ces  
 Cy-lin' dus  
 Cyl-lab' a-rus  
 Cyl' la-rus  
 Cyl' len  
 Cyl-le' ne  
 Cyl-le-ne' i-us  
 Cyl-lyr' i-i (3) (4)  
 Cy' lon  
 Cy' ma, or Cy' mæ  
 Cy-mod' o-ce  
 Cy-mod-o-ce' a  
 Cy mod-o-ce' as

Cy' me, and Cy' mo  
 Cyn' o-lus, and  
   Ci-mo' lus  
 \* Cym-o-po-li' a  
 Cyn-moth' o-e  
 Cyn' a-ra  
 Cyn-æ-gi' rus  
 Cy-næ' thi-um  
 Cy-na' ne  
 Cy-ná' pes  
 Cy-nax' a  
 Cyn' e-as  
 Cy-ne' si-i (4), and  
   Cyn' e-tæ  
 Cyn-e-thus' sa  
 Cyn' i-a  
 Cyn' i-ci (3)  
 Cy-nis' ca  
 Cy' no (6)  
 Cyn-o-ceph' a-le  
 Cyn-o-ceph' a-li  
 Cyn-o-phon' tis  
 Cy-nor' tas  
 Cy-nor' ti-on (11)  
 Cy' nos  
 Cyn-o-sar' ges

Cyn-os-se' ma  
 Cyn-o-su' ra  
 Cyn' o-sure (Eng.)  
 Cyn' thi-a  
 Cyn' thi-us  
 Cyn' thus  
 Cyn-u-ren' ses  
 Cy' nus  
 Cyp-a-ris' si, and  
   Cyp-a-ris' si-a (11)  
 Cyp-a-ris' sus  
 Cyph' a-ra  
 Cyp-ri-a' nus  
 Cy' prus  
 Cyp-sel' i-des  
 Cyp' se-lus  
 Cy-rau' nis  
 Cy' re  
 Cy-re-na' i-ca  
 Cy-re-na' i-ci (3)  
 Cy-re' ne (8)  
 Cy-ri' a-des  
 Cy-ril' lus  
 Cyn' il (Eng.)  
 Cy-ri' nus  
 Cyr' ne

Cyr' nus  
 Cyr-ræ' i (3)  
 Cyr' rha-dæ  
 Cyr' rhes  
 Cyr' rhus  
 Cyr-ri-a' na (7)  
 Cyr-si' lus  
 Cy' rus  
 Cy-rop' o-lis  
 Cy' ta  
 Cy-tæ' is  
 Cy-the' ra  
 †Cyth-e-ræ' a, or  
   Cyth-e-re' a  
 †Cyth' e-ris  
 Cy-the' ri-us  
 Cy-the' rou  
 Cy-the' ruu  
 Cyth' e-rus  
 Cyth' nos  
 Cy-tin' e-um  
 Cyt-is-so' rus  
 Cy-to' rus  
 Cyz-i-ce' ni  
 Cyz' i-cum  
 Cyz' i-cus

\* See *Iphigenia*.—Neptune, who shakes the earth, his daughter gave,  
*Cymopolia*, to reward the brave.

COOKE'S *Hesiod. Theog.* v. 1132.

† *Cytherca*.—Behold a nymph arise, divinely fair,  
 Whom to *Cythera* first the surges bear;  
 And *Aphrodite*, from the foam, her name,  
 Among the race of gods and men the same;  
 And *Cytherca* from *Cythera* came.

COOKE'S *Hesiod. Theog.* v. 299.

‡ *Cytheris*. ————— Mere poetry —————

Your Roman wits, your Gallus and Tibullus,  
 Have taught you this from *Cytheris* and Delia.

DRYDEN, *All for Love*.

## DA

Dæ, Da'hæ  
 Da'ci, and Da'cæ  
 Da'ci-a (11)  
 Dac'ty-li (3) (4)  
 Dad'i-cæ  
 Dæd'a-la  
 Dæ-da'li-on  
 Dæd'a-lus  
 Dæ'mon  
 Da'i (4)  
 Da'i-cles (1)  
 Da'i-dis  
 Da-im'a-chus  
 Da-im'e-nes  
 Da'i-phron (1)  
 Da-i'ra (1)  
 Dal'di-a  
 Dal-ma'ti-a (10)  
 Dal-ma'ti-us (10)  
 Dam-a-ge'tus  
 Dam'a-lis  
 Dam'as (1)  
 Dam-a-sce'na  
 Da-mas'ci-us (10)  
 Da-mas'cus  
 Dam-a-sip'pus  
 Dam-a-sich'thon  
 Dam-a-sis'tra-tus  
 Dam-a-sith'y-nus  
 Da-mas'tes  
 Da'mi-a  
 Da-mip'pus  
 Da'mis  
 Dam'no-rix  
 Da'mo  
 Dam'o-cles  
 Da-moc'ra-tes  
 Da-moc'ri-ta

## DA

Da-moc'ri-tus  
 Da'mon  
 Dam-o-phan'tus  
 Da-moph'i-la  
 Da-moph'i-lus  
 Dam'o-phon  
 Da-mos'tra-tus  
 Da-mox'e-nus  
 Da-myr'i-as  
 Da'na (7)  
 Dan'a-e  
 Dan'a-i (3)  
 Da-na'i-des (4)  
 Dan'a-la  
 Dan'a-us  
 Dan'da-ri, and  
 Dan-dar'i-dæ  
 Dan'don  
 Da-nu'bi-us  
 Dan'ube (Eng.)  
 Da'o-chus (12)  
 Daph'næ  
 Daph-næ'us  
 Daph'ne  
 Daph-ne-pho'ri-a  
 Daph'nis  
 Daph'nus  
 Dar'a-ba  
 Da'raps  
 Dar'da-ni (3)  
 Dar-da'ni-a  
 Dar-dau'i-des  
 Dar'da-uus  
 Dar'da-ris  
 Da'res  
 Da-re'tis  
 Da-ri'a  
 Da-ri'a-ves  
 Da-ri'tæ

## DE

Da-ri'us  
 Das'con  
 Das-cyl-i'tis  
 Das'cy-lus  
 Da'se-a  
 Da'si-us (11)  
 Das-sar'e-tæ  
 Das-sa-re'ni  
 Das-sa-ri'tæ  
 Das-sa-rii'i-i (3) (4)  
 Dat'a-mes  
 Dat-a-pher'nes  
 Da'tis  
 Da'tos, or Da'ton  
 Dav'a-ra (7)  
 Dau'lis  
 Dau'ni (3)  
 Dau'ni-a  
 Dau'nus  
 Dau'ri-fer, and  
 Dau'ri-ses  
 De-ceb'a-lus  
 De-ce'le-um  
 Dec'e-lus  
 De-cem'vi-ri (4)  
 De-ce'ti-a (10)  
 De-cid'i-us Sax'a  
 De-cin'e-us  
 De'ci-us (10)  
 De-cu'ri-o  
 Ded-i-tam'e-nes  
 Dej-a-ni'ra  
 De-ic'o-on  
 De-id-a-mi'a (30)  
 De-i-le'on  
 De-il'o-chus (12)  
 De-im'a-chus  
 Dej'o-ces  
 De-i'o-chus

De-i' o-ne  
 De-i-o' ne-us  
 De-i-o-pe' i-a  
 De-jot' a-rus  
 De-iph' i-la  
 De-iph' o-be  
 De-iph' o-bus  
 De' i-phon  
 De-i-phon' tes  
 De-ip' y-le (6) (7)  
 De-ip' y-lus  
 De-ip' y-rus  
 Del' don  
 De' li-a  
 De-li' a-des  
 De' li-um  
 De' li-us  
 Del-ma' ti-us (10)  
 Del-min' i-um  
 De' los  
 \* Del' phi  
 Del' phi-cus  
 Del-phiu' i-a  
 Del-phin' i-um  
 Del' phus  
 Del-phy' ne (6)  
 Del' ta  
 Dem' a-des  
 De-mæn' e-tus  
 De-mag' o-ras  
 Dem-a-ra' ta  
 Dem-a-ra' tus  
 De-mar' chus  
 Dem-a-re' ta  
 Dem-a-ris' te  
 De' me-a  
 De-me' tri-a  
 De-me' tri-as

De-me' tri-us  
 De' mo  
 Dem-o-a-nas' sa  
 Dem-o-ce' des  
 De-moch' a-res  
 Dem' o-cles  
 De-moc' o-on  
 De-moc' ra-tes  
 De-moc' ri-tus  
 De-mod' i-ce (4) (8)  
 De-mod' o-cus  
 De-mo' le-us  
 De-mo' le-on  
 De' mon  
 Dem-o-nas' sa  
 De-mo' nax  
 Dem-o-ni' ca (1)  
 Dem-o-ni' cus  
 Dem-o-phan' tus  
 De-moph' i-lus  
 Dem' o-phon  
 De-moph' o-on  
 De-mop' o-lis  
 De' mos  
 De-mos' the-nes (18)  
 De-mos' tra-tus  
 Dem' y-lus  
 De-od' a-tus  
 De-o' is  
 Der' bi-ces  
 Der' ce  
 Der-cen' nus  
 Der' ce-to, and  
 Der' ce-tis  
 Der-cyl' li-das  
 Der-cyl' lus  
 Der' cy-nus  
 Der-sæ' i (3)

De-ru-si-æ' i (3)  
 De-sud' a-ba  
 Deu-ca' li-on (28)  
 Deu-ce' ti-us (10)  
 Deu' do-rix  
 Dex-am' e-ne  
 Dex-am' e-nus  
 Dex-ip' pus  
 Dex-ith' e-a  
 Dex' i-us  
 Di' a (1) (7)  
 Di-ac-o-pe' na  
 Di-ac-tor' i-des  
 Di-æ' us  
 Di-a-du-me-ni-a'  
 nus  
 Di' a-gon, and  
 Di' a-gum  
 Di-ag' o-ras  
 Di-a' lis  
 Di-al' lus  
 Di-a-mas-ti-go' sis  
 Di-a' na (7)  
 Di-an' a-sa  
 Di-a' si-a (11)  
 Di-cæ' a  
 Di-cæ' us  
 Di' ce (8)  
 Dic-e-ar' chus  
 Di-ce' ne-us  
 Dic' o-mas  
 Dic' tæ  
 Dic-tam' num, and  
 Dyc-tin' na  
 Dic-ta' tor  
 Dic-tid-i-en' ses  
 Dic-tyn' na  
 Dic' tys

\* *Delphi*. This word was, formerly, universally written *Delphus*; till Mr. Cumberland, a gentleman no less remarkable for his classical erudition than his dramatic abilities, in his *Widow of Delphi*, rescued it from the vulgarity in which it had been so long involved.

Did' i-us	Di-og-ne' tus	Di-phor' i-das
Di' do	Di-o-me' da	Di-pœ' næ
Did' y-ma	* Di-o-me' des	Dip' sas
Did-y-mæ' us	Di-o-me' don	Di' ræ
Did-y-ma' on	Di' on (3)	Dir' ce
Did' y-me (6) (8)	Di-o-næ' a	Dir-cen' na
Did' y-mum	Di-o' ne	Dir' phi-a
Did' y-mus	Di-o-nys' i-a (11)	Dis-cor' di-a
Di-en' e-ces	Di-o-ny-si' a-des	Dith-y-ram' bus
Di-es' pi-ter	Di-o-nys' i-as (11)	Dit' a-ni (3)
Di-gen' ti-a (10)	Di-o-nys' i-des	Div-i-ti' a-cus
Dig' ma	Di-o-nys-i-o-do' rus	Di' vus Fid' i-us
Di' i (3) (4)	Di-o-nys' i-on (11)	Di-yl' lus
Di-mas' sus	Di-o-ny-sip' o-lis	Do-be' res
Di-nar' chus (12)	Di-o-nys' i-us (11)	Doc' i-lis
Di-nol' o-chus	Di-oph' a-nes	Doc' i-mus (24)
Din' i-æ (4)	Di-o-phan' tus	Do' cle-a
Din' i-as	Di-o-pi' tes	Do-do' na
Din' i-che (12)	Di-o-pœ' nus	Dod-o-næ' us
Di-noch' a-res	Di-op' o-lis	Do-do' ne
Di-noc' ra-tes	Di-o' res	Do-don' i-des
Di-nod' o-chus	Di-o-ry' tus	Do' i-i (4)
Di-nom' e-nes	Di-o-scor' i-des	Dol-a-bel' la
Di' non	† Di-os' co-rus	Dol-i-cha' on
Di-nos' the-nes	‡ Di-o-scu' ri (3)	Dol' i-che (1) (12)
Di-nos' tra-tus	Di-os' pa-ge	Do' li-us
Di-o' cle-a	Di-os' po-lis	Dol-o-me' na
Di' o-cles	Di-o-ti' me (1) (8)	Do' lon
Di-o-cle-ti-a' nus	Di-o-ti' mus	Do-lon' ci (3)
Di-o-clé' ti-an (Eng.)	Di-ot' re-phes	Dol' o-pes
Di-o-do' rus	Di-ox-ip' pe	Do-lo' phi-on
Di-o' e-tas	Di-ox-ip' pus	Do-lo' pi-a
Di-og' e-nes	Di-pæ' æ	Do' lops
Di-o-ge' ni-a	Diph' i-las	Dom-i-du' cus
Di-og' e-nus	Diph' i-lus	Do-min' i-ca

\* *Diomedes*.—All words ending in *edes* have the same accentuation; as *Archimedes*, *Diomedes*, &c. The same may be observed of words ending in *icles* and *ocles*; as *Iphicles*, *Damocles*, *Androcles*, &c.—See the Terminational Vocabulary.

† *Dioscorus*.—An heresiarch of the fifth century.

‡ *Dioscuri*.—The name given to Castor and Pollux, from the Greek Δίδυμοι and Καστορες pro Καστορες, the sons of Jove.

Do-mit' i-a (10)  
 Do-mit-i-a' nus  
 Do-mit' i-an (Eng.)  
 Dom-i-til' la  
 Do-mit' i-us (10)  
 Do-na' tus  
 Don-i-la' us  
 Do-nu' ca  
 Do-ny' sa  
 Do-rac' te  
 Do' res  
 Dor' i-ca (4) (7)  
 Dor' i-cus  
 Do-ri-en' ses  
 Dor' i-las  
 Dor-i-la' us  
 Do' ri-on  
 Do' ris  
 Do-ris' cus  
 Do' ri-um  
 Do' ri-us  
 Do-ros' to-rum  
 Dor-sen' nus  
 Dor' so  
 Do' rus  
 Do-ry' a-sus (6)  
 Do-ry' clus  
 Dor-y-læ' um, and  
     Dor-y-læ' us  
 Dor' y-las  
 Dor-y-la' us  
 Do-rys' sus  
 Dos' ci (3)  
 Do-si' a-des

Dos-se' nus  
 Dot' a-das  
 Do' to  
 Do' tus  
 Dox-an' der  
 Dra-ca' nus  
 Dra' co  
 Dra-con' ti-des  
 Dra' cus  
 Dran' ces  
 Dran-gi-a' na (7)  
 Dra' pes  
 Drep' a-na, and  
     Drep' a-num  
 Drim' a-chus  
 Dri-op' i-des  
 Dri' os  
 Dro' i (3)  
 Dro-mæ' us  
 Drop' i-ci (4)  
 Dro' pi-on  
 Dru-en' ti-us, and  
     Dru-en' ti-a (10)  
 Dru' ge-ri (3)  
 Dru' i-dæ  
 Dru' ids (Eng.)  
 Dru-sil' la Liv' i-a  
 Dru' so  
 Dru' sus  
 Dry' a-des  
 Dry' ads (Eng.)  
 Dry-an-ti' a-des  
 Dry-an' ti-des  
 Dry-mæ' a

Dry' mo  
 Dry' mus  
 Dry' o-pe  
 Dry-o-pe' i-a (5)  
 Dry' o-pes  
 Dry' o-pis, and  
     Dry-op' i-da  
 Dry' ops  
 Dryp' e-tis  
 Du-ce' ti-us (10)  
 Du-il' li-a  
 Du-il' li-us Ne' pos  
 Du-lich' i-um  
 Dum' no-ris  
 Du' nax  
 Du-ra' ti-us (10)  
 Du' ri-us  
 Du-ro' ni-a  
 Du-um' vi-ri (4)  
 Dy-a-gon' das  
 Dy-ar-den' ses  
 Dy' mæ  
 Dy-mæ' i (3)  
 Dy' mas  
 Dym' nus  
 Dy-nam' e-ne  
 Dyn-sa' te  
 Dy' ras (6)  
 Dy-ras' pes  
 Dyr-rach' i-um  
 Dy-sau' les  
 Dys-ci-ne' tus  
 Dy-so' rum  
 Dys-pon' ti-i (4)

## EA

## EB

## EC

E A-nes  
 E-a' nus  
 E-ar' i-nus  
 E-a' si-um

Eb' do-me  
 E-bor' a-cum  
 Eb-u-ro' nes  
 Eb' u-sus

Ec-a-me' da  
 Ec-bat' a-na  
 Ec-e-chir' i-a  
 Es-e-kir' i-a

E-*chec'* ra-tes  
*E-kek'* ra-tes  
 Ech-e-da' mi-a (30)  
 E-*chel'* a-tus  
 E-*chel'* ta  
 Ech'e-lus  
 E-*chem'* bro-tus  
 E-*che'* mon  
 Ech'e-mus  
 Ech-e-ne' us  
 Ech'e-phron  
 E-*chep'* o-lus  
 E-*ches'* tra-tus  
 E-*chev-e-ther'* ses  
 E-*chid'* na  
 Ech-i-do' rus  
 E-*chin'* a-des  
 E-*chi'* non  
 E-*chi'* nus  
 Ech-i-nus' sa  
 E-*chi'* on (29)  
 Ech-i-on' i-des  
 Ech-i-o' ni-us  
 Ech'o  
 E-des' sa, E-de' sa  
 E-dis' sa  
 E'don  
 E-do' ni (3)  
 E-dyl' i-us  
 E-e' ti-on (10)  
 E-*gel'* i-das  
 E-*ge'* ri-a  
 E-*ges-a-re'* tus  
 E-*ge-si'* nus  
 E-*ges'* ta  
 E-*na'* ti-a (10)  
 E-*na'* ti-us (10)  
 E-*jo'* ne-us  
 E-i' on (26)  
 E-i' o-nes  
 E-i-o' ne-us  
 El-a-bon' tas  
 E-læ' a

E-læ' us  
 El-a-ga-ba' lus, or  
 El-a-gab' a-lus  
 El-a-i' tes  
 E-la' i-us  
 El-a-phi-æ' a  
 El' a-phus  
 El-a-phe-bo' li-a  
 El-ap-to' ni-us  
 E-la' ra  
 El-a-te' a  
 E-la' tus  
 E-la' ver  
 E' le-a  
 E-le-a' tes  
 E-lec' tra  
 E-lec' træ  
 E-lec' tri-des  
 E-lec' try-on  
 E-le' i  
 El-e-le' us  
 E' le-on  
 El-e-on' tum  
 El-e-phan' tis  
 El-e-phan-toph' a-gi  
 El-e-phe' nor  
 El-e-po' rus  
 E' le-us  
 E-leu' chi-a  
 El-eu-sin' i-a (22)  
 E-leu' sis  
 E-leu' ther  
 E-leu' the-ræ  
 El-eu-the' ri-a  
 E-leu' tho  
 E-leu-ther-o-cil' i-  
 ces  
 E-lic' i-us (10) (24)  
 El-i-en' sis, and  
 E-li' a-ca  
 El-i-me' a  
 E' lis  
 El-is-pha' si-i (4)

E-lis' sa  
 El-lo' pi-a  
 E-lis' sus  
 E-lo' rus  
 E' los  
 El-pe' nor  
 El-pi-ni' ce  
 El-u-i' na  
 El' y-ces  
 El-y-ma' is  
 El' y-mi (3)  
 El' y-mus  
 El' y-rus  
 E-lys' i-um  
 E-ma' thi-a  
 E-ma' thi-on  
 Em' ba-tum  
 Em-bo-li' ma  
 E-mer' i-ta  
 E-mes' sa, and  
 E-mis' sa  
 Em-me' li-us  
 E-mo' da  
 E-mo' dus  
 Em-ped' o-cles  
 Em-pe-ra' mus  
 Em-po' clus  
 Em-po' ri-a  
 Em-pu' sa  
 En-cel' a-dus  
 En-chel' e-æ (12)  
 En' de-is  
 En-de' ra  
 En-dym' i-on  
 E-ne' ti  
 En-gy' um  
 En-i-en' ses  
 Eu-i-o' pe-us  
 E-nip' e-us  
 E-nis' pe (8)  
 En' na  
 En' ni-a  
 En' ni-us

En' no-mus  
 En-nos-i-gæ' us  
 En' o-pe  
 E' nops  
 E' nos  
 En-o-sich' thon  
 E-not-o-cœ' tæ  
 En-tel' la  
 En-tel' lus  
 En-y-a' li-us  
 E-ny' o (6)  
 E' o-ne  
 E' os  
 E-o' us  
 E-pa' gris  
 E-pam-i-non' das  
 Ep-an-tel' i-i (4)  
 E-paph-ro-di' tus  
 Ep' a-phus  
 Ep-as-nac' tus  
 E-peb' o-lus  
 E-pe' i (3)  
 E-pe' us  
 Eph' e-sus  
 Eph' e-tæ  
 Eph-i-al' tes  
 Eph' o-ri (3)  
 Eph' o-rus  
 Eph' y-ra  
 Ep-i-cas' te  
 Ep-i-cer' i-des  
 Ep-i-cha' i-des  
 E-pich' a-ris  
 Ep-i-char' mus  
 Ep' i-cles  
 Ep-i-clí' des  
 E-pic' ra-tes  
 Ep-ic-te' tus  
 Ep-i-cu' rus  
 E-pic' y-des (24)

Ep-i-dam' nus  
 Ep-i-daph' ne  
 E-pi-dau' ri-a  
 Ep-i-dau' rus  
 E-pid' i-us  
 Ep-i-do' tæ  
 E-pig' e-nes  
 E-pig' e-us  
 E-pig' o-ni (3)  
 E-pig' o-nus  
 E-pi' i, and E-pe' i  
 E-pil' a-ris  
 Ep-i-mel' i-des  
 E-pim' e-nes  
 Ep-i-men' i-des  
 Ep-i-me' the-us  
 Ep-i-me' this  
 E-pi' o-chus (12)  
 E-pi' o-ne (8)  
 E-piph' a-nes  
 Ep-i-pha' ni-us  
 E-pi' rus  
 E-pis' tro-phus  
 E-pit' a-des  
 E' pi-um  
 Ep' o-na  
 E-po' pe-us  
 Ep-o-red' o-rix  
 Ep' u-lo  
 E-pyt' i-des  
 Ep' y-tus  
 E-qua-jus' ta  
 E-quit' o-lus  
 E-quir' i-a  
 E-quo-tu' ti-cum  
 Er' a-con  
 E-ræ' a  
 Er-a-si' nus  
 Er-a-sip' pus  
 Er-a-sis' tra-tus

Er' a-to  
 Er-a-tos' the-nes  
 Er-a-tos' tra-tus  
 E-ra' tus  
 Er-bes' sus  
 Er' e-bus  
 E-rech' the-us  
 E-rem' ri (3)  
 E-re' mus  
 Er-e-ne' a  
 E-res' sa  
 E-rech' thi-des  
 E-re' sus  
 E-re' tri-a  
 E-re' tum  
 Er-eu-tha' li-ou (29)  
 Er' ga-ne  
 Er-gen' na  
 Er' gi-as  
 Er-gi' nus  
 Er-gin' nus  
 Er-i-bœ' a  
 E-rib' o-tes  
 Er-i-ce' tes  
 E-rich' tho  
 Er-ich-tho' ni-us  
 Er-i-cin' i-um  
 Er-i-cu' sa  
 \*E-rid' a-nus  
 E-rig' o-ne  
 E-rig' o-nus  
 Er-i-gy' us  
 E-ril' lus  
 E-rin' des  
 E-rin' na  
 E-rin' nys  
 E-ri' o-pis  
 E-riph' a-nis  
 E-riph' i-das  
 Er-i-phy' le

\* *Eridanus*.—Alpheus and *Eridanus* the strong,  
That rises deep, and stately rolls along.



E'ris	Et-e-ar' chus	Eu-bu' li-des
Er-i-sich' thon	E-te' o-cles	Eu-bu' lus
Er' i-thus	E-te' o-clus	Eu-ce' rus
*E-rix' o	Et-e-o-cre' tæ	Eu-che' nor
E-ro' chus	E-te' o-nes	Eu' chi-des
E-ro' pus, and	E-te-o' ne-us	Eu-cli' des
Ær' o-pas	Et-e-o-ni' cus (30)	<i>Eu'clid</i> (Eng.)
E' ros	E-te' si-æ (11)	Eu' clus
E-ros' tra-tus	E-tha' li-on (29)	Eu' cra-te
E-ro' ti-a (10)	E-the' le-um	Eu' cra-tes
Er-ru' ca	Eth' o-da	Eu' cri-tus
Er' se	E-the' mon	Euc-te' mon
Er' y-mas	E' ti-as (10)	Euc-tre' si-i (4)
Er' xi-as	E' tis	Eu-dæ' mon
E-ryb' i-um	E-tru' ri-a	Eu-dam' i-das
Er-y-ci' na	Et' y-lus	Eu' da-mus
Er-y-man' this	E-vad' ne	Eu-de' mus
Er-y-man' thus	Ev' a-ges	Eu-do' ci-a
E-rym' næ	E-vag' o-ras	Eu-doc' i-mus
E-rym' ne-us	E-vag' o-re	Eu-do' ra
Er' y-mus	E' van	Eu-do' rus
*Er-y-the' a	E-van' der	Eu-dox' i-a
Er-y-thi' ni (4)	E-van' ge-lus	Eu-dox' us
Er' y-thræ	Ev-an-gor' i-des	E-vel' thon
Er' y-thra	E-van' thes	Eu-e-mer' i-das
E-ryth' ri-on	E-var' chus	E-vem' e-rus
E-ryth' ros	E' vas	E-ve' nus
E' ryx	E' vax	Ev-e-phe' nus
E-ryx' o	Eu' ba-ges	Ev' e-res
E-ser' nus	Eu-ba' tas	E-ver' ge-tæ
Es-qui' i-æ, and	Eu' bi-us	E-ver' ge-tes
Es-qui-li' nus	Eu-bœ' a (7)	Eu-ga' ne-i (3)
Es-sed' o-nes	Eu-bo' i-cus	Eu-ge' ni-a (20)
Es' su-i (3)	Eu' bo-te	Eu-ge' ni-us
Es' u-la	Eu' bo-tes	Eu' ge-on
Es-ti-ai' a (7)	Eu-bu' le (8)	Eu-hem' e-rus

\* *Erythea*.—Chrysaor, Love the guide, Callirœe led,  
 Daughter of Ocean, to the genial bed.  
 Whence Geryon sprung, fierce with his triple head;  
 Whom Hercules laid breathless on the ground  
 In *Erythea*, which the waves surround.

COOKE'S *Hesiod. Theog.* v. 523.

Eu' hy-drum  
 Eu' hy-us  
 E-vip' pe (8)  
 E-vip' pus  
 Eu-lim' e-ne  
 Eu-ma' chi-us (12)  
 Eu-mæ' us  
 Eu-me' des  
 Eu-me' lis  
 Eu-me' lus  
 Eu' me-lus (King)  
 \*Eu' me-nes  
 Eu-me' ni-a  
 Eu-men' i-des  
 Eu-me-nid' i-a  
 Eu-me' ni-us  
 Eu-mol' pe  
 Eu-mol' pi-dæ  
 Eu-mol' pus  
 Eu-mon' i-des  
 Eu-næ' us  
 Eu-na' pi-us  
 Eu-no' mi-a  
 Eu' no-mus  
 Eu' nus  
 Eu' ny-mos  
 Eu' o-ras  
 Eu-pa' gi-um  
 Eu-pal' a-mon  
 Eu-pal' a-mus  
 Eu' pa-tor  
 Eu-pa-to' ri-a  
 Eu-peí' thes  
 Eu' pha-es

Eu-phan' tus  
 Eu-phe' me  
 Eu-phe' mus  
 Eu-phor' bus  
 Eu-pho' ri-on  
 Eu-phra' nor  
 Eu-phra' tes  
 Eu' phron  
 Eu-phros' y-ne  
 Eu-plæ' a, or  
 Eu-plæ' a  
 Eu' po-lis  
 Eu-pom' pus  
 Eu-ri-a-nas' sa  
 Eu-rip' i-des  
 Eu-ri' pus  
 Eu-ro' mus  
 Eu-ro' pa (7)  
 Eu-ro-pæ' us  
 Eu' rops  
 Eu' ro-pus  
 Eu-ro' tas  
 Eu-ro' to  
 Eu' rus  
 Eu-ry' a-le (8)  
 Eu-ry' a-lus  
 Eu-ryb' a-tes  
 Eu-ryb' i-a  
 Eu-ry-bi' a-des  
 Eu-ryb' i-us  
 Eu-ry-cle' a  
 Eu' ry-cles  
 Eu-ry-clí' des  
 Eu-ryc' ra-tes

Eu-ry-crat' i-das  
 Eu-ryd' a-mas  
 Eu-ryd' a-me  
 Eu-ry-dam' i-das  
 Eu-ryd' i-ce  
 Eu-ry-ga' ni-a  
 Eu-ry' le-on  
 Eu-ryl' o-chus  
 Eu-rym' a-chus  
 Eu-rym' e-de  
 Eu-rym' e-don  
 Eu-rym' e-nes  
 Eu-ryn' o-me  
 Eu-ryn' o-mus  
 Eu-ry' o-ne  
 Eu' ry-pon  
 Eu-ryp' y-le  
 Eu-ryp' y-lus  
 Eu-rys' the-nes  
 Eu-rys-then' i-dæ  
 Eu-rys' the-us  
 Eu' ry-te  
 Eu-ryt' e-æ  
 Eu-ryt' e-le  
 Eu-ryth' e-mis  
 Eu-ryth' i-on, and  
 Eu-ryt' i-on (11)  
 Eu' ry-tus  
 Eu' ry-tis  
 Eu-se' bi-a  
 Eu-se' bi-us  
 Eu' se-pus  
 Eu-sta' thi-us  
 Eu-sto' li-a

\* *Eumenes*.—It is not a little surprising that so elegant a writer as Hughes should, throughout the whole tragedy of the *Siege of Damascus*, accent this word on the penultimate syllable; especially as there is not a single proper name of more than two syllables in the Greek or Latin languages of this termination which has the penultimate syllable long.—Lee has done the same in the tragedy of *Alexander*, which would lead us to suppose there is something naturally repugnant to an English ear in the antepenultimate accentuation of these words, and something agreeable in the penultimate.

## EU

Eu-sto' li-us  
 Eu-tæ' a (7)  
 Eu-tel' i-das  
 Eu-ter' pe  
 \*Eu-tha' li-a  
 Eu-tha' li-us  
 Eu-thyc' ra-tes  
 Eu-thy-de' mus

## EU

Eu-thy' mus  
 Eu-trap' e-lus  
 Eu-tro' pi-a  
 Eu-tro' pi-us  
 Eu' ty-ches  
 Eu-tych' i-de  
 Eu-tych' i-des  
 Eu' ty-phron

## EX

43

Eu-xan' thi-us  
 Eux' e-nus  
 Eu-xi' nus Pon' tus  
 Eu-xip' pe  
 Ex-a' di-us  
 Ex-æ' thes  
 Ex-ag' o-nus  
 Ex-om' a-træ

## FA

F<sup>AB</sup>' -A-RIS  
 Fa' bi-a (7)  
 Fa-bi-a' ni (3)  
 Fa' bi-i (4)  
 Fa' bi-us  
 Fab-ra-te' ri-a  
 Fa-bric' i-us (24)  
 Fa-bul' la  
 Fa' dus  
 Fæs' u-læ  
 Fal-cid' i-a  
 Fa-le' ri-i (4)  
 Fal-e-ri' na  
 Fa-ler' nus  
 Fa-lis' ci (3)  
 Fa-lis' cus  
 Fa' ma  
 Fan' ni-a  
 Fan' ni-i (4)  
 Fan' ni-us  
 Far' fa-rus  
 Fas' ce-lis  
 Fas-cel' li-na  
 Fau-cu' i-a

## FE

Fa-ven' ti-a (10)  
 Fa-ve' ri-a  
 Fau' la  
 Fau' na  
 Fau-na' li-a  
 Fau' ni (3)  
 Fau' nus  
 Fa' vo  
 Fau' sta  
 Fau-sti' na (3)  
 Fau' sti-tas  
 Fau' stu-lus  
 Fau' tus  
 Feb' ru-a  
 Fec-i-a' les  
 Fel' gi-nas  
 Fen-es-tel' la  
 Fe-ra' li-a  
 Fer-en-ta' num and  
 Fe-ren' tum  
 Fe-re' tri-us  
 Fe-ro' ni-a  
 Fes-cen' ni-a  
 Fes' tus

## FL

Fi-bre' nus  
 Fi-cul' ne-a  
 Fi-de' na  
 Fi-de' næ  
 Fi-den' ti-a  
 Fi' des  
 Fi-dic' u-læ  
 Fim' bri-a  
 Fir' mi-us  
 Fis-cel' lus  
 Fla-cel' li-a  
 Flac' cus  
 Fla-cil' la Æ' li-a  
 Fla-min' i-a  
 Fla-min' i-us, or  
 Flam-i-ni' nus  
 Fla' vi-a  
 Fla-vi-a' num  
 Fla-vin' i-a  
 Fla-vi-ob' ri-ga  
 Fla' vi-us  
 Flo' ra  
 Flo-ra' li-a  
 Flo' rus

\* *Euthalia*.—Labbe observes, that this word does not come from the muse *Thalia*, as some suppose, but from the masculine *Euthalius*, as *Eulatia*, *Eumenia*, *Eustolia*, *Eutropia*, *Emmelia*, &c. which are professedly accented on the antepenultimate.—See Rule 29.

## 44 FR

Flo-ri-a' nus  
 Flu-o' ni-a  
 Fo' li-a  
 Fon-te' i-a (5)  
 Fon-te' i-us Cap' i-to  
 For' mi-æ  
 For-mi-a' num  
 For' nax  
 For-tu' na  
 For' u-li  
 Fo' rum Ap' pi-i  
 Fran' ci (3)  
 Fre-ge' la (7)  
 Fre-ge' næ

## FU

Fren-ta' ni (3)  
 Frig' i-dus  
 Fris' i-i (4)  
 Fron' ti-nus  
 Fron' to  
 Fru' si-no  
 Fu-ci' na  
 Fu-ci' nus  
 Fu-fid' i-us  
 Fu' fi-us Gem' i-nus  
 Ful-gi-na' tes  
 Ful-gi' nus  
 Ful' li-num, and  
 Ful' gi-num

## FU

Ful' vi-a  
 Ful' vi-us  
 Fun-da' nus  
 Fun' di (3)  
 Fu' ri-a  
 Fu' ri-æ  
 Fu' ri-i (4)  
 Fu-ri' na  
 Fu-ri' næ  
 Fu' ri-us  
 Fur' ni-us  
 Fus' cus  
 Fu' si-a (11)  
 Fu' si-us (10)

## GA

**G**AB' A-LES  
 Gab' a-za  
 Ga-be' ne, and  
 Ga-bi-e' ne  
 Ga-bin' i-nus  
 Ga' bi-i (4)  
 Ga-bi' na  
 Ga-bin' i-a  
 Ga-bin-i-a' nus (20)  
 Ga-bin' i-us  
 Ga' des, and  
 Gad' i-ra  
 Gad-i-ta' nus  
 Gæ-sa' tæ  
 Gæ-tu' li-a  
 Ge-tu' li-cus  
 Ga-la' bri-i (4)  
 Gal-ac-toph' a-gi (3)  
 Ga-læ' sus  
 Ga-lan' this

## GA

Gal' a-ta (7)  
 Gal' a-tæ  
 Gal-a-tæ' a, and  
 Gal-a-thæ' a  
 Ga-la' ti-a (10)  
 Ga-lax' i-a  
 Gal' ba  
 Ga-le' nus  
 Ga-le' o-læ  
 Ga-le' ri-a  
 Ga-le' ri-us  
 Ga-le' sus  
 Gal-i-læ' a  
 Ga-lin-thi-a' di-a  
 Gal' li (3)  
 Gal' li-a  
 Gal-li-ca' nus  
 Gal-li-e' nus  
 Gal-li-na' ri-a  
 Gal-lip' o-lis

## GA

Gal-lo-græ' ci-a  
 Gal-lo' ni-us  
 Gal' lus  
 Ga-max' us  
 Ga-me' li-a  
 Gan-da-ri' tæ  
 Gan' ga-ma  
 Gan-gar' i-dæ  
 Gan' ges  
 Gan-nas' cus  
 Gan-y-me' de  
 Gan-y-me' des  
 Gan' y-mede (Eng.)  
 Ga-ræ' i-cum  
 Gar-a-man' tes  
 Gar-a-man' tis  
 Gar' a-mas  
 Gar' a-tas  
 Ga-re' a-tæ  
 Ga-re-ath' y-ra'

\* Gar-ga' nus  
 Gar-ga' phi-a  
 Gar' ga-ra (7)  
 Gar' ga-ris  
 Ga-ril' i-us  
 Gar-git' ti-us  
 Gar-i' tes  
 Ga-rum' na  
 Gas' tron  
 Gath' e-æ (4)  
 Ga-thé' a-tas  
 Gau' lus, Gau' le-on  
 Gau' rus  
 Ga' us, Ga' os  
 Ge-ben' na (9)  
 Ge-dro' si-a (11)  
 Ge-ga' ni-i (4)  
 Ge' la  
 Ge-la' nor  
 Gel' li-a  
 Gel' li-as  
 Gel' li-us  
 Ge' lo, Ge' lon  
 Ge' lo-i (3)  
 Ge-lo' nes, Ge-lo' ni  
 Ge' los  
 Ge-min' i-us  
 Gem' i-nus  
 Ge-na' bum  
 Ge-nau' ni  
 Ge-ne' na  
 Ge-ni' sus  
 Ge' ni-us  
 Gen' se-ric  
 Gen' ti-us (10)  
 Gen' u-a  
 Ge-nu' ci-us (10)  
 Ge-nu' sus  
 Ge-nu' ti-a (11)

Ge-or' gi-ca  
 Geor' gics (Eng.)  
 Ge-phy' ra  
 Ge-phyr' æ-i (3)  
 Ge-ra' ni-a  
 Ge-ran' thræ  
 Ge-res' ti-cus  
 Ger' gi-thum (9)  
 Ger-go' bi-a  
 Ge' ri-on  
 Ger-ma' ni-a  
 Ger-man' i-cus  
 Ger-ma' ni-i (4)  
 Ge-ron' thræ  
 Ger' rhæ  
 Ge' rus, and  
 Ger' rhus  
 Ge' ry-on (9), and  
 Ge-ry' o-nes  
 Ges' sa-tæ  
 Ges' sus  
 Ge' ta (9)  
 Ge' tæ  
 Ge-tu' li-a  
 Gi-gan' tes  
 Gi-gar' tum  
 Gi' gis  
 Gil' do  
 Gil' lo  
 Gin-da' nes  
 Gin' des  
 Gin' ge  
 Gin-gu' num  
 Gip' pi-us  
 Gis' co  
 Gla-di-a-to' ri-i (4)  
 Gla' nis  
 Glaph' y-re, and  
 Glaph' y-ra

Glaph' y-rus  
 Glau' ce  
 Glau-cip' pe  
 Glau-cip' pus  
 Glau' con  
 Glau-con' o-me  
 Glau-co' pis  
 Glau' cus  
 Glau' ti-as  
 Gl' con  
 Glis' sas  
 Glyc' e-ra  
 Gly-ce' ri-um  
 Gly' con  
 Glym' pes  
 Gna' ti-a (13) (10)  
 Gni' dus  
 Gnos' si-a (10)  
 Gnos' sis  
 Gnos' sus  
 Gob-a-nit' i-o (10)  
 Go' bar  
 Gob' a-res  
 Gob' ry-as  
 Gol' gi  
 Gom' phi  
 Go-na' tas  
 Go-ni' a-des  
 Go-nip' pus  
 Go-nces' sa  
 Go-nus' sa  
 Gor-di-a' nus  
 Gor' di-um  
 Gor' di-us  
 Gor-ga' sus  
 Gor' ge (8)  
 Gor' gi-as  
 Gor' go  
 Gor' go-nes

\* *Garganus*.—And high *Garganus*, on the Apulian plain,  
 Is mark'd by sailors from the distant main.

Gor-go' ni-a  
 Gor-go' ni-us  
 Gor-goph' o-ne  
 Gor-goph' o-ra  
 Gor' gus  
 Gor-gyth' i-on  
 Gor' tu-æ  
 Gor' tyn  
 Gor-ty' na  
 Gor-tyn' i-a  
 Gor' tys  
 Got' thi (3)  
 Grac' chus (12)  
 Gra-di' vus  
 Græ' ci (3)  
 Græ' ci-a (11)  
 Græ' ci-a Mag' na  
 Græ-ci' nus  
 Græ' cus

Gra' i-us  
 \*Gra-ni' cus, or  
 Gran' i-cus  
 Gra' ni-us  
 Gra' ti-æ (10)  
 Gra-ti-a' nus (21)  
 Gra-tid' i-a  
 Gra' ti-on (11)  
 Gra' ti-us (10)  
 Gra' vi-i (4)  
 Gra-vis' cæ  
 Gra' vi-us  
 Gre-go' ri-us  
 Griu' nes  
 Gro' phus  
 Gryl' lus  
 Gry-ne' um  
 Gry-ne' us  
 Gry-ni' um

Gy' a-rus, and  
 Gy' a-ros  
 Gy' as  
 Gy-gæ' us  
 Gy' ge  
 Gy' ges (9), or  
 Gy' es  
 Gy-lip' pus  
 Gym-na' si-a (11)  
 Gym-na' si-um (11)  
 Gym-ne' si-æ (11)  
 Gym' ne-tes  
 Gym-nos-o-phist' tæ  
*Jim-nos' o-phists*  
 (Eng.) (9)  
 Gy-næ' ce-as  
 Gyn-æ-co-thœ' nas  
 Gyn' des  
 Gy-the' um

HA' BIS  
 Ha-dri-a-nop' o-lis  
 Ha-dri-a' nus (23)  
 Ha-dri-at' i-cum  
 Hæ' mon  
 Hæ-mo' ni-a  
 Hæ' mus  
 Ha' ges  
 Hag' no  
 Hag-nag' o-ra  
 Ha-læ' sus, and

Ha-le' sus  
 Hal' a-la  
 Hal-cy' o-ne (8)  
 Ha' les  
 Ha-le' si-us (11)  
 Ha' li-a  
 Ha-li-ac' mon (21)  
 Ha-li-ar' tus (21)  
 Hal-i-car-nas' sus  
 Ha-lic' y-æ (11) (24)  
 Ha-li' e-is

Ha-lim' e-de  
 Hal-ir-rho' ti-us (10)  
 Hal-i-ther' sus  
 Ha' li-us (20)  
 Hal-i-zo' nes (21)  
 Hal' mus  
 Hal-my-des' sus  
 Ha-loc' ra-tes  
 Ha-lo' ne  
 Hal-on-ne' sus  
 Ha-lo' ti-a (10)

\* *Granicus*.—As Alexander's passing the river *Granicus* is a common subject of history, poetry, and painting, it is not wonderful that the common ear should have given into a pronunciation of this word more agreeable to English analogy than the true classical accent on the penultimate syllable. The accent on the first syllable is now so fixed, as to make the other pronunciation savour of pedantry. See *Andronicus*.

Ha-lo' tus	He' brus	Hel-i-ca' on
Ha' lus	Hec' a-le	Hel' i-ce
Hal-y-æ' tus	Hec-a-le' si-a	Hel' i-con
Hal-y-at' tes	Hec-a-me' de	Hel-i-co-ni' a-des
Ha' lys	Hec-a-tæ' us	Hel-i-co' nis
Ha-lyz' i-a (11)	Hec' a-te (8), or	He-li-o-do' rus (21)
Ham-a-dry' a-des	<i>Hec' ate</i> (Eng.)	†He-li-o-ga-ba' lus
Ha-max' i-a	Hec-a-te' si-a (11)	He-li-op' o-lis
Ha-mil' car	Hec-a-tom-bo' i-a	He-lis' son
Ham' mon	Hec-a-tom-pho' ni-a	He' li-us
Han' ni-bal	Hec-a-tom' po-lis	He-lix' us
Har' ca-lo	Hec-a-tom' py-lis	Hel-lan' i-ce
Har-ma-te' li-a	Hec' tor	Hel-lan' i-cus
Har' ma-tris	Hec' u-ba	Hel-la-noc' ra-tes
Ha-mil' lus	Hed' i-la	Hel' las
Har-mo' di-us	He-don' a-cum	Hel' le (8)
Har-ma' ni-a	Hed' u-i (3)	Hel' len
Har-mon' i-des	He-dym' e-les	Hel-le' nes
Har' pa-gus	He-gel' o-chus	Hel-le-spon' tus
Har-pal' i-ce	*He-ge' mon	Hel-lo' pi-a
Har-pa' li-on	Heg-e-si' nus	Hel-lo' ti-a (10)
Har' pa-lus	Heg-e-si' a-nax	He-lo' ris
Har-pal' y-ce (8)	He-ge' si-as	He-lo' rum, and
Har-pal' y-cus	Heg-e-sil' o-chus	He-lo' rus
Har' pa-sa	Heg-e-sin' o-us	He' los
Har' pa-sus	Heg-e-sip' pus	He-lo' tæ, and
Har-poc' ra-tes	Heg-e-sip' y-le	He-lo' tes
Har-py' i-æ (4)	Heg-e-sis' tra-tus	Hel-ve' ti-a (10)
<i>Har' pies</i> (Eng.)	Heg-e-tor' i-des	Hel-ve' ti-i (4)
Ha-ru' spex	Hel' e-na (7)	Hel' vi-a
Has' dru-bal	He-le' ni-a	Hel' vi-i (4)
Ha-te' ri-us	He-le' nor	Hel-vi' na
Hau' sta-nes	Hel' e-nus	Hel' vi-us Cin' na
Heb' do-le	He-ler' ni Lu' cus	He' lum
He' be (8)	He-li' a-des	Hel' y-mus
He-be' sus	He-li-as' tæ	He-ma' thi-on

\* *Hegemon*.—Gouldman and Holyoke accent this word on the antepenultimate syllable, but Labbe and Lempriere more classically on the penultimate.

*Heliogabatus*.—This word is accented on the penultimate syllable by Labbe and Lempriere; but in my opinion more agreeably to the general ear by Ainsworth, Gouldman, and Holyoke, on the antepenultimate.

He-mith' e-a  
 He' mon  
 He' mus  
 Hen' e-ti (3)  
 He ni' o-chi (3)  
 He-phæs' ti-a  
 He-phæs' ti-i (4)  
 He-phæs' ti-o  
 He-phæs' ti-on (11)  
 Hep-ta-pho' nos  
 Hep-tap' o-lis  
 Hep-tap' y-los  
 He' ra (7)  
 Her-a-clé' a  
 Her-a-clé' i-a  
 He-rac' le-um  
 He-rac-le-o' tes  
 Her-a-cli' dæ  
 Her-a-cli' dis  
 Her-a-cli' des  
 \*Her-a-cli' tus  
 He-rac' li-us  
 He-ræ' a  
 He-ræ' um  
 Her-bes' sus  
 Her-ce' i-us  
 Her-cu-la' ne-um  
 Her' cu-les  
 Her-cu' le-um  
 Her-cu' le-us  
 Her-cy' na  
 Her-cyn' i-a  
 Her-do' ni-a  
 Her-do' ni-us  
 He-ren' ni-us Se-ne'  
 ci-o  
 He' re-us  
 He-ril' lus

Her' i-lus  
 Her' ma-chus  
 Her' mæ  
 Her-mæ' a  
 Her-mæ' um  
 Her-mag' o-ras  
 Her-man-du' ri  
 Her-man' ni  
 Her-maph-ro-di' tus  
 Her-ma-the' na  
 Her-me' as  
 Her-me' i-as  
 Her' mes  
 Her-me-si' a-nax  
 Her-mi' as  
 Her-min' i-us  
 Her-mi' o-ne  
 Her-mi' o-ni-æ  
 Her-mi-on' i-cus Si'  
 nus  
 Her-mip' pus  
 Her-moc' ra-tes  
 Her-mo-do' rus  
 Her-mog' e-nes  
 Her-mo-la' us  
 Her-mo-ti' mus  
 Her-mun-du' ri  
 Her' mus  
 Her' ni-ci (4)  
 He' ro  
 He-ro' des  
 He-ro-di-a' nus (21)  
 He-rod' i-cus  
 He-rod' o-tus  
 Her' o-es  
 He-ro' is  
 He' ron  
 He-ro-ph' i-la

He-ro-ph' i-lus  
 He-ros' tra-tus  
 Her' pa  
 Her' se  
 Her-sil' i-a  
 Her' tha, and  
 -Her' ta  
 Her' u-li  
 He-sæ' nus  
 He-si' o-dus  
 He' zhe-od(Eng.)(10)  
 He-si' o-ne  
 Hes-pe' ri-a  
 Hes-per' i-des  
 Hes' pe-ris  
 Hes-per' i-tis  
 Hes' pe-rus  
 Hes' ti-a  
 Hes-ti-æ' a (7)  
 He' sus  
 He-sych' i-a  
 He-sych' i-us  
 He-tric' u-lum  
 He-tru' ri-a  
 Heu-rip' pa  
 Hex-ap' y-lum  
 Hi-ber' ni-a, and  
 Hy-ber' ni-a  
 Hi-bril' des  
 Hic-e-ta' on (24)  
 His-e-ta' on  
 Hi-ce' tas  
 Hi-cmp' sal  
 Hi' e-ra  
 Hi-e-rap' o-lis  
 Hi' e-rax  
 Hi' e-ro  
 Hi-e-ro-ce' pi-a

\* *Heracitus*.—This name of the weeping philosopher is so frequently contrasted with that of *Democritus*, the laughing philosopher, that we are apt to pronounce both with the same accent; but all our prosodists are uniform in giving the antepenultimate accent to the latter, and the penultimate to the former word.



Hi-er' o-cles	Hip-pob' o-tes	Hip-pos' tra-tus
Hi-e-ro-du' lum	Hip-pob' o-tus	Hip-pot' a-des
Hi-er-om' ne-mon	Hip-po-cen-tau' ri	Hip' po-tas, or
Hi-e-ro-ne' sos	Hip-poc' o-on	Hip' po-tes
Hi-e-ron' i-ca (30)	Hip-po-cor-ys' tes	Hip-poth' o-e
Hi-er-on' i-cus	Hip-poc' ra-tes	Hip-poth' o-on
Hi-e-ron' y-mus	Hip-po-cra' ti-a (11)	Hip-poth-o-on' tis
Hi-e-ro-ph' i-lus	*Hip-po-cre' ne (7)	Hip-poth' o-us
Hi-e-ro-sol' y-ma	Hip-pod' a-mas	Hip-po' ti-on (11)
Hig-na' ti-a V' a	Hip-pod' a-me	Hip-pu' ris
Hi-la' ri-a	Hip-po-da-mi' a (30)	Hip' pus
Hi-la' ri-us	Hip-pod' a-mus	Hip' si-des
Hi-mel' la	Hip-pod' i-ce	Hi' ra
Him' e-ra	Hip-pod' ro-mus	Hir-pi' ni (4)
Hi-mil' co	Hip' po-la	Hir-pi' nus, Q.
Hip-pag' o-ras	Hip-pol' o-chus	Hir' ti-a (10)
Hip-pal' ci-mus	Hip-pol' y-te (8)	Hir' ti-us Au' lus
Hip' pa-lus	Hip-pol' y-tus	Hir' tus
Hip-par' chi-a (12)	Hip-pom' a-chus	His' bon
Hip-par' chus	Hip-pom' e-don	His-pa' ni-a
Hip-pa-ri' nus	Hip-pom' e-ne	His-pel' lum
Hip-pa' ri-on	Hip-pom' e-nes	His' po
Hip' pa-sus	Hip-po-mol' gi	His-pul' la
Hip' pe-us	Hip' pon, and Hip' po	His-tas' pes
Hip' pi (3)	Hip-po' na	His' ter Pa-cu' vi-us
Hip' pi-a	Hip' po-nax	His-ti-æ' a
Hip' pi-as	Hip-po-ni' a-tes	His-ti-æ' o-tis
Hip' pis	Hip-po' ni-um	His-ti-æ' us
Hip' pi-us	Hip-pon' o-us	His' tri-a
Hip' po	Hip-pop' o-des	Ho' di-us

\* *Hippocrene*.—Nothing can be better established than the pronunciation of this word in four syllables; according to its original; and yet such is the licence of English poets, that they not unfrequently contract it to three. Thus COOKE, *Hesiod. Theog. v. 9.*

And now to *Hippocrene* resort the fair;  
Or, Olmius, to thy sacred spring repair.

And a late translator of the Satires of Persius:—

Never did I so much as sip,  
Or wet with *Hippocrene* a lip.

This contraction is inexcusable, as it tends to embarrass pronunciation, and lower the language of poetry.

Hol' o-cron  
 Ho-me' rus  
 Ho' mer (Eng.)  
 Hom' o-le  
 Ho-mo' le-a  
 Hom-o-lip' pus  
 Hom-o-lo' i-des  
 Ho-mon-a-den' ses  
 Ho-no' ri-us  
 Ho' ra  
 Ho-rac' i-tæ (24)  
 Ho' ræ  
 Hor-a-pol' lo  
 Ho-ra' ti-us  
 Hor' ace (Eng.)  
 Hor' ci-as (10)  
 Hor-mis' das  
 Ho-ra' tus  
 Hor-ten' si-a (10)  
 Hor-ti' num  
 Hor-ten' si-us (10)  
 Hor-to' na  
 Ho' rus  
 Hos-til' i-a  
 Hos-til' i-us  
 Hun-ne-ri' cus  
 Hun-ni' a-des  
 Hy-a-cin' thi-a  
 Hy-a-cin' thus  
 Hy' a-des  
 Hy-ag' nis  
 Hy' a-la  
 Hy-am' po-lis  
 Hy-an' thes  
 Hy-an' tis  
 Hy-ar' bi-ta  
 Hy' as  
 Hy' bla  
 \*Hy-bre' as, or

Hyb' re-as  
 Hy-bri' a-nes  
 Hyc' ca-ra  
 Hy'da, and Hy' de  
 Hyd' a-ra  
 Hy-dar' nes  
 Hy-das' pes  
 Hy' dra  
 Hy-dra' mi-a (30)  
 Hy-dra-o' tes  
 Hy-drochl' o-us  
 Hy-dro-pho' ri-a  
 Hy' drus  
 Hy-dru' sa  
 Hy' e-la  
 Hy-emp' sal  
 Hy-el' tus  
 Hy-ge' i-a  
 Hy-gi-a' na  
 Hy-gi' nus  
 Hy' la, and Hy' las  
 Hy-lac' i-des  
 Hy-lac' tor  
 Hy' læ  
 Hy-læ' us  
 Hy' las  
 Hy' lax  
 Hyl' i-as  
 Hyl-la' i-cus  
 Hyl' lus  
 Hy-lon' o-me  
 Hy-loph' a-gi (3)  
 Hym-e-næ' us, and  
 Hy' men  
 Hy-met' tus  
 Hy-pæ' pa  
 Hy-pæ' si-a (11)  
 Hyp' a-nis  
 Hyp-a-ri' nus

Hy-pa' tes  
 Hyp' a-tha  
 Hy-pe' nor  
 Hy-pe-ra' on  
 Hy-per' bi-us  
 Hyp-er-bo' re-i  
 Hy-pe' re-a, and  
 Hy-pe' ri-a  
 Hyp-e-re' si-a (11)  
 Hy-per' i-des  
 Hy-pe' ri-on (29)  
 Hyp-erm-nes' tra  
 Hy-per' o-chus  
 Hy-per-och' i-des  
 Hy-phæ' us  
 Hyp' sa  
 Hyp-se' a  
 Hyp-se' nor  
 Hyp-se' us  
 Hyp-si-cra-te' a  
 Hyp-sic' ra-tes  
 Hyp-syp' y-le  
 Hyr-ca' ni-a  
 Hyr-ca' num ma' re  
 Hyr-ca' nus  
 Hyr' i-a  
 Hy-ri' e-us, and  
 Hyr' e-us  
 Hyr-mi' na  
 Hyr-ne-to, and  
 Hyr' ne-tho  
 Hyr-nith' i-um  
 Hyr-ta-cus  
 Hys' i-a (11)  
 Hys' pa  
 Hys' sus, and  
 Hys' si (3)  
 Hys-tas' pes  
 Hys-ti-e' us

\* *Hybreas*.—Lempriere accents this word on the penultimate syllable; but Labbe, Gouldman, and Holyoke, more properly, on the antepenultimate.

## IA

## IC

## ID

I' A	Jar' chas	Ich-o-nu' phis
I-ac' chus	I-ar' da-nus	Ich-thy-oph' a-gi (3)
I-a' der	I-as' i-des	Ich' thys
I-a-le' mus	I-a' si-on (11), and	I-cil' i-us
I-al' me-nus	I-a' si-us	Ic' i-us (10)
I-al' y-sus	Ja' son	I' cos
I-am' be	I' a-sus	Ic-tr' nus
I-am' bli-cus	I-be' ri	I' da
I-am' e-nus	I-be' ri-a	I-dæ' a
I-am' i-dæ	I-be' rus	I-dæ' us
Ja-nic' u-lum	I' bi (3)	Id' a-lus
I-a-ni' ra	I' bis	Id-an-thyr' sus
I-an' the	Ib' y-cus	I-dar' nes
I-an' the-a	I-ca' ri-a	I' das
Ja' nus	I-ca' ri-us	†Id' e-a (28)
I-ap-e-ron' i-des	Ic' a-rus	I-des' sa
*I-ap' e-tus	Ic' ci-us (10)	I-dit-a-ri' sus
I-a' pis	Ic' e-los	Id' mon
I-a-pyg' i-a	I-ce' ni	I-dom' e-ne (8)
I-a' pyx	Ic' e-tas	I-dom-e-ne' us, or
I-ar' bas	Ich' næ	‡I-dom' e-neus
I-ar' chas, and	Ich-nu' sa	I-do' the-a

\* *Iapetus*.—Son of *Iäpetus*, o'er-subtle go,  
And glory in thy artful theft below.

Cooke's *Hesiod*.

† *Idea*.—This word, as a proper name, I find in no lexicographer but Lem-priere.

The English appellative, signifying an image in the mind, has uniformly the accent on the second syllable, as in the Greek *ιδέα* in opposition to the Latin, which we generally follow in other cases, and which, in this word, has the penultimate short, in Ainsworth, Labbe, and our best prosodists; and according to this analogy, *idea* ought to have the accent on the first syllable, and that syllable short, as the first of *idiot*. But when this word is a proper name, as the daughter of Dardanus, I should suppose it ought to fall into the general analogy of pronouncing Greek names, not by accent, but by quantity; and, therefore, that it ought to have the accent on the first syllable; and, according to our own analogy, that syllable ought to be short, unless the penultimate in the Greek is a diphthong, and then, according to general usage, it ought to have the accent.

‡ *Idomeneus*.—The termination of nouns in *eus* was, among the ancients, sometimes pronounced as two syllables, and sometimes, as a diphthong, in one. Thus

I-dri' e-us  
 I-du' be-da  
 I-du' me, and  
 Id-u-me'a  
 I-dy' i-a  
 Jen' i-sus  
 Je' ra  
 Je-ro' mus, and  
 Je-ron'y-mus  
 Je-ru' sa-lem  
 I-e' tæ  
 Ig' e-ni  
 Ig-na' ti-us (10)  
 Il-a-i' ri  
 Il' ba  
 Il-e-ca' o-nes, and  
 Il-e-ca-o-nen' ses  
 I-ler' da  
 Il' i-a, or Rhe'a  
 I-li' a-ci Lu' di (3)  
 I-li' a-cus

I-li' a-des  
 Il' i-as  
 Il' i-on  
 I-li' o-ne  
 Il-i-o' ne-us, or  
 \*I-li' o-neus  
 I-lis' sus  
 I-lith-y-i' a  
 Il' i-um or  
 Il' i-on  
 Il-lib' e-ris  
 Il-lip' u-la  
 Il-li-tur' gis  
 Il-lyr' i-cum  
 Il' ly-ris, and  
 Il-lyr' i-a  
 Il-lyr' i-cus Si' nus  
 Il-lyr' i-us  
 Il' u-a (7)  
 I-lyr' gis  
 I' lus

I-man-u-en' ti-us  
 (10)  
 †Im' a-us  
 Im' ba-rus  
 Im-brac' i-des  
 Im-bras' i-des  
 Im' bra-sus  
 Im' bre-us  
 Im' bri-us  
 Im-briv' i-um  
 Im' bros  
 In' a-chi (3) (12)  
 I-na' chi-a  
 I-nach' i-dæ  
 I-nach' i-des  
 I-na' chi-um  
 In' a-chus (12)  
 I-nam' a-mes  
 I-nar' i-me (8)  
 In' a-rus  
 In-ci-ta' tus

Labbe tells us, that *Achilleüs*, *Agyleüs*, *Pharuleüs*, *Apsirteüs*, are pronounced commonly in four syllables, and *Nereüs*, *Orpheüs*, *Porteüs*, *Tereüs*, in three, with the penultimate syllable short in all; but that these words, when in verse, have generally the diphthong preserved in one syllable :

Eumenidum veluti demens videt agmina Pentheus.—VIRG.

He observes, however, that the Latin poets very frequently dissolved the diphthong into two syllables :

Naiadum cœtu, tantum non Orpheüs Hebrum

Pœnaque respectus, et nunc manet Orpheüs in te.

The best rule, therefore, that can be given to an English reader, is, to pronounce words of this termination always with the vowels separated, except an English poet, in imitation of the Greeks, should preserve the diphthong: but, in the present word, I should prefer *I-dom' e-neus* to *I-dom-e-ne' us*, whether in verse or prose.

\* See *Idomeneus*.

† *Imaus*.—All our prosodists make the penultimate syllable of this word short, and consequently accent it on the antepenultimate; but Milton, by a licence he was allowed to take, accents it on the penultimate syllable :

As when a vulture on *Imaüs* bred,  
 Whose snowy ridge the rôving Tartar bounds.

In-da-thyr' sus	I' o (1)	Jop' pa
In' di-a	I-ob' a-tes, and	I' o-phon
In-dig' e-tes	Jo-ba' tes	Jor-da' nes
In-dig' e-ti (3)	I' o-bes	Jor-nan' des
In' dus	Jo-cas' ta	I' os
I' no (1)	I-o-la' i-a	Jo-se' phus Fla' vi-us
I-no' a (7)	I' o-las, or	Jo-vi-a' nus
I-no' pus	I-o-la' us	Jo' vi-an (Eng.)
I-no' us	I-ol' chos	Ip' e-pæ
I-no' res	I' o-le (1) (8)	Iph-i-a-nas' sa
In' su-bres	I' on	Iph' i-clus, or
In-ta-pher' nes	I-o' ne (8)	Iph' i-cles
In-te-ram' na	I-o' nes	I-phic' ra-tes
In-ter-ca' ti-a (11)	I-o' ni-a	I-phid' a-mus
In' u-us	I-o' pas	Iph-i-de-mi' a
I-ny' cus	I' o-pe, and	*Iph-i-ge-mi' a

\* *Iphigenia*.—The antepenultimate syllable of this word had been in quiet possession of the accent for more than a century, till some Greeklings of late have attempted to place the stress on the penultimate in compliment to the original *ἰφιγένεια*. If we ask our innovators on what principles they pronounce this word with the accent on the *i*, they answer, because the *i* stands for the diphthong *αι*, which, being long, must necessarily have the accent on it: but it may be replied, this was indeed the case in the Latin language, but not in the Greek, where we find a thousand long penultimates without the accent. It is true, one of the vowels which composed a diphthong in Greek, when this diphthong was in the penultimate syllable, generally had an accent on it, but not invariably; for a long penultimate syllable did not always attract the accent in Greek as it did in Latin. An instance of this, among thousands, is that famous line of dactyls in Homer's *Odyssey*, expressing the tumbling down of the stone of *Sisyphus*:

Αὐτίς ἔπειτα πέδονδε κυλίνδετο λίθος ἀναιδής.—*Odys.* b 11.

Another striking instance of the same accentuation appears in the two first verses of the *Iliad*:

Μῆνιν ἄειδε θεὰ Πηληϊάδεω, Ἀχιλῆος  
 οὐλομένην, ἣ μυρὶ ἄχαιούς ἄλγε ἔθηκεν.

I know it may be said, the written accents we see on Greek words are of no kind of authority, and that we ought always to give accent to penultimate long quantity, as the Latins did. Not here to enter into a dispute about the authority of the written accents, the nature of the acute, and its connexion with quantity, which has divided the learned of Europe for so many years—till we have a clearer idea of the nature of the human voice, and the properties of speaking sounds, which alone can clear the difficulty—for the sake of uniformity perhaps it were better

*Iph-i-me-di' a	I-re' sus	I-sau' ri-cus
I-phim' e-dón	I' ris	I-sau' rus
Iph-i-me-du' sa	I' rus	Is-che' ni-a (12)
I-phin' o-e (8)	Is' a-das	Is-cho-la' us
I-phin' o-us	I-sæ' a (7)	Is-com' a-chus
I' phis	I-sæ' us	Is-chop' o-lis
I-phit' i-on (11)	Is' a-mus	Is' ia (13)
Iph' i-tus	I-san' der	Is-de-ger' des
Iph' thi-me	I-sa' pis	Is-i-do' rus
Ip-se' a (29)	I' sar, and Is' a-ra	<i>Is' i-dore</i> (Eng.)
I' ra (1) (7)	I' sar, and I-sæ' us	I' sis
I-re' ne	I-sar' chus (12)	Is' ma-rus, and
Ir-e-næ' us	I-sau' ri-a	Is' ma-ra

better to adopt the prevailing mode of pronouncing Greek proper names like the Latin, by making the quantity of the penultimate syllable the regulator of the accent, though contrary to the genius of Greek accentuation, which made the ultimate syllable its regulator; and if this syllable was long, the accent could never rise higher than the penultimate. Perhaps in language as in laws, it is not of such importance that the rules of either should be exactly right, as that they should be certainly and easily known;—so the object of attention in the present case is not so much what ought to be done, as what actually is done; and as pedantry will always be more pardonable than *illiteracy*, if we are in doubt about the prevalence of custom, it will always be safer to lean to the side of Greek or Latin than of our own language.

\* *Iphimedia*.—This and the foregoing word have the accent on the same syllable, but for what reason cannot be easily conceived. That Iphigenia, having the diphthong *ei* in its penultimate syllable, should have the accent on that syllable, though not the soundest, is at least a plausible reason; but why should our prosodists give the same accent to the *i* in *Iphimedia*? which coming from  $\iota\phi\iota$  and  $\mu\epsilon\delta\epsilon\omega$ , has no such pretensions. If they say it has the accent in the Greek word, it may be answered, this is not esteemed a sufficient reason for placing the accent in *Iphigenia*; besides, it is giving up the sheet-anchor of modern prosodists, the quantity, as the regulator of accent. We know it was an axiom in Greek prosody, that when the last syllable was long by nature, the accent could not rise beyond the penultimate; but we know too that this axiom is abandoned in *Demosthenes*, *Aristoteles*, and a thousand other words. The only reason therefore that remains for the penultimate accentuation of this word is, that this syllable is long in some of the best poets. Be it so. Let those who have more learning and leisure than I have find it out. In the interim, as this may perhaps be a long one, I must recur to my advice under the last word; though Ainsworth has, in my opinion, very properly left the penultimate syllable of both these words short, yet those who affect to be thought learned will always find their account in departing as far as possible from the analogy of their own language in favour of Greek and Latin.

Is-me'ne (8)  
 Is-me'ni-as  
 Is-men'i-des  
 Is-me'nus  
 I-soc'ra-tes  
 Is'sa (7)  
 Is'se (S)  
 Is'sus  
 Is'ter, and Is'trus  
 Ist'hmi-a  
 Ist'hmi-us  
 Ist'hmus  
 Is-ti-æ'o-tis  
 Is'tri-a  
 Is-trop'o-lis  
 I'sus  
 I-ta'li-a (7)  
 It'a-ly (Eng.)  
 I-tal'i-ca  
 I-tal'i-cus  
 It'a-lus  
 I-tar'gris  
 It'e-a (20)

I-tem'a-les  
 Ith'a-ca  
 I-thob'a-lus  
 I-tho'me  
 Ith-o-ma'i-a  
 I-tho'mus  
 Ith-y-phal'lus  
 I-to'ni-a (7)  
 I-to'nus  
 It-u-ræ'a  
 I-tu'rum  
 It'y-lus  
 It-y-ræ'i (3)  
 I'tys  
 Ju'ba  
 Ju-dæ'a  
 Ju-gan'tes  
 Ju-ga'ri-us  
 Ju-gur'tha  
 Ju'li-a (7)  
 Ju-li'a-des  
 Ju-li-a'nus  
 Ju'li-an (Eng.)

Ju'li-i (4)  
 Ju-li-o-ma'gus  
 Ju-li-op'o-lis  
 Ju'lis  
 Ju'li-us Cæ'sar  
 I-u'lus  
 Ju'ni-a (7)  
 Ju'no  
 Ju-no-na'li-a  
 Ju-no'nes  
 Ju-no'ni-a  
 Ju-no'nis  
 Ju'pi-ter  
 Jus-ti'nus  
 Ju-tur'na  
 Ju-ve-na'lis  
 Ju've-nal (Eng.)  
 Ju-ven'tas  
 Ju-ver'na, or  
 Hi-ber'ni-a  
 Ix-ib'a-tæ  
 Ix-i'on  
 Ix-i-on'i-des

## LA

## LA

## LA

LA-AN'DER  
 La-ar'chus  
 Lab'a-ris  
 Lab'da  
 Lab'da-cus  
 Lab'da-lon  
 La'be-o  
 La-be'ri-us  
 La-bi'ci (4)

La-bi'cum  
 La-bi-e'nus  
 Lab-i-ne'tus  
 La-bo'bi-us  
 La-bob'ri-gi (3)  
 La-bo'tas  
 La-bra'de-us  
 Lab-y-rin'thus  
 La-cæ'na

Lac-e-dæ'mon  
 Lac-e-dæ-mo'ni-i  
 Lac-e-dæm'o-nes  
 Lac-e-de-mo'ni-ans  
 (Eng.)  
 La-cer'ta  
 Lach'a-res  
 La'ches (1) (12)  
 \*Lach'e-sis

\* *Lachesis*.—*Clotho* and *Lachesis*, whose boundless sway,  
 With *Atropos*, both men and gods obey.

COOKE'S *Hesiod. Theog.* v. 335.

Lac' i-das  
 La-ci' des  
 La-cin' i-a  
 La-cin-i-en' ses  
 La-cin' i-um  
 Lac' mon  
 La' co (1)  
 La-cob' ri-ga  
 La-co' ni-a, and  
     La-con' i-ca  
 Lac' ra-tes  
 Lac' ri-nes  
 Lac-tan' ti-us (13)  
 Lac' ter  
 Lac' y-des  
 Lac' y-dus (24)  
 La' das  
 La' de (8)  
 La' des  
 La' don  
 Læ' laps  
 Læ' li-a  
 Læ-li-a' nus  
 Læ' li-us, C.  
 Læ' na, and  
     Le-æ' na  
 Læ' ne-us  
 Læ' pa Mag' na  
 La-er' tes  
 La-er' ti-us Di-og' e-  
     nes  
 Læ-stryg' o-nes  
 Læ' ta  
 Læ-to' ri-a  
 Læ' tus  
 Læ' vi (3)  
 Læ-vi' nus  
 La-ga' ri-a

La' gi-a (20)  
 Lag' i-des  
 La-cin' i-a  
 La' gus  
 La-gu' sa  
 La-gy' ra (6)  
 La-i' a-des (3)  
 La' i-as  
 La' is  
 La' i-us  
 Lal' a-ge  
 La-las' sis  
 Lam' a-chus  
 La-mal' mon  
 Lam-bra' ni (3)  
 Lam' brus  
 La' mi-a  
 La-mi' a-cum bel'  
     lum  
 La' mi-æ  
 La' mi-as Æ' li-us  
 La-mi' rus  
 Lam' pe-do  
 Lam-pe' ti-a (10)  
 Lam' pe-to, and  
     Lam' pe-do  
 Lam' pe-us, and  
     Lam' pi-a  
 Lam' pon, Lam' pos  
     or Lam' pus  
 Lam-po-ne' a  
 Lam-po' ni-a, and  
     Lam-po' ni-um  
 Lam-po' ni-us  
 Lam-prid' i-us  
     Æ' li-us  
 Lam' pro-cles  
 Lam' prus

Lamp' sa-cus, and  
     Lamp' sa-chum  
 Lamp-te' ri-a  
 Lam' pus  
 La' mus  
 Lam' y-rus  
 La-nas' sa  
 Lan' ce-a (10)  
 Lan' ci-a (10)  
 Lan' di-a  
 Lan' gi-a  
 Lan-go-bar' di (3)  
 La-nu' vi-um  
 La-o-bo' tas, or  
     Lab' o-tas  
 La-oc' o-on  
 La-od' a-mas  
 La-o-da' mi-a (30)  
 La-od' i-ce (8)  
 La-od-i-ce' a  
 La-od-i-ce' ne  
 La-od' o-chus  
 La-og' o-nus  
 La-og' o-ras  
 La-og' o-re (8)  
 \*La-o-me-di' a (30)  
 La-om' e-don  
 La-om-e-don' te-us  
 La-om-e-don-ti' a-  
     dæ  
 La-on' o-me (8)  
 La-on-o-me' ne  
 La-oth' o-e (8)  
 La' o-us  
 Lap' a-thus  
 Laph' ri-a  
 La-phys' ti-um  
 La-pid' e-i

\* *Laomedia*.—Evagore, *Laomedia* join,

And thou Polynome, the num'rous line.

COOKE'S *Hesiod*, *Theog.* v. 399.

See *Iphigenia*.



La-pid' e-us	<i>La-she-a' ris</i>	Le-an' der
Lap' i-thæ	La-ti' ni (3) (4)	Le-an' dre
Lap' i-thæ' um	La-tin' i-us	Le-an' dri-as
Lap' i-tho	La-ti' nus	Le-ar' chus (12)
Lap' i-thus	La' ti-um	Leb-a-de' a
La' ra, or La-ran' da	<i>La' she-um</i>	Leb' e-dus, or
La-ren' ti-a, and	La' ti-us (10)	Leb' e-dos
Lau' ren-ti-a (10)	Lat' mus	Le-be' na
La' res	La-to' i-a	Le-bin' thos, and
Lar' ga	La-to' is	Le-by'n' thos
Lar' gus	La-to' us	Le-chæ' um
La-ri' des	La-to' na	Lec' y-thus (24)
La-ri' na	La-top' o-lis	Le' da
La-ri' num	La' tre-us	Le-dæ' a
La-ris' sa	Lau-do' ni-a	Le' dus
La-ris' sus	La-ver' na	Le' gi-o
La' ri-us	Lau-fel' la	Le' i-tus (4)
Lar' nos	Lav-i-a' na (7)	Le' laps
La-ro' ni-a	La-vin' i-a	Lel' e-ges
Lar' ti-us Flo' rus	La-vin' i-um, or	Le' lex
Lar-to-læt' a-ni	La-vi' num	Le-man' nus
Lar' væ	Lau' ra	Lem' nos
La-rym' na	Lau' re-a	Le-mo' vi-i (3)
La-rys' i-um (11)	Lau-ren-ta' li-a	Lem' u-res
Las' si-a (10)	Lau-ren' tes a' gri	Le-mu' ri-a, and
Las' sus, or	Lau-ren' ti-a (10)	Le-mu-ra' li-a
La' sus	Lau-ren-ti' ni (4)	Le-næ' us
Las' the-nes	Lau-ren' tum	Len' tu-lus
Las-the' ni-a, or	Lau-ren' ti-us (10)	Le' o
*Las-the-ni' a	Lau' ri-on	Le-o-ca' di-a
Lat' a-gus	Lau' ron	Le-o-co' ri-on
Lat-e-ra' nus Plau' tus	La' us Pom-pe' i-a	Le-oc' ra-tes
La-te' ri-um	Lau' sus	Le-od' a-mas
La-ti-a' lis	Lau-ti' um (10)	Le-od' o-cus
<i>La-she-a' lis</i>	Le' a-des	Le-og' o-ras
La-ti-a' ris	Le-æ' i (3)	Le' on
	Le-æ' na	Le-o' na

59 \* *Lasthenia*.—All the prosodists I have consulted, except Ainsworth, accent this word on the penultimate syllable; and though English analogy would prefer the accent on the antepenultimate, we must necessarily yield to such a decided superiority of votes for the penultimate in a word so little anglicised by use.—See *Iphigenia*.

*Le-on' a-tus	Leu' cas	Li-ber' tas
Le-on' i-das	Leu-ca' tes	Li-be' thra
Le-on' ti-um, and	Leu-ca' si-on (11)	Li-beth' ri-des
Le-on-ti' ni (4)	Leu-cas' pis	Lib' i-ci, Li-be' ci-i
Le-on-to-ceph' a-lus	Leu' ce	Lib-i-ti' na
Le-on' ton, or	Leu' ci (3)	Li' bo (1)
Le-on-top' o-lis	Leu-cip' pe	Li' bon
Le-on-tych' i-des	Leu-cip' pi-des	Lib-o-phœ-ni' ces
Le' os	Leu-cip' pus	Li' bri (4)
Le-os' the-nes	Leu' co-la	Li-bur' na
Le-o-tych' i-des	Leu' con	Li-bur' ni-a
Lep' i-da	Leu-co' ne (8)	Li-bur' ni-des
Lep' i-dus	Leu-co' nes	Li-bur' num ma' re
Le-phyr' i-um	Leu-con' o-e	Li-bur' nus
Le-pi' nus	Leu-cop' e-tra	Libs
Le-pon' ti-i (4)	Leu' co-phrys	Lib' y-a
Le' pre-os	Leu-cop' o-lis	Lib' y-cum ma' re
Le' pri-um	Leu' cos	Lib' y-cus, and
Lep' ti-nes	Leu-co' si-a (11)	Li-bys' tis
Lep' tis	Leu-co-syr' i-i (4)	Li' bys
Le' ri-a	Leu-coth' o-e, or	Li-bys' sa
Le-ri' na	Leu-co' the-a	Lic' a-tes
Ler' na	Leuc' tra	Li' cha
Le' ro	Leuc' trum	Li' chas (1)
Le' ros	Leu' cus	Li' ches
Les' bos	Leu-cy-a' ni-as	Li-cin' i-a
Les' bus, or Les' bos	Le-vi' nus	Li-cin' i-us
Les' ches (12)	Leu-tych' i-des	Li-ci' nus
Les-tryg' o-nes	Lex-o' vi-i (4)	Li-cym' ni-us
Le-ta' num	Li-ba' ni-us	Li' de (18)
Le-thæ' us	Lib' a-nus	Li-ga' ri-us
Le' the	Lib-en-ti' na	Li-ge' a
Le' tus	Li' ber	Li' ger
Le-va' na (7)	Lib' e-ra (20)	Li' ger, or Lig' e-ris
Leu' ca	Lib-er-a' li-a	Lig' o-ras

\* *Leonatus*.—In the accentuation of this word I have followed Labbe and Lempriere: the former of whom says—*Quanquam de hac voce amplius cogitandum cum eruditus viris existimem*.—Till, then, these learned men have considered this word, I think we may be allowed to consider it as formed from the Latin *leo* and *natus*, lion-born, and as the *a* in *natus* is long, no shadow of reason can be given why it should not have the accent. This is the accentuation constantly given to it in the play of *Cymbeline*, and is in my opinion the best.

Lig' u-res  
 Li-gu' ri-a  
 Lig-u-ri' nus  
 Li' gus (18)  
 Lig' y-es  
 Li-gyr' gum  
 Li-læ' a  
 Lil-y-bæ' um  
 Li-mæ' a  
 Li-me' ni-a  
 Lim' næ  
 Lim-næ' um  
 Lim-na-tid' i-a  
 Lim-ni' a-ce  
 Lim-ni-o' tæ  
 Lim-no' ni-a  
 Li' mon  
 Lin-ca' si-i (4)  
 Lin' dus  
 Lin' go-nes  
 Lin-ter' na pa' lus  
 Lin-ter' num  
 Li' nus  
 Li' o-des  
 Lip' a-ra  
 Lip' a-ris  
 Liph' lum  
 Lip-o-do' rus  
 Li-quen' ti-a  
 Lir-cæ' us  
 Li-ri' o-pe  
 Li' ris  
 Li-sin' i-as  
 Lis' son  
 Lis' sus

Lis' ta  
 Lit' a-brun  
 Lit' a-na  
 Li-tav' i-cus  
 Li-ter' num  
 Lith-o-bo' li-a  
 Li' thrus  
 Li-tu' bi-um  
 Lit-y-er' sas  
 Liv' i-a Dru-sil' la  
 Liv-i-ne' i-us  
 Li-vil' la  
 Li' vi-us  
 Liv' y (Eng.)  
 Lo' bon  
 Lo' ce-us (10)  
 Lo' cha  
 Lo' chi-as  
 Lo' cri  
 Lo' cris  
 Lo-cus' ta  
 Lo-cu' ti-us (10)  
 Lol' li-a Pau-li' na  
 Lol-li-a' nus  
 Lol' li-us  
 Lon-di' num  
 Lon' don (Eng.)  
 Lon-ga-re' nus  
 Lon-gim' a-nus  
 Lon-gi' nus  
 Lon-go-bar' di  
 Lon' gu-la  
 Lon-gun' ti-ca  
 Lor' di (3)  
 Lor' y-ma

Lo' tis, or Lo' tos  
 Lo-toph' a-gi (3)  
 Lo' us, and A' o-us  
 Lu' a (7)  
 Lu' cæ  
 Lu' ca-gus (20)  
 Lu-ca' ni (3)  
 Lu-ca' ni-a  
 Lu-ca' ni-us  
 Lu-ca' nus  
 Lu' can (Eng.)  
 Lu-ca' ri-a, or  
 Lu-ce' ri-a  
 Luc-ce' i-us  
 Lu' ce-res  
 Lu-ce' ri-a  
 Lu-ce' ti-us (10)  
 Lu-ci-a' nus  
 Lu' ci-an (Eng.)  
 Lu' ci-fer  
 Lu-cil' i-us  
 Lu-cil' la  
 Lu-ci' na  
 \*Lu' ci-a  
 Lu' ci-us (10)  
 Lu-cre' ti-a (10)  
 Lu-cret' i-lis  
 Lu-cre' ti-us (10)  
 Lu-cri' num  
 Lu-cri' nus  
 Luc-ta' ti-us (10)  
 Lu-cul' le-a  
 Lu-cul' lus  
 Lu' cu-mo (20)  
 Lu' cus

\* *Lucia*.—Labbe cries out loudly against those who accent this word on the penultimate, which, as a Latin word, ought to have the accent on the antepenultimate syllable. If once, says he, we break through rules, why should we not pronounce *Anmia*, *Anastasia*, *Cecilia*, *Leocadia*, *Natalia*, &c. with the accent on the penultimate, likewise?—This ought to be a warning against our pronouncing the West-India island *St. Lu'cia* as we sometimes hear it—*St. Luci' a*.

Lug-du' num  
 Lu' na (7)  
 Lu' pa  
 \*Lu-per' cal  
 Lu-per-ca' li-a  
 Lu-per' ci (3)  
 Lu-per' cus  
 Lu' pi-as, or Lu' pi-a  
 Lu' pus  
 Lu-si-ta' ni-a  
 Lu-so' nes  
 Lus' tri-cus  
 Lu-ta' ti-us  
 Lu-te' ri-us  
 Lu-te' ti-a (10)  
 Lu-to' ri-us  
 Ly-æ' us  
 Ly' bas  
 Lyb' y-a, or  
 Ly-bis' sa  
 Lyc' a-bas  
 Lyc-a-be' tus  
 Ly-cæ' a  
 Ly-cæ' um  
 Ly-cæ' us  
 Ly-cam' bes  
 Ly-ca' on  
 Lyc-a-o' ni-a  
 Ly' cas  
 Ly-cas' te  
 Ly-cas' tum  
 Ly-cas' tus

Ly' ce (8)  
 Ly' ces  
 Ly-ce' um  
 Lych-ni' des  
 Lyc' i-a (10)  
 Lyc' i-das  
 Ly-cim' na  
 Ly-cim' ni-a  
 Ly-cis' cus  
 Lyc' i-us (10)  
 Lyc-o-me' des (20)  
 Ly' con  
 Ly-co' ne (8)  
 Lyc' o-phron  
 Ly-cop' o-lis  
 Ly-co' pus  
 Ly-co' ri-as  
 Ly-co' ris  
 Ly-cor' mas  
 Ly-cor' tas  
 Lyc-o-su' ra  
 Lyc' tus  
 Ly-cur' gi-des  
 Ly-cur' gus  
 Ly' cus  
 Ly' de (8)  
 Lyd' i-a  
 Lyd' i-as  
 Lyd' i-us  
 Ly' dus  
 Lyg' da-mis, or  
 Lyg' da-mus

Lyg' i-i (4)  
 Ly' gus  
 Ly-mi' re  
 Ly' max  
 Lyn-ci' des  
 Lyn-ces' tæ  
 Lyn-ces' tes  
 Lyn-ces' ti-us  
 Lyn-ce' us  
 Lyn' cus, Lyn-cæ' us,  
 or Lynx  
 Lyn-ci' dæ  
 Lyr' cæ  
 Lyr-cæ' us  
 Lyr-ce' a  
 Lyr' cus  
 Lyr-nes' sus  
 Ly-san' der  
 Ly-san' dra  
 Ly-sa' ni-as  
 Ly' se (8)  
 Ly-si' a-des  
 Lys-si-a-nas' sa  
 Ly-si' a-nax  
 Lys' i-as (11)  
 Lys' i-cles  
 Ly-sid' i-ce  
 Ly-sim' a-che  
 Lys-i-ma' chi-a  
 Ly-sim' a-chus  
 Lys-i-mach' i-des  
 Lys-i-me' li-a

\* *Lupercal*.—This word is so little interwoven with our language, that it ought to have its true Latin accent on the penultimate syllable. But wherever the antepenultimate accent is adopted in verse, as in Shakespeare's *Julius Cæsar*, where Antony says,

You all did see that on the *Lu' percal*

I thrice presented him a kingly crown—

we ought to preserve it.—Mr. Barry, the actor, who was informed by some scholar of the Latin pronunciation of this word, adopted it in this place, and pronounced it *Luper' cal*, which grated every ear that heard him.

Ly-sin' o-e (8)  
 Ly-sip' pe  
 Ly-sip' pus

Ly' sis  
 Ly-sis' tra-tus  
 Ly-sith' o-us

Ly' so  
 Ly-tæ' a  
 Ly-za' ni-as

## MÆ

## MA

## MA

M<sub>A</sub>' c<sub>Æ</sub>  
 Ma' car  
 Ma-ca' re-us  
 Ma-ca' ri-a  
 Mac' a-ris  
 Ma-ced' nus  
 Mac' e-do  
 Mac-e-do' ni-a  
 Mac-e-don' i-cus (30)  
 Ma-cel' la  
 Ma' cer Æ-myl' i-us  
 Ma-chæ' ra  
 Ma-chan' i-das  
 Ma-cha' on  
 Ma' cra  
 Mac-ri-a' nus  
 Ma-cri' nus, M.  
 Ma' cro  
 Ma-cro' bi-i (4)  
 Ma-cro' bi-us  
 Mac' ro-chir  
 Ma-cro' nes  
 Mac-to' ri-um  
 Mac-u-lo' nus  
 Ma-de' tes  
 Mad' y-es  
 Ma-des' tes  
 Mæ-an' der  
 Mæ-an' dri-a  
 Mæ-ce' nas  
 Mæ' di (3)  
 Mæ' li-us

Mæm-ac-te' ri-a  
 Mæn' a-des  
 Mæn' a-la  
 Mæn' a-lus  
 Mæ' ni-us  
 Mæ' non  
 Mæ-o' ni-a  
 Mæ-on' i-dæ  
 Mæ-on' i-des  
 Mæ' o-nis  
 Mæ-o' tæ  
 Mæ-o' tis pa' lus  
 Mæ' si-a Syl' va (11)  
 Mæ' vi-a  
 Mæ' vi-us  
 Ma' gas  
 Ma-gel' la  
 Mag' e-tæ  
 Ma' gi  
 Ma' gi-us  
 Mag' na Græ' ci-a  
 Mag-nen' ti-us (10)  
 Mag' nes  
 Mag-ne' si-a (11)  
 Ma' go  
 Ma' gon  
 Mag-on-ti' a-cum  
 Ma' gus  
 Ma-her' bal  
 Ma' i-a  
 Ma-jes' tas  
 Ma-ju-ri-a' nus

Ma-jor' ca  
 Ma' la For-tu' na  
 Mal' a-cha  
 Ma-le' a  
 Mal' ho, or  
 Ma' tho  
 Ma' li-a  
 Ma' li-i (4)  
 Mal' lis  
 Mal' le-a, or Mal' li-a  
 Mal' li-us  
 Mal' los  
 Mal-thi' nus  
 Mal-va' na  
 Ma-ma' us  
 Ma-mer' cus  
 Ma-mer' thes  
 Mam-er-ti' na  
 Mam-er-ti' ni (4)(3)  
 Ma-mil' i-a  
 Ma-mil' i-i (4)  
 Ma-mil' i-us  
 Main-mæ' a  
 Ma-mu' ri-us  
 Ma-mur' ra  
 Ma-nas' ta-bal  
 Man-ci' nus  
 Man-da' ne (8)  
 Man-da' nes  
 Man-de' la  
 Man-do' ni-us  
 Man' dro-cles

Man-droc' li-das  
 Man' dron  
 Man-du' bi-i (4)  
 Mau-du-bra' ti-us  
 Ma' nes  
 Ma-ne' tho  
 Ma' ni-a  
 Ma-nil' i-a  
 Ma-nil' i-us  
 Man' i-mi (4)  
 Man' li-a  
 Man' li-us Tor-qua'  
 tus  
 Man' nus  
 Man-sue' tus  
 Man-ti-ne' a  
 Man-ti-ne' us  
 Man' ti-us (10)  
 Man' to  
 Man' tu-a  
 Mar-a-can' da  
 Mar' a-tha  
 Mar' a-thon  
 Mar' a-thos  
 Mar-cel' la  
 Mar-cel-li' nus Am-  
 mi-a' nus  
 Mar-cel' lus  
 Mar' ci-a (10)  
 Mar-ci-a' na  
*Mar-she-a' na*  
 Mar-ci-a-nop' o-lis  
 Mar-ci-a' nus (10)  
 Mar' ci-us Sa-bi' nus  
 Mar-co-man' ni  
 Mar' cus  
 Mar' di (3)  
 Mar' di-a

Mar-do' ni-us  
 Mar' dus  
 Mar-e-o' tis  
 Mar-gin' i-a, and  
 Mar-gi-a' ni-a  
 Mar-gi' tes  
 \*Ma-ri' a or Ma' ri-a  
 Ma-ri' a-ba  
 Ma-ri-am' ne  
 Ma-ri-a' næ Fos' sæ  
 Ma-ri-an-dy' num  
 Ma-ri-a' nus  
 Ma-ri' ca  
 Ma-ri' ci (3)  
 Mar' i-cus  
 Ma-ri' na  
 Ma-ri' nus  
 Ma' ry-on  
 Ma' ris  
 Ma-ris' sa  
 Mar' i-sus  
 Ma-ri' ta  
 Ma' ri-us  
 Mar' ma-cus  
 Mar-ma-ren' ses  
 Mar-mar' i-ca  
 Mar-mar' i-dæ  
 Mar-ma' ri-on  
 Ma' ro (1)  
 Mar-o-bud' u-i (3)  
 Ma' ron  
 Mar-o-ne' a  
 Mar-pe' si-a (10)  
 Mar-pe' sa  
 Mar-pe' sus  
 Mar' res  
 Mar-ru' vi-um, or  
 Mar-ru' bi-um

Mars  
 Mar' sa-la  
 Mar-sæ' us  
 Mar' se (8)  
 Mar' si (3)  
 Mar-sig' ni (3)  
 Mar-sy' a-ba  
 Mar' tha  
 Mar' ti-a (10)  
*Mar' she-a*  
 Mar-ti-a' lis  
*Mar' ti-al* (Eng.)  
 Mar-ti-a' nus  
 Mar-ti' na  
 Mar-tin-i-a' nus  
 Mar' ti-us (10)  
 Ma-rul' lus  
 Mas-æ-syl' i-i (4)  
 Mas-i-nis' sa  
 Mas' sa  
 Mas' sa-ga  
 Mas-sag' e-tæ  
 Mas-sa' na (7)  
 Mas-sa' ni (3)  
 Mas' si-cus  
 Mas-sil' i-a (7)  
 Mas-sy' la  
 Ma-su' ri-us  
 Ma' tho  
 Ma-ti-e' ni  
 Ma-ti' nus  
 Ma-tis' co  
 Ma-tra' li-a  
 Ma-tro' na  
 Mat-ro-na' li-a  
 Mat-ti' a-ci (3)  
 Ma-tu' ta  
 Ma' vors

\* *Maria*.—This word, says Labbe, derived from the Hebrew, has the accent on the second syllable; but when a Latin word, the feminine of *Marius*, it has the accent on the first.

Ma-vor' ti-a (10)	Med-o-bith' y-ni	Me-la' ne-us
Mau' ri (3)	Me-dob' ri-ga	Me-lan' i-da
Mau-ri-ta' ni-a	Me' don	Me-la' ni-on
Mau' rus	Me-don' ti-as (10)	Mel-a-nip' pe
Mau-ru' si-i (4) (11)	Med-u-a' na	Mel-a-nip' pi-des
Mau-so' lus	Med-ul-li' na	Mel-a-nip' pus
Max-en' ti-us (10)	Me' dus	Mel-a-no' pus
Max-im-i-a' nus	Me-du' sa	Mel-a-nos' y-ri
Max-i-mil-i-a' na	Me-gab' i-zi	Me-lan' thi-i (4)
Max-i-mi' nus	Meg-a-by' zus	Me-lan' thi-us
Max' i-min (Eng.)	Meg' a-cles	Me-lan' tho
Max' i-mus	Me-gac' li-des	Me-lan' thus
Maz' a-ca	Me-gæ' ra	Me' las
Ma-za' ces	Me-ga' le-as	Mel-e-a' ger
Ma-zæ' us	Meg-a-le' si-a (11)	Mel-e-ag' ri-des
Ma-za' res	Me-ga' li-a	Mel-e-san' der
Maz' e-ras	Meg-a-lop' o-lis	Me' les
Ma-zi' ces, and	Meg-a-me' de (8)	Mel' e-se
Ma-zy' ges	Meg-a-ni' ra	Mel-e-sig' e-nes, or
Me-cha' ne-us	Meg-a-pen' thes	Mel-e-sig' e-na
Me-cis' te-us	*Meg' a-ra	Me' li-a
Me-cœ' nas, or	†Meg-a-re' us	Mel-i-bœ' us
Me-cæ' nas	Meg' a-ris	Mel-i-cer' ta
Mec' ri-da	Me-gar' sus	Mel-i-gu' nis
Me-de' a	Me-gas' the-nes	Me-li' na
Me-des-i-cas' te (8)	Me' ges	Me-li' sa (7)
Me' di-a (7)	Me-gil' la	Me-lis' sa
Me' di-as	Me-gis' ta	Me-lis' sus
Med' i-cus	Me' la Pom-po' ni-us	Mel' i-ta
Me-di-o-ma-tri' ces	Me-gis' ti-a	Mel' i-te
Me-di-o-ma-tri' ci	Me-læ' næ	Mel-i-te' ne
Me-di-ox' u-mi	Me-lam' pus	Mel' i-tus, Accuser
Med-i-tri' na	Mel-anch-læ' ni	of Socrates
Me-do' a-cus, or	Me-lan' chrus	Me' li-us
Me-du' a-cus	Me-l' a-ne	Mel-ix-an' drus

\* *Megara*.—I have in this word followed Labbe, Ainsworth, Gouldman, and Holyoke, by adopting the antepenultimate accent in opposition to Lempriere, who accents the penultimate syllable.

† *Megaraeus*.—Labbe pronounces this word in four syllables, when a noun substantive; but Ainsworth marks it as a trisyllable, when a proper name; and in my opinion incorrectly.—See *Idomeneus*.

*Me-lob' o-sis	Me-nes' thi-us	Mes-o-po-ta' mi-a
Me' lon	Men' e-tas	Mes-sa' la
Me' los	Me-nip' pa	Mes-sa-li' na (3)
Mel' pi-a	Me-nip' pi-des	Mes-sa-li' nus
Mel-pom' e-ne (8)	Me-nip' pus	Mes-sa' na (7)
Me-mac' e-nit-	Me' ni-us	Mes-sa' pi-a
Mem' mi-a	Men' nis	Mes' sa-tis
Mem' mi-us	Me-nod' o-tus	Mes' se (3)
Mem' non	Me-nœ' ce-us (10)	Mes-se' is (5)
Mem' phis	Me-nœ' tes	Mes-se' ne, or
Mem-phi' tis	Me-nœ' ti-us (10)	Mes-se' na
Me' na or Me' nes	Me' non	Mes-se' ni-a
Me-nal' cas	Me-noph' i-lus	Mes' tor
Me-nal' ci-das	Men' ta or Min' the	Me-su' la
Men-a-lip' pe	Men' tes	Met' a-bus
Men-a-lip' pus	Men-tis' sa	Met-a-gil' ni-a
Me-nan' der	Men' to	Met-a-ni' ra
Me-na' pi-i (4)	Men' tor	Met-a-pon' tum
Men' a-pis	Me-nyl' lus	Met-a-pon' tus
Me' nas	Me' ra	Me-tau' rus
Men-che' res (12)	Me' ra, or Mœ' ra	Me-tel' la
Men' des	Mer-cu' ri-us	Me-tel' li (3)
Me-nec' les	Mer' cu-ry (Eng.)	Me-thar' ma
Men-e-cli' des	Me-ri' o-nes	Me-thi' on (29)
Me-nec' ra-tes	Mer' me-rus	Me-tho' di-us
Men-e-de' mus	Merm' na-dæ	Me-tho' ne (8)
Me-neg' e-tas	Mer' o-e (8)	Me-thyd' ri-um
Men-e-la' i-a	Mer' o-pe (8)	Me-thym' na
Men-e-la' us	Me' rops	Me-ti-a-du' sa (21)
Me-ne' ni-us	Me' ros	Me-til' i-a
A-grip' pa	Mer' u-la	Me-til' i-i (4)
Men' e-phron	Me-sab' a-tes	Me-til' i-us
Me' nes	Me-sa' bi-us	Me-ti' o-chus
Me-nes' teus, or	Me-sa' pi-a	Me' ti-on (11)
Me-nes' the-us, or	Me-sau' bi-us	Me' tis
Mnes' the-us (13)	Me-sem' bri-a	Me-tis' cus
Men-es-the' i Por'	Me-se' ne	Me' ti-us (10)
tus	Mes-o-me' des	Me-tœ' ci-a (10)

\* *Melobosis*.—In this word I have given the preference to the antepenultimate accent, with Labbe, Gouldman, and Holyoke; though the penultimate, which Lempriere has adopted, is more agreeable to the ear.



Me' ton  
 Met' o-pe (8)  
 Me' tra  
 Me-tro' bi-us  
 Met' ro-cles  
 Met-ro-do' rus  
 Me-troph' a-nes  
 Me-trop' o-lis  
 Met' ti-us (10)  
 Me-va' ni-a  
 Me' vi-us  
 Me-zen' ti-us (10)  
 Mi-ce' a  
 Mi-cip' sa  
 Mic' y-thus (24)  
 Mi' das  
 Mi-de' a of Argos  
 Mid' e-a of Bœotia  
 Mi-la' ni-on  
 Mi-le' si-i (4) (11)  
 Mi-le' si-us (10)  
 Mi-le' ti-a (10)  
 Mi-le' ti-um (10)  
 Mi-le' tus  
 Mil' i-as  
 Mil' i-chus (12)  
 Mi-li' nus  
 Mil-i-o' ni-a  
 Mi' lo  
 Mi-lo' ni-us  
 Mil-ti' a-des  
 Mil' to  
 Mil' vi-us  
 Mil' y-as  
 Mi-mal' lo-nes  
 Mi' mas  
 Mim-ner' mus  
 Min' ci-us (10)  
 Min' da-rus  
 Mi-ne' i-des  
 Mi-ner' va  
 Min-er-va' li-a  
 Min' i-o

Min-næ' i (3)  
 Mi-no' a  
 Mi-no' is  
 Mi' nos  
 Min-o-tau' rus  
 Min' the  
 Min-tur' næ  
 Mi-nu' ti-a (10)  
 Mi-nu' ti-us (10)  
 Min' y-æ (6)  
 Min' y-as  
 Min' y-cus  
 Mi-ny' i-a (6)  
 Min' y-tus  
 Mir' a-ces  
 Mi-se' num  
 Mi-se' nus  
 Mi-sith' e-us  
 Mi' thras  
 Mith-ra-da' tes  
 Mi-thre' nes  
 Mith-ri-da' tes  
 Mith-ri-da' tis  
 Mith-ro-bar-za' nes  
 Mit-y-le' ne, and  
 Mit-y-le' næ  
 Mi' tys  
 Miz-æ' i  
 Mna-sal' ces (13)  
*Na-sal' ces*  
 Mna' si-as (11)  
 Mnas' i-cles  
 Mna-sip' pi-das  
 Mna-sip' pus  
 Mna-sith' e-us  
 Mna' son (13)  
 Mna-syr' i-um  
 Mne' mon  
 Mne-mos' y-ne (3)  
 Mne-sar' chus  
 Mne-sid' a-mus  
 Mnes-i-la' us  
 Mne-sim' a-che

Mnen-sim' a-chus  
 Mnes' ter  
 Mnes' the-us (13)  
 Mnes' ti-a  
 Mnes' tra  
 Mne' vis  
 Mo-a-pher' nes  
 Mo' di-a  
 Mœ' ci-a (5) (10)  
 Mœ' nus  
 Mœ-rag' e-tes  
 Mœ' ris  
 Mœ' di  
 Mœ' on  
 Mœ-on' i-des  
 Mœ' ra  
 Mœ' si-a  
 Mo-gy' ni  
 Mo-le' i-a  
 Mo-li' o-ne  
 Mo' lo  
 Mo-lœ' is  
 Mo-lor' chus (12)  
 Mo-los' si (3)  
 Mo-los' si-a, or  
 Mo-los' sis  
 Mo-los' sus  
 Mol-pa' di-a  
 Mol' pus  
 Mo' lus  
 Mo-lyc' ri-on  
 Mo-mem' phis  
 Mo' mus  
 Mo' na  
 Mo-næ' ses  
 Mo-ne' sus  
 Mo-ne' ta  
 Mon' i-ma  
 Mon' i-mus  
 Mon' o-dus  
 Mo-nœ' cus  
 Mo-no' le-us  
 Mo-noph' i-lus

Mon-ta' nus	Mul' ci-ber	Mu-tus' cæ
Mo-noph' a-ge	*Mu-lu' cha	My-ag' rus or
Mon' y-chus (6) (12)	Mul' vi-us Pons	My' o-des
Mon' y-mus	Mum' mi-us	†Myc' a-le
Mo' phis	Mu-na' ti-us (10)	Myc-a-les' sus
Mop' si-um (10)	Mun' da	My-ce' næ
Mop-so' pi-a	Mu-ni' tus	Myc-e-ri' nus
Mop' sus	Mu-nych' i-æ (4)	Myc-i-ber' na
Mor-gan' ti-um (10)	Mu-ræ' na	Myc' i-thus
Moi' i-ni	Mur' cus	My' con
Mor-i-tas' gus	Mu-re' tus	†Myc' o-ne
Mo' ri-us	Mur-gan' ti-a (10)	My' don
Mor' phe-us	Mur-rhe' nus	My-ec' pho-ris
Mors	Mur' ti-a (10)	My-e' nus
Mo' rys	Mus	Myg' don
Mo' sa	Mu' sa An-to' ni-us	Myg-do' ni-a
Mos' chi (3) (12)	Mu' sæ	Myg' do-nus
Mos' chi-on	Mu-sæ' us	My-las' sa
Mos' chus	Mu-so' ni-us Ru' fus	My' le, or My' las
Mo-sel' la	Mus-te' la	My' les
Mo' ses	Mu-thul' lus	My-lit' ta
Mo-sych' lus	Mu' ti-a (10)	Myn' dus
Mos-y-næ' ci (3)	Mu-til' i-a	My' nes
Mo-tho' ne	†Mu' ti-na	Myn' i-æ
Mo-ty' a	Mu-ti' nes	My-o' ni-a
Mu-ci-a' nus	Mu-ti' nus, or	Myr-ci' nus
Mu' ci-us (10)	Mu-tu' nus	My-ri' cus
Mu' cræ	Mu' ti-us (10)	†My-ri' nus

\* *Mulucha*.—This word is accented on the antepenultimate syllable by Labbe, Lempriere, and Ainsworth; and on the penultimate by Gouldman and Holyoke. Labbe, indeed, says *ut volueris*; and I shall certainly avail myself of this permission to place the accent on the penultimate; for when this syllable ends with *u*, the English have a strong propensity to place the accent on it, even in opposition to etymology, as in the word *Arbutus*.

† *Mycæle* and *Mycone*.—An English ear seems to have a strong predilection for the penultimate accent on these words; but all our prosodists accent them on the antepenultimate. The same may be observed of *Mulina*.—See note on *Oryus*.

‡ *Myrinus*.—Labbe is the only prosodist I have met with who accents this word on the antepenultimate syllable; and as this accentuation is so contrary to analogy, I have followed Lempriere, Ainsworth, Gouldman, and Holyoke, with the accent on the penultimate.—See the word in the *Terminational Vocabulary*.

## MY

My-ri' na  
 Myr'i-œ  
 Myr-mec' i-des  
 Myr-mid' o-nes  
 My-ro' nus  
 My-ro-ni-a' nus  
 My-ron' i-des  
 Myr' rha  
 Myr' si-lus  
 Myr' si-nus, a City

## MY

My-stal' i-des  
 Myr' sus  
 Myr' te-a Venus  
 Myr-te' a, a City  
 Myr' ti-lus  
 Myr-to' um Ma' re  
 Myr-tun' ti-um (10)  
 Myr-tu' sa  
 My-scel' lus  
 Myr' tis

## MY

Myr' ta-le  
 Myr-to' us  
 Mys' tes  
 Mys' i-a (11)  
 My-so-ma-ced' o-  
 nes  
 My' son  
 Myth' e-cus  
 Myt' i-le' ne  
 My' us

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## NA

**N**AB-AR-ZA' NES  
 Nab-a-thæ' a  
 Na' bis  
 Na-dag' a-ra  
 Næ' ni-a  
 Næ' vi-us  
 Næv' o-lus  
 Na-har' va-li (3)  
 Nai' a-des  
 Na' is  
 Na-pæ' æ  
 Naph' i-lus  
 Nar  
 Nar' bo  
 Nar-bo-nen' sis  
 Nar-cæ' us  
 Nar-cis' sus  
 Nar' ga-ra  
 Na-ris' ci (3)  
 Nar' ni-a, or Nar' na  
 Nar-the' cis  
 Na-ryc' i-a (10)  
 Nar' ses  
 Nas-a-mo' nes  
 Nas' ci-o, or Na' ti-o

## NA

Nas' i-ca  
 Na-sid-i-e' nus  
 Na-sid' i-us  
 Na' so  
 Nas' sus, or Na' sus  
 Nas' u-a (10)  
 Na-ta' lis  
 Nat' ta  
 Na-ta' li-a  
 Na' va  
 Nau' co-lus  
 Nau' cles  
 Nau' cra-tes  
 Nau' cra-tis  
 Na' vi-us Ac' ti-us  
 Nau' lo-chus  
 Nau-pac' tus, or  
 Nau-pac' tum  
 Nau' pli-a  
 Nau' pli-us  
 Nau' ra  
 Nau-sic' a-æ  
 Nau' si-cles  
 Nau-sim' e-nes  
 Nau-sith' o-e

## NE

Nau-sith' o-us  
 Nau' tes (17)  
 Nax' os  
 Ne-æ' ra  
 Ne-æ' thus  
 Ne-al' ces  
 Ne-al' i-ces  
 Ne-an' thes  
 Ne-ap' o-lis  
 Ne-ar' chus  
 Ne-bro' des  
 Ne-broph' o-nos  
 Ne' chos  
 Nec-ta-ne' bus, and  
 Nec-tan' a-bis  
 Ne-cys' i-a (10)  
 Ne' is  
 Ne' le-us  
 Ne' lo  
 Ne-mæ' a  
 Ne-me' a  
 Ne-me-si-a' nus (21)  
 Nem' e-sis  
 Ne-me' si-us (10)  
 Nem-o-ra' li-a

Nēm' e-tes	Ne-re' i-us	Ni-ca' nor
Ne-me' us	† Ne' re-us	Ni-car' chus
* Ne-o-bu' le	Ne-ri' ne	Nic-ar-thi' des
Ne-o-cæs-a-re' a	Ner' i-phas	Ni-ca' tor
Ne-och' a-bis	Ner' i-tos	Ni' ce (8)
Ne' o-cles	Ne' ri-us	Nic-e-pho' ri-um
Ne-og' e-nes	Ne' ro	Nic-e-pho' ri-us
Ne-om' o-ris	Ne-ro' ni-a	Ni-ceph' o-rus
Ne' on	Ner-to-brig' i-a	Nic-er-a' tus
Ne-on-ti' chos (12)	Ner' va Coc-ce' i-us	Ni-ce' tas
Ne-op-tol' e-mus	Ner' vi-i (3)	Nic-e-te' ri-a
† Ne' o-ris	Ner' u-lum	Nic' i-a (10)
Ne' pe	Ne-sæ' a	Nic' i-as (10)
Ne-pha' li-a	Nē-sim' a-chus (12)	Ni-cip' pe
Neph' e-le	Ne-si-o' pe	Ni-cip' pus
Neph-er-ý' tes	Ne-she-o' pe	Ni' co
Ne' phus	Ne-so' pe	Ni-coch' a-res
Ne' pi-a	Ne' sis	Nic' o-cles
Ne' pos	Nes' sus	Ni-coch' ra-tes
Ne-po-ti-a' nus (12)	Nes' to-cles	Ni-co' cre-on
Nep' thys	Nes' tor	Nic-o-de' mus
Nep-tu' ni-a	Nes-to' ri-us	Nic-o-do' rus
Nep-tu' ni-um	Nes' tus, or Nes' sus	Ni-cod' ro-mus
Nep-tu' ni-us	Ne' tum	Nic-o-la' us
Nep-tu' nus	Ne' u-ri	Ni-com' a-cha
Nep' tune (Eng.)	Ni-cæ' a	Ni-com' a-chus
Ne-re' i-des	Ni-cag' o-ras	Nic-o-me' des
Ne' re-ids (Eng.)	Ni-can' der	Nic-o-me' di-a

\* *Neobule*.—Labbe, Ainsworth, Gouldman, Littleton, and Holyoke, give this word the penultimate accent, and therefore I have preferred it to the antepenultimate accent given it by Lempriere; not only from the number of authorities in its favour, but from its being more agreeable to analogy.

† *Neoris*.—The authorities are nearly equally balanced between the penultimate and antepenultimate accent; and therefore I may say as Labbe sometimes does, *ut volueris*: but I am inclined rather to the antepenultimate accent as more agreeable to analogy, though I think the penultimate more agreeable to the ear.

‡ *Nereus*.—Old *Nereus* to the sea was born of earth—

*Nereus* who claims the precedence in birth

To their descendants; him old god they call,

Because sincere and affable to all.

COOKE'S *Hesiod, Theog.* v. 357.

Ni' con	Ni-to' cris	No' vi-us Pris' cus
Ni-co' ni-a	Nit' ri-a	Non' nus
Nic' o-phron	No' as	Nox
Ni-cop' o-lis	Noc' mon	Nu-ce' ri-a
Ni-cos' tra-ta	Noc-ti-lu' ca	Nu-ith' o-nes
Ni-cos' tra-tus	No' la	Nu' ma Pom-pil' i-us
Nic-o-te' le-a	Nom-en-ta' nus	Nu-ma' na
Ni-cot' e-les	Nom' a-des	Nu-man' ti-a
Ni' ger	No' mæ	Nu-man-ti' na
Ni-gid' i-us Fig' u-	No-men' tum	Nu-ma' nus Rem' u-
lus	No' mi-i (3)	lus
Ni-gri' tæ	No' mi-us	Nu' me-nes
Ni' le-us	*No-na' cris	Nu-me' ni-a, or
Ni' lus	No' ni-us	Ne-o-me' ni-a
Nin' ni-us	Non' ni-us	Nu-me' ni-us
Nin' i-as	No' pi-a, or	Nu-me-ri-a' nus
Ni' nus	Cno' pi-a	Nu-me' ri-us
Nin' y-as	No' ra	†Nu-mi' cus
Ni' o-be	No' rax	Nu' mi-da
Ni-phæ' us	Nor' ba	Nu-mid' i-a
Ni-pha' tes	Nor-ba' nus, C.	Nu-mid' i-us
Ni' phe	Nor' i-cum	Nu' mi-tor
Nir' e-us	Nor-thip' pus	Nu-mi-to' ri-us
Ni' sa	Nor' ti-a (10)	Nu-mo' ni-us
Ni-sæ' a	No' thus	Nun-co' re-us
Ni-sæ' e	No' nus	‡Nun' di-na
Ni-se' i-a	No' ti-um (10)	Nun' di-næ
Nis' i-bis	No' tus	Nur' sæ
Ni' sus	No-va' tus	Nur' sci-a
Ni-sy' ros	No-vi-o-du' num	Nur' si-a (19)
Ni-te' tis	No-vi-om' a-gum	Nu' tri-a

\* *Nonacris*.—Labbe, Ainsworth, Gouldman, and Holyoke, give this word the antepenultimate accent; but Lempriere, Littleton, and the Graduses, place the accent, more agreeably to analogy, on the penultimate.

† *Numicus*. ————— Our fleet Apollo sends  
Where Tuscan Tyber rolls with rapid force,  
And where *Numicus* opes his holy source.—DRYDEN.

‡ *Nundina*.—Lempriere places the accent on the penultimate syllable of this word; but Labbe, Gouldman, and Holyoke, on the antepenultimate. Ainsworth marks it in the same manner among the appellatives, nor can there be any doubt of its propriety.

Nyc-te' is  
 Nyc-te' li-us  
 Nyc' te-us  
 Nyc-tim' e-ne  
 Nyc' ti-mus  
 Nym-bæ' um  
 Nym' phæ  
*Nymphs* (Eng.)

Nym-phæ' um  
 Nym-phæ' us  
 Nym-phid' i-us  
 Nym' phis  
 Nym-pho-do' rus  
 Nym-pho-lep' tes  
 Nym' phon  
 Nyp' si-us

Ny' sa or Nys' sa  
 Ny-sæ' us  
 Ny' sas  
 Ny-se' i-us  
 Ny-si' a-des  
 Ny-sig' e-na  
 Ny-si' ros  
 Nys' sa

**O'**A-RUS  
 O-ar' ses  
 O' a-sis  
 O-ax' es  
 O-ax' us  
 Ob-ul-tro' ni-us  
 O-ca' le-a, or  
 O-ca' li-a  
 \*O-ce' a-na  
 O-ce-an' i-des, and  
 O-ce-an-it' i-des  
 O-ce' a-nus  
 O-ce' i-a  
 O-cel' lus  
 O-ce' lum  
 O' cha  
 O-che' si-us (11)  
 O' chus (12)

Oc' nus  
 O-cric' u-lum  
 O-crid' i-on  
 O-cris' i-a  
 Oc-ta-cil' li-us  
 Oc-ta' vi-a  
 Oc-ta-vi-a' nus  
 Oc-ta' vi-us  
 Oc-tol' o-phum  
 O-cy' a-lus  
 O-cyp' e-te (8)  
 O-cyr' o-e  
 Od-e-na' tus  
 O-des' sus  
 O-di' nus  
 O-di' tes  
 Od-o-a' cer  
 Od-o-man' ti (3)

Od' o-nes  
 Od' ry-sæ  
 O-dys' se-a  
*Od' ys-sey* (Eng.)  
 †**Œ**-ag' a-rus, and  
 Œ' a-ger (5)  
 Œ-an' thæ, and  
 Œ-an' thi-a  
 Œ' ax (5)  
 Œ-ba' li-a  
 Œb' a-lus (5)  
 Œb' a-res  
 Œ-cha' li-a  
 Œ-cli' des  
 Œc' le-us  
 Œc-u-me' ni-us  
 Œd-i-po' di-a  
 Œd' i-pus (5)

\* *Oceana*.—So prone are the English to lay the accent on the penultimate of words of this termination, that we scarcely ever hear the famous *Oceana* of Harrington pronounced otherwise.

† *Œagarus*.—This diphthong, like *æ*, is pronounced as the single vowel *e*. If the conjecture concerning the sound of *æ* was right, the middle sound between the *o* and *e* of the ancients must, in all probability, have been the sound of our *a* in *water*.—See the word *Æa*.

Œ' me (8)	*Og' y-ges	O-lym-pi-o-do' rus
Œ-nan' thes	O-gyg' i-a	O-lym-pi-os' the-
Œ' ne	Og' y-ris	nes
Œ' ne-a	O-ic' le-us	O-lym' pi-us
Œ' ne-us	O-il' e-us	O-lym' pus
Œ-ni' des	O-i-li' des	Ol-ym-pu' sa
Œn' o-e	Ol' a-ne (8)	O-lyn' thus
Œ-nom' a-us	O-la' nus	O-ly' ras
Œ' non	Ol' ba, or Ol' bus	O-ly' zon
Œ-no' na (7)	Ol' bi-a	O-ma' ri-us
Œ-no' ne (8)	Ol' bi-us	Om' bi (3)
Œ-no' pi-a	Ol-chin' i-um	Om' bri (3)
Œ-nop' i-des	O-le' a-ros, or	Om' o-le
Œ-no' pi-on	Ol' i-ros (20)	Om-o-pha' gi-a
Œn' o-tri (3)	O-le' a-trum	†Om' pha-le
Œ-no' tri-a	O' len	Om' pha-los
Œn' o-trus	Ol' e-nus, or	O-næ' um, or
Œ-nu' sæ	Ol' e-num (20)	O-æ' ne-um
Œ' o-nus	Ol' ga-sys	O-na' rus
Œr' o-e (8)	Ol-i-gyri' tis	O-nas' i-mus
Œ' ta (7)	O-lin' thus	O-na' tas
Œt' y-lus, or	Ol-i-tiu' gi	On-ches' tus
Œt' y-lum	Ol' li-us	O-ne' i-on
O-fel' lus	Ol-lov' i-co	O-nes' i-mus
O' fi (3)	Ol' mi-us	On-e-sip' pus
Og-dol' a-pis	O-lin' i-æ	O-ne' si-us (10)
Og-do' rus	Ol-o-phyx' us	On-e-tor' i-des
Og' mi-us	O-lym' pe-um	On-e-sic' ri-tus
Og' o-a (7)	O-lym' pi-a	O' ni-um
O-gul' ni-a	O-lym' pi-as	On' o-ba (10)

\* *Ogyges*.—This word is by all our prosodists accented on the first syllable, and consequently it must sound exactly as if written *Odd'je-jez*; and this, however odd to an English ear, must be complied with.

† *Omphale*.—The accentuation which a mere English speaker would give to this word was experienced a few years ago by a pantomime called *Hercules* and *Omphale*: when the whole town concurred in placing the accent on the second syllable, till some classical scholars gave a check to this pronunciation by placing the accent on the first. This, however, was far from banishing the former manner, and disturbed the public ear without correcting it. Those however, who would not wish to be numbered among the vulgar, must take care to avoid the penultimate accent.

O-noch' o-nus  
 On-o-mac' ri-tus  
 On-o-mar' chus  
 On-o-mas-tor' i-des  
 On-o-mas' tus  
 On' o-phas  
 On' o-phis  
 On-o-san' der  
 On' y-thes  
 O-pa' li-a  
 O-plie' las  
 O-phel' tes  
 O-phen' sis  
 O' phi-a  
 O-phi' on (29)  
 O-phi-o' ne-us  
 O-phi-u' cus  
 O-phi-u' sa  
 Op' i-ci  
 O-pig' e-na  
 O' pis  
 O-pil' i-us  
 Op' i-ter  
 O-pim' i-us  
 Op-i-ter-gi' ni  
 O-pi' tes  
 Op' pi-a  
 Op-pi-a' nus  
 Op-pi' di-us  
 Op' pi-us  
 O' pus  
 Op-ta' tus  
 Op' ti-mus  
 O' ra (7)  
 O-rac' u-lum  
 O-ræ' a  
 Or' a-sus

Or-be' lus  
 Or-bil' i-us  
 Or-bo' na  
 Or' ca-des  
 Or-cha' lis  
 Or' cha-mus  
 Or-chom' e-nus, or  
 Or-chom' e-num  
 Or' cus  
 Or-cyn' i-a  
 Or-des' sus  
 O-re' a-des  
 O're-ads (Eng.)  
 O' re-as  
 O-res' tæ  
 O-res' tes  
 O-res' te-um  
 Or-es-ti' dæ  
 Or' e-tæ  
 Or-e-ta' ni (3)  
 Or-e-til' i-a  
 O-re' um  
 Or' ga, or Or' gas  
 Or-ges' sum  
 Or-get' o-rix  
 Or' gi-a  
 O-rib' a-sus  
 Or' i-cum, or  
 Or' i-cus  
 O' ri-eus  
 Or' i-gen  
 O-ri' go  
 O-ri' nus  
 O-ri-ob' a-tes  
 O-ri' on (29)  
 O-ris' sus  
 Or-i-sul' la Liv' i-a

O-ri' tæ (5)  
 O-rith-y-i' a  
 O-rit' i-as (10)  
 O-ri-un' dus  
 Or' me-nus (20)  
 Or' ne-a  
 Or' ne-us  
 Or-ni' thon  
 Or' ni-tus  
 Or-nos' pa-des  
 Or-nyt' i-on (11)  
 O-ro' bi-a  
 O-ro' des  
 O-ræ' tes  
 O-rom' e-don  
 O-ron' tas  
 O-ron' tes  
 Or-o-pher' nes  
 O-ro' pus  
 O-ro' si-us (11)  
 \*Or' phe-us  
 Or-sed' i-ce  
 Or-se' is  
 Or-sil' lus  
 Or-sil' o-chus  
 Or' si-nes (4)  
 Or-sip' pus  
 Or' ta-lus, M.  
 Or-thag' o-ras  
 Or' the (8)  
 Or-thæ' a  
 Or' thi-a (4) (7)  
 Or' thrus  
 Or-tyg' i-a  
 Or-tyg' i-us  
 O' rus  
 O-ry-an' der

\* Orpheus.—See Idomeneus.



*O-ry' us	Os-y-man' dy-as	Ox-ar' tes
O' ryx	Ot-a-cil' i-us	Ox-id' a-tes
Os-cho-pho' ri-a	O-ta' nes	Ox' i-mes
Os' ci (3)	Oth' ma-rus	Ox-ī' o-næ
Os' ci-us (10)	O' tho, M. Sal' vi-us	Ox' us
Os' cus	Oth-ry-o' ne-us	Ox-y' a-res
O-sin' i-us	O' thrys	Ox-y-ca' nus
O-si' ris	O' tre-us	Ox-yd' ra-cæ
O-sis' mi-i	O-tri' a-des	Ox' y-lus
Os' pha-gus	O-trœ' da	Ox-yn' thes
Os-rho-e' ne	O' tus	Ox-yp' o-rus
Os' sa	O' tys	Ox-y-rin-chi' tæ
Os-te-o' des	O-vid' i-us	Ox-y-ryn' chus
Os' ti-a	Ov' id (Eng.)	O-zi' nes
Os-to' i-i-us	O-vin' i-a	Oz' o-læ, or
Os-tro' go-thi	O-vin' i-us	Oz' o-li

<b>P</b> A-CA-TI-A' NUS	Pa-du' sa	Pag' a-sa
(21)	Pæ'an	Pag' a-sus
Pac' ci-us (10)	Pæ' di-us	Pa' gus
Pa' ches (12)	Pæ-ma' ni (3)	Pa-la' ci-um, or
Pa-chi' nus	Pæ' on	Pa-la' ti-um (10)
Pa-co' ni-us	Pæ' o-nes	Pa-læ' a
Pac' o-rus	Pæ-o' ni-a	Pal-æ-ap' o-lis
Pac-to' lus	Pæ-on' i-des	Pa-læ' mon, or
Pac' ty-as	Pæ' os	Pal' e-mon
Pac' ty-es	Pæ' sos	Pa-læp' a-phos
Pa-cu' vi-us	Pæs' tum	Pa-læph' a-tus
Pa-dæ'i (3)	Pæ-to' vi-um	Pa-læp' o-lis
Pad' u-a	Pæ' tus Cæ-cin' na	Pa-læs' te
Pa' dus	Pag' a-sæ, or	Pal-æ-sti' na

\* *Oryus*.—And, at once, Broteas and *Oryus* slew :

*Oryus*' mother, Mycalé, was known,

Down from her sphere to draw the lab'ring moon.

GARTH'S *Ovid. Met.*

Pa-læ-sti' nus	†Pam' me-nes	Pan' dro-sos
Pal-a-me' des	Pam' mon	Pan' e-nus, or
Pa-lan' ti-a (10)	Pam' pa	Pa-næ' us
Pa-lan' ti-um (10)	Pam' phi-lus	Pan-gæ' us
Pal-a-ti' nus	Pam' phos	Pa-ni' a-sis
Pa' le-is or Pa' læ	Pam' phy-la	Pa-ni-o' ni-um
Pa' les	Pam-phyl' i-a	Pa' ni-us (20)
Pal-fu' ri-us Su' ra	Pan	Pan-no' ni-a
Pa-li' ci, or Pa-lis' ci	Pan-a-ce' a	Pan-om-phæ' us
Pa-lil' i-a	Pa-næ' ti-us (10)	Pan' o-pe, or
Pal-i-nu' rus	Pan' a-res	Pan-o-pe' a
Pal-i-sco' rum, or	Pan-a-ris' te	Pan' o-pes
Pal-i-co' rum	Pan-ath-e-næ' a	Pa-no' pe-us
Pal' la-des	Pan-chæ' a, or	Pa-no' pi-on
Pal-la' di-um	Pan-che' a, or	Pa-nop' o-lis
Pal-la' di-us	Pan-cha' i-a	Pa-nor' mus
Pal-lan-te' um	Pan' da	Pan' sa, C.
Pal-lan' ti-as	Pan' da-ma	Pan-tag-nos' tus
Pal-lan' ti-des	Pan-da' ri-a	Pan-ta' gy-as
Pal-lan' ti-on (28)	Pan' da-rus	Pan-ta' le-on
Pal' las	Pan' da-tes	Pan-tau' chus
Pal-le' ne (8)	Pan-de' mus	Pan' te-us
Pal' ma	Pan' di-a	Pan' thi-des
*Pal-my' ra	Pan' di-on (11)	Pan-the' a
Pal-phu' ri-us	Pan' do-ra	†Pan' the-on
Pal-mi' sos	Pan-do' si-a (11)	Pan' the-us, or

\* *Palmyra*.—Nothing can be better fixed in an English ear than the penultimate accentuation of this word: this pronunciation is adopted by Ainsworth and Lempriere. Gouldman and Holyoke seem to look the other way; but Labbe says the more learned give this word the antepenultimate accent, and that this accent is more agreeable to the general rule. Those, however, must be pedantic coxcombs, who should attempt to disturb the received pronunciation when in English, because a contrary accentuation may possibly be proved to be more agreeable to Greek or Latin.

† *Pammenes*.—I find this word no where but in Lempriere, who accents it on the penultimate! but as all words of this termination have the antepenultimate accent, till this appears an exception I shall venture to alter it.

‡ *Pantheon*.—This word is universally pronounced with the accent on the second syllable in English, but in Latin it has its first syllable accented; and this accentuation makes so slight a difference to the ear, that it ought to have the preference.

Pan' thus	Pa-ra' si-a (11)	Par' the-non
Pan-tho' i-des (4)	Pa-ra' si-us (11)	Par-then-o-pæ' us
Pan-ti-ca-pæ' um	Par' cæ	Par-then' o-pe (8)
Pan-tic' a-pes	Par' is	Par' thi-a
Pan-til' i-us	Pa-ris' a-des	Par-thy-e' ne
Pa-ny' a-sis	Pa-ris' i-i (4)	Pa-rys' a-des
Pa-ny' a-sus	Par' i-sus	†Par-y-sa' tis
Pa-pæ' us	Pa' ri-um	Pa-sar' ga-da
Pa-pha' ges	Par' ma (1)	Pa' se-as
Pa' phi-a	Par-men' i-des	Pas' i-cles
Paph-la-go' ni-a	Par-me' ni-o	Pa-sic' ra-tes
Pa' phos	Par-nas' sus	Pa-siph' a-e
Paph' us	Par' nes	Pa-sith' e-a
Pa-pi-a' nus	Par-nes' sus	Pa-sit' i-gris
*Pa' pi-as	Par' ni (3)	Pas' sa-ron
Pa-pim-i-a' nus	Pa' ron	Pa-si-e' nus
Pa-pin' i-us	Par-o-re' i-a	Pas' sus
Pa-pir' i-a	Pa' ros	Pat' a-ra
Pa-pir' i-us	Par-rha' si-a (10)	Pa-ta' vi-um
Pap' pus	Par-rha' si-us (10)	Pa-ter' cu-lus
Pa-pyr' i-us	Par-tha-mis' i-ris	Pa-tiz' i-thes
Par-a-bys' ton	Par-tha' on	Pat' mos
Par-a-di' sus	Par-the' ni-a	Pa' træ
Pa-ræt' a-cæ	Par-the' ni-æ, and	Pa' tro
Par-æ-to' ni-um	Par-the' ni-i (4)	Pa-tro' cli
Par' a-li (3)	Par-the' ni-on	Pa-tro' cles
Par' a-lus	Par-the' ni-us	†Pa-tro' clus

\* *Papias*.—This is the name of an early Christian writer, who first propagated the doctrine of the Millennium; and it is generally pronounced with the accent on the second syllable, but I believe corruptly, since Labbe has adopted the antepenultimate accent, who must be well acquainted with the true pronunciation of ecclesiastical characters.

† *Parysatis*.—Labbe tells us that some prosodists contend that this word ought to be accented on the antepenultimate syllable, and we find Lempriere has so accented it; but so popular a tragedy as *Alexander*, which every where accents the penultimate, has fixed this pronunciation in our own country beyond a doubt.

‡ *Patroclus*.—Lempriere, Ainsworth, Gouldman, and Holyoke, accent the penultimate syllable of this word; but Labbe the antepenultimate; our graduates pronounce it either way; but I do not hesitate to prefer the penultimate accent: and till some good reason be given for the contrary, I think *Patrocles* the historian, and *Patrocli* a small island, ought to be pronounced with the same as the friend of Achilles.

Pat-ro-cli' des  
 Pa' tron  
 Pat' ro-us  
 Pa-tul' cí-us (10)  
 Pau' la  
 Pau-li' na (7)  
 Pau-li' nus  
 Pau' lus Æ-myl' i-us  
 Pa' vor  
 Pau-sa' ni-as  
 Pau'si-as (11)  
 Pax  
 Pax' os  
 Pe' as  
 Pe-da' ci-a (10)  
 Pe-dæ' us  
 Pe-da' ni  
 Pe-da' ni-us  
 Pæd' a-sus  
 Pe-dí' a-dis  
 Pe-dí' a-nus  
 Pe' di-as  
 Pe' di-us Blæ' sus  
 Pe' do  
 Pe' dum  
 Pe-gas' i-des  
 Peg' a-sis  
 Peg' a-sus  
 Pel' a-gon  
 Pe-lar' ge  
 Pe-las' gi (3)  
 Pe-las' gi-a, or  
     Pe-las-gi' o-tis  
 Pe-las' gus  
 Pel-e-thro' ni-i (4)  
 Pe' le-us  
 Pe-li' a-des  
 Pe' li-as  
 Pe-li' des  
 Pe-lig' ni  
 Pe-lig' nus  
 Pel-i-næ' us  
 Pel-i-næ' um

Pe' li-on  
 Pe' li-um  
 Pel' la  
 Pel-la' næ  
 Pel-le' ne  
 Pel-o-pe' a, or  
     Pel-o-pi' a  
 Pel-o-pe' i-a  
 Pe-lop' i-das  
 Pel-o-pon-ne' sus  
 Pe' lops  
 Pe' lor  
 Pe-lo' ri-a  
 Pe-lo' rum, or  
     Pe-lo' rus  
 Pe-lu' si-um (10)  
 Pe-na' tes  
 Pen-da' li-um  
 Pe-ne' i-a, Pen' e-is  
 Pe-ne' li-us  
 Pe-nel' o-pe  
 Pe' ne-us, or  
     Pe-ne' us  
 Pen' i-das  
 Pen-tap' o-lis  
 Pen-the-si-le' a  
 Pen' the-us  
 Pen' thi-lus  
 Pen' thy-lus  
 Pep-ar-e' thos  
 Peph-re' do  
 Pe-ræ' a (7)  
 Per-a-sip' pus  
 Per-co' pe (8)  
 Per-co' si-us (11)  
 Per-co' te  
 Per-dic' cas  
 Per' dix  
 Pe-ren' na  
 Pe-ren' nis  
 Pe' re-us  
 Per' ga  
 Per' ga-mus

Per' ge (8)  
 Per' gus  
 Pe-ri-an' der  
 Pe-ri-ar' chus  
 Per-i-bœ' a  
 Per-i-bo' mi-us  
 Per' i-cles  
 Per-i-clym' e-nus  
 Pe-rid' i-a  
 Pe-ri-e-ge' tes  
 Pe-ri-e' res  
 Pe-rig' e-nes  
 Pe-rig' o-ne  
 Per-i-la' us  
 Per-i-le' us  
 Pe-ri'l' la  
 Pe-ri'l' lus  
 Per-i-me' de (8)  
 Per-i-me' la  
 Pe-rin' thus  
 Per-i-pa-tet' i-ci (3)  
*Per' i-pa-tet-ics*  
 (Eng.)  
 Pe-riph' a-nes  
 Per' i-phas  
 Pe-riph' a-tus  
 Per-i-phe' mus  
 Per-pho-re' tus  
 Pe-ris' a-des  
 Pe-ris' the-nes  
 Pe-rit' a-nus  
 Per' i-tas  
 Per-i-to' ni-um  
 Pe' ro, or Per' o-ne  
 Per' o-e (8)  
 Per-mes' sus  
 Per' o-la  
 Per-pen' na, M.  
 Per-pe-re' ne  
 Per-ran' thes  
 Per-rhæ' bi-a  
 Pei' sa, or Per-se' is  
 Pei' sæ

Per-sæ'us	Peu-ci'ni (4)	Pha-le'ris
Per-se'e	Peu-co-la'us	Pha-le'ron, or
Per-se'is	Pex-o-do'rus	Phal'e-rum
Per-seph'o-ne	Phæ'a	Pha-le'rus
Per-sep'o-lis	Phæ-a'ci-a (10)	Pha'li-as
Per'se-us, or	Phæ'ax	Phal'li-ca
Per'ses	Phæd'i-mus	Pha-lys'i-us (10)
Per'se-us	Phæ'don	Pha-næ'us
Per'si-a (10)	Phæ'dra	Phan-a-ræ'a
Per'sis	Phæ'dri-a	Pha'nes
Per'si-us Flac'cus	Phæ'drus	Phan'o-cles
Per'ti-nax	Phæd'y-ma (5)	Phan-o-dé'mus
Pe-ru'si-a (10)	Phæ-mon'o-e	Phan-ta'si-a (10)
Pes-cen'ni-us	Phæn-a-re'te	Pha'nus
Pes-si'nus	Phæ'ni-as	Pha'on
Pe-ta'li-a	Phæn'na	Pha'ra
Pet'a-lus	Phæn'nis	Pha-rac'i-des (24)
Pe-te'li-a	Phæ-oc'o-mes	Pha'ær, or Phe'ræ
Pet-e-li'nus	Phæs'a-na	Pha-ras'ma-nes
Pe-te'on	Phæs'tum	Pha'rax
Pe'te-us	Pha'e-ton	Pha'ris
Pe-til'i-a	Pha-e-ton-ti'a-des	Phar-me-cu'sa
Pe-til'i-i (3)	Pha-e-tu'sa	Phar-na-ba'zus
Pe-til'i-us	Phæ'us	Phar-na'ce-a
Pet-o-si'ris	Pha-ge'si-a (10)	†Phar-na'ces
Pe'tra	Pha'læ	Phar-na-pa'tes
Pe-træ'a	Pha-læ'cus	Phar-nas'pes
Pe-trei'us	Pha-læ'si-a (11)	Phar'nus
Pe-tri'num	Pha-lan'thus	Pha'ros
Pe-tro'ni-a	Phal'a-ris	Phar-sa'li-a
Pe-tro'ni-us	Pha'nas	Phar'te
Pet'ti-us	Phal'a-rus	Pha'rus
Peu'ce (8)	Phal'ci-don	Pha-ru'si-i, or
Peu-ces'tes	Pha'le-as	Phau-ra'si-i (4)
Peu-ce'ti-a (10)	*Pha-le're-us	Pha'si-as

\* *Phalereus*.—There is some doubt among the learned whether this word ought to be pronounced in three or four syllables; that is, as *Phal-e-re-us*, or *Pha-le-re-us*. The latter mode, however, with the accent on the antepenultimate, seems to be the most eligible.

† *Pharnaces*.—All our prosodists accent the antepenultimate syllable of this word; but an English ear is strongly inclined to accent the penultimate, as in *Arbaces* and *Arsaces*, which see.

Phar' y-bus  
 Pha-ryc' a-don  
 Phar' y-ge  
 Pha-se' lis  
 Pha-si-a' na  
 Pha' sis  
 Phas' sus  
 Phau' da  
 Phav-o-ri' nus  
 Pha-yl' lus  
 Phé' a, or Phé' i-a  
 Phe-ca' dum  
 Phé' ge-us, or  
 Phlé' ge-us  
 Phe' li-a  
 Phe' lo-e  
 Phe' lus  
 Phé' mi-us  
 Phe-mon' o-e (8)  
 Phe-ne' um  
 Phé' ne-us (lacus)  
 Phé' ræ  
 Phe-ræ' us  
 Phe-rau' les  
 Phe-rec' lus  
 Phe-rec' ra-tes  
 Pher-e-cy' des  
 Phe-ren-da' tes  
 Pher-e-ni' ce (29)  
 Phé' res  
 Phe-re' ti-as (10)  
 Pher-e-ti' ma  
 Pher' i-num  
 Phé' ron  
 Phi' a-le  
 Phi-a' li-a, or  
 Phi-ga' li-a  
 Phi' a-lus

Phic' o-res  
 Phid' i-as  
 Phid' i-le  
 Phi-dip' pi-des  
 Phi-dit' i-a (10)  
 Phi' don  
 Phid' y-le  
 Phig-a' le-i  
 Phi' la  
 Phil-a-del' phi-a  
 Phil-a-del' phus  
 Phi' læ  
 Phi-læ' ni  
 Phi-læ' us  
 Phi-lam' mon  
 Phi-lar' chus (12)  
 Phi-le' mon  
 Phi-le' ne (8)  
 Phi-le' ris  
 Phil' e-ros  
 Phi-le' si-us (19)  
 Phil-e-tæ' rus  
 Phi-le' tas  
 Phi-le' ti-us (10)  
 Phil' i-das  
 Phil' i-des  
 Phi-lin' na  
 Phi-li' nus  
 Phi-lip' pe-i  
 Phi-lip' pi  
 Phi-lip' pi-des  
 Phi-lip' po-lis  
 Phi-lip-pop' o-lis  
 Phi-lip' pus  
 Phi-lis' cus  
 Phi-lis' ti-on (11)  
 Phi-lis' tus  
 Phi' lo

Phi' lo  
 Phil-o-bœ' o-tus  
 Phi-loch' o-rus  
 Phil' o-cles  
 Phi-loc' ra-tes  
 Phil-oc-te' tes  
 Phil-o-cy' prus  
 Phil-o-da-me' a  
 Phil-o-dé' mus  
 Phi-lod' i-ce  
 Phil-o-la' us  
 Phi-lol' o-gus  
 Phi-lom' a-che  
 Phi-lom' bro-tus  
 \*Phil-o-me' di-a  
 Phil-o-me' dus  
 Phil-o-me' la  
 Phil-o-me' lus  
 Phi' lon  
 Phi-lon' i-des  
 Phil' o-nis  
 Phi-lon' o-e (8)  
 Phi-lon' o-me  
 Phi-lon' o-mus  
 Phil' o-nus  
 Phi-lop' a-tor  
 Phil' o-phron  
 Phil-o-pœ' men  
 Phi-los' tra-tus  
 Phi-lo' tas  
 Phi-lot' e-ra  
 Phi-lot' i-mus  
 Phi-lo' tis  
 Phi-lox' e-nus  
 Phi-lyl' li-us  
 Phil' y-ra  
 Phil' y-res  
 Phi-lyr' i-des

\* *Philomedia*.

Nor less by *Philomedia* known on earth;

A name derived immediate from her birth.

COOKE'S *Hesiod, Theog.* v. 311.

Phi-ne' us	Phor' mis	Phyl-la' li-a
Phin' ta	Pho-ro' ne-us	Phyl-le' i-us
Phin' ti-as (10)	Pho-ro' nis	Phyl' lis
Phla	Pho-ro' ni-um	Phyl' li-us
Phleg' e-las	Pho-ti' nus	Phyl-lod' o-ce
Phleg' e-thon	Pho' ti-us (10)	Phyl' los
Phle' gi-as	Phox' us	Phyl' lus
Phle' gon	Phra-a' tes	Phy-scel' la
Phle' gra	Phra-at' i-ces	Phy-rom' a-chus
Phle' gy-e (6) (8)	Phra-da' tes	Phys' co-a
Phle' gy-as	Phra-gan' de	Phys' con
Phli' as	Phra-ha' tes	Phys' cos
Phli' us	Phra-nic' a-tes	Phys' cus
Phloe' us	Phra-or' tes	Phy-tal' i-des
Pho-be' tor	Phras' i-cles	Phyt' a-lus
Pho-cæ' a	Phras' i-mus	Phy' ton
Pho-cen' ses, and	Phra' si-us (10)	Phyx' i-um
Pho' ci-ci (3) (10)	Phra-ta-pher' nes	Pi' a, or Pi-a' li-a
Pho-cil' i-des	Phri-a-pa' ti-us (10)	Pi' a-sus
Pho' ci-on (10)	Phrix' us	Pi-ce' ni (3)
Pho' cis	Phron' i-ma	Pi-cen' ti-a (10)
Pho' cus	Phron' tis	Pic-en-ti' ni (4)
Pho-cyl' i-des	Phru' ri (3)	Pi-ce' num
Phœ' be	Phry' ges (6)	Pi' cra
Phœ' be-um	Phryg' i-a	Pic' tæ, or Pic' ti
Phœb' i-das	Phry' ne (6) (8)	Pic-ta' vi, or
Phœ-big' e-na	Phryn' i-cus	Pict' o-nes
Phœ' bus	Phry' nis	Pic-ta' vi-um
Phœ' mos	Phry' no	Pic' tor
Phœ-ni' ce (29)	Phryx' us	Pi' cus
Phœ-nic' i-a (10)	Phthi' a (14)	Pi-do' rus
Phœ-nic' e-us	Phthi-o' tis	Pid' y-tes
Phœ-nic' i-des	Phy' a	Pi' e-lus
Phœ-ni' cus	Phy' cus	Pi' e-ra
Phœn-i-cu' sa	Phyl' a-ce	Pi-e' ri-a
Phœ-nis' sa	Phyl' a-cus	Pi-er' i-des
Phœ' nix	Phy-lar' chus	Pi' e-ris
Phol' o-e	Phy' las	Pi' e-rus
Pho' lus	Phy' le	Pi' e-tas
Phor' bas	Phyl' e-is (20)	Pi' gres
Phor' cus, or	Phy-le' us	Pi-lum' nus
Phor' cys	Phyl' i-ra	Pim' pla
Phor' mi-o	Phyl' la	Pim-ple' i-des

*Pim-ple' e-des*  
*Pim-pra' na*  
*Pin' a-re*  
*Pi-na' ri-us*  
*Pin' da-rus*  
*Pin' da-sus*  
*Pin-de-nis' sus*  
*Pin' dus*  
*Pin' na*  
*Pin' thi-as*  
*Pi-o' ni-a*  
*Pi-ræ' us, or*  
     *Pi-ræ' e-us*  
*Pi-re' ne*  
*Pi-rith' o-us*  
*Pi' rus*  
*Pi' sa*  
*Pi' sæ*  
*Pi-sæ' us*  
*Pi-san' der*  
*Pi-sa' tes, or Pi-sæ' i*  
*Pi-sau' rus*  
*Pi-se' nor*  
*Pis' e-us*  
*Pis' i-as (10)*

*Pi-si' di-a*  
*Pi-sid' i-ce*  
*Pi' sis*  
*Pis-is-trat' i-dæ*  
*Pis-is-trat' i-des*  
*Pi-sis' tra-tus*  
*Pi' so*  
*Pi-so' nis*  
*Pis' si-rus*  
*Pis' tor*  
*Pi' sus*  
*Pi-suth' nes*  
*Pit' a-ne*  
*Pith-e-cu' sa*  
*Pith' e-us*  
*Pi' tho*  
*Pith-o-la' us*  
*Pi-tho' le-on*  
*Pi' thon*  
*Pi' thys*  
*Pit' ta-cus*  
*Pit' the-a*  
*Pit-the' is*  
*Pit' the-us*  
*Pit-u-a' ni-us*

*Pit-u-la' ni (3) \**  
*Pit-y-æ' a*  
*Pit-y-as' sus*  
*Pit-y-o-ne' sus*  
*Pit-y-u' sa*  
*Pla-cen' ti-a (10)*  
*Plac-i-de-i-a' nus*  
*Pla-cid' i-a*  
*Pla-cid' i-us*  
*Pla-na' si-a (10)*  
*Plan-ci' na*  
*Plan' cus*  
*Pla-tæ' a*  
*Pla-tæ' æ*  
*Pla-ta' ni-us*  
*Pla' to*  
*Plau' ti-a (10)*  
*Plau' ti-us*  
*Plau-ti-a' nus*  
*Plau-she-a' nus*  
*Plau-til' la*  
*Plau' tus*  
*\*Plei' a-des*  
*Plei' o-ne*  
*Plem-my' i-um*

\* *Pleiades.*

When with their domes the slow-pac'd snails retreat,  
 Beneath some foliage from the burning heat  
 Of the *Pleiades*, your tools prepare;  
 The ripen'd harvest then deserves your care.

COOKE'S *Hesiod, Works and Days.*

The translator had adhered strictly to the original Πλειάδες, in making this word four syllables. Virgil has done the same:

*Pleiādas, Hyadas, claramque Lycaonis Arcton.*

GEORGIC. I.

But Ovid has contracted this word into three syllables:

*Pleiades incipiunt humeros relevare paternos.*

FASTI, iv. p. 169.

The latter translators of the Classics have generally contracted this word to three syllables. Thus in Ogilby's translation of Virgil's Georgics, b. 1.

First



Plem'ne-us (29)	Plis-to-ni' ces (30)	Pnig'e-us (13)
Pleu-ra' tus	Plo' tæ	Pob-lic' i-us (24)
Pleu' ron	Plo-ti' na	Pod-a-lir' i-us
Plex-au' re	Plot-i-nop' o-lis	Po-dar' ce (8)
Plex-ip' pus	Plo-ti' nus	Po-dar' ces
Plin' i-as	Plo' ti-us (10)	Po-da' res
<i>Plin' y</i> (Eng.)	Plu-tar' chus	Po-dar' ge
Plin-thi' ne	<i>Plu' tarch</i> (Eng.)	Po-dar' gus
Plis-tar' chus	Plu' ti-a (10)	Pœ' as
Plis' tha-nus	Plu' to	Pœc' i-le (24)
Plis' the-nes	Plu-to' ni-um	Pœ' ni (3)
Plis-ti' nus	Plu' tus	Pœ' on
Plis-to' a-nax	Plu' vi-us	Pœ-o' ni-a
Plis-to' nax	Plyn-te' ri-a	Pœ' us

First let the eastern *Pleiades* go down,  
 And the bright star in Ariadne's crown.  
 The *Pleiades* and Hyades appear;  
 The sad companions of the turning year.

CREECH'S *Manilius*.

But Dryden has, to the great detriment of the poetical sound of this word, anglicised it, by squeezing it into two syllables :

What are to him the sculpture of the shield,  
 Heaven's planets, earth, and ocean's wat'ry field.  
 The *Pleiads*, Hyads, less and greater Bear,  
 Undipp'd in seas, Orion's angry star?

OVID'S *Met.* b. 12.

This unpleasant contraction of Dryden's seems not to have been much followed. Elegant speakers are pretty uniform in preferring the trisyllable; but a considerable variety appears in the sound of the diphthong *ei*. Most speakers pronounce it like the substantive *eye*; and this pronunciation is defended by the common practice in most schools of sounding the diphthong *ei* in this manner in appellatives; but though Greek appellatives preserve the original sound of their letters, as *φιλαυτία, προβάτιον, κ. τ. λ.* where the *t* does not slide into *sh*, as in Latin words; yet proper names, which are transplanted into all languages, partake of the soil into which they are received, and fall in with the analogies of the language which adopts them. There is, therefore, no more reason for preserving the sound of *ei* in proper names, than for pronouncing the *c* like *k* in *Phocion, Lacedæmon, &c.*

But perhaps it will be said, that our diphthong *ei* has the sound of *eye* as well as the Greek *ei*. To which it may be answered, that this is an irregular sound of these vowels, and can scarcely be produced as an example, since it exists but in

Po' gon	Pol-y-bo' tes	Pol-y-la' us
Po' la	Pol-y-ca' on	Po-lym' e-nes
Pol-e-mo-cra' ti-a	Pol-y-car' pus	Pol-y-me' de
Pol' e-mon	Pol-y-cas' te	Po-lym' e-don
Po-le' nor	Po-lych' a-res	Pol-y-me' la
Po' li-as	Pol-y-clé' a	Pol-ym-nes' tes
Po-li-or-ce' tes	Pol' y-cles	Pol-ym-nes' tor
Po-lis' ma	Pol-y-clé' tus	Pol-y-ni' ces
Po-lis' tra-tus	Po-lyc' ra-tes	Po-lyn' o-e
Po-li' tes	Pol-y-cre' ta, or	Pol-y-pe' mon
Pol-i-to' ri-um	Pol-y-crí' ta	Pol-y-per' chon
Pol-len' ti-a (10)	Po-lyc' ri-tus	Pol-y- phe' mus
Pol-lin' e-a	Pø-lyc' tor	<i>Pol' y-pheme</i> (Eng.)
Pol' li-o	Pol-y-dæ' mon	Pol-y-phon' tes
Pol' lis	Po-lyd' a-mas	Pol' y-phron
Pol' li-us Fe' lix	Pol-y-dam' na	Pol-y-pœ' tes
Pol-lu' ti-a (10)	Pol-y-dec' tes	Po-lys' tra-tus
Pol' lux	Pol-y-deu-ce' a	Pol-y-tech' nus
Po' lus	Pol-y-do' ra	Pol-y-ti-me' tus
Po-lus' ca	Pol-y-do' rus	Po-lyt' i-on (10)
Pol-y-æ' nus	Pol-y-æ-mon' i-des	Po-lyx' ro-pus
Pol' y-nus	Pol-y-gi' ton	Po-lyx' e-na
Pol-y-ar' chus	Po-lyg' i-us	Pol-yx-en' i-das
Po-lyb' i-das	Pol-yg-no' tus	Po-lyx' e-nus
Po-lyb' i-us, or	Po-lyg' o-nus	Po-lyx' o
Pol' y-bus	Pol-y-hym' ni-a and	Pol-y-ze' lus
Pol-y-bœ' a	Po-lym' ni-a	Pom-ax-æ' thres
Pol-y-bœ' tes	Pol-y-id' i-us	Po-me' ti-a (10)

*either, neither, height, and sleight.* The two first words are more frequently and analogically pronounced *ether, neether*; and *height* is often pronounced, so as to rhyme with *weight*, and would, in all probability, be always so pronounced, but for the false supposition, that the abstract must preserve the sound of the verb or adjective from which it is derived; and with respect to *sleight*, though Dr. Johnson says it ought to be written *slight*, as we sometimes see it, yet, if we observe his authorities, we shall find that several respectable authors spelt the word in this manner; and if we consult Junius and Skinner, particularly the last, we shall see the strongest reason from etymology to prefer this spelling, as in all probability it comes from *sty*. The analogical pronunciation therefore of this diphthong in our own language is either as heard in *rein, rein*, &c. or in *perceive, receive*, &c. The latter is adopted by many speakers in the present word, as if written *Pleeades*; but *Plyades*, though less analogical, must be owned to be the more polite and literary pronunciation.—See note on *Elegeia* in the *Terminational Vocabulary*.

Po-me'ti-i (3)	Por'ci-a (10)	Po-tit'i-us (24)
Pom-e-ti'na	Por'ci-us (10)	Pot'ni-æ
Po-mo'na	Po-red'o-rax	Prac'ti-um (10)
Pom-pe'i'a (5)	Po-ri'na	Præ'ci-a (10)
Pom-pe-i-a' nus	Por-o-se-le'ne	Præ-nes'te
Pom-pe'i'i, or	Por-phyr'i-on	Præ'sos
Pom-pe'i'um	Por-phyr'i-us	Præ'sti (3)
Pom-pe-i-op'o-lis	Por'ri-ma	Præ'tor
Pom-pe'i'us	Por-sen'na, or	Præ'to'ri-us
Pom-pil'i-a	Poi'se-na	Præ-tu'ti-um (10)
Pom-pil'i-us Nu'ma	Por'ti-a, and	Prat'i-uas
Pom-pi'lus	Por'ti-us (10)	Prax-ag'o-ras
Pom-pis'cus	Port'mos	Prax'i-as
Pom-po'ni-a	Por-tum-na'li-a	Prax-id'a-mas
Pom-po'ni-us	Por-tum'nus	Prax-id'i-ce
Pom-po-si-a'nus	Po'rus	Prax'i-la
Pomp-ti'ne	Po-si'des	Prax-iph'a-nes
Pomp'ti-nus	Pos-i-de'um	Prax'is
Pom'pus	Po-si'don	Prax-it'e-les
Pon'ti-a (10)	Pos-i-do'ni-a	Prax-ith'e-a
Pon'ti-cum ma're	Pos-i-do'ni-us	Pre-u'ge-nes
Pon'ti-cus	Po'si-o (10)	Prex-as'pès
Pon-ti'na	Post-hu'mi-a	Pri-am'i-des
Pon-ti'nus	Post-hu'mi-us	Pri'a-mus
Pon'ti-us (10)	Post-ver'ta	Pri-a'pus
Pon'tus	Pos-tu'mi-us	Pri-e'ne
Pon'tus Eu-xi'nus	Po-tam'i-des	Pri'ma
*Po-pil'i-us Læ'nas	Pot'a-mon	Pri'on
Pop-lic'o-la	Po-thi'nus	Pris-cil'la
Pop-pæ'a Sa-bi'na	Po'thos	Pris'cus
Pop-pæ'us	Pot-i-dæ'a	Pris'tis
Pop-u-lo'ni-a	Po-ti'na	Pri-ver'nus

\* *Popilius Lænas*.—Nothing can shew the dignity of the Roman commonwealth and the terrour of its arms more than the conduct of this man. He was sent as an ambassador to Antiochus, king of Syria, and was commissioned to order that monarch to abstain from hostilities against Ptolemy, king of Egypt, who was an ally of Rome. Antiochus, who was at the head of his army when he received this order, wished to evade it by equivocal answers; but Popilius, with a stick which he had in his hand, made a circle round him on the sand, and bade him, in the name of the Roman senate and people, not to go beyond it before he spoke decisively. This boldness intimidated Antiochus: he withdrew his garrison from Egypt, and no longer meditated a war against Ptolemy.

Pri-ver' num  
 Pro' ba  
 Pro' bus, M.  
 Pro' cas  
 Proch' o-rus  
 Proch' y-ta  
 Pro-cil' i-us  
 Pro-cil' la  
 Pro-cil' lus  
 Proc' le-a  
 Pro' cles  
 Proc' ne  
 Pro-clí' dæ  
 Proc-on-ne' sus  
 Pro-co' pi-us  
 Pro' cris  
 Pro-crus' tes  
 Proc' u-la  
 Proc-u-lei' us (5)  
 Proc' u-lus  
 Pro' cy-on  
 Prod' i-cus  
 Pro-er' na  
 Præt' i-des  
 Præ' tus  
 Prog' ne  
 Pro-la' us  
 Prom' a-chus  
 Pro-math' i-das  
 Pro-ma' thi-on  
 Prom' e-don  
 Prom-e-næ' a

Pro-me' the-i  
 Pro-me' the-us (29)  
 Pro-me' this, and  
     Prom-e-thí' des  
 Prom' e-thus  
 Prom' u-lus  
 Pro-nap' i-des  
 Pro' nax  
 Pron' o-e  
 Pron' o-mus  
 Pron' o-us  
 Pron' u-ba  
 Pro-per' ti-us  
 Pro-pæt' i-des  
 Pro-pon' tis  
 Prop-y-le' a  
 Pros-chys' ti-us (10)  
 Pro-ser' pi-na (28)  
*Pros' er-pine* (Eng.)  
 Pros-o-pí' tis  
 Pro-sym' na  
 Pro-tag' o-ras  
 Prot-a-gor' i-des  
 Pro' te-i Co-lum' næ  
 Pro-tes-i-la' us  
 Pro' te-us  
 \*Pro-tho-e' nor  
 Pro' the-us  
 Proth' o-us  
 Pro' to  
 Prot-o-ge-ne' a  
 Pro-tog' e-nes

†Prot-o-ge-ní' a  
 †Pro-to-me-dí' a  
 Prot-o-me-du' sa  
 Prox' e-nus  
 Pru-den' ti-us (10)  
 Prum' ni-des  
 Pru' sa  
 Pru-sæ' us  
 Pru' si-as (10)  
 Prym' no  
 Pryt' a-nes  
 Pryt-a-ne' um  
 Pryt' a-nis  
 Psam' a-the (15)  
 Psam' a-thos  
 Psam-me-ní' tus  
 Psam-met' i-chus  
 Psam' mis  
 Psa' phis  
 Psa' pho (15)  
 Pse' cas  
 Pso' phis  
 Psy' che (12) (15)  
 Psych' rus  
 Psyl' li (3) (15)  
 Pte' le-um (16)  
 Pter-e-la' us  
 Pte' ri-a  
 Ptol-e-der' ma  
 Ptol-e-mæ' um  
 Ptol-e-mæ' us  
*Ptol' e-my* (Eng.)

\* *Prothoenor.*

The hardy warriors whom Bœotia bred,  
 Peneleus, Leitus, *Prothœnor* led.—POPE'S *Hom. Iliad.*

† See *Iphigenia.*

‡ *Protomedía.*

Nisæa and Actæa boast the same,  
*Protomedía* from the fruitful dame,  
 And Doris, honour'd with maternal name.

COOKE'S *Hesiod. Theog.* v. 483.

See *Iphigenia.*

PY

*Tol' e-me* (16)  
*Ptol-e-ma' is*  
*Ptol' y-cus*  
*Pto' cus'*  
*Pub-lic' i-us* (10)  
*Pub-lic' i-a* (24)  
*Pub-lic' o-la*  
*Pub' li-us*  
*Pul-che' ri-a* (12)  
*Pu' ni-cum bel' lum*  
*Pu' pi-us*  
*Pu-pi-e' nus*  
*Pup' pi-us*  
*Pu-te' o-li* (3)  
*Py-a-nep' si-a* (10)  
*Pyd' na*  
*Pyg' e-la*  
*Pyg-mæ' i*  
*Pyg-ma' li-on* (29)  
*Pyl' a-des*  
*Py' læ*  
*Py-læm' e-nes*  
*Py-lag' o-ræ*  
*Py-lag' o-ras*  
*Py-la' on*  
*Py-lar' tes*

PY

*Py-lar' ge*  
*Py' las*  
*Py-le' ne*  
*Pyl' e-us*  
*Pyl' le-on*  
*Py' lo*  
*Py' los*  
*Py' lus*  
*Py' ra*  
*Py-rac' mon*  
*Py-rac' mos*  
*Py-ræch' mes*  
*Pyr' a-mus*  
*Pyr-e-næ' i*  
*Pyr-e-næ' us*  
*Py-re' ne*  
*Pyr' gi* (3)  
*Pyr' gi-on*  
*Pyr' go*  
*Pyr-got' e-les*  
*Pyr' gus*  
*Py-rip' pe*  
*Py' ro*  
*Pyr' o-is*  
*Py-ro' ni-a*  
*Pyr' rha*

PY

*Pyr' rhi-as*  
*Pyr' rhi-ca*  
*Pyr' rhi-cus*  
*Pyr' rhi-dæ*  
*Pyr' rho*  
*Pyr' rhus*  
*Pys' te*  
*Py-thag' o-ras*  
*Pyth-a-ra' tus*  
*Pyth' e-as*  
*Py' thes*  
*Pyth' e-us*  
*Pyth' i-a*  
*Pyth' i-as*  
*Pyth' i-on*  
*Pyth' i-us*  
*Py' tho*  
*Py-thoch' a-ris*  
*Pyth' o-cles*  
*Pyth-o-do' rus*  
*Pyth-o-la' us*  
*Py' thon*  
*Pyth-o-ni' ce* (30)  
*Pyth-o-nis' sa*  
*Pyt' na*  
*Pyt' ta-lus*

QU

**QUA-DER' NA**  
*Qua' di*  
*Qua-dra' tus*  
*Quad' ri-frons, or*  
*Quad' ri-ceps*  
*Quæs-to' res*  
*Qua' ri* (3)  
*Qua' ri-us*  
*Quer' cens*

QU

*Qui-e' tus*  
*Quinc-ti-a' nus* (10)  
*Quinc-til' i-a*  
*Quinc' ti-us, T.*  
*Quin-de-cem' vi-ri*  
*Quin-qua' tri-a*  
*Quin-quen-na' les*  
*Quin-til-i-a' nus*  
*Quin-til' i-an* (Eng.)

QU

*Quin-til' i-us Va' rus*  
*Quin-til' la*  
*Quin-til' lus, M.*  
*Quin' ti-us* (10)  
*Quin' tus Cur' ti-us*  
*Quir-i-na' li-a*  
*Quir-i-na' lis*  
*Qui-ri' nus*  
*Qui-ri' tes* (1)

## RH

RA-BIR' I-US

Ra-cil' i-a

Ræ-sa' ces

Ra-mi' ses

Ram' nes

Ran' da

Ra' po

Ra-scip' o-lis

Ra-ven' na

Rav' o-la

Rau-ra' ci (3)

Rau-ri' ci

Re-a' te (8)

Re-dic' u-lus

Red' o-nes

Re-gil' læ

Re-gil-li-a' nus

Re-gil' lus

Reg' u-lus

Re' mi (3)

Rem' u-lus

Re-mu' ri-a

Re' mus

Re' sus

Re-u-dig' ni (3)

Rha' ci-a (10)

Rha' ci-us

Rha-co' tis

Rhad-a-man' thus

Rhad-a-mis' tus

Rha' di-us

Rhæ' te-um

Rhæ' ti, or Ræ' ti

Rhæ' ti-a (10)

Rham-nei' ses

Rham' nes

Rham-si-ni' tus

Rham' nus

Rha' nis

## RH

Rha' ros

Rhas-cu' po-ris

Rhe' a

Rhe' bas, or Rhe' bus

Rhed' o-nes

Rhe' gi-um

Rhe-gus' ci (3)

Rhe' mi (3)

Rhe' ne

Rhe' ni (3)

Rhe' nus

Rhe-o-mi' tres

Rhe' sus

Rhe-tog' e-nes

Rhet' i-co

Rhe-u' nus

Rhex-e' nor

Rhex-ib' i-us

Rhi-a' nus

Rhid' a-go

Rhi-mot' a-cles

Rhi' on

Rhi' pha, or Rhi' phe

Rhi-phæ' i (3)

Rhi-phe' us

Rhi' um

Rhod' a-nus

Rho' de

Rho' di-a

Rhod-o-gy' ne, or

Rhod-o-gu' ne

Rho' do-pe, or

Rho-do' pis

Rho' dus

Rhodes (Eng.)

Rhœ' bus

Rhœ' cus

Rhœ' te-um

Rhœ' tus

## RU

Rho-sa' ces

Rho' sus

Rhox-a' na, or

Rox-a' na

Rhox-a' ni (3)

Rhu-te' ni, and

Rhu-the' ni

Rhyn' da-cus

Rhyn' thon

Rhy' pæ

Ri-phæ' i (3)

Ri-phe' us

Rix-am' a-ræ

Ro-bi' go, or

Ru-bi' go

Rod-e-ri' cus

Ro' ma

Rome (Eng.) pro-  
nounced Room

Ro-ma' ni (3)

Ro-ma' nus

Ro-mil' i-us

Rom' u-la

Ro-mu' li-dæ

Rom' u-lus

Ro' mus

Ros' ci-us (10)

Ro-sil' la-nus

Ro' si-us (11)

Rox-a' na

Rox-o-la' ni (3)

Ru-bel' li-us

Ru' bi (3)

Ru' bi-con

Ru-bi-e' nus Lap' pa

Ru-bi' go

Ru' bra sa' xa

Ru' bri-us

Ru' di-æ

Ru' fæ  
 Ruf' fus  
 Ru-fil' lus  
 Ruf-fi' nus  
 Ru-fi' nus  
 Ru' fus  
 Ru' gi-i (4)  
 Ru' mi-nus

Run-ci' na  
 Ru-pil' i-us  
 Rus' ci-us (10)  
 Rus-co' ni-a  
 Ru-sel' læ  
 Rus' pi-na  
 Ru-te' ni  
 Rus' ti-cus

Ru' ti-la  
 Ru' ti-lus  
 Ru-til' i-us Ru' fus  
 Ru' tu-ba  
 Ru' tu-bus  
 Ru' tu-li (3)  
 Ru' tu-pæ  
 Ru-tu-pi' nus

SA' BA  
 Sab' a-chus, or  
 Sab' a-con  
 Sa' bæ  
 Sa-ba' ta  
 Sa-ba' zi-us  
 Sab' bas  
 Sa-bel' la  
 Sa-bel' li (3)  
 Sa-bi' na  
 Sa-bi' ni (3)(4)  
 Sa-bin-i-a' nus (21)  
 Sa-bi' nus Au' lus  
 Sa' bis  
 Sab' ra-cæ  
 Sa-bri' na  
 Sab' u-ra  
 Sab-u-ra' nus  
 Sab' ra-ta  
 Sa' bus  
 Sac' a-das  
 Sa' cæ  
 Sa' cer  
 Sach-a-li' tes  
 Sa-cra' ni  
 Sa-cra' tor  
 Sa-crat' i-vir

Sad' a-les  
 Sa' dus  
 Sad-y-a' tes  
 Sag' a-na  
 Sag' a-ris  
 Sa-git' ta  
 Sa-gun' tum, or  
 Sa-gun' tus  
 Sa' is  
 Sa' la  
 Sal' a-con  
 Sal-a-min' i-a  
 Sal' a-mis  
 Sal-a-mi' na  
 Sa-la' pi-a, or  
 Sa-la' pi-æ  
 Sal' a-ra  
 Sa-la' ri-a  
 Sa-las' ci (3)  
 Sa-lei' us (5)  
 Sa-le' ni (3)  
 Sal-en-ti' ni (3)  
 Sa-ler' num  
 Sal-ga' ne-us, or  
 Sal-ga' ne-a  
 Sa' li-i (3) (4)  
 Sal-i-na' tor

Sa' li-us  
 Sal-lus' ti-us  
 Sal' lust (Eng.)  
 Sal' ma-cis  
 Sal-mo' ne  
 Sal-mo' ne-us  
 Sal' mus  
 Sal-my-des' sus  
 Sa' lo  
 Sa-lo' me (8)  
 Sa' lon  
 Sa-lo' na, or  
 Sa-lo' næ  
 Sal-o-ni' na  
 Sal-o-ni' nus  
 Sa-lo' ni-us  
 Sal' pis  
 Sal' vi-an  
 Sal-vid-i-e' nus  
 Sal' vi-us  
 Sa-ma' ri-a (30)  
 Sam-bu' los  
 Sa' me, or Sa' mos  
 Sa' mi-a  
 Sam-ni' tæ  
 Sam-ni' tes  
 Sam' nites (Eng.)

Sam'ni-um  
 Sa-mo'ni-um  
 Sa'mos  
 Sa-mos'a-ta  
 Sam-o-thra'ce, or  
   Sam-o-thra'ci-a  
 Sa'mus  
 Sa'na  
 San'a-os  
 San-cho-ni'a-thon  
 \*San-da'ce  
 San-da'li-um  
 San'da-nis  
 San'da-nus  
 San-di'on (11)  
 San-dre-cot'us  
 San'ga-la  
 San-ga'ri-us, or  
   San'ga-ris  
 San-guin'i-us  
 San-nyr'i-on  
 San'to-nes, and  
   San'to-næ  
 Sa'on  
 Sa-pæ'i, or Sa-phæ'i  
 Sa'por  
 †Sa-po'res  
 Sap'pho, or Sa'pho  
 Sap'ti-ne  
 Sa-rac'o-ri (3)  
 Sa-ran'ges  
 Sar-a-pa'ni (3)  
 Sar'a-pus  
 Sar'a-sa  
 Sa-ras'pa-des  
 Sar-dan-a-pa'lus

Sar'di (3)  
 Sar'des  
 Sar-din'i-a  
 Sar'dis, or Sar'des  
 Sar-don'i-cus (50)  
 Sar-i-as'ter  
 Sar-ma'ti-a (10)  
 Sar-men'tus  
 Sar'ni-us  
 Sa'ron  
 Sa-ron'i-cus Si'nus  
 Sar-pe'don  
 Sar-ras'tes  
 Sar'si-na  
 Sar-san'da  
 Sa'son  
 Sa-tas'pes  
 Sa'ti-æ (10)  
 Sat-i-bar-za'ne  
 Sa-tic'u-la, and  
   Sa-tic'u-lus  
 Sa'tis  
 Sat-ra-pe'ni  
 Sa-tri'cum  
 Sa-trop'a-ces  
 Sa'tu-ra  
 Sat-u-rei'um, or  
   Sa-tu're-um  
 Sat-u-rei'us  
 Sat-ur-na'li-a  
 Sa-tur'ni-a  
 Sat-ur-ni'nus  
 Sa-tur'ni-us  
 Sa-tur'nus  
 Sat'u-rum  
 Sat'y-rus

Sav'e-ra  
 Sau-fei'us Tro'gus  
 Sa'vo, or Sav-o'na  
 Sau-rom'a-tæ  
 Sau'rus  
 Sa'vus  
 Saz'i-ches (12)  
 Scæ'a  
*Se'a*  
 Scæ'va  
*Se'va*  
 Scæ'vo-la  
*Sev'o-la*  
 Scal'pi-um  
 Sca-man'der  
 Sca-man'dri-us  
 Scan-da'ri-a  
 Scan-di-na'vi-a  
 Scan-til'la  
 Scap-tes'y-le  
 Scap'ti-a (10)  
 Scap'ti-us (10)  
 Scap'u-la  
 Scar'di-i (3) (4)  
 Scar-phi'a, or  
   Scar'phe  
 Scau'rus  
 Sced'a-sus  
 Scel-e-ra'tus  
 Sche'di-a  
*Ske'di-a*  
 Sche'di-us (12)  
 Sche'ri-a  
 Schæ'ne-us  
 Schæ'nus, or  
   Sche'no

\* *Sandace*.—A sister of Xerxes, which I find in no lexicographer but Lempriere, and in him with the accent on the first syllable; but from its Greek original Σανδακκη it ought certainly to be accented on the second syllable.

† *Sapores*.—This word, says Labbe, is by Gavantus and others, ignorant of the Greek, accented on the first syllable.



Sci' a-this  
 Si' a-this  
 Sci' a-thos  
 Sci' dros  
 Scil' lus  
 Sci' nis  
 Sciū' thi (3)  
 Sci-o' ne  
 Sci-pi' a-dæ  
 Scip' i-o (9)  
 Sci' ra (7)  
 Sci-ra' di-um  
 Sci' ras (3)  
 Sci' ron  
 Sci' rus  
 Sco' lus  
 Scom' brus  
 Sco' pas  
 Sco' pi-um  
 Scor-dis' ci, and  
 Scor-dis' cæ  
 Sco-ti' nus  
 Sco-tus' sa  
 Scri-bo' ni-a  
 Scri-bo-ni-a' nus  
 Scri-bo' ni-us  
 Scyl-a-ce' um (9)

Scy' lax  
 Scyl' la  
 Scyl-læ' um  
 Scyl' li-as  
 Scyl' lis  
 Scyl' lus  
 Scy-lu' rus  
 Scyp' pi-um  
 Scy' ras  
 Scy' ros  
 Scy' thæ  
 Scy' thes, or  
 Scy' tha  
 Scyth' i-a  
 Scyth' i-des  
 Scy-thi' nus  
 Scy' thon  
 Scy-thop' o-lis  
 Se-bas' ta  
 Se-bas' ti-a  
 Seb-en-ny' tus  
 Se-be' tus  
 Se-bu-si-a' ni, or  
 Se-gu-si-a' ni  
 Sec-ta' nus  
 Sed-i-ta' ni, or  
 Sed-en-ta' ni (3)

Se-du' ni (3)  
 Se-du' si-i (3)  
 Se-ges' ta  
 Se-ges' tes  
 Se-gob' ri-ga  
 Seg' ni (3)  
 Seg' o-nax  
 Se-gon' ti-a, or  
 Se-gun' ti-a (10)  
 Seg-on-ti' a-ci (3)  
 Se-go' vi-a  
 Se-gun' ti-um (10)  
 Se-ja' nus Æ' li-us  
 Sei' us Stra' bo  
 Se-lem' nus  
 Se-le' ne  
 Sel-eu-ce' na, or  
 Se-leu' cis  
 \*Sel-eu' ci-a (29)  
 Se-leu' ci-dæ  
 Se-leu' cis  
 Se-leu' cus  
 Sel' ge  
 Se-lim' nus  
 Se-li' nuns, or  
 Se-li' nus  
 Se-la' si-a

\* *Seleucia*.—Lempriere and Labbe accent this word on the penultimate; but Ainsworth, Gouldman, and Holyoke, on the antepenultimate. As this word, according to Strabo, has its penultimate formed of the diphthong ει, ΣΕΛΕΥΚΕΙΑ, this syllable ought to have the accent; but as the antepenultimate accent is so incorporated into our tongue, I would strongly recommend the pronunciation which an English scholar would give it at first sight, and that is placing the accent on the *u*. This is the accent Milton gives it:

———Eden stretch'd her line  
 From Auran eastward to the royal tow'rs  
 Of great *Seleucia*, built by Grecian kings.

*Par. Lost*, b. 4.

If, however, the English scholar wishes to shine in the classical pronunciation of this word, let him take care to pronounce the *c* like *s* only, and not like *sh*, which sound it necessarily has, if the accent be on the antepenultimate syllable.—See Rules 10 and 30.

Sel-le' is	Seq' ua-na	Ser' vi-us Tul' li-us
Sel' li (3)	Seq' ua-ni	Ses' a-ra
Se-lym' bri-a	Se-quin' i-us	Se-sos' tris
Sem' e-le	Se-ra' pi-o	Ses' ti-us
Sem-i-ger-ma' ni	*Se-ra' pis	Ses' tos, or Ses' tus
Sem-i-gun' tus	Se' res	Se-su' vi-i (3)
Se-mir' a-mis	Ser-bo' nis	Set' a-bis
Sem' no-nes	Se-re' na	Se' thon
Se-mo' nes	Se-re-ni-a' nus	Se' ti-a (10)
Sem-o-sanc' tus	Se-re' nus	Se-ve' ra
Sem-pro' ni-a	Ser-ges' tus	Se-ve-ri-a' nus
Sem-pro' ni-us	Ser' gi-a	†Se-ve' rus
Se-mu' ri-um	Ser' gi-us	Seu' thes
Se' na	†Ser-gi' o-lus	Sex' ti-a
Se-na' tus	Se-ri' phus	Sex-til' i-a
Sen' na, or	Ser' my-la	Sex-til' i-us
Se' na	Ser-ra' nus	Sex' ti-us
Sen' e-ca	Se' ron	Sex' tus
Sen' o-nes	Ser-to' ri-us	Si-bi' ni (3)
Sen' ti-us (10)	Ser-væ' us	Si-bur' ti-us
Sep-te' ri-on	Ser-vi-a' nus	Si-byl' læ
Sep-tim' i-us	Ser-vil' i-a	Si' ca
Sep-ti-mu-lei' us	Ser-vil-i-a' nus	Si-cam' bri, or
Sep' y-ra	Ser-vil' i-us	Sy-gam' bri (3)

\* *Serapis*.—There is not a dissenting voice among our prosodists for the pronouncing of this word with the accent on the penultimate syllable; and yet, to show the tendency of English pronunciation, when a ship of this name had a desperate engagement with one of the French, which attracted the attention of the Public, every body pronounced it with the accent on the first syllable. Milton has done the same in his sublime description of the grandeurs of Pandemonium;

Not Babylon

Nor great Alcairo such magnificence  
 Equall'd in all their glories to enshrine  
 Belus or *Serapis* their gods; or seat  
 Their kings, when Egypt with Assyria strove,  
 In wealth and luxury.

*Par. Lost*, b. i. v. 717.

† *Sergiolus*.—I find this word in no dictionary but Lempriere's and there the accent is placed upon the penultimate instead of the antepenultimate syllable.

‡ *Severus*.—This word, like *Serapis*, is universally mispronounced by the mere English scholar with the accent on the first syllable.

Si-ca' ni (3)  
 Si-ca' ni-a  
 Sic' e-lis  
 Si-cel' i-des  
 Si-chæ' us  
 Si-cil' i-a  
 Si-cin' i-us Den-ta'  
   tus  
 Si-ci' nus  
 Sic' o-rus  
 Sic' u-li (3)  
 Sic' y-on  
*Sish' e-on*  
 Sic-y-o' ni-a  
*Sish-e-o' ne-a*  
 Si' de (8)  
 Si-de' ro  
 Sid-i-ci' num  
 Si' don  
 Si-do' nis  
 Si-do' ni-us  
 Si' ga  
 Si-gæ' um, or  
   Si-ge' um  
 Sig' ni-a  
 Sig-o-ves' sus  
 Si-gy' ni, Sig' u-næ  
 Si-gyn' næ  
 Si' la, or Sy' la  
 Si-la' na Ju' li-a  
 Si-la' nus  
 Sil' a-ris  
 Si-le' nus  
 Sil-i-cen' se  
 Sil' i-us I-tal' i-cus  
 Sil' phi-um

Sil-va' nus  
 Sim-briv' i-us, or  
   Sim-bruv' i-us  
 Si-me' thus, or  
   Sy-me' thus  
 Sim' i-læ  
 Sim' i-lis  
 Sim' mi-as  
 Si' mo  
 Si' mo-is  
 Sim-o-is' i-us (10)  
 Si' mon  
 Si-mon' i-des  
 Sim-plic' i-us (24)  
 Sim' u-lus  
 Si' mus  
 Sym' y-ra  
 Sin' di  
 Sin-gæ' i (3)  
 Si' nis  
 Sin' na-ces  
 Sin' na-cha  
 Sin' o-e  
 Si' non  
 Si-no' pe  
 Si-no' pe-us  
 Sin' o-rix  
 Sin' ti-i (3) (4)  
 Sin-u-es' sa  
 Siph' nos  
 Si-pon' tum, Si' pus  
 Sip' y-lum, and  
   Sip' y-lus  
 Si-re' nes  
 Si' rens (Eng.)  
 Si' ris

Sir' i-us  
 Sir' mi-um  
 Si-sam' nes  
 Sis' a-pho  
 Sis' e-nes  
 Si-sen' na  
 Si-s-i-gam' bis, or  
   Si-s-y-gam' bis  
 Sis-o-cos' tus  
 Sis' y-phus  
 Si-tal' ces  
 Sith' ni-des  
 Si' thon  
 Si-tho' ni-a  
 Sit' i-us (10) (24)  
 Sit' o-nes  
 Sme' nus  
 Smer' dis  
 Smi' lax  
 Smi' lis  
 Smin-dyr' i-des  
 \*Smin' the-us  
 Smyr' na  
 So-a' na  
 So-an' da  
 So-a' nes  
 Soc' ra-tes  
 Sœ' mi-as  
 Sog-di-a' na  
 Sog-di-a' nus  
 Sol' o-e, or So' li  
 So-læ' is  
 So' lon  
 So-lo' ni-um  
 So' lus  
 Sol' y-ma, and

\* *Smintheus*.—This word, like *Orpheus*, and others of the same form, has the accent on the first syllable; but poets often contract the two last syllables into one; as Pope—

O, *Smintheus*, sprung from fair *Latona's* line,  
 Thou guardian pow'r of *Cilla* the divine!

See *Idomeneus*.

Sol' y-mæ	So-sip' a-ter	Spac-te' ri-æ
Som' nus	So' sis	Sphe' rus
Son' chis (12)	So-sis' tra-tus	Sphinx
Son-ti' a-tes	So' si-us (10)	Spi' o
Sop' a-ter	Sos' the-nes	Spho' dri-as
So' phax	Sos' tra-tus	Sphra-gid' i-um
So-phe' ne (8)	Sot' a-des	Spi-cil' lus
Soph' o-cles	So' ter	Spin' tha-rus
Soph-o-nis' ba	So-te' ri-a	Spin' ther
So' phron	So-ter' i-cus	Spi-tam' e-nes
*So-phron' i-cus	So' this	Spi-thob' a-tes
Soph-ro-nis' cus	So' ti-on (11)	Spith-ri-da' tes
So-phro' ni-a	So' ti-us (10)	Spo-le' ti-um (10)
So-phros' y-ne	So' us	†Spor' a-des (20)
Sop' o-lis	Soz' o-men-	Spu-ri' na
So' ra	Spa' co	Spu' ri-us
So-rac' tes, and	Spar' ta	Sta-be' ri-us
So-rac' te	Spar' ta-cus	Sta' bi-æ
So-ra' nus	Spar' tæ, or Spar' ti	Sta-gi' ra (1)
So' rex	Spar-ta' ni, or	Sta' i-us
So-rit' i-a (10)	Spar-ti-a' tæ (22)	Staph' y-lus
So' si-a Gal' la (10)	Spar-ti-a' nus	Sta-san' der
So-sib' i-us	Spe' chi-a (12)	Sta-sil' e-us (29)
Sos' i-cles	Spen' di-us	Sta-til' i-a
So-sic' ra-tes	Spen' don	Sta-til' i-us
So-sig' e-nes	Sper-chi' us (12)	Stat' i-næ
So' si-i (3) (10)	Sper-ma-toph' a-gi	Sta-ti' ra
Sos' i-lus	Speu-sip' pus	Sta' ti-us (10)

\* *Sophronicus*.—I find this word in no prosodist but Labbe; and he places the accent on the penultimate syllable, like most other words of this termination: unless, says he, any one thinks it more likely to be derived from Sophron, than from victory; that is, by uniting a general termination to the root of the word, than by combining it with another word significant of itself; but as there is a Greek adjective, *σωφρονικός*, signifying *ordained by nature to temperance*; it is much more probable that *Sophronicus* is this adjective used substantively, than that it should be compounded of *σωφρον* and *νικός*, *conquering temperance*; and therefore the antepenultimate accent seems preferable.

† *Sporades*.—This word has the accent placed on the first syllable by all our prosodists; but a mere English ear is not only inclined to place the accent on the second syllable, but to pronounce the word as if it were a dissyllable, *Spo-rades*; but this is so gross an error, that it cannot be too carefully avoided.

Sta-sic' ra-tes	Stra' bo	Sue' vi-us
Sta' tor	Stra-tar' chas	Suf-fe' nus
Stel-la' tes	Stra' to, or Stra' ton	Suf-fe' ti-us, or
Stel' li-o	Strat' o-cles	Fu-fe' ti-us
Ste' na	Strat-o-ni' ce	*Sui' das
Sten-o-bæ' a	Stra-to-ni' cus (30)	Suil' i-us
Ste-noc' ra-tes	Stron' gy-le	Sui' o-nes
Sten' tor	Stroph' a-des	Sul' chi
Steph' a-na	Stro' phi-us	Sul' ci-us
Steph' a-nus	Stru-thoph' a-gi	Sul' mo, or
Ster' o-pe	Stru' thus	Sul' mo-na
Ster' o-pes	Stry' ma	Sul-pit' i-a
Ste-sich' o-rus	Strym' no	Sul-pit' i-us, or
Ster-tin' i-us	Stry' mon	Sul-pic' i-us (24)
Ste-sag' o-ras	Stym-pha' li-a, or	Sum-ma' nus
Stes-i-cle' a	Stym-pha' lis	Su' ni-ci
Ste-sim' bro-tus	Stym-pha' lus	Su' ni-des
Sthen' e-le	Styg' ne	Su' ni-um
Sthen' e-lus	Sty' ra	Su-o-vet-au-ril' i-a
Sthe' nis	Sty' rus	Su' pe-rum ma' re
Sthe' no	Styx	Su' ra Æ-myl' i-us
Sthen-o-bæ' a	Su-ar-do' nes	Su-re' na
Stil' be, or Stil' bi-a	Su-ba' tri-i (3) (4)	Sur-ren' tum
Stil' i-cho	Sub-lic' i-us (24)	Su' rus
Stil' po	Sub' o-ta	Su' sa
Stim' i-con	Sub-ur' ra	Su' sa-na
Stiph' i-lus	Su' cro	Su-si-a' na, or Su' sis
Sto-bæ' us	Sues' sa	Su-sa' ri-on
Stœch' a-des	Sues' so-nes	Su' tri-um
Sto' i-ci	Sue-to' ni-us	Sy-ag' rus
Sto' ics (Eng.)	Sue' vi	Syb' a-ris

\* *Suidas*.—This word is generally heard, even among the learned, in two syllables, as if written *Sui-das*. Labbe, however, makes it three syllables, and accents the first; although, says he, by what right I know not, it is generally pronounced with the accent on the penultimate. It may be observed, that if we place the accent on the first syllable, the *i* in the second must be pronounced like *e*; and that the general pronunciation which Labbe complains of, that of placing the accent on the second syllable, must, in our English pronunciation of Greek or Latin words, preserve the *i* in its long open sound, as in *idle*: if, therefore, we pronounce the *i* in this manner, it is a sufficient proof that we place the accent on the penultimate syllable; which, though common, is, as Labbe observes, without good authority.

Syb-a-ri' ta  
*Syb' a-rite* (Eng.)  
 Syb' o-tas  
 Sy-cin' nus  
 Sy' e-dra  
 Sy' e-ne (8)  
 Sy-e-ne' si-us (10)  
 Sy-en-i' tes  
 Syg' a-ros  
 Sy-le' a  
 Syl' e-us  
 Syl' la  
 Syl' lis  
 Syl' o-es  
 Syl' o-son  
 Syl-va' nus

Syl' vi-a  
 Syl' vi-us  
 Sy' ma, or Sy' me  
 Sym' bo-lum  
 Sym' ma-chus  
 Sym-pleg' a-des  
 Sy' mus  
 Syn-cel' lus  
 Sy-ne' si-us (10)  
 Syn' ge-lus  
 Syn' nas  
 Syn-na-lax' is  
 Syn' nis  
 Sy-no' pe  
 Syn' ty-che  
 Sy' phax

Sy-phæ' um  
 Syr' a-ces  
 Syr-a-co' si-a (10)  
 Syr-a-cu' sæ (8)  
*Syr' a-cuse* (Eng.)  
 Syr' i-a  
 Sy' rinx  
 Syr-o-phœ' nix  
 Syr-o-phœ-ni' ces  
 Sy' ros  
 Syr' tes  
 Sy' rus  
 Sys-i-gam' bis  
 Sy-sim' e-thres  
 Sys'i-nas  
 Sy' thas

T<sub>A</sub>-AU' TES  
 Tab' ra-ca  
 Ta-bur' nus  
 Tac-fa-ri' nas  
 Ta-champ' so  
 Ta' chos, or Ta' chus  
 Tac' i-ta (24)  
 Tac' i-tus (24)  
 Tæ' di-a  
 Tæn' a-rus  
 Tæ' ni-as  
 Ta' ges  
 Ta-go' ni-us  
 Ta' gus  
 Ta-la' si-us (10)  
 Tal' a-us  
 Ta-la' y-ra (6)  
 Tal' e-tum  
 Tal-thyb' i-us

Ta' lus  
 Tam' a-rus  
 Ta' mos  
 Ta-ma' se-a  
 Tam' pi-us  
 Tam' y-ras  
 Tam' y-ris  
 Tan' a-gra  
 Tan' a-grus, or  
 Tan' a-ger  
 Tan' a-is  
 Tan' a-quil  
 Tan-tal' i-des  
 Tan' ta-lus  
 Ta-nu' si-us Ger' mi-  
 nus (10)  
 Ta' phi-æ  
 Ta' phi-us  
 Ta' phi-us, or

Ta-phi-as' sus  
 Tap-rob' a-ne  
 Tap' sus  
 Tap' y-ri (3)  
 Tar' a-nis  
 Ta' ras  
 Tar-ax-ip' pus  
 Tar-bel' li (3)  
 Tar-che' ti-us (10)  
 Tar' chon  
 Ta-ren' tum, or  
 Ta-ren' tus  
 Tar' næ  
 Tar' pa  
 Tar-peï' a (5)  
 Tar-peï' us (5)  
 Tar-quin' i-a  
 Tar-quin' i-i (3)  
 Tar-quin' i-us

Tar-quit' i-us (27)	Ta-y-ge' te	Tel-e-phas' sa
Tar' qui-tus	*Ta-yg' e-tus, or	Tel' e-phus
Tar-ra-ci' na	Ta-yg' e-ta	Te-le' si-a (10)
Tar' ra-co	Te-a' num	Te-les' i-clas
Tar-ru' ti-us (10)	Te' a-rus	Tel-e-sil' la
Tar' sa	Te-a' te-a, Te' a-te, or	Tel-e-sin' i-cus
Tar' si-us (10)	Te-ge' a-te	Tel-e-si' nus
Tar' sus, or Tar' sos	Tech-mes' sa	Tel-e-sip' pus
Tar' ta-rus	Tech' na-tis	Te-les' pho-rus
Tar-tes' sus	Tec' ta-mus	Tel-e-stag' o-ras
Tar-un' ti-us	Tec-tos' a-ges, or	Te-les' tas
Tas-ge' ti-us	Tec-tos' a-gæ	Te-les' tes
Ta' ti-an	Te' ge-a, or Te-gæ' a	Te-les' to
Ta-ti-en' ses	Teg' u-la	Tel' e-thus
Ta' ti-us (10)	Teg' y-ra (7)	Tel-e-thu' sa
Ta' ta	Te' i-us (5)	Te-leu' ri-as
Tau-lan' ti-i (3)	Te' i-um, or Te' os	Te-leu' ti-as
Tau' nus	Tel' a-mon	Tel-la' ne
Tau-ra' ni-a	Tel-a-mo-ni' a-des	Tel' li-as
Tau-ran' tes	Tel-chi' nes	Tel' lis
Tau' ri (3)	Tel-chin' i-a	Tel' lus
Tau' ri-ca Cher-so- ne' sus	Tel-chin' i-us	Tel-mes' sus, or
Tau' ri-ca (7)	Tel' chis	Tel-mis' sus
Tau-ri' ni (3)	Te' le-a (7) (19)	Te' lon
Tau-ris' ci (3)	Te-leb' o-as	Tel-thu' sa
Tau' ri-um	Te-leb' o-æ, or	Te' lys (26)
Tau-ro-min' i-um	Te-leb' o-es	Te-ma' the-a
Tau' rus	Tel-e-bo' i-des	Te-me' ni-um
Tax' i-la	Te-lec' les, or	Tem-e-ni' tes
Tax' i-lus, or	Te-lec' lus	Tem' e-nus
Tax' i-les	Tel-e-cli' des	Tem-e-rin' da
Tax-i-maq' ui-lus	Te-leg' o-nus	Tem' e-sa
Ta-yg' e-te, or	Te-lem' a-chus	Tem' e-se
	Tel' e-mus	Tem' nes

\* *Taygetus* and *Taygete*.—All our prosodists but Lempriere accent these words on the antepenultimate syllable, as if divided into *Ta-yg' e-tus* and *Ta-yg' e-te*. I am, therefore, rather inclined to suppose the quantity marked in his dictionary an error of the press. The lines in Lily's *Quæ Genus* will easily call to the recollection of every scholar how early he adopted the antepenultimate pronunciation.

Tartara, Taygetus, sic Tœnra, Massica, et altus  
Gargarus.-----

Tem' nos  
 Tem' pe  
 Ten' e-dos  
 Te' nes (26)  
 Ten' e-sis  
 Te' nos (26)  
 Ten' ty-ra, Egypt  
 Ten-ty' ra, Thrace  
 Te' os, or Te' i-os  
 Te-re' don  
 Te-ren' ti-a  
 Te-ren-ti-a' nus  
 Te-ren' tus  
 \*Te're-us  
 Ter-ges' te, and  
   Ter-ges' tum  
 Te' ri-as (19)  
 Ter-i-ba' zus  
 Te-rid' a-e (19)  
 Ter-i-da' tes  
 Ter' i-gum  
 Ter-men' ti-a (10)  
 Ter-me' rus (27)  
 Ter-me' sus (27)  
 Ter-mi-na' li-a  
 Ter-mi-na' lis  
 Ter' mi-nus  
 Ter' mi-sus, or  
   Ter-mes' sus  
 Ter-pan' der  
 Terp-sich' o-re (8)  
 Terp-sic' ra-te  
 Ter-ra-ci' na  
 Ter-ra-sid' i-us  
 Ter' ti-a (10)  
 Ter' ti-us (10)  
 Ter-tul-li-a' nus  
 Te' thys (26)

Te-trap' o-lis  
 Tet' ri-cus  
 Teu' cer  
 Teu' cri (3)  
 Teu' cri-a  
 Teuc' te-ri (3)  
 Teu-mes' sus  
 Teu' ta  
 Teu-ta' mi-as, or  
   Teu' ta-mis  
 Teu' ta-mus  
 Teu' tas, or  
   Teu-ta' tes  
 Teu' thras  
 Teu-tom' a tus  
 Teu' to-ni, and  
   Teu' to-nes  
 Tha-ben' na  
 Tha' is  
 Tha' la  
 Thal' a-me  
 Tha-las' si-us  
 Tha' les  
 Tha-les' tri-a, or  
   Tha-les' tris  
 Tha-le' tes (27)  
 Tha-li' a (30)  
 Thal' pi-us  
 Tham' y-ras  
 Tham' y-ris  
 Thar-ge' li-a  
 Tha-ri' a-des  
 Tha' rops (26)  
 Thap' sa-cus  
 Tha' si-us, or  
   Thra' si-us (10)  
 Tha' sos (26)  
 Tha' sus

Thau-man' ti-as, and  
   Thau-man' tis  
 Tau' mas  
 Thau-ma' si-us  
 The' a  
 The-ag' e-nes  
 The-a' ges  
 The-a' no  
 The-a' num  
 The-ar' i-das  
 The-ar' nus  
 The-a-te' tes  
 The' bæ (8)  
 †*Thebes* (Eng.)  
 Theb' a-is  
 The' be, or The' bæ  
 The' i-a  
 The' i-as (5)  
 Thel-e-phas' sa  
 Thel-pu' sa  
 Thelx-i' on (29)  
 Thelx-i' o-pe  
 The-me' si-on (11)  
 The' mis  
 The-mis' cy-ra  
 Them' e-nus  
 Them' i-son  
 The-mis' ta  
 The-mis' ti-us  
 The-mis' to-cles  
 Them-i-stog' e-nes  
 The-o-cle' a  
 The' o-cles  
 The' o-clus  
 The-o-clym' e-nus  
 The-oc' ri-tus  
 The-od' a-mas, or  
   Thi-od' a-mas

\* *Tereus*.—For words of this termination, see *Idomeneus*.

† *Thebes*.—Thebes in Egypt was called *Hecatom' pylos*, from having a hundred gates; and Thebes in Greece *Heptap' ylos*, from its seven gates.



The-o-dec' tes	Ther' i-tas	Thes-ti' a-de, and
The-od-o-re' tus	Ther' ma	Thes-ti' a-des
<i>The-od' o-ret</i> (Eng.)	Ther-mo' don	Thes' ti-as
The-od-o-ri' tus	Ther-mop' y-læ	Thes' ti-us
The-o-do' ra	Ther' mus	Thes' tor
The-o-do' rus	The-rod' a-mas	Thes' ty-lis
The-o-do' si-us (10)	The' ron	The' tis
The-od' o-ta	Ther-pan' der	Theu' tis, or
The-o-do' ti-on (11)	Ther-san' der	Teu' this
The-od' o-tus	Ther-sil' o-chus	Thi' a
The-og-ne' tes	Ther-sip' pus	Thi' as
The-og' nis	Ther-si' tes (1)	Thim' bron
The-om-nes' tus	Thes-bi' tes	Thi-od' a-mas
The' on	The-se' i-dæ	This' be
The-on' o-e (8)	The-se' is	This' i-as (10)
The' o-pe	The' se-us	This' o-a
The-oph' a-ne	The-si' dæ	Tho-an' ti-um (10)
The-oph' a-nes	The-si' des	Tho' as
The-o-pha' ni-a	Thes-moph-o' ri-a	Tho' e (8)
The-oph' i-lus	Thes-moth' e-tæ	Thom' y-ris (19)
The-o-phras' tus	Thes-pi' a	Tho' lus
The-o-pol' e-mus	Thes-pi' a-dæ	†Thon
The-o-pom' pus	Thes-pi' a-des	Tho' nis
The-o-phy-lac' tus	Thes' pi-æ	Tho' on
<i>The-oph' i-lact</i> (Eng.)	Thes' pis	Tho' o-sa
The-o' ri-us	Thes' pi-us, or	Tho' o' tes
The-o-ti' mus	Thes' ti-us	Tho-ra' ni-us
The-ox' e-na	Thes-pro' ti-a (10)	Tho' rax
The-ox-e' ni-a	Thes-pro' tus	Tho' ri-a
The-ox-e' ni-us	Thes-sa' li-a	Thor' nax
The' ra	Thes-sa' li-on (29)	Thor' sus
The-ram' bus	Thes-sa-li' o-tis	Tho' us
The-ram' e-nes	*Thes-sa-lo-ni' ca	Thra' ce
The-rap' ne, or	(30)	Thra' ces
Te-rap' ne	Thes' sa-lus	Thra' ci-a
The' ras	Thes' te	<i>Thrace</i> (Eng.)
The-rip' pi-das	Thes' ti-a	Thrac' i-dæ (19)

\* *Thessalonica*.—This word, like every other of a similar termination, is sure to be pronounced by a mere English scholar with the accent on the third syllable; but this must be avoided on pain of literary excommunication.

† *Thon*, a physician of Egypt.—Milton spells this word with the final *e*, making

Thra' cis  
 Thra' se-as (11)  
 Thra-sid' e-us  
 Thra' si-us (10)  
 Thra' so  
 Thras-y-bu' lus  
 Thras-y-dæ' us  
 Thra-syl' lus  
 Thra-sym' a-chus  
 Thras-y-me' des  
 Thras-y-me' nus  
 Thre-ic' i-us (24)  
 Thre-is' sa  
 Threp-sip' pas  
 Thri-am' bus  
 Thro' ni-um  
 Thy' on  
 Thy' us  
 Thu-cyd' i-des  
 Thu-is' to  
 Thu' le (8)  
 Thu' ri-æ, or  
 Thu' ri-um  
 Thu' ri-nus  
 Thus' ci-a (10)  
 Thy' a  
 Thy' a-des  
 Thy' am-is  
 Thy' a-na  
 Thy-a-ti' ra  
 Thy-bar' ni  
 Thy-es' ta  
 Thy-es' tes  
 Thym' bra  
 Thym-bræ' us  
 Thym' bris

Thym' bron  
 Thym' e-le  
 Thy-mi' a-this  
 Thy-moch' a-res  
 Thy-mœ' tes  
 Thy-od' a-mas  
 Thy-o' ne  
 Thy-o' ne-us  
 Thy' o-tes  
 Thy' re  
 Thyr' e-a  
 Thyr' e-us  
 Thyr' i-on (29)  
 Thyr-sag' e-tæ  
 Thys' sos  
 Thy' us  
 Tý' a-sa (1)  
 Tib-a-re' ni  
 Ti-be' ri-as  
 Tib-e-ri' nus  
 Tib' e-ris  
 Ti-be' ri-us  
 Ti-be' sis  
 Ti-bul' lus  
 Tý' bur  
 Ti-bur' ti-us (10)  
 Ti-bur' tus  
 Tich' i-us (12)  
 Tic' i-da  
 Ti-ci' nus  
 Tid' i-us  
 Ti-es' sa  
 Tif' a-ta  
 Ti-fer' num  
 Tig' a-sis  
 Tig-el-li' nus (24)

Ti-gel' li-us  
 Ti-gra' nes  
 Tig-ran-o-cer' ta  
 Tý' gres  
 Tý' gris  
 Tig-u-ri' ni (3)  
 Til-a-tæ' i (4)  
 Ti-mæ' a  
 Ti-mæ' us  
 Ti-mag' e-nes  
 Ti-mag' o-ras  
 Ti-man' dra  
 Ti-man' dri-des  
 Ti-man' thes  
 Ti-mar' chus (12)  
 Tim-a-re' ta  
 Ti-ma' si-on (11)  
 Tim-a-sith' e-us  
 Ti-ma' vus  
 Ti-me' si-us (11)  
 Ti-moch' a-ris (12)  
 Tim-o-cle' a  
 Ti-moc' ra-tes  
 Ti-mo' cre-on  
 Tim-o-de' mus  
 Tim-o-la' us  
 Ti-mo' le-on  
 Ti-mo' lus (13)  
 Ti-mom' a-chus  
 Tý' mon  
 Ti-moph' a-nes  
 Ti-mo' the-us  
 Ti-mox' e-nus  
 Tin' gis  
 Tý' pha  
 Tý' phys

making it one syllable only, and consequently pronouncing it so as to rhyme with *tone*:

Not that Nepenthe, which the wife of *Thone*,  
 In Egypt, gave to Jove-born Helena,  
 Is of such power to stir up joy as this—

*Comus.*

Tiph' y-sa  
 Ti-re' si-as (10)  
 Tir-i-ba' ses  
 Tir-i-da' tes  
 Ti' ris (18)  
 Ti' ro  
 Ti-ryn' thi-a  
 Ti-ryn' thus  
 Ti-sæ' um  
 Ti-sag' o-ras  
 Ti-sam' e-nes  
 Ti-san' drus  
 Ti-sar' chus (12)  
 Ti-si' a-rus  
 Tis' i-as (10)  
 Ti-siph' o-ne  
 Ti-siph' o-nus  
 Tis-sam' e-nus  
 Tis-sa-pher' nes  
 Ti-tæ' a  
 Ti' tan, Ti-ta' nus  
 Tit' a-na  
 Ti-ta' nes  
 Ti' tans (Eng.)  
 Ti-ta' ni-a  
 Ti-tan' i-des  
 Ti-ta' nus, (a giant)  
 Tit' a-nus, (a river)  
 Tit-a-re' si-us (10)  
 Tit' e-nus  
 Tith-e-nid' i-a  
 Ti-tho' nus  
 Tit' i-a (19)  
 Tit-i-a' na (21)  
 Tit-i-a' nus  
 Tit' i-i (3) (19)  
 Ti-thraus' tes  
 Ti-tin' i-us  
 Tit' i-us (10) (19)  
 Ti-tor' mus  
 Ti-tu' ri-us  
 Ty' tus  
 Tit' y-rus

Tit' y-us (19)  
 Tle-pol' e-mus (16)  
 Tma' rus  
 Tmo' lus (13)  
 Troch' a-ri  
 To-ga' ta  
 Tol' mi-des  
 To-lo' sa  
 To-lum' nus  
 To' lus  
 To-mæ' um  
 Tom' a-rus (19)  
 Tom' i-sa  
 To' mos, or To' mis  
 Tom' y-ris (19)  
 To' ne-a  
 Ton-gil' li  
 To-pa' zos  
 Top' i-ris, or  
 Top' rus  
 Tor' i-ni (3)  
 To-ro' ne  
 Tor-qua' ta  
 Tor-qua' tus  
 Tor' tor  
 To' rus  
 Tor' y-ne  
 Tox-a-rid' i-a (19)  
 Tox' e-us  
 Tox-ic' ra-te  
 Tra' be-a  
 Trach' a-lus (12)  
 Tra' chas  
 Tra-chin' i-a  
 Trach-o-ni' tis  
 Tra' gus  
 Traj-a-nop' o-lis  
 Tra-ja' nus  
 Tra' jan (Eng.)  
 Tra' les  
 Trans-tib-er-i' na  
 Tra-pe' zus  
 Tra-sul' lus

Tre-ba' ti-us (10)  
 Tre-bel-li-a' nus  
 Tre-bel-li-e' nus  
 Tre-bel' li-us  
 Tre' bi-a  
 Tre' bi-us  
 Tre-bo' ni-a  
 Tre-bo' ni-us  
 Treb' u-la (19)  
 Tre' rus  
 Trev' e-ri (3)  
 Tri-a' ri-a  
 Tri-a' ri-us  
 Tri-bal' li (3)  
 Trib' o-ci  
 Tri-bu' ni  
 Tric-as-ti' ni (3)  
 Tric' cæ  
 Trick' se  
 Tri-cla' ri-a  
 Tri-cre' na  
 Tri-e-ter' i-ca  
 Trif-o-li' nus  
 Tri-na' cri-a, or  
 Trin' a-cris  
 Tri-no-ban' tes  
 Tri-oc' a-la, or  
 Tri' o-cla  
 Tri' o-pas, or  
 Tri' ops  
 Tri-phys' i-a  
 Tri-phil' lis (1)  
 Tri-phi' lus  
 Trip' o-lis (19)  
 Trip-tol' e-mus  
 Triq' ue-tra  
 Tris-me-gis' tus  
 Trit' i-a (10)  
 Trit-o-ge-ni' a (30)  
 Tri' ton  
 Tri-to' nis  
 Tri-ven' tum  
 Triv' i-a

Triv' i-æ an' trum  
 Triv' i-æ lu' cus  
 Tri-vi' cum  
 Tri-um' vi-ri (4)  
 Tro' a-des  
 Tro' as  
 Troch' o-is (12)  
 Trœ-ze' ne  
 Trog' i-lus (24)  
 Trog-lod' y-tæ  
 Tro' gus Pom-pe' i-  
   us  
 Tro' ja  
 Troy (Eng.)  
 \*Tro' i-lus  
 Trom-en-ti' na  
 Troph' i-mus  
 Tro-pho' ni-us  
 Tros  
 Tros' su-lum  
 Trot' i-lum  
 Tru-en' tum, or  
   Tru-en-ti' num  
 Tryph' e-rus  
 Tryph-i-o-do' rus

Try' phon  
 Try-pho' sa  
 Tu' be-ro (19)  
 Tuc' ci-a (10)  
*Tuk' she-a*  
 Tu' ci-a (10)  
 Tu' der, or  
   Tu-der' ti-a (10)  
 Tu' dri (3)  
 Tu-gi' ni, or  
   Tu-ge' ni  
 Tu-gu-ri' nus (22)  
 Tu-is' to  
 Tu-lin' gi (3)  
 Tul' la  
 Tul' li-a  
 Tul-li' o-la  
 Tul' li-us  
 Tu-ue' ta, or Tu' nis  
 Tun' gri  
 Tu-ra' ni-us  
 Tur' bo  
 Tur-de-ta' ni  
 Tu-re' sis  
 Tu' ri-us

Tur' nus  
 Tu' ro-nos  
 Tur' pi-o  
 Tu-rul' li-us  
 Tus-ca' ni-a, and  
   Tus' ci-a (10)  
 Tus' ci (3)  
 Tus-cu-la' num  
 Tus' cu-lum  
 Tus' cus  
 Tu' ta  
 Tu' ti-a (10)  
 Tu' ti-cum  
 Ty' a-na  
 †Ty-a' ne-us, or  
   Ty-a-ne' us  
 Ty-a-ni' tis  
 Ty' bris  
 Ty' bur  
 Ty' che (12)  
*Ty' ke*  
 Tych' i-us (12)  
 Tych' i-cus (12)  
 Ty' de  
 ‡Tyd' e-us

\* *Troilus*.—This word is almost always heard as if it were two syllables only, and as if written *Troy' lus*. This is a corruption of the first magnitude: the vowels should be kept separate, as if written *Tro' e-lus*.—See *Zoilus*.

† *Tyaneus*.—This word is only used as an adjective to Apollonius, the celebrated Pythagorean philosopher, and is formed from the town of *Tyana*, where he was born. The natural formation of this adjective would undoubtedly be *Tyaneus*, with the accent on the antepenultimate syllable. Labbe, at the word *Tyana*, says, “et inde deductum *Tyaneus*; quidquid sciam reclamare nonnullos sed immerito, ut satis norunt eruditi.”

The numberless authorities which might be brought for pronouncing this word either way, sufficiently show how equivocal is its accent, and of how little importance it is to which we give the preference. My private opinion coincides with Labbe; but as we generally find it written with the diphthong, we may presume the penultimate accent has prevailed, and that it is the safest to follow.

‡ *Tydeus*.—This word, like several others of the same termination, was pronounced by the Greeks sometimes in three, and sometimes in two syllables, the

## TY

Ty-di' des  
 Ty-e' nis  
 Tym' ber  
 Ty-mo' lus  
 Tym-pa' ni-a  
 Tym-phæ' i (3)  
 Tyn-dar' i-des  
 Tyn' da-ris  
 Tyn' da-rus  
 Tyn' ni-chus  
 Ty-phœ' us, or  
 Ty-phœ' os, sub.

## TY

Ty-pho' e-us, adj.  
 Ty' phon  
 Ty-ran' ni' on  
 Ty-ran' nus  
 Ty' ras, or Ty' ra  
 Ty' res  
 Tyr-i-da' tes  
 Tyr' i-i (4)  
 Ty-ri' o-tes  
 Ty' ro  
 Ty-rog' ly-phus  
 Ty' ros

## TY

Tyr-rhe' i-dæ  
 Tyr-rhe' i-des  
 Tyr-rhe' ni  
 Tyr-rhe' num  
 Tyr-rhe' nus  
 Tyr' rhe-us  
 Tyr-rhi' dæ  
 Tyr' sis  
 Tyr-tæ' us  
 Ty' rus, or Ty' ros  
 Tyre (Eng.)  
 Tys' i-as (10)

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## VA

V<sub>AC-CÆ'I</sub> (3)  
 Va-cu' na  
 Va' ga  
 Vag-e-dru' sa  
 Va-gel' li-us  
 Va-ge' ni (3)  
 Va' la

## VA

Va' lens  
 Va-len' ti-a (10)  
 Val-en-tin-i-a' nus  
 Va-len-tin' i-an,  
 (Eng.)  
 Va-le' ri-a  
 Va-le-ri-a' nus

## VA

Va-le' ri-an (Eng.)  
 Va-le' ri-us  
 Val' e-rus  
 Val' gi-us  
 Van-da' li-i (3)(4)  
 Van-gi' o-nes  
 Van' ni-us

*cu* considered as a diphthong. When it was pronounced in three syllables, the penultimate syllable was long, and the accent was on it, as we find it in a verse of Wilkie's *Epigoniad*:

Venus, still partial to the Theban arms,  
 Tydeus' son seduc'd by female charms.

But the most prevailing pronunciation was that with the antepenultimate accent, as we generally find it in Pope's Homer.

Next came Idomeneus and Tydeus' son,  
 Ajax the less, and Ajax Telamon.

POPE'S *Hom.* b. ii. v. 50.

See *Idomeneus*.

Va-ra' nes	Vel-le' i-us	Ve-ro' nes
Var-dæ' i	*Ve-na' frum	Ver-o-ni' ca (30)
Va' ri-a	Ven' e-di	Ver-re-gi' num
Va-ri' ni (3)	Ven' e-li	Ver' res, C.
Va-ris' ti	Ven' e-ti (3)	Ver' ri-tus
Va' ri-us	Ve-ne' ti-a (10)	Ver' ri-us
Var' ro	<i>Ven' ice</i> (Eng.)	†Ver-ru' go
Va' rus	Ven' e-tus	Ver' ti-co
Vas-co' nes	Ve-nil' i-a	Ver-ti-cor' di-a
Vat-i-ca' nus	Ve-no' ni-us	Ver-tis' cus
Va-tin' i-us	Ven-tid' i-us	Ver-tum' nus
Vat-i-e' nus	Ven' ti (3)	Ver-u-la' nus
U' bi-i (4)	Ven-u-le' i-us	Ve' rus
U-cal' e-gon	Ven' u-lus	Ves' bi-us, or
U' cu-bis	Ve' nus	Ve-su' bi-us
Vec' ti-us (10)	Ve-nu' si-a, or	Ves-ci-a' num
Ve' di-us Pol' li-o	Ve-nu' si-um (10)	Ves-pa-si-a' nus
Ve-ge' ti-us (10)	Ve-ra' gri	<i>Ves-pa' si-an</i> (Eng.)
Ve' i-a	Ve-ra' ni-a	Ves-cu-la' ri-us
Ve-i-a' nus	Ve-ra' ni-us	Ves' e-ris
Ve-i-en' tes	Ver-big' e-nus	Ve-se' vi-us, and
Ve-i-en' to	Ver-cel' læ	Ve-se' vus
Ve' i-i (3)	Ver-cin-get' o-rix	Ves' ta
Ve-j' o-vis	Ver-e' na	Ves-ta' les
Ve-la' brum	Ver-gil' i-a	Ves-ta' li-a
Ve-la' ni-us	Ver-gas-il-lau' nus	Ves-tic' i-us (24)
Ve' li-a	Ver-gel' lus	Ves-til' i-us
Vel' i-ca	Ver-gil' i-æ	Ves-til' la
Ve-li' na	Ver-gin' i-us	Ves-ti' ni (3)
Ve-li' num	Ver' gi-um	Ves-ti' nus
Ve-li-o-cas' si (3)	Ver-go-bre' tus	Ves' u-lus
Vel-i-ter' na	Ver' i-tas	Ve-su' vi-us
Ve-li' træ	Ver-o-doc' ti-us (10)	Vet' ti-us
Vel' la-ri (3)	Ver-o-man' du-i	Vet-to' nes
Vel' le-da	Ve-ro' na	Vet-u-lo' ni-a

\* *Venafrum*.—Though the accent may be placed either on the antepenultimate or the penultimate syllable of this word, the latter is by far the preferable, as it is adopted by Lempriere, Labbe, Gouldman, and other good authorities.

† *Verrugo*.—I have given this word the penultimate accent with Lempriere, in opposition to Ainsworth, who adopts the antepenultimate.

Ve-tu' ri-a  
 Ve-tu' ri-us  
 Ve' tus  
 U' fens  
 Uf-en-ti' na  
 Vi-bid' i-a  
 Vi-bid' i-us  
 Vib' i-us  
 Vi' bo  
 Vib-u-le' nus  
 Vi-bul' li-us  
 Vi' ca Po' ta  
 Vi-cen' ta, or  
     Vi-ce' ti-a (10)  
 Vi-cel' li-us  
 Vic' tor  
 Vic-to' ri-a  
 Vic-to' ri-us  
 Vic-to-ri' na  
 Vic-to-ri' nus  
 Vic-tum' vi-æ  
 Vi-en' na  
 Vil' li-a  
 Vil' li-us  
 Vim-i-na' lis  
 Vin-cen' ti-us (10)  
 Vin' ci-us  
 Vin-da' li-us  
 Vin-del' i-ci (4)  
 Vin-de-mi-a' tor  
 Vin' dex Ju' li-us  
 Vin-dic' i-us (10)  
 Vin-do-nis' sa  
 Vi-nic' i-us (10)  
 Vi-nid' i-us  
 Vin' i-us  
 Vin' ni-us  
 Vip-sa' ni-a  
 Vir' bi-us  
 Vir-gil' i-us  
*Vir' gil* (Eng.)  
 Vir-gin' i-a

Vir-gin' i-us  
 Vir-i-a' thus  
 Vir-i-dom' a-rus  
 Vi-rip' la-ca  
 Vir' ro  
 Vir' tus  
 Vi-sel' li-us  
 Vi-sel' lus  
 Vi-tel' li-a  
 Vi-tel' li-us  
 Vit' i-a (10)  
 Vit' ri-cus  
 Vi-tru' yi-us  
 Vit' u-la  
 Ul-pi-a' nus  
*Ul' pi-an*, (Eng.)  
 U' lu-bræ  
 U-lys' ses  
 Um' ber  
 Um' bra  
 Um' bri-a  
 Um-brig' i-us (24)  
 Um' bro  
 Un' ca  
 Un' chæ  
 Un-de-cem' vi-ri (3)  
 U-nel' li (3)  
 Unx' i-a  
 Vo-co' ni-a  
 Vo-co' ni-us  
 Vo-con' ti-a (10)  
 Vog' e-sus  
 Vol-a-gin' i-us  
 Vo-la' na  
 Vo-lan' dum  
 Vol-a-ter' ra  
 Vol' cæ, or  
     Vol' gæ  
 Vo-log' e-ses  
 Vo-log' e-sus  
 Vol' scens  
 Vol' sci, or Vol' ci

Vol-sin' i-um  
 Vol-tin' i-a  
 Vo-lum' næ Fa' num  
 Vo-lum' ni-a  
 Vo-lum' nus  
 Vo-lum' ni-us  
 Vo-lup' tas, and  
     Vo-lu' pi-a  
 Vol-u-se' nus  
 Vo-lu-si-a' nus  
 Vo-lu' si-us (10)  
 Vol' u-sus  
 Vo' lux  
 Vo-ma' nus  
 Vo-no' nes  
 Vo-pis' cus  
 Vo-ra' nus  
 Vo-ti-e' nus (22)  
 U-ra' ni-a  
 U-ra' ni-i, or U' ri-i  
 U' ra-nus  
 Ur-bic' u-a  
 Ur' bi-cus  
 U' ri-a  
 U' ri-tes  
 Ur-sid' i-us  
 Us' ca-na  
 U-sip' e-tes, or  
     U-sip' i-ci  
 Us-ti' ca  
 U' ti-ca  
 Vul-ca-na' li-a  
 Vul-ca' ni  
 Vul-ca' ni-us  
 Vul-ca' nus  
*Vul' can* (Eng.)  
 Vul' ca-ti-us (10)  
 Vul' so  
 Vul' tu-ra  
 Vul-tu-re' i-us  
 Vul-tu' ri-us  
 Vul-tur' num

Vul-tur' nus  
Vul-si' num

Ux-el-lo-du' num  
Ux' i-i (3)

Ux-is' a-ma  
U' zi-ta

## XE

**X**AN'THE (17)

Xan' thi  
Xan' thi-a  
Xan' thi-ca  
Xan-thip' pe  
Xan-thip' pus  
Xan' tho  
Xan-tho-pu' lus  
Xan' thus  
Xan' ti-cles  
Xan-tip' pe  
Xan-tip' pus  
Xe-nag' o-ras

## XE

Xe-nar' chus  
Xen' a-res  
Xen' e-tus  
Xe' ne-us  
Xe-ni' a-des  
Xe' ni-us  
Xen-o-clé' a  
Xen' o-cles  
Xen-o-clí' des  
Xe-noc' ra-tes  
Xe-nod' a-mus  
Xe-nod' i-ce  
Xe-nod' o-chus

## XY

Xen-o-do' rus  
Xe-nod' o-tus  
Xe-noph' a-nes  
Xe-noph' i-lus  
Xen' o-phon  
Xen-o-phon-ti' us  
Xen-o-pi-thi' a  
Xerx' es (17)  
Xeu' xes  
Xu' thus  
Xy' chus  
Xyn' i-as  
Xyn-o-ich' i-a

## ZA

**Z**AB'A-TUS (19)  
(27)

Zab-di-ce' ne  
Za-bir' na  
Zab' u-lus  
Za-cyn' thus  
Za-græ' us  
Za' grus  
Zal' a-tes (19)  
Za-leu' cus

## ZA

Za' ma, or Zag' ma  
Za' me-is  
Za-mol' xis  
Zan' cle  
Zan' the-nes  
Zan' thi-cles  
Za' rax  
Zar-bi-e' nus  
Zar-i-as' pes  
Za' thes

## ZE

Ze-bi' na  
Ze' la, or Ze' li-a  
Ze' les  
Ze-lot' y-pe  
Ze' lus  
Ze' no  
Ze-no' bi-a  
Zen' o-cles  
Zen-o-clí' des  
Zen-o-do' rus



Zen-o-do' ti-a	Zeu-xip' pe	Zo-pyr' i-o
*Ze-nod' o-tus	Zeu' xis	Zo-pyr' i-on
Ze-noth' e-mis	Zeu' xo	Zop' y-rus (19)
Ze-noph' a-nes	Zi-gi' ra	Zor-o-as' ter
Ze-phyr' i-um	Zil' i-a, or Ze' lis	Zos' i-mus
Zeph' y-rus	Zi-my' ri	Zos' i-ne
Zeph' y-rum	Zi-ob' e-ris	Zos-te' ri-a
Ze-ryn' thus	Zi-pæ' tes	Zo-thraus' tes
Ze' thes, or Ze' tus	Zmil' a-ces (16)	Zy-gan' tes
Zeu-gi-ta' na	†Zo' i-lus (29)	Zyg' e-na
Zeug' ma	Zo-ip' pus	Zyg' i-a
Ze' us	Zo' na	Zy-gom' a-la
Zeux-id' a-mus	Zon' a-ras	Zy-gop' o-lis
Zeux' i-das	Zoph' o-rus	Zy-gri' tæ

\* *Zenodotus*.—All our prosodists but Lempriere give this word the antepenultimate accent; and till a good reason is given why it should differ from *Herodotus*, I must beg leave to follow the majority.

† *Zoilus*.—The two vowels in this word are always separated in the Greek and Latin, but in the English pronunciation of it they are frequently blended into a diphthong, as in the words *oil*, *boil*, &c. This, however, is an illiterate pronunciation, and should be avoided. The word should have three syllables, and be pronounced as if written *Zo' e-lus*.

By inspecting the foregoing Vocabulary, we see that, notwithstanding all the barriers with which the learned have guarded the accentuation of the dead languages, still some words there are which despise their laws, and boldly adopt the analogy of English pronunciation. It is true the catalogue of these is not very numerous: for, as an error of this kind incurs the penalty of being thought illiterate and vulgar, it is no wonder that a pedantic adherence to Greek and Latin should, in doubtful cases, be generally preferred.

But as the letters of the dead languages have insensibly changed their sound by passing into the living ones, so it is

impossible to preserve the accent from sliding sometimes into the analogies of our own tongue ; and when once words of this kind are fixed in the public ear, it is not only a useless, but a pernicious, pedantry to disturb them. Who could hear without pity of Alexander's passing the river *Grani'cus*, or of his marrying the sister of *Parys'atis*? These words, and several others, must be looked upon as planets shot from their original spheres, and moving round another centre.

After all the care, therefore, that has been taken to accent words according to the best authorities, some have been found so differently marked by different prosodists, as to make it no easy matter to know to which we shall give the preference. In this case I have ventured to give my opinion without presuming to decide, and merely as an *Ἠνωτικόν*, or *Interim*, till the learned have pronounced the final sentence.

# P R E F A C E

TO THE

## TERMINATIONAL VOCABULARY.

---

**T**AKING a retrospective view of language, or surveying it in its terminations, affords not only a new but an advantageous view of all languages. The necessity of this view induced me, several years ago, to arrange the whole English language according to its terminations; and this arrangement I found of infinite use to me in consulting the analogies of our tongue. A conviction of its utility made me desirous of arranging the Greek and Latin proper names in the same manner, and more particularly as the pronunciation of these languages depends more on the termination of words than any other we are acquainted with. Of such utility is this arrangement supposed to be in the Greek language, that the son of the famous Hooeven, who wrote on the Greek particles, has actually printed such a dictionary, which only waits for a preface to be published. The labour of such a selection and arrangement must have been prodigious; nor is the task I have undertaken in the present work a slight one; but the idea of rendering the classical pronunciation of proper names still more easy, encouraged me to persevere in the labour, however dry and fatiguing.

I flattered myself I had already promoted this end, by dividing the proper names into syllables upon analogical principles; but hoped I could still add to the facility of recollecting their pronunciation by the arrangement here adopted; which

in the first place, exhibits the accent and quantity of every word by its termination.

In the next place, it shows the extent of this accentuation, by producing, at one view, all the words differently accented, by which means may be formed the rule and the exception.

Thirdly, when the exceptions are but few, and less apt to be regarded,—by seeing them contrasted with the rule, they are imprinted more strongly on the memory, and are the more easily recollected. Thus, by seeing that *Sperchius*, *Xenophontius*, and *Darius*, are the only words of that very numerous termination which have the accent on the penultimate; we are at perfect ease about all the rest.

Fourthly, by seeing that all words ending in *enes* have universally the antepenultimate accent, we easily recollect that the pronunciation of *Eumenes*, with the accent on the penultimate, is radically wrong, and is only tolerated because adopted by some respectable writers. Thus, too, the numerous termination in *ades* is seen to be perfectly antepenultimate; and the ambiguous termination in *ides* is freed in some measure from its intricacy, by seeing the extent of both forms contrasted. This contrast, without being obliged to go to Greek etymologies, shows at one view when this termination has the accent to the penultimate *i*, as in *Tydides*; and when it transfers the accent to the antepenultimate, as in *Thucydides*; which depends entirely on the quantity of the original word from which these patronymics are formed.

And lastly, when the number of words pronounced with a different accent are nearly equal, we can at least find some way of recollecting their several accentuations better than if they were promiscuously mingled with all the rest of the words in the language. By frequently repeating them as they stand together, the ear will gain a habit of placing the accent properly, without knowing why it does so. In short, if Labbe's *Catholici Indices*, which is in the hands of all the learned, be useful for readily finding the accent and quantity of proper names, the present Index cannot fail to be much more so, as it not only associates

them by their accent and quantity, but according to their termination also; and by this additional association it must necessarily render any diversity of accent more easily perceived and remembered.

To all which advantages it may be added, that this arrangement has enabled me to point out the true sound of every termination; by which means those who are totally unacquainted with the learned languages will find themselves instructed in the true pronunciation of the final letters of every word, as well as its accent and quantity.

It need scarcely be observed, that in the following Index almost all words of two syllables are omitted: for, as dissyllables in the Greek and Latin languages are always pronounced with the accent on the first, it was needless to insert them. The same may be observed of such words as have the vowel in the penultimate syllable followed by two consonants: for, in this case, unless the former of these consonants was a mute, and the latter a liquid, the penultimate vowel was always long, and consequently always had the accent. This analogy takes place in our pronunciation of words from the Hebrew, which, with the exceptions of some few have been anglicised, such as *Bethlehemite*, *Nazarene*, &c. have the accent, like the Greek and Latin words, either on the penultimate or antepenultimate syllable.

It might have been expected that I should have confined myself to the insertion of proper names alone, without bringing in the gentile adjectives, as they are called, which are derived from them. This omission would, undoubtedly have saved me immense trouble; but these adjectives being sometimes used as substantives, made it difficult to draw the line; and as the analogy of accentuation was, in some measure, connected with these adjectives, I hoped the trouble of collecting and arranging them would not be entirely thrown away.

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TERMINATIONAL VOCABULARY  
OF  
GREEK AND LATIN PROPER NAMES.

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AA

*Accent the Antepenultimate.*

ABAA\*, Nausicaa.

BA

*Accent the Antepenultimate.*

Ababa, Desudaba, Alaba, Allaba, Aballaba, Cillaba, Adeba, Abnoba, Onoba, Arnoba, Ausoba, Hecuba, Gelduba, Corduba, Voluba, Rutuba.

ACA ECA ICA † OCA UCA YCA

*Accent the Penultimate.*

Cleonica, Thessalonica, Veronica, Noctiluca, Donuca.

*Accent the Antepenultimate.*

Ithaca, Andriaca, Malaca, Tabraca, Mazaca, Seneca, Cyrenaica, Belgica, Georgica, Cabalica, Italica, Maltolica, Bellica, Laconica, Leonica, Marica, Marmarica, Conimbrica, Merobrica, Mirobrica, Cetobrica, Anderica, America, Africa, Arborica, Aremorica, Armorica, Norica, Tetrica, Asturica, Illyrica, Nasi-

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\* As the accent is never on the last syllable of Greek or Latin proper names, the final *a* must be pronounced as in English words of this termination; that is, nearly as the interjection *ah!*—See Rule 7, prefixed to the *Initial Vocabulary*.

† Of all the words ending in *ica*, *Cleonica*, *Veronica*, and *Thessalonica*, are the only three which have the penultimate accent.—See Rule the 29th prefixed to the *Initial Vocabulary*, and the words *Andronicus* and *Sophronicus*;

ca, Esica, Corsica, Athatica, Boetica, Ceretica, Anaitica, Celtica, Salmantica, Cyrrhestica, Ustica, Utica, Engravica, Oboca, Amadoca, Aesyca, Mutyca.

## D A

*Accent the Penultimate.*

Abdeda, Hecameda, Diomeda, Amida, Actrida.

*Accent the Antepenultimate.*

Aada, Adada, Symada, Bagrada, Suada, Idubeda, Andromeda, Ceneda, Agneda, Vonedā, Candida, Egida, Anderida, Florida\*, Pisida.

## Æ A

*Accent the Penultimate.*

Dicæa, Nicæa, and all words of this termination.

## E A

*Accent the Penultimate.*

Laodicea, Stratonicea, Cymodocea, Medea, Ligea Argea, Amatheia, Alpheia, Erytheia, Ethalea, Malea, Heraclea, Amphiclea, Theoclea, Agathoclea, Androclea, Euryclea, Penthesilea, Achillea, Asbamea, Alcidamea, Cadmea, Elimeia, Ænea, Mantinea, Maronea, Chæronea, Æpea, Barea, Cæsarea, Neocæsarea, Cytherea, Ipsea, Hypsea, Galatea, Platea, Myrtea (a city).

*Accent the Antepenultimate.*

Pharnacea, Ardea, Tegea, Æthea, Dexitheia, Leucothea, Alea, Doclea, Dioclea, Elea, Marcella, Demea, Castanea, Aminea, Ficulnea, Albunea, Boëa, Clupea or Clypea, Abarbarea, Chærea, Verrea, Laurea, Thyrea, Rosea, Odyssea, Etea, Trita, Myrtëa (a name of Venus), Butea, Abazea.

## CE A

*Accent the Penultimate.*

Melebœa, Eubœa, and all words of this termination.

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\* Labbe tells us that some of the most learned men pronounce this part of America with the accent on the penultimate syllable.



G A

*Accent the Antepenultimate.*

Abaga, Bibaga, Ampsaga, Aganzaga, Noëga, Arabriga, Aobriga, Segobriga, Cœliobriga, Flaviobriga.

H A

*Accent the Antepenultimate.*

Malacha, Pyrrhicha, Adata, Agatha, Badenatha, Abaratha, Monumetha.

A I A

*Accent the Antepenultimate.*

Achaia\*, Panchaia, Aglaia, Maia.

B I A

*Accent the Antepenultimate.*

Arabia, Trebia, Contrebia, Albia, Balbia, Olbia, Corymbia, Zenobia, Cornubia.

C I A †

*Accent the Antepenultimate.*

Nicacia, Dacia, Salacia, Wormacia, Thaumacia, Connacia, Ambracia, Thracia, Samothracia, Artacia, Accia, Gallacia, Græcia, Voadicia, Vindelicia, Cilicia, Libyphœnicia, Aricia, Chalcia, Francia, Provincia, Cappadocia, Porcia, Muscia, Ascia, Iscia, Thuscia, Boruscia, Seleucia ‡, Tucia, Lycia.

D I A

*Accent the Penultimate.*

Iphimedia §, Laomedia, Protomedia.

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\* The vowels in this termination do not form a diphthong. The accent is upon the first *a*, the *i* is pronounced like *y* consonant in *year*, and the final *a* nearly like the *a* in *father*, or the interjection *ah*!—See Rule 7.

† Words of this termination have the *cia* pronounced as if written *she-a*.—See Rule 10, prefixed to the *Initial Vocabulary*.

‡ See Rule 30, and the word in the *Initial Vocabulary*.

§ See *Iphigenia* in the *Initial Vocabulary*.

*Accent the Antepenultimate.*

Badia, Arcadia, Leucadia, Media, Iphimedia, Nicomedia, Polymedia, Eporedia, Corsedia, Suedia, Fordicidia, Numidia, Canidia, Japidia, Pisidia, Gallovidia, Scandia, India, Burgundia, Ebodia, Clodia, Ærodiā, Longobardia, Cardia, Verticordia, Concordia, Discordia, Herephordia, Claudia, Lydia.

## E I A

*Accent the Penultimate.*

Elegeia\*, Hygeia, Antheia, Cartheia, Aquileia, Pompeia, Deiopeia, Tarpeia, Carteia.

## G I A

*Accent the Antepenultimate.*

Sphagia, Lagia, Athanagia, Cantabrigia, Ortigia, Norvigia, Langia, Eningia, Finningia, Lotharingia, Turingia, Sergia, Orgia, Pelasgia, Fugia, Rugia, Ogygia, Jopygia, Phrygia, Zygia.

## H I A

*Accent the Penultimate.*

Sophia, Xenopithia, Anthia, Erythia.

*Accent the Antepenultimate.*

Valachia, Lysimachia, Centauiromachia, Inachia, Xynsichia, Antiochia, Amphilochia, Munychia, Philadelphia, Apostrophia,

\* The ancients sometimes separated the vowels *ei* in this termination, and sometimes pronounced them as a diphthong. The general mode of pronouncing them with us is to consider them as a diphthong, and to pronounce it as long or double *e*; which from its squeezed sound, approaches to the initial *y*, and makes these words pronounced as if written *El-e-jé' yah*, *Hy-jé' yah*, &c. This is the pronunciation which ought to be adopted, but scholars who are fond of displaying their knowledge of Greek will be sure to pronounce *Elegeia*, *Hygeia*, or rather *Hygieia*, *Antheia*, and *Deiopeia*, with the diphthong like the noun *eye*; while *Cartheia*, or *Carteia*, *Aquileia*, *Pompeia*, and *Tarpeiu*, of Latin original, are permitted to have their diphthongs sounded like double *e*, or, which is nearly the same thing if the vowels are separated, to sound the *e* long as in *equal*, and the *i* as *y* consonant, articulating the final *a*.—See note on *Achaia*.

For a more complete idea of the sound of this diphthong, see the word *Pleiades*, in the *Initial Vocabulary*. To which observations we may add, that when this diphthong in Greek is reduced to the single long *i* in Latin, as in *Iphigenia*, *Elegia*, &c. it is pronounced like single *i*, that is, like the noun *eye*.

Scarphia, Acryphia, Emathia, Æmathia, Alethia, Hyacinthia, Carinthia, Tyrinthia, Cynthia, Tyrynthia, Parthia, Scythia, Pythia.

## L I A

*Accent the Penultimate.*

Thalia, Aristoclia, Basilia.

*Accent the Antepenultimate.*

Œbalia, Fornicalia, Lupercalia, Acidalia, Vandalia, Podalia, Megalia, Robigalia, Fugalia, Œchalia, Westphalia, Æthalia, Alalia, Vulcanalia, Paganalia, Bacchanalia, Terminalia, Fontinalia, Vertumnalia, Portumnalia, Agonalia, Angeronalia, Saturnalia, Faunalia, Portunalia, Opalia, Liberalia, Feralia, Floralia, Lemuralia, Salia, Pharsalia, Thessalia, Ætalia, Italia, Compitalia, Carmontalia, Laurentalia, Castalia, Attalia, Psytalia, Mambliā, Ælia, Cælia, Belia, Celia, Decelia, Agelia, Helia, Cornelia, Clœlia, Aspelia, Cerelia, Aurelia, Velia, Anglia, Cæcilia, Sicilia, Ægilia, Cingilia, Palilia, Æmilia, Ænilia, Venilia, Parilia, Basilia, Absilia, Hersilia, Massilia, Aulia, Anatilia, Petilia, Antilia, Quintilia, Hostilia, Cutilia, Aquilia, Servilia, Elaphobolia, Ascolia, Padolia, Æolia, Folia, Natolia, Anatolia, Ætolia, Nauplia, Daulia, Figulia, Julia, Apulia, Gætulia, Getulia, Triphylia, Pamphylia.

## M I A

*Accent the Penultimate.*

\* Deidamia, Laodamia, Hippodamia, Astydamia, Apamia, Hydramia.

*Accent the Antepenultimate.*

Lamia, Mesopotamia, Cadmia, Academia, Archidemia, Eudemia, Isthmia, Holmia, Posthumia.

## N I A

*Accent the Penultimate.*

Amphigenia, Iphigenia†, Tritogenia, Lathenia.

*Accent the Antepenultimate.*

Albania, Sicania, Hyrcania, Arcania, Lucania, Dania, Codania, Dardania, Epiphania, Alania, Mania, Carmania, Ger-

\* See Rule 30.

† See this word in the *Initial Vocabulary*.

mania, Normania, Ciuania, Acarnania, Campania, Hispania, Pomerania, Afrania, Urania, Bassania, Actania, Edetania, Lale-tania, Occitania, Ossigitania, Mauritania, Lusitania, Titania, Sexitania, Alentania, Contestania, Mevania, Lithuania, Transilvania, Azania, Ænia, Actænia, Aberdenia, Ischenia, Tyrre-nia, Partheuia, Diogenia, Menia, Achæmenia, Armenia, Nenia, Nœnia, Pœnia, Cebrenia, Senia, Arnagnia, Signia, Albinia, Lacinia, Dinia, Sardinia, Fulginia, Virginia, Bechinia, Machlinia, Ciminia, Eleusinia, Tinia, Lavinia, Mervinia, Lamnia, Lycemnia, Polyhymnia, Alemannia, Britannia, Fescennia, Aonia, Lycaonia, Chaonia, Catalonia, Laconia, Glasconia, Adonia, Macedonia, Marcedonia, Caledonia, Mygdonia, Aidonia, Asi-donia, Posidonia, Abbandonia, Herdonia, Laudonia, Cydonia, Mæonia, Pæonia, Pelagonia, Paphlagonia, Aragonia, Antigonía, Sithonia, Ionia, Agrionia, Avalonia, Aquilonia, Apollonia, Colo-nia, Polonia, Populonia, Vetulonia, Babylonia, Acmonia, Æmo-nia, Hæmonia, Tremonia, Ammonia, Harmonia, Codanonia, Simonia, Pannonia, Bononia, Lamponia, Pomponia, Cronia, Feronia, Sophronia, Petronia, Antronia, Duronia, Turonia, Cæsonia, Ausonia, Latonia, Tritonia, Boltonia, Ultonia, Han-tonia, Vintonia, Wintonia, Bistonía, Plutonia, Favonia, Slavonia, Livonia, Arvonía, Saxonia, Exonia, Sicyonia, Narnia, Sarnia, Dorebernia, Hibernia, Cliternia, Lindisfornia, Vigornia, Wigor-nia, Liburnia, Calphurnia, Saturnia, Pornia, Daunia, Ceraunia, Acroceraunia, Junia, Clunia, Neptunia, Ercynia, Bithynia, Macrynia.

## O I A

*Accent the Antepenultimate.*

Latöia.

## P I A

*Accent the Antepenultimate.*

Apia, Salopia, Manapia, Messapia, Asclipia, Lampia, Olym-pia, Ellopia, Dolopia, Cœnopia, Cecropia, Mopsopia, Appia, Lappia, Oppia, Luppia, Antuerpia.

## R I A

*Accent the Penultimate.*

Daria.

*Accent the Antepenultimate.*

Aira, Baria, Fabaria, Columbaria, Barbaria, Caria, Ficaria,

Calcaria, Sagaria, Megaria, Hungaria, Pharia, Salaria, Hilaria, Allaria, Mallaria, Sigillaria, Anguillaria, Samaria\*, Palmaria, Planaria, Enaria, Mæuaria, Gallinaria, Asinaria, Carbonaria, Chaunaria, Colubraria, Agraria, Diocæsaria, Pandataria, Cotaria, Nivaria, Antiquaria, Cervaria, Petuaria, Argentuaria, Calabria, Cantabria, Cambria, Sicambria, Mesembria, Fimbria, Umbria, Cumbria, Selymbria, Abobria, Amagetobria, Trinacria, Teucra, Molycra, Adria, Hadria, Geldria, Andria, Scamandria, Anandria, Cassandra, Alexandria, Æria, Egeria, Aeria, Faberia, Iberia, Celtiberia, Luceria, Nuceria, Ægeria, Ætheria, Eleutheria, Pieria, Aleria, Valeria, Ameria, Numeria, Neria, Casperia, Cesperia, Hesperia, Hyperia, Seria, Fabrateria, Computeria, Asteria, Anthesteria, Faveria, Lhœgria, Iria, Liria, Equiria, Oschoforia, Daphnephoria, Themophoria, Anthesphoria, Chilmoria, Westmoria, Eupatoria, Anactoria, Victoria, Prætoria, Arria, Atria, Eretria, Feltria, Conventria, Bodotria, Cœnotria, Cestria, Cicestria, Circestria, Thalestria, Istria, Austria, Industria, Tablustria, Uria, Calauria, Isauria, Curia, Duria, Manduria, Furia, Liguria, Remuria, Etruria, Hetruria, Turia, Apaturia, Bæturia, Beturia, Asturia, Syria, Cœlesyria, Cœlosyria, Leucosyria, Assyria.

## S I A †

*Accent the Antepenultimate.*

Asia, Chadasia, Lasia, Seplasia, Amasia, Aspasia, Therasia, Agirasia, Austrasia, Anastasia, Arbsia, Æsia, Cæsia, Mæsia, Ædesia, Artemesia, Magnesia, Mœsia, Merpesia, Oeresia, Euphratesia, Artesia, Suesia, Bisia, Calisia, Provisia, Hortensia, Chenobosia, Leucosia, Pandosia, Theodosia, Arachosia, Orthosia, Rosia, Thesprosia, Sosia, Lipsia, Nupsia, Persia, Nursia, Tolassia, Cephissia, Russia, Blandusia, Clusia, Ampelusia, Anthemusia, Acherusia, Perusia, Bysia, Sicysia, Mysia, Dionysia.

## T I A

*Accent the Antepenultimate.*

Sabatia, Ambatia, Latia, Calatia, Galatia, Collatia, Dalmatia,

\* For the accent of this word and *Alexandria*, see Rule 30, prefixed to the *Initial Vocabulary*.

† The *s* in this termination, when preceded by a vowel, ought always to be sounded like *zh*, as if written *Amazhia*, *Aspazhia*, &c. *Asia*, *Theodosia*, and *Sosia*, seem to be the only exceptions.—See *Principles of English Pronunciation*, No. 453, prefixed to the *Critical Pronouncing Dictionary of the English Language*.

Sarmatia, Egnatia, Aratia, Alsatia, Actia, Cætia, Rhætia, Anætia, Vicetia, Peucetia, Pometia, Anetia, Clampetia, Lucretia, Cyretia, Setia, Lutetia, Helvetia, Uzetia, Phiditia, Angitia, Androlitia, Sulpitia, Naritia, Delgovitia, Baltia, Bantia, Brigantia, Murgantia, Almantia, Numantia, Aperantia, Constantia, Placentia, Picentia, Lucentia, Fidentia, Digentia, Morgentia, Valentia, Pollentia, Polentia, Terentia, Florentia, Laurentia, Consentia, Potentia, Faventia, Confluentia, Liquentia, Druentia, Quintia, Pontia, Acherontia, Alisontia, Moguntia, Scotia, Bœotia, Scaptia, Martia, Tertia, Sebastia, Babastia, Adrastia, Bestia, Modestia, Segestia, Orestia, Charistia, Ostia, Brattia, Acutia, Minutia, Cossutia, Tutia, Clytia, Narytia.

## V I A

*Accent the Antepenultimate.*

Candavia, Blavia, Flavia, Menavia, Scandinavia, Aspavia, Moravia, Warsavia, Octavia, Juvavia, Ævia, Cendevia, Menevia, Suevia, Livia, Trivia, Urbesalvia, Sylvia, Moscovia, Segovia, Gergovia, Nassovia, Cluvia.

## X I A

*Accent the Antepenultimate.*

Brixia, Cinxia.

## Y I A

*Accent the Penultimate.*

Ilithyia\*, Orithyia.

## Z I A

*Accent the Antepenultimate.*

Sabazia, Alyzia.

## A L A

*Accent the Penultimate.*

Abala, Messala.

*Accent the Antepenultimate.*

Abala, Gabala, Castabala, Onobala, Triocala, Crocala, Abdala, Dædala, Bucephala, Abliala, Astyphala, Mænala, Avala.

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\* The vowels *ia* in these words must be pronounced distinctly in two syllables, as if written *Il-ith-e-î'ah*, *O-rith-e-î'ah*; the penultimate syllable pronounced as the noun *eye*.

CL A

*Accent either the Penultimate or Antepenultimate syllable.*

Amicla.

EL A

*Accent the Penultimate.*

Arbela (in Persia), Acela, Adela, Suadela, Mundela, Philomela, Amstela.

EL A

*Accent the Antepenultimate.*

Arbela (in Sicily).

OL A

*Accent the Antepenultimate.*

Publicola, Anionicola, Junonicola, Neptunicola, Agricola, Baticola, Leucola, Æola, Abrostola, Scævola.

UL A

*Accent the Antepenultimate.*

Abula, Trebula, Albula, Carbula, Callicula, Saticula, Adula, Acidula, Ægula, Caligula, Artigula, Longula, Ortopula, Merula, Casperula, Asula, Æsula, Foesula, Sceptesula, Sceptensula, Insula, Vitula, Vistula.

YL A

*Accent the Penultimate.*

Idyla, Massyla.

*Accent the Antepenultimate.*

Abyla.

AMA EMA IMA OMA UMA YMA

*Accent the Penultimate.*

Cynossema, Aroma, Narracustoma.

*Accent the Antepenultimate.*

Pandama, Abderama, Asama, Uxama, Acema, Obrima, Peririma, Certima, Boreostoma, Decuma, Didyma, Hierosolyma, Æsymba.

## A N A

*Accent the Penultimate.*

Albana, Pandaua, Trajana, Marciana, Diana, Sogdiana, Draugiana, Margiana, Aponiana, Pomponiana, Trojana, Copiana, Mariana, Drusiana, Susiana, Statiana, Glottiana, Viana, Alana, Crococalana, Eblana, Ælana, Amboglana, Vindolana, Querculana, Querquetulana, Amana, Alman, Comana, Mumana, Barpana, Clarana, Adrana, Messana, Catana, Accitana, Astigitana, Zeugitana, Meduana, Malvana, Cluana, Novana, Equana.

## A N A

*Accent the Antepenultimate.*

Abana, Fricana, Concaua, Adana, Cispadana, Sagana, Achana, Leuphana, Hygiana, Drepana, Barpana, Ecbatana, Catana, Sequana, Cyana, Tyana.

## E N A

*Accent the Penultimate.*

Labena, Characena, Medena, Fidena, Aufidena, Ageena, Comagena, Dolomena, Capena, Cæsena, Messena, Artena.

*Accent the Antepenultimate.*

Phœbigena, Graphigena, Aciligena, Ignigena, Junonigena, Opigena, Nysigena, Boëtigena, Trojugena, Ægosthena, Alena, Helena, Pellena, Porsena, Atena, Polyxena, Theoxena.

## I N A\*

*Accent the Penultimate.*

Arabina, Acina, Cloacina, Tarracina, Cluacina, Cœcina, Ricina, Runcina, Cercina, Lucina, Erycina, Acradina, Achradina, Ægina, Bachina, Acanthina, Messalina, Catalina, Fascelina, Mechlina, Tellina, Callina, Medullina, Cleobulina, Tutulina, Cænina, Cenina, Antonina, Heroïna, Apina, Cisalpina, Transalpina, Agrippina, Abarina, Carina, Larina, Camarina, Sabrina, Phalacrina, Acerina, Lerina, Camerina, Terina, Jamphorina, Caprina, Myrina, Casina, Felsina, Abusina, Eleusina, Atina, Catina, Metina, Libitina, Maritina, Libentina, Adrumentina,

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\* Every word of this termination with the accent on the penultimate syllable, has the *i* pronounced as the noun *eye*.—See Rules 1, 3, and 4, prefixed to the *Initial Vocabulary*.



Ferentina, Aventina, Aruntina, Potina, Palæstina, Mutina, Flavina, Levina.

*Accent the Antepenultimate.*

Acina, Fascellina, Proserpiua, Asina, Sarsina.

O N A

*Accent the Penultimate.*

Abona, Uxacona, Libisocona, Usocona, Saucona, Dodona, Scardona, Adeona, Aufoua, Salona, Bellona, Duellona, Æmona, Cremona, Artemona, Salmona, Homona, Pomona, Flanona, Æuona, Hippona, Naronā, Aserona, Angerona, Verona, Matrona, Æsona, Latona, Antona, Dertona, Ortona, Cortona, Alvona, Axona.

U N A

*Accent the Antepenultimate.*

Ituna.

O A

*Accent the Penultimate.*

Aloa.

*Accent the Antepenultimate.*

Anchoa.

I P A O P A U P A

*Accent the Penultimate.*

Argyripa, Europa, Catadupa.

A R A

*Accent the Penultimate.*

Abdara.

*Accent the Antepenultimate.*

Abara, Acara, Imacara, Accara, Cadara, Gadara, Abdara, Megara, Machara, Imachara, Phalara, Cinara, Cynara, Lipara, Lupara, Isara, Patara, Mazara.

C R A D R A

*Accent the Antepenultimate.*

Lepteacra, Charadra, Clepsydra.

E R A

*Accent the Penultimate.*

Abdera, Andera, Cythera (the island Cerigo, near Crete).

*Accent the Antepenultimate.*

Libera, Glycera, Acadara, Jadera, Abdera, Andera, Aliphera, Cythera (the city of Cyprus), Hiera, Cremera, Cassara.

G R A

*Accent the Antepenultimate.*

Tanagra, Beregra.

H R A

*Accent the Penultimate.*

Libethra.

I R A

*Accent the Penultimate.*

Daira, Thelaira, Stagira, Ægira, Deianira, Metanira, Thy-  
atira.

*Accent the Antepenultimate.*

Cybira.

O R A

*Accent the Penultimate.*

Pandora, Aberdora, Aurora, Vendesora, Windesora.

*Accent the Antepenultimate.*

Ebora.

T R A

*Accent the Penultimate.*

Cleopatra.

*Accent the Antepenultimate.*

Excetra, Lucopetra, Triquetra.

U R A

*Accent the Penultimate.*

Cabura, Ebura, Æbura, Balbura, Subura, Pandura, Baniura, Asura, Lesura, Isura, Cynosura, Lactura, Astura.

Y R A

*Accent the Penultimate.*

Ancyra, Cercyra, Corcyra, Lagyra, Palmyra\*, Cosyra, Teutyra.

*Accent the Antepenultimate.*

Laphyra, Glaphyra, Philyra, Cebyra, Anticyra.

A S A

*Accent the Antepenultimate.*

Abasa, Banasa, Dianasa, Harpasa.

ESA ISA OSA

*Accent the Penultimate.*

Ortogesa, Alesa, Halesa, Namesa, Alpesa, Berresa, Mentesa, Amphisa, Elisa, Tolosa, Ærosa, Dertosa, Cortuosa.

USA YSA

*Accent the Penultimate.*

Pharmacusa, Pithecusa, Nartecusa, Phœnicusa, Celadusa, Padusa, Lopadusa, Medusa, Eleusa, Creusa, Lagusa, Elaphusa, Agathusa, Marathusa, Æthusa, Phœthusa, Arethusa, Ophiusa, Elusa, Cordilusa, Drymusa, Eranusa, Ichnusa, Colpusa, Aprusa, Cissusa, Scotusa, Dryusa, Donyasa.

A T A

*Accent the Penultimate.*

Braccata, Adadata, Rhadata, Tifata, Tiphata, Crotoniata, Alata, Amata, Acmata, Comata, Sarmata, Napata, Demarata, Quadrata, Orata, Samosata, Armosata, Congavata, Artaxata.

*Accent the Antepenultimate.*

Chærestrata.

ETA I TA O TA U TA

*Accent the Penultimate.*

Æta, Caieta, Moneta, Demareta, Myrteta, Herbita, Areopagita, Melita, Abderita, Artemita, Stagirita, Uzita, Phthiota, Epirota, Contributa, Cicuta, Aluta, Matuta.

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\* Palmyra.— See this word in the *Initial Vocabulary*.

*Accent the Antepenultimate.*

Damocrita, Emerita.

AVA EVA IVA

*Accent the Penultimate.*

Clepidava, Abragava, Calleva, Geneva, Areva, Atteva, Luteva, Galliva.

*Accent the Antepenultimate.*

Batava.

U A

*Accent the Antepenultimate.*

Accua, Addua, Hedua, Heggua, Armua, Capua, Februa, Achrua, Palatua, Flatua, Mantua, Agamzua.

Y A

*Accent the Antepenultimate.*

Libya, Zerolibya, Æthya, Carya, Marsya.

AZA EZA OZA

*Accent the Penultimate.*

Abaraza, Mieza, Baragoza.

A E

*Accent the Antepenultimate.*

Nausicaë, Pasiphaë.

BÆ CÆ

*Accent the Penultimate.*

Maricæ.

*Accent the Antepenultimate.*

Colubæ, Vaginiacæ, Carmocæ, Oxydracæ, Gallicæ, Hieronicæ, Coricæ, Anticæ, Odrycæ.

A D Æ

*Accent the Antepenultimate.*

Æneadæ, Bacchiadæ, Scipiadæ, Battiadæ, Thestiadæ.

IDÆ UDÆ

*Accent the Penultimate.*

Proclidæ, Basilidæ, Orestidæ, Ebudæ, Æbudæ.

*Accent the Antepenultimate.*

Labdacidæ, Seleucidæ, Adrymachidæ, Branchidæ, Pyrrhidæ, Basilidæ, Romulidæ, Numidæ, Dardanidæ, Borysthenidæ, Ausonidæ, Cecropidæ, Gangaridæ, Marmaridæ, Tyndaridæ, Druidæ.

## ÆÆ EÆ FÆ GÆ HÆ

*Accent the Penultimate.*

Achææ, Platææ, Napææ, Allifæ.

*Accent the Antepenultimate.*

Diomedææ, Cyaneæ, Cenchreæ, Capreæ, Plateæ, Callifæ, Latobrigæ, Lapithæ.

## IÆ\*

*Accent the Antepenultimate.*

Baiæ, Graiæ, Stabiæ, Ciliciæ, Cerciaæ, Besidiaæ, Rudiaæ, Taphiæ, Versaliaæ, Ficeliaæ, Encheliaæ, Clœliaæ, Cutiliaæ, Esquiliaæ, Exquiliaæ, Formiæ, Volcaniæ, Araniæ, Armeniæ, Britanniaæ, Boconiaæ, Chelidoniaæ, Pioniæ, Gemoniæ, Xyniæ, Ellopiæ, Herpiæ, Caspiæ, Cuniculariæ, Canariæ, Purpurariæ, Chabriæ, Feriæ, Laboriæ, Emporiæ, Caucasiæ, Vespasiæ, Corasiæ, Prasiæ, Ithacesiæ, Gymnesiæ, Etesiæ, Gratiæ, Venetiæ, Piguntiaæ, Selinuntiaæ, Sestiæ, Cottiaæ, Landaviaæ, Harpyiæ.

## LÆ MÆ

*Accent the Antepenultimate.*

Pialæ, Agagamalæ, Apsilæ, Apenninicolæ, Æquicolæ, Apiolæ, Epipolæ, Bolbulæ, Anculæ, Fulfulæ, Fesulæ, Carsulæ, Latulæ, Thermopylæ, Acrocomæ, Achomæ, Solymæ.

## ANÆ ENÆ

*Accent the Penultimate.*

Africanæ, Clodianæ, Valentinianæ, Marianæ, Valentianæ, Sextianæ, Cumanæ, Adiabenæ, Mycenæ, Fregenæ, Sophenæ, Athenæ, Hermathenæ, Mitylenæ, Acesamenæ, Achmenæ, Clasomenæ, Camœnæ, Convenæ.

*Accent the Antepenultimate.*

Apenninigenæ, Faunigenæ, Ophiogenæ.

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\* See Rule 4 of the *Initial Vocabulary*.

INÆ ONÆ UNÆ ZOÆ

*Accent the Penultimate.*

Salinæ, Calaminæ, Agrippinæ, Carinæ, Taurinæ, Philistinæ, Cleonæ, Vennonæ, Oonæ, Vacunæ, Audrogunæ, Abzoæ.

IPÆ UPÆ

*Accent the Antepenultimate.*

Centuripæ, Rutupæ.

ARÆ ERÆ UBRÆ YTHRÆ ORÆ ATRÆ ITRÆ

*Accent the Penultimate.*

Adiabaræ, Andaræ, Ulubræ, Budoræ, Alachoræ, Coatræ, Velitræ.

*Accent the Antepenultimate.*

Eleutheræ, Bliteræ, Erythræ, Pylagoræ.

ASÆ ESÆ USÆ

*Accent the Penultimate.*

Syracusæ, Pithecusæ, Pityusæ.

*Accent the Antepenultimate.*

Pagasæ, Acesæ.

ATÆ ETÆ

*Accent the Penultimate.*

Mæatæ, Abrincatæ, Lubeatæ, Docleatæ, Pheneatæ, Acapeatæ, Magatæ, Olciniatæ, Crotoniatæ, Galatæ, Arelatæ, Hylatæ, Arnatæ, Iaxamatæ, Dalmatæ, Sauromatæ, Exomata, Abriinatæ, Fortunatæ, Asampatæ, Cybiratæ, Vasatæ, Circetæ, Æsymnetæ, Agapetæ, Aretæ, Diaparetæ.

*Accent the Antepenultimate.*

Thyroagetæ, Massagetæ, Aphetæ, Denseletæ, Cœletæ, Demetæ.

ITÆ OTÆ UTÆ YTÆ

*Accent the Penultimate.*

Ascitæ, Abraditæ, Achitæ, Aboniteichitæ, Accabacotichitæ, Arsagalitæ, Avalitæ, Phaselitæ, Brullitæ, Hierapolitæ, Antonopolitæ, Adrianapolitæ, Metropolitæ, Dionysopolitæ, Adulitæ,

Elamitæ, Bomitæ, Tomitæ, Scenitæ, Pionitæ, Agravonitæ, Agonitæ, Sybaritæ, Daritæ, Opharitæ, Dassaritæ, Nigritæ, Oritæ, Aloritæ, Tentyritæ, Galeotæ, Limniotæ, Estiotæ, Am-preutæ, Alutæ, Troglodytæ, or Troglod'ytæ.

IVÆ OVÆ UÆ YÆ\*

*Accent the Penultimate.*

Durcabrivæ, Elgovæ, Durobrovæ.

*Accent the Antepenultimate.*

Mortuæ, Halicyæ, Phlegyæ, Bithyæ, Ornithyæ, Milyæ, Minyæ.

O B E

*Accent the Antepenultimate.*

Deiphobe, Niobe.

ACE FCE ICE OCE YCE

*Accent the Penultimate.*

Phœnice, Berenice, Aglaonice, Stratonice.—See Rule 30.

*Accent the Antepenultimate.*

Candace, Phylace, Canace, Mirace, Artace, Allebece, Alo-pece, Laodice, Agnodice, Eurydice, Pyrrhice, Helice, Gallice, Illice, Demodice, Sarmatice, Erectice, Getice, Cynodoce, Agoce, Harpalyce, Eryce.

E D E

*Accent the Penultimate.*

Agamede, Perimede, Alcimede.

Æ E

*Accent the Penultimate.*

Ææe.

NEE AGE

*Accent the Antepenultimate.*

Cyaneæ, Lalage.

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\* The termination of *ya*, with the accent on the preceding syllable, must be pronounced as two similar letters; that is, as if spelt *Halic-e-e*, *Min-e-e*, &c. See Rule 4 of the *Initial Vocabulary*.

ACHE ICHE YCHE

*Accent the Antepenultimate.*

Ischomache, Andromache, Canache, Doliche, Eutyche.

PHE THE

*Accent the Antepenultimate.*

Anaphe, Psamathe.

I E

*Accent the Penultimate.*

Gargaphie\*, Uranie, Meminie Asterie, Hyrie, Parrhasie, Clytie.

ALE ELE ILE OLE ULE YLE

*Accent the Penultimate.*

Neobule, Eubule, Cherdale, Eriphyle.

*Accent the Antepenultimate.*

Acale, Hecale, Mycale, Megale, Omphale, Æthale, Novendiale, Ægiale, Auchiale, Myrtale, Ambarvale, Hyale, Euryale, Cybele, Nephele, Alele, Semele, Perimele, Pœcile, Affile, Cēmphile, Iole, Omole, Homole, Phidyle, Strongyle, Chithophyle, Deipyle, Eurypile.

AME IME OME YME

*Accent the Antepenultimate.*

Apame, Inarime, Ithome, Amymome, Cēnome, Amphinome, Laonome, Hylonome, Eurynome, Didyme.

A N E

*Accent the Penultimate.*

Mandane, Æane, Anthane, Achriane, Anane, Drepane, Acra-  
batane, Eutane, Roxane.

*Accent the Antepenultimate.*

Taprobane, Cyane, Pitane.

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\* The *i* in the penultimate syllables of the words, not having the accent, must be pronounced like *e*. This occasions a disagreeable hiatus between this and the last syllable, and a repetition of the same sound; but at the same time is strictly according to rule.—See Rule 4 of the *Initial Vocabulary*.



E N E

*Accent the Penultimate.*

Acabene, Bubacene, Damascene, Chalcidene, Cisthene, Alcisthene, Parthiene, Priene, Poroselene, Pallene, Tellene, Cyllene, Pylene, Mitylene, Æmene, Laonomene, Ismene, Dindymene, Osrhoëne, Troëne, Arene, Autocrene, Hippocrene, Pirene, Cyrene, Pyrene, Capissene, Atropatene, Corduene, Syene.

*Accent the Antepenultimate.*

Helene, Dynamene, Depamene, Nyctimene, Idomene, Melpomene, Anadyomene, Armene.

I N E

*Accent the Penultimate.*

Sabine, Carcine, Trachine, Alcanthine, Neptunine, Larine, Nerine, Irine, Barsine, Bolbetine.

*Accent the Antepenultimate.*

Asine.

ONE YNE

*Accent the Penultimate.*

Methone, Ithone, Dione, Porphyriane, Acrisione, Alone, Halone, Corone, Torone, Thyone, Bizone, Delphyne.

*Accent the Antepenultimate.*

Mycone, Erigone, Persephone, Tisiphone, Deione, Pleione, Chione, Ilione, Hermione, Herione, Commone, Mnemosyne, Sophrosyne, Euphrosyne.

O E (in two syllables)

*Accent the Antepenultimate.*

Amphirhoe, Alcathe, Alcithoe, Amphithoe, Nausithoe, Laothoe, Leucothoe, Cymothoe, Hippothoe, Alyxothoe, Myrioe, Pholoe, Soloe, Sinoe, Æuoe, Arsinoe, Lysinœ, Antinoe, Leuconoe, Theonoe, Philonoe, Phæmonoe, Autonoe, Polynoe, Beroe, Meroe, Peroe, Ocyroe, Abzoe.

APE OPE

*Accent the Antepenultimate.*

Iotape, Rhodope, Chalcioppe, Candiope, Æthiophe, Calliope,

Liriope, Cassiope, Alope, Agalope, Penelope, Parthenope, Sinope, Ærope, Merope, Dryope.

ARE IRE ORE YRE

*Accent the Penultimate.*

Lymire.

*Accent the Antepenultimate.*

Becare, Tamare, Æuare, Terpsichore, Zephyre, Apyre.

E S E

*Accent the Antepenultimate.*

Melese, Temese.

ATE ETE ITE OTE YTE TYE.

*Accent the Penultimate.*

Ate, Reate, Teate, Arelate, Admete, Arete, Aphrodite, Amphitrite, Atabyrite, Percote, Pactye.

*Accent the Antepenultimate.*

Hecate, Condate, Automate, Taygete, Nepete, Anaxarete, Hippolyte.

AVE EVE

*Accent the Penultimate.*

Agave.

*Accent the Antepenultimate.*

Nineve.

LAI\* NAI (in two syllables)

*Accent the Penultimate.*

Acholai.

*Accent the Antepenultimate.*

Danai.

B I

*Accent the Antepenultimate.*

Acibi, Abnobi, Attubi.

A C I

*Accent the Antepenultimate.*

Segontiaci, Mattiaci, Amaci, Ænaci, Bettovaci.

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\* For the final i in these words, see Rule the 4th of the *Initial Vocabulary*.

ICI OCI UCI

*Accent the Penultimate.*

Rauraci, Albici, Labici, Acedici, Palici, Marici, Medomatrici, Raurici, Arevici, Triboci, Aruci.

*Accent the Antepenultimate.*

Callaici, Vendelici, Academici, Arecomici, Hernici, Cynici, Stoici, Opici, Nassici, Aduatici, Atuatici, Peripatetici, Cettici, Avantici, Xystici, Lavici, Triboci, Amadoci, Bibroci.

ODI YDI

*Accent the Penultimate.*

Borgodi, Abydi.

Æ I

*Accent the Penultimate.*

Sabæi, Vaccæi, and so of all words which have a diphthong in the penultimate syllable.

E I (in two syllables)

*Accent the Antepenultimate.*

Lapidei, Candeï, Agandei, Amatheï, Elei, Canthlei, Euganei, Œnei, Mandarei, Hyperborei, Carastasei, Pratei.

G I

*Accent the Antepenultimate.*

Acridophagi, Agriophagi, Chelanophagi, Andropophagi, Anthropophagi, Lotophagi, Struthophagi, Ichthyophagi, Decempagi, Novempagi, Artigi, Alostigi.

CHI THI

*Accent the Antepenultimate.*

Heniochi, Ænochi, Henochi, Ostrogothi.

I I\*

*Accent the Antepenultimate.*

Abii, Gabii, and all words of this termination.

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\* See Rule 3 and 4 of the *Initial Vocabulary*.

## ALI ELI ILI OLI ULI YLI

*Accent the Antepenultimate.*

Abali, Vandali, Acephali, Cynocephali, Macrocephali, At-  
tali, Alontegeceli, Garoceli, Monosceli, Igilgili, Æquicoli,  
Carseoli, Puteoli, Corioli, Ozoli, Atabuli, Græculi, Pediculi,  
Siculi, Puticuli, Anculi, Barduli, Varduli, Turduli, Foruli,  
Gætuli, Bastuli, Rutuli, Massesyli, Dactyli.

## AMI EMI

*Accent the Penultimate.*

Apisami, Charidemi.

## OMI UMI

*Accent the Antepenultimate.*

Cephalatomi, Astomi, Medioxumi.

## A N I

*Accent the Penultimate.*

Albani, Cerbani, Æcani, Sicani, Tusicani, &c., and all words  
of this termination, except Choani and Sequani, or such as are  
derived from words terminating in *anus*, with the penultimate  
short; which see.

## E N I

*Accent the Penultimate.*

Agabeni, Adiabeni, Saraceni, Icenī, Laodiceni, Cyziceni,  
Uceni, Chaldeni, Abydeni, Comageni, Igeni, Quingeni, Ce-  
pheni, Tyrrheni, Rutheni, Labieni, Alieni, Cileni, Cicimeni,  
Alapeni, Hypopeni, Tibarēni, Agareni, Rufreni, Caraseni,  
Volseni, Bateni, Cordueni.

*Accent the Antepenultimate.*

Origeni, Apartheni, Antixeni.

## I N I\*

*Accent the Penultimate.*

Gabini, Sabini, Dulgibini, Basterbini, Peucini, Marrucini,

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\* When the accent is on the penultimate syllable, the *i* in the two last syl-  
lables is pronounced exactly like the noun *eye*; but when the accent is on the  
antepenultimate, the first *i* is pronounced like *e*, and the last like *eye*.—See  
Rule 3 and 4 of the *Initial Vocabulary*.

Lactucini, Otadini, Bidini, Udini, Caudini, Budini, Rhegini, Triocalini, Triumpilini, Magellini, Entellini, Canini, Menanini, Anagnini, Amiternini, Saturnini, Centuripini, Paropini, Irpini, Hirpini, Tibarini, Carini, Cetarini, Citarini, Illiberini, Acherini, Elorini, Assorini, Feltrini, Sutrini, Eburini, Tigurini, Cacyrini, Agyrini, Halesiini, Otesini, Mosini, Abissini, Mossini, Clusini, Arusini, Reatini, Latini, Calatini, Collatini, Calactini, Ectini, Æegetini, Ergetini, Jetini, Aletini, Spoletini, Netini, Neretini, Setini, Bantini, Murgantini, Pallantini, Amantini, Numantini, Fidentini, Salentini, Colentini, Carentini, Verentini, Florentini, Consentini, Potentini, Faventini, Leontini, Acherontini, Saguntini, Haluntini, Ægyptini, Mamertini, Tricastini, Vestini, Faustini, Abrettini, Enguini, Inguini, Lanuvini.

*Accent the Antepenultimate.*

Lactucini, Gemini, Memini, Morini\*, Torrini.

ONI UNI YNI

*Accent the Penultimate.*

Edoni, Aloni, Nemaloni, Geloni, Aqueloni, Abroni, Gorduni, Mariandyni, Magyni, Mogyni.

*Accent the Antepenultimate.*

Epigoni, Theutoni.

UPI

*Accent the Penultimate.*

Catadupi.

ARI ERI IRI ORI URI YRI

*Accent the Penultimate.*

Babari, Chomari, Agactari, Iberi, Celtiberi, Doberi, Algeri, Palemeri, Monomeri, Hermanduri, Dioscuri, Banuri, Pæsuri, Agacturi, Zimyri.

*Accent the Antepenultimate.*

Abari, Tochari, Acestori, Cavari, Calabri, Cantabri, Digeri,

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\* *Extremique hominum Morini, Rhenusque bicornis.*

VIRG. *Æn.* vii. 727.

The Danes, unconquer'd offspring, march behind ;

And *Morini*, the last of human kind.

DRYDEN.

Drugeri, Eleutheri, Crustumeri, Teneteri, Brueteri, Suelteri,  
Treveri, Veragri, Treviri, Ephori, Pastophori.

USI YSI

*Accent the Penultimate.*

Hermandusi, Condrusi, Nerusi, Megabysi.

ATI ETI OTI UTI

*Accent the Penultimate.*

Abodati, Capellati, Ceroti, Thesproti, Carnuti.

*Accent the Antepenultimate.*

Athanati, Heneti, Veneti.

AVI EVI IVI AXI UZI

*Accent the Penultimate.*

Andecavi, Chamavi, Batavi, Pictavi, Suevi, Argivi, Achivi,  
Coraxi, Abruzi.

UI

*Accent the Antepenultimate.*

Abascui, Ædúi, Hedúi, Vermandúi, Bipedimúi, Inúi, Cas-  
truminúi, Essúi, Abrincatúi.

IBAL UBAL NAL QUIL

*Accent the Penultimate.*

Promonal.

*Accent the Antepenultimate.*

Annibal, Hannibal, Asdrubal, Hasdrubal, Tanaquil.

AM IM UM

*Accent the Penultimate.*

Adulam, Ægipam, Aduram, Gerabum.

*Accent the Antepenultimate.*

Abarim.

UBUM ACUM ICUM OCUM

*Accent the Penultimate.*

Cornacum, Tornacum, Baracum, Camericum, Labicum,

Avaricum, Antricum, Trivicum, Nordovicum, Longovicum, Verovicum, Norvicum, Brundsvicum.

*Accent the Antepenultimate.*

Cæcubum, Abodiacum, Tolpiacum, Bedriacum, Gessoriacum, Magontiacum, Mattiacum, Argentomacum, Olenacum, Arenacum, Bremetonacum, Eboracum, Eburacum, Lampsacum, Nemetacum, Bellovacum, Agedicum, Agenticum, Glyconicum, Canopicum, Noricum, Massieum, Adriaticum, Sabenneticum, Balticum, Aventicum, Mareoticum, Agelocum.

EDUM IDUM

*Accent the Antepenultimate.*

Manduessedum, Algidum.

ÆUM

*Accent the Penultimate.*

Lilybæum, Lycæum, and all words of this termination.

EUM

*Accent the Penultimate.*

Syllaceum, Lyceum, Sygeum, Amatheum, Glytheum, Didymeum, Prynæum, Palanteum.

*Accent the Antepenultimate.*

Heracleum, Herculeum, Rataneum, Corineum, Aquineum, Dictynneum, Panticæpeum, Rhoetum.

AGUM IGUM OGUM

*Accent the Antepenultimate.*

Noviomagum, Nivomagum, Adrobigum, Dariorigum, Allobrogum.

IUM

*Accent the Antepenultimate.*

Albium, Eugubium, Abrucium, and all words of this termination.

ALUM ELUM ILUM OLUM ULUM

*Accent the Antepenultimate.*

Anchialum, Acelum, Ocelum, Corbilum, Clusiolam, Oracu-

lum, Janiculum, Corniculum, Hetriculum, Utriculum, Asculum, Tusculum, Angulum, Cingulum, Apulum, Trossulum, Batulum.

M U M

*Accent the Penultimate.*

Amstelodamum, Amstelrodamum, Novocomum, Cadomum.

*Accent the Antepenultimate.*

Lygdamum, Cisamum, Boiemum, Antrimum, Auximum, Bergomum, Mentonomum.

A N U M

*Accent the Penultimate.*

Albanum, Halicanum, Arcanum, Æanum, Teanum, Trifanum, Stabeanum, Ambianum, Pompeianum, Tullianum, Formianum, Cosmianum, Boianum, Appianum, Bovianum, Mediolanum, Amanum, Aquisgranum, Trigisanum, Nuditatum, Usalitanum, Ucalitanum, Acoletanum, Acharitanum, Abziritanum, Argentanum, Hortanum, Anxanum.

*Accent the Antepenultimate.*

Apuscidanum, Hebromanum, Itanum.

E N U M

*Accent the Penultimate.*

Picenum, Calenum, Durolenum, Misenum, Volsenum, Darvenum.

*Accent the Antepenultimate.*

Olenum.

I N U M

*Accent the Penultimate.*

Urbinum, Sidicinum, Ticinum, Pucinum, Tridinum, Londinum, Aginum, Casilinum, Crustuminum, Apenninum, Sepinum, Arpinum, Aruspinum, Sarinum, Ocrinum, Lucrinum, Camerinum, Laborinum, Petrinum, Taurinum, Casinum, Nemosinum, Cassinum, Atinum, Batinum, Ambiatinum, Petinum, Altinum, Salentinum, Tollentinum, Ferentinum, Laurentinum, Abrotinum, Inguinum, Aquinum, Nequinum.



O N U M

*Accent the Penultimate.*

Cabillonum, Garianonum, Duronum, Cataractonum.

*Accent the Antepenultimate.*

Ciconum, Vindonum, Britonum.

U N U M Y N U M

*Accent the Penultimate.*

Segedunum, Lugdunum, Maridunum, Moridunum, Arcaldunum, Rigodunum, Sorbiodunum, Noviodunum, Melodunum, Camelodunum, Axelodunum, Uxellodunum, Brannodunum, Carodunum, Cæsarodunum, Tarodunum, Theodorodunum, Eburodunum, Nernantodunum, Belunum, Antematunum, Andomatunum, Maryandynum.

O U M O P U M Y P U M

*Accent the Penultimate.*

Myrtöum, Europum.

*Accent the Antepenultimate.*

Pausilypum.

A R U M

*Accent the Penultimate.*

Agarum, Belgarum, Nympharum, Convenarum, Rosarum, Adulitarum, Celtarum.

A B R U M U B R U M

*Accent the Penultimate.*

Velabrum, Vernodubrum.

*Accent the Antepenultimate.*

Artabrum.

E R U M

*Accent the Antepenultimate.*

Caucoliberum, Tuberum.

A F R U M A T H R U M

*Accent the Penultimate.*

Venafrum.

*Accent the Antepenultimate.*

Barathrum.

I R U M

*Accent the Penultimate.*

Muzirum.

O R U M

*Accent the Penultimate.*

Cermorum, Ducrocortorum.

*Accent the Antepenultimate.*

Dorostorum.

E T R U M

*Accent either the Penultimate or Antepenultimate.*

Celetrum.

U R U M

*Accent the Penultimate.*

Alaburum, Ascurum, Lugdorum, Marcodurum, Lactodurum, Octodurum, Divojurum, Silurum, Saturum.

*Accent the Antepenultimate.*

Tigurum.

I S U M O S U M

*Accent the Penultimate.*

Alisum, Amisum, Janosum.

A T U M E T U M I T U M O T U M U T U M

*Accent the Penultimate.*

Atrebatum, Calatum, Argentoratum, Mutristratum, Elocetum, Quercetum, Caletum, Spoletum, Vallisoletum, Toletum, Ulmetum, Adrumetum, Tunetum, Eretum, Accitum, Duro-litum, Corstopitum, Abritum, Neritum, Augustoratum, Nau-crofitum, Complutum.

*Accent the Antepenultimate.*

Sabbatum.

A V U M I V U M Y U M

*Accent the Penultimate.*

Gandavum, Symbrivum.

*Accent the Antepenultimate.*

Coccyum, Engyuum.

MIN AON ICON

*Accent the Penultimate.*

Helicaon, Lycaon, Machaon, Dolichaon, Amithaon, Didymaon, Hyperaon, Hicetaon.

*Accent the Antepenultimate.*

Salamin, Rubicon, Helicon.

ADON EDON IDON ODON YDON

*Accent the Penultimate.*

Calcedon, Chalcedon, Carchedon, Anthedon, Aspledon, Sarpedon, Thermodon, Abydon.

*Accent the Antepenultimate.*

Celadon, Alcimedon, Amphimedon, Laomedon, Hippomedon, Oromedon, Antomedon, Armedon, Eurymedon, Calydon, Amydon, Corydon.

EON EGON

*Accent the Penultimate.*

Pantheon, Deileon, Achilleon, Aristocreon.

*Accent the Antepenultimate.*

Aleon, Pitholeon, Demoleon, Timoleon, Anacreon, Timocreon, Ucalegon.

APHON EPHON IPHON OPHON

*Accent the Antepenultimate.*

Agalaphon, Chærephon, Ctesiphon, Antiphon, Colophon, Demophon, Xenophon.

T H O N

*Accent the Antepenultimate.*

Agathon, Acroathon, Marathon, Phaethon, Phlegethon, Pyriphlegithon, Arethon, Acrithon.

## I O N

*Accent the Penultimate.*

Pandion, Sandion, Echion, Alphion, Amphion, Ophion, Methion, Arion, Oarion, Ærion, Hyperion, Orion, Asion, Metion, Axion, Ixion.

*Accent the Antepenultimate.*

Albion, Phocion, Cephaledion, Ægion, Brigion, Adobogion, Brygion, Moschion, Calathion, Emathion, Amethion, Anthion, Erothion, Pythion, Deucalion, Dædalion, Sigalion, Ethalion, Ereuthalion, Pigmalion, Pygmalion, Cemelion, Pelion, Ptelion, Ilion, Bryllion, Cromion, Endymion, Milaunion, Athenion, Böion, Apion, Dropion, Appion, Noscopion, Aselelarion, Acrion, Chimerion, Hyperion, Asterion, Dorion, Euphorion, Porphyrion, Thyrion, Jasion, Æsion, Hippocraton, Stration, Action, Ætion, Metion, Æantion, Pallantion, Dotion, Theodotion, Erotion, Sotion, Nephestion, Philistion, Polytion, Ornytion, Eurytion, Dionizion.

L O N M O N N O N O O N P O N R O N P H R O N

*Accent the Penultimate.*

Philemon, Criumetopon, Caberon, Dioscoron, Cacipron.

*Accent the Antepenultimate.*

Ascalon, Abylon, Babylon, Telamon, Ademon, Ægemon, Polemon, Ardemon, Hieromnemon, Artemon, Abarimon, Oromemon, Alcamenon, Tauromenon, Deiccöon, Democöon, Laocöon, Hippocöon, Demophöon, Hippothöon, Acaron, Accaron, Papparon, Acheron, Apteron, Daiptoron, Chersephron, Aleiphron, Lycophron, Euthyphron.

S O N T O N Y O N Z O N

*Accent the Penultimate.*

Theogiton, Aristogiton, Polygiton, Deltoton.

*Accent the Antepenultimate.*

Themison, Abaton, Aciton, Aduliton, Sicyon, Cercyon, Ægyon, Cremmyon, Cromyon, Geryon, Alcetryon, Amphitryon, Amphictyon, Acazon, Amazon, Olizon, Amyzon.

A B O A C O I C O E D O I D O

*Accent the Penultimate.*

Lampedo, Cupido.

*Accent the Antepenultimate.*

Arabo, Tarraco, Stilico, Macedo.

BEO LEO TEO

*Accent the Antepenultimate.*

Labeo, Aculeo, Buteo.

AGO IGO UGO

*Accent the Penultimate.*

Carthago, Origo, Verrugo.

PHO THO

*Accent the Antepenultimate.*

Clitipho, Agatho.

BIO CIO DIO GIO LIO MIO NIO RIO SIO TIO VIO  
XIO

*Accent the Antepenultimate.*

Arabio, Corbio, Navilubio, Senecio, Diomedio, Regio, Phrygio, Bambalio, Ballio, Caballio, Ausellio, Pollio, Sirmio, Formio, Phormio, Anio, Parmenio, Avenio, Glabrio, Acrio, Curio, Syllaturio, Occasio, Vario, Aurasio, Secusio, Verclusio, Natio, Ultio, Deventio, Versontio, Divio, Oblivio, Petovio, Alexio.

CLO ILO ULO UMO

*Accent the Antepenultimate.*

Chariclo, Corbilo, Corbulo, Æpulo, Bætulo, Castulo, Anumo, Lucumo.

ANO ENO INO

*Accent the Penultimate.*

Theano, Adramitteno.

*Accent the Antepenultimate.*

Barcino, Ruscino, Fruscino.

APO IPO

*Accent the Antepenultimate.*

Sisapo, Olyssipo.

ARO ERO

*Accent the Penultimate.*

Vadavero.

*Accent the Antepenultimate.*

Bessaro, Civaro, Tubero, Cicero, Hiero, Acimero, Cessero.

ASO ISO

*Accent the Penultimate.*

Carcaso, Agaso, Turiaso, Aliso, Natiso.

ATO ETO ITO YO XO

*Accent the Penultimate.*

Enyo, Polyxo.

*Accent the Antepenultimate.*

Erato, Derceto, Capito, Siccilissito, Amphitryo.

BER FER GER TER VER

*Accent the Penultimate.*

Meleager, Elaver.

*Accent the Antepenultimate.*

Calaber, Mulciber, Noctifer, Tanager, Antipater, Marspater, Diespiter, Marspiter, Jupiter.

AOR NOR POR TOR ZOR

*Accent the Penultimate.*

Chrysaor, Alcanor, Bianor, Euphranor, Alcenor, Agenor, Agapenor, Elpenor, Rhetenor, Antenor, Anaxenor, Vindemiator, Rhobetor, Aphetor.

*Accent the Antepenultimate.*

Marcipor, Lucipor, Numitor, Albumazor, or Albumazar.

BAS DAS EAS GAS PHAS

*Accent the Penultimate.*

Alebas, Augeas (king of Elis), Æneas, Oreas, Symplegas.

*Accent the Antepenultimate.*

Dotadas, Cercidas, Lucidas, Timäichidas, Alcidamidas,

Charmidas, Leonidas, Aristonidas, Pelopidas, Mnasippidas, Thearidas, Diagoridas, Diphoridas, Antipatridas, Abantidas, Suidas, Crauxidas, Ardeas, Augeas (the poet), Eleas, Cineas, Cyneas, Boreas, Broteas, Acragas, Periphias, Acyphas.

## IAS

*Accent the Penultimate.*

Ophias.

*Accent the Antepenultimate.*

Cæcias, Nicias, Cephalædias, Phidias, Herodias, Cydias, Ephyreas, Plëias, Minyëias, Pelasgias, Antibacchias, Acrolochias, Archias, Adarchias, Arcathias, Agathias, Pythias, Pelias, Ilias, Damias, Scëmias, Arsanias, Pausanias, Olympias, Appias, Agrippias, Chabrias, Tiberias, Terias, Lycorias, Pelorias, Demetrias, Dioscurias, Agasias, Phasias, Acesias, Agesias, Hegesias, Tiresias, Ctesias, Cephisias, Pausias, Prusias, Lysias, Tysias, Ætias, Bitias, Critias, Abantias, Thoantias, Phæthontias, Phæstias, Thestias, Phœstias, Sestias, Livias, Artaxias, Loxias.

## LAS MAS NAS

*Accent the Penultimate.*

Acilas, Adulas, Mæcenas, Mœcenas (or, as Labbe says it ought to be written, Mecœnas), Fidenas, Arpinas, Larinas, Atinas, Adunas.

*Accent the Antepenultimate.*

Amiclas, Amyclas, Agelas, Apilas, Arcesilas, Acylas, Dorylas, Asylas, Acamas, Alcidamas, Iphidamas, Chersidamas, Praxidamas, Theodamas, Cleodamas, Therodamas, Thyodamas, Astydamas, Athamas, Garamas, Dicomas, Sarsinas, Sassinas, Pitinas.

## OAS PAS RAS SAS TAS XAS YAS

*Accent the Penultimate.*

Bagoas, Canopas, Abradaras, Zonaras (as Labbe contends it ought to be), Epitheras, Abradatas, Jetas, Philetas, Damœtas, Acritas, Eurotas, Abraxas.

*Accent the Antepenultimate.*

Teleboas, Chrysorrhœas, Agriopas, Triopas, Zonaras, Gyaras, Chrysoceras, Mazeras, Chaboras, Orthagoras, Pythagoras, Diagoras, Pylagoras, Demagoras, Timagoras, Hermagoras,

Athenagoras, Xeuagoras, Hippagoras, Stesagoras, Tisagoras, Telestagoras, Protagoras, Evagoras, Anaxagoras, Praxagoras, Ligoras, Athyras, Thamyras, Cinyras, Atyras, Apesas, Pietas, Felicitas, Liberalitas, Lentulitas, Agnitas, Opportunitas, Claritas, Veritas, Faustitas, Civitas, Archytas, Phlegyas, Milyas, Marsyas.

## B E S

*Accent the Antepenultimate.*

Chalybes, Armenochalybes.

## C E S

*Accent the Penultimate.*

Arbaces, Pharnaces, Samothraces, Arsaces, Phœnices, Libyphœnices, Olympionices, Plistonices, Polynices, Ordovices, Lemovices, Ebuovices.

*Accent the Antepenultimate.*

Axiaces, Astaces, Derbices, Ardices, Eleutherocilices, Cappodoces, Eudoces, Bebryces, Mazyces.

## A D E S

*Accent the Antepenultimate.*

Icades, Olcades, Arcades, Orcades, Carneades, Gorgades, Stœchades, Lichades, Strophades, Laiades, Naiades, Alcibiades, Pleiades, Branchiades, Deliades, Heliades, Peliades, Oiliades, Naupliades, Juliades, Memmiades, Cleniades, Xeniiades, Hunniades, Heliconiades, Acrisioniades, Telamoniades, Limoniades, Acheloiades, Asclepiades, Asopiades, Crotopiades, Appiades, Thespiades, Thariades, Otriades, Cyriades, Scyriades, Anchisiades, Dosiades, Lysiades, Nysiades, Dionysiades, Menœtiades, Miltiades, Abantiades, Atlantiades, Dryantiades, Laomedontiades, Phaetontiades, Laërtiades, Hephæstiades, Thestiades, Battiades, Cyclades, Pylades, Demades, Nomades, Mænades, Echinades, Cispades, Chœrades, Sporades, Perisades, Hippotades, Sotades, Hyades, Thyades, Dryades, Hamadryades, Othryades.

## E D E S

*Accent the Penultimate.*

Democedes, Agamedes, Palamedes, Archimedes, Nicomedes, Diomedes, Lycomedes, Cleomedes, Ganymedes, Thrasympedes,



## IDES

*Accent the Penultimate.*

Alcides, Lyncides, Tydides, Ægides, Promethides, Nicarthides, Heraclides, Teleclides, Epiclides, Anticlides, Androclides, Meneclides, Cæclides, Ctesoclides, Xenoclides, Chariclides, Patroclides, Aristoclides, Euclides, Euryclides, Belides (singular), Basilides, Nelides, Pelides, Æschylides, Ænides, Antigenides, Cænides, Lychnides, Amanoides, Japeronides, Larides, Abderides, Atrides, Thesides, Aristides.

*Accent the Antepenultimate.*

Epichæides, Danæides, Lesbides, Labdacides, Æacides, Hylacides, Phylacides, Pharacides, Imbracides, Myrmecides, Phœnicides, Antalcides, Lyncides, Audocides, Ampycides, Thucydides, Lelegæides, Tyrrhæides, Pimplæides, Clymenæides, Minæides, Scyræides, Minyæides, Lagides, Harpagides, Lycurgides, Ogygides, Inachides, Lysimachides, Agatharchides, Timarchides, Leulychides, Leontychides, Leotychides, Sisyphides, Erechthides, Promethides, Crethides, Scythides, Cæbalides, Æthalides, Tantalides, Castalides, Mystalides, Phytalides, Teleclides, Meneclides, Cæclides, Ctesiclides, Androclides, Euclides, Euryclides, Belides (plural), Sicelides, Epimelides, Cypselides, Anaxilides, Æolides, Eubulides, Phocylides, Priamides, Potamides, Cnemides, Æsimides, Tolmides, Charmides, Dardanides, Oceanides, Amanides, Titanides, Olenides, Achæmenides, Achimenides, Epimenides, Parmenides, Ismenides, Eumenides, Sithnides, Apollinides, Prumnides, Aonides, Dodonides, Mygdalonides, Calydonides, Mæonides, Cædipodionides, Deionides, Chionides, Echionides, Sperchionides, Ophionides, Japetionides, Ixionides, Mimallonides, Philonides, Apollonides, Acmonides, Æmonides, Polypemonides, Simonides, Harmonides, Memnonides, Cronides, Myronides, Æsonides, Aristonides, Praxonides, Liburnides, Sunides, Telebœides, Panthoides, Achelœides, Pronopides, Lapidides, Callipides, Euripides, Driopides, Cænopides, Cecropides, Leucippides, Philippides, Argyraspides, Clearides, Tænarides, Hebrides, Timandrides, Anaxandrides, Epicerides, Pierides, Hesperides, Hyperides, Cassiterides, Anterides, Peristerides, Libethrides, Dioscorides, Protogorides, Methorides, Antenorides, Actorides, Diactorides, Polycorides, Hegetorides, Onetorides, Antorides, Acestorides, Thestorides, Aristorides, Electrides, Cænotrides, Smindyrides, Philyrides, Pegasides, Iasides, Imbrasides, Clesides, Diony-

sides, Cratides, Propœtides, Prœtides, Oceanitides, Æantides, Dryantides, Dracontides, Absyrtides, Acestides, Orestides, Epytides.

ODE UDES YDES

*Accent the Penultimate.*

Ægilodes, Acmodes, Nebrodes, Herodes, Orodes, Hæbudes, Harudes, Lacydes, Pherecydes, Androcydes.

*Accent the Antepenultimate.*

Sciapodes, Œdipodes, Antipodes, Hippopodes, Himantopodes, Pyrodes, Epiçydes.

AGES EGES IGES OGES YGES

*Accent the Antepenultimate.*

Theages, Tectosages, Astyages, Leleges, Nitiobriges, Durotriges, Caturiges, Allobroges, Antobroges, Ogyges, Cataphryges, Sazyges.

ATHES ETHES YTHES IES

*Accent the Penultimate.*

Ariarathes, Alethes.

*Accent the Antepenultimate.*

Onythes, Aries.

ALES

*Accent the Penultimate.*

Novendiales, Geniales, Compitales, Arvales.

*Accent the Antepenultimate.*

Carales.

ACLES ICLES OCLES

*Accent the Antepenultimate.*

Daicles, Mnasicles, Iphicles, Zanthicles, Charicles, Thericles, Pericles, Agasicles, Pasicles, Phrasicles, Ctesicles, Sosicles, Nausicles, Xanthicles, Niocles, Empedocles, Theocles, Neocles, Eteocles, Sophocles, Pythocles, Diocles, Philocles, Damocles, Democles, Phanocles, Xenocles, Hierocles, Androcles, Mandrocles, Patrocles, Metrocles, Lamprocles, Cephisocles, Nestocles, Themistocles.

## ELES ILES OLES ULES

*Accent the Antepenultimate.*

Ararauceles, Hedymeles, Pasiteles, Praxiteles, Pyrgoteles, Demoteles, Aristoteles, Gundiles, Absiles, Novensiles, Pisatiles, Taxiles, Æoles, Autololes, Abdimonoples, Hercules.

## AMES OMES

*Accent the Antepenultimate.*

Priames, Datames, Abrocomes.

## A N E S

*Accent the Penultimate.*

Jordanes, Athamanes, Alamanes, Brachmanes, Acarnanes, Ægipanes, Tigranes, Actisanes, Titanes, Ariobarzanes.

*Accent the Antepenultimate.*

Diaphanes, Epiphanes, Periphanes, Praxiphanes, Dexiphanes, Lexiphanes, Antiphanes, Nicophanes, Theophanes, Diophanes, Apolophanes, Xenophanes, Aristophanes, Agrianes, Pharasmanes, Prytanés.

## E N E S\*

*Accent the Antepenultimate.*

Timagenes, Metagenes, Sosigenes, Epigenes, Melesigenes, Antigenes, Theogenes, Diogenes, Oblogenes, Hermogenes, Rhetogenes, Themistogenes, Zanthenes, Agasthenes, Lasthenes, Clisthenes, Callisthenes, Peristhenes, Cratisthenes, Antisthenes, Barbothenes, Leosthenes, Demosthenes, Dinosthenes, Androthenes, Posthenes, Eratosthenes, Borysthenes, Alcamenes, Theramenes, Tisamenes, Deditamenes, Spitamenes, Pylemenes, Althemenes, Achæmenes, Philopœmenes, Daimenes, Nausimenes, Numenes, Antimenes, Anaximenes, Cleomenes, Hippomenes, Heromenes, Ariotomenes, Eumenes, Numenes, Polyomenes, Geryenes.

## I N E S

*Accent the Penultimate.*

Telchines, Acesines.

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\* All the words of this termination have the accent on the antepenultimate. See *Eumenes* in the *Initial Vocabulary*.

*Accent the Antepenultimate.*

Aborigines, Æschines\*, Asines.

## O N E S

*Accent the Penultimate.*

Calucones, Agones, Antechthones, Iones, Helleviones, Volones, Nesimones, Verones, Centrones, Eburones, Grisones, Auticatones, Statones, Vectones, Vetones, Acitavones, Ingævones, Istævones, Axones, Æxones, Halizones.

*Accent the Antepenultimate.*

Lycæones, Chaones, Frisiabones, Cicones, Vernicones, Francones, Vascones, Mysomacedones, Rhedones, Essedones, Myrmidones, Pocones, Paphlagones, Aspagones, Læstrigones, Lingones, Lestrygones, Vangiones, Nuithones, Sithones, Bali-ones, Hermiones, Biggeriones, Meriones, Suiones, Mimallones, Seuones, Memnonnes, Pannonnes, Ambrones, Suessonnes, An-sonnes, Pictonnes, Teutonnes, Amazonnes.

## O E S

*Accent the Penultimate.*

Heroes.

*Accent the Antepenultimate.*

Chorsoes, Chosroes.

## APES OPES

*Accent the Penultimate.*

Cynapes, Cecropes, Cyclopes.

*Accent the Antepenultimate.*

Panticapes, Crassipes, Esubopes, Æthiopes, Hellopes, Dolopes, Panopes, Sterópes, Dryopes.

## ARES ERES IRES ORES URES

*Accent the Penultimate.*

Cabares, Balcares, Apollinares, Saltuares, Ableres, Byzeres, Bechires, Diorees, Azores, Silures.

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\* Labbe says, that a certain anthologist, forced by the necessity of his verse, has pronounced this word with the accent on the penultimate.

*Accent the Antepenultimate.*

Leochares, Æmochares, Demochares, Abisares, Cavares, Insubres, Luceres, Pieres, Astabores, Musagores, Centores, Limures.

## I S E S

*Accent the Penultimate.*

Anchises.

## E N S E S

*Accent the Penultimate.*

Ucubenses, Leonicensens, and all words of this termination.

## O C E S Y S E S

*Accent the Penultimate.*

Cambyses.

## A T E S

*Accent the Penultimate.*

Phraates, Atrebatas, Cornacates, Ceracates, Adunicates, Niscates, Barsabocates, Leucates, Teridates, Mithridates, Attidates, Osquidates, Oxydates, Ardeates, Eleates, Bercoreates, Caninefates, Casicenufates, Ægates, Achates, Niphates, Deciates, Attaliates, Mevaniates, Cariates, Quariates, Asseriates, Euburiates, Antiates, Spartiates, Celelates, Hispellates, Stellates, Suillates, Albulates, Focimates, Auximates, Flanates, Edenates, Fidenates, Suffenates, Fregenates, Capenates, Senates, Cœsenates, Misenates, Padinates, Fulginates, Merinates, Alatrinate, Æsinates, Agesinates, Asisinates, Sassinates, Sessinates, Frusinates, Atinates, Altinates, Tollentimates, Ferentimates, Interamnates, Chelonates, Casmonates, Arnates, Tifernates, Infernates, Privernates, Oroates, Euphrates, Orates, Vasates, Cososates, Tolosates, Antuates, Nantuates, Sadyates, Caryates.

*Accent the Antepenultimate.*

Spithobates, Eurybates, Antiphates, Trebiates, Zalates, Saurobrates, Attinates, Tornates, Hypates, Menecrates\*, Pherecrates, Iphicrates, Callicrates, Epicrates, Pasicrates, Stasicrates, Sosicrates, Hypsicrates, Nicocrates, Halocrates, Democrates, Democrates, Cheremocrates, Timocrates, Hermocrates, Steno-

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\* All words ending in *crates* have the accent on the antepenultimate syllable.

crates, Xenocrates, Hippocrates, Harpocrates, Socrates, Isocrates, Cephisocrates, Naucrates, Eucrates, Euthycrates, Polycrates.

### ETES ITES OTES UTES YTES YES ZES

#### *Accent the Penultimate.*

Acetes, Ericetes, Cadetes, Æetes, Mocragetes, Caletes, Philocletes, Ægletes, Nemetes, Cometes, Ulmanetes, Consuanetes, Gymnetes, Æsymnetes, Nannetes, Serretes, Curetes, Theatetes, Andizetes, Odites, Belgites, Margites, Memphites, Ancalites, Ambialites, Avalites, Cariosuelites, Polites, Apollopolites, Hermopolites, Latopolites, Abulites, Stylites, Borysthenites, Teme- nites, Syenites, Carcinites, Samnites, Dëiopites, Garites, Cen- trites, Thersites, Narcissites, Asphaltites, Hydraotes, Hera- cleotes, Bœotes, Helotes, Böotes, Thöotes, Anagnutes, Ari- mazes.

#### *Accent the Antepenultimate.*

Dercetes, Massagetes, Indigetes, Ilergetes, Euergetes, Au- chetes, Eusipetes, Abalites, Charites, Cerites, Præstites, An- dramytes, Dariaves, Ardyes, Machlyes, Blemmyes.

### A I S

#### *Accent the Penultimate.*

Achais, Archelais, Homolais, Ptolemais, Elymais.

#### *Accent the Antepenultimate.*

Thebais, Phocais, Aglais, Tanais, Cratais.

### BIS CIS DIS

#### *Accent the Penultimate.*

Berenicis, Cephaledis, Lycomedis.

#### *Accent the Antepenultimate.*

Acabis, Carabis, Setabis, Nisibis, Cleobis, Tucrobis, Tiso- bis, Ucubis, Curubis, Salmacis, Acinacis, Brovonacis, Athracis, Agnicis, Carambucis, Cadmeïdis.

### EIS\* ETHIS ATHIS

#### *Accent the Penultimate.*

Medeis, Spercheis, Pittheis, Crytheis, Nepheleis, Eleleis,

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\* These vowels form distinct syllables.—See the termination EIUS.

Achilleis, Pimpleis, Cadmeis, Æneis, Schoeneis, Peneis, Acrisoneis, Triopeis, Patereis, Nereis, Cenchreis, Theseis, Briseis, Perseis, Messeis, Chryseis, Nycteis, Sebethis, Epimethis.

*Accent the Antepenultimate.*

Thymiathis.

ALIS ELIS ILIS OLIS ULIS YLIS

*Accent the Penultimate.*

Andabalis, Cercalis, Regalis, Stymphalis, Dialis, Latialis, Septimontialis, Martialis, Manalis, Juvenalis, Quirinalis, Fontinialis, Junonalis, Avernalis, Vacunalis, Abrupalis, Floralis, Quietalis, Eumelis, Phaselis, Eupilis, Quinctilis, Adulis.

*Accent the Antepenultimate.*

Œbalis, Hannibalis, Acacalis, Fornicalis, Androcalis, Lupercalis, Vahalis, Ischalis, Caralis, Thessalis, Italis, Facelis, Sicelis, Fascelis, Vindelialis, Nephelis, Bibilialis, Incibilis, Leucretialis, Myrtilis, Indivilis, Æeolis, Argolis, Cimolis, Decapolis, Neapolis, and all words ending in *polis*. Herculis, Thestylis.

AMIS EMIS

*Accent the Antepenultimate.*

Calamis, Salamis, Semiramis, Thyamis, Artemis.

ANIS ENIS INIS ONIS YNIS

*Accent the Penultimate.*

Mandanis, Titanis, Bacenis, Mycenis, Philenis, Cyllenis, Ismenis, Cebrenis, Adonis, Edonis, Ædonis, Thedonis, Sidonis, Dodonis, Calydonis, Agonis, Alingonis, Colonis, Corbulonis, Cremonis, Salmonis, Junonis, Ciceronis, Scironis, Coronis, Phoronis, Turonis (in Germany), Tritonis, Phorcynis, Gortynis.

*Accent the Antepenultimate.*

Sicanis, Anticanis, Andanis, Hypaïs, Taranis, Prytanis, Poëmanis, Eumenis, Lycaonis, Asconis, Mæonis, Pæonis, Sithonis, Memnonis, Pannonis, Turonis (in France), Bitonis, Geryonis.

OIS\*

*Accent the Penultimate.*

Minöis, Heröis, Latöis.

*Accent the Antepenultimate.*

Symöis, Pyröis.

APIS OPIS

*Accent the Penultimate.*

Iapis, Colapis, Serapis†, Isapis, Asopis.

*Accent the Antepenultimate.*

Acapis, Minapis, Cecropis, Meropis.

ARIS ACRIS ATRIS ERIS IGRIS IRIS ITRIS ORIS  
URIS YRIS

*Accent the Penultimate.*

Balcaris, Apollinaris, Nonacris, Cimmericis, Aciris, Osiris,  
Petosiris, Busiris, Lycoris, Calaguris, Gracchuris, Hippuris.

*Accent the Antepenultimate.*

Abaris, Fabaris, Sybaris, Icaris, Andaris, Tyndaris, Sagaris,  
Angaris, Phalaris, Elaris, Caularis, Tænaris, Liparis, Araris,  
Biasaris, Cæsarís, Abisaris, Achisaris, Bassaris, Melaris, Au-  
taris, Trinacris, Illiberis, Tiberis, Zioberis, Tyberis, Nephëris-  
Cytheris, Pieris, Trieris, Auseris, Pasitigris, Coboris, Sicoris,  
Neoris, Peloris, Antipatris, Absitris, Pacyris, Ogyris, Porphyris,  
Amyris, Thamyrís, Thomyrís, Tomyris.

ASIS ESIS ISIS

*Accent the Penultimate.*

Amasis, Magnesis, Tuesis.

*Accent the Antepenultimate.*

Bubasis, Pegasis, Parrhasis, Paniasis, Acamasis, Engonasis,  
Græcostasis, Lachesis, Athesis, Thamesis, Nemesis, Tibisis.

ENSIS

*Accent the Penultimate.*

Genubensis, Cordubensis, and all words of this termination.

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\* These vowels form distinct syllables.

† *Serapis*.—See the word in the *Initial Vocabulary*.



OSIS USIS

*Accent the Penultimate.*

Diamastigosis, Enosis, Eleusis.

ATIS ETIS ITIS OTIS YTIS

*Accent the Penultimate.*

Tegeatis, Sarmatis, Caryatis, Miletis, Limenetus, Curetis, Acervitis, Chalcitis, Memphitis, Sophitis, Arbelitis, Fascelitis, Dascylitis, Comititis, Æanitis, Cananitis, Circinitis, Sebennitis, Chaonitis, Trachonitis, Chalonitis, Sybaritis, Daritis, Calenderitis, Zephyritis, Amphaxitis, Rhacotis, Estiæotis, Mœotis, Tracheotis, Mareotis, Phthiotis, Sandaliotis, Elimiotis, Iscariotis, Casiotis, Philotis, Nilotis.

*Accent the Antepenultimate.*

Atergatis, Calatis, Anatis, Naucratis, Dercetis, Eurytis.

OVIS UIS XIS

*Accent the Penultimate.*

Amphaxis, Oaxis, Alexis, Zamolxis, Zeuxis.

*Accent the Antepenultimate.*

Vejovis, Dijovis, Absituis.

ICOS EDOS ODOS YDOS

*Accent the Penultimate.*

A bydos.

*Accent the Antepenultimate.*

Oricos, Tenedos, Macedos, Agriodos.

E O S

*Accent the Penultimate.*

Spercheos, Achilleos.

*Accent the Antepenultimate.*

Androgeos, Egaleos, Ægaleos, Hegaleos.

IGOS ICHOS OCHOS OPHOS

*Accent the Penultimate.*

Melampigos, Niontichos, Machrontichos.

*Accent the Antepenultimate.*

Nerigos, Ægiochos, Oresitrophos.

ATHOS ETHOS ITHOS IOS

*Accent the Penultimate.*

Sebethos.

*Accent the Antepenultimate.*

Sciathos, Arithos, Ilios, Ombrios, Topasios.

LOS MOS NOS POS

*Accent the Penultimate.*

Stymphalos, Ægilos, Pachinos, Etheonos, Eteonos, Heptaphonos.

*Accent the Antepenultimate.*

Hægalos, Ægialos, Ampelos, Hexapylos, Sipylos, Hecatopylos, Potamos, Ægospotamos, Olenos, Orchomenos, Auapauomenos, Epidicazomenos, Heautontimorumenos, Antropos.

ROS SOS TOS ZOS

*Accent the Penultimate.*

Meleagros, Hecatoncheros, Ægimuros, Nisyros, Pityonesos, Hieronesos, Cephesos, Sebetos, Haliæetos, Miletos, Polytimetos, Aretos, Buthrotos, Topazos.

*Accent the Antepenultimate.*

Sygaros, Ægoceros, Anteros, Meleagros, Myiagros, Absoros, Amyros, Pegasos, Jalysos, Abatos, Aretos, Neritos, Acytos.

IPS OPS

*Accent the Antepenultimate.*

Ægilips, Æthiops.

LAUS MAUS NAUS RAUS (in two syllables.)

*Accent the Penultimate.*

Archelaus, Menelaus, Aglaus, Agesilaus, Protesilaus, Nicolaus, Iolaus, Hermolaus, Critolaus, Aristolaus, Dorylaus, Amphiaraus.

*Accent the Antepenultimate.*

Imaus\*, Emmaus, CEnomaus, Danaus.

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\* Imaus—See the word in the *Initial Vocabulary*.

BUS

*Accent the Antepenultimate.*

Agabus, Alabus, Arabus, Melabus, Setabus, Erebus, Ctesibus, Deiphobus, Abubus, Polybus.

ACUS

*Accent the Antepenultimate.*

Abdacus, Labdacus, Rhyndacus, Æacus, Ithacus.

IACUS\*

*Accent the Antepenultimate.*

Ialciacus, Phidiacus, Alabandiacus, Rhodiacus, Calchiacus, Corinthiacus, Deliacus, Peliacus, Iliacus, Niliacus, Titaniacus, Armeniacus, Messeniacus, Salaminiacus, Lemniacus, Ioniacus, Sammoniacus, Tritoniacus, Gortyniacus, Olympiacus, Caspiacus, Mesembriacus, Adriacus, Iberiacus, Cytheriacus, Siriacus, Gessoriacus, Cytoriacus, Syriacus, Phasiacus, Megalesiacus, Etesiacus, Isiacus, Gnosiacus, Cnossiacus, Pausiacus, Amathusiacus, Pelusiacus, Prusiacus, Actiacus, Divitiacus, Byzantiacus, Thermodontiacus, Propontiacus, Hellespontiacus, Sestiacus.

LACUS NACUS OACUS RACUS SACUS TACUS

*Accent the Penultimate.*

Benacus.

*Accent the Antepenultimate.*

Ablacus, Medoacus, Armaracus, Assaracus, Æsacus, Lamp-sacus, Caractacus, Spartacus, Hyrtacus, Pittacus.

ICUS

*Accent the Penultimate.*

Caicus, Numicus, Demoniacus, Granicus, Andronicus, Stratoniacus, Callistonicus, Aristonicus, Alaricus, Albericus, Rodericus, Rudericus, Romericus, Hunnericus, Victoricus, Amatricus, Henricus, Theodoricus, Ludovicus, Grenovicus, Varvicus.

*Accent the Antepenultimate.*

Thebäicus, Phocäicus, Chaldäicus, Bardäicus, Judäicus, Achäicus, Lechäicus, Panchäicus, Thermäicus, Näicus, Pana-

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\* All words of this termination have the accent on the *i*, pronounced like the noun *eye*.

thenäicus, Cyrenäicus, Arabicus, Dacicus, Samothracicus, Turcicus, Areadicus, Sotadicus, Thræcidicus, Chalcidicus, Alabandicus, Judicus, Clondicus, Cornificus, Belgicus, Allobrogicus, Georgicus, Colchicus, Delphicus, Sapphicus, Parthicus, Scythicus, Pythicus, Stymphalicus, Pharsalicus, Thessalicus, Italicus, Attalicus, Gallicus, Sabellicus, Tarbellicus, Argolicus, Getulicus, Camicus, Ceramicus, Academicus, Græcanicus, Cocanicus, Tuscanicus, Æanicus, Hellanicus, Glanicus, Atellanicus, Amanicus, Romanicus, Germanicus, Hispanicus, Aquitanicus, Sequanicus, Pœnicus, Alemannicus, Britamicus, Læconicus, Leuconicus, Adonicus, Macedonicus, Sandonicus, Ionicus, Hermionicus, Babylonicus, Samonicus, Pannonicus, Hieronicus, Platonicus, Santonicus, Sophronicus, Teutonicus, Amazonicus, Hernicus, Liburnicus, Eubœicus, Tröicus, Stöicus, Olympicus, Æthiopicus, Pindaricus, Balearicus, Marmaricus, Bassaricus, Cimbricus, Andricus, Ibericus, Trietericus, Trevericus, Africus, Doricus, Pythagoricus, Leuctricus, Adgandestricus, Istricus, Isauricus, Centauricus, Bituricus, Illyricus, Syricus, Pagasicus, Moesicus, Marsicus, Persicus, Corsicus, Massicus, Issicus, Sabbaticus, Mithridaticus, Tegeaticus, Syriaticus, Asiaticus, Dalmaticus, Sarmaticus, Cibyricus, Rhæticus, Geticus, Gangeticus, Ægineticus, Rhoeticus, Creticus, Memphiticus, Sybariticus, Abderiticus, Celticus, Atlanticus, Garamanticus, Alenticus, Ponticus, Scoticus, Mæoticus, Bœoticus, Heracleoticus, Mareoticus, Phthioticus, Niloticus, Epiroticus, Syrticus, Atticus, Alyatticus, Halyatticus, Mediastuticus.

### OCUS UCUS YCUS

*Accent the Penultimate.*

Ophiucus, Inycus.

*Accent the Antepenultimate.*

Lauodocus, Amodocus, Amphilocus, Ibycus, Libycus, Besbycus, Autolycus, Amycus, Glanycus, Corycus.

### ADUS EDUS IDUS ODUS YDUS

*Accent the Penultimate.*

Lebedus, Congedus, Alfredus, Aluredus, Emodus, Androdus.

*Accent the Antepenultimate.*

Adadus, Enceladus, Aradus, Antaradus, Aufidus, Algidus, Lepidus, Hesiodus, Commodus, Monodus, Lacydus, Polydus.

## ÆUS ŒUS

*Accent the Penultimate.*

Niobæus, Melibæus, and all words of these terminations.

## E U S\*

*Accent the Penultimate.*

Lycambeus, Thisbeus, Bereniceus, Lyncæus (the brother of Idas), Simonideus, Euripideus, Pherecydeus, Piræus, Phegeus, Tegeus, Sigeus, Ennosigeus, Argeus, Baccheus, Motorcheus, Cepheus, Ripheus, Alpheus, Orpheus (adjective), Erectheus, Prometheus (adjective), Cleantheus, Rhadamantheus, Erymantheus, Pantheus (adjective), Dædaleus, Sophocleus, Themistocleus, Eleus, Neleus (adjective), Oileus (adjective), Apelleus, Achilleus, Perilleus, Luculleus, Agylleus, Pimpleus, Ebuleus, Asculeus, Masculeus, Cadmeus, Aristophaneus, Cananeus, Œneus (adj. 3 syll.), Œneus (sub. 2 syll.), Idome-neus, Schœneus, Peneus, Phineus, Cydoneus, Androgeoneus, Bioneus, Deucalionæus, Acrisionæus, Salmoneus (adjective), Maroneus, Antenoreus, Phoroneus (adjective), Thyoneus, Cyr-neus, Epeus, Cyclopeus, Penelopeus, Phillippeus, Aganippeus, Menandreus (adjective), Nereus, Zagreus, Boreus, Hyperboreus, Polydoreus, Atræus (adjective), Centaureus, Nesseus, Cisseus, Œteus, Rhœteus, Anteus, Abanteus, Phalanteus, Therodaman-teus, Polydamanteus, Thoanteus, Hyanteus, Aconteus, Laome-donteus, Thermodonteus, Phaethonteus, Phlegethonteus, Oron-teus, Thyesteus, Phryxeus.

*Accent the Antepenultimate.*

Gerionaceus, Menœceus, Lynceus (adjective), Dorceus, Caduceus, Asclepiadeus, Paladeus, Sotadeus, Tydeus, Orpheus (substantive), Morpheus, Tyrreus, Prometheus (substantive), Cretheus, Mnesitheus, Dositheus, Pentheus (substantive), Smin-

\* It may be observed, that words of this termination are sometimes both substantives and adjectives. When they are substantives, they have the accent on the antepenultimate syllable, as *Né leus*, *Promé theus*, *Salmo néus*, &c. ; and when adjectives on the penultimate, as *Nelé us*, *Prométhé us*, *Salmoné us*, &c. Thus, *Œneus*, a king of Calydonia, is pronounced in two syllables ; the adjective *Œnius*, which is formed from it, is a trisyllable ; and *Œnëius*, another formation of it, is a word of four syllables. But these words, when formed into English adjectives, alter their termination with the accent on the penultimate :

With other notes than to the *Orphæan* lyre.—MILTON.

The tuneful tongue, the *Prométhëan* band.—AKENSIDE.

And sometimes on the antepenultimate, as—

The sun, as from *Thyestian* banquet turn'd.—MILTON.

theus, Timotheus, Brotheus, Dorotheus, Menestheus, Eurys-  
 theus, Pittheus, Pytheus, Dædaleus, Ægialeus, Maleus, Tanta-  
 leus, Heracleus, Celeus, Eleleus, Neleus, Peleus, Nileus,  
 Oileus (substantive), Demoleus, Romuleus, Pergameus,  
 Euganeus, Melaneus, Herculaneus, Cyaneus, Tyaneus, Ce-  
 neus, Dicaneus, Pheneus, Ceneus, Cupidineus, Apollineus,  
 Enneus, Adoneus, Aridoneus, Gorgoneus, Deioneus, Ilioneus,  
 Mimalloneus, Salmonus (substantive), Acroneus, Phoroneus  
 (substantive), Albuneus, Enipeus, Sinopeus, Hippeus, Aristip-  
 peus, Areus, Macareus, Tyndareus, Megareus (substantive),  
 Caphareus (substantive), Briareus, Æsareus, Patareus, Cythe-  
 reus, Phalereus, Nereus (substantive), Tereus, Adoreus, Mentoreus,  
 Nestoreus, Atreus (substantive), Caucasus, Pegaseus,  
 Theseus, Perseus, Nictus, Argenteus, Bronteus, Proteus,  
 Agyeus.

### AGUS EGUS IGUS OGUS

*Accent the Penultimate.*

Cethegus, Robigus, Rubigus.

*Accent the Antepenultimate.*

Ægophagus, Oosphagus, Neomagus, Rothomagus, Niomagus,  
 Noviomagus, Cæsaromagus, Sitomagus, Areopagus, Harpagus,  
 Arviragus, Uragus, Astrologus.

### ACHUS OCHUS UCHUS YCHUS

*Accent the Penultimate.*

Daduchus, Ophiuchus.

*Accent the Antepenultimate.*

Telemachus, Dæimachus, Dæimachus, Alcimachus, Callima-  
 chus, Lysimachus, Antimachus, Symmachus, Andromachus,  
 Clitomachus, Aristomachus, Eurymachus, Inachus, Iamblichus,  
 Demodochus, Xenodochus, Dæiochus, Antiochus, Dæilochus,  
 Archilochus, Mnesilochus, Thersilochus, Orsilochus, Antilo-  
 chus, Naulochus, Eurylochus, Agerochus, Polyochus, Monychus,  
 Abronychus.

### APHUS EPHUS IPHUS OPHUS YPHUS

*Accent the Penultimate.*

Josephus, Seriphus.

*Accent the Antepenultimate.*

Ascalaphus, Epaphus, Palæpaphus, Anthropographus, Tele-  
 phus, Absephus, Agastrophus, Sisyphus.

## ATHUS ÆTHUS ITHUS

*Accent the Penultimate.*

Simæthus.

*Accent the Antepenultimate.*

Archagathus, Amathus, Lapathus, Carpathus, Mychithus.

## A I U S

*Accent the Antepenultimate.*Cäius, Läius, Gräius.—See *Achaia*.

## ABIUS IBIUS OBIUS UBIUS YBIUS

*Accent the Antepenultimate.*

Fabius, Arabius, Bæbius, Vibius, Albius, Amobius, Macrobius, Androbius, Tobius, Virbius, Lesbius, Eubius, Danubius, Marrhubius, Talthybius, Polybius.

## C I U S

*Accent the Antepenultimate.*

Acacius, Ambracius, Acracius, Thracius, Athracius, Samothracius, Lampsacius, Arsacius, Byzacius, Accius, Siccius, Decius, Thræcius, Cornificius, Cilicius, Numicius, Apicius, Sulpicius, Fabricius, Oricius, Cincius, Mincius, Marcius, Circius, Hircius, Roscius, Albucius, Lucius, Lycius, Bebrycius.

## D I U S

*Accent the Antepenultimate.*

Leccadius, Icadus, Arcadius, Palladius, Tenedius, Albidius, Didius, Thucydidius, Fidius, Aufidius, Eufidius, Ægidius, Nigidius, Obsidius, Gratidius, Brutidius, Helvidius, Ovidius, Rhodius, Clodius, Hannodius, Gordius, Claudius, Rudius, Lydius.

## E I U S\*

*Accent the Antepenultimate.*

Danëius, Cocceius, Lyrceius, Æacideius, Lelegeius, Sigelius, Baccheius, Cepheius, Typhœeius, Cretheius, Pittheius,

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\* Almost all the words of this termination are adjectives, and in these the vowels *ei* form distinct syllables; the others, as *Cocceius*, *Sakius*, *Proculeius*, *Canuleius*,

Saleius, Semeleius, Neleius, Stheneleius, Porculeius, Septimuleius, Cannleius, Venuleius, Apuleius, Egnatuleius, Sypyleius, Priameius, Cadmeius, Tyaneius, Æneius, Clymeneius, Ceneius, Autoneius, Schœneius, Lampeius, Rhodopeius, Dolopeius, Priapeius, Pompeius, Tarpeius, Cynareius, Cythereius, Nereius, Satureius, Vultureius, Cinyreius, Nyseius, Teius, Hecateius, Elateius, Rhœteius, Atteius, Minyeius.

## G I U S

*Accent the Antepenultimate.*

Valgius, Belgius, Catangius, Sergius, Asceburgius, Oxygius.

## C H I U S P H I U S T H I U S

*Accent the Penultimate.*

Sperchius.

*Accent the Antepenultimate.*

Inachus, Bacchius, Dulichius, Telechius, Munychius, Hesychius, Tychius, Cyniphius, Alphius, Adelphius, Sisyphius, Einathius, Simæthius, Acithius, Melanthius, Erymanthius, Corinthius, Zerynthius, Tiryntius.

## A L I U S Æ L I U S E L I U S I L I U S U L I U S Y L I U S.

*Accent the Antepenultimate.*

Œbalius, Idalius, Acidalius, Palæphalius, Stymphalius, Mænalus, Opalius, Thessalius, Castalius, Publius, Heraclius\*, Ælius, Cælius, Lælius, Delius, Melius, Cornelius, Cælius, Clælius, Aurelius, Nyctelius, Praxitelius, Abilius, Babilus,

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*Canuleius, Apuleius, Egnatuleius, Schœneius, Lampeius, Vultureius, Atteius, and Minyeius, are substantives; and which, though sometimes pronounced with the ei forming a diphthong, and sounded like the noun eye, are more generally heard like the adjectives; so that the whole list may be fairly included under the same general rule, that of sounding the e separately, and the i like y consonant, as in the similar terminations in eia and ia. This is the more necessary in these words, as the accented e and unaccented i are so much alike as to require the sound of the initial or consonant y, in order to prevent the hiatus, by giving a small diversity to the two vowels.—See Achaia.*

\* Labbe places the accent of this word on the penultimate, i, as in *Heraclitus* and *Heraclida*; but the Roman emperor of this name is so generally pronounced with the antepenultimate accent, that it would savour of pedantry to alter it. Nor do I understand the reason on which Labbe finds his accentuation.



Carbilius, Orbilius, Acilius, Cæcilius, Lucilius, Ædilius, Virgilius, Æmilius, Manilius, Pompilius, Turpilius, Atilius, Basilius\*, Cantilius, Quintilius, Hostilius, Atilius, Rutilius, Duilius, Sterquilus, Carvilius, Servilius, Callius, Trebellius, Cascellius, Gellius, Arellius, Vitellius, Tullius, Manlius, Tenolius, Nauplius, Daulius, Julius, Amulius, Pamphylus, Pylus.

## MIUS

*Accent the Antepenultimate.*

Samius, Ognius, Isthmius, Decimius, Septimius, Rhemmius, Memmius, Mummius, Nomius, Bromius, Latmius, Posthumius.

## ANIUS ENIUS INIUS ENNIUS

*Accent the Antepenultimate.*

Anius, Libanius, Canius, Sicanus, Vulcanius, Ascanius, Dardanius, Clanius, Manius, Afranius, Granius, Ænius, Mænius, Genius, Borysthenius, Lenius, Valenius, Cyllenius, Olenius, Menius, Achæmenius, Armenius, Ismenius, Pœnius, Sirenius, Messenius, Dossenius, Polyxenius, Trœzenius, Gabinius, Albinus, Licinius, Sicinius, Virginius, Trachinius, Minius, Salaminius, Flaminius, Etiminius, Arminius, Herminius, Caninius, Tetricinius, Asinius, Eleusinius, Vatinius, Flavinius, Tarquinius, Cilnius, Tolumnius, Annius, Fannius, Elannius, Emnius, Fescennius, Dossennius.

## ONIUS UNIUS YNIUS OIUS

*Accent the Antepenultimate.*

Aonius, Lycaonius, Chaonius, Machaonius, Amythaonius, Trebonius, Heliconius, Stiliconius, Asconius, Macedonius, Chalcædonius, Caledonius, Sidonius, Alchandonius, Mandonius, Dodonius, Cydonius, Calydonius, Mæonius, Pæonius, Agonius, Gorgonius, Læstrygonius, Lestrygonius, Trophonius, Sophonius, Marathonius, Sithonius, Ericthonius, Aphthonius, Arganthonius, Tithonius, Ionius, Cædipodionius, Echionius, Ixionius, Salonius, Milonius, Apollonius, Babylonius,

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\* This word, the learned contend, ought to have the accent on the penultimate; but that the learned frequently depart from this pronunciation, by placing the accent on the antepenultimate, may be seen, Rule 31, prefixed to the *Initial Vocabulary*.

Æmonius, Lacedæmonius, Hæmonius, Palæmonius, Ammonius, Strymonius, Nonius, Memnonius, Agamemnonius, Crannonius, Vennonius, Junonius, Pomponius, Acronius, Sophronius, Scironius, Sempronius, Antronius, Æsonius, Ausonius, Latonius, Suetonius, Antonius, Bistonius, Plutonium, Favonius, Amazonius, Esernius, Calphurnius, Saturnius, Daunius, Junius, Neptunius, Gortynius, Typhöius, Achelöius, Minöius, Tröius.

### APIUS OPIUS IPIUS

*Accent the Antepenultimate.*

Agapius, Æsculapius, Æsapius, Messapius, Grampius, Procopius, CEnopius, Cecropius, Eutropius, Æsopius, Mopsopius, Gippius, Puppius, Caspius, Thespius, Cispium.

### ARIUS ERIUS IRIUS ORIOUS URIUS YRIUS

*Accent the Penultimate.*

Darius.

*Accent the Antepenultimate.*

Arius, Icarus, Tarcundarius, Ligarius, Sangarius, Corintharius, Larius, Marius, Hierosolymarius, Ænarius, Tænarius, Asinarius, Isinarius, Varius, Januarius, Aquarius, Februarius, Atuarius, Imbrius, Adrius, Evandrius, Laberius, Biberius, Tiberius, Celtiberius, Vinderius, Acherius, Valerius, Numerius, Hesperius, Agrius, CÆagrius, Cenchrius, Rabirius, Podalirius, Sirius, Virius, Bosphorius, Elorius, Florius, Actorius, Anactorius, Sertorius, Caprius, Cyprius, Arrius, Feretrius, CEnotrius, Adgandestrius, Caystrius, Epidaurius, Curius, Mercurius, Durius, Furius, Palfurius, Thurius, Mamurius, Purius, Masurius, Spurius, Veturius, Asturius, Atabyrius, Scyrius, Porphyrius, Assyrius, Tyrius.

### ASIOUS ESIUS ISIOUS OSIOUS USIOUS YSIUS

*Accent the Antepenultimate.*

Asius, Casius, Thasius, Jasius, Æsius, Acesius, Coracesius, Arcesius, Mendesius, Chesius, Ephesius, Milesius, Theumesius, Teumesius, Ænesius, Magnesius, Proconnesius, Chersonesius, Lynnesius, Marpesius, Acasesius, Melitesius, Adylisius, Amisius, Artemisius, Simöisius, Charisius, Acrisius, Hortensius, Syracosius, Theodosius, Gnosius, Sosius, Mopsius, Cas-

sius, Thalassius, Lyrnessius, Cressius, Tartessius, Syracusius, Fusius, Agusius, Amathusius, Ophiusius, Ariusius, Volusius, Selinusius, Acherusius, Maurusius, Lysius, Elysius, Dionysius, Odrysius, Amphrysius, Othrysius.

## ATIUS ETIUS ITIUS OTIUS UTIUS

*Accent the Penultimate.*

Xenophontius.

*Accent the Antepenultimate.*

Trebatius, Catius, Volcatus, Achatius, Latus, Cæsenatius, Egnatius, Gratus, Horatius, Tatus, Luctatius, Status, Actius, Vectius, Quinctius, Aëtius, Ætius, Panætius, Prætius, Cetius, Cæetius, Vegitius, Metius, Mœnetius, Lucretius, Helvetius, Saturnalitus, Floralitus, Compitalitus, Domitius, Beritius, Neritius, Crassitius, Titius, Politius, Abundantius, Pæantius, Taulantius, Acamantius, Teuthrantius, Lactantius, Hyantius, Byzantius, Terentius, Cluentius, Maxentius, Mezentius, Quintius, Acontius, Vocontius, Laomedontius, Leontius, Pontius, Hellespontius, Acherontius, Bacuntius, Opuntius, Aruntius, Mæotius, Thesprotius, Scaptius, Ægyptius, Martius, Laærtius, Propertius, Hirtius, Mavortius, Tiburtius, Curtius, Thestius, Themistius, Canistius, Sallustius, Crustius, Carystius, Hymettius, Bruttius, Abutius, Ebutius, Æbutius, Albutius, Acutius, Locutius, Stercutius, Mutius, Minutius, Pretutius, Clytius, Bavius, Flavius, Navius, Evius, Mævius, Nævius, Ambivius, Livius, Milvius, Fulvius, Sylvius, Novius, Servius, Vesvius, Pacuvius, Vitruvius, Vesuvius, Axius, Naxius, Alexius, Ixius, Sabazius.

## ALUS CLUS ELUS ILUS OLUS ULUS YLUS

*Accent the Penultimate.*

Stymphalus, Sardanapalus, Androclus, Patroclus, Doryclus, Orbelus, Philomelus, Eumelus, Phasaëlius, Phaselus, Crysillus, Cimolus, Timolus, Tmolus, Mausolus, Pactolus, Ætolus, Atabulus, Praxibulus, Cleobulus, Critobulus, Acontobulus, Aristobulus, Eubulus, Thrasybulus, Getulus, Bargylus, Mas-sylus.

*Accent the Antepenultimate.*

Abalus, Heliogabalus, Corbalus, Bubalus, Cocalus, Dæ-

dalus, Idalus, Acidalus, Megalus, Trachalus, Cephalus, Cynocephalus, Bucephalus, Anchialus, Mænalus, Hippalus, Harpalus, Bupalus, Hypalus, Thessalus, Italus, Tantalus, Crotalus, Ortalus, Attalus, Euryalus, Doryclus, Stiphelus, Sthenelus, Eutrapelus, Cypselus, Babilus, Diphilus, Antiphilus, Pamphilus, Theophilus, Damophilus, Tröilus, Zöilus, Choërilus, Myrtilus, Ægobolus, Naubolus, Equicolus, Æöilus, Laureolus, Anchemolus, Bibulus, Bibaculus, Cæculus, Græculus, Siculus, Saticulus, Æquiculus, Paterculus, Acisculus, Regulus, Romulus, Venulus, Apulus, Salisubulus, Vesulus, Catulus, Gætulus, Getulus, Opitulus, Lentulus, Rutulus, Æschylus, Deiphylus, Demylus, Deipylus, Sipyulus, Empylus, Cratylus, Astylus.

### AMUS EMUS IMUS OMUS UMUS YMUS

*Accent the Penultimate.*

Callidemus, Charidemus, Pethodemus, Philodemus, Phano-demus, Clitodemus, Aristodemus, Polyphemus, Theotimus, Hermotimus, Aristotimus, Ithomus.

*Accent the Antepenultimate.*

Lygdamus, Archidamus, Agesidamus, Apusidamus, Anaxidamus, Zeuxidamus, Androdamus, Xenodamus, Cogamus, Pergamus, Orchamus, Priamus, Cinnamus, Ceramus, Abdiramus, Pyramus, Anthemus, Telemus, Tlepolemus, Theopolemus, Neoptolemus, Phædimus, Abdalonimus, Zosimus, Maximus, Antidomus, Amphinomus, Nicodromus, Didymus, Dindymus, Helymus, Solymus, Cleonymus, Abdalonymus, Hieronymus, Euonymus, Æsymbus.

### A N U S

*Accent the Penultimate.*

Artabanus, Cebanus, Thebanus, Albanus, Nerbanus, Verbanus, Labicanus, Gallicanus, Africanus, Sicanus, Vaticanus, Lavicanus, Vulcanus, Hyrcanus, Lucanus, Transpadanus, Pedanus, Apidanus, Fundanus, Codanus, Eauus, Garganus, Murhanus, Baianus, Trajanus, Fabianus, Accianus, Priscianus, Roscianus, Lucianus, Seleucianus, Herodianus, Claudianus, Saturcianus, Sejanus, Carteianus, Ælianus, Afflianus,

Lucilianus, Virgilianus, Petilianus, Quintilianus, Catullianus, Tertullianus, Julianus, Ammianus, Memmianus, Formianus, Diogenianus, Scandinianus, Papinianus, Valentinianus, Justinianus, Trophonianus, Othonianus, Pomponianus, Maronianus, Apronianus, Thyonianus, Trojanus, Ulpianus, Æsopianus, Appianus, Oppianus, Marianus, Adrianus, Hadrianus, Tiberianus, Valerianus, Papirianus, Vespasianus, Hortensianus, Theodosianus, Bassianus, Pelusianus, Diocletianus, Domitianus, Antianus, Scantianus, Terentianus, Quintianus, Sestianus, Augustianus, Sallustianus, Pretutianus, Sextianus, Flavianus, Bovianus, Pacuvianus, Alanus, Elanus, Silanus, Fregellanus, Atellanus, Regillanus, Lucullanus, Sullanus, Syllanus, Carseolanus, Pateolanus, Coriolanus, Oriculanus, Æsculanus, Tusculanus, Carsulanus, Fassulanus, Querquetulanus, Amanus, Lemanus, Summanus, Romanus, Rhenanus, Amenanus, Pucinanus, Ciunanus, Campanus, Hispanus, Sacranus, Venafanus, Claranus, Ulubranus, Seranus, Lateranus, Coranus, Soranus, Serranus, Suburranus, Gauranus, Suburanus, Ancyranus, Cosanus, Sinuessanus, Syracusanus, Satanus, Laletanus, Tunetanus, Abretanus, Cretanus, Setabitanus, Gaditanus, Tingitanus, Caralitanus, Neapolitanus, Antipolitanus, Tomitanus, Taurominitanus, Sybaritanus, Liparitanus, Abderitanus, Tritanus, Ancyritanus, Lucitanus, Pantanus, Nejentanus, Nomentanus, Beneventanus, Montanus, Spartanus, Pæstanus, Adelstanus, Tutaius, Sylvanus, Albinovanus, Adeantuanus, Mantuanus.

*Accent the Antepenultimate.*

Libanus, Clibanus, Antilibanus, Oxycanus, Eridanus, Rhodanus, Dardanus, Oceanus, Longimanus, Iduinanus, Dripanus, Caranus, Adranus, Cœranus, Tritanus, Pantanus, Sequanus.

E N U S

*Accent the Penultimate.*

Characenus, Lampsacenus, Astacenus, Picens, Damascenus, Suffenus, Alfenus, Alphenus, Tyrrhenus, Gabienus, Labienus, Avidenus, Amenus, Pupienus, Garienus, Cluvienu, Calenus, Galenus, Silenus, Pergamenus, Alexamenus, Ismenus, Thrasymenus, Trasymenus, Diopœnus, Capenus, Cebrenus, Fibrenus, Serenus, Palmyrenus, Amasenus, Tibisenus, Misenus, Evenus, Byzenus.

*Accent the Antepenultimate.*

Ambeus, Helenus, Olenus, Tissamenus, Dexamenus, Diumenus, Clymenus, Periclymenus, Axenus, Callixenus, Philoxenus, Timoxenus, Aristoxenus.

## I N U S

*Accent the Penultimate.*

Cytäinus, Gabinus, Sabinus, Albinus, Sidicinus, Aricinus, Sicinus, Ticinus, Mancinus, Adminocinus, Carcinus, Coscinus, Marrucinus, Erycinus, Acadinus, Caudinus, Cytäinus, Rufinus, Rheginus, Erginus, Opiturginus, Auginus, Hyginus, Pachinus, Echinus, Delphinus, Myrrhinus, Pothinus, Facelinus, Velinus, Stergilinus, Esquilinus, Æsquilinus, Caballinus, Marcellinus, Tigellinus, Sibyllinus, Agyllinus, Solinus, Capitollinus, Gerainus\*, Maximinus, Crastuminus, Anagninus, Signinus, Theoninus, Saloniinus, Antoninus, Amiterminus, Saturninus, Priapinus, Salapinus, Lepinus, Alpinus, Inalipinus, Arpinus, Hirpinus, Crispinus, Rutupinus, Lagarinus, Charinus, Diocharinus, Nonacrinus, Fibrinus, Lucrinus, Leandrinus, Alexandrinus, Iberinus, Tiberinus, Transtiberinus, Amerinus, Æserinus, Quirinus, Censorinus, Assorinus, Favorinus, Phavorinus, Taurinus, Tigrinus, Thurinus, Semunus, Cyrinus, Myrinus, Gelasinus, Exasinus, Acesinus, Halesinus, Telesinus, Nepesinus, Brundisinus, Nursinus, Narcissinus, Libyssinus, Fuscinus, Clusinus, Venusinus, Perusinus, Susinus, Ardeatinus, Reatinus, Antiatinus, Latinus, Collatinus, Cratinus, Soractinus, Aretinus, Arretinus, Setinus, Bantinus, Murgantinus, Phalantinus, Numantinus, Tridentinus, Ufentinus, Murgentinus, Salentinus, Pollentinus, Polentinus, Tarrentinus, Terentinus, Surrentinus, Laurentinus, Aventinus, Truentinus, Leontinus, Pontinus, Metapontinus, Saguntinus, Martinus, Mamertinus, Tiburtinus, Crastinus, Palæstinus, Prænestinus, Atestinus, Vestinus, Augustinus, Justinus, Lavinus, Patavinus, Acuinus, Elvinus, Corvinus, Lanuvinus, Vesuvinus, Euxinus.

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\* This is the name of a certain astrologer mentioned by Petavius, which Labbe says would be pronounced with the accent on the antepenultimate by those who are ignorant of Greek.

*Accent the Antepenultimate.*

Phäinus, Acinus, Alcinus, Fucinus, Æacidinus, Cyteinus, Barchinus, Morinus\*, Myrrhinus, Terminus, Ruminus, Earinus, Asinus, Apsinus, Myrsinus, Pometinus, Agrantinus.

## ONUS UNUS YNUS

*Accent the Penultimate.*

Drachonus, Onochonus, Ithonus, Tithonus, Myronus, Neptunus, Portunus, Tutunus, Acindynus, Bithynus.

*Accent the Antepenultimate.*

Exagonus, Hexagonus, Telegonus, Epigonus, Erigonus, Tosigonus, Antigonus, Laogonus, Chrysogonus, Nebrophonus, Aponus, Carantonus, Santonus, Aristonus, Dercynus, Acindynus.

## O U S

*Accent the Penultimate.*

Aoius, Læoius, Sardoïus, Eoius, Geloius, Acheloius, Inoius, Minoius, Naupactoius, Arctoius, Myrtoiis.

*Accent the Antepenultimate.*

Hydrochoiis, Aleathoiis, Pirithoiis, Nausithoiis, Alcinoiis, Sphinoiis, Antinoiis.

## APUS EPUS IPUS OPUS

*Accent the Penultimate.*

Priapus, Anapus, Æsapus, Messapus, Athepus, Æsepus, Euripus, Lycopus, Melanopus, Canopus, Inopus, Paropus, Oropus, Europus, Asopus, Æsopus, Crotopus.

*Accent the Antepenultimate.*

Sarapus, Astapus, Œdipus, Agriopus, Æropus.

\* The singular of *Morini*. See the word.

As the *i* in the foregoing selection has the accent on it, it ought to be pronounced like the noun *eye*; while the unaccented *i* in this selection should be pronounced like *e*.—See Rule 4th prefixed to the *Initial Vocabulary*.

## ARUS ERUS IRUS ORUS URUS YRUS

*Accent the Penultimate.*

Cimarus, Æsarus, Iberus, Doberus, Homerus, Severus, Noverus, Meleagrus, Cægrus, Cynægirus, Camirus, Epirus, Achedorus, Artemidorus, Isidorus, Dionysidorus, Theodorus, Pythodorus, Diodorus, Tryphiodorus, Heliodorus, Asclepiodorus, Athesiodorus, Cassiodorus, Apollodorus, Demodorus, Hermodorus, Xenodorus, Metrodorus, Polydorus, Alorus, Elorus, Helorus, Pelorus, Ægimorus, Assorus, Cytorus, Epicurus, Palinurus, Arcturus.

*Accent the Antepenultimate.*

Abarus, Imbarus, Hypobarus, Icarus, Pandarus, Pindarus, Tyndarus, Tearus, Farfarus, Agarus, Abgarus, Gargarus, Opharus, Cantharus, Obiarius, Uliarius, Silarus, Cyllarus, Tamarus, Absimarus, Comarus, Vindomarus, Tomarus, Ismarus, Ocinarus, Pinarus, Cinnarus, Absarus, Bassarus, Deiotarus, Tartarus, Eleazarus, Artabrus, Balacrus, Charadrus, Cerberus, Bellerus, Mermerus, Termerus, Hesperus, Craterus, Icterus, Anigrus, Glaphirus, Deborus, Pacorus, Stesichorus, Gorgophorus, Telesphorus, Bosphorus, Phosphorus, Heptaporus, Euporus, Anxurus, Deipyryus, Zopyrus, Leucosyrus, Satyrus, Tityrus.

## ASUS ESUS ISUS OSUS USUS YSUS

*Accent the Penultimate.*

Parnasus, Galesus, Halesus, Volesus, Termesus, Theumesus, Teumesus, Alopeconnesus, Proconnesus, Arconnesus, Elaphonnesus, Demonesus, Cherronesus, Chersonesus, Arctennesus, Myonnesus, Halonesus, Cephalonesus, Peloponnesus, Cromyonesus, Lyrnesus, Marpesus, Titaresus, Alisus, Paradisus, Amisus, Paropamisus, Crinismus, Amnisus, Berosus, Agrosus, Ebusus, Amphrysus.

*Accent the Antepenultimate.*

Oribasus, Bubasus, Caucasus, Pedasus, Agastus, Pegasus, Tamasus, Harpasus, Imbrasus, Cerasus, Doryasus, Vogesus, Vologesus, Ephesus, Anisus, Genusus, Ambrysus.



ATUS ETUS ITUS OTUS UTUS YTUS

*Accent the Penultimate.*

Rubicatus, Bæticatus, Abradatus, Ambigatus, Viriatus, Elatus, Pilatus, Catagnatus, Cincinnatus, Odenatus, Leonatus, Aratus, Pytharatus, Demaratus, Acratus, Ceratus, Sceleratus, Serratus, Dentatus, Duatus, Torquatus, Februatus, Achetus, Polycletus, Ægletus, Miletus, Admetus, Tremetus, Diognetus, Dyscinetus, Capetus, Agapetus, Iapetus, Acretus, Oretus, Hermaphroditus, Epaphroditus, Heraclitus, Munitus, Agapitus, Cerritus, Bituitus, Polygnotus, Azotus, Acutus, Stercutus, Cornutus, Cocytus, Berytus.

*Accent the Antepenultimate.*

Deodatus, Palæphatus, Inatus, Acratus, Dinocratus, Eches-tratus\*, Amestratus, Menestratus, Amphistratus, Callistratus, Damasistratus, Erasistratus, Agesistratus, Hegesistratus, Pisis-tratus, Sosistratus, Lysistratus, Nicostratus, Cleostratus, Damostratus, Demostratus, Sostratus, Philostratus, Dinostratus, Herostratus, Eratostratus, Polystratus, Acrotatus, Táygetus, Demænetus, Iapetus, Tacitus, Iphitus, Onomacritus, Agora-critus, Onesicritus, Cleocritus, Damocritus, Democritus, Aristocritus, Antidotus, Theodotus, Xenodotus, Herodotus, Cephisodotus, Libanotus, Leuconotus, Euronotus, Agesimbrotus, Stesimbrotus, Theombrotus, Cleombrotus, Hippolytus, Anytus, Æpytus, Eurytus.

AVUS EVUS IVUS UUS XUS YUS ZUS XYS U

*Accent the Penultimate.*

Agavus, Timavus, Saravus, Batavus†, Versevus, Süevus, Gradivus, Argivus, Briaxus, Oaxus, Araxus, Eudoxus, Trapezus, Charaxys.

*Accent the Antepenultimate.*

Batavus, Inuus, Fatuus, Tityus, Diascoridu.

\* All words ending in *stratus* have the accent on the antepenultimate syllable.

† This word is pronounced with the accent either on the penultimate or antepenultimate syllable: the former, however, is the most general, especially among the poets.

**DAX LAX NAX RAX RIX DOX ROX**

*Accent the Penultimate.*

**Ambrodax, Demonax, Hipponax.**

*Accent the Antepenultimate.*

**Arctophylax, Hegesianax, Hermesianax, Lysianax, Astyanax,  
Agonax, Hierax, Cæto**b**rix, Eporedorix, Deudorix, Ambiorix,  
Dumnorix, Adiatorix, Orgetorix, Biturix, Cappadox, Allobrox.**

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# RULES

FOR THE

PRONUNCIATION

OF

*SCRIPTURE PROPER NAMES.*

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## ADVERTISEMENT.

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**T**HE true pronunciation of the Hebrew language, as Doctor Lowth observes, is lost. To refer us for assistance to the Masoretic points, would be to launch us on a sea without shore or bottom: the only compass by which we can possibly steer on this boundless ocean, is the Septuagint version of the Hebrew Bible; and as it is highly probable the translators transfused the sound of the Hebrew proper names into the Greek, it gives us something like a clew to guide us out of the labyrinth. But even here we are often left to guess our way: for the Greek word is frequently so different from the Hebrew, as scarcely to leave any traces of similitude between them. In this case custom and analogy must often decide, and the ear must sometimes solve the difficulty. But these difficulties relate chiefly to the *accentuation* of Hebrew words: and the method adopted in this point will be seen in its proper place.

I must here acknowledge my obligations to a very learned and useful work—the Scripture Lexicon of Mr. Oliver. As the first attempt to facilitate the pronunciation of Hebrew proper names, by dividing them into syllables, it deserves the highest praise: but as I have often differed widely from this gentleman in syllabication, accentuation, and the sound of the vowels, I have thought it necessary to give my reasons for this difference, which will be seen under the Rules: of the validity of which reasons the reader will be the best judge.

**N. B.** As there are many Greek and Latin proper names in Scripture, particularly in the New Testament, which are to be met with in ancient history, some of them have been omitted in this selection: and therefore if the inspector does not find them here, he is desired to seek for them in the Vocabulary of Greek and Latin Names.

R U L E S  
FOR PRONOUNCING  
*SCRIPTURE PROPER NAMES.*

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1. **I**N the pronunciation of the letters of the Hebrew proper names, we find nearly the same rules prevail as in those of Greek and Latin. Where the vowels end a syllable with the accent on it, they have their long open sound, as *Na' bal*, *Je' hu*, *Si' rach*, *Go' shen*, and *Tu' bal*. (See Rule 1st prefixed to the Greek and Latin Proper Names.)

2. When a consonant ends the syllable, the preceding vowel is short, as *Sam' u-el*, *Lem' u-el*, *Sim' e-on*, *Sol' o-mon*, *Suc' coth*, *Syn' a-gogue*. (See Rule 2d prefixed to the Greek and Latin Proper Names.) I here differ widely from Mr. Oliver; for I cannot agree with him that the *e* in *Abdiel*, the *o* in *Arnon*, and the *u* in *Ashur*, are to be pronounced like the *ee* in *seen*, the *o* in *tone*, and the *u* in *tune*, which is the rule he lays down for all similar words.

3. Every final *i* forming a distinct syllable, though unaccented, has the long open sound, as *A' i*, *A-ris' a-i*. (See rule the 4th prefixed to the Greek and Latin Proper Names.)

4. Every unaccented *i*, ending a syllable not final, is pronounced like *e*, as *A' ri-el*, *Ab' di-el*; pronounced *A' re-el*, *Ab' de-el*. (See Rule the 4th prefixed to the Greek and Latin Proper Names.)

5. The vowels *ai* are sometimes pronounced in one syllable, and sometimes in two. As the Septuagint version is our chief guide in the pronunciation of Hebrew proper names, it may be observed, that when these letters are pronounced as a diphthong in one syllable, like our English diphthong in the word *daily*, they are either a diphthong in the Greek word, or expressed by the Greek  $\alpha$  or  $\alpha\iota$ , as *Ben-ai' ah*, Βανάια; *Hu' shai*, Χησι; *Hu' rai*, Ουρι, &c.; and that when they are pronounced in two syllables, as *Sham' ma-i*, *Shash' a-i*, *Ber-a-i' ah*, it is because the Greek words by which they are translated, as Σαμαί, Σησις, Βαράια, make two syllables of these vowels. Mr. Oliver has not always

attended to this distinction: he makes *Sin' a-i* three syllables, though the Greek make it but two in  $\sigma\acute{\iota}\nu\alpha\iota$ . That accurate prosodist Labbe, indeed, makes it a trisyllable; but he does the same by *Aaron* and *Canaan*, which our great classic Milton, uniformly reduces to two syllables, as well as *Sinai*. If we were to pronounce it in three syllables, we must necessarily make the first syllable short, as in *Shim' e-i*; but this is so contrary to the best usage, that it amounts to a proof that it ought to be pronounced in two syllables with the first *i* long, as in *Shi' nar*. This, however, must be looked upon as a general rule only: these vowels in *Isaiah*, Græcised by  $\text{Ἰσαΐας}$ , are always pronounced as a diphthong, or, at least with the accent on the *a*, and the *i* like *y* articulating the succeeding vowel; in *Caiaphas* likewise the *ai* is pronounced like a diphthong, though divided in the Greek  $\text{Καϊάφας}$ ; which division cannot take place in this word, because the *i* must then necessarily have the accent, and must be pronounced as in *Isaac*, as Mr. Oliver has marked it; but I think contrary to universal usage. The only point necessary to be observed in the sound of this diphthong, is the slight difference we perceive between its medial and final position; when it is final, it is exactly like the English *ay* without the accent, as in *holyday*, *roundelay*, *galloway*; but when it is in the middle of a word, and followed by a vowel, the *i* is pronounced as if it were *y*, and as if this *y* articulated the succeeding vowel: thus *Ben-ai' ah* is pronounced as if written *Ben-a' yah*.

6. *Ch* is pronounced like *k*, as *Chebar*, *Chemosh*, *Enoch*, &c. pronounced *Kebar*, *Kemosh*, *Enock*, &c. *Cherubim*, and *Rachel*, seem to be perfectly anglicised, as the *ch* in these words is always heard as in the English word *cheer*, *child*, *riches*, &c. (See Rule 12 prefixed to the Greek and Latin Proper Names.) The same may be observed of *Cherub*, signifying an order of angels; but when it means a city of the Babylonish empire, it ought to be pronounced *Ke' rub*.

7. Almost the only difference in the pronunciation of the Hebrew, and the Greek and Latin proper names, is in the sound of the *g* before *e* and *i*: in the two last languages this consonant is always soft before these vows, as *Gellius*, *Gippius*, &c., pro-

nounced, *Jellius*, *Jippius*, &c; and in the first it is hard; as *Gera*, *Gerizim*, *Gideon*, *Gilgal*, *Megiddo*, *Megiddon*, &c. This difference is without all foundation in etymology; for both *g* and *c* were always hard in the Greek and Latin languages, as well as in the Hebrew, but the latter language being studied so much less than the Greek and Latin, it has not undergone that change which familiarity is sure to produce in all languages: and even the solemn distance of this language has not been able to keep the letter *c* from sliding into *s* before *e* and *i*, in the same manner as in the Greek and Latin: thus, though *Gehazi*, *Gideon*, &c. have the *g* hard, *Cedrom*, *Cedron*, *Cisai*, and *Cittern*, have the *c* soft, as if written *Sedrom*, *Sedron*, &c. The same may be observed of *Igeabarim*, *Igeal*, *Nagge*, *Shage*, *Pagiel*, with the *g* hard; and *Ocidelus*, *Ocina*, and *Pharacion*, with the *c* soft like *s*.

8. Gentiles, as they are called, ending in *ines* and *ites*, as *Philistines*, *Hivites*, *Hittites*, &c. being anglicised in the translation of the Bible, are pronounced like formatives of our own, as *Philistins*, *Whitfieldites*, *Jacobites*, &c.

9. The unaccented termination *ah*, so frequent in Hebrew proper names, ought to be pronounced like the *a* in *father*. The *a* in this termination, however, frequently falls into the indistinct sound heard in the final *a* in *Africa*, *Ætna*, &c.; nor can we easily perceive any distinction in this respect between *Elijah* and *Elisha*: but the final *h* preserves the other vowels open, as *Colhozeh*, *Shiloh*, &c. pronounced *Colhōzee*, *Shilo*, &c. (See Rule 7 prefixed to the Greek and Latin proper Names.) The diphthong *ei* is always pronounced like *ee*: thus *Sa-me'us* is pronounced as if written *Sa-mee'us*. But if the accent be on the *ah*, then the *a* ought to be pronounced like the *a* in *father*; as *Tah'e-ra*, *Tah'pe-nes*, &c.

10. It may be remarked that there are several Hebrew proper names, which, by passing through the Greek of the New Testament, have conformed to the Greek pronunciation; such as *Aceldama*, *Genazareth*, *Bethphage*, &c. pronounced *Aseldama*, *Jenazareth*, *Bethphaje*, &c. This is, in my opinion, more agreeable to the general analogy of pronouncing these Hebrew Greek words than preserving the *c* and *g* hard.

*Rules for ascertaining the English Quantity of the Vowels in Hebrew Proper Names.*

11. With respect to the quantity of the first vowel in dissyllables, with but one consonant in the middle, I have followed the rule which we observe in the pronunciation of such dissyllables when Greek or Latin words. (See Rule 18 prefixed to the Greek and Latin Proper Names :) and that is, to place the accent on the first vowel, and to pronounce that vowel long, as *Ko'rah*, and not *Kor'ah*, *Mo'loch* and not *Mol'och*, as Mr. Oliver has divided them in opposition both to analogy and the best usage. I have observed the same analogy in the penultimate of polysyllables ; and have not divided *Balthasar* into *Bal-thas'ar*, as Mr. Oliver has done, but into *Bal-tha'sar*.

12. In the same manner, when the accent is on the antepenultimate syllable, whether the vowel end the syllable, or be followed by two consonants, the vowel is always short, except followed by two vowels, as in Greek and Latin proper names. (See Rule prefixed to these names, Nos. 18, 19, 20, &c.) Thus *Jehosaphat* has the accent on the antepenultimate syllable, according to Greek accentuation by quantity, (see Introduction to this work) and this syllable, according to the clearest analogy of English pronunciation, is short, as if spelt *Je-hos'a-phat*. The secondary accent has the same shortening power in *Othonias*, where the primary accent is on the third, and the secondary on the first syllable, as if spelt *Oth-o-ni'as*: and it is on these two fundamental principles of our own pronunciation, namely, the lengthening power of the penultimate, and the shortening power of the antepenultimate accent, that I hope I have been enabled to regulate and fix many of those sounds which were floating about in uncertainty ; and which, for want of this guide, are differently marked by different orthoëpists, and often differently by the same orthoëpist. See this fully explained and exemplified in Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, Nos. 547, 530, &c.

*Rules for placing the Accent on Hebrew Proper Names.*

13. With respect to the *accent* of Hebrew words, it cannot be better regulated than by the laws of the Greek language. I



do not mean, however, that every Hebrew word which is Græcised by the Septuagint should be accented exactly according to the Greek rule of accentuation; for if this were the case, every word ending in *el* would never have the accent higher than the preceding syllable; because it was a general rule in the Greek language, that when the last syllable was long the accent could not be higher than the penultimate: nay, strictly speaking, were we to accent these words according to the accent of that language, they ought to have the accent on the last syllable, because Αβδιήλ and Ισραήλ, *Abdiel* and *Israel*, have the accent on that syllable. It may be said, that this accent on the last syllable is the grave, which, when on the last word of a sentence, or succeeded by an enclitic, was changed into an acute. But here, as in words purely Greek, we find the Latin analogy prevail; and because the penultimate is short, the accent is placed on the antepenultimate, in the same manner as in *Socrates*, *Sosthenes*, &c. though the final syllable of the Greek words Σωκράτης, Σωθένης, &c., is long, and the Greek accent on the penultimate. (See Introduction prefixed to the Rules for pronouncing Greek and Latin Proper Names.) It is this general prevalence of accenting according to the Latin analogy that has induced me, when the Hebrew word has been Græcised in the same number of syllables, to prefer the Latin accentuation to what may be called our own. Thus *Cathua*, coming to us through the Greek Καθεά, I have accented it on the penultimate, because the Latins would have placed the accent on this syllable on account of its being long, though an English ear would be better pleased with the antepenultimate accent. The same reason has induced me to accent *Chaseba* on the antepenultimate, because it is Græcised into Χασεβά. But when the Hebrew and Greek word does not contain the same number of syllables, as *Mes' o-bah*, Μισωβία, *Id' u-el*, Ιδμηλος, it then comes under our own analogy, and we neglect the long vowel, and place the accent on the antepenultimate. The same may be observed of *Mordecai*, from Μαρδοχαίος.

14. As we never accent a proper name from the Greek on the

last syllable, (not because the Greeks did not accent the last syllable, for they had many words accented in that manner, but because this accentuation was contrary to the Latin prosody :) so if the Greek word be accented on any other syllable, we seldom pay any regard to it, unless it coincide with the Latin accent. Thus in the word *Gede'rah* I have placed the accent on the penultimate, because it is Græcised by Γάδρα, where the accent is on the antepenultimate; and this because the penultimate is long, and this long penultimate has always the accent in Latin. (See this farther exemplified, Rule 18, prefixed to the Greek and Latin Proper Names, and Introduction near the end.) Thus though it may seem at first sight absurd to derive our pronunciation of Hebrew words from the Greek, and then to desert the Greek for the Latin; yet since we must have some rule, and if possible, a learned one, it is very natural to lay hold of the Latin, because it is nearest at hand. For as language is a mixture of reasoning and convenience, if the true reason lie too remote from common apprehension, another more obvious one is generally adopted; and this last, by general usage, becomes a rule superior to the former. It is true the analogy of our own language would be a rule the most rational; but while the analogies of our own language are so little understood, and the Greek and Latin languages are so justly admired, even the appearance of being acquainted with them will always be esteemed reputable, and infallibly lead us to an imitation of them, even in such points as are not only insignificant in themselves, but inconsistent with our vernacular pronunciation.

15. It is remarkable that all words ending in *ias* and *iah* have the accent on the *i*, without any foundation in the analogy of Greek and Latin pronunciation, except the very vague reason that the Greek word places the accent on this syllable. I call this reason vague, because the Greek accent has no influence on words in *ael*, *iel*, *ial*, &c. as Ισραήλ, Αἰθιόλ, Βελίαλ, κ. τ. λ.

Hence we may conclude the impropriety of pronouncing *Messias* with the accent on the first syllable according to Labbe, who says we must pronounce it in this manner, if we wish to

pronounce it like the French with the *os rotundum et facundum*. and, indeed, if the *i* were to be pronounced in the French manner like *e*, placing the accent on the first syllable seems to have the bolder sound. This may serve as an answer to the learned critic, the editor of Labbe, who says, "the Greeks, but not the French, pronounce *ore rotundo*:" for though the Greeks might place the accent on the *i* in *Μισοίας*, yet as they certainly pronounced this vowel as the French do, it must have the same slender sound, and the accent on the first syllable must, in that respect, be preferable to it; for the Greek *i*, like the same letter in Latin, was the slenderest of all the vowel sounds. It is the broad diphthongal sound of the English *i* with the accent on it which makes this word sound so much better in English than it does in French, or even in the true ancient Greek pronunciation.

16. The termination *aim* seems to attract the accent on the *a*, only in words of more than three syllables: as *Eph'ra-im* and *Miz'ra-im* have the accent on the antepenultimate; but *Ho-rona'im*, *Ram-a-tha'im*, &c. on the penultimate syllable. This is a general rule; but if the Greek word has the penultimate long, the accent ought to be on that syllable, as *Phar-va'im*, φαρβίμ, &c.

17. *Kemuel*, *Jemuel*, *Nemuel*, and other words of the same form, having the same number of syllables as the Greek word into which they are translated, ought to have the accent on the penultimate, as that syllable is long in Greek; but *Emanuel*, *Samuel*, and *Lemuel*, are irrecoverably fixed in the antepenultimate accentuation, and show the true analogy of the accentuation of our own language.

18. Thus we see what has been observed of the tendency of Greek and Latin words to desert their original accent and to adopt that of the English, is much more observable in words from the Hebrew. Greek and Latin words are fixed in their pronunciation, by a thousand books written expressly upon the subject, and ten thousand occasions of using them; but Hebrew words, from the remote antiquity of the language, from the paucity of books in it, from its being originally written without

points, and the very different style of its poetry from that of other languages, afford us scarcely any criterion to recur to for settling their pronunciation, which must therefore often be irregular and desultory. The Septuagint, indeed, gives us some light, and is the only star by which we can steer; but this is so frequently obscured, as to leave us in the dark, and to force us to pronounce according to the analogy of our own language. It were to be wished, indeed, that this were to be entirely adopted in Hebrew words, where we have so little to determine us; and that those words which we have worn into our own pronunciation were to be a rule for all others of the same form and termination; but it is easier to bring about a revolution in kingdoms than in languages. Men of learning will always form a sort of literary aristocracy; they will be proud of the distinction which a knowledge of language gives them above the vulgar; and will be fond of showing this knowledge, which the vulgar will never fail to admire and imitate.

The best we can do, therefore, is to make a sort of compromise between this ancient language and our own; to form a kind of compound ratio of Hebrew, Greek, Latin, and English, and to let each of these prevail as usage has permitted them. Thus *Emanuel*, *Samuel*, *Lemuel*, which, according to the Latin analogy and our own, have the accent on the antepenultimate syllable, ought to remain in quiet possession of their present pronunciation, notwithstanding the Greek *Εμμανὴλ*, *Σαμεὴλ*, *Λεμεὴλ*; but *Elishua*, *Esdrelon*, *Gederah*, may have the accent on the penultimate, because the Greek words into which they are translated, *Ελισθαὶ*, *Εσδρηλώνι*, *Γάδηρα*, have the penultimate long. If this should not appear a satisfactory method of settling the pronunciation of these words, I must entreat those who dissent from it to point out a better: a work of this kind was wanted for general use; it is addressed neither to the learned nor the illiterate, but to that large and most respectable part of society who have a tincture of letters, but whose avocations deny them the opportunity of cultivating them. To these a work of this kind cannot fail of being useful; and by its utility to these the author wishes to stand or fall.

# PRONUNCIATION

## OF

### SCRIPTURE PROPER NAMES.

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#### INITIAL VOCABULARY.

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\* \* When a word is succeeded by a word printed in Italics, this latter word is merely to spell the former as it ought to be pronounced. Thus *As'e-fa* is the true pronunciation of the preceding word *Ac'i-pha*; and so of the rest.

\* \* The Figures annexed to the words refer to the Rules prefixed to the Vocabulary. Thus the figure (3) after *Ab'di* refers to Rule the 3d, for the pronunciation of the final *i*; and the figure (5) after *A-bish'a-i* refers to Rule the 5th, for the pronunciation of the unaccented *ai*; and so of the rest.

\* \* For the quantity of the vowels indicated by the syllabication, see Nos. 18 and 19 of the Rules for Greek and Latin proper Names.

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AB	AB	AB
<p><b>A'</b>A-LAR</p> <p>*<b>A'</b>a-ron (5)</p> <p><b>Ab</b></p> <p><b>Ab'</b>a-cue</p>	<p><b>Ab'</b>a-dah</p> <p><b>A-bad'</b> don</p> <p><b>Ab-a-di'</b> as (15)</p> <p><b>A-bag'</b> tha</p>	<p><b>A'</b> bal</p> <p><b>Ab'</b>a-na (9)</p> <p>†<b>Ab'</b>a-rim.</p> <p><b>Ab'</b>a-ron</p>

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\* *Aaron*.—This is a word of three syllables in Labbe, who says it is used to be pronounced with the accent on the penultimate: but the general pronunciation of this word in English is in two syllables, with the accent on the first, and as if written *A'ron*. Milton uniformly gives it this syllabication and accent.

Till by two brethren (those two brethren call

Moses and *Aaron*) sent from God to claim

His people from intralment.—*Par. Lost*, b. xii. v. 170.

† *Abarim*.—This and some other words are decided in their accentuation by Milton in the following verses:

From

Ab' ba (9)	A' bi-el (4) (12)	Ab' i-sum
Ab' da	A-bi-e' zer (12)	Ab' i-tal
Ab' di (3)	A-bi-ez' rite	Ab' i-tub
Ab-di' as (15)	Ab' i-gail	A-bi' ud
Ab' di-el (4) (13)	<i>Ab' i-gal</i>	Ab' ner
Ab' don	Ab-i-ha' il	*A' bram, or
A-bed' ne-go	A-bi' hu	A' bra-ham
A' bel (1)	A-bi' hud	Ab' sa-lom
A' bel Beth-ma' a-cah	A-bi' jah (9)	A-bu' bus
A' bel Ma' im	A-bi' jam	Ac' cad
A' bel Me-ho' lath	Ab-i-le' ne	Ac' a-ron
A' bel Mis' ra-im (16)	A-bim' a-el (13)	Ac' a-tan
A' bel Shit' tim	A-bim' e-lech (6)	Ac' ca-ron
Ab' e-san (11)	A-bin' a-dab	Ac' cho (6)
Ab' e-sar (13)	A-bin' o-am	Ac' cos
A' bez	A-bi' ram	Ac' coz
Ab' ga-rus (12)	A-bi' rom	A-cel' da-ma (10)
A' bi (3)	A-bis' a-i (5)	<i>A-sel' da-ma</i>
A-bi' a, or A-bi' ah	Ab-i-se' i	A' chab (6)
A-bi-al' bon (12)	Ab' i-shag	A' chad
A-bi' a-saph	A-bish' a-i (5)	A-cha' i-a (5)
A-bi' a-thar	A-bish' a-har	A-cha' i-cus
A' bib	A-bish' a-lom	A' chan (6)
A-bi' dah (9)	A-bish' u-a (13)	A' char
Ab' i-dan	Ab' i-shur	A' chaz (6)

From Aroar to Nebo, and the wild  
 Of southmost *Abarim* in Hesebon,  
 And Horonaim, Seon's realm, beyond  
 The flow'ry dale of Sibma, clad with vines,  
 And Eleälé to th' Asphaltic pool.—*Par. Lost*, b. i. v. 407.

Yet his temple high  
 Rear'd in Azotus, dreaded through the coast  
 Of Palestine, in Gath and Ascalon,  
 And *Accaron* and Gaza's frontier bounds.—*Ib.* 463.

\* *Abram* or *Abraham*.—The first name of two syllables was the patriarch's original name, but God increased it to the second, of three syllables, as a pledge of an increase in blessing. The latter name, however, from the feebleness of the *h* in our pronunciation of it, and from the absence of the accent, is liable to such an hiatus, from the proximity of two similar vowels, that in the most solemn pronunciation we seldom hear this name extended to three syllables. Milton has but once pronounced it in this manner, but has six times made it only two syllables: and this may be looked upon as the general pronunciation.

Ach' bor	Ad' a-sa (9)	A-du' el (13)
A-chi-ach' a-rus	Ad' a-tha (9)	A-dul' lam
A' chim (6)	Ad' be-el (13)	A-dum' mim
A-chim' e-lech (6)	Ad' dan	A-e-di' as (15)
A' chi-or	Ad' dar	Æ'gypt
A-chi' ram	Ad' di (3)	Æ-ne' as.—Virgil.
A' chish	Ad' din	Æ' ne-as.—Acts 9.
Ach' i-tob, or	Ad' do	Æ' non
Ach' i-tub	Ad' dus	Æ' nos
A-chit' o-phel	A' der (1)	Ag' a-ba
<i>A-kit' o-fel</i>	Ad' i-da	Ag' a-bus
Ach' me-tha	A' di-el (13)	A' gag (1) (11)
A' chor	A' din	A' gag-ite
Ach' sa (9)	Ad' i-na (9)	A' gar
Ach' shaph	Ad' i-no	Ag-a-renes'
Ach' zib (6)	Ad' i-nus	Ag' e-e (7)
Ac' i-pha	Ad' i-tha (9)	Ag-ge' us (7)
<i>As' e-fa (7)</i>	Ad-i-tha' im (16)	Ag-noth-ta' bor
Ac' i-tho	Ad' la-i (5)	A' gur
A-cu' a (13)	Ad' mah	A' hab
A' cub (11)	Ad' ma-tha	A-har' ah (9)
A' da	Ad' na (9)	A-har' al
A' dad	Ad' nah (9)	A-has' a-i (5)
Ad' a-da, or	*Ad' o-nai (5)	A-has-u-e' rus
Ad' a-dah (9)	Ad-o-ni' as (15)	A-ha' va
Ad-ad-e' zer	A-do-ni-be' zek	A' haz
Ad-ad-rim' mon	Ad-o-ni' jah (15)	A-haz' a-i (5)
A' dah	A-don' i-kam	A-ha-zi' ah (15)
Ad-a-i' ah (9) (15)	A-don-i' ram	Ah' ban
Ad-a-li' a (15)	A-don-i-ze' dek	A' her
Ad' am	A-do' ra (9)	A' hi (3)
Ad' a-ma, or	Ad-o-ra' im (16)	A-hi' ah
Ad' a-mah	A-do' ram	A-hi' am
Ad' a-mi (3)	A-dram' e-lech	A-hi-e' zer
Ad' a-mi Ne' keb	A' dri-a (2) (9) (12)	A-hi' hud
A' dar (1)	A' dri-el (13)	A-hi' jah

\* *Adonai*.—Labbe, says his editor, makes this a word of three syllables only; which, if once admitted, why, says he, should he dissolve the Hebrew diphthong in *Sadaï*, *Sinaï*, *Tolmaï*, &c., and at the same time make two syllables of the diphthong in *Casteu*, which are commonly united into one? In this, says he, he is inconsistent with himself. See *Sinaï*.

A-hi' kam  
 A-hi' lud  
 A-him' a-az  
 A-hi' man  
 A-him' e-lech  
*A-him' e-lek*  
 A-hi' moth  
 A-hin' a-dab  
 A-hin' o-am  
 A-hi' o  
 A-hi' ra (9)  
 A-hi' ram  
 A-hi' ram-ites (8)  
 A-his' a-mach (6)  
 A-hish' a-hur  
 A-hi' sham  
 A-hi' shar  
 A-hi' tob  
 A-hit' o-phel  
 A-hi' tub  
 A-hi' ud  
 Ah' lah  
 Ah' lai (5)  
 A-ho' e, or A-ho' ah  
 A-ho' ite (8)  
 A-ho' lah  
 A-hol' ba  
 A-hol' bah  
 A-ho' li-ab  
 A-hol' i-bah (9)  
 A-ho-lib' a-mah  
 A-hu' ma-i (5)  
 A-hu' zam  
 A-huz' zah  
 A' i (3)  
 A-i' ah (15)  
 A' i-ath  
 A-i' ja  
 A-i' jah

Ai' ja-lon  
*Ad' ja-lon*  
 Aij' e-leth Sha' har  
*Ad' je-leth*  
 A' in (5)  
 A-i' oth  
 A-i' rus  
 Ak' kub  
 Ak-rab' bim  
 A-lam' e-lech (6)  
 Al' a-meth  
 Al' a-moth  
 Al' ci-mus  
 Al' e-ma  
 A-le' meth  
 Al-ex-an' dri-a  
 Al-ex-an' dri-on  
 Al-le-lu' jah  
*Al-le-lu' yah* (5)  
 A-li' ah  
 A-li' an  
 Al' lom  
 Al' lon Bac' huth  
 Al-mo' dad  
 Al' mon, Dib-la-  
     tha' im (15)  
 Al' na-thau  
 A' loth  
 Al' pha  
 Al-phe' us  
 Al-ta-ne' us  
 Al-tas' chith (6)  
 Al' te-kon  
 Al' vah, or Al' van  
 A' lush  
 A' mad  
 A-mad' a-tha  
 A-mad' a-thus  
 A' mal

A-mal' da  
 Am' a-lek  
 Am' a-lek-ites (8)  
 A' man  
 Am' a-na  
 Am-a-ri' ah (15)  
 A-ma' sa  
 A-mas' a-i (5)  
 Am-a-shi' ah (15)  
 Am-a-the' is  
 Am' a-this  
 Am-a-zi' ah  
 \*A' men'  
 A' mi (3)  
 A-min' a-dab  
 A-mit' tai (5)  
 A-miz' a-bad  
 Am' mah  
 Am-mad' a-tha  
 Am' mi (3)  
 Am-mid' i-oi (4)  
 Am' mi el (4)  
 Am-mi' hud  
 Am-i-shad' da-i (5)  
 Am' mon  
 Am' mon-ites  
 Am' non  
 A' mok  
 A' mon  
 Am' o-rites (8)  
 A' mos  
 Am' pli-as  
 Am' ram  
 Am' ram-ites (8)  
 Am' ran  
 Am' ra-phen  
 Am' zi (3)  
 A' nab  
 An' a-el (11)

\* *Amen*.—The only simple word in the language which has necessarily two successive accents. See *Critical Pronouncing Dictionary*, under the word.



A' nah	An-tip' a-tris	A-ra' bi-a
An-a-ha' rath	An' ti-pha	A' rad
An-a-i' ah (5) (15)	An-to' ni-a	A' rad-ite (8)
A' nak	An-to-thi' jah (15)	Ar' a-dus
An' a-kims	An' toth-ite (8)	A' rah (1)
An' a-mim	A' nub	A' ram
A-nam' e-lech (6)	Ap-a-me' a	A' ran
A' nan	Aph-a-ra' im (16)	Ar' a-rat
An-a' ni	A-phar' sath-chites	A-rau' nah
Au-a-ni' ah (15)	A-phar' sites (8)	Ar' ba, or Ar' bah
An-a-ni' as	A' phek	Ar' bal
A-nan' i-el (13)	A-phe' kah	Ar-bat' tis
A' nath	A-pher' e-ma	Ar-be' la, in Syria
*A-nath' e-ma	A-pher' ra	Ar-bel' la
An' a-thoth	A-phi' ah (15)	Ar' bite (8)
An' drew	Aph' rah	Ar-bo' nai (5)
A' item, or A' nen	Aph' ses	Ar-che-la' us
A' ner	A-poc' a-lypse	Ar-ches' tra-tus
A' nes	A-poc' ry-pha	Ar' che-vites (8)
A' neth	A-pol' los	Ar' chi (3)
An' a-thoth-ite (8)	A-pol' ly-on	Ar-chi-at' a-roth
A' ni-am	<i>A-pol' yon</i>	Ar-chip' pus
A' nim	Ap' pa-im (15)	Arch' ites (8)
An' na (9)	Ap' phi-a (3)	Arđ
An' na-as	<i>Aph' e-a</i>	Ar' dath
An' nas	Ap' phus	Arđ' ites (8)
An-nu' us (13)	<i>Aph' us</i>	Ar' don
A' nus	Aq' ui-la	A-re' li (3)
An-ti-lib' a-nus	Ar	A-re' lites
An' ti-och (6)	A' ra	A-re-op' a-gite (8)
An-ti' o-chis	A' rab	†A-re-op' a-gus
An-ti' o-chus	Ar' a-bah	A' res
An' ti-pas	Ar-a-bat' ti-ne	Ar-e' tas

\* *Anathema*.—Those who are not acquainted with the profound researches of verbal critics would be astonished to observe what waste of learning has been bestowed on this word by Labbe, in order to show that it ought to be accented on the antepenultimate syllable. This pronunciation has been adopted by English scholars; though some divines have been heard from the pulpit to give it the penultimate accent, which so readily unites it in a trochaic pronunciation with *Maranatha*, in the first Epistle of St. Paul to the Corinthians: "If any man love not the Lord Jesus Christ, let him be *Anathema maranatha*."

† *Areopagus*.—There is a strong propensity in English readers of the New Testament

A-re' us	Ar' pad, or Ar' phad	A-se' as
Ar' gob	Ar' sa-ces	As-e-bi' a
Ar' gol	Ar-phax' ad	A-seb-e-bi' a (15)
A-rid' a-i (5)	Ar' te-mas	As' e-nath
A-rid' a-tha	Ar' vad	A' ser
A-ri' eh (9)	Ar' vad-ites (8)	A-se' rar
A' ri-el (4) (12)	Ar' u-both	Ash-a-bi' ah (15)
Ar-i-ma-the' a	A-ru' mah (13)	A' shan
A' ri-och (4)	Ar' za	Ash' be-a
A-ris' a-i (5)	A' sa	Ash' bel
Ar-is-to-bu' lus	As-a-di' as	Ash' bel-ites (8)
Ark' ites	As' a-el (13)	Ash' dod
Ar-ma-ged' don	As' a-hel	Ash' doth-ites (8)
Ar-mi-shad' a-i	As-a-i' ah (5) (15)	Ash' doth Pis' ghah
Ar' mon	As' a-na	A' she-an
Ar' nan	A' saph	Ash' er
Ar' ne-pher	As' a-phar	Ash' i-math
Ar' non	As' a-ra	Ash' ke-naz
A' rod	A-sar' e-el (13)	Ash' nah
Ar' o-di (3)	As-a-re' lah	A' shon
Ar' o-er	As-baz' a-reth	Ash' pe-naz
A' rom	As' ca-lon	Ash' ri-el (13)

Testament to pronounce this word with the accent on the penultimate syllable; and even some foreign scholars have contended that it ought to be so pronounced, from its derivation from *Ἄρειος πηγῶν*, the Doric dialect for *πηγῶν*, the fountain of Mars, which was on a hill in Athens, rather than from *Ἄρειος πάγος*, the hill of Mars. But Labbe very justly despises this derivation, and says, that of all the ancient writers none have said that the *Areopagus* was derived from a fountain, or from a country near to a fountain; but all have confessed that it came from a hill, or the summit of a rock, on which this famous court of judicature was built. Vossius tells us, that St. Augustine, *De Civ. Dei*, l. x. cap. 10, calls this word *pagum Martis*, the village of Mars, and that he fell into this error because the Latin word *pagus* signifies a village or street; but, says he, the Greek word signifies a hill, which, perhaps, was so called from *παγὰ* or *πηγὴ*, (that is, fountain,) because fountains usually take their rise on hills.—Wrong, however, as this derivation may be, he tells us it is adopted by no less scholars than Beza, Budæus, and Sigonius. And this may show us the uncertainty of etymology in language, and the security of general usage; but in the present case both etymology and usage conspire to place the accent on the antepenultimate syllable. Agreeably to this usage, we find the prologue to a play observe, that—

The critics are assembled in the pit,  
And form an *Areopagus* of wit.

Ash' ta-roth	As-si-de' ans (13)	A' va
Ash' te-moth	As' sir	Av' a-ran
Ash' ta-roth-ites (8)	As' sos	A' ven
A-shu' ath	As' ta-roth	Au' gi-a (4)
Ash' ur	Ash' ta-roth	A' vim
A-shu' rim (13)	As-tar' te	A' vims
Ash' ur-ites (8)	As' tath	A' vites (8)
A' si-a	A-sup' pim	A' vith
As-i-bi' as (15)	A-syn' cri-tus	Au-ra-ni' tis
A' si-el (13)	A' tad	Au-ra' nus
As' i-pha	At' a-rah	Au-te' us
As' ke-lon	A-tar' ga-tis	Az-a-e' lus
*As' ma-dai (5)	At' a-roth	A' zah
As' ma-veith	A' ter	A' zal
As-mo-de' us	At-e-re-zi' as (15)	Az-a-li' ah (15)
As-mo-ne' ans	A' thack	Az-a-ni' ah (15)
As' nah	Ath-a-i' ah (15)	A-za' phi-on
As-nap' per	Ath-a-li' ah (15)	Az' a-ra
A-so' chis (6)	Ath-a-ri' as (15)	A-za' re-el
A' som	Ath-e-no' bi-us	Az-a-ri' ah (15)
As' pa-tha	Ath' ens	Az-a-ri' as (15)
As' phar	Ath' lai (5)	A' zaz
As-phar' a-sus	At' roth	†A-za' zel
As' ri-el (13)	At' tai (5)	Az-a-zi' ah (15)
As-sa-bi' as (15)	At-ta-li' a (15)	Az-baz' a-reth
As-sal' i-moth	At' ta-lus	Az' buk
As-sa-ni' as (15)	At-thar' a-tes	A-ze' kah (9)

\* *Asmadai*.—Mr. Oliver has not inserted this word, but we have it in Milton :

\_\_\_\_\_ On each wing  
 Uriel and Raphaël his vaunting foe,  
 Though huge, and in a rock of diamond arm'd,  
 Vanquish'd, Adramelech and *Asmadai*.

*Par. Lost*, b. vi. v. 365.

whence we may guess the poet's pronunciation of it in three syllables; the diphthong sounding like the *ai* in *daily*.—See Rule 5, and the words *Sinai* and *Adonai*.

† *Azazel*.—This word is not in Mr. Oliver's Lexicon; but Milton makes use of it, and places the accent on the second syllable :

\_\_\_\_\_ that proud honour claim'd  
*Azazel* as his right; a cherub tall.

*Par. Lost*, b. i. v. 534.

A' zel  
 A' zem  
 Az-e-phu' rith  
 A' zer  
 A-ze' tas  
 Az' gad  
 A-zi' a (15)  
 A-zi' e-i

A' zi-el (13)  
 A-zi' za  
 Az' ma-veth  
 Az' mon  
 Az' noth Ta' bor  
 A' zor  
 A-zo' tus  
 Az' ri-el (13)

Az' ri-kam  
 A-zu' bah  
 A' zur  
 Az' u-ran  
 Az' y-mites  
 Az' zah  
 Az' zan  
 Az' zur

**B**AAL, or Bel  
 Ba' al-ah  
 Ba' al-ath  
 Ba' al-ath Be' er  
 Ba' al Be' rith  
 Ba' al-le  
 Ba' al Gad'  
 Ba' al Ham' on  
 Ba' al Han' an  
 Ba' al Ha' zor  
 Ba' al Her' non  
 Ba' al-i (3)  
 Ba' al-im.—*Milton.*  
 Ba' al-is  
 Ba' al Me' on  
 Ba' al Pe' or  
 Ba' al Per' a-zim  
 Ba' al Shal' i-sha  
 Ba' al Ta' mar  
 Ba' al Ze' bub  
 Ba' al Ze' phon  
 Ba' a-na  
 Ba' a-nah  
 Ba' a-nan  
 Ba' a-nath  
 Ba-a-ni' as (15)

Ba' a-ra  
 Ba' a-sha (9)  
 Ba' a-shah  
 Ba-a-si' ah (15)  
 Ba' bel  
 Ba' bi (3)  
 Bab' y-lon  
 Ba' ca  
 Bach' rites (8)  
 Bac-chu' rus  
 Bach' uth Al' lon  
 Ba-go' as  
 Bag' o-i (3) (5)  
 Ba-ha' rum-ite (8)  
 Ba-hu' rim  
 Ba' jith  
 Bak-bak' er  
 Bak' buk  
 Bak-buk-i' ah (15)  
 Ba' la-am (16)  
 \**Ba' lam*  
 Bal' a-dan  
 Ba' lah (9)  
 Ba' lak  
 Bal' a-mo  
 Bal' a-nus

Bal-tha' sar (11)  
 Ba' mah  
 Ba' moth  
 Ba' moth Ba' al  
 Ban  
 Ba' ni (3)  
 Ba' nid  
 Ban-a-i' as (15)  
 Ban' nus  
 Ban' u-as  
 Ba-rab' bas  
 Bar' a-chel (6)  
 Bar-a-chi' ah (15)  
 Bar-a-chi' as  
 Ba' rak  
 Bar-ce' nor  
 Bar' go  
 Bar-hu' mites (8)  
 Ba-ri' ah (15)  
 Bar-je' sus  
 Bar-jo' na  
 Bar' kos  
 Bar' na-bas  
 Ba-ro' dis  
 Bar' sa-bas  
 Bar' ta-cus

\* See *Canaan, Aaron, and Israel.*

Bar-thol' o-mew  
 Bar-ti-me' us  
 Ba' ruch (6)  
 Bar-zil' la-i (5)  
 Bas' ca-ma  
 Ba' shan, or  
   Bas' san  
 Ba' shan Ha' voth  
   Fa' ir  
 Bash' e-math  
 Bas' lith  
 Bas' math  
 Bas' sa  
 Bas' ta-i (5)  
 Bat' a-ne  
 Bath  
 Bath' a-loth  
 Bath-rab' bim  
 Bath' she-ba  
 Bath' shu-a (13)  
 Bav' a-i (5)  
 Be-a-li' ah (15)  
 Be' a-loth  
 Be' an  
 Beb' a-i (5)  
 Be' cher  
*Be' ker* (6)  
 Bech-o' rath  
 Bech' ti-leth  
 Be' dad  
 Bed-a-i' ah (15)  
 Be-el-i' a-da  
 Be-el' sa-rus  
 Be-el-teth' mus  
 Be-el' ze-bub  
 Be' er  
 Be-e' ra  
 Be-e' rah, or Be' rah  
 Be-er-e' lim  
 Be-e' ri (3)  
 Be-er-la-ha' i-roi  
 Be-e' roth  
 Be-e' roth-ites (8)

Be-er' she-ba  
 Be-esh' te-rah  
 Be' he-moth  
 Be' kah (9)  
 Be' la  
 Be' lah  
 Be' la-ites (8)  
 Bel' e-mus  
 Bel' ga-i (5)  
 Be' li-al (13)  
 Bel' ma-im (16)  
 Bel' men  
 Bel-shaz' zer  
 Bel-te-shaz' zar  
 Ben  
 Ben-ai' ah (5)  
 Ben-am' mi (3)  
 Ben-eb' e-rak  
 Ben-e-ja' a-kam  
 Ben' ha-dad  
 Ben-ha' il  
 Ben-ha' nan  
 Ben' ja-min  
 Ben' ja-mite (8)  
 Ben' ja-mites  
 Ben' i-nu  
 Ben-u' i (3) (14)  
 Be' no  
 Be-no' ni (3)  
 Ben-zo' heth  
 Be' on  
 Be' or  
 Be' ra  
 Be' a-chah (6) (9)  
 Ber-a-chi' ah (15)  
 Ber-a-i' ah (15)  
 Be-re' a  
 Be' red  
 Be' ri (3)  
 Be-ri' ah (15)  
 Be' rites (8)  
 Be' rith  
 Ber-ni' ce

Be-ro' dach Bal' a-  
   dan  
 Be' roth  
 Ber' o-thai (5)  
 Be-ro' thath  
 Ber' yl  
 Ber-ze' lus  
 Be' zai (5)  
 Bes-o-dei' ah (9) (15)  
 Be' sor  
 Be' tah  
 Be' ten  
 Beth-ab' a-ra  
 Beth-ab' a-rah (9)  
 Beth' a-nath  
 Beth' a-noth  
 Beth' a-ny  
*Beth' a-ne*  
 Beth-ar' a-bah (9)  
 Beth' a-ram  
 Beth-ar' bel  
 Beth-a' ven  
 Beth-az' ma-veth  
 Beth-ba-al-me' on  
 Beth-ba' ra  
 Beth-ba' rah (9)  
 Bethi' ba-si (3)  
 Beth-bir' e-i (3)  
 Beth' car  
 Beth-da' gon  
 Beth-dib-la-tha' im  
 Beth' el  
 Beth' el-ite  
 Beth-e' mek  
 Be' ther  
 Beth-es' da  
 Beth-e' zel  
 Beth-ga' der  
 Beth-ga' mul  
 Beth-hac' ce-rim (7)  
*Beth-hak' ser-im*  
 Beth-ha' ran  
 Beth-hog' lah (9)

Beth-ho' ron  
 Beth-jes' i-moth  
 Beth-leb' a-oth  
 Beth' le-hem  
 Beth' le-hem Eph'  
 ra-tah  
 Beth' le-hem Ju' dah  
 Beth' le-hem-ite (8)  
 Beth-lo' mon  
 Beth-ma' a-cah (9)  
 Beth-mar' ca-both  
 Beth-me' on  
 Beth-nim' rah (9)  
 Beth-o' ron  
 Beth-pa' let  
 Beth-paz' zer  
 Beth-pe' or  
 \*Beth' pha-ge (12)  
*Beth' fa-je* (10)  
 Beth' phe-let  
 Beth' ra-bah (9)  
 Beth' ra-pha (9)  
 Beth' re-hob  
 Beth-sa' i-da (9)  
 Beth' sa-mos  
 Beth' shan  
 Beth-she' an  
 Beth' she-mesh  
 Beth-shit' tah (9)  
 Beth' si-mos  
 Beth-tap' pu-a

Beth-su' ra (14)  
 Be-thu' el (14)  
 Be' thul  
 Beth-u-li' a (5)  
 Beth' zor  
 Beth' zur  
 Be-to' li-us  
 Bet-o-mes' tham  
 Bet' o-nim  
 Be-u' lah  
 Be' zai (5)  
 Be-zal' e-el  
 Be' zek  
 Be' zer, or Boz' ra  
 Be' zeth  
 Bi' a-tas  
 Bich' ri (3) (6)  
 Bid' kar  
 Big' tha  
 Big' than  
 Big' tha-na  
 Big' va-i (5)  
 Bil' dad  
 Bil' e-am  
 Bil' gah (9)  
 Bil' ga-i (5)  
 Bil' ha, or Bil' hah  
 Bil' han  
 Bil' shan  
 Bim' hal  
 Bin' e-a (9)

Bin' nu-i (3) (14)  
 Bir' sha  
 Bir' za-vith  
 Bish' lam  
 Bi-thi' ah (15)  
 Bith' ron  
 Biz-i-jo-thi' ah (5)  
 Biz-i-jo-thi' jah  
 Biz' tha  
 Blas' tus  
 Bo-a-ner' ges  
 Bo' az, or Bo' oz  
 Boc' cas  
 Boch' e-ru (6)  
 Bo' chim (6)  
 Bo' han  
 Bos' cath  
 Bo' sor  
 Bos' o-ra  
 Bos' rah (9)  
 Bo' zez  
 Boz' rah  
 Brig' an-dine  
 Buk' ki (3)  
 Buk-ki' ah (15)  
 Bul, *rhymes dull*  
 Bu' nah  
 Bun' ni (3)  
 Buz  
 Bu' zi (3)  
 Buz' ite (8)

\* *Bethphage*.—This word is generally pronounced by the illiterate in two syllables, and without the second *h*, as if written *Beth' page*.

## CA

## CA

## CH

C <sub>AB</sub>	*Ca'na-an	Car' mel-ite (8)
Cab' bon	Ca'na-an-ites (8)	Car' mel-i-tess
Cab' ham	<i>Can' nan-ites</i>	Car' mi (3)
Ca' bul.—See Bul.	Can' neh (9)	Car' mites (3)
Cad' dis	<i>Can' nee</i>	Car' na-im (15)
Ca' des	Can' veh (9)	Car' ni-on
Ca' desh	<i>Can' vee</i>	Car' pus
Cai' a-phas (5)	†Ca-per' na-um (16)	Car-she' na
Cain	Caph-ar-sal' a-ma	Ca-siph' i-a
Ca-i' nan	Ca-phen' a-tha (9)	Cas' leu
Cai' rites (8)	Ca-phi' ra (9)	Cas' lu-bim
Ca' lah	Caph' tor	Cas' phor
Cal' a-mus	Caph' to-rim	Cas' pis, or
Cal' col	Caph' to-rims	Cas' phiu
Cal-dees'	Cap-pa-do' ci-a	Ca-thu' ath (13)
Ca' leb	<i>Cap-pa-do' she-a</i>	Ce' dron (7)
Ca' leb Eph' ra-tah	Car-a-ba' si-on	Cei' lan
Cal' i-tas	<i>Car-a-ba' ze-on</i>	Ce-le-mi' a (9)
Cal-a-mol' a-lus	Car' cha-mis (6)	Cen' cre-a (6)
Cal' neth	Car' che-mish (6)	Cen-de-be' us
Cal' no	Ca-re' ah (9)	Cen-tu' ri-on
Cal' phi (3)	Ca' ri-a	Ce' phas
Cal' va-ry	Car' kas	Ce' ras
<i>Cal' va-re</i>	Car-ma' ni-ans	Ce' teb
Ca' mon	Car' me	Cha' bris (6)
Ca' na	Car' mel	Cha' di-as

\* *Canaan*.—This word is not unfrequently pronounced in three syllables, with the accent on the second. But Milton, who in his *Paradise Lost* has introduced this word six times, has constantly made it two syllables, with the accent on the first. This is perfectly agreeable to the syllabication and accentuation of *Isaac* and *Balaam*, which are always heard in two syllables. This suppression of a syllable in the latter part of these words arises from the absence of accent: an accent on the second syllable would prevent the hiatus arising from the two vowels, as it does in *Baal* and *Baalim*, which are always heard in two and three syllables respectively.—See *Adonai*.

† *Capernaum*.—This word is often, but improperly, pronounced with the accent on the penultimate.

Chæ' re-as  
 Chal' ce-do-ny  
 Chal' col  
 Chal-de' a  
 Cha' nes  
 Chan-nu-ne' us  
 Char-a-ath' a-lar  
 Char' a-ca  
 Char' a-sim  
 Char' cus  
 Cha're-a  
 Char' mis  
 Char' ran  
 Chas' e-ba (13)  
 Che' bar (6)  
 Ched-er-la' o-mer  
 Che' lal  
 Chel' ci-as  
*Kel' she-as*  
 Chel' lub  
 Che' lod  
 Che' lub  
 Chel' li-ans  
 Chel' lus  
 Che-lu' bai (5)  
 Che-lu' bar  
 Chem' a-rims  
 Che' mosh  
 Che-na' a-nah (9)  
 Chen' a-ni (3)  
 Chen-a-ni' ah (15)  
 Che' phar Ha-am'  
     mo-nai (5)  
 Cheph-i' rah (6) (9)  
 Che' ran  
 Che're-as  
 Chel' eth-ims  
 Cher' eth-ites (8)  
 Che' rith, or  
     Che' rish  
 Cher' ub (6)

Cher' u-bim  
 Ches' a-lon  
 Che' sed  
 Che' sil  
 Che' sud  
 Che-sul' loth  
 Chet' tim  
 Che' zib  
 Chi' don  
 Chil' le-ab  
 Chi-li' on  
 Chil' mad  
 Chim' ham  
 Chis' leu, Cas' leu,  
     or Cis' leu  
 Chis' lon  
 Chis' loth Ta' bor  
 Chit' tim  
 Chi' un  
 Chlo' e  
 Cho' ba  
 Cho-ra' sin, or  
     Cho-ra' shan, or  
     Cho-ra' zin  
 Chos-a-me' us  
 Cho-ze' ba  
 CHRIST  
 Chub (6)  
*Kub*  
 Chun  
 Chu' sa, or Chu' za  
 Chush' an Rish-a-  
     tha'im (15)  
 Chu' si  
 Cin' ner-eth, or  
     Cin' ner-oth  
 Cin' a-ma  
 Ci' sai (5)  
 Cis' leu  
 Cith' e-rus  
 Cit' tims

Clau' da  
 Cle-a' sa  
 Clem' ent  
 Cle' o-phas  
 Clo' e  
 Cni' dus  
*Ni' dus*  
 Col-ho' zeh (9)  
 Col' li-us  
 Co-los' se  
 Co-los' si-ans  
*Co-losh' e-ans*  
 Co-ni' ah (15)  
 Con-o-ni' ah  
 Cor  
 Cor' be  
 Cor' ban  
 Co' re  
 Cor' inth  
 Co-rin' thi-ans  
 Co' sam  
 Cou' tha  
 Coz  
 Coz' bi (3)  
 Cres' cens  
 Crete  
 Cre' tans  
 Cretes  
 Cre' ti-ans  
*Cre' she-ans*  
 Cu' bit  
 Cush  
 Cu' shan  
 Cu' shan Rish-  
     tha'im (15)  
 Cu' shi (3)  
 Cuth, or Cuth' ah  
 Cu' the-ans  
 Cy' a-men  
 Cy-re' ne  
 Cy-re' ni-us



## DA

## DI

## DU

DAB' A-REH (9)

Dab' ba-sheth

Dab' e-rath

Da' bri-a

Da-co' bi (3)

Dad-de' us

Da' gon

Dai' san (5)

Dal-a-i' ah (5)

Dal' i-lah

Dal-ma-nu' tha

Dal' phon

Dam' a-ris

Dam-a-scenes'

Dan

Dan' ites (8)

Dan-ja' an

Dan' i-el (13)

Dan' nah

Dan' o-brath

Da' ra

Dar' da

Da' ri-an

Dar' kon

Da' than

Dath' e-mah, or

Dath' mah

Da' vid

De' bir

\*Deb' o-rah

De-cap' o-lis

De' dan

Ded' a-nim

Ded' a-nims

De-ha' vites (8)

De' kar

Del-a-i' ah (5)

Del' i-lah

De' mas

Der' be

Des' sau

De-u' el (17)

Deu-ter-on' o-my

Dib' la-im (16)

Dib' lath

Di' bon

Di' bon Gad

Dib' ri (3)

Dib' za-hab, or

Diz' a-hab

Di' drachm

Di' dram

Did' y-mus (6)

Dik' lah, or Dil' dah

Dil' e-an

Dim' nah

Di' mon

Di-mo' nah (9)

Di' nah (9)

Di' na-ites (8)

Din' ha-bah (9)

Di-ot' re-phen

Di' shan

Di' shon

Diz' a-hab

Do' cus

Dod' a-i (5)

Dod' a-nim

Dod' a-vah (9)

Do' do

Do' eg

Doph' kah (9)

Dor

Do' ra

Dor' cas

Do-rym' e-nes

Do-sith' e-us

Do' tha-im, or

Do' than (16)

Du' mah (9)

Du' ra

\* *Deborah*.—The learned editor of Labbe tells us, that this word has the penultimate long, both in the Greek and Hebrew; and yet he observes, that our clergy, when reading the Holy Scriptures to the people in English, always pronounce it with the accent on the first syllable; “and why not,” says he, “when they place the accent on the first syllable of *orator*, *auditor*, and *successor*?” “But,” continues he, “I suppose they accent them otherwise, when they speak Latin.” Who doubts it?

## EL

E' A-NAS  
 E' bal  
 E' bed  
 E-bed' me-lech  
 Eb-en-e' zer  
 E' ber  
 E-bi' a-saph  
 E-bro' nah  
 E-ca' nus  
 Ec-bat' a-na  
 Ec-cle-si-as' tes  
 Ec-cle-si-as' ti-cus  
 Ed  
 E' dar  
 E' den  
 E' der  
 E' des  
 E' di-as  
 Ed' na  
 E' dom  
 E' dom-ites (8)  
 Ed' re-i (3)  
 Eg' lah  
 Eg' la-im (16)  
 Eg' lon  
 E' gyp't  
 E' hi (3)  
 E' hud  
 E' ker  
 Ek' re-bel  
 Ek' ron  
 Ek' ron-ites (8)  
 E' la  
 E'l' a-dah  
 E' lah  
 E' lam  
 E' lam-ites (8)  
 E'l' a-sah (9)

## EL

E' lath  
 El-beth' el  
 E'l' ci-a  
 El' she-a  
 E'l' da-ah  
 E'l' dad  
 E' le-ad  
 E-le-a' leh (9)  
 E-le-a' le.—Milton.  
 E-le' a-sah (9)  
 E-le-a' zer  
 E-le-a-zu' rus  
 El-el-o' he Is' ra-el  
 E-leu' the-rus  
 El-eu-za' i (3) (5)  
 El-ha' nan  
 E' li (3)  
 E-li' ab  
 E-li' a-da  
 E-li' a-dah  
 E-li' a-dun  
 E-li' ah (9)  
 E-li' ah-ba (9)  
 E-li' a-kim  
 E-li' a-li (3)  
 E-li' am  
 E-li' as (15)  
 E-li' a-saph  
 E-li' a-shib  
 E-li' a-sis  
 E-li' a-tha, or  
     E-li' a-thah  
 E-li-a' zar  
 E-li' dad  
 E' li-el (13)  
 E-li-e' na-i (5)  
 E-li-e' zer  
 E-li' ha-ba

## EL

El-i-hoe' na-i (5)  
 El-i-ho' reph  
 E-li' hu  
 E-li' as (15)  
 E-li' jah (9)  
 E'l' i-ka  
 E' lim  
 E-lim' e-lech (6)  
 E-li-oe' na-i (5)  
 E-li-o' nas  
 E'l' i-phal  
 E-liph' a-leh (9)  
 E'l' i-phaz  
 E-liph' e-let  
 E-lis' a-beth  
 E-l-i-sæ' us  
 E-li' sha (9)  
 E-li' shah  
 E-lish' a-ma  
 E-lish' a-mah  
 E-lish' a-phat  
 E-lish' e-ba  
 El-i-shu' a (13)  
 E-lis' i-mus  
 E-li' u  
 E-li' ud  
 E-liz' a-phan  
 El-i-se' us  
 E-li' zur  
 E'l' ka-nah  
 E'l' ko-shite (8)  
 E'l' la-sar  
 E'l' mo-dam  
 E'l' na-am  
 E'l' na-than  
 E' lon  
 E' lon-ites (8)  
 E' lon Beth' ha-nan

E' loth  
 E' pa-al  
 E' pa-let  
 E' pa' ran  
 E' te-keh (9)  
 E' te-keth  
 E' te-kon  
 E' to-lad  
 E' lul  
 E-lu' za-i (5)  
 E' y-ma' is  
 E' y-mas  
 E' za-bad  
 E' za-phan  
 E-m-al-cu' el (17)  
 E-man' u-el (17)  
 E' mims  
 \*E-m' ma-us  
 E-m' mer  
 E' mor  
 E' nam  
 E' nan  
 E-n' dor  
 E-n-eg-la' im (16)  
 E-u-e-mes' sar  
 E-ne' ni-as  
 E-n-gau' nim  
 E-n' ge-di (7)  
 E-n-had' dah (9)  
 E-n-hak' ko-re  
 E-n-ha' zor  
 E-n-mish' pat  
 E' noch (6)  
 E' nock  
 E' non  
 E' nos  
 E' nosh  
 E-n-rim' mon  
 E-n-ro' gel (13)

E-n' she-mesh  
 E-n-lap' pu-ah (9)  
 E-p' a-phras  
 E-paph-ro-di' tus  
 E-pen' e-tus  
 E' phah  
 E' phai (5)  
 E' pher  
 E' phes-dam' min  
 Eph' lah  
 E' phod  
 E' phor  
 Eph' pha-tha  
 E' phra-im (16)  
 E' phra-im-ites (8)  
 Eph' ra-tah  
 Eph' rath  
 Eph' rath-ites (8)  
 E' phron  
 Er  
 E' ran  
 E' rau-ites (8)  
 E-ras' tus  
 E' rech (6)  
 E' ri (3)  
 E' sa  
 E-sa' i-as (5)  
 E' sar-had' don  
 E' sau  
 Es' dras  
 Es-dre' lon (13)  
 Es' e-bon  
 E-se' bri-as  
 E' sek  
 Esh' ba-al  
 Esh' ban  
 Esh' col  
 E' she-an  
 E' shek

Esh' ka-lon  
 Esh' ta-ol  
 Esh' tau-lites (8)  
 Esh-tem' o-a  
 Esh' te-moth  
 Esh' ton  
 Es' li (3)  
 Es-ma-chi' ah (15)  
 E-so' ra  
 Es' ril  
 Es' rom  
 Es-senes' (8)  
 Est' ha-ol  
 Es' ther  
 Es' ter  
 E' tam  
 E' tham  
 E' than  
 Eth' a-nim  
 Eth' ba-al  
 E' ther  
 Eth' ma  
 Eth' nan  
 Eth' ni (3)  
 Eu-as' i-bus  
 Eu-bu' lus  
 Eve  
 E' vi (3)  
 E' vil mer-o' dach  
 Eu' na-than  
 Eu-ni' ce  
 Eu-o' di-as  
 Eu-pol' e-mus  
 Eu-roc' ly-don  
 Eu' ty-chus  
 Ex' o-dus  
 E' zar  
 Ez' ba-i (9) (5)  
 Ez' bon

\* *Emmaus*.—This word is very improperly pronounced in two syllables, as if divided into *Em' maus*.

## 196 EZ

Ez-e-chi' as  
 Ez-e-ki' as  
 E-ze' ki-el (13)  
 E' zel  
 E' zem  
 E' zer

## EZ

Ez-e-ri' as (15)  
 E-zi' as (15)  
 E-zi' on Ge'ubar, or  
 E' zi-on-ge' ber  
 Ez' nite (8)  
 Ez' ra

## EZ

Ez' ra-hite (8)  
 Ez' ri (3)  
 Ez' ri-el (13)  
 Ez' ril  
 Ez' ron, or Hez' ron  
 Ez' ron-ites (8)

## GA

GA' AL  
 Ga' ash  
 Ga' ba  
 Gab' a-el (13)  
 Gab' a-tha  
 Gab' bai (5)  
 Gab' ba-tha  
 Ga' bri-as  
 Ga' bri-el (13)  
 Gad  
 Gad' a-ra  
 Gad-a-renes' (8)  
 Gad' des  
 Gad' di-el (13)  
 Ga' di (3)  
 Gad' ites (8)  
 Ga' ham  
 Ga' har  
 Ga' i-us  
 Ga' yus  
 Gal' a-dad  
 Ga' lal  
 Gal' e-ed  
 Gal' ga-la  
 Gal' i-lee  
 Gal' lim  
 Gal' li-o  
 Gam' a-el (13)  
 Ga-ma' li-el (13)

## GE

Gam' ma-dims  
 Ga' mul  
 Gar  
 Ga' reb  
 Gar' i-zim  
 Gar' mites (8)  
 Gash' mu  
 Ga' tam  
 Gath  
 Gath He' pher  
 Gath Rim' mon  
 Gau' lan  
 Gau' lon  
 Ga' za  
 Gaz' a-bar  
 Ga-za' ra  
 Ga' zath-ites (8)  
 Ga' zer  
 Ga-ze' ra (13)  
 Ga' zez  
 Gaz' ites (8)  
 Gaz' zam  
 Ge' ba (7)  
 Ge' bal  
 Ge' bar  
 Ge' ber  
 Ge' bim  
 Ged-a-li' ah (15)  
 Ged' dur

## GE

Ge' der  
 Ge-de' rah (14)  
 Ged' e-rite (8)  
 Ge-de' roth (13)  
 Ged-e-roth-a' im (16)  
 Ge' dir  
 Ge' dor  
 Ge-ha' zi (7) (13)  
 Gel' i-loth  
 Ge-mal' li (3)  
 Gem-a-ri' ah (15)  
 Ge-ne' zar (13)  
 Ge-nes' a-reth (7)  
 Gen' e-sis  
*Jen' e-sis*  
 Gen-ne' us  
 Gen-u' bath  
 Gen' tiles (8)  
*Jen' tiles*  
 Ge' on  
 Ge' ra  
 Ge' rah (9)  
 Ge' rar  
 Ger' a-sa (9)  
 Ger' ga-shi (3)  
 Ger' ga-shites (8)  
 Ger-ge-senes' (8)  
 Ger' i-zim (7)  
 Ger' rin-i-ans

Ger-ræ'ans  
 Ger'shom  
 Ger'shon  
 Ger'shon-ites (8)  
 Ger'shur  
 Ge'sem  
 Ge'shan  
 Ge'shem  
 Ge'shur  
 Gesh' u-ri (3)  
 Gesh' u-rites (8)  
 Ge'thur  
 Geth-o-li'as (15)  
 Geth-sem'a-ne  
 Ge-u'el (17)  
 Ge'zer  
 Ge'zer-ites (8)  
 Gi'ah  
 Gib'bar  
 Gib'be-thon  
 Gib'e-a (9)  
 Gib'e-ah (9)  
 Gib'e-ath  
 Gib'e-on  
 Gib'e-on-ites (8)  
 Gib'lites (8)  
 Gid-dal'ti (3)

Gid'del  
 Gid'e-on (7)  
 Gid-e-o'ni (3)  
 Gi'dom  
 Gi'er Ea'gle  
*Jy'er Eagle*  
 Gi'hon  
 Gil'a-lai (5)  
 Gil'bo-a  
 Gil'e-ad  
 Gil'e-ad-ite (8)  
 Gil'gal (7)  
 Gi'loh (9)  
 Gi'lo-nite (8)  
 Gim'zo  
 Gi'nath  
 Gin'ne-tho  
 Gin'ne-thon  
 Gir'ga-shi (3)  
 Gir'ga-shites (8)  
 Gis'pa (9)  
 Git'tah He'pher  
 Git'ta-im (15)  
 Git'tite  
 Git'tites (8)  
 Git'tith  
 Gi'zo-nite (8)

Glede  
 Gni'dus  
*Ni'dus*  
 Go'ath  
 Gob  
 Gog  
 Go'lan  
 Gol'go-tha  
 Go-li'ah (9)  
 Go-li'ath  
 Go'mer  
 Go-mor'rah  
 Go'pher-wood  
 Gor'gi-as  
*Gor'je-as*  
 Gor'ty-na  
 Go'shen  
 Go-thon'i-el (18)  
 Go'zan  
 Gra'ba  
 Gre'ci-a (9)  
*Gre'she-a*  
 Gud'go-dah  
 Gu'ni (3)  
 Gu'nites (8)  
 Gur  
 Gur-ba'al

**HA-A-HASH'TA-RI**  
 Ha-bai'ah (5)  
 Hab'a-kuk  
 Hab-a-zi-ni'ah (15)  
 Ha-ber'ge-on  
 Ha'bor  
 Hach-a-li'ah (15)  
 Hach'i-lah

Hach'mo-ni (3)  
 Hach'mo-nite (8)  
 Ha'da  
 Ha'dad  
 Had-ad-e'zer  
 Ha'dad Rim'mon  
 Ha'dar  
 Had'a-shah

Ha-das'sa (9)  
 Ha-das'sah  
 Ha-dat'tah (9)  
 Ha'did  
 Had'la-i (5)  
 Ha-do'ram  
 Ha'drach (6)  
 Ha'gab

Hag' a-bah (9)  
 Hag' a-i (5)  
 Ha' gar  
 Ha-gar-enes' (8)  
 Ha' gar-ites (8)  
 Hag' ga-ri (5)  
 Hag' ge-ri (3)  
 Hag' gi (3)  
 Hag-gi' ah (15)  
 Hag' gites (8)  
 Hag' gith  
 Ha' i (5)  
 Hak' ka-tan  
 Hak' koz  
 Ha-ku' pha (13)  
 Ha' lah (9)  
 Ha' lac  
 Hal' lul  
 Ha' li (3)  
 Hal-le-lu' jah  
*Hal-le-lu' yah*  
 Hal-lo' esh  
 Ham  
 Ha' man  
 Ha' math, or  
   He' math  
 Ha' math-ite (8)  
 Ha' math Zo' bah  
 Ham' math  
 Ham-med' a-tha  
 Ham' e-lech (6)  
 Ham' i-tal  
 Ham-mol' e-keth  
 Ham' mon  
 Ham' o-nah  
 Ha' mon Gog  
 Ha' mor  
 Ha' moth  
 Ha' moth Dor  
 Ha-mu' el (17)  
 Ha' mul  
 Ha' mul-ites (8)  
 Ha-mu' tal

Ha-nam' e-el (13)  
 Ha' nan  
 Ha-nan' e-el (13)  
 Han' a-ni (3)  
 Han-a-ni' ah (15)  
 Ha' nes  
 Han' i-el (15)  
 Han' nah (9)  
 Han' na-thon  
 Han' ni-el (13)  
 Ha' noch  
 Ha' noch-ites (8)  
 Ha' nun  
 Haph-a-ra' im (15)  
 Ha' ra  
 Har' a-dah (9)  
 Har-a-i' ah (15)  
 Ha' ran  
 Ha' ra-rite (8)  
 Har-bo' na  
 Har-bo' nah  
 Ha' reph  
 Ha' reth  
 Har' has  
 Har' ha-ta (9)  
 Har' hur  
 Ha' rim  
 Ha' riph  
 Har' ne-pher  
 Ha' rod  
 Ha' rod-ite (8)  
 Har' o-eh (9)  
 Ha' ro-rite (8)  
 Har' o-sheth  
 Har' sha (9)  
 Ha' rum  
 Ha-ru' maph  
 Ha-ru' phite (8)  
 Ha' ruz  
 Has-a-di' ah (15)  
 Has-e-nu' ah (13)  
 Hash-a-bi' ah (15)  
 Hash-ab' nah (9)

Hash-ab-ni' ah (15)  
 Hash-bad' a-na (9)  
 Ha' shem  
 Hash-mo' nah (9)  
 Ha' shum  
 Ha-shu' pha (9)  
 Has' rah  
 Has-se-na' ah (9)  
 Ha-su' pha (9)  
 Ha' tach (6)  
*Ha' tack*  
 Ha' thath  
 Hat' i-ta  
 Hat' til  
 Hat-ti' pha  
 Hat' tush  
 Hav' i-lah (9)  
 Ha' voth Ja' ir  
 Hau' ran  
 Haz' a-el (13)  
 Ha-zai' ah (5)  
 Ha' zar Ad' dar  
 Ha' zar E' nan  
 Ha' zar Gad' dah  
 Ha' zar Hat' ti-con  
 Ha' zar Ma' veth  
 Ha-za' roth  
 Ha' zar Shu' el  
 Ha' zar Su' sah  
 Ha' zar Su' sim  
 Ha' zel El-po' ni (3)  
 Ha-ze' rim  
 Ha-ze' roth  
 Ha' zer Shu' sim  
 Haz' e-zon Ta' mar  
 Ha' zi-el (13)  
 Ha' zo  
 Ha' zor  
 Haz' u-bah (9)  
 He' ber  
 He' ber-ites (8)  
 He' brews  
 He' bron

## HE

He' bron-ites (8)  
 Heg' a-i (5)  
 He' ge (7)  
 He' lah (9)  
 He' lam  
 Hel' bah (9)  
 Hel' bon  
 Hel-chi' ah (15)  
 Hel' da-i (5)  
 He' leb  
 He' led  
 He' lek  
 He' lek-ites (8)  
 He' lem  
 He' leph  
 He' lez  
 He' li (3)  
 Hel' ka-i (5)  
 Hel' kath  
 Hel' kath Haz' zu-  
 rim  
 Hel-ki' as (15)  
 He' lon  
 He' man  
 He' math, or  
 Ha' math  
 Hem' dan  
 Hen  
 He' na (9)  
 Hen' a-dad  
 He' noch (6)  
 He' pher  
 He' pher-ites (8)  
 Heph' zi-bah (9)  
 He' ram  
 He' res  
 He' resh  
 Her' mas  
 Her-mog' e-nes  
 Her' mon  
 Her' mon-ites (8)  
 Her' od  
 He-ro' di-ans

## HO

He-ro' di-as  
 He-ro' di-an  
 He' seb  
 He' sed  
 Hesh' bon  
 Hesh' mon  
 Heth  
 Heth' lon  
 Hez' e-ki (3)  
 Hez-e-ki' ah (15)  
 He' zer, or He' zir  
 He-zi' a  
 He' zi-on  
 Hez' ra-i (15)  
 Hez' ro  
 Hez' ron  
 Hez' ron-ites (8)  
 Hid' da-i (5)  
 Hid' de-kel  
 Hi' el  
 Hi-er' e-el (13)  
 Hi-er' e-moth  
 Hi-er-i-e' lus  
 Hi-er' mas  
 Hi-er-on' y-mus  
 Hig-gai' on (5)  
 Hi' len  
 Hil-ki' ah (15)  
 Hil' lel  
 Hin  
 Hin' nom  
 Hi' rah  
 Hi' ram  
 Hir-ca' nus  
 His-ki' jah (15)  
 Hit' tites (8)  
 Hi' vites (8)  
 Ho' ba, or  
 Ho' bah  
 Ho' bab  
 Hod  
 Hod-a-i' ah (15)  
 Hod-a-vi' ah (15)

## HU

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Ho' dish  
 Ho-de' va (9)  
 Ho-de' vah (9)  
 Ho-di' ah (15)  
 Ho-di' jah (15)  
 Hog' lah  
 Ho' ham  
 Ho' len  
 Hol-o-fer' nes  
 Ho' lon  
 Ho' man, or  
 He' man  
 Ho' mer  
 Hoph' ni (3)  
 Hoph' rah  
 Hor  
 Ho' ram  
 Ho' reb  
 Ho' rem  
 Hor-a-gid' dad  
 Ho' ri (3)  
 Ho' rims  
 Ho' rites (8)  
 Hor' mah  
 Hor-o-na' im (15)  
 Hor' o-nites (8)  
 Ho' sa, or Has' ah  
 Ho-san' na  
 Ho-se' a (9)  
 Ho-ze' a  
 Hosh-a-i' ah (15)  
 Hosh' a-ma  
 Ho-she' a (8)  
 Ho' tham  
 Ho' than  
 Ho' thir  
 Huk' kock  
 Hul  
 Hul' dah (9)  
 Hum' tah  
 Hu' pham  
 Hu' pham-ites (8)  
 Hup' pah

Hup' pim  
 Hur  
 Hu' rai (5)  
 Hu' ram  
 Hu' ri (3)  
 Hu' shah (9)

Hu' shai (5)  
 Hu' sham  
 Hu' shath-ite (8)  
 Hu' shim  
 Hu' shub  
 Hu' shu-bah (9)

Huz  
 Hu' zoth  
 Huz' zab  
 Hy-das' pes  
 Hy-e' na (9)  
 Hy-men-e' us

JA' A-KAN  
 Ja-ak' o-bah (9)  
 Ja-a' la  
 Ja-a' lah (9)  
 Ja-a' lam  
 Ja' a-nai (5)  
 Ja-ar-e-oi' a-gim  
 Ja-as-a-ni' a  
 Ja' a-sau  
 Ja-a' si-el (13)  
 Ja-a' zah (9)  
 Ja-az-a-ni' ah (15)  
 Ja-a' zar  
 Ja-a-zi' ah (15)  
 Ja-a' zi-el (13)  
 Ja' bal  
 Jab' bok  
 Ja' besh  
 Ja' bez  
 Ja' bin  
 Jab' ne-el (13)  
 Jab' neh (9)  
 Ja' chan  
 Ja' chin  
 Ja' chin-ites (8)  
 Ja' cob  
 Ja-cu' bus (13)  
 Ja' da

Jad-du' a (9)  
 Ja' don  
 Ja' el  
 Ja' gur  
 Jah  
 Ja-ha' le-el (13)  
 Ja-hal' e-lel (13)  
 Ja' hath  
 Ja' haz  
 Ja-ha' za  
 Ja-ha' zah (9)  
 Ja ha-zi' ah (15)  
 Ja ha' zi-el (13)  
 Jah' da-i (5)  
 Jah' di-el (13)  
 Jah' do  
 Jah' le-el  
 Jah' le-el-ites (8)  
 Jah' ma-i (5)  
 Jah' zah (9)  
 Jah' ze-el (13)  
 Jah' zi-el (13)  
 Jah' ze-el-ites (8)  
 Jah' ze-rah (9)  
 Ja' ir  
 Ja' ir-ites (8)  
 Ja' i-rus *Ja' e-rus*  
 Ja' kan

Ja' keh (9)  
 Ja' kim  
 Jak' kim  
 Ja' lon  
 Jam' bres  
 Jam' bri (5)  
 James  
 Ja' min  
 Ja' min-ites (8)  
 Jam' lech (6)  
 Jam' na-an  
 Jam' ni-a (9)  
 Jam' nites (8)  
 Jan' na (9)  
 Jan' nes  
 Ja-no' ah (9)  
 Ja-no' bah (9)  
 Ja' num  
 Ja' phet  
 Ja' pheth  
 Ja-phi' ah (15)  
 Japh' let  
 Japh' le-ti (3)  
 Ja' pho  
 Jar  
 Ja' rah (9)  
 Ja' reb  
 Ja' red



Jar-e-si' ah (15)  
 Jar' ha (9)  
 Ja' rib  
 Jar' mouth  
 Ja-ro' ah (9)  
 Jas' a-el (13)  
 Ja' shem  
 Ja' shen  
 Ja' sher  
 Ja-sho' be-am  
 Jash' ub  
 Jash' u-bi Le' hem  
 Jash' ub-ites (8)  
 Ja' si-el (13)  
 Ja-su' bus  
 Ja' tal  
 Jath' ni-el (13)  
 Jat' tir  
 Ja' van  
 Ja' zar  
 Ja' zer  
 Ja' zi-el (13)  
 Ja' ziz  
 Ib' har  
 Ib' le-am  
 Ib-nei' ah (9)  
 Ib-ni' jah (9)  
 Ib' ri (3)  
 Ib' zan  
 Ich' a-bod  
 I-co' ni-um  
 Id' a-lan (9)  
 Id' bash  
 Id' do  
 Id' u-el (13)  
 Id-u-mæ' a (9)  
 Id-u-mæ' ans  
 Je' a-rim  
 Je-at' e-rai (5)  
 Je-ber-e-chi' ah (15)  
 Je' bus  
 Je-bu' si (3)  
 Jeb' u-sites (8)

Jec-a-mi' ah (15)  
 Jec-o-li' ah (15)  
 Jec-o-ni' ah (15)  
 Je-dai' a (5) (9)  
 Je-dai' ah (5)  
 Jed-de' us  
 Jed' du  
 Je-dei' ah (9)  
 Je-di' a-el (13)  
 Jed' i-ah  
 Jed-e-di' ah (15)  
 Je' di-el (13)  
 Jed' u-thun  
 Je-e' li (3)  
 Je-e' zer  
 Je-e' zer-ites (8)  
 Je' gar Sa-ha-du' tha  
 Je-ha' le-el (13)  
 Je-hal' e-el (13)  
 Je-ha' zi-lel (13)  
 Jeh-dei' ah (9)  
 Je-hei' el (9)  
 Je-hez' e-kei  
 Je-hi' ah (9)  
 Je-hi' el  
 Je-hi' e-li (3)  
 Je-hish' a-i (5)  
 Je-his-ki' ah (15)  
 Je-ho' a-dah  
 Je-ho-ad' dan  
 Je-ho' a-haz  
 Je-ho' ash  
 Je-ho' ha-dah (9)  
 Je-ho' ha-nan  
 Je-hoi' a-chiu (6)  
 Je-hoi' a-da  
 Je-hoi' a-kim  
 Je-hoi' a-rib  
 Je-hon' a-dab  
 Je-bon' a-than  
 Je-ho' ram  
 Je-ho-shab' e-ath  
 Je-hosh' a-phat (12)

Je-hosh' e-ba  
 Je-hosh' u-a  
 JE-HO' VAH  
 Je-ho' vah Ji'reth  
 Je-ho' vah Nis' si  
 Je-ho' vah Shal' lom  
 Je-ho' vah Sham'  
 mah  
 Je-ho' vah Tsid' ke-  
 nu  
 Je-hoz' a-bad  
 Je' hu  
 Je-hub' bah  
 Je' hu-cal  
 Je' hud  
 Je-hu' di (3) (13)  
 Je-hu-di' jah (15)  
 Je' hush  
 Je-i' el  
 Je-kab' ze-el (13)  
 Jek-a-me' am  
 Jek-a-mi' ah (15)  
 Je-ku' thi-el (13)  
 Jem' i-mah  
 Jem-u' el (17)  
 Jeph' thah  
 Je-phun' nah  
 Je' rah  
 Je-rahm' e-el (13)  
 Je-rahm' e-el-ites  
 Jer' e-chus (6)  
 Je' red  
 Jer' e-mai (5)  
 Jer-e-mi' ah (15)  
 Jer' e-moth  
 Jer' e-mouth  
 Je-ri' ah (15)  
 Jer' i-bai (5)  
 Jer' i-cho (6)  
 Je-ri-el (13)  
 Je-ri' jah (15)  
 Jer' i-moth  
 Je-ri-oth

Jer' o-don  
 Jer' o-ham  
 Jer-o-bo'am  
 Je-rub' ba-al  
 Je-rub' e-sheth  
 Jer' u-el (17)  
 Je-ru' sa-lem  
 Je-ru' sha (13)  
 Je-sai' ah (5)  
 Jesh-a-i' ah (5)  
 Jesh' a-nah  
 Jesh-ar' e-lah  
 Jesh-eb' e-ab  
 Jesh-eb' e-ah (9)  
 Je' sher  
 Jesh' i-mon  
 Je-shish' a-i (5)  
 Jesh-o-ha-i' ah (15)  
 Jesh' u-a (13)  
 Jesh' u-run  
 Je-si' ah (15)  
 Je-sim' i-el  
 Jes' se  
 Jes' u-a (13)  
 Jes' u-i (3)  
 Je' sus  
 Je' ther  
 Je' theth  
 Jeth' lah  
 Je' thro  
 Je' tur  
 Je' u-el (13)  
 Je' ush  
 Je' uz  
 Jew' rie  
 Jez-a-ni' ah (15)  
 Jez' a-bel  
 Je-ze' lus  
 Je' zer  
 Je' zer-ites (8)  
 Je-zi' ah (15)  
 Je' zi-el (11)

Jez-li' ah (15)  
 Jez' o-ar  
 Jez-ra-hi' ah (15)  
 Jez re-el (13)  
 Jez re-el-ite (8)  
 Jez re-el-i-tess  
 I' gal  
 Ig-da-li' ah (15)  
 Ig-e-ab' a-rim (7)  
 Ig' e-al (7)  
 Jib' sam  
 Jid' laph  
 Jim  
 Jim' la, or Im' la  
 Jim' na, or Jim' nah  
 Jim' nites (8)  
 I' jon  
 Jipl' tah  
 Jiph' thah-el  
 Ik' kesh  
 I' lai (5)  
 Im  
 Im' lah (9)  
 Im' mah (9)  
 Im-man' u-el (17)  
 Im' mer  
 Im' na, or Im' nah  
 Im' rah  
 Im' ri (3)  
 Jo' ab  
 Jo' a-chaz  
 Jo-a-da' nus  
 Jo' ah  
 Jo' a-haz  
 Jo' a-kim  
 Jo-an' na  
 Jo-an' nan  
 Jo' ash  
 Jo' a-tham  
 Jo-a-zab' dus  
 Job  
 Jobe

Jo' bab  
 Joch' e-bed (6)  
 Jo' da (9)  
 Jo' ed  
 Jo' el  
 Jo-e' lah (9)  
 Jo-e' zer  
 Jog' be-ah  
 Jog' li  
 Jo' ha (9)  
 Jo-ha' nan  
 John  
 Jon  
 Joi' a-da (9)  
 Joi' a-kim  
 Joi' a-rib  
 Jok' de-am  
 Jo' kim  
 Jok' me-an  
 Jok' ne-am  
 Jok' shan  
 Jok' tan  
 Jok' the-el (13)  
 Jo' na (9)  
 Jon' a-dab  
 Jo' nah (9)  
 Jo' nan  
 Jo' nas  
 Jon' a-than  
 Jo' nath E' lim  
 Re-cho' chim (6)  
 Jop' pa  
 Jo' ra  
 Jo' ra-i (5)  
 Jo' ram  
 Jor' dan  
 Jor' i-bas  
 Jo' rim  
 Jor' ko-am  
 Jos' a-bad  
 Jos' a-phat  
 Jos-a-phi' as (15)

Jo' se	I' ram	Ish' tob
Jos' e-dech (6)	I' ri (3)	Ish' u-a (9)
Jo' se-el (13)	I-ri' jah (15)	Ish' u-ai (5)
Jo' seph	Ir' na-hash	Is-ma-chi' ah (15)
Jo' ses	I' ron	Is-ma-i' ah (15)
Josh' a-bad	Ir' pe-el (13)	Is' pah
Jo' shah (9)	I-rshe' mish	*Is' ra-el
Josh' a-phat	I' ru	Is' ra-el-ites (8)
Josh-a-vi' ah (15)	I' sa-ac	Is' sa-char
Josh-bek' a-sha	I' zak	Is-tal-cu' rus (13)
Josh' u-a (9)	I-sai' ah (5)	Is' u-i (3) (13)
Jo-si' ah (15)	Is' cah	Is' u-ites (8)
Jo-si' as	Is-car' i-ot	Ith' a-i, or It' a-i (5)
Jos-i-bi' ah (15)	Is' da-el (13)	It' a-ly
Jos-i-phi' ah	Ish' bah (9)	Ith' a-mar
Jo-si' plus (12)	Ish' bak	Ith' i-el (13)
I-o' ta (9)	Ish' bi Be' nob	Ith' mah (9)
Jot' bah (9)	Ish' bo-sheth	Ith' nan
Jot' bath	I' shi (3)	Ith' ra (9)
Jot' ba-tha	I-shi' ah (15)	Ith' ran
Jo' tham	I-shi' jah (15)	Ith' re-am
Joz' a-bad	Is' ma (9)	Ith' rites (8)
Joz' a-char (6)	Is' ma-el (13)	It' tah Ka' zin
Joz' a-dak	Is' ma-el-ites (8)	It' ta-i (5)
Iph-e-dei' ah (15)	Ish-ma-i' ah (15)	It-u-re' a (13)
Ir	Is' me-rai (5)	I' vah
I' ra	I' shod	Ju' bal
I' rad	Ish' pan	Ju' cal

\* *Israel*.—This word is colloquially pronounced in two syllables, and not unfrequently heard in the same manner from the pulpit. The tendency of two vowels to unite, where there is no accent to keep them distinct, is the cause of this corruption, as in *Canaan*, *Isaac*, &c. : but as there is a greater difficulty in keeping separate two unaccented vowels of the same kind, so the latter corruption is more excusable than the former; and therefore, in my opinion, this word ought always in public pronunciation, especially in reading the Scripture, to be heard in three syllables. Milton introduces this word four times in his *Paradise Lost*, and constantly makes it two syllables only. But those who understand English Prosody know that we have a great number of words which have two distinct impulses, that go for no more than a single syllable in verse, such as *heaven*, *given*, &c. : *higher* and *dyeer* are always considered as dissyllables; and *hire* and *dire*, which have exactly the same quantity to the ear, but as monosyllables. *Israel*, therefore, ought always, in deliberate and solemn speaking, to be heard in three syllables. The same may be observed of *Raphael* and *Michael*.

Ju' dah  
 Ju' das  
 Jude  
 Ju-dæ' a  
 Ju' dith  
 Ju' el  
 Ju' li-a

Ju' ni-a  
 Ju-shab' he-sed  
 Jus' tus  
 Jut' tah (9)  
 Iz' e-har (13)  
 Iz' har  
 Iz' har-ite (8)

Iz-ra-hi' ah (15)  
 Iz' ra-hite  
 Iz-ra-i' ah, or  
 Is-ra-i' ah (9)  
 Iz' re-el (13)  
 Iz' ri (3)  
 Iz' rites (8)

## KE

## KI

## KU

**K<sub>AB</sub>**  
 Kab' ze-el (13)  
 Ka' des  
 Ka' desh, or Ca' desh  
 Ka' desh Bar' ne-a  
 Kad' mi-el (13)  
 Kad' mon-ites (8)  
 Kal' la-i (5)  
 Ka' nah (9)  
 Ka-re' ah (9)  
 Kar' ka-a (9)  
 Kar' kor  
 Kar' na-im (16)  
 Kar' tan  
 Kar' tah (9)  
 Ke' dar  
 Ked' e-mah (9)  
 Ked' e-moth  
 Ke' desh  
 Ke-hel' a-thah (9)  
 Kei' lah (9)  
 Ke-lai' ah (5)  
 Kel' i-ta  
 Kel' kath-ha-zu' rim  
 Kem' u-el (13) (17)  
 Ke' nah (9)  
 Ke' nan

Ke' nath  
 Ke' naz  
 Ken' ites (8)  
 Ken' niz-zites  
 Ker-en-hap' puch  
*Ker-en-hap' puk*  
 Ke' ri-oth  
 Ke' ros  
 Ke-tu' ra  
 Ke-tu' rah (9)  
 Ke-zi' a (1) (9)  
 Ke' ziz  
 Kib' roth Hat-ta' a-  
 vah  
 Kib' za-im (16)  
 Kid' ron  
 Ki' nah (9)  
 Kir  
 Kir-har' a-seth  
 Kir' he-resh  
 Kir' i-eth, or  
 Kir' jath  
 Kir' jath Ar' ba  
 Kir' jath A' im  
 Kir' jath A' rim  
 Kir' jath A' ri-us  
 Kir' jath Ba' al

Kir' jath Hu' zoth  
 Kir' jath Je' a-rim  
 Kir' jath San' nah  
 Kir' jath Se' pher  
 Kir' i-oth (4)  
 Kish  
 Kish' i (3)  
 Kish' i-on (4)  
 Ki' shon, or  
 Ki' son  
 Kith' lish  
 Kit' ron  
 Kit' tim  
 Ko' a (9)  
 Ko' hath  
 Ko' hath-ites  
 Kol-a-i' ah (15)  
 Ko' rah (14)  
 Ko' rah-ites (8)  
 Ko' rath-ites  
 Kor' hite  
 Kor' hites  
 Kor' ites (8)  
 Ko' re  
 Koz  
 Kush-ai' ah (5)

## LE

**LA' A-DAH** (9)  
 La' a-dan  
 La' ban  
 Lab' a-na (9)  
 La' chish  
 La-cu' nus (13)  
 La' dan  
 La' el  
 La' had  
 La-hai' roi  
 Lah' man  
 Lah' mas  
 Lah' mi (3)  
 La' ish  
 La' kum  
 La' mech (6)  
 Lap' i-doth  
 La-se' a (9)  
 La' shah  
 La-sha' ron  
 Las' the-nes  
 Laz' a-rus  
 Le' ah (9)  
 Leb' a-nah (9)  
 Leb' a-non  
 Leb' a-oth

## LO

Leb-be' us (13)  
 Le-bo' nah (9)  
 Le' chah  
 Le' ha-bim  
 Le' hi  
 Lem' u-el (17)  
 Le' shem  
 Let' tus  
 Le-tu' shim  
 Le' vi (3)  
 Le-vi' a-than  
 Le' vis  
 Le' vites (8)  
 Le-vit' i-cus  
 Le-um' mim  
 Lib' a-nus  
 Lib' nah (9)  
 Lib' ni (3)  
 Lib' nites (8)  
 Lib' y-a (9)  
 Lig-nal' oes  
 Li' gure (1)  
 Lik' hi (3)  
 Lo-am' mi (3)  
 Lod  
 Lod' e-bar

## LY

Log  
 Lo' is  
 Lo Ru' ha-mah  
 Lot  
 Lo' tan  
 Loth-a-su' bus (13)  
 Lo' zon  
 Lu' bim  
 Lu' bims  
 Lu' cas  
 Lu' ci-fer  
 Lu' ci-us  
 Lud  
 Lu' dim  
 Lu' hith  
 Luke  
 Luz  
 Lyc-a-o' ni-a  
 Lyc' ca  
 Lyd' da  
 Lyd' i-a  
 Ly-sa' ni-as  
 Lys' i-a (9)  
 Lizz' e-a  
 Lys' i-as  
 Lys' tra

## MA

**MA' A-CAH** (9)  
 Ma' a-chah (6)  
 Ma-ach' a-thi (3)  
 Ma-ach' a-thites (8)  
 Ma-ad' ai (5)  
 Ma-a-di' ah (15)

## MA

Ma-a' i (5)  
 Ma-al' eh A-crab'  
 bim  
 Ma' a-nai (5)  
 Ma' a-rath  
 Ma-a-sei' ah (9)

## MA

Ma-a-si' ah (15)  
 Ma' ath  
 Ma' az  
 Ma-a-zi' ah (15)  
 Mab' da-i (5)  
 Mac' a-lon

Mac' ca-bees  
 Mac-ca-bæ' us  
 Mach' be-nah  
 Mach' be-nai (5)  
 Mach-he' loth  
 Ma' chi (3) (6)  
 Ma' chir  
 Ma' chir-ites (8)  
 Mach' mas  
 Mach-na-de' bai (5)  
 Mach-pe' lah (6)  
 Ma' cron  
 Mad' a-i (5)  
 Ma-di' a-bun  
 Ma-di' ah (15)  
 Ma' di-an  
 Mad-man' nah  
 Ma' don  
 Ma-e' lus (13)  
 Mag' bish  
 Mag' da-la (9)  
 Mag' da-len  
 Mag-da-le' ne  
 Mag' di-el (13)  
 Ma' gog  
 Ma' gar Mis' sa-bib  
 Mug' pi-ash (4)  
 Ma' ha-lah (9)  
 Ma' ha-lath  
     Le-an' noth  
 Ma' ha-lath  
     Mas' chil (6)  
 Ma-ba' le-el (13)  
 Ma' ha-li (3)  
 Ma-ha-na' im (16)  
 Ma' ha-neh Dan  
 Ma' ha-nem  
 Ma-bar' a-i (5)  
 Ma' nath  
 Ma' ha-vites (8)  
 Ma' haz  
 Ma-ha' zi-oth

Ma' her-shal' al-  
     hash' baz  
 Mah' lah  
 Mah' li (3)  
 Mah' lites (8)  
 Mah' lon  
 Mai-an' e-as  
 Ma' kas  
 Ma' ked  
 Mak-e' loth  
 Mak-ke' dah (13)  
 Mak' tesh  
 Mal' a-chi (3) (6)  
 Mal' cham  
 Mal-chi' ah (15)  
 Mal' chi-el (13)  
 Mal' chi-el-ites (8)  
 Mal-chi' jah  
 Mal-chi' ram  
 Mal-chi-shu' ah (12)  
 Mal' chom  
 Mal' chus (6)  
 Mal' las  
 Mal' lo-thi (3)  
 Mal' luch (6)  
 Ma-mai' as (5)  
 Mam' mon  
 Mam-ni-ta-nai' mus  
 Mam' re  
 Ma-mu' cus  
 Man' a-en  
 Man' a-hath  
 Man' a-hem  
 Ma-na' heth-ites (8)  
 Man-as-se' as (12)  
 Ma-nas' seh (9)  
 Ma-nas' sites (8)  
 Ma' neh (9)  
 Man-ha-na' im (16)  
 Ma' ni (3)  
 Man' na  
 Ma-no' ah

Ma' och (6)  
 Ma' on  
 Ma' on-ites (8)  
 Ma' ra (9)  
 Ma' rah (9)  
 Mar' a-lah  
 Mar-a-nath' a  
 Mar-do-che' us (6)  
 Ma-re' shah  
 Mark  
 Mar' i-sa (9)  
 Mar' moth  
 Ma' roth  
 Mar' re-kah (9)  
 Mar' se-na (9)  
 Mar' te-na  
 Mar' tha  
 Ma' ry  
 Mas' chil (6)  
 Mas' e-loth  
 Mash  
 Ma' shal  
 Mas' man  
 Mas' moth  
 Mas' re-kah (9)  
 Ma' sa (9)  
 Mas' sah (9)  
 Mas-si' as (15)  
 Ma' tred  
 Ma' tri (3)  
 Mat' tan  
 Mat' tan-ah  
 Mat-tan-i' ah  
 Mat-ta-tha  
 Mat-ta-thi' as  
 Mat-te-na' i (5)  
 Mat' than  
 Mat' that  
 Mat-the' las  
 Mat' thew  
 Mat-thi' as (15)  
 Mat-ti-thi' ah (15)

Maz-i-ti' as (15)  
 Maz-za' roth  
 Me' ah  
 Me-a' ni (3)  
 Me-a' rah  
 Me-bu' nai (5)  
 Mech' e-rath (13)  
 Mech' e-rath-ite (8)  
 Me' dad  
 Med' a-lah (9)  
 Me' dan  
 Med' e-ba (9)  
 Medes  
 Me' di-a  
 Me' di-an  
 Me-e' da  
 Me-gid' do (7)  
 Me-gid' don (7)  
 Me-ha' li (3)  
 Me-het' a-bel  
 Me-hi' da  
 Me' hir  
 Me-hol' ath-ite (8)  
 Me-hu' ja-el (13)  
 Me-hu' man (5)  
 Me-hu' nim  
 Me-hu' nims  
 Me-jai' kon  
 Mek' o-nah (9)  
 Mel-a-ti' ah (15)  
 Mel' chi (3) (6)  
 Mel-chi' ah (6) (9)  
 Mel-chi' as (15)  
 Mel' chi-el (13)  
 Mel-chis' e-dek  
 Mel-chi-shu' a (13)  
 Me-le' a  
 Me' lech (6)  
 Mel' li-cu  
 Mel' i-ta  
 Mel' zar  
 Mem' phis  
 Me-mu' can (13)

Men' a-hem  
 Me' nan  
 Me' ne  
 Me' nith  
 Men' o-thai (5)  
 Me-on' e-nem  
 Meph' a-ath  
 Me-phib' o-sheth  
 Me' rab  
 Mer-a-i' ah (15)  
 Me-rai' oth (5)  
 Me' ran  
 Mer' a-ri (3)  
 Mer' a-rites (8)  
 Mer-a-tha' im (16)  
 Me' red  
 Mer' e-moth  
 Me' res  
 Mer' i-bah (9)  
 Mer' i-bah Ka' desh  
 Me-rib' ba-al  
 Mer' i-moth (4)  
 Me-ro' dach (11)  
 Bal' a-dan  
 Me' rom  
 Me-ron' o-thite (8)  
 Me' roz  
 Me' ruth  
 Me' sech (6)  
 Me' sek  
 Me' sha  
 Me' shach (6)  
 Me' shech (6)  
 Me' shek  
 Mesh-el-e-ni' ah  
 Mesh-ez' a-bel  
 Mesh-ez' a-beel  
 Mesh-il-la' mith  
 Mesh-il' le-moth  
 Me-sho' bah (9)  
 Me-shul' lam  
 Me-shul' le-nith  
 Mes' o-bah' (13)

Mes' o-ba-ite (8)  
 Mes-o-po-ta' mi-a  
 Mes-si' ah (15)  
 Mes-si' as (15)  
 Me-te' rus (13)  
 Me'theg Am' mah  
 Meth' re-dath  
 Me-thu' sa-el  
 Me-thu' se-lah (9)  
 Me-thu' se-la  
 Me-u' nim (13)  
 Mez' a-hab  
 Mi' a-min  
 Mib' har  
 Mib' sam  
 Mib' zar  
 Mi' cah (9)  
 Mi-cai' ah (5)  
 Mi' cha (9)  
 Mi' cha-el (15)  
 Mi' chah (9)  
 Mi-chai' ah  
 Mi' chel  
 Mich' mas (6)  
 Mik' mas  
 Mich' mash  
 Mich' me-thah (9)  
 Mich' ri (3)  
 Mich' tam  
 Mid' din  
 Mid' i-an  
 Mid' i-an-ites (8)  
 Mig' da-lel  
 Mig' dal Gad  
 Mig' dol  
 Mig' ron  
 Mij' a-min  
 Mik' loth  
 Mik-nei' ah (9)  
 Mil-a-la' i (5)  
 Mil' cah (9)  
 Mil' chah (9)  
 Mil' cha (9)

Mil' com  
 Mil' lo  
 Mi' na (9)  
 Mi-ni' a-min  
 Min' ni (3)  
 Min' nith  
 Miph' kad  
 Mir' i-am  
 Mir' ma (9)  
 Mis' gab  
 Mish' a-el (13) (15)  
 Mi' shal (3)  
 Mi' sham  
 Mi' she-al  
 Mish' ma (9)  
 Mish-man' na  
 Mish' ra-ites (8)  
 Mis' par  
 Mis' pe-reth  
 Mis' pha (9)  
 Mis' phah (9)  
 Mis' ra-im (16)  
 Mis' re-photh-ma'  
 im (16)

Mith' cah (9)  
 Mith' nite (8)  
 Mith' ri-dath  
 Mi' zar  
 Miz' pah (9)  
 Miz' peh (9)  
 Miz' ra-im (16)  
 Miz' zah (9)  
 Mna' son  
*Na' son*  
 Mo' ab  
 Mo' ab-ites (8)  
 Mo-a-di' ah (15)  
 Mock' mur  
 Mock' ram  
 Mo' din  
 Mo' eth  
 Mol' a-dah (9)  
 Mo' lech (6)  
*Mo' lek*  
 Mo' li (3)  
 Mo' lid  
 Mo' loch (6)  
*Mo' lok*

Mom' dis  
 Mo-o-si' as (13)  
 Mo' rash-ite (8)  
 Mo' ras-thite  
 Mor' de-cai (5) (13)  
 Mo' reh (9)  
 Mor' esh-eth Gath  
 Mo-ri' ah (15)  
 Mo-se' ra (9)  
 Mo-se' rah (9)  
 Mo-so' roth  
 Mo' ses  
*Mo' zes*  
 Mo-sol' lam  
 Mo-sul' la-mon  
 Mo' za (9)  
 Mo' zah  
 Mup' pim  
 Mu' shi (3)  
 Mu' shites (8)  
 Muth' lab-ben  
 Myn' dus  
 My' ra (9)  
 Myt-e-le' ne

**N**A' AM  
 Na' a-mah (9)  
 Na' a-man (15)  
 Na' a-ma-thites (8)  
 Na' a-mites (8)  
 Na' a-rah (9)  
 Na' a-rai (5)  
 Na' a-ran  
 Na' a-rath  
 Na-ash' on  
 Na' a-thus  
 Na' bal

Nab-a-ri' as  
 Na-ba-the' ans  
 Na' bath-ites (8)  
 Na' both  
 Na' chon (6)  
 Na' chor (6)  
 Na' dab  
 Na-dab' a-the  
 Nag' ge (7)  
 Na-ha' li-el (13)  
 Na-hal' lal  
 Na' ha-lol

Na' ham  
 Na-ham' a-ni (3)  
 Na-har' a-i (5)  
 Na' hash  
 Na' hath  
 Nah' bi (3)  
 Na' ha-bi (3)  
 Na' hor  
 Nah' shon  
 Na' hum  
 Na' i-dus (5)  
 Na' im



Na' in  
 Nai' oth (5)  
 Na-ne' a (9)  
 Na' o-mi (3)  
 Na' pish  
 Naph' i-si (3)  
 Naph' tha-li (3)  
 Naph' thar  
 Naph' tu-him (11)  
 Nas' bas  
 Na' shon  
 Na' sith  
 Na' sor  
 Na' than  
 Na-than' a-el (13)  
 Nath-a-ni' as (15)  
 Na' than Me' lech (6)  
 Na' ve  
 Na' um  
 Naz-a-rene'  
 Naz-a-renes' (8)  
 Naz' a-reth  
 Naz' a-rite (8)  
 Ne' ah  
 Ne-a-ri' ah (15)  
 Neb' a-i (5)  
 Ne-bai' oth (5)  
 Ne-ba' joth  
 Ne-bal' lat  
 Ne' bat  
 Ne' bo  
 Neb-u-chad-nez' zar  
 Neb-u-chod-on' o-  
 sor  
 Neb-u-chad-rez' zar  
 Neb-u-chas' ban  
 Neb-u-zar' a-dan

Ne' cho (6)  
 Ne-co' dan  
 Ned-a-bi' ah (15)  
 Ne-e-mi' as  
 Neg' i-noth (7)  
 Ne-hel' a-mite  
 Ne-he-mi' ah (9) (15)  
 Ne-he-mi' as  
 Ne' hum  
 Ne-hush' ta (9)  
 Ne-hush' tah  
 Ne-hush' tan  
 Ne' i-el (13)  
 Ne' keb  
 Ne-ko' da  
 Nem-u' el (13) (17)  
 Nem-u' el-ites (8)  
 Ne' pheg  
 Ne' phi (3)  
 Ne' phis  
 Ne' phish  
 Ne-phish' e-sim  
 Neph' tha-li (3)  
 Nep' tho-ah  
 Neph' tu-im  
 Ne-phu' sim (13)  
 Ner  
 Ne' re-us  
 Ner' gal  
 Ner' gal Sha-re' zer  
 Ne' ri (3)  
 Ne-ri' ah (15)  
 Ne-than' e-el (13)  
 Neth-a-ni' ah  
 Neth' i-nims  
 Ne-to' phah (9)  
 Ne-toph' a-thi (3)

Ne-toph' a-thites  
 Ne-zi' ah (15)  
 Ne' zib  
 Nib' bas  
 Nib' shan  
 Nic-o-de' mus  
 Nic-o-la' i-tanes  
 Nic' o-las  
 Nim' rah  
 Nim' rim  
 Nim' rod  
 Nim' shi (3)  
 Nin' e-ve  
 Nin' e-veh (9)  
 Nin' e-vites (8)  
 Ni' san  
 Nis' roch (6)  
 Nis' rok  
 No-a-di' ah (15)  
 No' ah or No' e  
 Nob  
 No' bah (9)  
 Nod  
 No' dab  
 No' e-ba (9)  
 No' ga, or No' gah  
 No' hah (9)  
 Nom  
 Nom' a-des  
 Non  
 Noph  
 Noff  
 No' phah (9)  
 No-me' ni-us  
 Nun, the father of  
 Joshua  
 Nym' phas

OM	OP	OZ
O <sub>B-A-DI'</sub> AH (15)	O' mar	O' reb
O' bal	O-me' ga (9)	O' ren, or O' ran
O' bed	O' mer	O-ri' on
O' bed E' dom	Om' ri (3)	Or' nau
O' beth	On	Or' phah (9)
O' bil	O' nam	<i>Or' fa</i>
O' both	O' nan	Or-tho-si' as (15)
O' chi-el (13)	O-nes' i-mus	O-sai' as (5)
Oc-i-de' lus (7)	On-e-siph' o-rus	O-se' as
<i>Os-i-de' lus</i>	O-ni' a-res	O' see
Oc' i-na (7)	O-ni' as (15)	O' she-a.
<i>Os' i-na</i>	O' no	Os' pray
Oc' ran	O' nus	Os' si-frage
O' ded	O-ny' as	Oth' ni (3)
O-dol' lam	On' y-cha	Oth' ni-el (4) (13)
Od-on-ar' kes	<i>On' e-ka</i>	Oth-o-ni' as (15)
Og	O' nyx	O' zem
O' had	O' phel	O-zi' as (15)
O' hel	O' pher	O' zi-el (4) (13)
Ol' a-mus	O' phir	Oz' ni (3)
O-lym' phas	Oph' ni (3)	Oz' nites (8)
Om-a-e' rus (13)	Oph' rah	O-zo' ra (9)

PA	PA	PA
P <sub>A'A-RAI</sub> (5)	Pal' lu-ites (8)	Par' me-nas
Pa' dan	Pal' ti (3)	Par' nath
Pa' dan A' ram	Pal' ti-el (13)	Par' nach (6)
Pa' don	Pal' tite (8)	Pa' rosh
Pa' gi-el (7) (13)	Pan' nag	Par-shan' da-tha
Pa' hath Mo' ab	Par' a-dise	Par' u-ah
Pa' i (3) (5)	Pa' rah	Par-va' im (5) (16)
Pa' lal	Pa' ran	Pa' sach (6)
Pal' es-tine	Par' bar	Pas-dam' min
Pal' lu	Par-mash' ta	Pa-se' ah (9)

## PE

Pash'ur  
 Pas' o-ver  
 Pat' a-ra  
 Pa-te' o-li  
 Pa-the' us (13)  
 Path' ros  
 Path-ru' sim  
 Pat' ro-bas  
 Pa' u  
 Paul  
 Ped' a-hel (13)  
 Ped' ah-zur  
 Ped'ai' ah (5)  
 Pe' kah (9)  
 Pek-a-hi' ah  
 Pe' kod  
 Pel-a-i' ah (5)  
 Pel-a-li' ah  
 Pel-a-ti' ah (15)  
 Pe' leg  
 Pe' let  
 Pe' leth  
 Pe' leth-ites (8)  
 Pe-li' as (15)  
 Pel' o-nite (8)  
 Pe-ni' el (13)  
 Pe-nin' nah  
 Pen' ni-nah  
 Pen-tap' o-lis  
 Pen' ta-teuch (6)  
*Pen' ta-teuk*  
 Pen' te-cost  
*Pen' te-coast*  
 Pe-nu' el (13)  
 Pe' or  
 Per' a-zim  
 Pe' resh  
 Pe' rez  
 Pe' rez Uz' za  
 Per' ga (9)  
 Per' ga-mos  
 Pe-ri' da (9)

## PH

Per' iz-zites (8)  
 Per' me-nas  
 Per-u' da (9) (13)  
 Peth-a-hi' ah (15)  
 Pe' thor  
 Pe-thu' el (13)  
 Pe-ul' thai (5)  
 Phac' a-reth  
 Phai' sur (5)  
 Phal-dai' us (5)  
 Pha-le' as (11)  
 Pha' leg  
 Phal' lu  
 Phal' ti (3)  
 Phal' ti-el (13)  
 Pha-nu' el (13)  
 Phar' a-cim (7)  
 Pha' ra-oh  
*Pa' ro*  
 Phar-a-tho' ni (3)  
 Pha' rez  
 Pha' rez-ites (8)  
 Phar' i-sees  
 Pha' rosh  
 Phar' phar  
 Phar' zites (8)  
 Pha' se-ah (13)  
 Pha-se' lis (13)  
 Phas' i-ron  
 Phe' be  
 Phe-ni' ce (13)  
 Phib' e-seth  
 Phi' col  
 Phi-lar' ches  
 Phi-le' mon (11)  
 Phi-le' tus (11)  
 Phi-lis' ti-a  
 Phi-lis' tim  
 Phi-lis' tines (8)  
*Fi-lis' tins*  
 Phi-lol' o-gus  
 Phil-o-me' tor

## PY

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Phin' e-as  
 Phin' e-has  
 Phi' son (1)  
 Phle' gon  
 Pho' ros  
 Phul, *rhymes dull*  
 Phur  
 Phu' rah  
 Phut, *rhymes nut*  
 Phu' vah  
 Phy-gel' lus  
 Phy-lac' te-ries  
 Pi-ha-hi' roth  
 Pi' late  
 Pil' dash  
 Pil' e-tha  
 Pil' tai (5)  
 Pi' non  
 Pi' ra  
 Pi' ram  
 Pir' a-thon  
 Pir' a-thon-ite (8)  
 Pis' gah  
 Pi' son (1)  
 Pis' pah  
 Pi' thon (1)  
 Poch' e-reth (6)  
 Pon' ti-us Pi' late  
 Por' a-tha (9)  
 Pot' i-phar  
 Po-tiph' e-ra  
 Proch' o-rus  
 Pu' a, or Pu' ah  
 Pu' dens  
 Pu' hites (8)  
 Pul, *rhymes dull*  
 Pu' nites (8)  
 Pu' non  
 Pur, or Pu' rim  
 Put, *rhymes nut*  
 Pu' ti-el (13)  
 Py' garg

RA	RE	RE
RA' A-MAH (9)	Ra' ma, or Ra' mah	Re-el-i' as (15)
Ra-a-mi' ah (15)	Ra' math	Ree-sai' as (5)
Ra-am' ses	Ra-math-a' im (16)	Re' gem, <i>the g hard</i>
Rab' bah	Ram' a-them	Re-gem' me-lech
Rab' bath	Ra' math-ite (8)	Re' gom
Rab' bat	Ra' math Le' hi	Re-ha-bi' ah (15)
Rab' bi (3)	Ra' math Mis' peh	Re' hob
Rab' bith	Ra-me' ses	Re-ho-bo' am
Rab-bo' ni (3)	Ra-mi' ah (15)	Re-ho' both
Rab' mag	Ra' moth	Re' hu
Rab' sa, ces	Ra' moth Gil' e-ad	Re' hum
Rab' sa-ris	Ra' pha	Re' i (3)
Rab' sha-keh (9)	*Ra' pha-el (15) (15)	Re' kem
Ra' ca, or Ra' cha	Ra' phel	Rem-a-li' ah (15)
Ra' cab (6)	Ra' phah (9)	Re' meth
Ra' cal	Raph' a-im (16)	Rem' mon
Ra' chab (6)	Ra' phon	Rem' mon Meth' o- ar
Ra' chel (6)	Ra' phu	Rem' phan
Rad' da-i (5)	Ras' sis	Rem' phis
Ra' gau	Rath' u-mus (12)	Re' pha-el (13) (15)
Ra' ges	Ra' zis	Re' phah
Rag' u-a	Re-a-i' ah (5)	Reph-a-i' ah (15)
Ra-gu' el (13)	Re' ba (9)	Reph' a-im (16)
Ra' hab	Re-bec' ca (9)	Reph' a-ims
Ra' ham	Re' chab (6)	Reph' i-dim
Ra' kem	Re' chab-ites (8)	Re' sen
Rak' kath	Re' chah (9)	Re' sheph
Rak' kon	Re' ka	Re' u
Ram	Re-el-ai' ah (5)	

\* *Raphael*.—This word has uniformly the accent on the first syllable throughout Milton, though Græcised by *Ῥαφηήλ*; but the quantity is not so invariably settled by him; for in his *Paradise Lost* he makes it four times of three syllables, and twice of two. What is observed under *Israel* is applicable to this word. Colloquially we may pronounce it in two, as if written *Raphel*; but in deliberate and solemn speaking or reading, we ought to make the two last vowels to be heard separately and distinctly. The same may be observed of *Michael*, which Milton, in his *Paradise Lost*, uses six times as a word of three syllables, and eighteen times as a word of two only.

Reu' ben	Rhod' o-cus	Roh' gah (9)
Re-u' el (13)	Ri' bai (5)	<i>Ro' ga</i>
Reu' mah	Rib' lah	Ro' i-mus
Re' zeph	Rim' mon	Ro-mam-ti-e' zer
Re-zi' a (15)	Rim' mon Pa' rez	Rosh
Re' zin	Rin' nah (9)	Ru' by
Re' zon	Ri' phath	Ru' fus
Rhe' gi-um	<i>Ry' fath</i>	Ru' ha-mah
<i>Re' je-um</i>	Ris' sah (9)	Ru' mah
Rhe' sa	Rith' mah	Rus' ti-cus
<i>Re' sa</i>	Ris' pah	Ruth
Rho' da	Ro-ge' lim (7) (13)	<i>Rooth</i>

<b>SA-BAC-THA' NI*</b>	Sab' tah (9)	Sal-a-sad' a-i (5)
†Sab' a-oth	Sab' te-cha (6)	Sa-la' thi-el (13)
Sa' bat	Sa' car	Sal' cah (9)
Sab' a-tus	Sad-a-mi' as (15)	Sal' chah
Sab' ban	Sa' das	Sa' lem
Sab' bath	Sad-de' us	Sa' lim
Sab-ba-the' us	Sad' duc	Sal' la-i (5)
Sab-be' us	Sad' du-cees	Sal' lu
Sab-de' us	Sa' doc	Sal' lum
Sab' di (3)	Sa-ha-du' tha Je' gar	Sal-lu' mus (13)
Sa-be' ans	Sa' la	Sal' ma, or Sal' mah
Sa' bi (3)	Sa' lah (9)	Sal' mon

\* *Sabathani*.—Some, says the editor of Labbe, place the accent on the antepenultimate syllable of this word, and others on the penultimate: this last pronunciation, he says, is most agreeable to the Hebrew word, the penultimate of which is not only long, but accented: and as this word is Hebrew, it is certainly the preferable pronunciation.

† *Sabaath*.—This word should not be confounded in its pronunciation with *Sabbath*, a word of so different a signification. *Sabaath* ought to be heard in three syllables by keeping the *a* and *o* separate and distinct. This it must be confessed, is not very easy to do, but is absolutely necessary to prevent a very gross confusion of ideas, and a perversion of the sense.

Sal-mo'ne (13)  
 Sa'lom  
 Sa-lo'me (13)  
 Sa'lu  
 Sa'lum  
 Sam'a-el (13)  
 Sa-mai'as (5)  
 Sa-ma'ri-a, or  
   Sam-a-ri'a  
 Sa-mar'i-tans  
 Sam'a-tus  
 Sa-me'i'us (9)  
 Sam'gar Ne'bo  
 Sa'mi (3)  
 Sa'mis  
 Sam'lah (9)  
 Sam'nus  
 Samp'sa-mes  
 Sam'son  
 Sam'u-el (13) (17)

San-a-bas'sa-rus  
 San'a-sib  
 San-bal'lat  
 San'he-drim  
 San-san'nah  
 Saph  
 Sa'phat  
 Saph-a-ti'as (15)  
 Saph'ir  
 Sa'pheth  
 Sap-phi'ra (9)  
 Sap'phire  
 Sar-a-bi'as (15)  
 Sa'ra, or Sa'rai (5)  
 Sar-a-i'ah (5)  
 Sa-rai'as (5) (13)  
 Sa-ram'a-el  
 Sar'a-mel  
 Sa'raph  
 Sar-ched'o-nus (6)

Sar'de-us  
 Sar'dis  
 Sar'dites (8)  
 Sar'di-us  
 Sar'dine  
 Sar'do-nyx  
 Sa're-a  
 Sa-rep'ta  
 Sar'gon  
 Sa'rid  
 Sa'ron  
 Sa-ro'thi (3)  
 Sar-se'chim (6)  
 Sa'ruch (6)  
 \*Sa'tan  
 Sath-ra-baz'nes  
 Sath-ra-bou-za'nes  
 Sav'a-ran  
 Sa'vi-as (15)  
 Saul

\* *Satan*.—There is some dispute among the learned about the quantity of the second syllable of this word when Latin or Greek, as may be seen in Labbe, but none about the first. This is acknowledged to be short, and this has induced those critics who have great knowledge of Latin, and very little of their own language, to pronounce the first syllable short in English, as if written *Sattan*. If these gentlemen have not perused the Principles of Pronunciation, prefixed to the Critical Pronouncing Dictionary, I would take the liberty of referring them to what is there said, for full satisfaction for whatever relates to deriving English quantity from the Latin. But for those who have not an opportunity of inspecting that work, it may, perhaps, be sufficient to observe, that no analogy is more universal than that which, in a Latin word of two syllables with but one consonant in the middle, and the accent on the first syllable, leads us to pronounce that syllable long. This is, likewise, the genuine pronunciation of English words of the same form; and where it has been counteracted we find a miserable attempt to follow the Latin quantity in the English word, which we entirely neglect in the Latin itself, (see Introduction, page xiii.) *Cato* and *Plato* are instances where we make the vowel *a* long in English, where it is short in Latin; and *caligo* and *cogito*, where we make the *a* and *o* in the first syllable short in English, when it is long in Latin. Thus if a word of two syllables with one consonant in the middle and the accent on the first, which, according to our own vernacular analogy, we should pronounce as we do *Cato* and *Plato* with the first vowel long; if this word, I say, happens to be derived from a word of three syllables in Latin, with the first short; this is looked upon as a good

Se' va	Se' led	Se' red
Se' va	Sel-e-mi' as (15)	Se' ron
Sche' chem (6)	Sem	Se' rug
Ske' kem	Sem-a-chi' ah (15)	Se' sis
Scribes	Sem-a-i' ah (15)	Ses' thel
Scyth' i-ans	Sem-a-i' as (5)	Seth
Syth' i-ans	Sem' e-i (3)	Se' thar
Scy-thop' o-lis	Se-mel' le-us	Se' ther
Scyth-o-pol' i-tans	Se' mis	Sha-al-ab' bin
Se' ba	Sen' a-ah	Sha-al' bim
Se' bat	Se' neh (9)	Sha-al' bo-nite (8)
Sec' a-cah	Se' nir	Sha' aph
Sech-e-ni' as (15)	Sen-a-che' rib (13)	Sha-a-ra' im (16)
Se' chu	Sen' u-ah	Shar' a-im
Sed-e-ci' as (15)	Se-o' rim	Sha-ash' gas
Sed-e-si' as (7)	Se' phar	Shab-beth' a-i (5)
Se' gub	Seph' a-rad	Shach' i-a
Se' ir	Seph-ar-va' im (16)	Shad' da-i (5)
Se' i-rath	Se' phar-vites	Sha' drach
Se' la	Se-phe' la	Sha' ge (7)
Se' la Ham-mah-le'	Se' rah	Sha-haz' i-math (13)
koth	Se-ra-i' ah (5)	Sha' le-cheth
Se' lah (9)	Ser' a-phim	Sha' lem

a good reason for shortening the first syllable of the English word, as in *magic*, *placid*, *tepid*, &c., though we violate this rule in the pronunciation of the Latin words *caligo*, *cogito*, &c., which, according to this analogy, ought to be *cale-i-go*, *coge-i-to*, &c. with the first syllable long.

This pedantry, which ought to have a harsher title, has considerably hurt the sound of our language, by introducing into it too many short vowels, and consequently rendering it less flowing and sonorous. The tendency of the penultimate accent to open and lengthen the first vowel in dissyllables, with but one consonant in the middle, in some measure counteracts the shortening tendency of two consonants, and the almost invariable shortening tendency of the antepenultimate accent; but this analogy, which seems to be the genuine operation of nature, is violated by these ignorant critics, from the pitiful ambition of appearing to understand Latin. As the first syllable, therefore, of the word in question has its first vowel pronounced short for such miserable reasons as have been shown, and this short pronunciation does not seem to be general, as may be seen under the word in the Critical Pronouncing Dictionary, we ought certainly to incline to that pronunciation which is so agreeable to the analogy of our own language, and which is, at the same time, so much more pleasing to the ear.—See Principles prefixed to the Critical Pronouncing Dictionary, No. 543, 544, &c., and the words *Drama* and *Satire*.

Sha' lim  
 Sha'l i-sha  
 Sha'l lum  
 Sha'l ma-i (5)  
 Sha'l man  
 Sha-l ma-ne' ser  
 Sha' ma  
 Sham-a-ri' ah (15)  
 Sha' med  
 Sha' mer  
 Sham' gar  
 Sham' huth  
 Sha' mir  
 Sham' ma (9)  
 Sham' mah (9)  
 Sham' ma-i (5)  
 Sham' moth  
 Sham-mu' a (9)  
 Sham-mu' ah (9)  
 Sham-she-ra'i (5)  
 Sha' pham  
 Sha' phan  
 Sha' phat  
 Sha' pher  
 Shar' a-i (5)  
 Shar' ma-im (16)  
 Sha' rar  
 Sha-re' zer  
 Sha' ron  
 Sha' ron-ite (8)  
 Sha-ru' hen  
 Shash' a-i (5)  
 Sha' shak  
 Sha' veh (9)  
 Sha' veth  
 Sha' ul  
 Sha' ul-ites (8)  
 Sha-u' sha  
 She' al  
 She-al' ti-el (13)  
 She-a-ri' ah (15)  
 She-ar-ja' shub  
 She' ba, or She' bah

She' bam  
 Sheb-a-ni' ah (15)  
 Sheb' a-rim  
 She' bat  
 She' ber  
 Sheb' na  
 Sheb' u-el (13)  
 Shec-a-ni' ah  
 She' chem (6)  
 She' chem-ites  
 Shech' i-nah  
*Shek' e-nah*  
 Shed' e-ur  
 She-ha-ri' ah (15)  
 She' kel  
 She' lah  
 She' lan-ites (8)  
 Shel-e-mi' ah (15)  
 She' leph  
 She' lesh  
 Shel' o-mi (3)  
 Shel' o-mith  
 Shel' o-moth  
 She-lu' mi-el (13)  
 Shem  
 She' ma  
 Shem' a-ah (9)  
 Shem-a-i' ah (5)  
 Shem-a-ri' ah (15)  
 Shem' e-ber  
 She' mer  
 She-mi' da (13)  
 Shem' i-nith  
 She-mir' a-moth  
 She-mu' el (13) (17)  
 Shen  
 She-na' zar  
 She' nir  
 She' pham  
 Sheph-a-ti' ah (15)  
 She' phi (3)  
 She' pho  
 She-phu' phan (11)

She' rah  
 Sher-e-bi' ah (15)  
 She' resh  
 She-re' zer  
 She' shack  
 She' shai (5)  
 She' shan  
 Shesh-baz' zar  
 Sheth  
 She' thar  
 She' thar Boz' na-i  
 She' va  
 Shib' bo-leth  
 Shib' mah (9)  
 Shi' chron  
 Shig-gai' on (5)  
 Shi' on  
 Shi' hor  
 Shi' hor Lib' nath  
 Shi-i' im (3) (4)  
*She-i' im*  
 Shil' hi (3)  
 Shil' him  
 Shil' lem  
 Shil' lem-ites (8)  
 Shi' loh, or Shi' lo (9)  
 Shi-lo' ah (9)  
 Shi-lo' ni (3)  
 Shi-lo' nites (8)  
 Shil' shah (9)  
 Shim' e-a  
 Shim' e-ah  
 Shim' e-am  
 Shim' e-ath  
 Shim' e-ath-ites  
 Shim' e-i (3)  
 Shim' e-on  
 Shim' hi (3)  
 Shi' mi (3)  
 Shim' ites (8)  
 Shim' ma (9)  
 Shi' mon  
 Shim' rath



Shim' ri (3)	Sho' choh (9)	Shu' thal-ites (8)
Shim' rith	Sho' ham	Si' a (1)
Shim' ron	Sho' mer	Si' a-ka (1) (9)
Shim' ron-ites (8)	Sho' phach (6)	Si' ba
Shim' ron Me' ron	Sho' phan'	Sib' ba-chai (5)
Shim' shai (5)	Sho-shan' nim	Sib' bo-leth
Shi' nab	Sho-shan' nim	Sib' mah (9)
Shi' nar	E' duth	Sib' ra-im (16)
Shi' phi (3)	Shu' a (9)	Si' chem (1) (6)
Shiph' mite	Shu' ah (9)	Sid' dim
Shiph' ra (9)	Shu' al	Si' de
Shiph' rath	Shu' ba-el (13)	Si' don
Ship' tan	Shu' ham	Si-gi' o-noth (7)
Shi' sha (9)	Shu' ham-ites (8)	Si' ha (9)
Shi' shak	Shu' hites	Si' hon
Shit' ra-i (5)	Shu' lam-ite	Si' hor
Shit' tah (9)	Shu' math-ites (8)	Si' las
Shit' tim Wood	Shu' nam-ite	Sil' la (9)
Shi' za (9)	Shu' nem	*Sil' o-a
Sho' a (9)	Shu' ni (3)	Sil' o-as
Sho' ah (9)	Shu' nites (8)	Sil' o-ah, or
Sho' ab	Shu' pham	Sil' o-am
Sho' bach (6)	Shu' pham-ite	Sil' o-e (9)
Sho' ba-i (5)	Shup' pim	Si-mal-cu' e
Sho' bal	Shur	Sim' e-on
Sho' bek	Shu' shan	Sim' e-on-ites (8)
Sho' bi (3)	Shu' shan E' duth	Si' mon
Sho' cho (6)	Shu' the-lah (9)	Sim' ri (3)

\* *Siloa*.—This word, according to the present general rule of pronouncing these words, ought to have the accent on the second syllable, as it is Græcised by Σιλωά; but Milton, who understood its derivation as well as the present race of critics, has given it the antepenultimate accent, as more agreeable to the general analogy of accenting English words of the same form :

—————Or if Sion hill  
Delight thee more, or *Siloa's* brook that flow'd  
Fast by the oracle of God—————

If criticism ought not to overturn settled usages, surely when that usage is sanctioned by such a poet as Milton, it ought not to be looked upon as a licence, but an authority. With respect to the quantity of the first syllable, analogy requires that, if the accent be on it, it should be short.—(See Rules prefixed to the Greek and Latin Proper Names, rule 19.)

Sin	Sod'om	Suc' coth Be' noth
*Si' nai (5)	Sod' om-ites	Su-ca' ath-ites
Si' nim	Sod' o-ma	Sud
Sin' ites (8)	Sol' o-mon	Su' di-as
Si' on	Sop' a-ter	Suk' ki-ims (4)
Siph' moth	Soph' e-reth	Sur
Sip' pai (5)	So' rek	Su' sa
Si' rach (1) (6)	So-sip' a-ter	Su' san-chites (6)
Si' rah (9)	Sos' the-nes (13)	Su-san' nah (9)
Sir' i-on	Sos' tra-tus (13)	Su' si (3)
Sis-am' a-i (5)	So' ta-i (5)	Syc' a-mine
Sis' e-ra (9)	Sta' chys (6)	Sy-ce' ne
Si-sin' nes	Sta' kees	Sy' char (1) (6)
Sit' nah	Stac' te	Sy-e' lus (12)
Si' van	Steph' a-nas	Sy-e' ne
So	Steph' a-na	Syn' a-gogue
So' choh (6) (9)	Ste' phen	Syn' a-gog
So' ko	Su' ah (9)	Syn' ti-che (4) (6)
So' coh (9)	Su' ba	Syr' i-a Ma' a-cah
So' ko	Su' ba-i (5)	Syr' i-on
So' di (3)	Suc' coth	Sy-ro-phe-nic' i-a

\* *Sinai*.—If we pronounce this word after the Hebrew, it is three syllables; if after the Greek, *Σινᾶ*, two only; though it must be confessed that the liberty allowed to poets of increasing the end of a line with one, and sometimes two syllables, renders their authority, in this case, a little equivocal. Labbe adopts the former pronunciation, but general usage seems to prefer the latter; and if we almost universally follow the Greek in other cases, why not in this? Milton adopts the Greek.

Sing, heav'nly muse! that on the secret top  
Of Oreb or of *Sinai* didst inspire  
That shepherd——  
God, from the mount of *Sinai*, whose gray top  
Shall tremble, he descending, will himself,  
In thunder, lightning, and loud trumpets' sound,  
Ordain them laws.

*Par. Lost*, b. xii. v. 227.

We ought not, indeed, to lay too much stress on the *quantity* of Milton, which is often so different in the same word; but these are the only two passages in his *Paradise Lost* where this word is used; and as he has made the same letters a diphthong in *Asmadai*, it is highly probable he judged that *Sinai* ought to be pronounced in two syllables.—(See Rules prefixed to this Vocabulary, No. 5.)

## TA

**T**A'A-NACH (5)  
 Ta'a-nach Shi' lo  
 Tab' ba-oth  
 Tab' bath  
 Ta' be-al  
 Ta' be-el (13)  
 Ta-bel' li-us  
 Tab' era (9)  
 Tab' i-tha  
 Ta' bor  
 Tab' ri-mon  
 Tach' mo-nite  
 Tad' mor  
 Ta' han  
 Ta' han-ites (8)  
 Ta-haph' a-nes  
 Ta-hap' e-nes  
 Ta' bath  
 Tah' pe-nes (9)  
 Tah' re-a (9)  
 Tah' tim Hod' shi  
 Tal' i-tha Cu' mi  
 Tal' mai (5)  
 Tal' mon  
 Tal' sas  
 Ta' mah  
 Ta' mar  
 Tam' muz  
 Ta' nach (6)  
 Tan' hu-meth  
 Ta' nis  
 Ta' phath  
 Taph' e-nes  
 Taph' nes  
 Ta' phon  
 Tap' pu ah (13)  
 Ta' rah (9)  
 Tar' a-lah (9) (13)  
 Ta' re-a (9)

## TE

Tar' pel-ites (8)  
 Tar' shis  
 Tar' shish  
 Tar-shi' si (3)  
 Tar' sus  
 Tar' tak  
 Tar' tan  
 Tat' na-i (5)  
 Te' bah (9)  
 Teb-a-li' ah (15)  
 Te' beth  
 Te-haph' ne-hes  
 Te-hin' nah  
 Te' kel  
 Te-ko' a, or  
     Te-ko' ah  
 Te-ko' ites (8)  
 Tel' a-bib  
 Te' lab (9)  
 Tel' a-im (16)  
 Te-las' sar  
 Te' lem  
 Tel-ha-re' sha  
 Tel-har' sa (9)  
 Tel' me-la (9)  
 Tel' me-lah (9)  
 Te' ma (9)  
 Te' man  
 Teu' a-ni (3)  
 Te' man-ites (8)  
 Ten' e-ni (3)  
 Te' pho  
 Te' rah (9)  
 Ter' a-phim  
 Te' resh  
 Ter' ti-us  
 Ter' she-us  
 Ter-tul' lus  
 Te' ta

## TI

Tel' rarch (6)  
 Thad-de' us (12)  
 Tha' hash  
 Tha' mah (9)  
 Tham' na-tha  
 Tha' ra (9)  
 Thar' ra (9)  
 Thar' shish  
 Thas' si (3)  
 The' bez  
 The-co' e  
 The-las' ser  
 The-ler' sas  
 The-oc' a-nus  
 The-od' o-tus  
 The-oph' i-lus  
 The' ras  
 Ther' me-leth  
 Thes-sa-lo-ni' ca  
 Theu' das  
 Thim' na-thath  
 This' be  
 Thom' as  
 Tom' as  
 Thom' o-i (3)  
 Thra-se' as  
 Thum' mim  
 Thy-a-ti' ra (9)  
 Tib' bath  
 Ti-be' ri-as  
 Tib' ni (3)  
 Ti' dal  
 Tig' lath Pi-le' ser  
 Tik' vah (9)  
 Tik' vath  
 Ti' lon  
 Ti-me' lus (13)  
 Tim' na (9)  
 Tim' nath (9)

## 220      TI

Tim' na-thab  
 Tim' nath He' res  
 Tim' nath Se' rah  
 Tim' nite (8)  
 Ti-mo' the-us  
*Tim' o-thy* (Eng.)  
 Tip' sah (9)  
 Tĭ ras  
 Tĭ rath-ites (8)  
 Tir' ha-kah (9)  
 Tir' ha-nah  
 Tir' i-a (9)  
 Tir' sha-tha  
 Tir' zah (9)  
 Tish' bite  
 Tĭ van  
 Tĭ za  
 Tĭ zite (8)

## TO

To' ah  
 To' a-nah  
 Tob  
 To-bi' ah (15)  
 To-bi' as (15)  
*To' bie* (Eng.)  
 To' bi-el (4) (13)  
 To-bi' jah (15)  
 To' bit  
 To' chen (6)  
 To-gar' mah  
 To' hu  
 To' i (3)  
 To' la (9)  
 To' lad  
 To' la-ites (8)  
 Tol' ba-nes  
 Tol' mai (5)

## TY

To' phel  
 To' phet  
 To' u  
 Trach-o-ni' tis (12)  
 Trip' o-lis  
 Tro' as  
 Tro-gyl' li-um  
 Troph' i-mus  
 Try-phe' na (12)  
 Try-pho' sa (12)  
 Tu' bal  
 Tu' bal Ca' in  
 Tu-bi' e-ni (3)  
 Ty-be' ri-as  
 Tych' i-cus  
 Tyre, *one syllable*  
 Ty-ran' nus  
 Ty' rus

## UN

V<sub>A</sub>-JEZ' A-THA (9)  
 Va-ni' ah (9)  
 Vash' ni (3)  
 Vash' ti (3)  
 U' cal  
 U' el  
 U' la-i (5)  
 U' lam  
 Ul' la (9)  
 Um' mah (9)  
 Un' ni (3)

## UT

Voph' si (3)  
 U' phaz  
 U-phar' sin  
 U' ba-ne  
 U' ri (3)  
 U-ri' ah (9)  
 Ū-ri' as (15)  
 U' ri-el (4) (14)  
 U-ri' jah (9) (15)  
 U' rim  
 U' ta (9)

## UZ

U' tha-i (5)  
 U' thi (3)  
 U' za-i (5)  
 U' zal  
 Uz' za (9)  
 Uz' zah (9)  
 Uz' zen She' rah  
 Uz' zi (3)  
 Uz-zi' ah (15)  
 Uz-zi' el (13) (15)  
 Uz-zi' el-ites (8)

## XA

X<sub>A</sub>' GUS  
 Xan' thi-cus

## XE

Xe' ne-as  
 Xer-o-pha' gi-a

## XY

Xe-rol' y-be  
 Xys' tus

## ZA

## ZE

## ZE

Z <sub>A-A-NA'</sub> IM (16)	Za' moth	Ze-bu' da (13)
Za' a-man	Zam-zum' mims	Ze' bul
Za-a-nan' nim	Za-no' ah (9)	Zeb' u-lon
Za' a-van	Zaph-nath-pa-a-ne'	Zeb' u-lon-ites (8)
Za' bad	ah	Zech-a-ri' ah (15)
Zab-a-dæ' ans	Za' phon	Ze' dad
Zab-a-dai' as (5)	Za' ra	Ze-de-ki' ah (15)
Zab' bai (5)	Zar' a-ces	Zeeb
Zab' ud	Za' rah	Ze' lah (9)
Zab-de' us (12)	Zar-a-i' as (15)	Ze' lek
Zab' di (3)	Za' re-ah	Ze-lo' phe-ad
Zab' di-el (11)	Za' re-ath-ites (8)	Ze-lo' tes (13)
Za-bi' na (9)	Za' red	Zel' zah
Za' bud	Zar' e-phath	Zem-a-ra' im (16)
*Zab' u-lon	Zar' e-tan	Zem' a-rite (8)
Zac' ca-i (5)	Za' reth Sha' har	Ze-mi' ra
Zac' cur	Zar' hites (8)	Ze' nan
Zac-a-ri' ah (15)	Zar' ta-nah	Ze' nas
Za' cher (6)	Zar' than	Ze-or' im (13)
Za' ker	Zath' o-e	Zeph-a-ni' ah (15)
Zac-che' us (12)	Za-thu' i (3) (11)	Ze' phath
Zak-ke' us	Zath' thu	Zeph' a-thah
Za' dok	Zat' tu	Ze' phi, or Ze' pho
Za' ham	Za' van	Ze' phon
Za' ir	Za' za	Zeph' on-ites (8)
Za' laph	Zeb-a-di' ah (15)	Zer
Zal' mon	Ze' bah (9)	Ze' rah (9)
Zal-mo' nah (9)	Ze-ba' im (13) (16)	Zer-a-hi' ah (15)
Zal-mun' nah	Zeb' e-dee	Zer-a-i' a (5)
Zam' bis	Ze-bi' na	Ze' rau
Zam' bri (6)	Ze-bo' im (13)	Ze' red

\* *Zabulon*.—"Notwithstanding," says the editor of Labbe, "this word in Greek, *zαβουλων*, has the penultimate long, yet in our churches we always hear it pronounced with the acute on the antepenultimate. Those who thus pronounce it, plead that in Hebrew the penultimate vowel is short; but in the word *Zorobabel*, *zοροβαβελ*, they follow a different rule; for, though the penultimate in Hebrew is long, they pronounce it with the antepenultimate accent."

Zer' e-da	Zif	Zi' na (1) (9)
Zer' e-dah	Zi' ba (1) (9)	Zo' an
Ze-red' a-thah	Zik' lag	Zo' ar
Zer' e-rath	Zil' lah (9)	Zo' ba, or
Ze' resh	Zil' pah (9)	Zo' bah
Ze' reth	Zil' thai (5)	Zo-be' bah (9) (13)
Ze' ri (3)	Zim' mah	Zo' har
Ze' roz	Zim' ram, or	Zo' he-leth
Ze-ru' ah (13)	Zim' rau	Zon' a-ras
Ze-rub' ba-bel	Zim' ri (3)	Zo' peth
Zer-u-i' ah (15)	Zin	Zo' phah
Zer-vi' ah (15)	Zi' na (1) (9)	Zo' phai (5)
Ze' tham	Zi' on, or Si' on (1)	Zo' phar
Ze' thau	Zi' or (1)	Zo' phiun
Ze' thar	Ziph	Zo' rah
Zi' a (9)	Zi' phah (1)	Zo' rath-ites (8)
Zi' ba (9)	Ziph' i-on (2)	Zo' re-ah (9)
Zib' e-on	Ziph' ites (8)	Zo' rites (9)
Zib' i-on	Zi' phron (1)	*Zo-rob' a-bel
Zich' ri (3)	Zip' por	Zu' ar
Zik' ri	Zip-po' rah (13) (16)	Zuph
Zid' dim	Zith' ri (3)	Zur
Zid-ki' jah (15)	Ziz	Zu' ri-el (13)
Zi' don, or Si' don	Zi' za (1) (9)	Zu-ri-shad' da-i (5)
Zi-do' ni-ans	Zi' zah (1) (9)	Zu' ziims

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\* Zorobabel.—See Zabolon.

TERMINATIONAL VOCABULARY

OF

SCRIPTURE PROPER NAMES.

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E B A\*

*Accent the Antepenultimate.*

**B**ATHSHEBA, Elisheba, Beersheba.

ADA IDA

*Accent the Penultimate.*

Shemida.

*Accent the Antepenultimate.*

Eliada, Jehoida, Bethsäida, Adida.

EA EGA ECHA UPHA

*Accent the Penultimate.*

Laodicea, Chaldea, Judea, Arimathea, Idumea, Cæsarea, Berea, Iturea, Osea, Hosea, Omega, Hasupha.

*Accent the Antepenultimate.*

Cenchrea, Sabtechä.

ASHA ISHA USHA

*Accent the Penultimate.*

Elisha, Jerusha.

*Accent the Antepenultimate.*

Bäasha, Shalisha.

ATHA ITHA UTHA

*Accent the Penultimate.*

Jegar-Sahadutha, Dalmanutha.

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\* For the pronunciation of the final *a* in this selection, see Rule the 9th.

*Accent the Antepenultimate.*

Gabatha, Gabbatha, Amadatha, Hammedatha, Parshandatha, Ephphatha, Tirshatha, Admatha, Capphenatha, Poratha, Achmetha, Tabitha, Golgotha.

I A

(Pronounced in two syllables.)

*Accent the Penultimate.*

Seleucia\*, Japhia, Adalia, Bethulia, Nethania, Chenania, Jääazania, Jamnia, Samaria, Hezia.

*Accent the Antepenultimate.*

Achäia, Arabia, Thracia, Samothracia, Grecia, Cilicia, Cappadocia, Seleucia, Media, India, Pindia, Claudia, Phrygia, Antiochia, Casiphia, Philadelphia, Apphia, Igdalia, Julia, Pamphylia, Mesopotamia, Armenia, Lycaonia, Macedonia, Apollonia, Junia, Ethiopia, Samaria, Adria, Alexandria, Celosyria, Syria, Assyria, Asia, Persia, Mysia, Galatia, Dalmatia, Philistia.

I K A

*Accent the Antepenultimate.*

Elika.

ALA ELA ILA AMA EMA IMA

*Accent the Penultimate.*

Ambela, Arbela, Macphela.

*Accent the Antepenultimate.*

Magdala, Aquila, Aceldama, Apherema, Ashima, Jemima.

ANA ENA INA ONA

*Accent the Penultimate.*

Diana, Tryphena, Hyena, Palestina, Barjona.

*Accent the Antepenultimate.*

Abana, Hashbadanā, Amana, Ecbatana.

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\* For this word and Samaria, Antiochia, and Alexandria, see the *Initial Vocabulary* of Greek and Latin Proper Names. Also Rule 30th prefixed to the *Initial Vocabulary*.



OA

*Accent the Antepenultimate.*

Gilböa, Teköa, Silöa, Eshtemöa.

ARA ERA IRA URA

*Accent the Penultimate.*

Guzara, Ahira, Sapphira, Thyatira, Bethsura.

*Accent the Antepenultimate.*

Bäara, Bethabara, Patara, Potiphera, Sisera.

ASA OSA

*Accent the Penultimate.*

Cläasa, Tryphosa.

*Accent the Antepenultimate.*

Adasa, Amasa.

ATA ETA ITA

*Accent the Antepenultimate.*

Ephphata, Achmeta, Melita, Hatita.

AVA UA AZA

*Accent the Penultimate.*

Ahava, Malchishua, Elishua, Shamua, Jahaza.

*Accent the Antepenultimate.*

Jeshua, Abishua, Joshua.

AB IB OB UB

*Accent the Penultimate.*

Eliab, Sennacherib, Ishbi-Benob, Ahitob, Ahitub.

*Accent the Antepenultimate.*

Abinadab, Aminadab, Jehonadab, Jonadab, Chileab, Aholiab,  
Magor-Missabib, Aminadib, Eliashib, Bäälzebub, Bëelzebub.

AC UC

*Accent the Antepenultimate.*

Isäac, Syriac, Abacuc, Habbacuc.

## AD ED ID OD UD

*Accent the Penultimate.*

Almodad, Arphaxad, Elihud, Ahihud, Ahiud, Ahilud.

*Accent the Antepenultimate.*

Galäad, Josabad, Benhadad, Giläad, Zelophäad, Zelophehad, Jochebed, Galeed, Icabod, Ammihud, Abiud.

CE DEE LEE MEE AGE YCHE OHE ILE AME  
OME ANE ENE OE OSSE VE*Accent the Penultimate.*

Phenice, Bernice, Eunice, Elelohe, Salome, Magdalene, Abilene, Mitylene, Cyrene, Syene, Colosse, (Nazarene, pronounced in three syllables, with the accent on the last.)

*Accent the Antepenultimate.*

Zebedee, Galilee, Ptolemee, Bethphage, Syntyche, Subile, Apame, Gethsemane, Siloe, Ninive.

I T E\* (in one syllable.)

*Accent the Penultimate.*

Thisbite, Shuhite, Abiezrite, Gittite, Hittite, Hivite, Buzite.

*Accent the Antepenultimate.*

Harodite, Agagite, Areopagite, Gergashite, Morashite, Haruphite, Ephrathite, Bethelite, Carmelite, Hamulite, Benjamite, Nehelamite, Shulamite, Shunamite, Edomite, Temanite, Gilonite, Shilonite, Horonite, Amorite, Jebusite.

*Accent the Preantepenultimate.*Näamathite, Jezreelite, Bethlehemite, Ephräimite, (Canäanite generally pronounced in three syllables, as if written *Can-an-ite*.)

AG OG

*Accent the Antepenultimate.*

Abishag, Hamongog.

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\* Words of this termination have the accent of the words from which they are formed, and on this account are sometimes accented even on the preantepenultimate syllable; as *Bethlehemite* from *Bethlehem*, and so of others. Words of this termination, therefore, of two syllables, have the accent on the penultimate syllable; and words of three or more on the same syllable as their primitives. See Rule the 8th, page 175.

BAH CAH DAH EAH CHAH SHAH THAH

*Accent the Penultimate.*

Zobazibah, Makkedah, Abidah, Elishah.

*Accent the Antepenultimate.*

Dinhabah, Aholibah, Meribah, Abelbethmäcäh, Abadah, Moladah, Zeredah, Jedidah, Gibëäh, Shimëäh, Zaphnath-Päaneah, Mëachah, Berachah, Bäashah, Eliathah.

AIAH EIAH

(*Ai* and *ei* pronounced as a diphthong in one syllable.)

*Accent the Penultimate.*

\*Micaiah, Michaiah, Benaiah, Isaiah, Iphedeiah, Mäaseiah.

(*Ai* pronounced in two syllables.)

*Accent the Penultimate.*

Adäiah, Pedäiah, Semäiah, Seräiah, Asäiah.

I A H

*Accent the Penultimate.*

Abiah, Rhëabiah, Zibiah, Tobiah, Mäadiäh, Zebadiäh, Obadiäh, Noadiäh, Jedidiäh, Abiäh, Pekabiäh, Jezrabiäh, Barachiäh, Japhiäh, Bithiäh, Hezekiäh, Helkiäh, Zedekiäh, Adaliäh, Gedaliäh, Igdaliäh, Athaliäh, Hackaliäh, Remaliäh, Nehemiäh, Shelemiäh, Meshelemiäh, Jeremiäh, Shebaniäh, Zephaniäh, Nethaniäh, Chenaniäh, Hananiäh, Coniäh, Jeconiäh, Shëariäh, Zachariäh, Zechariäh, Amariäh, Shemariäh, Azariäh, Neariäh, Moriah, Uriäh, Josiäh, Messiäh, Shephatiäh, Pelatiäh, Ahaziäh, Amaziäh, Asaziäh, Uzziäh.

J A H

*Accent the Penultimate.*

Aijah, Abijah, Jehidijah, Ahijah, Elijah, Adonijah, Irijah, Tobadonijah, Urijah, Hallelujah, Zerujah.

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\* For the pronunciation of the two last syllables of these words, see Rule 5th prefixed to Scripture Proper Names, page 173, 174.

KAH LAH MAH NAH OAH RAH SAH TAH VAH  
UAH

*Accent the Penultimate.*

Rebekah, Azekah, Machpelah, Aholah, Abel-meholah, Bëulah, Elkanah, Hannah, Kirjath-sannah, Harbonah, Hashmonah, Zalmonah, Shiloah, Noah, Manoah, Zanoah, Uzzen-sherah, Zipporah, Keturah, Hadassah, Malchishuah, Shammuah, JEHOVAH, Zeruah.

*Accent the Antepenultimate.*

Marrekah, Bäalah, Shuthelah, Telmelah, Methuselah, Hachilah, Hackilah, Dalilah, Delilah, Havilah, Rääamah, Aholibamah, Adamah, Elishamah, Ruhamah, Loruhamah, Kedemah, Ashimah, Jemimah, Penninah, Bäarah, Taberah, Deborah, Ephratah, Paruah.

ACH ECH OCH

*Accent the Penultimate.*

Merodach, Evil-merodach.

*Accent the Antepenultimate.*

Ahisamach, Ebed-melech, Abimelech, Ahimelech, Elimelech, Alammelech, Anammelech, Adrammelech, Regemmelech, Nathan-melech, Arioeh, Antioch.

KEH LEH VEH APH EPH ASH ESH ISH

*Accent the Penultimate.*

Eläelah, Elioreph, Jehoash.

*Accent the Antepenultimate.*

Rabshakeh, Nineveh, Ebiasaph, Bethshemesh, Enshemesh, Carchemish.

ATH ETH ITH OTH UTH

*Accent the Penultimate.*

Goliath, Jehovah-jireth, Hazar-maveth, Baal-berith, Rehoboth, Arioeth, Nebaioth\*, Naioth, Moseroth, Hazeroth, Pihairoth, Mosoroth, Allon-bachuth.

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\* The *ai* in this and the next word form one syllable.—See Rule 5, p. 173.

*Accent the Antepenultimate.*

Mahalath, Bashemath, Asenath, Daberath, Elisabeth, Dab-basheth, Jerubbesheth, Ishbosheth, Mephibosheth, Harosheth, Zohemoth, Bechthileth, Shibboleth, Tanhumeth, Genesareth, Asbazaereth, Nazareth, Mazzareth, Kirharaseth, Shelomith, Sheminith, Lapidoth, Anathoth, Kerioth, Shemiramoth, Kedemoth, Ahemoth, Jerimoth, Sigionoth, Ashtaroth, Mazzaroth.

A I

(Pronounced as a diphthong in one syllable.)

*Accent the Penultimate.*

Chelubai, Asmadai, Sheshai, Shimshai, Hushai, Zilthai, Berothai, Talmai, Tolmai, Sinai, Talnai, Arbonai, Sarai, Sippai, Bezai.

*Accent the Antepenultimate.*

Mordecai, Sibbachai, Chephar-Hammonai, Päärari.

A I

(Pronounced in two syllables.)

*Accent the Penultimate.*

Ai.

*Accent the Antepenultimate.*

Zabbäi, Babäi, Nebäi, Shobäi, Subäi, Zaccäi, Shaddäi, Amishaddäi, Aridäi, Heldäi, Hegäi, Haggäi, Belgäi, Bilgäi, Abishäi, Uthäi, Adläi, Barzilläi, Uläi, Sisamäi, Shalmäi, Shammäi, Elienäi, Tatnäi, Shether-boznäi, Naharäi, Sharäi, Shamsheräi, Shiträi, Arisäi, Bastäi, Baväi, Bigväi, Uzäi.

DI EI LI MI NI OI PI RI UI ZI.

*Accent the Penultimate.*

Areli, Löammi, Talithacumi, Gideoni, Benoni, Hazeleponi, Philippi, Gehazi.

*Accent the Antepenultimate.*

Engedi, Simëi, Shimëi, Edrëi, Bethbirëi, Abisëi, Bäali, Naphthali, Nepththali, Pateoli, Adami, Naomi, Hanani, Bëerlahäiroi, Mehari, Häahashtari, Jesüi.

EK UK

*Accent the Penultimate.*

Adonizedek, Adonibezek.

*Accent the Antepenultimate.*

Melchizedek, Amalek, Habbakkuk.

AAL EAL IAL ITAL UTAL

*Accent the Penultimate.*

Baal, Kirjath-baal, Hamutal.

*Accent the Antepenultimate.*

Meribbaal, Eshbaal, Ethbaal, Jerubaal, Tabaal, Belial, Abital.

AEL ABEL EBEL

*Accent the Penultimate.*

Jael, Abel.

*Accent the Antepenultimate.*

Gabael, Michael, Raphael, Mishael, Mehujael, Abimael, Ishmael, Ismael, Anael, Nathanael, Israel, Asael, Zerubbabel, Zerobabel, Mehetabel, Jezebel.

EEL OGEL AHEL ACHEL APHEL OPHEL ETHEL

*Accent the Penultimate.*

Enrogel, Rachel, Elbethel.

*Accent the Antepenultimate.*

Tabaal, Abdiaal, Japhalael, Mahalael, Bezalael, Hanamael, Jerahmael, Hananael, Nathanael, Jabnael, Jezrael, Hazael, Asahel, Baracel, Amraphel, Achitophel.

IEL KEL

*Accent the Penultimate.*

Peniel, Uzziel.

*Accent the Antepenultimate.*

Abiel, Tobiel, Adiel, Abdiel, Gaddiel, Pagiell, Salathiel, Ithiel, Ezekiel, Gamaliel, Shelumiel, Daniel, Othniel, Ariel, Gabriel, Uriel, Shealtiel, Putiel, Haziell, Hiddekel.

UEL EZEL

*Accent the Penultimate.*

Dueel, Raguel, Bethuel, Pethuel, Hamuel, Jemuel, Kemuel, Nemuel, Phanuel, Penuel, Jeruel, Bethesel.

*Accent the Antepenultimate.*

\*Samuel, Lemuel, Emanuel, Immanuel.

A I L

(Pronounced in two syllables.)

*Accent the Penultimate.*

Abihail.

A I L

(Pronounced as a diphthong in one syllable.)

*Accent the Antepenultimate.*

Abigail.

OL UL

*Accent the Penultimate.*

Bethgamul.

*Accent the Antepenultimate.*

Eshtaol

ODAM AHAM IAM IJAM IKAM

*Accent the Penultimate.*

Elmodam, Abijam, Ahikam.

*Accent the Antepenultimate.*

Abraham, Miriam, Adonikam.

O A M

*Accent the Penultimate.*

Rehoboam, Roboam, Jeroboam.

*Accent the Antepenultimate.*

Siloam, Abinoam, Ahinoam.

ARAM IRAM ORAM

*Accent the Penultimate.*

Padanaram, Abiram, Hiram, Adoniram, Adoram, Hadoram, Jehoram.

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\* See Rule the 17th prefixed to Scripture Proper Names, page 179.

AHEM EHEM ALEM EREM

*Accent the Antepenultimate.*

Menahem, Bethlehem, Jerusalem, Beth-haccerem.

AIM\*

*Accent the Penultimate.*

Chusan-Rishathäim, Kirjathäim, Bethdiblahäim, Ramathäim, Adithäim, Misrephothmäim, Abelmäim, Mahanäim, Manhanäim, Horonäim, Shääräim, Adoräim, Sepharväim.

*Accent the Antepenultimate.*

Rephäim, Dothäim, Egläim, Carnäim, Sharäim, Ephräim, Beth-ephräim, Mizräim, Abel-mizräim.

BIM CHIM PHIM KIM LIM NIM RIM ZIM

*Accent the Penultimate.*

Sarsechim, Zeböim, Kirjatharim, Bahurim, Kelkath-hazurim.

*Accent the Antepenultimate.*

Cherubim, Lehabim, Rephidim, Seraphim, Teraphim, Eliakim, Jehoiakim, Joiakim, Joakim, Bäalim, Dedanim, Ethanim, Abarim, Bethhaccerim, Kirjath-jearim, Hazerim, Bäal-perazim, Gerizim, Gazizim.

DOM LOM AUM IUM NUM RUM TUM

*Accent the Penultimate.*

Obededon, Appii-forum, Miletum.

*Accent the Antepenultimate.*

Abishalom, Absalom, Capernäum, Rhegium, Trogyllium, Iconium, Adramyttium, Galbanum.

AAN CAN DAN EAN THAN IAN MAN NAN

*Accent the Penultimate.*

Memucan, Chaldëan, Ahiman, Elhanan, Johanan, Haman.

*Accent the Antepenultimate.*

Canäan, Chanäan, Merodach-baladan, Nebuzaradan, Elna-

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\* In this selection the *ai* form distinct syllables.—See Rule 16, page 179.



than, Jonathan, Midian, Indian, Phrygian, Italian, Macedonian, Ethiopian, Syrian, Assyrian, Egyptian, Nāaman.

AEN VEN CHIN MIN ZIN

*Accent the Penultimate.*

Manäen, Bethaven, Chorazin.

*Accent the Antepenultimate.*

Jehoiachin, Benjamin.

EON AGON EPHON ASHON AION ION ALON  
ELON ULON YLON MON NON RON YON  
THUN RUN

*Accent the Penultimate.*

Bäal-meon, Beth-dagon, Bäal-zephon, Näashon, Higgaion, Shiggaion, Chilion, Orion, Esdrelon, Bäal-hamon, Philemon, Abiron, Beth-horon.

*Accent the Antepenultimate.*

Gibeon, Zibeon, Gedeon, Gideon, Simeon, Pirathon, Herodion, Carnion, Sirion, Ascalon, Ajalon, Askelon, Zebulon, Babylon, Jeshimon, Tabrimon, Solomon, Lebanon, Aäron, Apollyon, Jeduthun, Jeshurun.

EGO ICHO HIO LIO

*Accent the Penultimate.*

Ahio.

*Accent the Antepenultimate.*

Abednego, Jericho, Gallio.

AR ER IR OR UR

*Accent the Penultimate.*

Ahisar, Bäal-tamar, Balthasar, Elëazar, Eziongeber, Tiglath-pileser, Shalmaneser, Hadadezer, Abiezer, Ahiezer, Eliezer, Romantiezer, Ebenezer, Joezer, Sharezer, Havoth-jäir, Asnoth-tabor, Beth-peor, Bäal-peor, Nicanor, Philometor.

*Accent the Antepenultimate.*

Issachar, Potiphar, Abiathar, Ithamar, SHEMEBER, Lucifer, Chedorlaomer, Aroer, Sosipater, Sopater, Achior, Nebuchodonosor, Eupator, Shedëur, Abishur, Pedahzur.

AAS BAS EAS PHAS IAS LAS MAS NAS OAS PAS  
RAS TAS YAS

*Accent the Penultimate.*

Osëas, Esäias, Tobias, Sedecias, Abadias, Asadias, Abdias, Barachias, Ezechias, Mattathias, Matthias, Ezekias, Nëemias, Jeremias, Ananias, Assanias, Azarias, Ezerias, Josias, Ozias, Bagëas, Aretas, Onyas.

*Accent the Antepenultimate.*

Annäas, Barsabas, Patrobas, Eneas, Phineas, Caiaphas, Cleophas, Herodias, Euodias, Georgias, Amplias, Lysanias, Gabrias, Tiberias, Lysias, Nicolas, Artemas, Elymas, Parmenas, Siloas, Antipas, Epaphras.

CES DES EES GES HES LES NES SES TES

*Accent the Penultimate.*

Gentiles\*, Rameses, Mithridates, Euphrates.

*Accent the Antepenultimate.*

Rabsaces, Arsaces, Nomades, Phinëes, Astyages, Diotrephe, Epiphanes, Tahapanes, Hermogenes, Taphenes, Calisthenes, Sosthenes, Eumenes.

ENES AND INES

(In one syllable.)

*Accent the Ultimate.*

Gadarenes, Agarenes, Hagarenes.

*Accent the Penultimate.*

Philistines, (pronounced like *Philistins*.)

ITES

(Pronounced in one syllable.)

[Words of this termination have the accent of the words from which they are formed, which sometimes occasions the accent to be placed even on the preantepenultimate syllable, as

---

\* *Gentiles*.—This may be considered as an English word, and should be pronounced in two syllables, as if written *Jen-tiles*, the last syllable as the plural of *tile*.

*Gileadites* from *Gilead*, and so of others. Words of this termination therefore, of two syllables, have the accent on the penultimate syllable; and words of three or more on the same syllable as their primitives.]

*Accent the Penultimate.*

Gadites, Kenites, Jammites, Levites, Hittites, Hivites.

*Accent the Antepenultimate.*

Rechabites, Moabites, Gergeshites, Nahathites, Kohathites, Pelethites, Cherethites, Uzzielites, Tarpelites, Elamites, Edomites, Reubenites, Ammonites, Hermonites, Ekronites, Hagarites, Nazarites, Amorites, Geshurites, Jebusites, Ninevites, Jesuites, Perizzites.

*Accent the Preantepenultimate.*

Gilëadites, Amalekites, Ishmæelites, Israëlites, Midianites, Gibëonites, Aaronites.

O T E S

*Accent the Penultimate.*

Zelotes.

I S

*Accent the Penultimate.*

Elimäis.

*Accent the Antepenultimate.*

Antiochis, Amathis, Bäälis, Decapolis, Næapolis, Hierapolis, Persepolis, Amphipolis, Tripolis, Nicopolis, Scythopolis, Sallamis, Damaris, Vabsaris, Antipatris, Atargatis.

I M S

*Accent the Penultimate.*

Emims, Zamzummims, Zuzims.

*Accent the Antepenultimate.*

Rephäims, Gammadims, Cherethims, Anakims, Nethenims, Chemarims.

A N S

*Accent the Penultimate.*

Sabéans, Laodicéans, Assidéans, Galiléans, Iduméans, Epicuréans.

*Accent the Antepenultimate.*

Arabians, Grecians, Herodians, Antiochians, Corinthians, Parthians, Scythians, Athenians, Cyrenians, Macedonians, Zidonians, Babylonians, Lacedemonians, Ethiopians, Cyprians, Syrians, Assyrians, Tyrians, Ephesians, Persians, Galatians, Cretians, Egyptians, Nicolaitans, Scythopolitans, Samaritans, Libyans.

MOS NOS AUS BUS CUS DUS

*Accent the Penultimate.*

Archeläus, Meneläus; Abubus, Andronicus, Seleucus.

*Accent the Antepenultimate.*

Pergamos, Stephanos, Emmäus, Agabus, Bartacus, Achäicus, Tychicus, Aradus.

E U S

*Accent the Penultimate.*

Daddeus, Asmodeus, Aggeus, Zaccheus, Ptolemeus, Macca-beus, Lebbeus, Cendebeus, Thaddeus, Mardocheus, Mordocheus, Alpheus, Timeus, Bartimeus, Hymeneus, Elizeus.

*Accent the Antepenultimate.*

Dositheus, Timotheus, Nereus.

GUS CHUS THUS

*Accent the Antepenultimate.*

Areopagus, Philologus, Lysimachus, Antiochus, Eutyclus, Amadathus.

I U S

*Accent the Penultimate.*

Darius.

*Accent the Antepenultimate.*

Gäius, Athenobius, Cornelius, Numenius, Cyrenius, Apol-

lonius, Tiberius, Demetrius, Mercurius, Dionysius, Pontius, Tertius.

LUS MUS NUS RUS SUS TUS

*Accent the Penultimate.*

Aristobulus, Eubulus, Nicodemus, Ecanus, Hircanus, Auranus, Sylvanus, Ahasuerus, Assuerus, Heliodorus, Arcturus, Bar-jesus, Fortunatus, Philetus, Epaphroditus, Azotus.

*Accent the Antepenultimate.*

Attalus, Theophilus, Alcimus, Trophimus, Onesimus, Didymus, Libanus, Antilibanus, Sarchedonus, Acheacharus, Lazarus, Citherus, Elutherus, Jäirus, Prochorus, Onesiphorus, Asapharasus, Ephesus, Epenetus, Asyncritus.

AT ET OT IST OST

*Accent the Antepenultimate.*

Ararat, Eliphalet, Gennesaret, Iscariot, Antichrist, Pentecost.

EU HU ENU EW MY

*Accent the Penultimate.*

Casleu, Chisleu, Abihu, Andrew.

*Accent the Antepenultimate.*

Jehovah-Tsidkenu, Bartholomew, Jeremy.

BAZ GAZ HAZ PHAZ

*Accent the Penultimate.*

Mahar-shalat-hash-baz, Shäash-gaz, Eliphaz.

*Accent the Antepenultimate.*

Jehöhaz.

THE STATE OF NEW YORK

IN SENATE

~~January 18, 1891.~~  
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FOR THE YEAR ENDING DECEMBER 31, 1890.

ALBANY:

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OBSERVATIONS  
ON THE  
*GREEK AND LATIN*  
ACCENT AND QUANTITY;  
WITH SOME  
PROBABLE CONJECTURES  
ON  
THE METHOD OF FREEING THEM FROM THE OBSCURITY  
AND CONTRADICTION IN WHICH THEY ARE IN-  
VOLVED, BOTH BY THE ANCIENTS AND MODERNS.

**“ Nullius addictus jurare in verba magistri.”—*Horace.***

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## ADVERTISEMENT.

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AFTER the many learned pens which have been employed on the subject of the following Observations, the Author would have been much ashamed of obtruding his humble opinion on so delicate a point, had he not flattered himself that he had taken a material circumstance into the account, which had been entirely overlooked by almost every writer he had met with.

It is not a little astonishing, that when the nature of the human voice forms so great a part of the inquiry into accent and quantity, its most marking distinctions should have been so little attended to. From a perusal of every writer on the subject\*, one would be led to suppose that high and low, loud and soft, and quick and slow, were the only modifications of which the voice was susceptible; and that the inflexions of the voice, which distinguish speaking from singing, did not exist. Possessed, therefore, of this distinction of sounds, the Author at least brings something new into the inquiry: and if, even with this advantage, he should fail of throwing light on the subject, he is sure he shall be entitled to the indulgence of the learned, as they fully understand the difficulty of the question.

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\* The only exception to this general assertion is Mr. Steele, the author of *Prosodia Rationalis*; but the design of this gentleman is not so much to illustrate the accent and quantity of the Greek language as to prove the possibility of forming a notation of speaking sounds for our own, and of reducing them to a musical scale, and accompanying them with instruments. The attempt is undoubtedly laudable, but no farther useful than to show the impossibility of it by the very method he has taken to explain it; for it is wrapped up in such an impenetrable cloud of music as to be unintelligible to any but musicians; and the distinctions of sound are so nice and numerous as to discourage the most persevering student from labouring to understand him. After all, what light can we expect will be thrown on this subject by one who, notwithstanding the infinitesimal distinctions he makes between similar sounds, says, that the *u* in *ugly*, and the *e* in *met* and *get*, are diphthongs; that the *a* in *may* is long, and the same letter in *nation* short; and that the *u* in *you*, *use*, &c. is always acuto-grave, and the *i* in *idle*, *try*, &c. grave-acute?



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## PREPARATORY OBSERVATIONS.

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As a perusal of the Observations on Greek and Latin Accent and Quantity requires a more intimate acquaintance with the nature of the voice than is generally brought to the study of that subject, it may not be improper to lay before the reader such an explanation of speaking sounds, as may enable him to distinguish between high and loud, soft and low, forcibleness and length, and feebleness and shortness, which are so often confounded, and which consequently produce such confusion and obscurity among our best prosodists.

But as describing such sounds upon paper as have no definite terms appropriated to them, like those of music, is a new and difficult task, the reader must be requested to give as nice an attention as possible to those sounds and inflexions of voice, which spontaneously annex themselves to certain forms of speech, and which, from their familiarity, are apt to pass unnoticed. But if experience were out of the question, and we were only acquainted with the organic formation of human sounds, we must necessarily distinguish them into five kinds: namely, the monotone, or one sound continuing a perceptible time in one note, which is the case with all musical sounds; a sound beginning low and sliding higher, or beginning high and sliding lower, without any perceptible intervals, which is essential to all speaking sounds. The two last may be called simple slides or inflexions; and these may be so combined as to begin with that which rises, and end with that which falls, or to begin with that which falls, and end

with that which rises : and if this combination of different inflexions be pronounced with one impulse or explosion of the voice, it may not improperly be called the circumflex or compound inflexion ; and this monotone, the two simple and the two compound inflexions, are the only modifications, independent on the passions, of which the human voice is susceptible.

### *The different States of the Voice.*

The modifications of the voice which have just been enumerated may be called absolute ; because they cannot be converted into each other, but must remain decidedly what they are ; while different states of the voice, as high and low, loud and soft, quick and slow, are only comparative terms, since what is high in one case may be low in another, and so of the rest. Beside, therefore, the modifications of voice which have been described, the only varieties remaining of which the human voice is capable, except those produced by the passions, are high, low, loud, soft, quick, slow, forcible, and feeble. Though high and loud, and low and soft, are frequently confounded, yet, when considered distinctly, their difference is easily understood ; as if we strike a large bell with a deep tone, though it gives a very loud tone, it will still be a low one : and if we strike a small bell with a high tone, it will still be a high tone, though the stroke be ever so soft ; a quick tone in music is that in which the same tone continues but a short time, and a slow tone where it continues longer ; but in speaking, a quick tone is that when the slide rises from low to high, or from high to low, in a short time, and a slow tone the reverse ; while forcible and feeble seem to be severally compounded of two of these simple states ; that is, force seems to be loudness and quickness, either in a high or low tone also ; and feebleness seems to be softness and slowness, either in a high or a low tone likewise. As to the tones of the passions, which are so many and various, these, in the opinion of one of the best judges in the kingdom, are

*qualities* of sound, occasioned by certain vibrations of the organs of speech, independent on high, low, loud, soft, quick, slow, forcible, or feeble : which last may not improperly be called different *quantities* of sound.

It may not, perhaps, be unworthy of observation, how few are these principles, which, by a different combination with each other, produce that almost unbounded variety of which human speech consists. The different quantities of sound, as these different states of the voice may be called, may be combined so as to form new varieties with any other that are not opposite to them. Thus high may be combined with either loud or soft, quick or slow ; that is, a high note may be sounded either in a loud or soft tone, and a low note may be sounded either in a loud or a soft tone also, and each of these tones may be pronounced either in a longer or a shorter time ; that is, more slowly or quickly ; while forcible seems to imply a degree of loudness and quickness, and feeble, a degree of softness and slowness, either in a high or a low tone. These combinations may, perhaps, be more easily conceived by classing them in contrast with each other :

High, loud, quick.

Low, soft, slow.

Forcible may be high, loud, and quick ; or low, loud, and quick.

Feeble may be high, soft, and slow ; or low, soft, and slow.

The different combinations of these states may be thus represented :

High, loud, quick, forcible.

Low, loud, quick, forcible.

High, loud, slow.

Low, loud, slow.

High, soft, quick.

Low, soft, quick.

High, soft, slow, feeble.

Low, soft, slow, feeble.

When these states of the voice are combined with the five modifications of voice above-mentioned, the varieties become exceedingly numerous, but far from being incalculable : perhaps

they may amount (for I leave it to arithmeticians to reckon them exactly) to that number into which the ancients distinguished the notes of music, which, if I remember right, were about two hundred.

These different states of the voice, if justly distinguished and associated, may serve to throw some light on the nature of accent. If, as Mr. Sheridan asserts, the accented syllable is only louder and not higher than the other syllables, every polysyllable is a perfect monotone. If the accented syllable be higher than the rest, which is the general opinion both among the ancients and moderns, this is true only when a word is pronounced alone, and without reference to any other word; for when suspended at a comma, concluding a negative member followed by an affirmative, or asking a question beginning with a verb; if the unaccented syllable or syllables be the last, they are higher than the accented syllable, though not so loud. So that the true definition of accent is this: *If the word be pronounced alone, and without any reference to other words, the accented syllable is both higher and louder than the other syllables either before or after it; but if the word be suspended, as at the comma, if it end a negative member followed by an affirmative, or if it conclude an interrogative sentence beginning with a verb, in each case the accented syllable is louder and higher than the preceding, and louder and lower than the succeeding syllables.* This will be sufficiently exemplified in the following pages. In the mean time it may be observed, that if a degree of swiftness enters into the definition of force, and that the accented syllable is the most forcible, it follows that the accent does not necessarily lengthen the syllable, and that if it falls on a long vowel, it is only a longer continuation of that force with which it quickly or suddenly commenced; for as the voice is an efflux of air, and air is a fluid like water, we may conceive a sudden gush of this fluid to continue either a longer or a shorter time, and thence form an idea of long or short quantity. If, however, this definition of force, as applied to accent, should be erroneous or imaginary, let it be

remembered it is an attempt to form a precise idea of what has hitherto been left in obscurity; and that, if such an attempt should fail, it may at least induce some curious inquirer to show where it fails, and to substitute something better in its stead.

If these observations are just, they may serve to show how ill-founded is the opinion of that infinite variety of voice of which speaking sounds consist. That a wonderful variety may arise from the key in which we speak, from the force or feebleness with which we pronounce, and from the tincture of passion or sentiment we infuse into the words, is acknowledged: but speak in what key we will, pronounce with what force or feebleness we please, and infuse whatever tincture of passion or sentiment we can imagine into the words, still they must necessarily be pronounced with one of the foregoing modifications of the voice. Let us go into whatever twists or *zig-zags* of tone we will, we cannot go out of the boundaries of these inflexions. These are the outlines on which all the force and colouring of speech is laid; and these may be justly said to form the first principles of speaking sounds.

*Exemplification of the different Modifications of the Voice.*

*The Monotone, the Rising Inflexion, the Falling Inflexion, the Rising Circumflex, and the Falling Circumflex.*

Though we seldom hear such a variety in reading or speaking as the sense and satisfaction of the ear demand, yet we hardly ever hear a pronunciation perfectly monotonous. In former times we might have found it in the midnight pronunciation of the Bell-man's verses at Christmas; and now the Town crier, as Shakspeare calls him, sometimes gives us a specimen of the monotonous in his vociferous exordium—" *This is to give notice!*" The clerk of a court of justice also promulgates the will of the court by that barbarous metamorphosis of the old French word

*Oyez! Oyez!* Hear ye! Hear ye! into *O yes! O yes!* in a perfect sameness of voice. But however ridiculous the monotone in speaking may be in the above-mentioned characters, in certain solemn and sublime passages in poetry it has a wonderful propriety, and, by the uncommonness of its use, it adds greatly to that variety with which the ear is so much delighted.

This monotone may be defined to be a continuation or sameness of sound upon certain words or syllables, exactly like that produced by repeatedly striking a bell: such a stroke may be louder or softer, but continues in exactly the same pitch. To express this tone, a horizontal line may be adopted; such a one as is generally used to signify a long syllable in verse. This tone may be very properly introduced in some passages of Akenside's *Pleasures of Imagination*, where he so finely describes the tales of horror related by the village matron to her infant audience——

Breathing astonishment! of witching rhymes  
 And evil spirits; of the death-bed call  
 To him who robb'd the widow, and devour'd  
 The orphan's portion; of unquiet souls  
 Ris'n from the grave to ease the heavy guilt  
 Of deeds in life conceal'd; of shapes that walk  
 At dead of night, and clank their chains, and wave  
 The torch of Hell around the murderer's bed.

If the words “of shapes that walk at dead of night” are pronounced in a monotone, it will add wonderfully to the variety and solemnity of the passage.

The rising inflexion is that upward turn of the voice we generally use at the comma, or in asking a question beginning with a verb, as *Nó*, say you; did he say *Nó*? This is commonly called a suspension of voice, and may not improperly be marked by the acute accent, thus (').

The falling inflexion is generally used at the semicolon and



colon, and must necessarily be heard in answer to the former question: *He did*; he said Nò. This inflexion, in a lower tone of voice is adopted at the end of almost every sentence, except the definite question, or that which begins with the verb. To express this inflexion, the grave accent seems adapted, thus (').

The rising circumflex begins with the falling inflexion, and ends with the rising upon the same syllable, and seems as it were to twist the voice upwards. This inflexion may be exemplified by the drawling tone we give to some words spoken ironically; as the word *Clodius* in Cicero's Oration for Milo. This turn of voice may be marked in this manner (v):

“ But it is foolish in us to compare Drusus Africanus  
“ and ourselves with Clòdius; all our other calamities were  
“ tolerable, but no one can patiently bear the death of  
“ Clòdius.”

The falling circumflex begins with the rising inflexion, and ends with the falling upon the same syllable, and seems to twist the voice downwards. This inflexion seems generally to be used in ironical reproach; as on the word *you* in the following example:

“ So then you are the author of this conspiracy against me?  
“ It is to you that I am indebted for all the mischief that has  
“ befallen me.”

If to these inflexions we add the distinction of a phrase into accentual portions, as

Prosperity- | gáins friends | and advérsity | tries them, |

and pronounce *friends* like an unaccented syllable of *gains*; and like an unaccented syllable of *adversity*; and *them* like an unaccented syllable of *tries*; we have a clear idea of the relative forces of all the syllables, and approximate closely to a notation of speaking sounds.

For farther information respecting this new and curious analysis of the human voice, see *Elements of Elocution*, second edition, page 62; and *Rhetorical Grammar*, third edition, page 143.

## OBSERVATIONS

ON THE

*GREEK AND LATIN ACCENT, &c.*

1. **I**N order to form an idea of the Accent and Quantity of the dead languages, it will be necessary first to understand what we mean by the accent and quantity of our own language\*: and as quantity is supposed by some to regulate the accent in

---

\* It is not surprising that the accent and quantity of the ancients should be so obscure and mysterious, when two such learned men of our own nation as Mr. Forster and Dr. Gally differ about the very existence of quantity in our own language. The former of these gentlemen maintains, that "the English have both accent and quantity, and that no language can be without them," but the latter asserts, that, "in the modern languages, the pronunciation doth not depend upon a natural quantity, and therefore a greater liberty may be allowed in the placing of accents." And in another place, speaking of the northern languages of Europe, he says, that "it was made impossible to think of establishing quantity for a foundation of harmony in pronunciation. Hence it became necessary to lay aside the consideration of quantity, and to have recourse to accents. In these and some other passages, that writer," says Forster, "seems to look upon accents as alone regulating the pronunciation of

English as well as in Greek and Latin, it will be necessary first to inquire, what we mean by long and short vowels, or, as some are pleased to term them, syllables.

2. In English, then, we have no conception of quantity, arising from any thing but the nature of the vowels, as they are pronounced long and short. Whatever retardation of voice in the sound of a vowel there might be in Greek or Latin before two consonants, and those often twin consonants, we find every vowel in this situation as easily pronounced short as long; and the quantity is found to arise from the length or shortness we give to the vowel, and not from any obstruction of sound occasioned by the succeeding consonant. Thus the *a* in *banish*, *banner*, and *banter*, is short in all these words, and long in *paper*, *taper*, and *vapour*: the *i* long in *miser*, *minor*, and *mitre*, and short in *misery*, *middle*, and *mistress*: and so of the rest of the vowels; and though the accent is on the first syllable of all these words, we see it perfectly compatible with either long or short quantity.

3. As a farther proof of this, we may observe, that unaccented vowels are frequently pronounced long when the accented vowels are short. Thus the *o* in *Cicero*, in English as well as in Latin pronunciation, is long, though unaccented: and the *i* short,

“English, and quantity as excluded from it.”—*Forster's Essay on Accent and Quantity*, page 28.

As a farther proof of the total want of ear in a great Greek scholar—Lord Monbodo says, “Our accents differ from the Greek in two material respects: “First, they are not appropriated to particular syllables of the word, but are “laid upon different syllables, according to the fancy of the speaker, or rather “as it happens: for I believe no man speaking English does, by choice, give “an accent to one syllable of a word different from that which he gives to “another.”

“Two things, therefore, that, in my opinion, constitute our verse, are the “number of syllables, and the mixture of loud and soft, according to certain “rules. As to quantity, it is certainly not essential to our verse, and far less is “accent.”—See *Steele's Prosodia Rationalis*, page 103. 110.

though under the accent. The same may be observed of the name of our English poet *Lillo*. So in our English words *cónclave*, *réconcile*, *chámomile*, and the substantives *cónfine*, *pér-fume*, and a thousand others, we see the first accented syllable short, and the final unaccented syllable long. Let those who contend, that the acute accent and long quantity are inseparable, call the first vowels of these words long, if they please; but to those who make their ear and not their eye the judge of quantity, when compared with the last vowels, they will always be esteemed short\*.

4. The next object of inquiry is, What is the nature of English accent? Mr. Sheridan†, with his usual decision, tells

\* A late very learned and ingenious writer tells us, that our accent and quantity always coincide; he objects to himself the words *signify*, *magnify*, *qualify*, &c. where the final syllable is longer than the accented syllable; but this he asserts, with the greatest probability, was not the accentuation of our ancestors, who placed the accent on the last syllable which is naturally the longest. But this sufficiently proves, that the accent does not necessarily lengthen the syllable it falls on; that is, if length consists in pronouncing the vowel long, which is the natural idea of long quantity, and not the duration of the voice upon a short vowel occasioned by the retardation of sounding two succeeding consonants, which is an idea, though sanctioned by antiquity, that has no foundation in nature; for who, that is not prejudiced by early opinion, can suppose the first syllable of *elbow* to be long, and the last short?—See *Essay on Greek and Latin Prosodies*.—Printed for Rowson.

† The term (accent) with us has no reference to inflexion of the voice or musical notes, but only means a peculiar manner of distinguishing one syllable of a word from the rest.—*Lectures on Elocution*, quarto edition, page 41.

To illustrate the difference between the accent of the ancients and that of ours, (says Mr. Sheridan) let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable, which forms an Iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by striking a soft note first, followed by one more forcible, and so in succession. Let the same movement be

us, that accent is only a greater force upon one syllable than another, without any relation to the elevation or depression of the voice; while almost every other writer on the subject makes the elevation or depression of the voice inseparable from accent. When words are pronounced in a monotone, as the bellman repeats his verses, the crier pronounces his advertisement, or the clerk of a church gives out the psalm, we hear an *ictus* or accentual force upon the several accented syllables, which distinguishes them from the others, but no more variety of tone than if we were to beat the syllables of the same words upon a drum, which may be louder or softer, but cannot be either higher or lower; this is pronouncing according to Mr. Sheridan's definition of accent: and this pronunciation certainly comes under the definition of singing: it is singing ill, indeed, as Julius Cæsar said of a bad reader,—but still it is singing, and therefore essentially different from speaking: for in speaking, the voice is continually *sliding* upwards or downwards; and in singing, it is *leaping*, as it were, from a lower to a higher, or from a higher to a lower note: the only two possible ways of varying the human voice with respect to elevation or depression: so that when we

sounded by the trumpet in an alternation of high and low notes, and it will give a distinct idea of the difference between the English accent and those of the ancients.—*Art of Reading*, page 75.

I am sorry to find one of the most ingenious, learned, and candid inquirers into this subject, of the same opinion as Mr. Sheridan. The authority of Mr. Nares would have gone near to shake my own opinion, if I had not recollected that this gentleman confesses he cannot perceive the least of a diphthongal sound in the *i* in *strike*, which Dr. Wallis, he observes, excludes from the simple sounds of the vowels. For if the definition of a vowel sound be, that it is formed by one position of the organs, nothing can be more perceptible than the double position of them in the present case, and that the noun *eye*, which is perfectly equivalent to the pronoun *I*, begins with the sound of *a* in *father*, and ends in that of *e* in *equal*.—See Nares's *English Orthoëpy*, page 2. 144.

are told by some writers on this subject, that the speaking of the ancients was a *kind* of singing, we are led into the error of supposing, that singing and speaking differ only in degree, and not in kind; whereas they are just as different as motion and rest\*.

5. Whenever in speaking we adopt a singing tone, (which was formerly the case with Puritan preachers) it differs essentially from speaking, and can be pricked down upon paper, and be played upon a violin: and whenever in singing we adopt a speaking tone, the slide of this tone is so essentially distinct from singing as to shock the ear like the harshest discord. Those, therefore, who rank recitative as a medium between singing and speaking, are utterly ignorant of the nature of both. Recitative is just as much singing as what is called air, or any other species of musical composition.

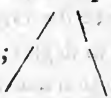
6. If we may have recourse to the eye, the most distinct and definite of all our senses, we may define musical notes to be horizontal lines, and speaking tones oblique lines: the one rises from low to high, or falls from high to low by distinct inter-

vals, as the following straight lines to the eye ;




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\* It is not denied, that the slides in speaking may sometimes leap, as it were, from a low to a high, or from a high to a low note; that is, that there may be a very considerable interval between the end of one of those slides and the beginning of another; as between the high note in the word *no* in the question, *Did he say No?* and the low note which the same word may adopt in the answer, *No, he did not.* But the sound which composes the note of speaking, as it may be called, and the sound which composes the note of singing, are essentially distinct; the former is in continual motion, while the latter is for a given time at rest.—See Note to sect. 23.

the other slides upwards or downwards, as the following oblique lines;  nor is the one more different to the eye

than the other is to the ear. Those, therefore, who gravely tell us, that the enunciation of the ancients was a kind of musical speaking, impose upon us with words to which we can annex no ideas; and when they attempt to illustrate this musico-speaking pronunciation, by referring us to the Scotch and other dialects, they give us a rhetorical flourish instead of a real example; for however the Scotch and other speakers may draw out the accent, and give the vowel a greater length than the English, it is always in an oblique, and not in a straight line; for the moment the straight line of sound, or the monotone, is adopted, we hear something essentially distinct from speaking.

7. As high and low, loud and soft, forcible and feeble, are comparative terms, words of one syllable pronounced alone, and without relation to other words or syllables, cannot be said to have any accent\*. The only distinction to which such words are liable, is an elevation or depression of voice, when we compare the beginning with the end of the word or syllable. Thus a monosyllable, considered singly, rises from a lower to a higher tone in the question *No?* which may therefore be

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\* How the ancients could make every monosyllable accented, (that is, according to their definition of accent, pronounced with an elevated tone of voice,) without telling us how this elevation happened, whether it was an elevation of one part of the syllable above the other, or the elevation of one word or syllable above other words or syllables,—how these distinctions, I say, so absolutely necessary to a precise idea of accent, should never be once mentioned, can be resolved into nothing but that attachment to words without ideas, and that neglect of experiment, which have involved the moderns in the same mist of ignorance and error.



called the acute accent, and falls from a higher to a lower tone upon the same word in the answer *Nò*, which may therefore be called the grave. But when the accented word or syllable is associated with unaccented words or syllables, the acute accent is louder and higher than the preceding, and louder and lower than the succeeding syllables, as in the question, *Satisfactorily did he say?* and the grave accent both louder and higher than either the preceding or succeeding syllables in the answer—*He said satisfactorily.* Those who wish to see this explained more at large may consult *Elements of Elocution*, page 183; or *Rhetorical Grammar*, 3d edit. page 77.

8. This idea of accent is so evident upon experiment, as to defy contradiction; and yet, such is the general ignorance of the modifications of the voice, that we find those who pretend to explain the nature of accent the most accurately, when they give us an example of the accent in any particular word, suppose it always pronounced affirmatively and alone\*; that is, as if words were always pronounced with one inflexion of voice,

\* That excellent scholar Mr. Forster furnishes an additional instance of the possibility of uniting a deep and accurate knowledge of what is called the prosody of the ancients with a total ignorance of the accent and quantity of his own language. After a thousand examples to show how the English is susceptible of every kind of metre among the ancients, (though in all his examples he substitutes English *accent* for Greek and Latin *quantity*) he proceeds to show the difference between the English, the Irish, and the Scotch pronunciation.

“The English join the acute and long time together, as in *liberty*: *y* short.

“The Scotch observe our quantity, and alter our accent, *liberty*: *y* short.

“When I say they observe our quantity, I mean they pronounce the same syl-

lable long which we do, but they make it longer. In respect to the circum-

flex with which their pronunciation abounds: it may be remarked, that it is

“not formed as the Greek, Latin, and English, of an acute and grave, but of a

“grave and acute, *roùe*, *ròs*, *ròund*, English; *ròund*, Scotch.

“The Irish observe our quantity and accent too, but with a greater degree of

“spirit

and as if there were no difference with respect to the nature of the accent, whether the word is an affirmation or a question, in one part of the sentence, or in another: when nothing can be more palpable to a correct ear than that the accents of the

‘spirit or emphasis, which Scaliger calls *afflatio in latitudine*, giving to most “syllables an aspiration.”—*Essay on Accent and Quantity*, page 75.

Mr. Forster falls exactly into the mistake of Mr. Sheridan, though he has a quite different idea of accent. He supposes *liberty* always pronounced by an Englishman in one manner, and that as a single word, or at the end of a sentence: he has not the least notion of the different inflexion the same word may have accordingly as the accent is differently inflected, as we may plainly perceive in the following question: Is it *liberty* or licentiousness you plead for? where the English raise the voice on the latter syllables, as the Scotch too frequently do. With respect to the quantity of the first syllable, which Mr. Forster says the Scotch preserve in this word, I must dissent from him totally; for they preserve the accent, and alter the quantity, by pronouncing the first syllable as if written *leeberty*. If Mr. Forster calls this syllable long in the English pronunciation of it, I should be glad to be told of a shorter accented syllable than the first of *liberty*: if he says the accent being on it renders it long; I answer this subverts his whole system; for, if accent falling on any vowel, makes it long, the quantity of the Greek and Latin is overturned, and *cano*, in the first line of the *Æneid*, must be a spondee.

This is the consequence of entering on the discussion of a difficult point, without first defining the terms;—nothing but confusion and contradiction can ensue.

But I must give this writer great credit for his saying the Scotch pronunciation abounds with the circumflex; for this is really the case; and the very circumflex opposite to the Greek and Latin, beginning with the grave and ending with the acute. I am not, however, a little astonished that this did not show him how deficient the ancients were in this modification of the voice, which, though used too frequently in Scotland, is just as much in the human voice as the other circumflex; and may be, and is often used in England, with the utmost propriety. With respect to the common circumflex on Greek, Latin, and some French words, the accentual use of it is quite unknown, and it only stands for long quantity; but both these circumflexes are demonstrably upon the human voice in speaking, and may be made as evident by experiment as the

stress

word *voluntary* in the following sentences are essentially different :

His resignation was *vòluntary*.

He made a *vòluntary* resignation.

In both, the accent is on the first syllable. In the first sentence, the accented syllable is higher and louder than the other syllables ; and in the second, it is louder and lower than the rest. The same may be observed of the following question :

Was his resignation *vòluntary* or *ìnvòluntary* ?

where the first syllable of the word *voluntary* is louder and lower than the succeeding syllables ; and in the word *ìnvòluntary* it is louder and higher. Those who have not ears sufficiently delicate to discern this difference, ought never to open their lips about the acute or grave accent, as they are pleased to call them ; let them speak of accent as it relates to stress only, and not to elevation or depression of voice, and then they may speak intelligibly.

9. A want of this discernment has betrayed Mr. Forster into obscurity and contradiction. To say nothing of his asserting that the English, Irish, and Scotch accents differ, (where accent cannot possibly mean stress, for then English verse would not be verse in Ireland and Scotland) what shall we think of his

stress of an accented syllable by pronouncing the word on which it is placed.— See *Rhetorical Grammar*, 3d edit. page 80.

I must just take notice of the inaccuracy of Mr. Forster in saying the last syllable of *liberty* is short, and yet that it has the circumflex accent : this is contrary to all the prosody of antiquity, and contrary to the truth of the case in this instance ; for it is the length of the first syllable, arising from the circumflex on it, which distinguishes the Scotch from the English pronunciation.

telling us, that in England we pronounce the word *majesty*\* with an acute accent, and long quantity upon the first syllable, and the two last syllables with the grave accent and short quantity; and that in Scotland this word is pronounced with a grave accent, and long quantity on the first syllable, and with an acute accent and short quantity on the last? Now, if by accent is meant stress, nothing is more evident than that the English and Scotch, with the exception of very few words, place the accent on the same syllable; but if elevation be included in the idea of accent, it is as evident that the English pronounce the first syllable louder and higher than the two last, when they pronounce the word either singly, or as ending a sentence; as

He spoke against the king's *májesty*:

and louder and lower than the two last when it is the last accented word but one in a sentence, as

He spoke against the *májesty* of the king:

or when it is the last word in asking a question, beginning with a verb, as

Did he dare to speak against the king's *májesty*?

10. Where then is the difference, it will be asked, between the English and Scotch pronunciation? I answer, precisely in this; that the Scotch are apt to adopt the rising circumflex and long quantity where the English use the simple rising inflexion

\* Would not any one suppose, that by Mr. Forster's producing this word as an example of the English accent, that the English always pronounced it one way, and that as if it ended a declarative sentence? This is exactly like the mistake of Priscian in the word *Natura*.—See sect. 20, in the Notes.

and short quantity. Thus in the word *majesty*, as well as in every other of the same form, they generally adopt the rising inflexion, as in the two last sentences, whether it ends a question beginning with a verb, as, "Is this the picture of his *májesty*?" or whether it ends an affirmative sentence, as, "This is the picture of his *májesty*." And it is the prevalence of this long quantity with the rising inflexion that forms the principal difference between the English and Scotch pronunciation.

11. Having thus endeavoured to ascertain the accent and quantity of our own language, let us next inquire into the nature of the accent and quantity of the ancients\*.

12. The long quantity of the ancients must arise either from a prolongation of the sound of the vowel, or from that delay of voice which the pronunciation of two or more consonants in succession are supposed naturally to require. Now vowels

\* So much are the critics puzzled to reconcile the tragic and comic verses of the ancients to the laws of metre, that a learned writer in the *Monthly Review*, for May 1762, speaking of the corrections of Dr. Heath, in his notes or readings of the old Greek tragedians, says—

"These Emendations are much more excusable than such as are made merely for the sake of the metre, the rules of which are so extremely vague and various, as they are laid down by the metrical critics, that we will venture to say, any chapter in *Robinson Crusoe* might be reduced to measure by them. This is not conjecture; the thing shall be proved.

"As I was rummaging about her,	<i>Iambicus dimeter hypercatalectus</i>
"I found several _____	<i>Dochmaicus</i>
"Things that I wanted, _____	<i>Dactylicus dimeter</i>
"A fire shovel and tongs, _____	<i>Dochmaicus ex epitrito quarto et syllaba</i>
"Two brass kettles, _____	<i>Dochmaicus</i>
"A pot to make chocolate, _____	<i>Periodus brachycatalectus</i>
"Some horns of fine glaz'd powder,	<i>Euripideus</i>
"A gridiron, and seve- _____	<i>Dactylica penthimimeris</i>
"Ral other necessaries. _____	<i>Basis anapestica cum syllaba."</i>

were said to be either long by nature, or long by position. Those long by nature\* were such as were long, though succeeded by a single consonant, as the *u* in *natura*, and were a sort of exception to the general rule; for a vowel before a single consonant was commonly short, as in every *u* in the word *tumulus*. Those vowels which were long by position were such as were succeeded by two or more consonants, as the first *o* in *sponsor*: but if the long and short quantity of the ancients was the same distinction of the sound of the vowel as we make in the words *cadence* and *magic*, calling the first *a* long, and the second short, then the *a* in *mater* and *pater*† must have been pronounced like our *a* in *later* and *latter*; and those vowels which were long by position, as the *a* in *Bacchus* and *campus*, must have been sounded by the ancients as we hear them in the English words *bake* and *cane*.

13. If therefore the long quantity of the ancients was no more than a retardation of voice on the consonants, or that duration of sound which an assemblage of consonants is supposed naturally to produce without making any alteration in the sound of the vowel, such long quantity as this an English ear has not the least idea of. Unless the sound of the vowel be altered, we have not any conception of a long or short syllable; and the

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\* If the long quantity of the Greek and Latin arose naturally from the retardation of sound occasioned by the succeeding consonants, the long vowels in this situation ought to have been termed long by nature, and those long vowels which come before single consonants should have been called long by custom: since it was nothing but custom made the vowel *e* in *decus* (honour) short, and in *dedo* (to give) long; and the vowel *o* in *ovum* (an egg) long, and in *ovo* (to triumph) short.

† I do not here enter into the question concerning the ancient sound of the Latin *a*, which I am convinced was like our *a* in *water*; but whether it was like the *a* in *paper*, *father*, or *water*, is not of any importance in the present question; the quantity is the same, supposing it to have been any one of them.

first syllables of *banish*, *banner*, and *banter*, have, to our ears, exactly the same quantity.

14. But if the long quantity of the ancients arose naturally from the obstruction the voice meets with in the pronunciation of two or more consonants, how does it happen that the preceding consonants do not lengthen the vowel as much as those which succeed? \* Dr. Gally tells us, the reason of this is “that the vowel being the most essential part of the syllable, the voice hastens to seize it; and, in order to do this, it slurs over all the consonants that are placed before it, so that the voice suffers little or no delay. But the case of the consonant that follows is not the same: it cannot be slurred over, but must be pronounced full and distinct, otherwise it would run into and be confounded with the following syllable. By this mean the voice is delayed more in the latter than in the former part of the syllable, and *ὄτ'* is longer than *σπεο*, and *η* longer than *Σπλη*.”

I must own myself at a loss to conceive the force of this reasonings, I have always supposed the consonant, when it forms part of a syllable, to be as essential to its sound as the vowel: nor can I conceive why the latter consonants of a syllable may not be pronounced as rapidly as the former, without running the former syllable into the latter, and thus confounding them together; since no such confusion arises when we end the first syllable with the vowel, and begin the following syllable with the consonants, as *pro-crastino*, *pro-stratus*, &c. as in this case there is no consonant to stop the first syllable, and prevent its running into the second; so that Dr. Gally seems to have *slurred* over the matter rather than to have explained it: but as he is the only writer who has attempted to account for the manner in which quantity is produced by consonants, he is entitled to attention.

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\* “Dissertation against pronouncing the Greek Language according to Accents.”—Dissert. ii. page 50, second edition.

15. In the first place, then, in words of more than one syllable but one consonant can belong to the *preceding* vowel, as the others must necessarily be considered as belonging to the *succeeding* vowel, and according to Dr. Gally, must be hurried over, that the voice may seize its favourite letter. As one consonant therefore does not naturally produce long quantity, where is the delay if the other consonants are hurried over? and, consequently, where is the long quantity which the delay is supposed to produce? This is like adding two nothings together to produce a something.

16. But what does he mean by the necessity there is of pronouncing the latter consonant full and distinct, that it may not run into and be confounded with the following syllable? Must not every consonant be pronounced full and distinct, whether we pronounce it rapidly or slowly, whether before or after the vowel? Is not the *str* in *stramen* pronounced as full and distinct as the same letters in *castra*, *castrametor*? &c. I know there is a shadow of difference by pronouncing the vowel in our short English manner so as to unite with the *s*, as if written *cass*; but if we make the preceding vowel long, as in *case*, and, according to the rules of syllabication laid down by Ramus, Ward, and the Latin grammarians, carry the consonants to the succeeding syllable, as if written *cay-stray*, we find these consonants pronounced exactly in the same manner: and this leads us to suppose that double consonants were the signs only, and not the efficient of long quantity; and that this same long quantity was not simply a duration of sound upon the consonants, but exactly what we call long quantity—a lengthening of the sound by pronouncing the vowel open, as if we were to pronounce the *a* long in *mater*, by sounding it as if written *may-ter*; and the same letter short in *pater*, as if it were written *patter*\*.

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\* What exceedingly corroborates this idea of quantity is, the common or doubtful vowels as they are called; that is, such as come before a mute and a liquid;



17. The reason of our repugnance to admit of this analogy of quantity in the learned languages is, that a diametrically opposite analogy has been adopted in the English, and, I believe, in most modern tongues—an analogy which makes the vowel long before one consonant, and short before more than one.

18. If, however, the quantity of the ancients lay only in the vowel, which was lengthened and shortened in our manner by altering the sound, how strange must have been their poetical language, and how different from the words taken singly! Thus the word *nec*, which, taken singly, must have been pronounced with the vowel short, like our English word *neck*—in composition, as in the line of Virgil, where it is long,

“ *Fulgura, nec diri toties arsêre cometæ,*

must have been pronounced as if written *neck*; just as differently as the words *proper*, *of*, *mankind*, *is*, and *man*, in the line of Pope, would be pronounced by the same rule,

“ The proper study of mankind is man ;

and as if written,

“ The propeer study ove mane-kind ees mane.”

When to this alteration of the quantity, by the means of succeeding consonants, we add that rule——

“ *Finalem cæsura brevem producere gaudet,*”——

liquid ; as the first *a* in *patria*, the *e* in *refluo*, &c. ; as in these words the vowel preceding the mute or liquid is either long or short, as the writer or speaker pleases to make it ; but if the consonants naturally retarded the sound of the syllable, so as to make it long, how could this be? If the syllable was to be made long, did the speaker dwell longer on the consonants, and if it was to be made short, did he hurry them over? And did this make the difference in the quantity of these syllables?—The utter impossibility of conceiving this to have been the case renders it highly probable that the long or short quantity lay only in the vowel.

which makes the short or doubtful vowel long, that either immediately precedes the cæsura, or concludes the hexameter verse—what must be our astonishment at this very different sound of the words arising merely from a different collocation of them, and at the strange variety and ambiguity to the ear this difference must occasion\*!

19. But if this system of quantity among the ancients appears strange and unaccountable, our wonder will not be diminished when we inquire into the nature of their accent.

20. From what has been said of accent and quantity in our own language, we may conclude them to be essentially distinct and perfectly separable: nor is it to be doubted that they were equally separable in the learned languages: instances of this from the scholiasts and commentators are innumerable; but so loose and indefinite are many of their expressions, so little do they seem acquainted with the analysis of the human voice, that a great number of quotations are produced to support the most opposite and contradictory systems. Thus Vossius, Henningius, and Dr. Gally, produce a great number of quotations which seem to confound accent and quantity, by making the acute accent and long quantity signify the same; White, Michaëlis, Melancthon, Forster, Primat, and many other men of learning, produce clouds of witnesses from the ancients to prove that accent and quantity are essentially different†. The

\* See this idea of the different sound of words, when taken singly, and when in composition, most excellently treated by the author of the Greek and Latin Prosodies, attributed to the present Bishop of St. Asaph, page 101.

† It is not astonishing that learned men will wrangle with each other for whole pages about the sense of a word in Dionysius of Halicarnassus, upon the difference between singing and speaking sounds, when this difference is just as open to them by experiment as it was to him. Who can sufficiently admire the confidence of Isaac Vossius, who says—“*In cantu latius evagari sonos, quam in recitatione aut communi sermone, utpote in quo vitiorum habeatur, si vox*”  
“*ultra*”

only thing they seem to agree in is, that the acute accent always raises the syllable on which it is placed higher than any other in the word\*. This is certainly true, in English pronunciation, if we pronounce the word singly, and terminate it as if no other were to follow; but if we pronounce it in a sentence, where it is the last accented word but one, or where it is at the end of a question beginning with a verb when we suspend the voice in expectation of an answer, we then find the latter syllables of the word, though unaccented, are pronounced higher than the accented syllable in the former part of the word. See No. 7.

21. But what are we to think of their saying, that every monosyllable is either acuted or circumflexed†? If the acute accent signifies an elevation of voice, this, with respect to words

“*ultra diapente seu tres tonos et semitonium, acuatur.*” In singing, the sound has a larger compass than in reading or common speaking, insomuch that in common discourse, whatever is higher than the *diapente* is held to be extremely vicious.

\* Thus Priscian. “In unaquaque parte orationis *arsis* et *thesis* sunt velut in hac parte *natura*: ut quando dico *natu*, elevatur vox et est *arsis* in *tu*: “quando vero *ra* deprimitur vox et est *thesis*.” Any one would conclude from this description of the rising and falling of the voice upon this word, that it could only be pronounced one way, and that there was no difference in the comparative height of the vowel *u* in the two following sentences:

Lucretius wrote a book *De Rerum Natura*.

Lucretius wrote a book *De Natura Rerum*.

Whereas it is evident that the word *natura* is susceptible of two different pronunciations: in the first sentence the syllable *tu* is louder and higher than the last; and in the second it is louder and lower than the last; and this confounding of loud with high, and soft with low, seems to be the great stumbling block, both of ancients and moderns.—See No. 7, 8, &c.

† *Ea vero quæ sunt syllabæ unius erunt acuta aut flexa; ne sit aliqua vox sine acuta.*—*Quinct.* lib. i. c. 5.

of one syllable, must mean elevated above some other word either preceding or succeeding, since elevation is a mere comparative word; but this is not once mentioned by them; if it has any meaning, therefore, it must imply that the acute accent is the monosyllable, pronounced with, what I should call, the *rising inflexion*, or *upward slide*; and then we can comprehend how a monosyllable may have the acute accent without reference to any other word; as when we begin a syllable low, and slide it higher, or begin it high, and slide it lower, it may be said to be acute or grave of itself; that is, when it is pronounced alone, and independent of other words. Unless we adopt this definition of the acute and grave, it will be impossible to conceive what the old grammarians mean when they speak of a monosyllable having the grave or the acute accent. Thus Diomedes says on some words changing their accent—"Si, *post* "adverbium cum gravi pronunciatum accentu, erit præpositio; "si acuto erit adverbium, ut *longo post tempore veni*."

22. It was a canon in the prosody of the Greeks and Romans, that words of more than one syllable must have either an acute or a circumflex accent; and that the other syllables, without an accent, were to be accounted grave: but if this be so, what are we to think of those numerous monosyllables, and the final syllables of those dissyllables that we see marked with the grave accent, as *Μὲν, πρὸ, σὺν, Θεὸς, Ἄνθρωπος, &c. &c. &c.*? "Why "these words," says Mr. Forster, "whatever Dr. Gally may "conceive, had certainly their elevation on the last syllable:" and this opinion of Mr. Forster's is supported by some of the most respectable authorities.\*

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\* The seeming impossibility of reconciling accent and quantity made *Herman Vanderhardt*, the author of a small treatise, entitled, "*Arcanum Accentuum Græcorum*," consider the marks of Greek accentuation as referring not to syllabic, but oratorical accent. But, as Mr. Forster observes, "if this supposition  
"were

23. With respect to the power of the accent in both the Greek and Latin languages nothing can be better established by the ancient grammarians than that the acute accent did not lengthen the syllable it fell upon; and that short syllables, remaining short, had often the acute accent. This opinion has been irrefutably maintained by Mr. Forster\*, and the author of

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“ were true, we should not meet with the same word constantly accented in the same manner as we see it at present. A word’s oratorical accent will vary according to the general sentiment of the passage wherein it occurs; but its syllabic accent will be invariably the same, independent of its connexion with other words in the same sentence, except in the case of enclitics and a few others.”—*Essay on Accent and Quantity*, page 25.

\* But when Mr. Forster endeavours to explain how this is to be done, he has recourse to music.

“ Notwithstanding the reluctance of Vossius, Henninius, and thousands after them, to admit the acute as compatible with a short time, if I could have them near me with a flute in my hand, or rather with an organ before us, I would engage to convince them of the consistency of these two. I would take any two keys next to each other, one of which would consequently give a sound lower than the other: suppose the word  $\acute{\alpha}\sigma\iota\delta\epsilon$  before us, or  $\acute{\alpha}\rho\gamma\upsilon\rho\alpha\gamma$ ; both which words Vossius would circumflex on the penultimate, instead of giving an acute to the first, according to our present marks: I would conformably to these marks just touch the higher key for the initial  $\acute{\alpha}$ , and take my finger off immediately; and then touch the lower key, on which I would dwell longer than I did on the higher, and that would give me a grave with a long time for the syllable  $\sigma$ , the same lower key I would just touch again, and instantly leave it, which would give me a grave with a short time for  $\delta\epsilon$ :  $\acute{\alpha}\sigma\iota\delta\epsilon$ . Now if this can be done on a wind instrument within the narrow compass of two notes, it may be done by the organs of human speech, which are of the nature of a wind instrument, in ordinary pronunciation. For the sounds of our voice in common speech differ from those of such musical instruments, not in *quality*, but in arithmetical discrete quantity or number only, as hath been observed before, and is confirmed by the decisive judgment of that nice and discerning critic Dionysius of Halicarnassus. Here then is, to demonstration, an acute tone consistent with a short time, and a grave tone with a long one.” P. 342, 343.—

To this I may add the observation made by the author of the *Essay on the Harmony*

Observations on the Greek and Latin Prosodies; though as strenuously denied by Dr. Gally\*, Isaac Vossius, and Hen-  
 ninus; and these last seem to have been persuaded of the in-  
 separable concomitancy of the acute accent and long quantity,  
 from the impossibility they supposed there was of separating  
 them in any language. But if we make our ears and not our  
 eyes judges of quantity, can any thing be more palpable than  
 the short quantity of the accented syllables of *próselyte*, *áno-  
 dyne*, *tribune*, and *ínmate*; and the long quantity of the final  
 syllables of these words? And when we pronounce the Greek  
 and Latin words, *σφάλλω*, *fallo*, *ἄμφω*, *ambo*, nothing can  
 be more evident than the long quantity of the final vowel

*mony of Language.* “Strange it seems, that the author of this passage should  
 “maintain an opinion so contrary to truth, so repugnant to his own purpose, so  
 “belied by daily and hourly experience, as that the union of the acute tone,  
 “with a short quantity, seldom occurs in English pronunciation, and is hardly  
 “practicable by an English voice.” And still more strange, I may add, is it,  
 that these two authors should not see that the experiment, which is called a de-  
 monstration, has nothing to do with the point in question. It regards tones that  
 rise or fall by perceptible intervals, and not such as rise or fall by slides or im-  
 perceptible ones. Let it once be allowed that the Greeks and Romans sung  
 their language, instead of speaking it, and then the acute or grave accent, with  
 long or short quantity, are easily conceived; but it is not about musical, but  
 speaking tones that we inquire: and though the authority of Dionysius of Hali-  
 carnassus is cited for the nature of the speaking voice as distinct, in degree only  
 and not in kind, from singing, I boldly assert that this is not matter of authority  
 but of experiment, and that singing and speaking are as distinct as motion and  
 rest. It is true some motion may be so slow as not to be perceived: but then  
 it is to be considered as rest: as a curve may approach so near to a right  
 line as not to be distinguishable from it; but in these cases, where the senses  
 and not the understanding are addressed, things are to be estimated for just  
 what the senses value them at.—De non apparentibus, et de non existentibus,  
 eadem est ratio.

\* If the acute accent or stress, as Dr. Gally calls it, made the short sylla-  
 ble long, what becomes of the metre of verse? How will he scan “Arma  
 “virumque cano?”

though without the accent, and the short quantity of the initial and accented syllable.

24. As to the long quantity arising from the succession of two consonants, which the ancients are uniform in asserting, if it did not mean that the preceding vowel was to lengthen its sound, as we should do by pronouncing the *a* in *scatter* as we do in *skater*, (one who skates) I have no conception of what it meant\*; for if it meant that only the time of the syllable was prolonged, the vowel retaining the same sound, I must confess as utter an inability of comprehending this source of quantity in the Greek and Latin as in English. *Banish*, *banner*, and *banter*, have to our ears the first syllable equally short: the same may be observed of *senate*, *seminary*, *sentence*, and *sentiment*: and if, as an ingenious critic † has asserted, the ancients pronounced both the consonants in *callidus*, *fallo*, &c., that is, finishing one *l* by separating the tongue from the palate before the other is begun, such a pronunciation must necessarily augment the number of syllables, nearly as if written *calelidus*, *falelo*, &c., and is, therefore, contrary to all the rules of ancient prosody; nor would this pronunciation to our ears give the least length to the preceding vowel, any more than the succeeding mute does in *sentence* and *sentiment*.

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\* If the double consonants naturally made a syllable long, I should be glad to know how there could be exceptions to this rule? How could Ammonius say that the second syllable of *κἀταγμα* was long, when the word was used in one particular sense, and short in another? And how could Cicero say, that the first letter of *inclutus* was short, and the first of *insanus* and *infelix* long, if two succeeding consonants naturally lengthened the syllable? Dr. Forster, indeed, attempts to reconcile this contradiction, by observing that Cicero does not say, the first syllable of *inclutus* is short, but the first letter; but it may be demanded, what is it that makes the syllable long or short but the length or shortness of the vowel? If the double consonants necessarily retard the sound of the vowel, the second syllable of *κἀταγμα*, and the first of *inclutus*, could not possibly be pronounced short; and particularly the latter word could not be so pronounced, as it has the accent on the first syllable. See sect. 16, in the note.

† *Essay upon the Harmony of Language*, page 228, 233. ROBSON, 1774.

25. When these observations on the accent and quantity of the ancients are all put together, shall we wonder that the learned and ingenious author of *Elements of Criticism*\* should go so far as to assert, that the dactyls and spondees of hexameter verse, with respect to pronunciation, are merely ideal, not only with us, but that they were so with the ancients themselves? Few, however, will adopt an opinion which will necessarily imply that the Greek and Latin Critics were utterly ignorant of the nature of their own language: and every admirer of those excellent writers will rather embrace any explanation of accent and quantity, than give up Dionysius of Halicarnassus, Cicero, Quintilian, and Longinus. Suppose then, as a last refuge, we were to try to read a Greek or Latin verse, both by accent and quantity in the manner they have prescribed, and see what such a trial will produce.

26. By quantity, let us suppose the vowel lengthened to express the long quantity; and by the acute accent, the rising inflexion as explained above.

Títýrē, tú pátulæ récubans súb tégmíne fági,  
Sylvéstrem ténuí músam meditáris avéna.

Títýrē, tú pátulæ récúbāns súb tēgmínē fāgī,  
Sýlvēstrēm tēnūí músām mēdītāris āvēnā.

Teétyre toó pátulæe récubanes soób teégmíne fági,  
Seelvééstrem ténuí moósame meditáris avéena.

Μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος  
Οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε ἔθηκεν.

Μῆνιν αἰεῖδε θεῶν Πηληϊάδεω Ἀχιλῆος  
Οὐλόμηνην, ἣ μῦρ' Ἀχαιοῖς ἄλγε ἔθηκεν.

Mêan-in á-eye-de The-áy Pea-lea-e-á-dyo A-kil-lêa-ose  
Ow-lom-mén-eeen hee moo-re a-kay-oês áil-ge éth-ee-kee.

\* *Elements of Criticism*, vol. II. page 106. See also the *Essay upon the Harmony of Language*, page 234.



27. Now there are but four possible ways of pronouncing these verses without going into a perfect song\*: one is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllable with the same inflexion in a lower tone, which is the way we pronounce our own words when we give them the accent with the falling inflexion: the second is, to pronounce the accented syllable with the rising inflexion, and the unaccented syllables with the same inflexion in a lower tone, which we never hear in our own language: the third is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllables with the rising, in a lower tone: and the fourth, to pronounce the accented syllable with the rising inflexion, and the unaccented with the falling, in a lower tone. None of these modes, but the first and last, do we ever hear in our own language: the second and third seem too difficult to permit us to suppose that they could be the natural current of the human voice in any language. The first leaves us no possible means of explaining the circumflex, but the last, by doing this, gives us the strongest reason to suppose that the Greek and Latin acute accent was the rising inflexion, and the grave accent the falling inflexion, in a lower tone.

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\* This, I may be bold to say, is coming to the point at once, without hiding our ignorance, by supposing that the ancients had some mysterious way of pronouncing which we are utterly incapable of conceiving. Mr. Sheridan tells us, that "the ancients did observe the distinction of accents by an elevation and depression of voice; but the manner in which they did it must remain for ever a secret to us: for, with the living tongue, perished the tones also; which we in vain endeavour to seek for in their visible marks."—*Lectures on Elocution*, 4to edition, page 39.—From these and similar observations in many of our writers, one would be tempted to imagine, that the organs of speaking in ancient Greece and Rome were totally different from those of the present race of men in Europe.

28. But if the reader were sufficiently acquainted with these inflexions of voice, or could be present while I exemplified them to him, I doubt not that he would immediately say, it was impossible so monotonous a pronunciation could be that of the Greeks and Romans\*: but when we consider the monotony of the Scotch, Welsh, and Irish, why should we wonder that other nations should be as monotonous? Let us view the Greek and Latin pronunciation on which side we will, we must, to be consistent with their own rules, feel them to be extremely monotonous. According to the laws of ancient prosody, every unaccented syllable must be lower than that which is accented; and if so, a most disagreeable monotony must necessarily ensue: for as every word in Latin, and almost every word in Greek, of more than one syllable, ended with the grave accent, that is, in a lower tone than the preceding syllables, almost every word in those languages ended with the same tone, let that tone have been what it would †.

29. I am supported in this conjecture, notwithstanding all

\* Dr. Burney tells us, that Meibomius, the great and learned Meibomius, when prevailed upon at Stockholm to sing Greek strophes, set the whole court of Christina in a roar; as Naudé did in executing a Roman dance. And Scalliger observes, that if the nice tonical pronunciation of the ancients could be expressed by a modern, it would be disagreeable to our ears.

† This is certainly too general an assertion, if we consider the real pronunciation of the Greek language according to accent; as it must be allowed, that a great number of Greek words were accented with the acute or circumflex on the last syllable; but when we consider the modern pronunciation of Greek, which confounds it with the Latin, we shall not have occasion to recall the assertion. To which we may add, that those words in Greek that were circumflexed on the last syllable may very properly be said to end with the grave accent; and that those which had a grave upon the final syllable altered the grave to an acute only when they were pronounced alone, when they came before an enclitic, or when they were at the end of the sentence.

the fine things\* the ancients, and many of the moderns, say of the variety and harmony of the Greek and Latin languages, by the definition which they give of the circumflex accent; which is, that it was a combination of the acute and grave upon the same syllable. This is so incomprehensible to modern ears, that scarcely any one but the author of the present Observations has attempted to explain it by experiment. It stands for nothing but long quantity in all our schools; and, contrary to the clearest testimonies of antiquity, it has, by Dr. Gally†, and a late respectable writer on the Greek and Latin Prosodies, been explained away into nothing more than the acute accent. But if it means a raising and falling of the voice upon the same syllable, which is the definition the ancients uniformly give of it, it is just as easy to conceive as raising and falling the voice upon successive syllables, or, in other words, as going from a lower tone to a higher upon one syllable, and from a higher to a lower upon the next: and this consideration leads me to conjecture, that the acute accent of the ancients was really the rising

\* The Grecian sage (says Dr. Burney), according to Gravina, was at once a philosopher, a poet, and a musician. "In separating these characters," says he, "they have all been weakened; the system of philosophy has been contracted; ideas have failed in poetry, and force and energy in song. Truth no longer subsists among mankind; the philosopher speaks not at present through the medium of poetry; nor is poetry heard any more through the vehicle of melody."—"Now to my apprehension," says Dr. Burney, "the reverse of all this is exactly true: for, by being separated, each of these professions receives a degree of cultivation, which fortifies and renders it more powerful, if not more illustrious. The music of ancient philosophers, and the philosophy of modern musicians, I take to be pretty equal in excellence."—*History of Music*, Vol. I. page 162.—Here we see good sense and sound philosophy contrasted with the blind admiration and empty flourish of an overgrown school-boy concluding his theme.

† *Dissertation against Greek Accents*, page 53.

inflexion, or upward slide of the voice; for this being once supposed, nothing is so easy as to demonstrate the circumflex in our own language; which, without this clew, it will be impossible to do in the ancient languages; and even with it, we must be astonished they had but one circumflex; since it is just as easy to fall and raise the voice upon the same syllable, as to raise and fall it\*.

30. But our wonder at these peculiarities of the Greek and Latin languages will cease, when we turn our thoughts to the dramatic performances of the people who spoke these lan-

\* To add to our astonishment, that the Greek and Latin languages had but one circumflex, what can be more wonderful, than that among so many of the ancients who have written on the causes of eloquence, and who have descended to such trifling and childish observations upon the importance of letters and syllables, we should not find a single author who has taken notice of the importance of emphasis upon a *single* word? Our modern books of elocution abound with instances of the change produced in the sense of a sentence by changing the place of the emphasis: but no such instance appears among the ancients. Not one poor *Will you ride to town to-day!*

Our wonder will increase when we consider that the ancients frequently mention the different meaning of a word as it was differently accented; that is, as the acute or circumflex was placed upon one *syllable* or another; but they never hint that the sense of a sentence is altered by an emphasis being placed upon different *words*. The ambiguity arising from the same word's being differently accented is so happily exemplified by the author of the Greek and Latin Prologues, that I shall use his words. "*Alexander Aphrodisiensis* illustrates this species of sophism, by a well-chosen example of a law, in which the sense depends entirely upon the accuracy of accentuation. 'Ἐταῖρα χρυσοῖα εἰ φοροῖν δημόσια ἔστω. The word *δημόσια*, with the acute accent upon the antepenult, is the neuter nominative plural, in apposition with *χρυσοῖα*. And the sense is, 'If a courtesan wear golden trinkets, let them (viz. her golden trinkets) be forfeited to the public use.' But if the accent be advanced to the penult, the word, without any other change, becomes the feminine nominative singular, and must be taken in apposition with *ἑταῖρα*. And thus the sense will be, 'If a courtesan wear golden trinkets, let *her* become public property.' This

guages. Can any thing astonish us more, than that all their tragedies and comedies were set to music, and actually accompanied by musical instruments? How is our laughter, as well as our wonder, excited, when we are told, that sometimes one actor gesticulated, while another recited, a speech, and that the greater admiration was bestowed upon the former! Nay, to raise the ridicule to the highest pitch, we are informed that actors in their speeches, and the chorus in their songs, accompanied the performances by dancing; that the actors wore masks lined with brass, to give an echoing sound to the voice, and that these masks were marked with one passion on one side, and with a contrary passion on the other; and that the actor turned that side to the spectators which corresponded to the passion of the speech he was reciting. These extraordinary circumstances are not gathered from obscure passages of the ancients, picked up here and there, but are brought to us by the general and united voice of all antiquity; and therefore, however surprising, or even ridiculous, they may seem, are undoubtedly true.

31. Perhaps it will be said, is it possible that those who have left us such proofs of their good sense and exquisite taste in their writings, statues, medals, and seals, could be so absurd in their dramatic representations? The thing is wonderful, it may be answered; but not more so than that they should not have seen the use of stirrups in riding, of the polarity of the loadstone in sailing, and of several other modern discoveries,

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“ is a very notable instance of the political importance of accents, of written  
 “ accents, in the Greek language. For if this law had been put in writing  
 “ without any accent upon the word *δημόσια* there would have been no means  
 “ of deciding between two constructions; either of which, the words, in this  
 “ state, would equally have admitted: and it must have remained an inexplicable  
 “ doubt, whether the legislator meant, that the poor woman should only  
 “ forfeit her trinkets, or become a public slave.”

which seem to have stared them full in the face without their perceiving it.\* But is there any thing more common than to find, not only individuals, but a whole people, who, though remarkably excellent in some things, are surprisingly deficient in others? So true is the observation of Middleton, who, speaking of those who have written on the pronunciation of the Greek and Latin languages, says: “ Ab illis vero scriptoribus etsi  
“ plurima ingeniose atque erudite disputata sint, nonnulla  
“ tamen deesse, multa dubiè, quædam etiam falso posita ani-

\* We have the strongest proof in the world, that the ancient Greeks made use only of capital letters, that they were utterly ignorant of punctuation, and that there was not the least space between words or sentences, but that there was an equal continuation of letters, which the reader was obliged to decipher, without any assistance from points or distances. Without the clearest evidence, could we suppose, that, while composition had reached the perfection it had done in Greece, orthography was in a state of barbarity worthy of the Cape of Good Hope?

Can any thing give us a more ludicrous idea, than the practice of the ancients in sometimes splitting a word at the end of the line, and commencing the next line with the latter part of the word? This must have been nearly as ridiculous as the following English verses in imitation of this absurd practice.

Pyrrhus, you tempt a danger high,  
When you would steal from angry li-  
Oness her cubs, and soon shall fly  
inglorious.

For know the Romans, you shall find  
By virtue more and generous kind-  
Ness, than by force or fortune blind,  
victorious.

Notwithstanding the hackneyed epithet of Gothic barbarity applied to verse in rhyme, is it not wonderful that a species of versification, approved by Italy, France, and England, in their best periods of poetry, should never once have been tried by the Greeks and Romans?—that they should never have straggled, either

“ madverti; idque hac in causa accidisse, quod in cæteris ple-  
 “ risque solet, ut mortalium nemini detur rem invenisse simul  
 “ et perfecisse.” *De Lat. Lit. Pronun.*

32. That singing a part in a tragedy should seem so unna-  
 tural\* to us, arises chiefly from our being so little accustomed  
 to it. Singing in the pulpit seems to the full as extraordinary;

by chance, or for the sake of change, into so pleasing a jingle of sounds? They who would write poems, and so lengthen or shorten the lines, as to form axes, wings, and altars, might, without any imputation on their taste, have, now and then, condescended to rhyme. In short, that the ancients should never have slid into rhyme, is a circumstance which would never have been believed, had it been possible to doubt it: and I fear it must be classed with that long catalogue of unaccountables, with which their prosody, their rhetoric, and their drama abound.

\* Perhaps our unwillingness to believe that the ancient dramas were set to music, arises from a very mistaken notion we have of their skill in that art. It is true we have not the same materials for judging of their music as we have of their poetry and sculpture; but their ignorance of counterpoint, and the poverty of their instruments, sufficiently show what little progress they had made in it. Those very few remains of their music which have reached us, confirm us in this conjecture; and it is to the indefatigable pains of so good a scholar and so excellent a musician as Dr. Burney, that we are indebted for an illustration of it.

“ At the end of a Greek edition of the astronomical poet, Aratus, called Phæ-  
 “ nomena,” says Dr. Burney, “ and their Scholia, published at Oxford in 1762;  
 “ the anonymous editor, supposed to be Dr. John Fell, among several other  
 “ pieces, has enriched the volume with three hymns, which he supposed to  
 “ have been written by a Greek poet called Dionysius; of which the first is  
 “ addressed to the muse Calliope, the second to Apollo, and the third to Ne-  
 “ mesis; and these hymns are accompanied with the notes of ancient music to  
 “ which they used to be sung.

“ I know not whether justice has been done to these melodies; all I can say is,  
 “ that no pains have been spared to place them in the clearest and most favour-  
 “ able point of view: and yet, with all the advantages of modern notes and  
 “ modern

and yet this song was so powerful about a century or two ago, and later in Scotland\*, as to make mere speaking, though with the utmost energy, appear flat and insipid. Let the human

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“ modern measures, if I had been told that they came from the Cherokees or the Hottentots, I should not have been surprised at their excellence.

“ I have tried them in every key and in every measure that the feet of the verses would allow; and as it has been the opinion of some, that the Greek scale and music should be read Hebrew-wise, I have even inverted the order of the notes, but without being able to augment their grace and elegance. The most charitable supposition that can be admitted concerning them is, that the Greek language being itself accentuated and sonorous, wanted less assistance from musical refinements than one that was more harsh and rough; and music being still a slave to poetry, and wholly governed by its feet, derived all its merits and effects from the excellence of the verse, and sweetness of the voice that sung or rather recited it: for mellifluous and affecting voices nature bestows from time to time on some gifted mortals in all the habitable regions of the Earth; and even the natural effusions of these must ever have been heard with delight. But *as music*, there needs no other proof of the poverty of ancient melody, than its being confined to long and short syllables. We have some airs of the most graceful and pleasing kind, which will suit no arrangement of syllables to be found in any poetical numbers, ancient or modern, and which it is impossible to express by mere syllables in any language with which I am at all acquainted.”

Dr. Burney's conjecture, that the Greek music was entirely subservient to verse, accounts for the little attention which was paid to it in a separate state; it accounts for the effects with which their music was accompanied, and for the total uselessness of counterpoint. Simple melody is the fittest music to accompany words, when we wish to understand what is sung; simple melody is the music of the great bulk of mankind; and simple melody is never undervalued, till the ear has been sufficiently disciplined to discover the hidden melody, which is still essential to the most complicated and elaborate harmony.

\* The Rev. Mr. Whitfield was a highly animated and energetic preacher, without the least tincture of that tone which is called *canting*. When he went to Scotland, where this tone was in high estimation, though his doctrine was in perfect unison with that of his auditors, his simple and natural, though earnest manner



voice be but in a fine tone, and let this tone be intensely impassioned, and it will infallibly, as Milton expresses it,

“ ——— take the prison'd soul,  
“ And lap it in Elysium ———.”

33. What may tend to reconcile us still more to this dramatic music, is the *sing-song* manner, as it is called, of pronouncing tragedy, which very generally prevailed before the time of Mr. Garrick, and which now prevails among some classes of speakers, and is preferred by them to, what we call, the more natural manner. This drawling, undulating pronunciation, is what the actors generally burlesque by repeating the line,

Tum ti tum ti, tum ti tum ti tum ti :

and though this mode of declamation is now so much despised, it is highly probable that it was formerly held in estimation\*.

34. Now, if we suppose this drawling pronunciation, which, though very sonorous, is precisely *speaking*, and essentially different from singing: if we suppose this to have been the conversation pronunciation of the Greeks and Romans, it may possibly throw some light upon the manner in which they pronounced by accent and quantity at the same time; for though

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manner of speaking, was looked upon at first as a great defect. He wanted, they said, the holy tone.

\* This cant, which, though disgusting now to all but mere rustics, on account of its being out of fashion, was very probably the favourite modulation in which heroic verses were recited by our ancestors. So fluctuating are the taste and practices of mankind! but whether the power of language has received any advantage from the change just mentioned (namely, pronouncing words in a more simple manner) will appear at least very doubtful, when we recollect the stories of its former triumphs, and the inherent charms of musical sounds.—*The Art of delivering Written Language*, page 73.

we can sufficiently conceive, that in common speaking in our own language we can make the accented syllable short, and the unaccented syllable long, as in the words *qualify, specify, elbow, inmate, &c.*; yet in the drawling pronunciation we have been speaking of, the long unaccented vowels in these words are made much longer, and consequently more perceptible.

35. But, if the accent of our language is so different from that of the Greek and Latin, our pronunciation must necessarily be very different likewise. The acute accent of the ancients being always higher than either the preceding or succeeding syllables, and our accent, though always higher than the preceding, being sometimes lower than the succeeding syllables, (see sect. vii.) there must certainly be a wide difference between our pronunciation and theirs. Let us, however, explain the Greek and Latin accent as we will,—let it be by singing, drawling, or common speaking,—it will be impossible to tell how a monotony could be avoided, when almost every word of more than one syllable in these languages must necessarily have ended in the same tone, or, if you will, with the same grave accent\*.

36. After all, that the Greeks and Romans, in explaining the causes of metrical and prosaic harmony, should sometimes descend to such minute particulars† as appear to us trifling and imaginary, and at the same time neglect things which appear to

\* Where was all that endless variety with which the moderns puff off the Greek language, when it had but one circumflex? The human voice is just as capable of falling and rising upon the same syllable as rising and falling; and why so palpable a combination of sounds as the former should be utterly unknown to the Greeks and Latins, can be resolved into nothing but (horresco referens) their ignorance of the principles of human speech.

† Nec illi (Demostheni) turpe videbatur vel optimis relictis magistris ad canes se conferre, et ab illis ꝑ literæ vim et naturam petere, illorumque in sonando, quod satis esset, morem imitari.—*Ad. Meker. de vet. et rect. Pron. Ling. Græcæ*, page 14.

us so essential ; that they should be so dark, and sometimes so contradictory in their account of accent and quantity, as to furnish opposite systems among the moderns, with ample quotations in favour of each ;—is this more wonderful than that Mr. Sheridan\*, who was so good an actor, and who had spent so much time in studying and writing on elocution, should say that accent was only a louder pronunciation of the accented syllable, and not a higher ? But as this same Mr. Sheridan, in his *Art of Reading*, has excellently observed, that our perception of Latin quantity is imaginary, and arises not from the ear, but only from association, like spelling ; so it may be observed, that the

It is an observation of Chambers, author of the Cyclopædia, that nonsense sounds worse in the English than in any other language: let us try the experiment by translating the above passage.—“ Nor did Demosthenes think it below him to leave the company of the most respectable people of Athens, and go to the dogs, in order to learn from them the nature of the letter *r*, and, by observing the sound they gave it, to imitate, as much as was necessary, their manner of pronouncing it.”

What encomiums do we meet with in Cicero, of the delicacy of the ears even of the common people of Rome ; who, if an actor on the stage made the least error in accent or quantity, were immediately sensible of it, and would express their disapprobation. But I am apt to think, that an English actor, who should pronounce *théâtre*, *senátor*, or *conquést*, with the accent on the second syllable, would not escape better than the Roman.

\* “ The Scotchman utters the first syllable of *battle*, *borrow*, *habit*, in the middle tone, dwelling on the vowel ; and the second with a sudden elevation of the voice, and short : as *bā-tle*, *bāu-rō*, *hā-bit*. The Englishman utters both syllables without any perceptible change of tone and in equal time, as *bat' tle*, *bor' row*, *hab' it*.”—*Art of Reading*, page 77.—The smallest degree of attention might have taught Mr. Sheridan, that though this is the prevailing, it is not the invariable, pronunciation of a Scotchman ; and that this elevation of voice, though more perceptible in a Scotchman from his drawling out his tones, is no less real in an Englishman, who pronounces them quicker, and uses them less frequently ; that is, he mixes the downward inflexion with them, which produces a variety. But these two inflexions of voice Mr. Sheridan was an utter stranger to.—See *Elements of Elocution*, part II. page 185.

confusion and obscurity which reign among all our writers on accent and quantity seem to arise from an ideal perception of long quantity produced by double consonants; from confounding stress and quantity, which are so totally different; and from mistaking loud for high, and soft for low, contrary to the clearest definitions of each\*.

37. But till the human voice, which is the same in all ages and nations, is more studied and better understood, and till a

\* Nothing is more fallacious than that perception we seem to have of the sound of words being expressive of the ideas, and becoming, as Pope calls it, *an echo to the sense*. This coincidence, as Dr. Johnson observes in one of his *Ramblers*, seldom exists any where but in the imagination of the reader. Dryden, who often wrote as carelessly as he thought, and often thought as carelessly as he lived, began a commendation of the sweetness and smoothness of two lines of Denham in praise of the Thames——

“ Though deep yet clear, though gentle yet not dull;  
“ Strong without rage, without o’erflowing full.”

and this commendation of Dryden’s has been echoed by all subsequent writers, who have taken it for granted, that there is a flow in the lines similar to that of the object described; while the least attention to those stops, so necessary on the accented and antithetic words, will soon convince us, that, however expressive the lines may be, they are as rugged and as little musical as almost any in the language.

A celebrated critic observes—“ I am apt to think the harmony of the verse was a secret to Mr. Dryden, since it is evident he was not acquainted with the cæsural stops, by which all numbers are harmonised. Dr. Bentley has observed, the beauty of the second verse consists in the *ictus* that sounds on the first syllable of the verse, which, in English heroics, should sound on the second: for this verse is derived from the *Trimeter Iambic, Brachycatalectic*.” —*Manwaring’s Stichology*, page 71.

When I read such profound observations in such learned terms, it brings to my mind the Mock Doctor in the farce, who shines away to the illiterate knight by repeating *Propria quæ maribus*, &c., and makes him most pathetically exclaim—*Oh, why did I neglect my studies?*

notation of speaking sounds is adopted, I despair of conveying my ideas of this subject with sufficient clearness upon paper. I have, however, marked such an outline as may be easily filled up by those who study speaking with half the attention they must do music. From an entire conviction, that the ancients had a notation of speaking sounds, and from the actual experience of having formed one myself, I think I can foresee that some future philosophical inquirer, with more learning, more leisure, and more credit with the world than I have, will be able to unravel this mystery in letters, which has so long been the *opprobrium et crux grammaticorum*, the reproach and torment of grammarians.

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THE END.

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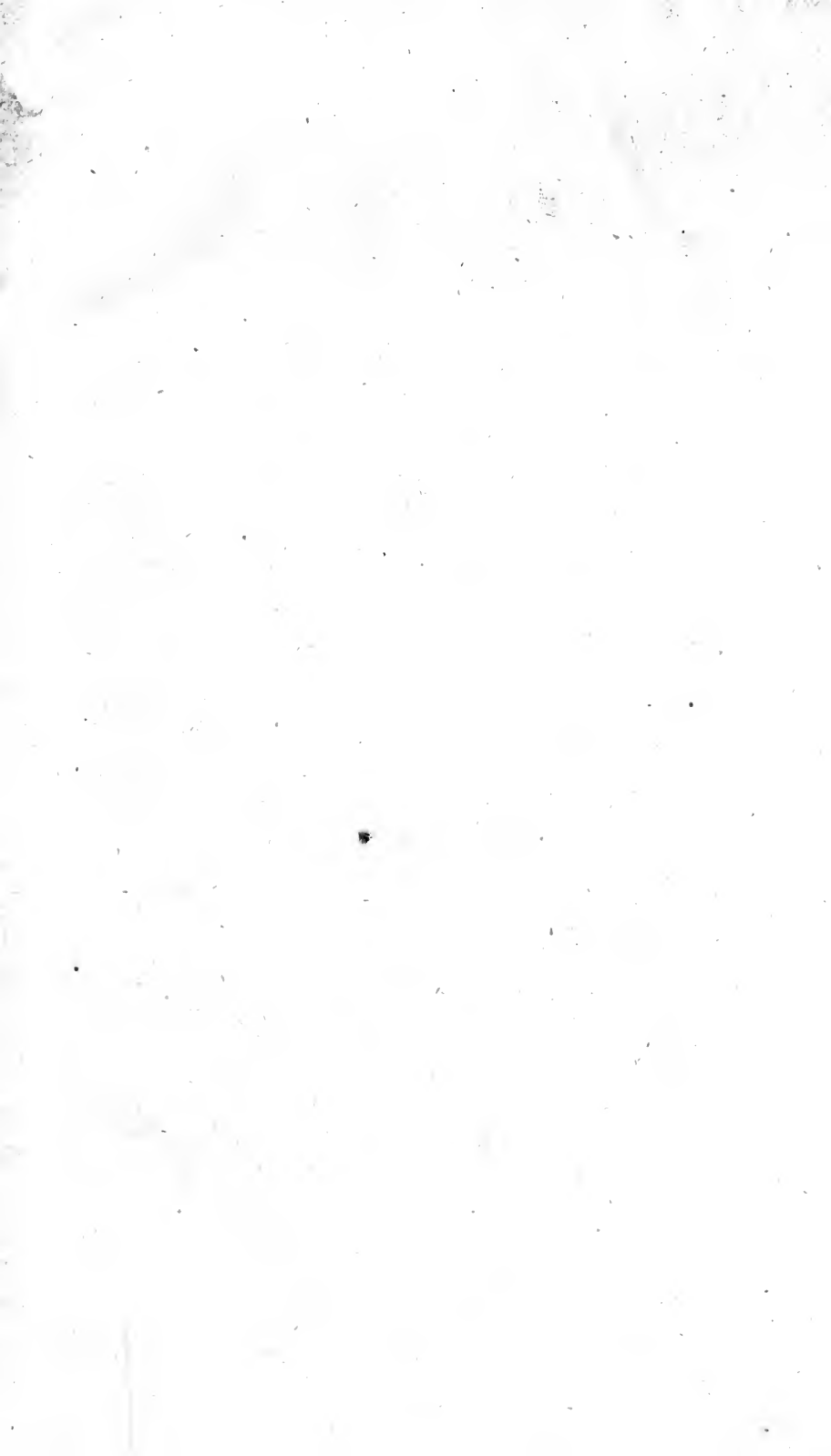
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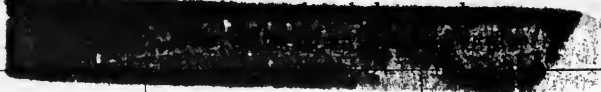




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