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# LATIN PRONUNCIATION

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D. B. KING

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# LATIN PRONUNCIATION:

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## A BRIEF OUTLINE

OF THE

ROMAN, CONTINENTAL, AND ENGLISH METHODS,

BY

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## PREFACE.

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THE following pages contain a few explanatory and historical paragraphs on the Roman, Continental, and English methods of pronouncing Latin, and a brief presentation of the main features of each.

The character and arrangement of the studies in English and Comparative Philology at Lafayette College make it desirable that students should have a knowledge of both the Roman and the English methods. The students are carefully taught in practice to use the English method, and to give the rules for the sound of the letters, this having been found a valuable aid in teaching English Pronunciation and the Philology of the English language. A knowledge of the Roman method, giving the sounds, in the main, as we believe Cicero and Virgil gave them, is required, as a matter of historical information and culture, and as an important aid in determining the derivations of words and the laws of phonetic change, and in illustrating the principles of Comparative Philology.

We have therefore needed for the use of our students a somewhat fuller presentation of both methods than is

found in the grammars in common use. I have thought that a brief outline of the *three* methods used in this country might be of some interest and value to those who are learning to pronounce Latin,—supplementing the facts given in the ordinary grammars,—and to those who desire some general information on the subject.

D. B. K.

LAFAYETTE COLLEGE,  
Easton, Pa., *January 23, 1880.*

## THE ROMAN METHOD.

THE Roman method aims to give the letters the same sounds as were heard from educated speakers in the Augustan period. The chief means of ascertaining these sounds are: (1) The statements of ancient writers, — particularly the grammarians; (2) The traditions of scholars, — particularly the monks; (3) The Greek representations of the Latin sounds; (4) The orthography of the language itself; (5) The pronunciation of the Italian, Spanish, Portuguese, and French, — the descendants of the Latin; and, (6) The general principles of Phonology.

(1) Varro, Cicero, Quintilian, Velius Longus, and many other writers have undertaken to describe or have made incidental allusions to the sounds of the letters. These writers, it seems, knew comparatively little about the physiology of the organs of speech and the laws of Phonology. This lack of knowledge, added to the difficulty always found of intelligibly describing vocal sounds, and the obscure and sometimes apparently contradictory statements of the writers, some of whom lived centuries apart, makes corroborative testimony from other sources quite necessary.

(2) The natural tendency to conform the sounds of the letters of another language to the sounds of the same letters similarly situated in one's own speech, makes the traditional pronunciation rather unreliable. The constant and unbroken use of the Latin, in the services of the Roman church, makes a tradition of some value, though the priests no doubt very often conformed the pronunciation of the Latin to their own

vernaculars, as we find them doing now. The rhymes of the Latin hymns belong to so recent a period as to be of scarcely any value in determining the pronunciation of the Augustan Latin.

(3) The Greek representations of the Latin sounds are a great aid in determining the character of the latter, and would be still more valuable if we knew just how the Greeks pronounced all the letters.

(4) It is generally conceded that the orthography of the Latin was for the most part phonetic. No doubt there were many exceptions, and, we know, there were not a few variations and changes from time to time. Julius Cæsar, Augustus, and Claudius revised the orthography in the direction of the phonetic method. And yet we find inscriptions and misspellings — apparently phonetic — differing from the established orthography. (“Cacography is always a surer guide to pronunciation than orthography.” — ELLIS). It may be that these variations in spelling sometimes indicate different pronunciations, rather than differences between the accepted orthography and the phonetic representation of the common pronunciation. What we know of Latin orthography applies mainly to the first century of the Christian Era. We do not have full and accurate information in regard to the orthography of Cicero and Virgil.

(5) Some consideration must be given to the sounds of the letters as heard in the words — mostly proper names — preserved entire in the lineal descendents of the Latin, particularly in the Italian. It cannot, of course, be assumed that the exact sounds have been preserved unchanged, even where the orthography is precisely the same in the Latin and in one or more of the Romance languages, any more than it follows that words spelled alike by Chaucer and Shakespeare were pronounced exactly alike by both.



(6) The general principles of Phonology, and the laws of change derived from the study and comparison of the languages of the Indo-European family, are a very valuable aid in deciding doubtful points and correcting errors into which other clews might lead.

During the past thirty years, there has been much careful and profound investigation into these sources of information, and very diligent comparison of the knowledge obtained. Corssen in Germany, Roby, Ellis, Munro, and Palmer in England, and Haldeman, Blair, Richardson, and others in this country have wrought wonders in elucidating obscure points, and have, without doubt, succeeded in bringing to light the main features of the Augustan pronunciation. The ordinary sounds of most of the letters have been ascertained. A few points, however, are still in doubt. There were probably many exceptions and variations and changes from time to time, as there are in all languages. Scientific phonologists, who are accustomed to note and measure with great nicety very slight differences of sound, will probably never be fully able to agree in regard to the precise sounds of some of the letters, though additional facts may be brought out by their discussions. The knowledge already obtained enables us to form a much better idea of the rhythm and harmony of the grand old Latin, and is of great interest and value to archæologists and philologists. Many still prefer the English method for practical purposes. No one, however, who lays claim to Latin scholarship, should be ignorant of the leading features of the Roman.

A few years ago considerable interest in the adoption of a reformed method of pronunciation sprung up in England. The syllabus of Professors Munro and Palmer was issued at the request of the head masters of the grammar schools, and some effort was made to introduce the new system. The

interest in the new method seems, however, to be dying out in England, the head masters having in many cases gone back to the old method, and no serious attempt having been made to introduce the new pronunciation into Cambridge and Oxford. In this country its introduction has been much more general.<sup>1</sup>

The following outline of the main features of the method will be sufficient for practical purposes : —

### VOWELS.

The long and short vowels differed only in quantity, not in quality.

ā	has the sound of	<i>a</i>	in <i>father</i> .
ǎ	“	“	<i>a</i> “ <i>far</i> .
ō	“	“	<i>o</i> “ <i>home</i> .
ǒ	“	“	<i>o</i> “ <i>wholly</i> .
ū	“	“	<i>u</i> “ <i>brute</i> .
ǔ	“	“	<i>u</i> “ <i>full</i> .
ē	“	“	<i>a</i> “ <i>fate</i> .
ĕ	“	“	<i>e</i> “ <i>then</i> . <sup>2</sup>
ī	“	“	<i>i</i> “ <i>caprice</i> .
ĭ	“	“	<i>i</i> “ <i>thin</i> . <sup>3</sup>

*y* has a sound intermediate between the vowel sounds heard in *thin* and *moon*.<sup>4</sup>

<sup>1</sup> Those who wish to pursue the study of this method further will find interesting information and discussions in Corsen's *Ueber Ausprache, Vokalismus und Betonung Lateinischer Sprache*; Roby's *Latin Grammar*, Vol. I.; *Syllabus of Latin Pronunciation*, by Professors Munro and Palmer; Haldeman's *Latin Pronunciation*; Blair's *Latin Pronunciation*; J. F. Richardson's *Roman Orthoëpy*; Fisher's *Three Pronunciations of Latin*; W. W. Story *On the Pronunciation of the Latin Language* (*N. A. Review*, 1879); and *Some Practical Hints on the Quantitative Pronunciation of Latin*, A. J. Ellis.

<sup>2</sup> “*e* in *met*, lengthened” (Roby).

<sup>3</sup> “*ei* in *deceit*” (Haldeman).

<sup>4</sup> “*y* as Ger. *ü*, but inclining to *i*, e.g. *Müller*, which is nearer to Miller than Muller” (Roby).

## DIPHTHONGS.

The diphthongs, commonly found in Latin, are *ae*, *oe*, *au*, and *eu*. *Ou* is rarely found, *u* having taken its place. *Oi* is rarely found except in inscriptions before the first century, B.C. Each element should be heard, and the two closely united in pronunciation.<sup>1</sup>

**au** has the sound of *ow* in *town*.

**ou** “ “ *o* “ *no*.

**eu** “ “ *ew* “ *few*.

**ai** “ “ *i* “ *pine* (originally, but changed subsequently to that of *a* in *fate*).

**oi** has the sound of *oi* in *voice*.

**oe** “ “ *oy* “ *boy*.<sup>2</sup>

**ei** “ “ *ey* “ *they*.

**ui** “ “ *we* “ *we*.

## CONSONANTS.

**c** and **g** are always hard, as in *can*, *get*.

**b** before *s* has the sound of *p*.

**s** has the sound of *s* in *thus*.

**j** has the sound of *y* in *yes*.<sup>3</sup>

**n** before *c*, *g*, *q*, and *x* is pronounced as in *English*, *anchor*, *anger*, *relinquish*, *anxious*.

**u** (*v*), with the sound of *w*, occurs after *q*, *g*, *s*, *l*, and *r*.

**v** has the sound of *w* in *want*.<sup>4</sup>

**r** is always trilled. The *r* sound in *burr* approaches it.

**x** has the sound of *ks*.

<sup>1</sup> There is considerable difference of opinion in regard to the precise sounds of some of the diphthongs, and the best English illustrations of them.

<sup>2</sup> “*o* in *world*, or *i* in *whirl*” (Blair); “*a* in *fate*” (Gildersleeve); “*owy* in *showy*” (Haldeman).

<sup>3</sup> See Roby, Vol. I, pp. xliii–lii.

<sup>4</sup> Roby thinks this was its sound, “originally, at least.” But see Max Müller in *Academy*, 1871.

**z** has the sound of *z* in *zenith*.<sup>1</sup>

**m** at the end of a word was sometimes almost, sometimes quite inaudible.<sup>2</sup>

**ph**, **ch**, and **th** (occurring in Greek words mostly) represent the sounds of **φ**, **χ**, and **θ**, and have sounds similar to those of *ph*, *kh*, and *th*, in *uphill*, *blockhead*, and *hothouse*.

Other consonants are pronounced as in English.

## THE CONTINENTAL METHOD.

THE Latin language was introduced among the nations which Rome conquered, by soldiers, colonists, traders, governors, magistrates, books, teachers, and missionaries (100 B.C.—400 A.D.). During the first few centuries its use seems to have become pretty general in the western part of the Empire. In France, Spain, Italy, and Portugal, in time, it became, in a corrupted form, the language of the common people, who seem, for the most part, to have been ignorant of the literary Latin from the seventh to the eleventh century. In this period the Romance languages had their rise, though their beginnings were doubtless much earlier. The rulers did something and the church a great deal toward keeping alive a knowledge of the Latin. Ecclesiastical correspondence and the church services were conducted in Latin, and Latin seems to have been the language of whatever learning there was in this period. Subsequently, on the revival of learning (eleventh century), Latin became the language of Philosophy, Theology, Law, Diplomacy, and Science. During the last two or three centuries it has given place for these purposes to the modern languages, being no longer used as a

<sup>1</sup> This seems to be the view of Corssen and Curtius. Roby thinks it had the sound of *j* in just.

<sup>2</sup> See Ellis's Quantitative Pronunciation of Latin, pp. 43-73.

medium of communication between scholars, except on rare occasions.

The Roman alphabetic writing was in many cases introduced along with the Latin language. The pronunciation of the educated classes at Rome, in the best period of the Latin, differed from that of the populace. There were, besides, different dialects in Italy and provincialisms. What and how great these diversities were, it is impossible now to ascertain with accuracy. The Italian probably retains some of the peculiarities of the rustic pronunciation. It is pretty certain that in some of the dialects of the *folk-speech* *c* and *g* before *e*, *i*, and *y* had the sounds somewhat like *s* and *j*; that *c* and *g* were often interchanged, — originally one character, *c*, was used, *g* was a comparatively late development, — that *s* between two vowels had the sound of *z*, — this occurred sometimes in the speech of the educated, — and that *t* was sometimes assibilated with the following *i*. There seem to have been, also, variations of vowel sounds and of intonation. We may be sure that foreigners who undertook to learn Latin, did not always hear the literary pronunciation, and that each nation corrupted by its own peculiarities the pronunciation it had received. There was a constant tendency on the part of those who spoke different dialects of the Latin, as well as those who learned Latin from others, to conform the pronunciation of the literary language, as they found it in books, to that of their own tongues, giving the letters the sounds commonly heard in their own speech. This tendency, though counteracted in various ways, in time produced great diversities, diminishing the value of the Latin as a medium of oral communication. “One would have thought all Babel had come together,” is Erasmus’s remark on the attempt, in his time, of the European ambassadors to converse in Latin. These diversities are still found in the methods of pronunciation

practiced by continental nations, each one modifying the pronunciation of Latin according to the peculiarities of its own speech.

The differences in the sounds of the vowels are not very great. Differences in intonation or accent, and in the sounds of the consonants, are of more importance. The following are the chief peculiarities in the sounds of the consonants : —

In German, before *e, i,* and *y, c = ts*; in French and Portuguese, *s* in *sin*; in Italian, *ch* in *chin*; in Spanish, *th* in *thin*. In German, before *e, i,* and *y, g = g* in *gun*, with some variations; in French and Portuguese, *s* in *pleasure*; in Italian, *g* in *gin*; in Spanish, *g* guttural. In German and Italian, *j = y* in *yet*; in French and Portuguese, *s* in *pleasure*; in Spanish, *ch* guttural. In German, *v = f*, elsewhere, English *v*. In German, sometimes, particularly in words ending in *-tion, t = ts*; in French, in the combinations *-tion, -tial*, and a few others, *s* in *sin*; in Italian it sometimes has the sound of *ts*; in Portuguese it is always hard. Variations also occur in the sounds of *s* and *x*, and of some of the other consonants.

The following is an outline of the method commonly known in this country as the Continental : —

### VOWELS.

ā	has the sound of	<i>a</i>	in	<i>father.</i>
ǎ	“	“	<i>a</i>	“ <i>fat.</i>
ē	“	“	<i>ey</i>	“ <i>they.</i>
ĕ	“	“	<i>e</i>	“ <i>pet.</i>
ī	“	“	<i>i</i>	“ <i>caprice.</i>
ĭ	“	“	<i>i</i>	“ <i>pit.</i>
ō	“	“	<i>o</i>	“ <i>note.</i>
ŏ	“	“	<i>o</i>	“ <i>not.</i>
ū	“	“	<i>u</i>	“ <i>rule.</i>
ŭ	“	“	<i>u</i>	“ <i>rut.</i>

These sounds are frequently somewhat modified by the consonants which follow them. Some of those who use the method give *i*, *o*, and *u* the short sounds when a consonant follows in the same syllable, even though the vowels are long in quantity.

## DIPHTHONGS.

<b>ae</b>	and	<b>oe</b>	have the sound of	<i>ey</i>	in	<i>they</i> .
<b>ai</b>	“	<b>ei</b>	“	“	“	<i>i</i> “ <i>ice</i> .
<b>au</b>			has	“	“	<i>ou</i> “ <i>out</i> .
<b>eu</b>			“	“	“	<i>eu</i> “ <i>feud</i> .
<b>ou</b>			“	“	“	<i>o</i> “ <i>no</i> .
<b>ui</b>			“	“	“	<i>we</i> “ <i>we</i> .

## CONSONANTS.

**c** and **g** before *e*, *i*, *y*, *ae*, and *oe* are pronounced like *s* and *j*; and in other situations, as in *can* and *go*.

**s** is always like *s* in *sin*.

**u** before a vowel has the sound of *w*, after *q*, often after *g*, and sometimes after *s*.

## THE ENGLISH METHOD.

THE Latin letters formed the basis of the Anglo-Saxon Alphabet, Roman alphabetic writing having been introduced by the missionaries in the sixth century. (See March's Anglo-Saxon Grammar, pp. 1-2). The letters had the same sounds as belonged in general to the literary Latin of that period, *c* and *g* were always pronounced as in *can* and *gun*, *i* (*j*) before a vowel was pronounced like *y* in *yet*, *r* was trilled, — the *r* sound in *burr* approaches it, — and the vowel sounds were more like those now commonly heard on the continent. Changes were gradually made in the pro-

nunciation of the words and in the power of the letters. The assibilation of *c*, *g*, *s*, *x*, and *t* took place, mainly through Romanic influences (March's Anglo-Saxon Grammar, pp. 20-22) ; there was a shifting of the vowel sounds, by which the open vowels became closer and the close more open or lengthened into diphthongs, and the trilled *r* was softened to the sound now commonly given to *r*. There was from the first a tendency to conform the pronunciation of the Latin, which was used in the church services, to the changes in the popular speech ; though, through the influence of foreign priests, teachers, and intercourse, the Latin lagged behind the vernacular in making changes. On the revival of the study of the classics in England (1490-), when every gentleman was supposed to know Latin and Greek, the ordinary sounds of the letters as used in English were generally given in pronouncing Latin. The pronunciation of the Latin, like that of the English and living languages in general, was taught by an oral tradition. The tendency, however, to pronounce after the fashion of some of the nations on the continent, prevailed among the clergy before the reformation, and among diplomats and others who held frequent intercourse with foreign scholars, and probably retarded the changes which the pronunciation of the English was all the while undergoing. After the reformation in England, when the Latin ceased to be used in the liturgy of the church (1550), and when its use as the language of Philosophy, Theology, Diplomacy, Law, and Science, had ceased to be general (exact dates are, for the most part, wanting,—Bacon and Newton used Latin for their philosophical and scientific works ; Milton was Latin Secretary, and protested against the then modern English fashion of pronouncing Latin ; the records of the courts, except for a brief interval, were made in Latin until 1730), the conformity



of the sounds of the letters in Latin, to the sounds of the same letters in similar situations in English, became more complete. But little change has taken place in these sounds since the publication of Walker's Dictionary, and the rules given by Walker for the pronunciation of English form the basis of the English method, as now taught.

No one, of course, claims that the sounds given by this method are the same as those given to the same letters by the Romans of Cicero's time, nor that by it alone an elegant or even a correct pronunciation of English can be acquired. There is no language whose pronunciation can be learned accurately by rule. The English is particularly full of peculiarities and exceptions. And yet the English method of pronouncing Latin affords an excellent opportunity for drill in some of the most important principles of English pronunciation, and is besides an excellent discipline. It is therefore of practical value to English-speaking people. Whatever will give us a more ready and accurate use of our mother tongue is a gain.

A very large proportion of our words, — proper names, philosophical, theological, legal, technical, and scientific terms, — as well as a very large number of the words in common use, are found in the same or in a slightly different form in Latin. Great confusion in the pronunciation of English must ultimately result from the constant practice, on the part of students, of using for these words in the Latin a pronunciation differing so much from the English. Thus far some effort has been made, on the part of some who practice the Roman method, to avoid this confusion, by giving the English sounds in pronouncing proper names that are in common use in English, and that are found in the same form in English and Latin. But it is not easy to teach students always to make this distinction. The tendency will naturally

be to pronounce proper names whose spelling has not been changed, even when used as English words, according to the Roman method. Scientific and technical terms will in time share the same fate, and many other words will doubtless follow the fashion. It is hard to draw the line. Those who have practised the Continental method often show peculiarities in the sounds of their vowels, substituting occasionally a continental for an English vowel. And now, though the new pronunciation is just coming into use, we begin to hear complaints of uncouth consonantal sounds introduced through its influence.

The unusualness of the sounds of the words, even of those whose derivatives are very familiar in English, when pronounced by the Roman or a Continental method, makes the Latin seem very remote and strange, — quite an unknown tongue to boys. But when the English sounds are given to Latin words, most of which are found in some form in English, the words and language seem much nearer and more closely allied to our own. The general adoption of the Roman or a Continental method would therefore be likely to deter some students from beginning the study of Latin. Then, in many cases, beginners would not see so quickly the relation of the Latin to the English words, and the first steps in the study of Latin would in consequence often be less pleasant and profitable. Too few now study Latin. It would be a pity to deter any from beginning, and retard others in pursuing the study of the language by adopting a system of pronunciation that sounds strange to English ears. If English spelling reformers succeed in getting English people to adopt a system of phonetic spelling, it will then be desirable to adopt the Roman or phonetic system for the Latin also.

The following rules, — taken in part from Harkness's and Andrews and Stoddard's Latin Grammars, — comprise the

main features of the English method. Some of them are of extensive and general application in English, some have but few applications, and to others there are many exceptions. Proper names, and other words derived from the Latin with little or no change, will be found to furnish the best illustrations of the application of these rules to English words.

### VOWELS.

The long sounds are those heard in the English words, *mate, mete, mite, mote, mute, and type*; the short sounds, those heard in *mat, met, fit, not, nut, and myth*. These sounds are sometimes modified by the combinations of consonants which accompany them: —

I. Final vowels have their long English sounds; <sup>1</sup> *tē, bellī, bellō, fructū*.

(a) **a** final or unaccented has the sound of *a* in *Cuba; amica, America*.

(b) Some give **a** final in monosyllables the long sound, and both *i*'s in *tibi* and *sibi* the short sounds.

II. In final syllables ending in a consonant, vowels have their short English sounds; *mensās, servīs, compōs, servūs*.

(c) In **es** final, **os** final in plurals, and in *post*, the vowels have their long sounds; *quiēs, Herculēs, servōs*.

(d) When one part of a compound is entire, and ends in a consonant, a vowel before such consonant has the same sound as in the simple word; *vēlut, sicut, ābit, alpēsque, pōstquam*.

(e) For purposes of pronunciation, *etiam* and *quoniam* are not considered as compounds.

(f) **o** in derivatives of *post* has the short sound.

III. In a penultimate or in an unaccented syllable, not final, a vowel before a single consonant, or a mute followed

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<sup>1</sup> The marks — and ∪ indicate long and short sounds, and have no reference to quantity.

by *l* or *r*, has its long English sound ; *sātis*, *āgrum*, *debēbātur*, *mēmoria*, *mētropōlis*.

(*g*) *i* or *y*, in any unaccented syllable except the first or last, has its short sound ; *inimicus*, *justitia*.

(*h*) *i*, in the first syllable of a word, when followed by an accented vowel, has its long sound ; sometimes, also, when it stands alone before a single consonant ; *Ionia*, *idea*, *Italia*, *divinus*.

(*i*) *u*, when followed by *bl*, and *a*, *e*, *i*, or *o*, when followed by *gl* or *tl*, has its short sound ; *Sublicius*, *atlas*.

IV. Before another vowel, or a diphthong, a vowel has its long English sound ; *ēa*, *habēo*, *nihilo* (*h* is not regarded as a consonant).

(For *a*, *i*, and *y*, unaccented, see *a*, *i*, *g*, and *h*.)

(*j*) *u*, when followed by a vowel, has the sound of *w*, after *q*, often after *g*, and sometimes after *s* ; *quis*, *lingua*, *suadeo*.

(*k*) When *i* follows an accented *a*, *e*, *o*, or *y*, and is followed by another vowel, it has the sound of *y* in *yet* ; *Maia*, *Pompeia*, *Troia*, *Ilithyia*.

V. Before *x*, or any two consonants, except a mute followed by *l* or *r*, a vowel in any syllable has its short English sound ; *āxis*, *iste*.

VI. Before one or more consonants in any accented syllable, except the penult, a vowel has its short English sound ; *inimicus*, *dēbitor*.

(*l*) *a*, *e*, or *o*, followed by a single consonant or a mute before *l* or *r*, followed by *e*, *i*, or *y* before another vowel, has its long sound ; *ālius*, *etiam*, *ōdium*.

(*m*) *u*, in any syllable except the last, before a single consonant or a mute followed by *l* or *r* (except *bl*), has the long sound ; *multitudinis*, *Rūtulus*, *pūblicus*.

(*n*) *a*, preceded by *qu*, and followed by *dr* or *rt*, is pronounced as in the English words *quadrant* and *quart*.

(*o*) *e*, *i*, and *u*, before *r* final, or *r* followed by another consonant, are pronounced as in the English words *her*, *fir*, and *pur*.

## DIPHTHONGS.

**ae** and **oe** have the sounds *e* would have in the same situation; *Caesar, Aenaeae, Daedalus, Oedipus, Oeta.*

**au** has the sound of *au* in *author; auctor.*

**eu** has the sound of *eu* in *neuter; neuter.*

**ei** has the sound of *ei* in *height; hei.*

**oi** has the sound of *oi* in *voice; quoique.*

**ou** has the sound of *ou* in *out; joudex.*

**ui** has the sound of *i* in *ice; huic.*

**ei, oi,** and **ou** are rarely used as diphthongs.

**ui** is found only in *cui, hui,* and *huic.*

The combinations **ua, ue, ui, uo,** and **uu** are not treated as diphthongs, *u* either forming a distinct syllable, or having the force of the consonant *w, (j).*

## CONSONANTS.

*Assibilation.*

1. Before **e, i, y, ae,** and **oe,** *c* has the sound of *s* in *sin,* and *g* the sound of *j* in *jest: centum, cinis, cygnus; coelum, genus, gingiva.*

(a) In other situations *c* and *g* have their hard sounds.

2. When **ci, si, ti,** and **xi** follow an accented syllable, and are followed by a vowel, *c* and *t* have the sound of *sh, s* (except in a few proper names), the sound of *zh,* and *x* the sound of *ksh; acies, Persius, natio, otium, ocior, anxius,* but *As(sh)ia,* likewise *Theodosia, Sosia.*

3. When **c** follows an accented syllable, and is followed by *eu* or *yo,* it has the sound of *sh; caduceus, Sicyon.*

(b) **t** retains its pure sound after *s, z,* and *x;* in old infinitives in *-ier;* and in proper names in *-tion.*

(1) **s** final, after *e, ae, au, b, m, n,* and *r* has the sound of *z; res, aes, laus, urbs, hiems, amans, ars.*

(2) **s,** between two vowels, has the sound of *z,* when that sound occurs in English derivatives in common use; *Caesar, musa, miser, residuum, rosa.*

4. **x** has the sound of *ks; rex, index;* but between *e* or *u* and an accented

vowel, and occasionally elsewhere, it has the sound of *gz*, while at the beginning of a word it has the sound of *z*; *uxorius*, *exemplum*, *exit*, *Xanthus*.

5. In the beginning of a word, *ch* before *th*, *c* and *p* before *t*, *g* and *m* before *n*, *t* before *m*, and *p* before *s*, are silent.

All other letters are sounded.

### ACCENT.

There are three systems of accentuation, — the logical, the grammatical, and the rhythmical (March's Anglo-Saxon Grammar, page 30). The rhythmical prevailed in the Latin. Three different accents were recognized by the Romans, — the acute, the grave, and the circumflex. There is some doubt about the exact nature of these accents (see Roby's Latin Grammar, Vol. I., and Hadley's Essays, pp. 124–26).

The following rules are now commonly used in pronouncing by the English method : —

I. Words of one syllable are accented; *res*, *quis*.

(a) Monosyllables are often so closely united with other words in pronunciation as virtually to lose their proper accents.

II. Words of two syllables are accented on the first; *erat*, *satis*.

III. Words of more than two syllables are accented on the penult, if that syllable is long in quantity, otherwise on the antepenult; *amicus*, *dominus*, *unus*, *volūcris*.

IV. A second accent is placed on the second syllable before the principal accent, if that syllable is long in quantity, or is the first in the word, otherwise on the third; *dēbēdter*, *mūltitūdines*, *mūltitūdīnibus*.

(b) There is occasionally a third and even a fourth accent in very long words; *exercitūtionibus*.

V. The accent of an enclitic falls on the last syllable of the word to which it is attached; *felixque*, *dixitne*, *itaque*, *quibuscum*.

(c) These rules apply also to the accentuation of compound words; *admodum*, *undeque*, *itaque* (here *que* is not enclitic). A very few exceptions are sometimes made in cases where derivatives of Latin compounds are in common use in English. Perhaps it is better to apply the rule always.

## LATIN TEXT-BOOKS.

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### Allen and Greenough's Latin Grammar.

For Schools and Colleges. Founded on comparative grammar, revised and enlarged by JAMES BRADSTREET GREENOUGH assisted by GEORGE L. KITTREDGE, Professors in Harvard University. Copyright Edition of 1888. 12mo. Half leather. xiii + 483 pages. Mailing Price, \$1.30. For introduction, \$1.20. Allowance for an old book in exchange, 40 cents.

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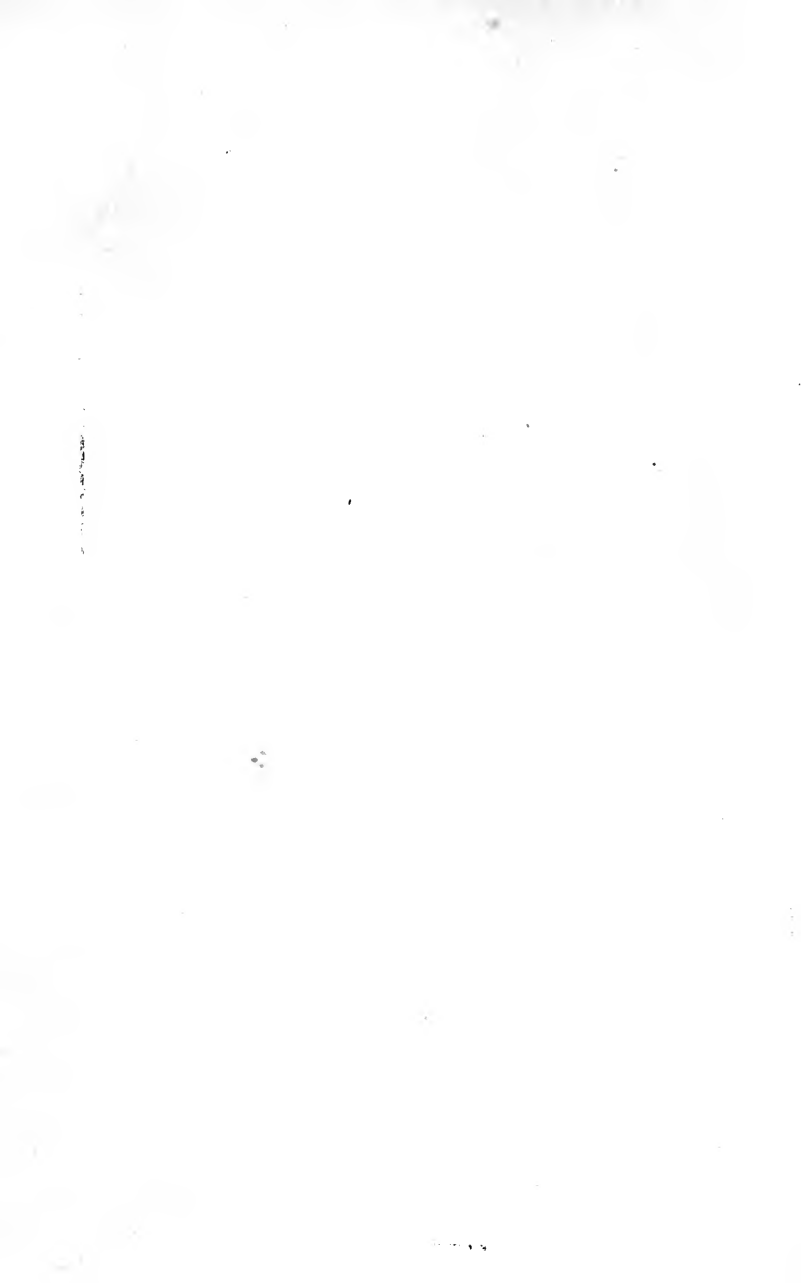
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