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*** START OF THE PROJECT GUTENBERG EBOOK EVERY-DAY ERRORS OF SPEECH ***

**EVERY-DAY
ERRORS OF SPEECH**

BY

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INTRODUCTION

understand his own language.
Melnotte. Not as you pronounce it: Who the
deuce could?

It may be regarded as one of the commendable peculiarities of the English language that, despite provincialisms, vulgarisms, neglected education, foreign accent, and the various corrupting influences to which it is subjected, it may be understood wherever it is heard, whatever differences of distance or associations may have existed between the speaker and the listener, both claiming familiarity with it. Considering these influences and the arbitrariness of the orthoepical rules of the language, there has been expressed surprise that frequent degenerations into uncouth dialects or patois have not occurred. A decent regard for the common weal should cause gratification that such degenerations have not taken place, for were it not for the ability of our tongue to preserve its individuality against the tendency toward corruption, we might reasonably fear such a Babel-like confusion, that, when asked, "Do you speak English?" one might appropriately, *sans* the profanity, reply in the language of the text, "Not as you pronounce it: Who the deuce could?" While the majority of people place no other value upon language than that of convenience, and are indifferent to any corruption, so long as they can simply understand and be understood, there is happily a better class, the æsthetic cultivation of which is such that those who belong to it are anxious to preserve the purity of our vernacular and are ashamed of all errors of speech in their daily conversations. For such it will not be uninteresting to look over a number of errors, principally of pronunciation, that are not formally laid down as such in books, and which people, even many of the best educated, are constantly committing, just because they have never had their attention called to them. These errors are becoming more deeply rooted every day and if not soon eradicated, it will not be many years before our orthoepic standard will be overthrown as it was in England some years ago.

Smart, one of the most celebrated of English orthoepists, in the preface of his dictionary says: "The proprietors of Walker's dictionary, finding it would slide entirely out of use unless it were adapted to the present day, engaged me as a teacher of elocution, known in London since Walker's time, to make the necessary changes." A standard pronouncing dictionary is a work that involves an extraordinary amount of labor and research in its compilation, and exerts an influence almost autocratical. The possibility of its becoming worthless in a short time is strange, especially when it is not on account of any work claiming superiority, but merely because error long persisted in finally becomes more authoritative than the original exemplar. With little effort, however, we can discern the causes. Persons are apt to acquire the pronunciation and use of the greater number of words by imitation, rather than by study. With confidence in the knowledge of the parent, teacher, minister, physician and others, their examples are followed without ever considering that they are often very fallible guides.

A complete dictionary is an immense volume, and to turn over its pages with even a casual observation of each word, requires an amount of time that few would feel like devoting to it; and yet this is the only way in which a person can become *assured* of the sanctioned pronunciation and meaning of a great many words. If they would make it an invariable rule to make memoranda of all the words they read or hear spoken, about the orthoepy and import of which they are not absolutely certain, and at their first leisure opportunity would consult their chosen authority, it would not be long before the majority of errors would be corrected; but this requires memory, inclination, time, continuity of purpose, possession of dictionaries or access to them—circumstances that are seldom found combined. It will doubtless be useless to rehearse any of the arguments commonly employed to prove the necessity of having some sovereign standard, to the guidance of which we must be willing to submit. Those for whom this work is intended will be willing to admit that. Nor is it necessary to assert that as far as the English speakers of the United States are interested, the only works that lay claim to such a position are the dictionaries of Webster and Worcester. If the right of the opinions of the majority of scholars throughout the land were alone considered, the former would certainly be entitled to the preference; but the work of the latter is too full of merit and has too many adherents in the ranks of the educated to permit any one to say that it is not worthy of high esteem.

With my own preference for the former and with my willingness to acknowledge the worth of the latter, I have consulted both authorities concerning every word in the following vocabulary—that is, every word requiring reference to either. It will be seen that there is much less difference between the decisions of the two dictionaries than is commonly supposed. By this reference to each, I have not only corrected errors in an impartial manner, but have also stopped up that loophole through which so many try to escape by saying, when they are called to account according to one dictionary, that they do not accept that as their standard. As far as the people of this country are concerned, there is no escape from the conclusion that a person is considered a correct or an incorrect speaker of English, according to whether or not he conforms his discourse to one of the above mentioned authorities. At first glance it will appear that the size of this volume is not at all commensurate to the task of correcting the many errors that are heard in our communication with all classes that pretend to speak the English language. It is not intended to instruct those whose education has been so neglected that they are guilty of the grossest violation of syntax and orthoepy, nor to cultivate the taste of those whose selection of words and cant and slang phrases betrays the low grade of the associations by which they have been

surrounded. It is designed rather as a collection of the more common of those errors, chiefly orthoepical, that I have before spoken of as being of constant occurrence even among people of education, unless they have paid considerable attention to philology or *belles-lettres*. If by presenting them in this convenient form, thus saving much time and trouble in referring to the dictionary, I have merited the thanks of my readers, or if I have contributed even a mite toward the conservation of the present usage, I shall feel amply repaid.

I have taken advantage of the alphabetical arrangement to introduce a few miscellaneous errors that might have been placed under a separate heading.

Instead of dividing the words into syllables and loading them with marks as is usually done in dictionaries, I have thought that it would make a deeper impression on the memory to present the words as they are commonly seen in print, depending on respelling to furnish the correct and incorrect accent and pronunciation.

The corrections have first been made according to Webster; if Worcester is unmentioned, it is to be understood that both authorities agree.

Cincinnati, December 20, 1871.

Errors of Speech.

KEY TO THE PRONUNCIATION OF THE RESPELLING

The long sounds of a, e, i, o, u, are represented by *ā, ē, ī, ō, ū*.
The short sounds of a, e, i, o, u, " *ă, ě, ĭ, ǒ, ŭ*.

<i>a</i> , as in <i>air, pair</i> , is represented by <i>ā</i> .
<i>a</i> , " <i>far, arm</i> , " " <i>ă</i> or <i>ah</i> .
<i>a</i> , " <i>all, haul</i> , " " <i>aw</i> .
<i>a</i> , " <i>what, squat</i> , " " <i>ǒ</i> .
<i>e</i> , " <i>ere, where</i> , " " <i>ě</i> .
<i>e</i> , " <i>obey, weight</i> , " " <i>ā</i> .
<i>e</i> , " <i>her, term</i> , " " <i>ě</i> .
<i>i</i> , " <i>machine</i> , " " <i>ĕ</i> or <i>ee</i> .
<i>i</i> , " <i>dirk, whirl</i> , " " <i>ĭ</i> .
<i>o</i> , " <i>done, son</i> , " " <i>ŭ</i> .
<i>o</i> , " <i>woman</i> , " " <i>ǒǒ</i> .
<i>o</i> , " <i>do, move</i> , " " <i>ōō</i> .
<i>o</i> , " <i>for, storm</i> , " " <i>ô</i> or <i>aw</i> .
<i>oo</i> , " <i>soon, moon</i> , " " <i>ōō</i> .
<i>oo</i> , " <i>foot, good</i> , " " <i>ǒǒ</i> .
<i>u</i> , " <i>rude, rule</i> , " " <i>ōō</i> .
<i>u</i> , " <i>push, pull</i> , " " <i>ǒǒ</i> .
<i>u</i> , " <i>burn, turn</i> , " " <i>ŭ</i> .
<i>oi</i> ,} " <i>oil, toy</i> , " " <i>oi</i> .
<i>oy</i> ,}
<i>ou</i> ,} " <i>found, owl</i> , " " <i>ow</i> .
<i>ow</i> ,}

<i>c</i> , as in <i>city, cite</i> , is represented by <i>s</i> or <i>ç</i> .
<i>c</i> , " <i>can, cut</i> , " " <i>k</i> .
<i>ch</i> , " <i>child, much</i> , " " <i>ch</i> .
<i>ch</i> , " <i>machine</i> , " " <i>sh</i> .
<i>ch</i> , " <i>chorus</i> , " " <i>k</i> .
<i>g</i> , " <i>ginger</i> , " " <i>j</i> .
<i>n</i> , " <i>think, uncle</i> , " " <i>ñ</i> .
<i>qu</i> , " <i>require</i> , " " <i>kw</i> .
<i>s</i> , " <i>these, ease</i> , " " <i>z</i> .

Obscure vowel sounds, or those which are glided over in a word without any noticeable accent, are unmarked. In those cases where the pronunciation is so evident that mistakes seem improbable, the marks are also omitted.

OF
SPEECH.

A.

Abacus—ab´a-kūs, not a-bāk´ūs.

Abdomen—ab-dō´men, not ab´do-men.

Acclimate—ak-klī´māte, not ak´kli-māte.

Acclimated is also accented on the second syllable.

Acclimatization—ak-kli-mat-i-zā´shun, not ak-klī´ma-ti-zā-shun.

Adult—a-dült´, not äd´ult.

Aerated—ā´er-ā-ted, not ā´rē-ā-ted. "*Areated bread*" is a mistake that is frequently made.

Ailantus—ā-lān´tūs, not ā-lān´thūs; ät-lān´tus is a still worse error.

Albumen—al-bū´men, not al´bu-men.

Alder—awl´der, not äł´der; it is the name of a *tree* and does not mean the ordinary *elder*.

Alike. It is sufficient to say that two persons or things are *alike*, not *both alike*. The word associated with *alike* is just as unnecessary as it is with *resemble* and *equal* in the following sentences: "These two men *both* resemble each other." "These two sums are *both* equal."

Allopathy—al-löp´a-thy, not al´lo-path-y.

Allopathist is similarly accented.

Alpaca—al-pāk´a, not al-la-pāk´a.

Altercate—äl´ter-kāte, not awl´ter-kate.

Amenable—a-mē´na-ble, not a-měn´a-ble.

Among. A thing is divided *among* many and *between* two.

Amour—a-mōör´, not am´-mōre nor ā´mōör.

Angry. Say angry *with* a person and *at* a thing.

Animalcula is the plural of *animalculum*; there is no such word as *animalculæ*. *Animalcule* (singular) and *animalcules* (plural), are proper words; the former is pronounced an-i-mal´küle and the latter an-i-mal´külz.

Antarctic—ant-ärk´tik, not ant-är´tik.

Antepenult—an-te-pe-nült´, not an-te-pē´nült.

Apex—ā´pex, not äp´ex.

Apparatus—ap-pa-rā´tus, not ap-pa-rät´us.

Aquaria, not *aquariums*, is the plural of *aquarium*.

Arabic—är´a-bīk, not a-rāb´īk, a-rā´bīk, nor är´a-bāk; which errors are very common, especially in the compound word *gum-arabic*.

Arbitrary is often incorrectly pronounced as if spelled *ar-bi-ta-ry*.

Archangel—ärk-än´jel, not ärch-än´jel.

Archbishop—ärch-bish´op, not ärk-bish´op.

Archipelago—ärk-i-pel´a-gō, not ärch-i-pel´a-gō.

Architect—är´ki-tect, not är´chi-tect.

Archives—är´kīvez, not är´chīvez, nor är´kēvez.

Arctic—ärk´tik, not är´tik.

Arid—är´id, not ā´rid.

Aroma—a-rō´ma, not är´o-ma.

At should not be used when it has no possible connection with the other words of a sentence; as, "Where are you living *at*?"

At all, not a tall.

Attacked, not attackted.

Auction—awk´shun, not ök´shun.

Ay or **Aye**, meaning *yes*, and **aye**, an affirmative vote, are pronounced äĩ and not ĩ nor ā.

Aye, meaning forever, always (used chiefly in poetry), is pronounced ā not ĩ nor äĩ.

B.

Bade—bäd, not bāde.

Badinage—bäd´in-āzh, not bäd´in-āje. Worcester gives the same pronunciation, but places the accent on the last syllable.

Balance. There are two common errors connected with this word. One is to write it *ballance*; the other is to use it in the sense of *remainder*, *rest*, etc.; as, the *balance* of the day, the *balance* of the people. Balance means properly "the excess on one side, or what added to the other makes equality." The corrupt use of the word, as above mentioned, is laid down as a vulgarism.

Bantam, not *banty*.

Bellows—běl´lūs, not běl´lōz. The plural is the same as the singular.

Besom—bē´zum, not bē´sum. A broom.

Betroth—be-trōth, not be-trōth. **Betrothed**, **Betrothal**, etc., are similarly pronounced.

Blacking, not *blackening* for boots and shoes.

Blouse—blowz, not blowss.

Bologna—bō-lōn´ya, not bō-lō´na. *Bologna* sausage, *Bologna* phial, etc.

Bona fide—bō´na-fi´de, not bō´na-fide nor bōn´a-fide.

Booth. The *th* is sounded as in the preposition *with*, not as in *both*.

Bouquet—bōō-kā´ or boōō´kā, not bō-kā´.

Bourgeois, meaning a kind of type, is pronounced бүr-jois´, not like the following word:

Bourgeois, a citizen, pronounced bōōr-zhwaw´.

Brand-new, not *bran-new*. Although the latter adjective is much used, it is evidently a corruption of the former. An article in its newness may be bright like a *brand* of fire, or the *brand* of the manufacturer may remain intact, but there is certainly no *bran* about it.

Breeches—britch´ez, not as spelled.

Bretzel, not *pretzel*. A brittle German cake.

Brilliant. A diamond of the finest cut, with its faces and facets so arranged as to secure the greatest degree of brilliancy—whence the name. The name to many conveys the idea of paste, or imitation. A *rose* diamond may be just as pure, but its depth does not permit it to be made a *brilliant* of without a much greater loss of substance.

Brougham—brōōm or brōō´am, not brō´am nor brow´am. A kind of carriage.

Burst, **Burst** and **Bursting**, not *bust*, *busted* and *busting*.

C.

Calculate is often inappropriately used in lieu of *believe*, *suppose*, *expect*, etc., as in the following sentences: "I *calculate* you are my friend;" "I *calculate* the report is true." Still worse than this passive misuse is that active one of using the word in some such sense as this: "Doctor, I know that you are a man of great intelligence and I have unlimited confidence in your honor and ability; but I must say that I think the course of treatment pursued by you during this epidemic, is *calculated* to increase the mortality among your patients." How

inconsistent with the encomium is the dreadful accusation just following! As if the Doctor had sat down and *calculated* how he could cause injury rather than benefit. Calculate means to ascertain by means of figures or to study what means must be used to secure a certain result. A person may make a speech, write a book, or do anything else *calculated* to do good, or more rarely, evil, but the intention to accomplish the object spoken of must be present, before the word can be properly used.

Calliope—kal-lí'o-pe, not kal'li-ōpe.

Calvary, not *cavalry*, when the place of our Saviour's crucifixion is meant.

Camelopard—ka-mel' o-pärd or kam'el-o-pärd, not kam-el-lëöp'ard.

Cantatrice—kän-ta-trē'che, not kän'ta-treess.

Canon—kän'yun, not kän'nun. A deep gorge or ravine. Spelled also **Canyon**, pronounced kän-yōn' or kän'yōn.

Capoch—ka-pōötsh', not ka-pōch'. **Capouch** is another orthography.

Caption in the sense of the heading of a discourse, chapter, page, etc., is not sanctioned by good writers.

Carminative—kär-mīn'a-tive, not kär'mi-nā-tive.

Casualty—kăzh'u-al-ty, not kăz-u-äl'i-ty.

Cater-cornered—kă'ter-cor-nered, not kăt'ty-cor-nered. Not down, thus compounded in Webster, but his pronunciation of the separate words is as given. Worcester gives the word as above and defines it as an adjective—diagonal. It is generally used though, I believe, as an adverb; as, "the piano stands cater-cornered" (diagonally). It is regarded as an inelegant word, diagonal and diagonally being preferred: though it is probable that this opinion has been caused by the abominable pronunciations *catty* and *kitty* cornered.

Catalpa—ka-täl'pa, not ka-tawl'pa.

Catch, Catching—kătch and kătching, not kětch and kětching.

Catholic means liberal, general, not bigoted, and not *Roman Catholic*, unless specially so applied.

Caucasian—kaw-kă'sian, not kaw-kăzh'ian, kaw-kăsh'ian, kaw-kăz'ian nor kaw-kăss'ian.

Cayenne—kă-ěň', not kī-ěň'.

Chaps—chōps, not chăps. The jaws. **Chops** is also correct orthography.

Chasten—chăs'en, not chăs'en. **Chastened, chastening**, etc., have also the long a.

Chew, not *chaw*. The latter word either as a verb or noun is now considered quite vulgar.

Chid, not chī'ded, is the imperfect tense of chide.

Chimera—kī-mē'ra, not chi-mē'ra, nor kī-mē'ra.

Chivalric—shīv'al-rik, not shīv-äl'rik. Worcester allows the latter.

Chivalrous—shīv'al-rūs, not shīv-äl'rus. Worcester gives chīv'al-rus also.

Chivalry—shīv'al-ry, not chīv'al-ry. Worcester sanctions both.

Cicerone—chē-che-rō'ne or sīs-e-rō'ne, not sīs'e-rōne. A guide.

Citrate—sīt'rate, not sī'trate. "Citrate of magnesia."

Climbed, not clomb (klum). One climbs *up* but does not climb *down*.

Cochineal—kōch'i-neel, not kō'chi-neel nor kō'ki-neel.

Cocoa (kō'kō) is not made from the cocoa-nut or tree, but from the seeds of the *cacao* (ka-kă'o) or chocolate tree. The word is evidently a perversion, but it has gained a permanent footing in its present signification.

Cognomen—kōg-no'men, not kōg'no-men.

Cold-chisel, not *coal-chisel*. It is a chisel of peculiar strength and hardness for cutting *cold* metal.

Cole-slaw. In the former editions of some dictionaries it has been taught that this

word is derived from *cole* meaning cabbage, and *slaw* meaning salad. Cole-slaw—cabbage-salad. The uninstructed soon changed the *cole* into *cold* and substituted *hot* for the other extreme of temperature, thus entirely changing the signification. What was really meant, was *hot cole-slaw* and *cold cole-slaw*. Many persons still regard *cole-slaw* as the proper word, and receipt books give that orthography. The last editions of Webster and Worcester, however, only give the words *cole* and *slaw* in separate places and define the latter as "sliced cabbage."

Combatant—kõm´bat-ant, not kom-bät´ant.

Combativeness—kõm´bat-ive-ness, not kom-bät´ive-ness.

Come is often thoughtlessly used for *go* or some other word. If How is just leaving Howard's house it is right for How to say, "I'll come to see you soon," but Howard could not properly say, *at that place*, the same thing. He should say, "I will go to see you soon." If they both live in Philadelphia and should meet in New York, neither could say appropriately, "I'll come to see you after I get home;" that would mean that one would travel back from his home in Philadelphia to New York to see the other. But either might say, "Come and see me when you get home."

Comparable—kõm´pa-ra-ble, not kõm-pär´a-ble.

Complaisance—kõm´pla-zans, not kõm-plā´zāns. In *complaisant* and *complaisantly*, the accent is also on the first syllable. Worcester places it on the third, thus: *complaisant* (kom-pla-zānt´), etc.

Comptroller—kon-trõl´ler, not kõmp-trõl´ler.

Conduit—kõn´dīt or kũn´dīt, not kõn´duīt or kõn´dũte. A pipe or canal for the conveyance of fluid.

Confab, not *conflab*. A contraction of confabulation.

Congeries—kõn-jē´rĩ-eez, not kon-jē´rēz nor kõn´je-rēz. A collection of particles into one mass.

Contemptuous, not **contemptible**, when the manifestation of contempt for another is meant. I once heard a young lady describing how she had withered at a glance a poor young man that had incurred her displeasure. "O, I gave him such a *contemptible* look," said she. If in the enthusiasm of the rehearsal, the look that dwelt upon her features was akin to that given upon the occasion mentioned, no auditor doubted the exact truth of what she said; but she meant differently.

Contiguous—kon-tig´ũ-ūs, not kon-tj´ũ-ūs.

Contour—kõn-tõõr´, not kõn´tõõr. The boundary lines of a figure.

Contra-dance is better than *country-dance*, the latter word being a corruption; but it has become admissible from long use. *Contredanse* is the French original, and means that the parties stand opposite to each other.

Contrary—kõn´tra-ry, not kon-trā´ry, interfering with the rhythm of the distich from Mother Goose's Melodies:

"Mary, Mary, quite contrary,
How does your garden grow?"

Contumacy—kõn´tu-ma-sy, not kon-tũ´ma-sy. Obstinacy, stubbornness.

Contumely—kõn´tu-me-ly not kõn-tũ´me-ly. Insolence, contemptuousness.

Conversant—kõn´ver-sant, not kon-vēr´sānt.

Conversazione—kõn´ver-sāt-se-õ´nā, not kon-ver-sās´si-õne. A meeting for conversation. Worcester pronounces it kõn-ver-sāt-ze-õ´nā. The plural is *conversazioni* (-nē).

Corporal punishment, not cor-põ´re-al.

Cortege—kõr´tāzh, not kor´tēje. A train of attendants.

Councilor, is a member of council.

Counselor, one who gives advice. Worcester's spelling is *councillor* and *counsellor*.

Creek, not krĭck.

Creole. From Webster's dictionary are taken the following definitions and

remarks:

1. "One born in America, or the West Indies, of European ancestors.

2. "One born within or near the tropics, of any color. 'The term creole negro is employed in the English West Indies to distinguish the negroes born there from the Africans imported during the time of the slave trade. The application of this term to the colored people has led to an idea common in some parts of the United States, though wholly unfounded, that it implies an admixture greater or less of African blood.'—R. Hildreth."

Crinoline—krīn' o-līn, not krīn' o-līne nor krīn' o-leen.

Cuirass—kwē-rās' or kwē'rās, not kū'rās. A piece of armor.

Cuisine—kwe-zēn', not kū-seen' or kū-zīne'. Cooking or cooking department.

Culinary—kū'li-na-ry, not kŭl'i-na-ry.

Cupola—kū'po-la, not kū-po-lō'.

D.

Dahlia—dāl'ya or dāl'-ya, not dāl'ya.

Dare not, not darse'nt.

Data—dā'ta, not dāt'a, is the plural of datum (dā'tum).

Debris—dā-brē', not dē'brīs nor dā'brē. Rubbish, ruins.

Decade—dĕk'ade, not dē'kade nor dē-kāde'. Ten in number.

Defalcate—de-fāl'kate, not de-fawl'kāte.

Defalcation—dē-fāl-kā'shun not dē-fawl-kā'shun. Worcester gives dĕf-al-kā'shun. No such word as *defalcater* is seen.

Deficit—dĕf'i-sit, not de-fi'sit nor de-fis'sit. A deficiency.

Delusion, not *illusion*, when deception occurs from want of knowledge of the world, ignorance of business or trade, or from lack of acumen generally. Illusions are deceptions arising from a temporarily or permanently disordered imagination, or from phenomena occurring in nature: thus we speak of the illusions of fancy, of dreams, and of optical illusions. The mirage of the desert and the fata Morgana are instances of the latter.

Demonstrative—de-mōn'stra-tive, not dĕm'on-strā-tive.

Demonstrator—dĕm'on-strā-tor, not de-mōn'strā-tor. Worcester allows the latter.

Depot—de-pō' or dē'pō, not dā'pō, nor dĕp'po. Worcester sanctions de-pō' only. I once had a friend, deceased now, of course, who called it de-pōt'.

Dereliction—der-e-līk'shun, not dĕr-e-lĕk'shun. A forsaking, abandonment.

Deshabille—dĕs-a-bīl', } **Dishabille**—dīs-a-bīl', } not dĕs'ha-beel nor dīs'ha-beel. The French is *déshabillé*, pronounced about like dā-zā-be-yā, without any particular accent. Some persons, in their vain efforts to get the peculiar liquid sound of the double l, sometimes used, distort the word terribly, pronouncing it even as broad as dīs-ha-beel'yuh.

Desideratum—de-sīd-e-rā'tum, not de-sīd-er-āt'um; plural, de-sīd-er-ā'ta. Something particularly desired.

Desperado—des-per-ā'do, not des-per-ā'do.

Dessert—dĕz-zĕrt', not dĕz'zert, nor dĕs'sert: *dessert-spoon* (dez-zĕrt'-spoon).

Die. One dies *of* a disease, not with it.

Differ. One differs with a person in opinion; one person or thing differs *from* another in some quality.

Disappointed. One is disappointed *of* a thing not obtained and *in* a thing obtained. "He will be disappointed of his expectations."

Discourse—dis-kōrs', not dīs'kōrs.

Disputable—dis'pu-ta-ble, not dis-pū'ta-ble.

Disputant—dis'pu-tant, not dis-pū'tant.

Distich—dīs 'tik, not dīs 'tich. Two poetic lines making sense.

Docible—dōs 'i-ble, not dō 'si-ble. Tractable; teachable.

Docile—dōs 'il, not dō 'sile.

Dolorous—dōl 'or-ūs, not dō 'lor-oūs. **Dolorously** and **Dolorousness** are similarly accented; but **dolor** is pronounced dō 'lor.

Doubt. "I do not doubt but that it is so," is a very common error. The meaning conveyed is just the opposite to that which the speaker intends. He declares in other words, that he has *no* doubt *but* a doubt that it is so; or he does not doubt that it is false. "I have no doubt but," and "there is no doubt but,"—are similar mistakes. The word "but" should be left out.

Dough-face means one that is easily molded to one's will, or readily changed in his views, and not a putty-faced or white-faced person.

Dragomans, not *dragomen*, is the plural of *dragoman*, an Eastern interpreter.

Drama—drā 'ma or drā 'ma, not drām 'a. Worcester says drā 'ma or drām 'a.

Dramatis Personæ—drām 'a-tīs per-sō 'nē, not dra-māt 'is pēr 'so-nē.

Drank, not *drunk*, is the imperfect tense of drink.

Ducat—dūk 'at, not dū 'kat.

E.

Ear—ēar, not yēar. Persons frequently speak of the *year-ache*, and occasionally "*a year of corn*," may be heard.

Ecce Homo—ĕk 'sē hō 'mō, not ĕk 'kē hō 'mō.

Eider—ī 'der, not ē 'der. *Eider-down* and *eider-duck*.

Elm is pronounced in one syllable and not ěl 'lum.

Elysian—e-līz 'i-an, not e-līs 'sian. Worcester gives e-līzh 'e-an.

Embryo—em 'bry-ō, not em-bry 'ō.

Employe (Fr. employé)—ĕm-ploy-ā ' or ōng-plwaw-yā ' , not employ 'ē or ong-ploy 'ā. Employee is not allowed.

Encore—ōng-kōr ' , not ōng 'kōr nor ěn 'kōr.

Eneid—ē-nē 'id not ē 'ne-id. A poem of Virgil. Worcester sanctions both methods of pronunciation.

Ennui—ōng-nwē ' , not ōng 'wē. Worcester gives a much simpler pronunciation, viz: ān-wē ' .

Enquiry—en-kwī 'ry, not ěn 'kwī-ry.

Epsom Salt, not Epsom *Salts*.

Equable—ē 'kwa-ble, not ĕk 'wa-ble.

Equally well, etc., not equally *as* well, etc.

Espionage—ēs 'pe-on-āje or ěs 'pe-on-āzh, not ěs-pī 'o-nāje nor es-pē 'on-āzh.

Esquimau—ēs 'ke-mō, not ěs 'qui-maw: plural, **Esquimaux** (ěs 'ke-mōz), not ěs 'ke-mawz nor ěs 'ke-mō.

Etagere—ĕt-a-zhâr ' , not e-tāzh 'er-y nor at-tāzh 'ī-a. Worcester's pronunciation is ā-tā-zhâr ' . A piece of parlor furniture with shelves, used for placing small ornaments and fancy articles upon; a what-not.

Excrescence—ex-krēs 'sense not ex-krē 'sense. A superfluous appendage: morbid outgrowth.

Expect has reference to the future only, and not to the present or past. "I *expect* that you are wrong." "I *expect* you were disappointed yesterday," are errors. There is an abundance of words that may be correctly used, as *suppose*, *suspect*, *imagine*, *believe* and *think*.

Expose (Fr. exposé)—ĕks-po-zā ' , not ex-pōz ' . An exposition; statement.

Exquisite—ĕks 'quī-zīt, not ěks-quīz 'itē. **Exquisitely** is accented on the first syllable also.

Extant—ex'tant not ex-tánt'.

Extol—ex-tól', not ex-tō'. **Extolled**, ex-töld', etc.

F.

Facet—fās'set not fā-sēt'. A small surface or face; as one of the *facets* of a diamond.

Falchion—fawl'chun, not fäl'chī-on. A sword. Worcester sanctions fawl'shun, also.

Falcon—faw'kn, not fäl-kön.

Fang. When applied to a tooth, *fang* means the portion that is outside of the jaw. This name is often, even by dentists, erroneously given to the *root* or part that is set into the jaw.

Far, not *fur*.

Febrile—fē'brīl or fēb'rīl, not fē'brīle. Relating to fever.

February, as it is spelled, and not Fēb'u-a-ry, as many say and write it.

Feod, feodal, feodality—fūd, fūd'al, and fū-dāl'i-ty. Relating to a kind of tenure formerly existing in Europe, in which military services were rendered by the tenant as a consideration. **Feud, feudal, feudality**, is the orthography generally adopted now.

Ferret. A ferret is an animal of the weasel kind, used to drive rabbits out of their burrows, and not a species of dog.

Fetid—fēt'id, not fē'tid.

Fetor—fē'tor, not fēt'or.

Finale—fe-nā'lā, not fī'nāle or fī-nāl'ly.

Finance—fī-nāns', not fī'-nāns.

Finances—fī-nān'sēz, not fī'nān-sēz.

Financier—fīn-an-seer', not fī-nan-seer'. **Financial**, and **financially**, have also the short i in the first syllable.

Finis—fī'nis, not fīn'is.

Firmament means the expanse of the sky: the heavens. The meaning, solid foundation, is obsolete.

Flannel, not *flannen*.

Florid—flōr'id, not flō'rīd.

Florin—flōr'in, not flō-rīn. A piece of money.

Florist—flō'rist, not flōr'ist.

Forage—fōr'aje, not fō'raje.

Forceps—fōr'seps, not fōr'seps. The word is spelled the same in both the singular and the plural numbers. Such mistakes as, "hand me a forcep," instead of "hand me a forceps," are very common. Strictly speaking, "a pair of forceps," ought, I suppose, to mean *two* forceps; but like the expressions "a pair of scissors" and "a pair of stairs," the phrase has been in use so long that it must be tolerated.

Forehead—fōr'ed, not fōr'hēd. Worcester allows either.

Foreign—fōr'in, not fūr'in.

Fortnight—fōrt'nīte, not fōrt'nīte, fōrt'nīt nor fōrt'nīt. Worcester gives what is authorized above and fōrt'nīt.

Fortress—fōr'tress, not fōr'tress.

Fragile—frāj'īl, not frā'jīl nor frā'jīle.

Fritter, not *flitter*, is the name of a kind of fried cake.

Frivolity—fri-vōl'i-ty, not frīv'ol-ty.

Frontier—frōnt'eer, not frūnt'eer nor frūn-teer'.

Frontispiece—frōnt'is-pēse, not frūnt'is-pēse.

Fuchsia—fōōk'sī-a, not fū'shī-a. Worcester gives the latter.

Fuzz, not *furze*, is the word to use, if used at all, when the embryo whiskers, or the downy surface of fruit, etc., are meant. Down is the more appropriate word. *Furze* is the name of an evergreen shrub.

G.

Gallivating, not *gallivanting*. Gallivanting is a word that is used to some extent, being applied to persons that are roaming about for amusement or adventure; as, "this young man has been *gallivanting* around." If it is a corruption of *gallanting*, it should certainly be abolished as a vulgarism; but if it is a corruption of *gallivating*, from *gallivat*, the name of a small sailing vessel, it might be clothed in its proper garb and retained as a useful word in our language. If either is used, the one above preferred should be chosen, at any rate.

Gallows—gāl'lus, not gāl'lōz. **Gallowses**, plural.

Gamin—ga-māng', not gām'in nor gā'min. A street child.

Gape—gāpe or gāpe, not gāp.

Gargle. One *gargles*, not *gurgles*, the throat.

Gaseous—gāz'e-us, not gāss-e-us. Worcester gives gā'ze-us too.

Gather—gāth'er, not gēth'er.

Genealogy—jēn-e-āl'o-jy, not jē-ne-āl'o-jy nor je-ne-ōl'o-jy.

Genealogist (jēn-e-āl'o-jist), **genealogical** (jēn-e-a-lōj'i-kal) and **genealogically** (jēn-e-a-lōj'i-kal-ly).

Generic—je-nēr'ik, not jēn'er-ik, nor je-nē'rik. Relating to a genus, or kind.

Gerund—jēr'und, not jē-rund. A kind of verbal noun in Latin.

Get, not gīt.

Giaour—jowr, not gī'ōōr, jī-owr' nor jōōr. An epithet applied by the Turks to a disbeliever in Mahomet; the name of one of Byron's poems.

Gibbet—jīb'bet, not gīb'bet.

Glamour—glā'mōōr, not glām'mur. Worcester gives glā'mer, also. A charm in the eyes, making them see things differently from what they really are.

Gneiss—nīs, not nēs nor gnēs. A kind of rock.

Gondola—gōn'do-la, not gon-dō'la.

Got. There are some sticklers for niceties that overdo themselves in contending that the use of the verb *got* is generally unnecessary and incorrect in conjunction with *have* and *had*. Get means to procure, to obtain, to come into possession of, etc., and it is a very tame assertion that one simply *has* a thing that cost much mental or physical labor. A scholar *has* his lesson, but did it creep into his head while he passively shut his eyes and went to sleep? On the contrary, he *got* it or learned it by hard study, and it is proper to say that he has *got* it. A man *has* a cold, but he *got* it or *took* it by exposing himself. A person *has* a sum of money, but he *got* or *earned* it by his labor. Another *has* good friends, but he *got* or *secured* them by his pleasant address. The great causes of the warfare against this word are, I think, that *have* and *had*, though generally used as auxiliaries, can sometimes be used as principal verbs and make good sense; and that it has not been recollected that in the majority of cases *got* either stands for, or can be substituted for another verb. In confirmation of this last statement, is appended the following composed by Dr. Withers: "I *got* on horseback within ten minutes after I *got* your letter. When I *got* to Canterbury, I *got* a chaise for town, but I *got* wet before I *got* to Canterbury; and I have *got* such a cold as I shall not be able to *get* rid of in a hurry. I *got* to the Treasury about noon, but first of all I *got* shaved and dressed. I soon *got* into the secret of getting a memorial before the board, but I could not *get* an answer then; however, I *got* intelligence from the messenger, that I should most likely *get* one the next morning. As soon as I *got* back to my inn, I *got* my supper and *got* to bed. It was not long before I *got* asleep. When I *got* up in the morning, I *got* my breakfast, and then I *got* myself dressed that I might *get* out in time to *get* an answer to my memorial. As soon as I *got* it, I *got* into the chaise and *got* to Canterbury by three, and about tea-

time, I got home. I have *got* nothing for you, and so adieu."

Applying this test of substitution to any doubtful case, I think it right to assert that if there is no other verb, or participle, that will appropriately take the place of "got," the latter word is *unnecessary*; but it should hardly be considered as an error, as it is so slight an impropriety compared with many others that are allowed, and especially because we have long had the usage of many of the best writers to sanction the employment of the word. The very people that appear to be so shocked at the use of the superfluous *got*, may generally be heard making use of such expressions as "fell *down* upon the ground," "rose *up* and went away," "covered it *over*," and "a great, *big* fire." The *down*, *up*, *over* and *big* are certainly superfluities, but they have been heard so long that they are seldom mentioned as errors.

Gourmand—gōōr'mänd, not gōr'mand, unless the orthography **gormand** is used.

Gout—gowt, not gōōt, as actors are sometimes heard pronounce it in the following line from Macbeth: "On thy blade and dudgeon, *gouts* of blood."

Government—gūv'ern-ment not gūv'er-ment. It is a mistake, frequently made, to write and pronounce the word as if it had no "n" in the penultimate.

Gramercy—gra-mēr'sy, not grām'er-sy. A word formerly used to express thankfulness with surprise.

Granary—grän'a-ry, not grā'na-ry. There are no such words as *grainery* and *grainary*.

Gratis—grā'tis, not grät-is.

Grenade—gre-nāde', not grēn'ade. A kind of explosive shell.

Guardian—gärd'ī-an, not gär-dē'an.

Guerdon—gēr'don, not gwēr'don nor jēr'don. A reward; a recompense.

Guild—gīld, not gīld. A society; a fraternity.

Guipure—ge-pūr', not gīm-pūre' nor gwī-pūre'. An imitation of antique lace.

Gunwale—commonly pronounced gūn'nel and spelled so sometimes.

Gutta-percha—gūt'ta-pēr'cha, not gūt'ta-pēr'ka.

Gyrfalcon—jēr'faw-kn, not jēr'fāl-kun.

H.

Habitue (Fr. habitué)—ä-bīt-u-ä', not häb-it-u-ē nor häb-īt-u-ä'.

Halloo (hal-lōō'), **holla** (höl'lä), **hollo** (höl'lō or höl-lō') or **hollow** (höl'lōw), but not hōl'ler. Worcester gives **halloo** (hal-lōō'), **holla** (höl-lä'), **hollo** (höl-lō') and **hollow** (höl'lōw or höl-lōw'). It is strange that with such a variety of words to choose from, people generally say "*holler*."

Hanged is preferable to *hung*, when the infliction of the death penalty by hanging is meant.

Harass—här'ass, not ha-räss'.

Harem—hä'rem, not här'em. Worcester gives hä'rem also. Written also **haram** (ha-räm').

Hardly. *Don't* and *can't* should not be used with **hardly**. Such errors as, "I don't hardly believe it," are not uncommon. *Hardly* means *scarcely*, and the use of don't or can't gives an opposite signification to the sentence.

Haunt—hänt, not hänt.

Haunted—hänt'ed, not hänt'ed.

Hawaiian—ha-wī'yan, not ha-waw'yan. Relating to the island of Hawaii.

Hearth—härth, not hërth.

Hearth-stone—härth'stone, not hërth'stone.

Heather—hëth'er, not hëth'er. Worcester gives hëth'er as the pronunciation.

Heinous—hē'nus, not hē'nus, hën'yus nor hān'yus.

Herb—ërb, not hërb.

Herbaceous—her-bā'shus, not er-bā'shus.

Herbage—ērb'ej or hērb'ej, not hēr'bāje.

Heroine—hēr'o-in, not hē'-ro-ine nor hē'ro-in. Worcester gives the first and the last of the above.

Heroism—hēr'o-izm, not hē'ro-izm. Worcester sanctions both.

Hieroglyphic—hī-er-o-glīf'ik, not hī-er-o-grīf'ik.

Hindoostanee } **Hindustani** } hin-dōō-stān'ee, not hin-dōō'stān-ee. Worcester's orthography is *Hindostanee* and *Hindostany*, but the accent is on the penult as above.

Homage—hōm'aje, not ōm'-aje.

Homeopathy—hō-me-ōp'a-thy, not hō'me-o-pāth-y.

Homeopathist—hō-me-ōp'a-thist, not hō'me-o-pāth-ist.

Hooping-cough—hōōp'ing-cough, not hōōp'ing-cough. Spelled **Whooping-cough**, also.

Horizon—ho-rī'zon, not hōr'i-zon.

Horse-radish—horse-rād-ish, not horse-rēd-dish.

Hough—hōk, not hūff. To disable by cutting the sinews of the ham. As a noun, the word means the joint at the lower portion of the leg of a quadruped; written **hock**, also.

Houri—howr'y, not owr'y. A nymph of paradise.

Hovel—hōv'el, not hūv'el.

Hundred, as spelled, not *hun'derd*.

Hydropathy—hī-drōp'a-thy, not hī'drō-pāth-y.

Hydropathist—hī-drōp'a-thist, not hī'drō-pāth-ist.

Hygiene—hī'ji-ēne, not hī-geen' nor hī'geen. Worcester authorizes the first and last.

I.

Illustrate—il-lūs'trate, not il'lus-trāte. **Illustrated**, **illustrating**, **illustrative** and **illustrator**, are likewise accented on the second syllable.

Imbroglia—im-brōl'yō, not im-brōl'yō. Worcester says im-brōl'ye-ō.

Immobile—im-mōb'īl, not im-mō'bīl nor im-mō'bīle.

Imperturbable—im-per-tūr'ba-ble, not im-per-tōō'ra-ble, nor im-pēr'tu-ra-ble. Incapable of being disturbed.

Implacable—im-plā'ka-ble, not im-plāk'a-ble.

Impotent—im'po-tent, not im-pō'tent. **Impotency** and **impotence** are accented similarly.

Improvise—im-pro-vīze', not im'pro-vīze.

Incognito—in-kōg'ni-tō, not in-cōn'i-to nor in-cōg-nīsh'ō. **Incog** is an authorized abbreviation. **Incognita**, is a female in disguise.

Indiscretion—in-dis-krēsh'un, not in-dis-krē'shun.

Indissoluble—in-dīs'so-lu-ble, not in-dīs-sōl'u-ble. **Indissolubly**, etc.

Industry—in'dus-try, not in-dus'try.

Infinitesimal—in-fin-i-tēs'i-mal, not in-fīn-tēs'i-mal.

Ingenious—in-jēn'yūs, means possessed of genius; skillful, etc.

Ingenuous—in-jēn'yu-us, means noble, open, frank, generous, etc.

Inquiry—in-kwī'ry, not in'kwī-ry.

Inveigle—in-vē'gle, not in-vā'gle. **Inveigler** (in-vē'gler) and **inveiglement** (in-vē'gle-ment).

Irate ī-rāte´, not ī´rāte. Worcester gives the latter.

Irrational—ir-rāsh´un-al, not ĩr-rā´shun-al. **Irrationally** (ĩr-rāsh´un-al-ly), etc.

Irrecognizable—ir-re-kōg´ni-za-ble, not ĩr-rēk´og-nī-za-ble.

Irrelevant, not *irrevelant*. Not applicable; not suited.

Isinglass ī´zĩng-glass, is a kind of gelatine prepared from the sounds or air-bladders of certain fish, and is used in jellies, for clarifying liquors, etc.; while the transparent substance, frequently called *isinglass*, which is used in the doors of stoves and lanterns, is really *mica*, a mineral that admits of being cleaved into thin plates.

Isolate—ĩs´o-lāte, not ī´so-late. **Isolated** (ĩs´o-lā-ted), etc. Worcester gives ĩz´o-lāte, etc.

Itch—ĩtch, not ēch.

J.

Jamb, not *jam* is the spelling of the side-piece of a door, window or fire-place.

Jaundice—jān´dīs, not *jan-ders*.

Jean—jāne, not jeen. A twilled cotton cloth. Written also **jane**.

Jew's-harp—jūz´hārp, not jūs´hārp.

Jocund—jōk´und, not jō´kund. **Jocundity**, **jocundly**, **jocundness**, have also the short o.

Jugular—jū´gu-lar, not jūg´u-lar.

Jujube—jū´jūbe, not jū´jū-be. "Jujube paste."

Just, not jēst in such sentences as: "I have *just* done it;" "He has *just* enough," etc.

K.

Knoll—nōl, not nōl.

L.

Lamm, to beat, is not spelled lām nor lāmb.

Lapel—la-pēl´, not lāp´el. That part of a coat which laps over the facing.

Lariat—lār´i-at, not lā´ri-at. A lasso.

Lay. This word in the sense here considered is a transitive verb, or one in which the action or state implied by the verb, passes over to an object. The present tense is *lay*; the imperfect tense and past participle are *laid*; and the present participle *laying*. Requiring an object in each of the various meanings attached to it, it is proper to say: "The hen *lays* an egg every day;" "The man *laid* his load on the ground;" "The rain has *laid* the dust;" "The hunter is *laying* a snare." The verb *lie* is an *intransitive* verb and can have *no object* after it. The present tense is *lie*; the imperfect tense is *lay*; the past participle is *lain*; the present participle is *lying*. Having no objective case to which the action or state passes over, it is correct to say: "Ohio *lies* north of Kentucky;" "The sick man *lay* upon the bed yesterday;" "He has *lain* there helpless for weeks;" "The goods I bought are *lying* on my hands." Contrasting the sentences under each verb it will be readily seen that Ohio does not *lie* Kentucky, but the hen *lays* the egg; the invalid did not *lay* the bed like the man *laid* his load; he has not *lain* anything, as the rain has *laid* the dust; and the goods are not *lying* anything, as the hunter is *laying* the snare. If the foregoing differences have been carefully observed, I imagine that it will always be easy to select the proper word by remembering the following rules:

1. If the person or thing spoken of exerts an action that must pass over to an object, use *lay*, *laid* and *laying*.
2. If the person or thing spoken of exerts an action that does not pass over to an object, use *lie*, *lay*, *lain* and *lying*.

"He *laid* upon the bed," then, is incorrect, for the verb has no object. It should be: "He *lay* upon the bed." But, "He *laid himself* upon the bed," would be correct, for there is an objective case, *himself*, supplied. "Let these papers

lay," should be, "Let these papers *lie*." "The ship *lays* at anchor," should be, "The ship *lies* at anchor." "The ship *laid* at anchor," should be, "The ship *lay* at anchor." "They have *laid* in wait for you," should be, "They have *lain* in wait for you." "This trunk is *laying* in our way," should be, "This trunk is *lying* in our way." Errors connected with the use of these verbs are more common, probably, than any others in our language, being detected in the conversation and writings of many of the best educated people. Attention to the above rules, and a few trial sentences in the different moods, tenses, numbers and persons, ought to make the selection of the proper word so simple, that persons should seldom make mistakes.

Learn. *Learning* is done by the scholar or student, and *teaching* by the instructor. "She will *learn* me how to play," should be, "She will *teach* me how to play," etc.

Leasing—leez´ing, not lēs´ing. An obsolete word meaning falsehood; lying. "Thou shalt destroy them that speak leasing."—*Bible*.

Leg. Of late years there has become quite popular a prudish notion that it is indelicate to say *leg* when one of the limbs that supports the human body is meant, *limb* being preferred instead. *Leg* is certainly a less euphonious word than *limb*, and if the latter had the same signification attached to it, there would be no objection to its employment; but *limb* means *arm* just as much as it does *leg*. There is nothing immodest in the sound or meaning of the word *leg*; if there were, it would be well to speak of the *limb* of a table, a *limb* of mutton, or a three *limbed* stool; and the mention of such words as *legacy* or *legate* should cause the blush to rise to our cheeks. The very use of the word *limb* indicates what is passing in the mind of the speaker—a thought of *leg*, an indelicate meaning attached to it, and a fear to speak the word. The mind of the listener is affected similarly and the result is that a conversation intended to be perfectly pure, has a slight stain left upon it. If we could pass through life without ever finding it necessary to speak of our legs to strangers, there would be no danger of compromising ourselves; but run-away and other accidents are constantly occurring in which legs are broken or otherwise injured. When a surgeon is called, if he is told that a *limb* is injured, he has one chance in four of guessing the riddle. It is not always safe to trifle thus with some of the serious, practical old followers of Esculapius. Before now they have given such rebukes as to make people ashamed that they did not say *leg* in the first place; or they have left the bedside abruptly with such a remark as: "When you find out whether it is your arm or your leg, send for me again." If people will persist in using *limb* for *leg*, it is to be hoped that they will adopt some adjective prefix to remove all ambiguity. How would north-east, south-east, etc., do? Any one informed that the *south-east limb* was fractured, would know at once that it was the *right leg*.

Legate—lēg´ate, not lē´gāte.

Legendary—lēj´end-a-ry, not lē´jënd-a-ry.

Leisure—lē´zhur, not lēzh´ur, nor lā´zhur. **Leisurely** (lē´zhur-ly).

Length, not lēnth. Every letter is sounded, also, in **lengthy**, **lengthen**, **lengthiness**, etc.

Lenient—lē´ni-ent, not lēn´i-ent. **Leniently** (lē´ni-ent-ly), etc.

Lethe—lē´the, not lēth; the *th* is as in *both*. The mythological and poetical name of a river of the infernal region, the drinking of a portion of which caused forgetfulness of the past.

Lethean—lē-thē´an, not lē´the-an.

Let's. It should be remembered that *let's* is really *let us*, the apostrophe denoting the elision of the *u*. Such expressions then as: "let's us go," "let's him and me go," should be, "let us go" (or let's go), and "let him and me go;" for who wishes to say "let us us go," or "let us him and me go."

Leverage—lēv´er-aje, not lē´ver-aje.

Licorice—lik´o-rīs, not lik´er-ish.

Lie. See **Lay**.

Lien—lē´en or lī´en, not *leen*. A charge upon property for the satisfaction of a debt.

Lighted is preferable to *lit* as the imperfect tense and past participle of *light*. "He *lighted* the gas," instead of, "He *lit* the gas." "I have *lighted* the fire," instead of, "I have *lit* the fire." The same remarks apply to the imperfect and participle of *light* taken as an intransitive verb. "The bird has *lighted* upon the tree,"

instead of, "has *lit* upon the tree." *Lit* is condemned as common.

Lithographer—lĭ-thog´ra-pher, not lĭth´o-grāph-er, nor lĭ-thōg´ra-pher.
Lithography (lĭ-thōg´ra-phy).

Loath—lōth, not löth; the *th* is as in *both*. Reluctant. Written sometimes **loth**. The verb is **loathe**, with the *th* as in *breathe*.

Lyceum—lĭ-sē´um, not lĭ´se-um.

M.

Machiavelian—mäk-i-a-vĕl´ian, not mäsh-i-a-vĕl´ian. pertaining to Machiavel; politically cunning.

Mad. In the sense of provoked, wrathful or indignant, *angry* is generally considered the more appropriate word. "*Mad as a March hare*," is an indelicate term that should not be used on account of its origin.

Madame—mä-däm´, not mäd´am.

Magna Charta—magna kär´ta, not magna chär´ta.

Manes—mä´nĕz, not mänz. The souls of the dead.

Manor—män´or, not mä´nor.

Marigold—mär´i-gold, not mä´ri-gold.

Matin—mät´in, not mā´tin.

Matins—mät´inz, not mā´tinz.

Mattress—mät´tress, not ma-träss´. Written also **matress** and pronounced as the first.

Meaw—mū, not meyow. To cry like a cat.

Mediocre—me´di-ō-ker, not mē-di-ō´ker, nor mē-di-ōk´er.

Melange—mä-lōngzh´, not me-lānj´.

Melanotype—me-lān´o-type, not me-lān´o-type.

Melodrama—mĕl-o-drā´ma, not mĕl-o-drām´a, nor mĕl-o-drā´ma.

Memoir—mĕm´wor or mĕm´wor, according to Webster; Worcester gives mē-moir´ or mĕm´wār.

Mesdames—mä-däm´, not mĕz-dāmes´.

Metallurgy—mĕt´al-lur-jy, not me-tāl´lur-jy.

Metaphor. The failure to distinguish between metaphors and similes, is a very common mistake. In a metaphor the resemblance is implied without any words to show the similarity; as soon as the latter are added it becomes a simile. "Hope is an anchor," and "Judah is a lion's whelp" are metaphors. "Hope is *like* an anchor," and "Judah is *like* a lion's whelp" are similes.

Metrical—mĕt´rik-al, not mē´trik-al.

Mezzo—mĕd´zō or mĕt´zō, not mĕz´zō. An Italian word meaning middle; not extreme. **Mezzo-soprano** (mĕd´zo-so-prā´no); between contralto and soprano; said of the voice of a female singer. **Mezzotinto**, etc.

Microscope—mĭ´kro-scope, not mĭk´ro-scope. **Microscopic** (mĭ-kro-scōp´ic).
Microscopy (mĭ-kros´co-py).

Mien—meen, not māne.

Mineralogy—min-er-al´o-jy, not min-er-öl´o-jy.

Minuet—mĭn´ū-et, not mĭn-ū-ĕt´. A dance.

Mischievous—mĭs´che-vūs, not mĭs-chĕ´vūs, nor mis-chĕ´ve-us. **Mischievously** and **mischievousness** are also accented on the first syllable.

Modulate. This word is often used incorrectly instead of *moderate* in such sentences as: "*Modulate* your voice," when it is meant to command or request that the tone be *moderated* or lowered. *Modulate* means to vary or inflect in a musical manner, and although the word might often be used with propriety in such sentences as the above, yet it is not always what is *meant* by the speaker.

A person's voice may be perfectly *modulated* and yet the tone may be so high that it is desirable, upon certain occasions, to have it *moderated*.

Moire—mwôr, not mōre nor mō're. **Moire antique** (mwor ăn-tĕk').

Molasses. It may seem incredible to those who have never heard the error I am about to mention, that such a ridiculous blunder could occur. I should hardly have believed it myself, if I had only heard *of it*; but I was once in a portion of the country where all the people for miles around spoke of molasses as if it were a plural noun, and I frequently heard such remarks as the following: "*These* molasses are very good; *they* are the best I have seen for some time." I once began to remonstrate with one of the champions of the plurality of the treacle, and insisted that he should say, "*this* molasses" and, "*it* is good," etc.; but it was of no avail. He insisted that the word was analogous to *ashes*, and if one was plural so was the other. There was no good dictionary or other reliable authority in the neighborhood, as might be imagined from what has been said, so they were left happy in their ignorance.

Monad—môn'ad, not mō'nad. An ultimate atom.

Monogram—môn'o-gram, not mō'no-gram.

Monograph—môn'o-graph, not mō'no-graph.

Monomania—môn-o-mā'nia, not mō-no-mā'nia. **Monomaniac** (môn-o-mā'ni-ac).

Moor—mōôr, not mōre. An extensive waste; a heath. *Moor*, the name of a native of North Africa, is similarly pronounced.

Morale—mo-râl', not mōr'āle nor mō-râl'.

Mountainous—mount'ain-ous, not moun-tā'ni-ōus.

Multiplication—mŭl-ti-pli-cā'tion, not mŭl-ti-pi-cā'tion.

Murrain—mŭr'rĭn, not mŭr'rāne. A disease among cattle.

Museum—mu-zē'um, not mŭ'ze-um.

Mushroom, not *mush-roon*.

Musk-melon, not *mush-melon*; but anything before *mush-million*.

Mussulmans, not *musselmen*, is the plural of **Mussulman**.

Mythology—mĭ-thŏl'o-jy, not mĭ-thŏl'o-jy.

N.

Naiad—nā'yad, not nā'ĭd nor nā'ăd. A water nymph.

Nainsook—nān-sōōk', not năn-sōōk'. A kind of muslin.

Naive—nā'ĕv, not nāve nor nāve. Natural; artless.

Naivete—nā'ĕv-tā, not nā-vĕte' nor nā-vĕ'ta.

Nape—nāp, not năp. The back part of the neck.

Nasal—nā'zal, not nā'sal nor năs'al.

Nasturtium or **Nasturtion**, not *asturtion*.

Negligee—nĕg-li-zhā', not nĕg-li-jĕ', nor nĕg'li-zhā.

Newspaper—nŭz'pā-per, not nŭs'pā-per.

Niche—nĭch, not nĭck, when a concave recess in a wall for an ornament is meant. If a piece is chopped roughly out of anything, it is a *nick*. *Nick* of time, not *niche* of time, when a critical moment is meant; but in figurative language there is no doubt that the phrase "niche of time," may be appropriately used. A great event may be said to stand in a *niche of time* as an example for coming ages.

Nomad—nŏm'ad, not nŏ'-mad. One of a wandering tribe. Written **nomade** (nŏm'ade) also.

Nomenclature—no-men-clā'ture, not nŏ'men-clātŭre.

Nominative, not *nom-a-tive*.

Nonillion—nŏ-nĭll'ion, not nŏn-ĭll'ion.

Nook—nōōk, as given by Webster. Worcester sanctions both nōōk and nōōk.

Notable—nōt'a-ble, not nō'ta-ble, when it is applied to a person distinguished for thrift, management, care, etc.; as a *notable housekeeper*.

Nymphean—nīm-fē'an, not nīmf'e-an. Relating to nymphs.

O.

Obesity—o-bēs'i-ty, not o-bē'si-ty.

Obligatory—ōb'li-ga-to-ry, not ōb-līg'a-to-ry.

Often—ōf'n, not ōf'tēn.

Omega—o-mē'ga or o-mēg'a, not ōm'e-ga. Worcester allows the first only.

Onerous—ōn'er-ous, not ō'ner-oūs.

Only—ōn'ly, not ūn'ly.

Onyx—ō'nyx, not ōn'yx.

Opal—ō'-pal, not ō-pāl' nor ō-pawl'.

Opponent—op-pō'nent, not ōp'po-nent.

Ordinance, not *ordinance*, when cannon, artillery, etc., are intended. *Ordinance* is a rule established by authority.

Orgat—ōr'zhat or ōr'zhā, not ōr'je-at. Worcester gives ōr'zhat.

Orthoepy—ōr'tho-e-py, not ōr-thō'e-py.

Orthoepist—ōr'tho-e-pist, not ōr-thō'e-pist.

Overflowed, not *overflown*.

P.

Palaver—pa-lā'ver, not pa-lāv'er.

Pall-mall—pēl-mēl', not pawl-mawl'. The name of a game formerly played in England; and the name of a street in London. Written also *pail-mail* and *pell-mell*, both pronounced as above. Pell-mell used as an adverb means mixed together in a disorderly manner; but one person can not rush *pell-mell*.

Papaw—pa-paw', not pōp'paw as commonly called. Written also **pawpaw**.

Papyrus—pa-pī'rus, not pāp'i-rūs. A material used for writing upon by the ancients, made from the inner bark of a plant.

Parent—pār'ent, not pā'rent.

Parisian—pa-rīz'ian, not pa-rīsh'ian nor pa-rīss'ian. Worcester gives pa-rīzh'ian.

Paroquet—pār'o-quet, not pār-o-kēt'.

Parquet—pār-kā' or pār-kēt'. Worcester allows pār-kā' only.

Parquette—pār-ket', not pār-kā'.

Partner, not *pardner*.

Partridge, not *pattrij*.

Patent. The *adjective* is pronounced either pāt'ent or pā'tent. When used as a verb or a noun it is pronounced pāt'ent.

Patois—pāt-wō', not pāt'wō nor pāt-waw'.

Patriot—pā'tri-ot, not pāt'ri-ot. **Patriotic**, **patriotism**, etc., have also the long a. Worcester gives the same with the exception of *patriotic*, which he pronounces both pā'tri-ot-ic and pāt'ri-ot-ic.

Patron—pā'tron, not pāt'ron. **Patroness** and **patronless** have also the long a.

Patronize—pāt'ron-īze, not pā'tron-īze.

Patronage—pāt'ron-aje, not pā'tron-aje.

Pease, not *peas*, when an uncounted quantity is referred to, as: a bushel of *pease*, a plateful of *pease*, some more *pease*, etc. *Peas* when a certain number is

mentioned, as: a dozen *peas*, fifty *peas*, etc.

Pedal—pěd'ál, not pē'dal, when that portion of a piano or harp that is acted upon by the feet, is meant. Pē'dal is an adjective, and means pertaining to the above, or to a foot.

Perfect. I have selected this as the representative of a class of adjectives that, strictly speaking, do not admit of comparison. I have noticed, invariably, that those who appear to be so anxious to correct the error of giving degrees of comparison to a few stereotyped words of this class, such as *round*, *square*, *universal*, *chief*, *extreme*, etc., are singularly remiss in calling attention to a great many other mistakes of the same kind that are equally prominent. Amongst the latter may be mentioned the comparison of *correct*, *complete*, *even*, *level*, *straight*, etc. It will be admitted that if anything is *perfect* it can not be *more* so; and as soon as it is *less* so it fails to be *perfect* at all. So, if anything is *correct* it is perfectly free from error; it can not be made *more* correct, and if its correctness is detracted from, it is not quite correct any longer. A *straight* line is one that does not vary from a perfectly *direct* course in the slightest degree; it can not be *straighter* and if it could be *less* straight, it would be *curved*. It is ridiculous for any one to insist upon a national reformation of a few such errors, and suffer a hundred others just like them to exist without remonstrance. Either *nearer* and *nearest*, *more nearly*, and *most nearly*, and the like, should be substituted for the degrees of comparison and used with all such words; or people should treat them as all other adjectives, just as the best writers and speakers have always done. The former course is the more desirable; the latter is certainly the more probable.

Perfidious—per-fid'í-ous, not pěr'fid-ōũ. Worcester allows per-fid'yũ in addition to the first.

Peony—pē'o-ny) **Pæony** (pē'o-ny) or **Piony** (pī'o-ny) not pī'ny as often called. A flower.

Perambulate, not *preambulate*.

Period—pē'ri-od, not pěr'i-od. **Periodic**, **Periodical**, etc., have also the long e.

Perspire, not *prespire*.

Perspiration, not *prespiration*.

Persuade. This word carries with it the idea of success in one's endeavors to convince or induce. "I *persuaded* him for a long time, but he would not grant my request," should be, "I *tried* to *persuade* him," etc.

Petrel—pět'rel, not pē'trel. A bird. Worcester allows the latter also.

Phaeton—phā'et-on, not phā'te-on. A vehicle.

Pharmaceutist—fār-ma-sũ'tist, not fār-mā-kũ'tist nor fār-mā'kũ-tist.

Pharmacopœia—fār-ma-co-pē'ya, not fār-mā-cō'pi-a.

Piano—pi-ă'no, not pī-ăn'ó. Worcester allows pī-ăn'ó.

Piano-forte—pī-ă'no-fōr'tā, not pī-ăn'ó-fōrt. Worcester sanctions pī-ă'no-fōr'te, pī-ăn'ó-fōr-te, and remarks in parenthesis, *often* pe-ăn'ó-fōrt; but the last pronunciation is evidently not preferred.

Pilaster—pī-lās'ter, not pīl'as-ter. A square pillar set into a wall and projecting slightly.

Piquant—pīk'ant, not pīk'wánt nor pēk'wánt. **Piquantly** (pīk'ant-ly), etc.

Placard—pla-kārd', not plāk'ard.

Placid—plās'id, not plā'sid. **Placidly** and **placidness** have also the short a.

Plait—plāt, not plăt nor plēt. A braid; or to braid. **Plat** (plăt) is a proper word, however, having the same meanings, but the difference in pronunciation must be observed, when the spelling is as above. **Plait**, meaning a fold of cloth, as in a shirt bosom, is also pronounced plāt. How common an error it is to speak of the *pleets* when alluding to such folds.

Platina—plăt'i-na or pla-tē'na, not pla-tī'na nor pla-tīn'a. Worcester allows plăt'i-na only.

Platinum—plăt'i-num or pla-tī'num, not pla-tē'num nor pla-tīn'um. Worcester gives plăt'i-num only.

Plebeian—ple-bē'ian, not plē'bi-an. Ple-bōn', as some pronounce it, is outrageous, neither French, English, nor Hottentot.

Plenary—plē na-ry, not plēn´a-ry. Full; entire. Worcester gives both methods.

Poetaster—pō´et-ās-ter, not pō´et-tāst-er. A petty poet.

Poniard—pōn´yard, not poin´yard.

Posthumous—pōst´hu-mous, not pōst´hu-moūs nor pōst-ū´moūs. **Posthumously** (pōst´hu-mous-ly).

Potable—pō´ta-ble, not pōt´a-ble. Drinkable.

Potheon—po-theen´, not pōt-teen´. When spelled **potteen**, however, as it may be correctly, the latter pronunciation is proper.

Prairie—prā´ry, not per-rā´ry.

Prebendary—prēb´end-a-ry, not prē´bend-a-ry. A clergyman of a collegiate or cathedral church, who enjoys a prebend.

Prebend—prēb´end, not prē´bend. A stipend.

Precedence—pre-sē´dence, not prēs´e-dence. **Precedency** and **precedently**, have the second syllable accented also.

Precedent—pre-sē´dent, not prēs´e-dent. An adjective meaning antecedent.

Precedent—prēs´e-dent, not pre-sē´dent nor prē´se-dent. A noun meaning an example or preceding circumstance. **Precedented** and **unprecedented** have also the short e.

Precocious—pre-kō´shus, not pre-kōsh´ūs. **Precociously** and **precociousness** have also the long o.

Predatory—prēd´a-to-ry, not prē´da-tory. Plundering; pillaging.

Predecessor—prēd-e-cēs´sor, not prē-de-cēs´sor.

Preface—prēf´ace, not prē´face. **Prefatory** (prēf´a-to-ry).

Prejudice, not *predudice*.

Prelate—prēl´ate, not prē´-late.

Presage, not *prestige*, when something is meant that foreshows a future event; an omen. "This is a *presage* of victory."

Prescription, not *perscription*.

Prestige, not *presage*, when it is meant that some one carries weight or influence from past deeds or successes. "The *prestige* of the hero's name was half the battle."

Presentiment—pre-sent´i-ment, not pre-zent´i-ment.

Pretty—prīt´ty, not prē´ty. **Prettily** (prīt´ti-ly), etc.

Preventive, not *preventative*.

Primeval—prī-mē´val, not prīm´e-val.

Process—prōs´ess, not prō´sess.

Prodigy, not *projidy*.

Produce—prōd´uce, not prō´dūce. The noun; the verb is pro-dūce´.

Product—prōd´uct, not prō´duct.

Progress—prōg´ress, not pro´gress. Noun; the verb is pro-gress´.

Prosody—prōs´o-dy, not prō´so-dy nor prōz´o-dy.

Protean—prō´te-an, not pro-tē´an. Assuming different shapes.

Protege (Fr. protégé)—prō-tā-zhā´, not prō´tēje. One under the care of another.
Protegee (Fr. protégée)—prō-tā-zhā´, feminine.

Psalm—sām, not sām. **Psalmist** (sām´ist). Worcester gives sām´ist also for the latter word.

Psalmody—sāl´mo-dy, not sām´o-dy nor sām-o-dy.

Psychical—sī´kīk-al, not sīk´īk-al nor fīz´īk-al, as it is sometimes thoughtlessly pronounced in reading. Pertaining to the human soul.

Pumpkin, not *punkin*. *Pumpkin* itself is a corruption of *pumpion* or *pompion*, but

is the word that is now generally used.

Purulent—pū'ru-lent, not pūr'u-lent. Containing pus or matter. **Purulence** and **purulency** have also the long u in the first syllable.

Put—pööt, not püt. This anomalous pronunciation is hard for some to adopt, the natural tendency being to sound the *u* as it is in a host of other words consisting of two consonants with a short u between them, as: bun, but, cut, dug, fun, gun, hut, nut, etc.

Pyrites—pī-rī'tez, not pe-rī'tez, pīr'i-tez nor pī'rītez.

Q.

Qualm—kwām, not kwām. Worcester allows kwawm also.

Quay—kē, not kwā.

Querulous, means complaining, whining, etc., and not *questioning*.

Quinine—kwī'nīne or kwī-nīne', not kwi-noon'. Worcester gives kwī-nīne' or kwīnīne'.

Quoit—kwoit, not kwāte.

Quoth—kwōth or kwūth, not kwöth.

R.

Rabies—rā'bi-ēz, not rāb'ēz. Madness, as that of dogs.

Radish—rād'ish, not rēd-ish.

Raillery—rāl'ler-y, not rāl'ler-y. Slight ridicule; pleasantry.

Raise—**Rise**. *Raise* is a transitive verb, or one in which the action passes over to an object. Present tense, *raise*; imperfect tense and past participle, *raised*; present participle, *raising*. *Rise* is an intransitive verb, the action not passing over to an object. Present tense, *rise*; imperfect tense, *rose*; past participle, *risen*; present participle, *rising*. Errors in the use of these words ought to be avoided by remembering the following rules:

1. If the person or thing spoken of exerts an action that passes over to an object, use *raise*, *raised*, and *raising*.

2. If the person or thing spoken of exerts an action that does not pass over to an object, use *rise*, *rose*, *risen*, *rising*. To avoid further repetition in the method I have adopted to impress upon the mind the difference between transitive and intransitive verbs by contrasted sentences, I would refer the reader to the remarks under **Lay**. "I will *raise* in the morning at five," should be, "I will *rise*," etc. "I will *raise* the *window*," etc., is correct, for the action passes to or affects the window. "I will *raise myself* if I have the strength" is correct, because an object, *myself*, is furnished. "The price of flour is *raising*," should be, "The price of flour is *rising*;" but it is right to say, "The merchants are *raising* the price of flour." "Gold has *raised* in value," should be, "Gold has *risen* in value." "The price of bonds *raised* in less than an hour," should be, "The price of bonds *rose*," etc. "The sun is *raising*," should be, "The sun is *rising*." "The sun is *raising* the temperature," is proper. The pulse has *risen*, but excitement has *raised* it. The river has *risen* in its bed and has *raised* the canal. Birds *rise* in the air. *Arise* can often be appropriately substituted for *rise*.

Rampant—rām'pant, not ram-pant'.

Rapine—rāp'īn, not rāp'een nor rā-peen'.

Raspberry—rāz'ber-ry, not rāss'ber-ry nor rawz'ber-ry. Worcester gives raz'ber-ry and rās'ber-ry.

Rational—rāsh'un-al, not rā-shun-al. **Rationalist** (rāsh'un-al-īst), etc.

Recess—re-cēss', not rē'cēss.

Recherche (Fr. *recherché*)—rūh-shēr-shā', not re-shersh'. Worcester gives rā-sher-shā'.

Recluse—re-kluse´, not re-kluze´.

Reconnaissance—re-cõn´nois-sãnce, not rek-on-nois´sançe. Worcester gives re-cõn´nois-sãnce´. **Reconnaissance** is another method of spelling.

Recriminations, not *mutual recriminations*; the word itself tells of the *mutuality*.

Redolent—rëd´o-lent, not redõ´lent. Diffusing odor or fragrance.

Relevant, not *revelant*. Pertinent; applicable.

Relic, not *relict*, when that which remains, a corpse, or anything preserved in remembrance, is meant. **Relict** means a widow.

Rendezvous—rën´de-võõ, not rön´de-võõ nor rën´de-võõz. Worcester gives rën´de-võõ and rën´de-võõz. The plural is **rendezvouses** (rën´de-võõz-ez).

Requiem—rë´kwi-em, not rëk´wĩ-em. Worcester gives both pronunciations.

Resume (Fr. résumé)—rã-zũ-mã´, not re-zũme´ nor re-zũ´mã. Worcester gives rez-u-mã´.

Reticule, not *ridicule*, when a little bag of net-work is meant.

Reveille—re-vãl´yã, not rev-a-lë´. Worcester gives the first and re-vãl´.

Ribald—rĩb´ald, not rĩ´bald. Low; obscene. **Ribaldry** (rĩb´ald-ry).

Rinse—rĩnss, not rënsë nor wrënsch. "*Wrench* your mouth," said an uneducated dentist to a patient after *wrenching* out a large molar. "Thank you," replied the patient. "*You* have done that, but I'll *rinse* it, if you please."

Ripples, not *riffles*.

Romance—ro-manss´, not rõ´manss.

Roseate—rõ´ze-at, not röz´âte. Worcester gives rõ´zhe-at also.

Roue (Fr. roué)—rõõ-ã´, not rõõ. Worcester gives rõõ´ã.

S.

Sacerdotal—sãs-er-dõ´tal, not sã-ser-dõ´tal, sã-ker-dõ´tal nor sãk-er-dõ´tal.

Sacrament—sãk´ra-ment, not sã´kra-ment. **Sacramental** (sãk´ra-ment-al), etc.

Sacrifice—sãk´rĩ-fiz, not sãk´rĩ-fis nor sãk´rĩ-fise. Verb and noun the same. **Sacrificing** (sãk´rĩ-fi-zĩng), etc.

Sacristan—sãk´rist-an, not sã´krist-an nor sã-kris´tan. **Sacristy** (sãk´rist-y).

Salam—sa-lãm´, not sa-lãm´. Written **salaam** also, and pronounced similarly.

Saline—sa-lĩne´ or sã´lĩne, not sã-lëen´. Worcester gives sa-lĩne´ only.

Salve—sãv, not sãv. Worcester gives sãlv also.

Samaritan—sa-mãr´i-tan, not sa-mã´ri-tan.

Sanitary, not *sanatory*, when *pertaining* to health is meant. **Sanatory** is more restricted in its application, and means healing; curative.

Saracen—sãr´a-sen, not sãr´a-ken.

Sarsaparilla—sãr-sa-pa-rĩl´la, not sãs-sa-pa-rĩl´la, nor sãr-sa-fa-rĩl´la.

Satyr—sã´tur, according to Webster. Worcester gives sãt´ir also.

Saucy—saw´sy, not *sassy*.

Said. *Said* (sëd), not says (sëz), in speaking of past remarks. Many of the most cultivated people are guilty of this vulgarity. "'I will call to see you soon,' *sez* he." "'I will be glad to see you at any time,' *sez* I." Where the details of a long conversation are given the frequent repetition of *sez*, or even *said*, is very grating to the refined ear. The use of *asked*, *inquired*, *remarked*, *suggested*, *answered*, *replied*, etc., instead, has a pleasing effect upon narrative or anecdote. It is preferable, also, to give the *exact words* of the speaker after *said*, etc., as: "When he had finished reading the letter, he said: 'I will attend to the business the first leisure moment I have.'" When the word *that* follows the *said*, the substance only of the remark may be given, as "He said that he would attend to the business the first leisure moment he had." Whichever form is used in narrative, it is not at all harmonious to give the *exact words* of one speaker and only the substance of the remarks of another, at least without

regard to regularity in alternation.

Schism—sĭzm, not skĭsm.

Seckel, not sĭck-el. A kind of pear.

See. It is not uncommon to meet with people that incorrectly use *see* in the imperfect tense, as: "I *see* him yesterday," instead of, "I *saw* him yesterday." See is never used in any tense but the present, without an auxiliary, as did, shall, etc.

Seignior—sĕn´yur, not sĕn´yor.

Seine—sĕn, not sĕn. A net for catching fish.

Senile—sĕ´nĭle, not sĕn´ĭle. Pertaining to old age.

Separate, not *seperate*. The loss of the a is not noticed in the pronunciation, but the mistake frequently occurs in writing this word as it does in the words **inseparable**, **inseparableness**, **separation**, etc.

Servile—sĕr´vĭl, not sĕr´vĭle.

Set. Noun. There are many who incorrectly use *sett* in writing of a *set* of dishes, a *set* of chess-men, a *set* of teeth, or of some other collection of things of the same kind. A **sett** is a piece placed upon the head of a pile for striking upon, when the pile can not be reached by the weight or hammer.

Set—Sit. Blunders in the use of these words are amongst the most common we have. *Set*, as we shall first consider it, is a transitive verb, or one in which the action passes over to an object. Present tense, *set*; imperfect tense and past participle, *set*; present participle, *setting*. *Sit* is an intransitive verb, or one which has no object after it. Present tense, *sit*; imperfect tense and past participle, *sat*; present participle, *sitting*.

To avoid repetition as much as possible, I would refer any one to whom the explanation here given is not perfectly clear, to the rules and remarks under **Lay** and **Raise**, which are equally applicable here. "Will you *set* on this chair?" should be, "Will you *sit* on this chair?" "Will you *set* this *chair* in the other room?" is correct. "I *set* for my picture yesterday," should be, "I *sat*," etc. "This hat *sets* well," should be, "This hat *sits* well." "Court *sets* next month," should be, "Court *sits* next month." "The hen has been *setting* for a week," should be, "The hen has been *sitting*," etc. "As cross as a *setting* hen," should be, "As cross as a *sitting* hen." But a person may *set* a hen; that is, place her in position on eggs. One *sits* up in a chair, but he *sets* up a post. One *sits* down on the ground, but he *sets* down figures. *Set* is also an intransitive verb and has special meanings attached to it as such, but they may be readily understood by a little study of the dictionary, and no confusion need arise. The sun *sets*. Plaster of Paris *sets*. A setter dog *sets*. One *sets* out on a journey. *Sit* may also be used in two senses as a transitive verb, as: "The general *sits* his horse well," and "The woman *sat* herself down."

Sew—sō, not sū.

Shampoo, not *shampoon*. **Shampooing**. Written also **champoo**.

Shekel—shĕk´el, not shĕ´kel.

Shumac—shū´mak, not shū-mak´. Written also **sumac** and **sumach**, both accented on the first syllable.

Sick of, not sick *with*, as sick *of* a fever.

Sienna—si-ĕn´na, not *senna*, when paint is meant. **Senna** is a plant used as medicine.

Simultaneous—sĭ-mul-tā´ne-ous, not sĭm´ul-tā´ne-oŭs. **Simultaneously** (sĭ-mul-tā´ne-ous-ly), etc.

Since, not *sence*.

Sinecure—sĭ´ne-cure, not sĭn´e-cure. An office which yields revenue without labor.

Sit. See **Sat**.

Slake—slāke, not slāk, when the word is spelled as given, as: *slaked* lime, to *slake* one's thirst, etc. If spelled **slack**, the ordinary pronunciation is right.

Slough—slow, not slōō nor slō. A mudhole. Written **sloo** (slōō) also.

Slough—slŭf, not as above. The cast skin of a serpent. Dead flesh which separates

from the living. The verb expressing this action is pronounced the same.

Sobriquet—so-bri-kā', not written *soubriquet*. Worcester pronounces it sōb' rē-kā

Soften—sōf' fn, not sawf' ten.

Sonnet—sōn' net, not sūn' net.

Soot—sōōt or sōōt, not sūt.

Soporific—sōp-o-rīf' ik, not sō-por-īf' ik.

Sotto voce—sōt' tō vō' chā, not sōt' to vōs' nor sōt' tō vō' sē.

Souse—souss, not sowze. To plunge into water.

Spasmodic, not *spasmodic*.

Spectacles—spĕk' ta-kls, not spĕk' tik' els.

Spermaceti—sperm-a-sē' tī, not sperm-a-çit' y.

Spider, not *spiter*.

Splenetic—splĕn' e-tic, not sple-nĕt' ic. Fretful; peevish.

Spoliation—spō-li-ā' tion, not spoil-a' tion.

Spurious—spū' ri-ous, not spūr' i-ous. **Spuriously** (spū' ri-ous-ly), etc.

Statical—stāt' i-cal, not stā' ti-cal. Pertaining to bodies at rest.

Stationery, not *stationary*, when paper, envelopes, ink, etc., are meant.

Statue, not *statute*, when a carved image is meant.

Statute, not *statue*, when a law or decree is meant.

Stearine—stē' a-rīn, not stēr' īn.

Stereoscope (stē' re-o-scope), **Stereotype** (stē' re-o-type), etc., according to Webster; and stēr' e-o-scope, stēr' -e-o-type, etc., according to Worcester.

Stolid—stōl' id, not stō' lid. Stupid; dull.

Stratum—strā' tum, not strāt' um. **Strata** (strā' ta), the Latin plural is used much more than the English **stratums**. Errors like "a *strata* of gravel," are also not infrequently heard.

Strategic—stra-tĕ' jik, not strāt' e-jĭk. **Strategical** (stra-tĕ' ji-cal) and **strategist** (strāt' e-jĭst). Worcester gives stra-tĕj' ic and stra-tĕj' i-cal.

Strum or **Thrum** should be used, and not *drum*, when the noisy and unskillful fingering of a musical instrument is meant.

Stupendous—stu-pen' dūs, not stu-pĕn' jūs nor stu-pĕn' de-us.

Suavity—swāv' ĭ-ty, not swāv' ĭ-ty nor suāv' i-ty.

Subtraction, not *subtraction*, when the act of deducting is meant. **Substraction** is a law term meaning the withholding of some right, for which, however, the word *subtraction* is also used. **Subtract**, not *substract*.

Subtile—süb' tīl, not sūt' tle.

Subtle—sūt' tle, not süb' tle.

Suffice—sŭf-fiz', not sŭf-fis'.

Suicidal—sū-i-sī' dal, not sū-īs' i-dal. Worcester placed the principal accent on the first syllable.

Suite—sweet, not sūte. When the word **suit** is used, however, the latter pronunciation is correct.

Sulphurous—sŭl' phur-ūs, not sul-phū' rūs nor sŭl-phū' re-us. **Sulphureous** is another word.

Summoned, not *summonsed*.

Supersede, **superseded**, **superseding**. Observe the s in the penultimate. It is a common error to write *supercede*, etc.

Supposititious—sup-pos-i-tī' shus, not sup-po-sī' shus. Put by a trick in the place of another, as, a *supposititious* child, a *supposititious* record.

Surtout—sŭr-tōōt', not sŭr-towt' nor sŭr'tōōt.

Swath—swawth, not swawthe. Worcester gives swōth. The sweep of the scythe in mowing.

T.

Tabernacle—täb'er-na-cle, not täb'er-näk'cle.

Tapestry—täp'es-try, not tä'pēs-try.

Tarlatan—tärla-tan, not tärl'tun. **Tartan** is a different material.

Tarpaulin—tärpaw'lin, not tärpō'lin. Written also **tarpauling** and **tarpawling**.

Tartaric—tar-tär'ic, not tar-tär'ic. Pertaining to or obtained from tartar, as *tartaric acid*.

Tassel—täśsel, not taw'sel. Worcester gives tōśsl also.

Tatterdemalion—täťter-de-mäl'ion, not täťter-de-mäl'ion.

Telegraphy—te-lēg'ra-phy, not tēl'e-grāph-y.

Telegraphist—te-lēg'ra-phist, not tel'e-grāph-ist. A telegraphic operator. No such word as *telegrapher* is given.

Terpsichorean—terp-sik-o-rē'an, not terp-si-kō're-an. Relating to **Terpsichore** (terp-sik'o-re), the muse who presided over dancing.

Tete-a-tete—tät-ä-tät', not teet-ä-teet.

Theatre or **theater**—thē'a-ter, not the-ā'ter.

Threshold—thřēś'ōld, not thřēz'ōld nor thřēz'hold. Worcester gives thřēś'hold.

Thyme—tīm, not as spelled.

Tic-douloureux—tik'dōō-lōō-rōō', not -dōl-o-rōō' nor -dō-lō-rōō'.

Tiny—tī'ny, not tee'ny nor tīn'y.

Tolu—to-lū', not tū'lū.

Tomato—to-mā'to or to-mä'to, not to-mät'ō.

Topographic—tōp-o-graph'ic, not tō-po-grāph'ic. **Topographical** and **topographically** have also the short o in the first syllable.

Tour—tōōr, not towr.

Tournament—tŭr'na-ment according to Webster. Worcester gives tōōr'na-ment also.

Toward and **towards**—tō'-ward and tō'wardz, not to-ward' and to-wardz'.

Tragacanth—träg'a-kānth, not trāj'a-sīnth nor träg'a-sānth. A gum used for mucilage.

Traverse—träv'erse, not tra-verse'. **Traversable**, **traversing** and **traversed** have also the accent on the first syllable.

Tremendous—tre-mēn'dŭs, not tre-mēn'de-ŭs nor tre-mēn'jŭs.

Trilobite—trī'lo-bīte, not trīl'o-bīte nor trōl'lo-bīte, as it is often called.

Troche—trō'kee, not trōsh, trō'she, trōke nor trōťch. Plural, **troches** (trō'keez). A lozenge composed of sugar, mucilage and medicine, as: *bronchial troches*.
Trochee—trō'kee, is a foot in poetry.

Truculent—trū'ku-lent, not trŭk'u-lent.

Truths—truths, not truthz, is the plural of **truth**.

Tryst—trīst, not trīst. An appointment to meet. **Tryster** (trīst'er), **trysting** (trīst'ing).

Turbine—tŭr'bin, not tŭr'-bīne. A kind of water wheel.

U.

Umbrella—um-brĕl'la, not um-ber-rĕl' nor um-ber-rĕl'la.

Upas—ū'pās, not ū'paw nor ū'pawz.

Usurp—yū-zurp', not yū-surp'. **Usurper** (yū-zurp'er), etc.

V.

Vagary—va-gā'ry, not vā'-ga-ry.

Valenciennes—va-lĕn'si-ĕnz', not vāl-ĕn-seenz'. A French lace.

Valleys, not *vallies*, is the plural of **valley**.

Vamos (vā'mōs), or **vamose** (va-mōse'), not vam-moos'. To depart. (Inelegant.)

Vase, according to Webster; vāse or vāze, according to Worcester. The pronunciations vāz and vawz are alluded to but not recommended.

Vehemence—vē'he-mence, not ve-hĕ'mence nor ve-hĕm'ence. **Vehemently** and **vehement** have also the accent on the first syllable.

Vermicelli—vĕr-me-chĕl-lĭ or vĕr-me-sĕl'lĭ, not vĕr-me-sĭl'ly. Worcester sanctions the first method only.

Veterinary—vĕt'er-in-a-ry, not ve-tĕr'in-a-ry.

Vicar—vĭk'ar, not vī'kar. **Vicarage** and **vicarship** have also the short i in the first syllable.

Violent (vī'o-lent), **violence** (vī'o-lence), **violet** (vī'o-let), **violin** (vī-o-lĭn'), etc., not voi'o-lent, voi'o-lence, voi'o-let, voi-o-lin', etc.

Viscount—vī'kount, not vīs'kount. **Viscountess** (vī'kountess), etc.

Visor—vĭz'or, not vī'zor.

W.

Wake, etc. *Wake* is both a transitive and an intransitive verb. Present tense, *wake*; imperfect and past participle, *waked*; present participle, *waking*. *Awake* is also both transitive and intransitive. Present, *awake*; imperfect, *awoke* or *awaked*; participles, *awaked* and *awaking*. *Awaken* is another verb, both transitive and intransitive. Present, *awaken*; imperfect and past participle, *awakened*; present participle, *awakening*. Thus it is seen that we have a great many words to express the fact of *being* in a conscious state, and the arousing of a person who is asleep. With a little attention there is no reason for committing an error in the use of these words. One may say that he *waked*, *awoke*, or *awakened* early in the morning, but it is wrong to say that he *woke* in the morning, or that he *woke* another; for there is no such word as *woke*. "I *wakened* at five o'clock," should be, "I *awakened* at five o'clock;" for there is no such word as *wakened*. *Up* is used only with *wake*, *waked* and *waking*, but even then it is one of our most senseless superfluities. There is no stronger meaning in the assertion that a man was *waked up*, than that he was *waked* or *awakened*. If *waking up* meant to *wake* and make *get up*, it would be different, but it does not. One may be *waked up* and it is just as likely that he will go to sleep again as if he were simply *awakened*. *Awake* and *awaken* are more elegant words than *wake*.

Wassail—wōs'sĭl, not wās'sĭl. A festive occasion, carousal, the song sung at such a time, etc. The verb and the adjective are spelled and pronounced similarly.

Water—waw'ter, not wōt'er.

Welsh, not *Welch*. The latter word is seldom used. **Welshman**, etc.

Whinny, not *winnny*, when the cry of a horse is spoken of.

Whisk, not *whist*, when a small hand-broom is meant. **Wisp**, however, is a proper word, meaning the same thing.

Whiting is preferable to *whitening*.

Widow. It is not necessary to say *widow woman*; no one will suspect her of being a man.

Wrestle—rĕs'l, not rās'sl.

Y.

Yacht—yŏt, not yăt. **Yachting** (yŏt'ing), etc.

Yeast—yĕst, not ĕst.

Yellow—yĕl'lō, not yăl'lō.

Z.

Zoology—zo-ŏl'o-jy, not zŏŏ-ŏl'o-jy. **Zoological** (zo-o-lŏj'i-cal), etc.

SCRIPTURAL, MYTHOLOGICAL AND OTHER PROPER NAMES.

In the vocabulary just completed, it has been the design to point out the majority of errors occurring in the pronunciation of the words usually selected by people of fair or excellent education to carry on ordinary English discourse. In the portion of the work now under consideration, nothing like such thoroughness is contemplated.

After a moment's reflection, it will appear to any one, that to mention the thousands upon thousands of proper names, the erroneous pronunciation of which is rather to be expected than the correct, would require an elaborate volume. Every one who has striven to become a fine orthoepist has longed for the ability to comprehend the pronunciation of that myriad of names, any one of which is apt to confront him in any book or paper he may chance to pick up. But to become a proficient in this respect would require years of study and a knowledge of the principles of many foreign languages.

Amongst geographical names, for example, who but the specially instructed would think of pronouncing correctly *Goes* (hŏŏce), *Gelves* (hĕl'vĕs) or *Jalapa* (hă-lă'pă); or amongst biographical names, *Gaj* (gĭ), *Geel* (hăl) or *Geijer* (gĭ'er).

It is fortunate for the reputation of those who bear the name of being good scholars, that errors in the pronunciation of most proper names are excusable, which is not the case with the mistakes that have before been laid down. But there are some proper names, of such constant occurrence in daily lectures, reading and conversation, that errors connected with them are not to be overlooked. It is the intention here, simply to call attention to the more common of these, and to lead the reader to appreciate the fact that if one depends upon the usual power of the English letters to gain a correct pronunciation of proper names, he will be more often led astray than otherwise.

The Authorities consulted are the best—Webster, Worcester, Lippincott's Universal Pronouncing Dictionary of Biography and Mythology and Lippincott's Pronouncing Gazetteer of the World.

SCRIPTURAL NAMES.

Abednego—a-bĕd'ne-gō, not äb-ĕd-nĕ'go.

Abiathar—a-bĭ'a-thar, not ab-i-ä'thar.

Adonibezek—a-dŏn-i-bĕ'zĕk, not a-dŏn'i-be-zek.

Adonijah—ad-o-nĭ'jah, not a-dŏn'i-jah.

Agee—äg'e-ĕ, not ä'jĕ.

Ahasuerus—a-häs-u-ĕ'rus, not a-haz-u-ĕr'us.

Aijalon—äj'a-lon, not ä'ja-lon.

Akrabattine—äk-ra-băt-tĭ'ne, not äk-ra-băt'i-ne.

Alpheus—äl-phĕ'us, not äl'phe-us.

Amasai—a-mäs'a-ĭ, not äm-a-sä'ĭ.

Andronicus—an-dron-ĭ'cus, not an-drŏn'i-cus.

Antiochia—an-ti-o-kĭ'a, not an-ti-ŏ'kia.

Ararat—ār´a-rāt, not ā´ra-rāt.
Arimathea—ār´i-ma-thē´a, not ār-i-mā´the-a.
Aristobulus—ār-is-to-bū´lus, not ar-is-tōb´u-lus.
Aroer—ār´o-er, not a-rō´er.
Aroerite—ār´o-er-īte, not a-rō´er-īte.
Asarael—a-sār´a-el, not az-a-rā´el.
Asmodeus—az-mo-dē´us, not az-mō´de-us.
Beelzebub—be-ēl´ze-bub, not bēl´ze-bub.
Belial—bē´li-al, not be-lī´al.
Bethhaccerem—běth-hāk´se-rem, not beth-hās´se-rem.
Bethphage—běth´pha-jē, not běth´phāje.
Bethuel—be-thū´el, not běth´u-el.
Cainan—ka-ī´nan, not kā´nan.
Cherub (a city)—kē´rub, not chēr´ub.
Chittim—kit´tim, not chīt´tim.
Chloe—klō´e, not klō.
Crates—krā´tēz, not krätz.
Cyprians—sīp´ri-anz, not sī´pri-anz.
Delilah—dēl´i-lah, not de-lī´lah.
Ecbatana—ek-bāt´a-na, not ek-ba-tā´na.
Eloi—e-lō´ī not ē´loi.
Esther—ēs´ter, not ēs´ther.
Eumenes—ū´me-nēz, not ū-mē´nēz.
Gennesaret—gēn-nēs´a-rēt, not jēn-nēs´a-ret.
Gerar—geē´rar, not jē´rar.
Idumea—īd-u-mē´a, not ī-du-mē´a.
Iturea—īt-u-rē´a, not ī-tu-rē´a.
Jacubus—ja-kū´bus, not jāk´u-bus.
Jadai—ja-dā´u, not jād´a-u.
Jairus (Old Test.)—jā´i-rus.
Jairus (New Test.)—jā-ī´rus.
Jearim—jē´a-rīm, not je-ā´rim.
Jeiel—je-ī´el, not jē´el nor jī´el.
Jephthae—jēph´tha-ē, not jēph´tha.
Jeshohaiah—jēsh-o-ha-ī´ah, not jēsh-o-hā´yah.
Keilah—kē´lah, not kī´lah nor ke-ī´lah.
Kolaiah—kōl-a-ī´ah, not kōl-ā´yah.
Labana—lāb´a-na, not la-bā´na.
Lebanah—lēb´a-nah, not le-bā´nah.
Magdalene—māg-da-lē´ne, not māg´da-lēne.
Mahalath—mā´ha-lath, not ma-hā´lath.
Mardocheus—mar-do-kē´us, not mar-dō´ke-us.
Matthias—māth-thī´as, not mātth´thi-as.
Meremoth—mēr´e-moth, not me-rē´moth.

Meshach—mē´shāk, not mēsh´ak.
Methuselah—me-thū´se-lah, not mēth-ū´ze-lah.
Moosias—mo-o-sī´as, not mō´si-as.
Nebuchadnezzar—něb´u-kād-nez´zar, not ne-bŭk´kad-nez´zar.
Orthosias—ôr-tho-sī´as, not ôr-thō´si-as.
Othonias—ôth-o-nī´as, not ôth-ô´ni-as.
Oziel—ô´zi-el, not ô-zī´el.
Penuel—pe-nū´el, not pēn´ū-el.
Perseus—pēr´sūs, not pēr´se-us.
Pethuel—pe-thū´el, not pēth´u-el.
Phanuel—pha-nū´el, not phān´u-el.
Pharaoh—phā´rō or phā´ra-ō, not phār´ō nor phār´a-ō.
Philippi—phī-līp´pi, not phīl´lip-pi.
Philistine—phī-līs´tīn, not phīl´īs-tīne.
Pontius—pōn´shī-us, not pōn´ti-us.
Raguel—ra-gū´el, not rāg´u-el.
Sabachthani—sā-bāk-thā´nī, not sa-bāk´tha-nī.
Sathrabuzanes—sāth-ra-bu-zā´nēz, not sāth-rāb´u-zānz.
Shabbethai—shāb-bēth´a-ī, not shāb-bēth-ā´ī
Shadrach—shā´drāk, not shād´rāk.
Shemiramoth—she-mīr´a-moth, not shēm-i-rā´moth.
Shemuel—she-mū´el, not shēm´ū-el.
Sinai—sī´ā, not sī´nā-ī.
Zaccheus—zak-kē´us, not zāk´ke-us.
Zerubbabel—zē-rŭb´ba-bel, not ze-rub-bā´bel.
Zipporah—zīp-pō´rah, not zīp´po-rah.

GREEK AND LATIN PROPER NAMES—MYTHOLOGICAL, ETC.

Actæon—āk-tē´on, not āk´te-on.
Adonis—a-dō´nis, not a-dōn´is.
Alcides—āl-sī´dēz, not āl´si-dēz.
Amphion—ām-phī´on, not ām´phi-on.
Amphitrite—ām-phi-trī´te, not ām´phi-trīte nor am-phīt´ri-te.
Anabasis—a-nāb´a-sis, not an-a-bā´sis.
Antiope—ān-tī´o-pe, not ān´ti-ōpe nor ān-ti-ō´pe.
Anubis—a-nū´bis, not ān´u-bis.
Arion—a-rī´on, not ā´ri-on.
Aristides—ar-is-tī´dēz, not ar-īs´ti-dēz.
Aristogiton—a-ris-to-jī´ton, not ar-is-tōj´i-ton.
Belides (singular, masculine)—bě-lī´dēz.
Belides (plural, female descendants of Belus)—běl´-i-dēz.

Bellerophon—bel-lěr'ó-phon, not bel-ler-ō'phon.
Cæculus—sěk'u-lus, not sē'ku-lus.
Calliope—kal-lī'ó-pe, not kal-li-ō'pe nor kāl'li-ōpe.
Caucasus—kaw'ka-sus, not kaw-kā'sus.
Charon—kā'ron, not chā'ron nor chār'on.
Chæronea—ker-o-nē'a, not cher-o-nē'a.
Chimera—ke-mē'ra, not kīm'er-a nor chī-měr'a.
Codrus—kō'drus, not kōd'rus.
Corcyra—kor-sī'ra, not kor'si-ra.
Coriolanus—ko-ri-o-lā'nus, not kor-i-ōl'a-nus.
Crete—krē'te, not kreet.
Cyclades—sīk'la-děz, not sī'kla-děz.
Cyclops—sī'klops, not sīk'lops.
Cyclopes—sī'klo-pěz, not sī'klōps.
Cyrene—sī-rē'ne, not sī-rēne'.
Cyzicus—sīz'i-kus, not sī-zī'kus.
Danaiides—da-nā'ĩ-dez, not da-nī'dez.
Darius—da-rī'us, not dā'ri-us.
Deianira—de-ī-an-ī'ra, not de-yan-ī'ra.
Diodorus—dī-o-dō'rus, not dī-ōd'ó-rus.
Diomedes—dī-o-mē'děz, not dī-ōm'e-děz.
Dodonæus—do-do-nē'us, not do-dō'ne-us.
Echo—ē'ko, not ěk'ko.
Endymion—en-dīm'í-on, not en-dī'mi-on.
Epirus—e-pī'rus, not ěp'í-rus.
Erato—ěr'a-to, not e-rā'to.
Eumenes—ū'me-něz, not ū-mē'něz.
Euripus—ū-rī'pus, not ū'ri-pus.
Eurydice—ū-rīd'í-se, not ū'ri-dīce' nor ū-ri-dī'se.
Ganymedes—gan-ĩ-mē'děz, not gan-ĩ-mēdz'.
Geryon—jē'rī-on, not je-rī'on.
Halcyone—hāl-sī'ó-ne, not hāl'si-ōne nor hal-si-ō'ne.
Hebe—hē'be, not hēb'.
Hecate—hěk'a-te or hěk'at, not hē'kāte.
Hecuba—hěk'u-ba, not he-kū'ba.
Helena—hēl'en-a, not he-lē'na.
Hermione—hěr-mī'ó-ne, not hěr'mi-ōne nor hěr-mi-ō'ne.
Herodotus—he-rōd'ó-tus, not her-o-dō'tus.
Hiero—hī'er-o, not hī-ē'ro.
Hippocrene—hip-po-krē'ne, not hip-pők're-ne.
Hippodromus—hip-pōd'ro-mus, not hip-po-drō'mus.
Icarus—īk'a-rus, not īk-ā'rus.
Iolaus—ī-o-lā'us, not ī-ō'la-us.
Iphiclus—īph'í-klus, not īph-ī'klus.

Iphigenia—īph-i-je-nī´a, not īph-i-jē´ni-a.
Irene—ī-rē´ne, not ī-rēne´.
Ithome—i-thō´me, not ith´o-me.
Lachesis—lāk´e-sis, not la-kě´sis.
Laocoon—la-ōk´o-on, not lā-o-kōōn´.
Lethe—lē´the, not lēth.
Leucothoe—lū-kōth´o-e, not lū-kō´tho-e nor lū-ko-thō´e.
Libitina—līb-i-tī´na, not li-bīt´i-na.
Lycaon—lī-kā´on, not līk´a-on.
Lyceus—lī-sē´us, not līs´e-us.
Meleager—mē-le-ā´ger, not me-le-ā´jer nor me-lē´a-jer.
Meroe—mēr´o-e, not me-rō´e.
Mitylene—mīt-ī-lē´ne, not mīt´i-lēne.
Myrmidones—myr-mīd´o-nēz, not myr´mī-dōnz nor myr-mī-dō´nēz.
Naiades—nā-ī´a-dēz, not nā´a-dēz.
Nemesis—něm´e-sis, not ne-mē´sis.
Nereides—ne-rē´i-dēz, not nēr´yi-dēz.
Nereus—nē´rūs, not ne-rē´us.
Nicæa—ni-sē´a, not nīs´e-a.
Nundina—nūn´di-na, not nun-dī´na.
Oceanus—o-sē´a-nus, not o-se-ā´nus.
Ocypete—o-sīp´e-te, not o-si-pē´te.
Œdipus—ēd´i-pus, not ē´di-pus nor e-dī´pus.
Opigena—o-pīj´e-na, not op-i-jē´na.
Orion—o-rī´on, not ō´ri-on.
Pactolus—pak-tō´lus, not pāk´to-lus.
Palæmon—pa-lē´mon, not pāl´e-mon.
Parrhasius—par-rā´she-us, not par-rās´i-us.
Pasiphae—pa-sīph´a-e, not pās-i-phā´e.
Pegasus—pēg´a-sus, not pe-gā´sus.
Penelope—pe-něl´o-pe, not pēn´e-lōpe.
Phlegethon—phlēj´e-thon, not phlēg´e-thon.
Pleiades—plē´ya-dēz not plē´yādz.
Polyphemus—pol-y-phē´mus, not po-līph´e-mus.
Priapus—prī-ā´pus, not prī´a-pus.
Proserpine—prōs´er-pīne, not pro-sēr´pi-ne.
Rhode—rō´de, not rōde.
Sarapis—sa-rā´pis, not sār´a-pis.
Sardanapalus—sar-da-na-pā´lus, not sar-dan-āp´a-lus.
Semiramis—se-mīr´a-mis, not sēm-i-rā´mis.
Tereus—tē´re-us, not te-rē´us.
Terpsichore—terp-sīk´o-re, not tērp´si-kōre.
Thebæ—thē´be, not thēbe.
Theodamas—the-ōd´a-mas, not the-o-dā´mas.

Theodamus—the-o-dā´mus, not the-öd´a-mus.

Theodotus—the-öd´o-tus, not the-o-dō´tus.

Theodorus—the-o-dō´rus, not the-öd´o-rus.

Thessalonica—thes-sa-lo-nī´ka, not thes-sa-lōn´i-ka.

Thrace—thrā´se, not thrāse.

MODERN BIOGRAPHICAL NAMES.

Adam. As an English name is pronounced äd´am; as French, ä-dóng´, as German, ä´däm.

Annesley—änz´le, not än´nes-le.

Arundel—är´ün-děl, not a-rün´děl.

Bacciochi—bät-chō´kee, not bāk-ki-ō´kee.

Beatrice—bā-ä-tree´chā or bē´a-treess, not be-ät´rīs.

Beethoven—bā´tō-ven, not beet´hō-ven.

Belvedere—běl-vā-dā´rā, not běl-ve-dēre´.

Beranger (Fr. Béranger)—bā-rōng-zhā´, not bër´an-ger.

Blucher—blōō´ker, not blū´cher.

Boccaccio—bo-kät´cho, not bōk-kās´i-o.

Boleyn—bööl´ın, not bō´lın nor bō´lın´.

Boniface—bōn´e-fass or Fr. bo-ne-fäss´, not bōn´e-face.

Boucicault or **Bourcicault**—bōō-se-kō´ or bōōr-se-kō´, not bōō´se-kawlt.

Bozzaris—böt´zä-rīs, not boz-zär´is, as generally called.

Brown-Sequard (Fr. Séquard)—brown-sā-kärr´, not see-kward´.

Buchanan—bük-än´an, not bū-kän´an.

Bull, Ole—ō´lěh bööl, not öl´ bööl.

Buonaparte—bōō-o-nā-pärr´tā, not bō´na-pärt; the latter is the allowed English pronunciation when spelled **Bonaparte**.

Bysshe—bışh, not bışh´she.

Cecil—sēs´ıl or sıs´ıl, not sē´sıl.

Cenci—chěn´chee, not sěn´see.

Chevalier—sheh-vā-le-ā´, not shev-a-leer´.

Crichton—krı´ton, not krık´ton.

D'Aubigne (Fr. D'Aubigné)—dō-bēn-yā´, not daw-been´.

Daubigny—dō-bēn-yē´, not daw-bē´ny.

Disraeli—dız-rā´el-e, not dız´rel-ee.

Drouyn de Lhuys—drōō-äng´ deh lwee´.

Gillot—zhē-yō´, not jıl´lot nor jıl-lō´.

Giovanni—jo-vän´nee, not je-o-vän´nee.

Goethe—pronounced much like gür´teh, leaving out the r; not göth nor göth.

Hemans—hēm´anz, not hē´manz.

Ingelow—ın´je-lō, not ıng´e-lō.

Ivan—e-vän´, not ıvan.

Juarez—jōō-ä´rěz or hōō-ä´rěth, not jaw´rěz.

Lancelot—lǒngss-lō´, not lǎn´se-lōt.

Lavater—lǎ´vǎ-ter or lǎ-vǎ-tair´, not lǎv´a-ter.

Macleod—mǎk-lowd´, not mak-lē´od.

Marat—mǎ-rǎ´, not ma-rǎt´.

Marion—mǎr´i-on, not mǎ´ri-on.

Medici—mēd´e-chee or mǎ´de-chee, not mēd´i-see nor me-dē´see.

Minie (Fr. Minié)—me-ne-ā´, not mǐn´ne.

Montague—mǒn´ta-gū, not mǒn´tāg.

Moultrie—mōō´tre, not mōl´tre.

Muhlbach—(Ger. Mühlbach). The u in the first syllable of this word is very difficult for those to pronounce who are not German or French, and can not be well represented in English; but there is no need of coming so far from the mark as is generally done, especially in the last syllable. It is not mül´bǎk nor mēl´bǎk; meul´bǎk is nearer correct.

Mundt—mōōnt, not münt.

Neumann—noi´mǎn, not nū´man.

Ovid—ōv´īd, not ō´vid [Ovidius].

Paganini—pǎ-gǎ-nee´nee, not pǎj-a-nǐn´ī.

Pepin—pēp´īn or pīp´īn, not pē´pīn. French pronunciation peh-pǎng´.

Piccolomini—pēk-ko-lōm´e-nee, not pīk-ko-lo-mee´nee.

Pliny—plīn´y, not plī´ny [Plinius].

Ponce de Leon—pōn´chā dā lā-ōn´, not ponss de lē´on.

Rachel—rǎ-shēl´, not rǎ´chel as the English name. When a German name it is pronounced rǎk´el.

Richelieu—rēsh´e-lōō, not rīch´e-lōō.

Rochefort—rosh-for´, not roch´fort.

Rothschild—ros´chīld or rōt´shīlt, not rōth´chīld.

Stael—stǎl, stawl or stǎ-ēl´, not stǎle.

Strauss—strowss, not strawss.

Taliaferro—tǎl´i-vēr, not tǎl-i-fēr´ro.

Thiers—te-air´, not theers.

MODERN GEOGRAPHICAL NAMES.

Abomey—ǎb-o-mǎ´, not a-bōm´ey nor a-bō´mey.

Acapulco—ǎ-kǎ-pōōl´ko, not ǎk-a-pūl´ko.

Adriatic—ǎd-ri-āt´īk, not ā-dri-āt´īk.

Afghanistan—ǎf-gǎn-is-tǎn´, not ǎf-gǎn-īs´tǎn.

Agulhas—ǎ-gōōl´yās, not a-gūl´hās.

Aix-la-Chapelle—ǎkz-lǎ-shǎ-pēl´, not ā-lǎ-shǎ-pēl´.

Alsace—ǎl-sǎss´, not ǎl´sās.

Altai—ǎl-tī´, not ǎl´tā nor ǎl´tī.

Amherst—ǎm´erst, not ǎm´herst.

Amoor—ǎ-mōōr´, not ǎm´ōōr nor ā´mōre.

Antilles—ōng-teel´, not ǎn´-teelz.

Araguay—ä-rä-gwī', not är'a-gwā.
Aral—är'al, not ā'ral.
Arkansas—är-kän'sas, not är'kan-saw nor är-kän-zaz.
Asia—ā'she-a, not ā'zhe-a.
Bantam (Java)—bän-tām', not bän'tam.
Barbados or **Barbadoes**—bar-bā'dōz, not bär'ba-dōz. **Barbados**, a river of Brazil, is pronounced bar-bā'doce.
Bayou—bī'ōō or bī'ō, not bā'ū.
Belfast—bël-fäst', not bël'fäst.
Beloochistan—bël-oo-chīs-tān', not bël-oo-chīs'tan.
Bingen—bing'en, not bīn'jen.
Bombay—böm-bā', not böm'bā.
Bremen (Germany)—brēm'en or brā'men, not brē'men. **Bremen** (U. S.)—brē'men.
Buena Vista—bwā'nä vees'tā or bō'na vīs'ta, not bū'na vīs'ta.
Buenos Ayres—bō'nos ā'riz or bō'nos airz, not bū'nos ärz; Spanish pronunciation, bwā'noce ī'rēs.
Cairo (Italy and Egypt)—kī'ro, not kā'ro. **Cairo** (U. S.)—kā'ro.
Calais—käl'īs or kā-lā', not ka-lās'.
Canton (China)—kan-tōn', not kǎn'ton. **Canton** (U. S.)—kǎn'ton.
Cape Girardeau—jee-rär-dō', not jee-rär'dō.
Caribbean or **Carribbean**—kär-īb-bē'an, not ka-rīb'be-an.
Cashmere—kǎsh-meer', not kǎsh'mere.
Cayenne—kī-ën' or kā-yën', not kā-ën'.
Cheyenne—she-ën', not shī-ën' nor chā-ën'.
Chili—chīl'lee, not shē'lee.
Christiania—krīs-te-ā'ne-ä, not krīs-te-ā'ne-a nor krīs-te-än'a.
Chuquisaca—chōō-ke-sä'kā, not chōō-kwīs'a-kā.
Cincinnati—sin-sin-nah'tī, not sin-sin-nāt'ta.
Cochin China—kō'chin chī'na, not kōch'in chī'na.
Delhi (India)—dël'lee, not dël'hī. **Delhi** (U. S.)—dël'hī.
Dubuque—dū-bōōk', not dū-būk'.
Fezzan—fëz-zän', not fëz'zan nor fëz-zän'.
Freiburg—frī'böörg, not frē'burg.
Genoa—jën'o-a, not je-nō'a.
Gloucester—glos'ter, not as spelled. **Gloucestershire** (glos'ter-shir).
Greenwich (England)—grīn'idge, not as spelled. **Greenwich** (U. S.)—green'ich.
Havre de Grace—häv'er de grass, not hā'ver de grās'. French pronunciation, hä'v'r deh gräss or ä'v'r deh gräss'.
Iowa—ī'o-wa, not ī-ō'wa nor ī'o-wā.
Java (Island)—jä'va, not jäv'a nor jā'va. **Java** (U. S.)—jä'va.
Jeddo (Japan)—yëd'do, not jëd'do. **Jeddo** (U. S.)—jëd'do.
Juniata—jōō-ne-ah'ta, not jōō-ne-ët'a.
Kankakee—kan-kaw'kee, not kang-ka-kee'.
Ladoga—lä'do-gä, not la-dō'ga.
Lausanne (Switzerland)—lō-zän', not law-san'. **Lausanne** (Pennsylvania)—law-

sǎn´.

Leicester—lěs´ter, not as spelled. **Leicestershire** (lěs´ter-shir).

Leipsic (Saxony)—líp´sik, not leep´sik. **Leipsic** (U. S.)—leep´sik.

Madrid (Spain)—mä-dríd´, not mäd´ríd; Spanish pronunciation, mä-dreed´—almost MATH-REETH´. **Madrid** (U. S.)—mäd´rid.

Mauch Chunk—mawk chũnk´, not mawch shunk´.

Milan—mīl´an, not mī´lan.

Modena (Italy)—möd´en-a, not mo-dē´na. **Modena** (U. S.)—mo-dē´na.

Nantes—nǎntz, not nǎn´tez; French pronunciation, nõngt.

Neufchatel—nush-ä-těl´, not nõf´chät-el.

Newfoundland—nū´fond-land´, not nu-found´land.

Norwich (England)—nör´rij, not nör´wich. **Norwich** (U. S.)—nör´wich or nör´rich.

Otaheite—ō-tä-hee´te, not ō-ta-heet´.

Panama—pǎn-a-mä´, not pǎn´a-maw.

Persia—per´she-a, not per´zhe-a.

Pesth—pěst, not pesth; Hungarian pronunciation, pēsht.

Piqua—pīk´wa, not pīk´wā.

Pompeii—pöm-pā´yee, not pöm´pe-ī.

Popocatapetl—po-po-kä-tā-pētl´, not po-po-kät-a-pē´tel.

Poughkeepsie—po-kīp´see, not po-keep´see.

Quebec—kwe-běk´, not kwē´bek.

Queretaro—kā-rā-tā´ro, not kwer-e-tā´ro.

Sahara—sä-hä´rä or sä´ha-rä, not sä-hä´ra nor sa-här´a.

San Diego—sǎn-de-ä´go, not sǎn-dī-ē´go.

Sangamon—sǎng´ga-mon, not sǎng-gǎm´on.

San Joaquin—sǎn-ho-ä-keen´, not sǎn´jō´a-kwīn.

Shang-Hai—shang-hī´, not shǎng´-hā nor shǎng´-hī.

Siam—sī-am´ or se-am´, not sī´am.

Sumatra—sōō-mä´tra, not sōō-mä´tra nor sōō-mät´ra.

Swabia—swā´bi-a, not swaw´be-a.

Taliaferro—töl´e-ver, not täl-ī-a-fēr´ro.

Toulouse—tōō-lōōz´, not tōō-lōōss´.

Truxillo—trōō-heel´yo, not trūx-īl´lo.

Tyrol—tīr´ol or te-röl´, not tī´rol.

Ulster (Germany)—ööl´ster, not ūl´ster. **Ulster** (Ireland and U. S.)—ül´ster.

Valenciennes—vä-long-se-ěnn´, not va-lěn-se-ěnz´.

Valparaiso (Chili)—väl-pä-rī´so, not väl-pa-rā´zo. **Valparaiso** (U. S.)—väl-pa-rā´zo.

Venezuela—ven-ez-wee´la or vā-něth-wā´lä, not ven-ez-ōō-ē´la.

Vevay—ve-vā´, not vē´vā.

Vosges—vōzh, not vōs´jez.

Worcester—wōōs´ter, not as spelled. **Worcestershire** (wōōs´ter-shir).

Wyandot or **Wyandotte**—wī-an-dott´, not wī´an-dōt.

Wyoming—wī-ō´ming, not wī´o-ming.

Yang-tse-kiang—yǎng-tse-ke-ǎng´, not yang´ste-kī´ǎng.

Yo Semite—yō-sem´e-te, not yō´se-mīte.

Zanzibar—zān-ze-bār´, not zān´ze-bār.

ENGLISH CHRISTIAN NAMES.

Ada—ā´da, not äd´a.

Agnes—äg´nēz, not äg´ness.

Alphonso—al-phon´so, not al-phōn´zo.

Artemas—är´te-mas, not är-tē´mas.

Augustine—aw-gūs´tīn, not aw´gūs-teen.

Basil—bāz´il, not bā´sil nor bās´il.

Bernard—bēr´nard, not bër-nard´. **Bernard** (French)—ber-nar´.

Cecily—sēs´i-ly, not sē´si-ly.

Chloe—klō´e, not klō.

Darius—da-rī´us, not dā´ri-us.

Deborah—dēb´o-rah, not de-bō´rah.

Eben—ēb´en, not ē´ben.

Eleanor—ēl´e-a-nor, not ēl´en-or.

Esther—ēs´ter, not ēs´ther.

Eva—ē´va, not ēv´a.

Frances—frān´sez, not frān´sess nor frān´sis.

Giles—jīlz, not gīlz.

Hosea—ho-zē´a, not hō´se-a.

Ivan—iv´an, not ī´van. **Ivan** (Russian)—e-vān´.

Irene—ī-rē´ne, not ī-reen´.

Jacqueline—jäq´ue-līn, not jāk´a-līne.

Joan—jō-ān´, not jō´an.

Joshua—jōsh´u-a, not jōsh´a-wā.

Leopold—lē´o-pōld, not lēp´ōld. **Leopold** (German)—lā-o-pōlt.

Lionel—li´o-nel, not lī-ō´nel.

Louisa—lōō-ē´za, not lōō-ī´za.

Marion—mār´i-on, not mā´ri-on.

Penelope—pe-nēl´o-pe, not pēn´el-ōpe.

Phebe—phē´be, not pheeb.

Philander—phī-lān´der, not phīl-ān´der.

Philemon—phī-lē´mon, not phīl´e-mon.

Reginald—rēj´i-nald, not rēg´i-nald.

Rosalie—rōz´a-lē, not rō´za-lē.

Rosalind—rōz´a-lind, not rō´za-lind.

Rosamond—rōz´a-mond, not rō´za-mond.

Rowland—rō´land, not row´land.

Sigismund—sīj´is-mund, not sīg´is-mund. **Sigismund** (German)—seeç´is-möönt.

Silvester—sīl-vēs´ter, not sīl´vēs-ter.

Sophia—so-phī´a, not sō´phi-a.

Ursula—ür´su-la, not ür-sū´la.

Viola—vī´o-la, not vī-ō´la.

NAMES OF ROMANCE, SOBRIQUETS, ETC.

Achitophel—a-kīt´o-phel, not a-chīt´o-phel. A nickname given to the Earl of Shaftesbury and used by Dryden in his satirical poem of "Absalom and Achitophel."

Adonais—äd-o-nā´is, not a-dō´ni-as nor a-dōn´i-as. A name given to the poet Keats by Shelley.

Adriana—äd-ri-än´a, not ä-dri-ä´na nor ä-dri-än´a. A character in the "Comedy of Errors."

Ægeon—ē-jē´on, not ē´je-on. A Syracusan merchant in the "Comedy of Errors."

Æmilia—ē-mīl´i-a, not ē-mē´li-a. Wife of Ægeon in the "Comedy of Errors."

Agramante—ä-grä-män´tä, not äg´ra-mänt unless written **Agramant**. King of the Moors in "Orlando Furioso."

Agricane—ä-gre-kä´nä, not äg´ri-käne. Written also **Agrican** (äg´ri-kän). King of Tartary in "Orlando Innamorato."

Al Borak—äl bö´rak, not äl bö´rak. An imaginary animal of wonderful appearance and fleetness, with which it was claimed that Mohammed made a journey to the seventh heaven.

Alcina—äl-chē´na, not äl-sē´na. A fairy in "Orlando Innamorato."

Alciphron—äl´si-phron, not äl-sīph´ron. The name of a work by Bishop Berkeley and of a character in the same. **Alciphron** is also the name of a poem by Thomas Moore and the hero of his romance, "The Epicurean."

Almanzor—al-män´zor, not äl´man-zor. A character in Dryden's "Conquest of Granada."

Al Rakim—är rä-keem´, not äl rä´kim. The dog in the legend of the "Seven Sleepers of Ephesus."

Al Sirat—äs se-rät´, not äl´si-rät. An imaginary bridge between this world and the Mohammedan paradise.

Angelica—an-jěl´i-ka, not an-jel-ē´ka. A princess of great beauty in "Orlando Innamorato."

Angelo—än´je-lo, not an-jěl´o. A prominent character in "Measure for Measure." A goldsmith in the "Comedy of Errors."

Archimago—är-ki-mä´go, not är-chi-mä´go nor är-chīm´a-go. A character in Spenser's "Faëry Queen."

Argalia—är-gä-lee´ä, not är-gä´li-a. Brother of Angelica in "Orlando Innamorato."

Argantes—är-gän´tess, not är-gän´têz. An infidel hero in "Jerusalem Delivered."

Asmodeus—äs-mo-dē´us, not äz-mō´de-us. An evil spirit.

Baba, Ali—ä´lee bä´bä, not äl´i bä´ba. A character in the "Forty Thieves."

Baba, Cassim—käs´sim bä´bä, not käs´sim bä´ba. Brother of Ali Baba.

Bajardo—bä-e-är´do, not ba-jär´do. Rinaldo's steed in "Orlando Innamorato."

Balwhidder—bäl´hwīth-er, not bawl´whīd-der. A pastor in Galt's "Annals of the Parish."

Banquo—bänk´wo, not bäng´ko. A Scottish warrior and a character in "Macbeth."

Bassanio—bas-sä´ni-o, not bas-sä´ni-o. Husband of Portia in "Merchant of Venice."

Biron—bīr´on, not bī´ron. A character in "Love's Labor's Lost."

Boyet—boy-ët´, not bö´yet. A character in "Love's Labor's Lost."

Bradamante—brä-dä-män'tā, not bräd'a-mänt. Sister to Rinaldo, in "Orlando Innamorato."

Brunehilde—brōō'nā-hil'dā, not brün-hil'dah. Written also **Brunehild** (brōō'neh-hilt).

Carrasco, Sanson—sän-sōn'kär-räs'ko, not sän'sonkär-räs'ko. A character in "Don Quixote."

Cedric—sēd'rik, not sē'drik. A character in "Ivanhoe."

Clarchen—klēr'ken, not klär'chen. A female character in Goethe's "Egmont."

Clavileno Aligero—klä-ve-län'yo ä-le-rā'ro, not kläv-i-lē'no äl-i-jē'ro. A celebrated steed in "Don Quixote."

Consuelo—kōng-su-ā-lō', not kōn-su-ël'o. The heroine of a novel of the same name by Georges Sand.

Don Adriano Armado—äd-re-ä'no är-mä'do, not ä-dri-ä'no är-mä'do. A character in "Love's Labor's Lost."

Don Cleofas—klē'o-fas, not kle-ō'fas. Hero of "The Devil on Two Sticks."

Don Juan—jū'an, not jū-än'.

Dulcamara—dööl-kä-mä'rä, not dül-sa-mä'ra nor dül-ka-mä'ra. The itinerant physician in "L'Elisire d'Amore."

Egeus—ē-jē'us, not ē'je-us. The Father of Hermia in "A Midsummer Night's Dream."

Eyre, Jane—êr, not ire.

Fata Morgana—fä'tä mor-gä'nä, not fä'ta mor-gän'a.

Fatima—fät'i-ma, not fa-tē'-ma. A female character in the story of Aladdin, or the Wonderful Lamp; also, one of the wives of Blue Beard.

Fidèle—fi-dē'le, not fi-dēle'. A name assumed by Imogen, in "Cymbeline."

Fra Diavolo—frä de-ä'vo-lo, not frä de-ä-vō'lo.

Genevra—je-nēv'ra, not je-nē'vra. **Ginevra** is pronounced the same as the above.

Gil Blas—zhël bläss, not jil blä nor jeel bläz.

Gotham—gō'tham, not göth'am. A name applied to New York City.

Haidee—hī'dee, not hā'dee. One of the heroines in "Don Juan."

Iachimo—yäk'i-mo, not i-äk'i-mo. A prominent character in "Cymbeline."

Iago—e-ä'go, not i-ä'go. One of the principal characters in "Othello."

Jacques—zhäk, not jäk'kwēs. A character in "As You Like It."

Klaus, Peter—klowss, not klawz. The hero of a German tradition similar to that of "Rip Van Winkle."

Lalla Rookh—lä'la rōök, not läl'la rōök. The heroine of Moore's poem of the same name.

Laodamia—la-öd-a-mī'a, not la-o-dā'mi-a. The wife of Protesilaus slain by Hector, and the name of a poem by Wordsworth.

Lara—lä'ra, not lā'ra nor lär'a. The hero and name of Byron's poem.

Le Fevre—leh fēv'r, not le fē'ver. A poor lieutenant in "Life and Opinions of Tristram Shandy."

Leonato—lē-o-nä'to, not lē-o-nä'to. Governor of Messina in "Much Ado About Nothing."

Mahu—ma-hōō' or mä'hoo, not mā'hu. A fiend spoken of in "King Lear."

Maid of Orleans—ôr'le-anz, not ôrlēnz'. Another name of Joan of Arc.

Meister, Wilhelm—vīl'helm mīs'ter, not wīl'helm mēs'ter. The hero of a novel by Goethe.

Mohicans, Last of the—mo-hē'kans, not mo-hīsh'ans nor mō'he-kans.

Montague—mōn'ta-gū, not mon-täg'. A noble family in "Romeo and Juliet."

Moreno, Don Antonio—än-tō'ne-o mō-rā'no, not än-tō'ne-o mō-rē'no. A gentleman in "Don Quixote."

- Munchausen**—mun-chaw'sen, not mun-kaw'sen. German, Münchhausen (münk-how'zen).
- Oberon**—öb'er-on, not ö'ber-on. King of the fairies. Takes an important part in "Midsummer Night's Dream."
- Ossian**—ösh'an, not aw'si-an.
- Parizade**—pä-re-zä'dä, not pär'i-zäde'. A princess in "Arabian Nights' Entertainments."
- Parolles**—pa-röl'les, not pa-rölz'. A follower of Bertram in "All's Well That Ends Well."
- Perdita**—për'di-ta, not për-dī'ta nor për-dē'ta. A princess in "Winter's Tale."
- Petruchio**—pe-trōō'chī-o, not pe-trōō'kī-o. A principal character in "Taming of the Shrew."
- Pisano**—pī-zä'nī-o, not pī-sā'nī-o. A character in "Cymbeline."
- Posthumus**—pöst'hu-mūs, not pöst-hū'mūs. Imogen's husband in "Cymbeline."
- Prospero**—prös'pe-ro, not pros-pē'ro. An important character in the "Tempest."
- Rosalind**—röz'a-līnd, not röz'a-lind. The lady loved by Orlando in "As You Like It."
- Rosaline**—röz'a-līn or röz'a-lin, not röz'a-leen. A lady in "Love's Labor's Lost;" also the name of a lady loved by Romeo before Juliet.
- Rosamond, Fair**—röz'a-mond, not rō'za-mond.
- Rozinante**—röz-i-nān'te, not rō-zi-nān'te. Don Quixote's famous horse.
- Ruggiero**—rōōd-jā'ro, not rüg-gi-ēr'o or rüj-ji-ē'ro. A knight in "Orlando Furioso."
- Sakhrat**—säk-rä', not säk'rat. A sacred stone of great powers, in "Mohammedan mythology."
- Stephano**—stěf'a-no, not ste-fā'no. A drunken butler in "Tempest;" also a servant of Portia in "Merchant of Venice."
- Titania**—tī-tā'ni-a, not tī-tān'i-a. The wife of Oberon, king of the fairies.
- Tybalt**—tīb'alt, not tī'balt. One of the Capulets in "Romeo and Juliet."
- Ulrica**—ul-rī'ka, not ül'ri-ka. An old sibyl in "Ivanhoe."
- Ursula**—ür'su-la, not ür-sōō'la. An attendant in "Much Ado About Nothing."
- Viola**—vī'o-la, not vī-ō'la. The disguised page of Duke Orsino in "Twelfth Night."

ORTHOEPICAL ERRORS OF THE PROFESSIONS.

Although errors of speech are at all times to be deprecated, and are generally criticised without much leniency, it must be admitted that unless they are very gross, reasonable excuses are to be taken for those who have never made their language a subject of close study, and whose only use of words is entirely impromptu in the business affairs of life, in the home circle, or in the social gathering.

Though a person's descent from Belgravia or Billingsgate is in a great measure revealed by the propriety of his discourse, yet this refers principally to those words that are employed by the masses in the every-day conversations of life, rather than to technicalities and words related to particular professions, the use of which is generally confined to the specially instructed. But when a man stands forth as an orator, a teacher, a minister, or a professor of some college, it is certainly not unreasonable for those that sit under his instruction, to expect and demand that his speech should be almost free from errors.

One occupying such a position may well be excused for occasional embarrassment, poor voice, unpleasant address, hesitation of delivery, and various failings and peculiarities that can not be overcome, but little or no allowance can be made for constantly repeated errors.

Probably there has never been a public speaker so perfect in diction, that he has not in moments of embarrassment, or when much absorbed in his subject, been guilty of grammatical inaccuracies or mistakes of pronunciation; and doubtless he is as often aware of them as his listeners are, as soon as they drop from his lips, but it would be foolish to call attention to them by going back to correct them. But when these offenses are so glaring and so frequently repeated that it is evident the speaker knows no better, it is no wonder that the educated hearer often

thinks that the teacher had better leave his position and submit to being taught.

What allowance can an intelligent congregation make for their minister who has nothing else to do but prepare his sermons, if, besides a multitude of common English mistakes, he pronounces more than half of his scriptural names in a manner that is not sanctioned by any authority?

When the orotund medical professor stands up to address his students, or to engage in the discussions of a convention, and rolls out technicality after technicality pronounced in a manner that would be disowned by the original Latin or Greek, and is totally at variance with established usage, who would not ask for a little less elegance and a little more education? If it required a great amount of labor outside of the usual course of study for professional men to acquire a knowledge of the pronunciation of words peculiar to the professions, the subject might be treated with more tolerance; but as the definitions and the orthoepy might be so readily learned together during those years of daily reference to books that are required before one should be considered competent to stand as a guide to others, it certainly seems that they do not properly appreciate the dignity of their position by thus laying themselves open to public criticism.

Many a student, in order to become instructed in certain branches, has been compelled to reluctantly sit for months or years at the feet of those that he felt were far inferior to him in common school education, hearing hourly such violations of orthoepy and syntax as would be a discredit to school children. And, doubtless, many such students have had such a charity for their teachers that they have wished to direct their attention to their faults, but have been restrained on account of the fear of enmity, expulsion, or of lessening the chances for passing the final examination.

The bare thought of being so criticised should be so galling to any one bearing the dignified title of "professor," that he ought to be stimulated to endeavor to make himself an authority concerning the proprieties of speech.

The study of orthoepy was held in such high esteem by the accent Greeks, and their delicate ears were so offended by any violation of its rules, that if an orator mispronounced a single word, the entire audience immediately hissed him.

During the present state of pronunciation it would indeed be embarrassing to the public speaker, if such a custom existed in this country. Let us imagine, for instance, our friend Professor Abdominous Gynæcophonous, with his face ebullient with smiles of self-conceit, arising to address such an audience. "Gentlemen: I have listened patiently to this op'po-nent (*hisses*) of al'lo-path-y (*hisses*) and now arise to make a few remarks and in'quir-ies (*hisses*). In answer to his objections against hy-os-cy-ā'mus (*hisses*) as an anodyne and sō'por-if-ic, (*hisses*) I would say that in cases of cough and sleeplessness, I have long used hyoscyamia combined in trō'chēz (*hisses*) without any of those effects that the pāt'ron (*hisses*) of hō'me-o-path-y (*hisses*) mentions. And having made almost a specialty of the treatment of fāç'i-al (*hisses*) neuralgia or tic-dōl-o-rōō'" (*hisses*)—and it would certainly be time for him to dolorously sit down, although he might raise the question—

"What's in a name? that which we call a rose,
By any other name would smell as sweet,"

and argue therefrom that the pronunciation of a word should make no difference so long as its meaning was understood. Amongst professional men, it has been observed that physicians and dentists are by far more prone than others to orthoepical errors. Attention is requested to a few of the more common of these in addition to those found in the preceding vocabulary connected with words that are alike used by the professional and the unprofessional, such as: *abdomen*, *acclimated*, *albumen*, *animalcula arabic*, *citrate*, *embryo*, *excrescence*, *fetid*, *fetor*, *forceps*, *homeopathy*, *hydropathy*, *jugular*, *jujube*, *nasal*, *pharmacopœia*, *purulent*, *spasmodic*, *sulphurous*, *tragacanth*, etc. The authorities appealed to are Dunglison, Thomas, Webster and Worcester. Notwithstanding the superior merit of Dunglison's Medical Dictionary, as far as the comprehensiveness and reliability of its definitions are concerned, it is evident that it is almost useless as an orthoepical guide. The principal accent is in many cases marked, but the pronunciation of preceding and succeeding syllables can not be determined, and there is no attempt at syllabication.

Dr. Thomas' dictionary, though less comprehensive, is equally reliable in its definitions, and is excellent authority in regard to orthoepy; though it is to be regretted that in some words important syllables are not sufficiently marked. For instance, take the words *as-bes'tos* and *bis'muth*; how can it be determined whether the first should be pronounced äs-bēs'toss or äz-bēs'tōz or the latter bīz'muth or bīss'muth? Webster and Worcester are undoubtedly good authorities for the pronunciation of the medical words they give. In the following vocabulary all of the authorities that mention the words may be considered as agreeing, unless notice is made of their disagreement.

MEDICAL AND DENTAL WORDS.

[In Latin and Latinized Greek words, the English sounds of the vowels are given as those used by the majority of professional men. If any one, however, prefers to adopt the continental method, sounding *a* as in *father*, *y* and *i* as *e* in *veto*, etc., and consistently applies it to all such words, no one, of course, has a right to object.]

Adipose—ăd'î-pōse, not ad'î-pōze.

Ala—ă'la, not ăl'a. **Alæ**, plural.

Alis—ă'līs, not ăl'īs. This as a termination of many words, such as **abdominalis**, **digitalis**, **frontalis**, **lachrymalis**, **transversalis**, etc., is often erroneously pronounced ăl'is.

Alumen—al-ŭ'men, not ăl'u-men.

Alveolus—al-vē'o-lus, not al-ve-ō'lus. Plural, **alveoli** (al-vē'o-lī). **Alveolar**—(al-vē'o-lar). Alveolus is the name given to the *cavity* in the jaw that is seen upon the removal of the root of a tooth, and it possesses no more tangibility than a pinch of air; almost daily, however, we hear dentists speak of extracting a tooth with a piece of the *alveolus* attached. What a curiosity for preservation in a museum is a tooth with a piece of a little hole fastened to the root! What is meant is a piece of the *alveolar process*, or portion of bone around the alveolus.

Anæmic—a-nēm'īk, not a-nē'mīk. Dunglison gives the latter.

Andral—ōng-drăl', not ăn'dral.

Aphthæ—ăf'thē, not ăp'thē.

Aqua—ă'kwa, not ăk'wa.

Arcus Senilis—se-nī'lis, not sēn'î-lis.

Areolar—a-rē'o-lar, not a-re-ō'lar.

Aris—ă'rīs, not ăr'is in the termination of **angularis**, **medullaris**, **palmaris**, **orbicularis**, **pulmonaris**, etc.

Asarum—ăs'a-rum, not a-să'rum.

Asbestos—ăs-bēs'tōss, not ăz-bēs'tōz.

Attollens—at-tōl'lenz, not at-tō'lenz.

Azygos—az'y-gos, not a-zy'gos.

Bagge—băg'geh, not băg.

Bimana—bī-mă'na, not bī-mă'nī-a.

Bismuth—bīz'muth, not bīss'muth.

Bitumen—bī-tū'men, not bīt'u-men.

Cadaver—ka-dă'ver, not ka-dăv'er.

Caries—kă'rī-ēz, not kă'rēz nor kăr'rēz.

Carminative—kar-mīn'a-tive, not kar'mi-nā-tive.

Caryophyllus—kăr-ī-o-phīl'lus, not kăr-ī-ōph'īl-lus.

Cerebral—sēr'e-bral, not ser-ē'bral.

Cerebric—sēr'e-bric, not ser-ē'bric.

Cerebrum—sēr'e-brum, not ser-ē'brum. Dunglison gives both.

Cerumen—se-rū'men, not sēr'ū-men.

Cheyne—chān or cheen, not shāne.

Choledochus—ko-lēd'o-kus, not kōl-e-dō'kus nor ko-līd'a-kus.

Cicatrix—si-kă'trix, not sīk'a-trix nor si-kăt'rix. Plural, **cicatrices** (sīk'a-trī'sēz), not sī-kăt'rī-sēz.

Cimicifuga—sīm-ī-sīf'u-ga, not sīm-i-sī-fū'ga nor sīm-īs'î-fū'ga.

Cochlea—kōk'le-a, not kōk'le-a.

Conein—ko-nē'īn, not kō'ne-īn.

Conium—ko-nī'um, not kō'ni-um.

Cranium—krā´ni-um, not krān´i-um.

Cynanche—sī-nān´kē, not sī-nān´chē.

Diastase—dī´as-tāse, not dī-as´tāze.

Diastole—dī-as´to-le, not dī´as-tōle.

Diploe—dīp´lo-e, not dip-lō´e.

Dulcamara—dul-ka-mā´ra, not dul-sa-mā´ra. Webster gives dul-kam´a-ra also.

Duodenum—du-o-dē´num, not du-ōd´e-num.

Dyspnœa—dīsp-nē´a, not dīs-nē´a.

Emesis—ēm´e-sis, not em-ē´sis.

Epiploon—e-pīp´lo-on, not ep-ip-lō´on.

Facial—fā´shal, not fāsh´i-al.

Foramen—fo-rā´men, not fo-rām´en.

Fungi—fun´jī not fun´gī. Plural of **fungus**.

Galbanum—gāl´ba-num, not gal-bā´num.

Gingiva—jīn-jī´va, not jīn´ji-va.

Glenoid—glē´noid, not glēn´oid.

Glutæus—glū´tæ-us, according to Webster. The rest give glū-tæ´us.

Helleborus—hel-lēb´o-rus, not hel-le-bō´rus.

Hyoscyamus—hī-os-sī´a-mus, not hī-os-sy-ām´us nor hi-os-sy-ā´mus.
Hyoscyamine (hī-os-sī´a-mīn).

Impetigo—īm-pe-tī´go, not īm-pēt´i-go.

Incisive—īn-sī´sīv, not in-sīs´ive.

Iodoform—ī-ōd´o-form, not ī-ō´do-form. Dunglison gives ī´o-do-form.

Itis. According to Webster and Worcester this termination is pronounced ī´tis in **bronchitis**, **pleuritis**, **gastritis**, etc. Thomas and Dunglison do not specify, but the inference is that they intend the same. It is, however, so generally pronounced ē´tis, that many would object to the attention attracted by calling it ī´tis.

Jejunum—je-jū´num, not jēj´u-num.

Juniperus—ju-nīp´e-rus, not jū´ni-per-us nor ju-ni-pē´rus.

Laudanum—law´da-num, not lōd´a-num.

Lentigo—len-tī´go, not lēn´ti-go.

Lepra—lēp´ra, not lē´pra. Dunglison gives the latter.

Leuwenhoek—lōō´en-hōök or luh´wen-hōök (U as in fur), not lōō´wen-hōke.

Levator—le-vā´tor, not le-vāt´or.

Liquor (Latin)—lī´kwor, not līk´ur as in English.

Magendie—mä-zhōng-dē´, not mā-jēn´dē.

Malic—mā´lic, not māl´ic. Thomas gives the latter.

Matrix—mā´trix, not māt´rix.

Mistura—mīs-tū´ra, not mīs´tu-ra.

Molecule—mōl´e-kūle, not mō´le-kūle.

Mollities—mol-līsh´ī-ēz, not mōl´lī-tēz.

Molybdenum—mōl-īb-dē´num, not mo-līb´de-num.

Nasmyth—nā´smith, not nāz´mith.

Nicolai—nee´ko-lī, not nīk´o-lā.

Nucleolus—nu-klē´o-lus, not nu-kle-ō´lus.

Oris—ō´rīs, not ör´is.

Ovale—ō-vā´le, not ō-vāl´e.

Panizzi—pā-nīt´see or pā-nēt´see, not pan-iz´zy.

Pepys—pēps, not pē´pīs nor pēp´īs.

Pes Anserinus—pēz an-ser-ī´nus, not pēz an-sēr´i-nus. I once heard a professor describing the facial nerve to his class, and he dwelt upon this plexus for some time, calling it the "Pons Asinorum."

Podagra—pōd´a-gra, not po-dā´gra. Worcester gives po-dāg´ra also.

Podophyllum—pōd-o-phyl´um, not po-dōph´yl-lum.

Process—prōs´ess, not prō´sess.

Prostate—pros´tāte, not prōs´trāte.

Purkinje—pōör´kĭn-yeh or pōör´kĭn, not par-kĭn´jē.

Pylorus—pĭ-lō´rus, not pĭ-lōr´us.

Pyrethrum—pĭr´e-thrum, not pĭ-rē´thrum.

Quadrumana—quad-rū´ma-na, not quad-ru-mā´nia.

Rubeola—ru-bē´o-la, not ru-be-ō´la.

Sacrum—sā´krum, not sāk´rum.

Sagittal—sāj´it-tal, not sa-jĭt´tal. Danglingson gives the latter.

Sanies—sā´nĭ-ēz, not sā´nēz nor sän´ēz.

Scabies—scā´bĭ-ez, not scāb´ēz nor scā´bēz.

Seidlitz—sĭd´lĭtz, not sĕd´lĭtz, unless spelled **Sedlitz**.

Sinapis—si-nā´pis, not sĭn´a-pis.

Squamous—skwā´mus, not skwaw´mus.

Systole—sĭs´to-le, not sĭs´tōle.

Tinctura—tinc-tū´ra, not tinct´u-ra.

Titanium—ti-tā´ni-um, not ti-tān´i-um.

Trachea—tra-kē´a or trā´ke-a, not träck´e-a.

Tremor—trē´mor, not trēm´-or. Webster allows the latter also.

Trismus—triss´mus, not trĭz´mus.

Umbilicus—um-bĭ-lĭ´kus, according to Worcester, Thomas and Danglingson. Webster gives um-bil´i-kus.

Variola—va-rĭ´o-la, not va-ri-ō´la.

Veratrum—ve-rā´trum, not ve-rāt´rum.

Vertebral—vĕr´te-bral, not ver-tē´bral.

Virchow—fĭr´ko, not vĭr´chow nor vĭr´kow.

Zinci—zĭn´si, not zink´ĭ.

SENTENCES FOR PRACTICE.

The following extract is from the letter of a friend, to whom were sent some of the advance pages of this work: "I am absolutely filled with astonishment to see how many simple words I have been mispronouncing all my life, and would have kept on mispronouncing to the end of my days if my thoughts had not been directed to them. If I were in your place I would end the book with a story in which all the words would be used in the course of the narrative. I can imagine no amusement more instructive or interesting than for a social party to read in turns, under some penalty for each mistake."

I had myself conceived the idea of presenting the words untrammelled with explanation of the

orthoepy, or marks of accent; but the form was not decided upon.

The effort to compose a narrative was abandoned after a fair trial; for to have a plot and also bring the words in natural position would require a large volume; otherwise, it made senseless jumble. In the trial sentences given the objects are gained in small space. Those objects are to allow readers to exercise the memory and test their friends; and at the same time to use the words syntactically. It is hoped that the reader will pardon any absurdities of context; as they can not be avoided where one is compelled to use so many selected words, and is obliged to force them into a small compass.

MELANGE.

The invalid came from *Bremen* to America and hoped to be soon *acclimated*, but was stricken down with a disease that was not *amenable* to treatment, although he had many physicians: *allopathists*, *hydropathists* and *homeopathists*. He said that the aim of *allopathy* was to poison him; of *hydropathy* to drown him; and of *homeopathy* to let him die unaided.

One of the *combatants* struck his *opponent* in the *abdomen* with a club, cut off an *alder* tree; he was carried under the shade of an *ailantus* and immediately expired.

Sophia found the egg under a *piony* near the *shumac* tree; but she broke it in carrying, and spilled the *albumen* all over her *alpaca* dress.

The dose for an *adult* is a *dessert-spoonful*.

It was a plain supper—nothing but *aerated* bread, *Bologna* sausage and *radishes*.

He told his *demonstrative disputant* that he did not wish to *get* into an *altercation*, but it only appeared to arouse his *combativeness* still more.

Why do you accent the *antepenult* of *espionage*?

He *illustrated* his proposition by cutting off the *apex* of the figure, and then exhibited his *apparatus* for the production of *statical* electricity.

Two-thirds *gum-arabic* and one-third *gum-tragacanth* make a good mucilage.

The *archbishop* dreamed that an *archangel* came to him and told him to have his *architect* send to an island in the Grecian *Archipelago* for white marble for the *pilasters*.

Search the *archives* of history and you will not find another such *prodigy* as Admirable *Crichton*.

When, after *traversing* the ocean, you find yourself in the *arid* desert of *Sahara*, where there is no *aroma* of sweet flowers, or anything *at all* to regale your exhausted energies; where there is no *herb* nor *herbaceous* plant near you; where you are almost famished for want of some *potable* fluid; where you are in constant fear of being *harassed* by *truculent nomads*—then will you realize that there are no joys *comparable* to those that exist around the *hearthstone* of your humble home.

When the contents of the *museum* were sold by *auction*, the antiquary bought a roll of *papyrus* filled with *hieroglyphics*, a kind of *bellows* used by the ancients for starting their fires, and a fine collection of *trilobites*.

The attempt at a *reconnaissance* in force had been unsuccessful; immediately after *reveille*, the commander of the *fortress* put it to vote amongst his officers, whether or not they should surrender. The *ayes* carried it, although some *vehemently* opposed on account of the excellent *morale* of the garrison.

The *heroine* of the *melodrama* sent to her *betrothed Seignior* an *exquisite bouquet*, composed of *catalpa* flowers, *dahlia*s, *marigold* and *thyme*, and prayed his forgiveness for not allowing him the promised *tête-à-tête* at the *trysting* place; she had been suffering with the *tic-douloureux*, she said. He generously forgave her and sent her a *sonnet*, in which he said that her voice was sweeter than that of *Piccolomini*, or any other *cantatrice*; that no *houris* could be more beautiful than she; he called her a fair *florist*, and after *extolling* her *naïveté*, *roseate* cheeks and *nymphean* graces, he swore eternal *homage* and that he would love her forever and for *aye*.

The judge *bade* the *desperado* cease his *badinage* and answer his *inquiries*, and threatened that if he did not, he would punish him for his *contumacy*.

The *vicar* was one of the *notable* men of his day; his wife was a pattern of *industry*, a *notable* housekeeper. While the birds were chirping their *matin* song, she might be seen with her *besom* in her hand.

Is this a *bona fide* transaction, or is it a *Machiavelian* attempt to *inveigle* the *prelate* into an *imbroglio*?

A *booth* was erected at the fair where the *pretty* Misses *Agnes* and *Rosalind* with much *complaisance* dispensed *gratis* to the visitors, *soda-water* flavored with *orgeat* or *sarsaparilla*.

General *Silvester* and his *protégé*, *Reginald*, met with a *casualty* that nearly cost them their lives. The horses attached to their *Brougham* became frightened at a *yacht* and made a *tremendous* leap over a high embankment into a *creek*.

At the *zoological* garden was found nearly every animal *extant*, from a mouse to a *camelopard*.

The *rendezvous* of the *topographical* surveyors was at the camp of some hunters on a *knoll* near the banks of a *cañon*.

The monk concealed his features with his *capoch* and would have been *irrecognizable* if his *discourse* had not betrayed him.

The *étagère* stands *cater-cornered* in a *recess* and contains many beautiful ornaments that his *predecessor* gathered within the last *decade* of years; amongst which may be mentioned the heads of *Beethoven*, *Béranger*, *Goethe*, *Percy Bysshe Shelley*, and many other celebrities, cut in *onyx*.

The *Caucasian* races obtained their name on account of originating near Mount *Caucasus*.

The *mischievous* children got *cayenne* all over their *chaps*, by which they were sufficiently punished without any further *chastening*.

The *chivalric* Don Quixote, having become a *monomaniac* on the subject of *chivalry*, bestrode his *Rosinante*, and, attended by his squire, started out to perform *chivalrous* deeds.

Lord C. has been absent since *February*, 1870; it is said that he has been traveling *incognito*, but it is certain that in Italy he has retained his *cognomen*. He is now at *Modena* awaiting the recovery of his *Cicerone*, when he intends to visit *Genoa* and *Milan*.

The *obesity* of the *florid*-faced prebendary is observed to increase with his *prebend*.

I have heard much of the *gamins* of *Gotham*, but I never realized what the *gallows*-deserving rascals were till I settled in New York City. I opened business as a *pharmaceutist* on a corner that was a favorite *haunt* of theirs. Such a crowd of *tatterdemalions* as stood in front of my show-window the first day I made my display of *Parisian* fancy goods, baffles description. One had the *hooping* cough, and every now and then would hoop till the *perspiration* rolled down his face; then he would shriek out the daily *newspapers*, in a voice like a *calliope*. One dirty-faced *gourmand* ate *papaws* till he had to *gape* for breath, and would shoot the seeds and throw the skins at his *hundred* comrades, half of them coming in my front door. Another, dressed in ragged *jean*, his face covered with *soot*, played the *jew's-harp* hour after hour, with as much pride in his ability as *Paganini* at his violin. Another, a tall, *jaundice* visaged youth with an *embryo* beard of about a dozen hairs, covered nearly to his heels with his great-grandfather's *surtout*, in the *lapel* of which was pinned a death's-head, danced upon the iron cellar door till it roared like distant artillery.

Then there were many other "*partners*" bearing such *sobriquets* as "Sore Snoot," "Pig Eye," "Limpy," etc., *improvising irrational* songs, boxing, *wrestling*, indulging in *raillery* and *ribald* jests, pitching *quoits*, *meawing* like cats, howling at my *patrons* and driving reputable *patronage* away. Every now and then they would send in little, *saucy*, *precocious* urchins, who offered to *patronize* me by asking for two cents' worth of *jujube* paste, *tolu* or *licorice*, or some *Samaritan salve* for Jim Biles' sore nose. At last, when the sun had reached the *horizon*, as a *finale* of the day's *progress*, one of the young villains hurled a bowlder through my French plate-glass, which, after its flight through a lot of *citrate* of magnesia, *cochineal* and *quinine*, finally spilled a large bottle of red ink all over my new *pharmacopœia*. Springing over the *débris*, I rushed to the door with *implacable* anger flashing from my eyes. But one glance at that *imperturbable* crowd showed me how *impotent* I was. One of them with *placid* countenance and *stolid* indifference simply accosted me with, "Say, Mister, are you going to see the '*Naiad Queen*' to-night?"

I left that store in less than a *fortnight*.

The *comptroller* was appointed by the *government* upon the supposition that he was *conversant* with the details of *finance*; but he was only a *mediocre financier* and was not aware of the *deficit* in the *finances*, until the conscience-stricken *defalcating* officer acknowledged his *defalcation*.

The emigrants to the *frontier* chose a beautiful spot for their settlement; but they found that the wells dug there and on the *contiguous prairies* had a *saline* taste; so they were obliged to bring water from the *mountainous* region beyond, by means of a *conduit*.

From the *congeries* presented to the professor, he, at his *leisure*, *isolated* each genus and gave *generic* names to each; and at the next meeting of the *lyceum*, he solicited attention to his *data* and the *truths* he had deduced.

The handsome *contour* of *Madame G's* face has been spoiled by an *excrescence* like a *raspberry* on her *nasal* organ.

Young *Philemon* after reading *Lalla Rookh*, *Lara*, *Don Juan*, *The Giaour*, the productions of Mrs. *Hemans*, and a few others, was seized with the determination to become a poet; but he has only succeeded in becoming a *poetaster*, without any ideas of *prosody*. More *metrical* excellence and sense can be found in the *distich*:

"Mary, Mary, quite *contrary*,
How does your garden grow?"

than in any of the *products* of his brain that he has given us. His brothers, *Eben* and *Philander*, have become stage-struck, and expect to excel in the *Protean* art. Their *guardian*, himself a great lover of *drama*, having foolish confidence in their success, grants them *plenary* indulgence in all their whims. They are *habitués* of the *theatre*, and have fitted up a *suite* of apartments next to a *suit* of rooms occupied by some stock actors, with whom they are bound in *indissoluble* bonds of friendship. There they spend the day in practice, and if you should call at any hour, there is no telling what will present itself to you. Perhaps Macbeth with the *glamour* of his eyes, viewing the imaginary *gouts* of blood; or *Banquo* with his gory locks; or some knight with his *cuirass* on and his *visor* down, plunging, without a *qualm*, his carmine-stained *poniard* into the *jugular* of some *patriot*. Possibly, Othello the *Moor*, King John with the *Magna Charta*, or a *legendary* warrior of frightful *mien* with his *falchion* drawn, will admit you. Or you may see a *viscount* with *falcon*, a *rampant* villain, a *jocund* host, or an *irate*, *splenetic* old man with *spectacles*, pronouncing with *senile vehemence* a curse upon some *fragile* female in *negligee* before him, who beseeches the aid of an *immobile statue* in a *niche* in the wall. You may get there in the nick of time to save Desdemona by an *exposé* of *Iago's* villainy, to rescue Pythias whom Damon holds by the *nape* of the neck on the *threshold* of eternity, or to restrain the *suicidal* design of the *Montague* by informing him that the fair Capulet is only under the influence of a *soporific*—not dead. You may arrive soon enough to arouse the womanhood in the *docile* Kate, making her less *docible*, and talk woman's rights to *Petruchio*, making him more *lenient*.

And you will find the guardian of these promising youths, sitting there all day shouting *encore* to their absurdities, and not *rational* enough to see his *indiscretion* in permitting their *frivolity*.

The *ennui*, recently complained of, was relieved by an invitation to a party given by the *Mesdames B.*, the same you met at the *conversazione* of the church *guild*. The ladies received their guests with their usual *suavity*. Their niece, *Rosamond*, recently from *Madrid*, was the attraction of the evening; she wore an elegant *moire* antique with a profusion of *valenciennes*; she had a beautiful set of jewelry—*opal* and diamonds. It was marvelous how her *tiny* hands flew over the *piano-forte*. She sings very sweetly too; her voice is a sort of *mezzo-soprano*. The *naïve* Miss *Ursula* was present, nearly smothered in black silk and *guipure*. She looks much prettier in *dishabille*. The little *piquant* Miss *Irene*, with her *plaited* hair, sang with a voice like a *parquet* her favorite, "*Tassels on the Boots*." That disgusting young *Leopold* was there, feeling as important as a *Rothschild*, making his *salams*, and *palavering sotto voce* to all the girls, circulating his *monogram* cards and sporting his paste pin with its dazzling *facets*. He thinks he cuts a wide *swath*.

Late in the evening those that were fond of *Terpsichorean* amusement were ushered into a room where the *tapestry* was covered and there spent several hours in *minuets*, waltzes, quadrilles, etc.

The topics of conversation amongst the more sensible during the evening were the object of the visit of the new *prelate*, and the recent speeches of *Disraeli* and *Thiers*.

Madame B. caused a good deal of merriment by describing an improvement in her *cuisine* that had been introduced that day. Bridget, a late importation from *Belfast*, who had charge of the *culinary* department, was told to send for some *vermicelli* to put in the soup, but she ordered *spermaceti* instead.

There was an old superstition that when the *sacristan* caused the bell in the *cupola* to toll its *dolorous* funeral notes, the *manes* of former friends joined in the solemn *cortege*, and gathering around the grave moved their lips in inaudible *requiem*, and wrote in invisible letters upon the tomb, *omega*.

The great *desideratum* in the successful argument of *disputable* points, is the possession of an *equable* temper.

Alphonso, while out hunting *partridges*, fell into a *slough*. Being clothed only in *nainsook*, he took

a severe cold, which soon resulted in *febrile* symptoms.

Dr. Mastiff's *posthumous monograph* on "*Rabies*" will soon appear. The *frontispiece* represents a group of dogs. Next to the *preface* is a *memoir* of the author. It was his own design to have "*Finis*" placed upon a cut of a tombstone. It almost seems that he had a *presentiment* of his death.

Suffice it to say that the dentist gave the patient enough *letheon* to produce unconsciousness, and then applied his *forceps* to the offending tooth. *Letheon*, accented on the first syllable, and *lethean* are derived from *Lethe*, the name of a river described in mythology, a draught from which caused forgetfulness.

Sulphurous acid is *gaseous*, not liquid.

It is reported in the *Pall Mall Gazette* that *Basil S.*, whom you met several years ago at *Leipsic*, is dead. He lived the life of a *roué* for some years in Paris and London, and turned out to be a most *perfidious* villain. In the latter city he committed many *heinous* offenses and acts of *subtle* knavery that were almost without *precedent*. He was engaged for a long time in the manufacture of *spurious* money by a new *process*, in which dies were taken from *gutta-percha* impressions. He had purchased the services of an experienced professor of *metallurgy*, and the *produce* of their crime would have been immense, if some of his other crimes had not been betrayed. *Placards*, offering a large reward for his arrest, were posted all over the city. He fled to Venice where he was soon afterward drowned by falling from a *gondola*, thus cheating the *gibbet* of its dues.

The foolish lover, *Ivan*, rendered desperate because his rival *Darius* had gained the *precedence* in *Marion's* esteem, resolved to commit suicide and rushed *toward* the *quay* and plunged into the water. Some fishermen rescued him with their *seine*, poured some *potheen* down his throat, and carried him home on a piece of *tarpaulin*. His *sousing* cured him of his folly, but was a poor *guerdon* for his faithfulness.

The *Saracens*, taking advantage of the *strategic* point, made a sudden dash into the territory of the *usurper*; while a detachment *houghed* the horses of the enemy's *cavalry*, the rest proceeded on a *predatory* raid characterized by *rapine* and terror, and after the *spoliation* of the villages, and the burning of the *granaries*, returned to their own possessions.

Lionel, *prejudiced* against the world on account of *onerous* cares, concluded to make a *sacrifice* of his wealth and position and become a *recluse*. His little *hovel* on the *heather*, whitened with lime which he himself *slaked*, and the little flower garden *redolent* of spring, present a strange contrast with his former mansion and magnificent grounds.

Eva answered the *inquiry* of the French gentleman, "Parlez-vous français?" with a "Oui;" but when she came to converse with him, he understood about as much of her *patois* as he did of

Hindoostanee.

There is a fabulous report that the *upas* tree exhales a *subtile* vapor that is fatal to animal life.

Since *Joshua* has obtained his lucrative *sinecure*, he spends his time in riding about in his *phaeton* and reading *romances*. He is *loth* to acknowledge that he was ever a *plebeian* and did all kinds of *servile* work. He is confident that his *genealogy*, if known, would show that he was unto a *manor* born, and that some *supposititious* child robbed him of his rights.

The knight dropped his *wassail cup* and sprang to the assistance of the ladies. "*Gramercy*," quoth they, *simultaneously*.

The *veterinary* physician said that the disease was *murrain*.

An *infinitesimal* quantity of *yeast* excited the fermentation.

Augustine studied *microscopy* just long enough to learn that a *monad* is one of the simplest kind of minute *animalcules*; he then tried chemistry and *mineralogy*, but he could not master the *nomenclature*; he then took a fancy for *telegraphy*, but soon abandoned the idea of becoming a *telegraphist*. At last accounts, he apprenticed himself to a druggist, but was told to *vamos* soon after making up a lot of *Seidlitz* powders with oxalic instead of *tartaric* acid.

Artemas has applied for a *patent* on an improved *turbine* wheel.

Mr. B., recollecting the *precedent* services of his servant, advanced him money enough to lift the *lien* on his dwelling.

The *lithographer* had only a poor *melanotype* to copy from, but he succeeded in making an excellent print.

"Thou shalt destroy them that speak *leasing*," is found in the sixth verse of the fifth *psalm*.

At the examination in *orthoepy*, *Deborah* had the following words given to her: *contumely*, *crinoline*, *feudal*, *fetid*, *fetor*, *gerund*, *gneiss*, *gyrfalcon*, *harem*, *Hawaiian*, *hygiene*, *lariat*, *leverage*, *nonillion*, *obligatory*, *platina*, *platinum*, *psalmody*, *psychical*, *purulent*, *pyrites*, *recherché*, *résumé*, *sacerdotal*, *sacrament*, *schism*, *shekel*, *stearine* and *troches*.

The objective, *me*, is *often* erroneously used instead of the *nominative*, *I*, in answer to the question—"Who is there?"

In the *dramatis personæ* of "Midsummer Night's Dream," *Oberon* and *Titania*, king and queen of the fairies, are introduced.

At the examination in geography, *Ada* was required to draw a map of *Asia*, which would have been well done, if she had not drawn *Persia*, *Afghanistan* and *Beloochistan* nearly twice their proper size. She was then asked to give the location and length of the *Altai* and *Vosges* mountains, and the height of their principal peaks; a description of the *Aral*, *Adriatic* and *Caribbean* seas; the course and length of the *Amoor* and *Yang tse-kiang*; and the location and population of *Valparaiso* (*Chili*), *Bantam*, (*Java*), *Norwich*, (Eng.), *Pesth*, *Quebec*, *Valenciennes*, *Neufchatel*, *Nantes* and *Aix-la-Chapelle*.

Her sister, *Frances*, was told to draw maps of *Buenos Ayres* and *Otaheite*, and to bound *Venezuela* and *Arkansas*; to give the length and direction of the *Araguay*, *Juniata*, *Kankakee*, *Barbados* and *San Joaquin*; the location of Cape *Agulhas*; the situation and population of *Bingen*, *Calais*, *Canton*, *Acapulco*, *Chuquisaca*, *Delhi*, *Dubuque*, *Jeddo*, *Quereturo*, *Truxillo*, *Leicester* and *Vevay*, and a description of *Sumatra*, *Zanzibar*, *Barbadoes* and the *Antilles*.

Sigismund has just returned from *Yosemite Valley*.

Cecily, *Chloe* and *Viola* have just passed their examination in biography. The names presented to them were the following: *N. S. Adam* (Fr.), *G. Adam* (Ger.), *Beatrice Cenci*, *Blucher*, *Boccaccio*, *Anne Boleyn*, *Marco Bozzaris*, *Joseph Buonaparte*, *D'Aubigné*, *Daubigny*, *Drouyn de Lhuys*, *Juarez*, *Lavater*, *Marat*, *Marion*, *Catherine de Medici*, *Moultrie*, *Ovid*, *Pliny*, *Ponce de Leon* and *Richelieu*.

VIOLATED RULES OF GRAMMAR.

Many, who claim to be good grammarians, are occasionally guilty of the violation of certain important rules. Attention is solicited to a few of the more common errors of this nature.

NUMBER.

Certain compounds change the form of the first word in pluralizing, as: *court-martial*, *brother-in-law*, *sister-in-law*. Plural, *courts-martial*, *brothers-in-law*, etc. "John has three brother-in-laws," then, is incorrect.

But *tea-spoonful*, *table-spoonful*, *cupful*, *pocketful*, etc., are not considered such compounds; therefore, "two tea-spoonsful of medicine" and "two-cupsful of flour," should be, "two tea-spoonfuls of medicine," and "two cupfuls of flour."

When name and title are given, with a numeral adjective prefixed, the *name* is pluralized. "Are

the two Misses Wilson at home?" should be, "Are the two Miss Wilsons at home?" But when the numeral is omitted the *title* must be pluralized. "Were the Dr. Browns there?" should be, "Were the Drs. Brown there?" The rule has been given that the *name* only of married ladies is pluralized, but there appears to be no reason except that of euphony: the *Mrs. Clarks* certainly sounds more agreeably than the *Mistresses Clark*. In giving the plural of such titles as: *Hon., Rev., Squire* and *Capt.*, euphony is also often considered; but in such cases it would doubtless be better to add the numeral, as: the *three Hon. Jacksons*.

EACH OTHER—ONE ANOTHER.

Each other applies to two; *one another* to more than two. "The three witnesses contradicted each other," and "the two men accused one another," are incorrect.

NEITHER, NOT—NOR.

Neither and *not* are followed by *nor*, not *or*. "Neither James or Charles will come," and "it is not white or black," are incorrect.

TO BE, UNITING WORDS.

Words united by *to be*, referring to the same person, must be of the same case.

"It is me," "It may have been him," "It could not be her," and "It was not them," are not correct: *it*, in each of the sentences, is *nominative* and the other pronouns should be *I, he, she* and *they*. "I took it to be he," and "I understood it to be they," are also wrong; for *it* is objective in both instances, and the following pronouns should be *him* and *them*.

THAN, AS.

Than and *as* implying comparison, have the same case after as before. "He loses more than me," "John knows more than him" and "James is not so tall as her," should be, "He loses more than I" (lose), "John knows more than he" (knows) and "James is not so tall as she" (is tall).

WHO.

Errors connected with the use of this word are very common, even amongst good speakers.

"Who did you see?" "Who do you know?" and "Who did you hear?" are wrong: *whom* should be used, for it is the object of the transitive verbs, *see, know* and *hear*. *Who* in such sentences as: "Who are you looking at?" and "Who are you writing to?" should likewise be changed into *whom*, for it is the *object* of the prepositions *at* and *to*.

ADJECTIVES AND ADVERBS.

Adjectives are often erroneously used for adverbs in sentences like the following: "This is an uncommon good portrait," "It is a miserable poor painting." *Uncommonly good* and *miserably poor* are right.

Adverbs are still more commonly used for adjectives. "Mary looked *beautifully* at the party," and "Januschek looked *majestically* on the stage," are incorrect, for it is intended to describe the appearance of Mary and Januschek, not their manner of looking; therefore the adjectives *beautiful* and *majestic* should be used.

When *two* objects are compared, the *comparative* degree should be used. "William is the heaviest of the two," and "Which is the most desirable—health or wealth?" ought to be, "William is the heavier of the two," and "Which is the more desirable—health or wealth?"

THESE, THOSE.

The plural demonstratives *these* and *those* are often erroneously used with singular nouns, as: "I don't like these kind of people," and "Those sort of things are very embarrassing." *Kind* and *sort* are singular and should have *this* and *that*.

INTO.

Into, not *in*, is used to show the relation between verbs expressing motion, entrance, change of state, etc., and an objective case, as: "Come into the house," "Step into the carriage," and "Look into the room."

Transcriber's Note:

- Added punctuation as needed to preserve the author's and publisher's intent.
- Addition to the pronunciation guide:
 - Small capital "D" indicates a sound similar to "th" (this).
 - Small capital "G" and "K" indicates the sound of the German "ch".
 - Small capital "H" resembles a guttural and strongly-aspirated "h".
 - Small capital "R" resembles the sound of "rr" (terror).
 - Small capital "U" indicates the sound of the French "eu", and resembles the sound of the German "ö".
 - The sound for the small capitals "TH" is unknown.
- Page [17](#) Corrected spelling of "spelling" to "spelling" in "Worcester's spelling is".
- Page [29](#) Corrected spelling of "lenghten" to "lengthen" in "also, in lengthy, lenghten".

*** END OF THE PROJECT GUTENBERG EBOOK EVERY-DAY ERRORS OF SPEECH ***

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