tive—one might even say, more humanistic—aspects of the question at hand, such as why the editor made a selection or whether a particular lexical entry needs to be permanently memorized. Students can be queried about important points, such as the name of the earliest author using a particular word and that author's date, as found in a lexical entry, or whether a given versional tradition noted in the critical apparatus of a text is united or divided in support for a particular reading in the original language.

2. The perspective of the humanities. It will even be possible for students to learn something of the writers who compile the apparatus and the dictionaries that they use. Students will be interested to see the differences between their English and that of the dictionaries—does the term "corn" make sense in the ancient world which had no maize from the Western Hemisphere, or does not the modern verb "to party" really mean the same thing as the common dictionary term "to revel", and why do the writers of dictionaries insist on still using such translations? The evident differences in attitude toward the texts of the New Testament and other ancient writings, such as the implementation of conjectural emendation in virtually every kind of text but the New Testament, can only serve to increase student interest in the issues that fascinate scholars. Such subjective considerations will humanize the quasi-divine authors of dictionaries and the editors of texts and should promote critical thinking among the all-too-credulous classes that we so often face.

Epilogue

A formal introduction to these reading tools will certainly not harm new readers and has much potential to help them. Rather than presuming that they know such basic materials and then becoming disgusted when they prove otherwise, we ought to try conscientiously to provide our students with every possible advantage in a world that incessantly demands of them, "What good is a dead language?" The more confident our students are, the more ready they will be to defend the faith and to win new converts to our outstandingly interesting field.[6]

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CW 80.1 (1986)

[6] An abbreviated version of this paper was presented to the Southern Section of the Classical Association of the Middle West and South on November 3, 1984, in Nashville, Tennessee.

PRONOUNCING LATIN WORDS IN ENGLISH

Until the beginning of the twentieth century, English speakers normally pronounced Latin in the same way that they pronounced English. Thus, Chaucer would have read the *Aeneid* aloud in the same way as he read the *Canterbury Tales*. Latin vowels changed along with English vowels at the Great Vowel Shift, and someone like Ben Jonson would have recited Catullus with the same letter-sounds that he used for his own lyrics. John Milton objected to this development and proposed that Continental vowel-sounds be substituted for the English sounds, but his suggestion was not followed. A Continental pronunciation of Latin came to be used only by Roman Catholics in their liturgy, when following the tradition of pronouncing Latin as if it were Italian.

The native system used by English classicists through the nineteenth century can be found perfectly preserved in the standard dictionary pronunciations of le-

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gal Latin, in phrases like *habeas corpus* and *corpus delicti*. The system prevailed until it was thrown into a shambles by attempts of more recent classicists to impose the ancient or "Ciceronian" rules of pronunciation on Latin words and phrases even when used in English. On this point, see Thomas Pyles, "Tempest in a Teapot: Reform in Latin Pronunciation" (1939) and "The Pronunciation of Latin in English: A Lexicographical Dilemma" (1947) in *Selected Essays on English Usage* (Gainesville 1979).

The traditional English method of pronouncing Latin had a profound effect on the pronunciation of words that were "naturalized" in English from the Latin, or from Greek through Latin. The system itself developed according to what Sir James Murray in the *Oxford English Dictionary* calls "natural English habits" (see the quotation in *Comment 3*, below). Words are pronounced in accord with innate rules that are followed with a surprising consistency. These rules can be seen at work most clearly in the English treatment of Latin proper names, as I will illustrate below.

Each name presents two major questions: 1) what syllable is stressed? and 2) is the stressed vowel to be pronounced long or short in English?

Once these two questions are answered, the other sounds of the word fall readily into place.

I should make it clear at the beginning that the terms "long" and "short" as traditionally used for English vowels have a different meaning from "long" and "short" vowel quantities in Latin. In Latin, a long *a* has basically the same sound as a short *a* but twice the duration. In English, long vowels differ from short vowels in quality as well as (sometimes) in quantity, as follows:

Long vowels	*Short vowels*
ā as in māte	ă as in măt
ē as in scēne	ĕ as in sĕt
ī as in sīte	ĭ as in sĭt
ō as in wrōte	ŏ as in rŏt
ū as in pūke	ŭ as in pŭck
ȳ as in pȳthon	y̆ as in py̆x

Rules for Finding the Stress of Proper Names

The rules for stress are simple: they are the same as the Latin rules. In words of two syllables, the first (penult) is stressed. In words of more than two syllables, the stress is on either the penult or the antepenult. If the penultimate vowel is "blocked" (followed by two or more consonants), the penult receives the stress. If the penultimate vowel is not blocked, one must determine its Latin quantity. When the vowel is long, the penult is stressed (e.g. Aegīna); when it is short, the antepenult is stressed (e.g. Ábăris). Quantities of vowels are given in Latin dictionaries, and can also be deduced from quantitative, stressed, or rhymed verse. I take no notice of deviations from the Latin norm, such as Úlysses for Ulýsses (recent British usage, especially for Joyce's *Ulysses*), or Attíla (seen dyslectically as Atilla?) for Áttila.

Rules for Long and Short Stressed Vowels in Proper Names

The rules for determining the "quality" of stressed vowels in English (that is, whether they are "long" or "short" in the English sense, as distinct from their Latin quantities) can be outlined as follows. Most of the classical examples are taken from Ovid's *Metamorphoses* or from the Lewis and Short Latin Dictionary.

I. Stressed blocked vowels (vowels followed by two or more consonants) are short; e.g., Hermănnus Contrăctus, Hĕsperus, Aĕschylus, Hephaĕstus, Dĭctys, Pŏntus, Colŭmbus, Ulўsses, Odўsseus.

II. Stressed unblocked vowels (vowels followed by only one consonant or no consonant) are pronounced as follows:

A. Stressed unblocked vowels in the penultimate position are long; e.g., Donātus, Euryālus (hill in Sicily), Prēma, Polyphēmus, Caēsar, Euboēa, Atrīdes, Aegīna, Darīus, Līnus, Tmōlus, Thōas, Plūto, Dionўsus.

B. Stressed unblocked vowels in the antepenultimate position are long or short:

1. *u* is always long; e.g., Ūranus, Eubūlidas.

2. *a, e, i, o, y* are long when followed immediately by any other vowel (or by consonantal *i* plus any other vowel); e.g., Phaëthon, Etēocles. Nīobe, Trōilus, Cўane, Euryalus (friend of Nisus), Plēiades.

3. *i, y* are short in all other cases; e.g., Maxĭmian, Domĭtian, Phĭdias, Virgĭnia, Caecĭlius, Amphĭtryon, Dionўsius, Eurўdice, Eurўlochus, Eurўmenae, Eurўmedon, Eurўpylus, Eurўtion, Lўdia, Lўcidas, Lўcabas, Phrўgia, Scўthia; Pasĭphaĕ, Phĭneus, Phĭlyra.

4. *a, e, o* when followed by a consonant are long if the penultimate vowel is "high" (*e, i,* or *y*) and the ultimate vowel follows immediately; e.g., Sincān*ia*, Ignāt*ius*, Cyāne*ĕ*, Pygmāl*ion*, Tēr*eus*, Oēn*eus*, Pēl*ion*, Pēd*ius*, Gēr*y*on, Prōt*eus*, Apollōn*ius*.

5. *a, e, o* are short in all other cases: e.g., Dănaĕ, Pythăgoras, Daĕdalus and Oĕdipus, Symplĕgades, Sŏphocles, Leucŏthoĕ, Neoptŏlemus.

Comments

1. The original length of a stressed vowel in Latin has nothing to do with whether it is pronounced long or short in English. The English pronunciation depends entirely on its position in the word. There is a perfect coincidence of long Latin vowels with long English vowels only in words of more than two syllables in which the penultimate vowel is unblocked and stressed; see the examples Donātus, Euryālus, Polyphēmus, Euboēa, Aegīna, Darīus, and Dionўsus in Rule II A. It is not always true of words of two vowels; for example, Prēma, Līnus, and Thōas in Rule II A are Prĕma, Lĭna, and Thŏas in Latin.

2. I speak of vowels as "blocked" and "unblocked" rather than as "checked" or "free", not only because the latter terms do not entirely coincide with my definitions, but also because I wish to avoid entanglement or confusion with phonetic or linguistic theories of syllabification. The syllabification system that I presuppose is the very simple and practical one traditionally used by lexicographers and printers and still employed by the Government Printing Office.

3. In American usage, *ae* and *oe* are rightly treated as identical with *e*, in keeping with the pronunciation of Latin after Late Antiquity, and therefore are pronounced as short when the position calls for it (e.g., Aĕschylus, Rule I; Daĕdalus and Oĕdipus, Rule II B 5). In British usage they are usually pronounced *ē* in all positions, on the mistaken assumption that long Latin vowels should be pronounced long in English. See *O.E.D.* s.v. AE, published in the fascicle of 1884: "There is a strong tendency with classical scholars (at variance with their practice as to other long Latin or Greek vowels) to make [*ae*] long [*ē*] in all posi-

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tions. This influences popular usage to some extent, so long as *ae* is written; as
soon as *e* takes its place, natural English habits prevail; cf. *aestivate, aestuary,
estuary.*" But in the fascicle of 1902 s.v. OE it is noted that the tendency to pro-
nounce *oe* long in all positions is dominant. (In other words, the illogical insis-
tence of British classical scholars had begun to prevail.)

4. Note that *y* in classical Latin names is not a spelling variant of *i* but a sepa-
rate vowel corresponding to the Greek upsilon, pronounced like German *ü*.
Eventually it came to have the same sound as *i* in Latin (hence also in English). I
list *y* as a separate vowel to show that it follows the same patterns as *i* in tradi-
tional lexicography. (There is a recent tendency even among lexicographers to
think of *y* as "longer" than *i*; hence, for example, for Lycophron the Merriam-
Webster Biographical Dictionary has Lȳcophron.)

5. In Latin, a word like Patroclus can be pronounced either Pátroclus or Pa-
tróclus, because when the second of two consonants is a liquid the combination
can usually be considered as either one or two consonants. Hence, according to
the Rules given above, the English pronunciation would be either Pătroclus or
Patróclus. British dictionaries give Pătroclus, but American dictionaries make
the *o* long: Patrōclus.

6. The ending *-eus*, in which *eu* is a diphthong in Latin, is sometimes pro-
nounced as one syllable in English (*-ūs*), sometimes as two (*-ē-ŭs*), but is treated
under these Rules as having two separate vowels and syllables; hence, Rĭpheus
(following II B 3 rather than II A).

7. Endings such as *-sius*, *-gia*, and *-tian*, which are often merged into a single
syllable in English, are treated as containing two separate vowels and syllables;
hence, Dionȳsius (i.e., II B 3 rather than II A).

8. These Rules hold for most common nouns brought into English with the
Latin form unchanged; e.g., vāpor, sīnus, hystēria, gēnus, gĕnera, gĕnesis,
exegēsis, gēnius, bulĭmia.

(Recent editions of American collegiate dictionaries show that lexicographers
are still using this system, since they give the last-named word as byoo-LIM-i-a,
whereas I have only heard it pronounced in a "Latiny" kind of way, viz. boo-
LEE-mi-a).

9. These Rules can be seen to be operating in the whole range of words derived
from the classical and even Romance languages, and subrules can be devised to
account for most deviations. I give the following example: "Adjectives ending
in *-ic*, *-id*, and *-it* derived from Latin adjectives ending in *-icus*, *-idus*, and *-itus*
(e.g., *comicus, solidus, tacitus*) when stressed on the penult are treated as if they
still had the final Latin syllable, and therefore follow II B (rules for stressed an-
tepenultimate vowels)." Hence, mūsic, hūmid (II B 1); aquătic, grăvid, lĭcit,
stŏlid (II B 3, 5).

10. Comment 1, on the lack of correspondence between long and short
stressed vowels in Latin and English proper names, can be extended to some un-
stressed vowels and to all Latin verse, even quantitative, read in the old English
way. Thus, in the first words of the *Aeneid*, |Ārmă vĭ|rŭmquĕ că|nō, the English
would make "long" the 2d and 3rd vowels of the second foot, viz. *virumquē
cāno.*

Conclusion

I hope that the Rules given above will serve as a guide to classical scholars,
teachers, and students to help make their pronunciation of names correct and
consistent, especially in cases where the names have not been treated in English
pronouncing dictionaries. The usual practice, unfortunately, is to pronounce

commonly used names, like Caesar and Cicero, in the traditional English way, and to give a Latin or Greek pronunciation or some sort of hybrid rendering to less common names, such as Donatus, Soranus, or Avienus. Often, in fact, one can hear bastard or pseudo-classical pronunciations even of familiar names; an example is the usual British sounding of Odysseus as o-DEE-si-us.

The Rules can also provide guidance for common words in everyday speech, especially in cases where recent practice is shifting or uncertain. I illustrate by listing the following pairs of words, where the indicated pronunciation is justified on the same principles as found in the Rules:

hystēria	hystĕrical
gēnus	gĕnera
ēra	ĕrror
ōpus	ŏpera (plural of opus)

I further hope that my specific approach to English pronunciation will be of service as a supplement and even corrective to the work of professional ortho-epists. These pronunciation specialists, of whom Erik Fudge, *English Word-Stress* (London 1984), is a good example, usually proceed by making generalizations from the whole present-day vocabulary of English. In contrast, I concentrate on a limited segment of that vocabulary and arrive at historically explainable rules with a minimal number of exceptions. Fudge's methods are well illustrated in his "Vowel Shortening Rules" (pp. 203-207), in which he explains most short stressed vowels in terms of arbitrarily designated "suffixes" (that is, similar terminal clusters that are often not true suffixes). In Figure 7.13, he has a rule similar to my Rule II B 3 on short *i*, in words like Virgĭnia and Phĭdias, but he does not account for the short vowels in words like Dănaë and Leucŏthoë, which I explain in Rules II B 4 and II B 5.

(Note: In preparing this paper I have enjoyed the advice and criticism, though not always the full approval, of my colleagues Donka Minkova, Robert Stockwell, and Arne Zettersten, and I wish to express to them my sincere thanks.)

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CW 80.1 (1986)

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