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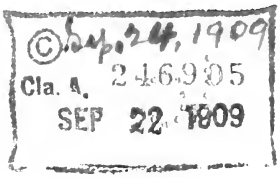

INTRODUCTION

In teaching the History of the English Language, I have looked in vain for a more available copy of Ben Jonson's English Grammar than that found in his collected works. A production so peculiarly distinct from *The Hue and Cry after Cupid,* or the Pindaric Ode, seems to call for a volume to itself. And the student of the history of English certainly needs it, as the grammar of the best standing for the seventeenth century.

Jonson's editors, William Gifford and Francis Cunningham, tell us that the Grammar might have been more complete if his first prepared grammar and his large collection of early grammars, Welsh and Saxon, as well as Latin and Greek, had not been "destroyed by the conflagration of his study." The extant grammar was published in 1640, three years after Jonson died, so that it stands without his proof correction.

Fragmentary and unsatisfactory it certainly is; and yet with all its omissions and incompleteness, we cannot spare it. Though we may find his reference to the Latin as authority for our alphabet, phonetically as well as orthographically, somewhat tedious and of doubtful value; though we may be a little impatient of his consideration of English as written for foreigners, and wish that his notes on syntax were fuller; still this grammar attracts

the student by its sturdy effort to write down the honest truth about the English language in the seventeenth century, so far as known or reducible to system. And if, in his desire "to free it from the opinion of rudeness and barbarism," Jonson has not given us the complete treatment of the syntactical license of Elizabethan English, we are grateful for such record of sixteenth century English as is given. It is a milestone in the History of English Language. It marks a stage not otherwise noted by Elizabethan writers, or by the students of the Stuart reigns. For the student of the development of our language it is a helpful document of that period; and for the general student watching the drift of language from Chaucer to Henry James, this Grammar of Ben Jonson is a monument not to be passed by.

Beginning with the alphabet, Jonson examines source after source of the elements of speech, from the Latin and Greek grammarians, and in some cases compares his Latin authorities with what *Smithus* has found in the Anglo-Saxon; thus trying to establish our vowels and consonants on a firm foundation. His many quotations from Scaliger, Terentianus and Quinctilian look learned and imposing, and perhaps it is a pity to translate the Latin, exposing some false etymologies and outworn theories; but if this Grammar is to be serviceable to the modern student, experience teaches us that we must unlock what lies concealed in Latin. And lest it seem more valuable than it really is,

I offer a translation of the frequent Latin quotations in the first four chapters, and restore the Latin to its original position in the folio of 1640, where it stands on the page opposite the English text. This equality in position, rather than the footnote position, would seem to represent the mental attitude of the scholars of the age, Jonson and Bacon: Bacon rendering his essays in Latin that they might be enduring to posterity; Jonson supporting every statement on the formation of the English language by Latin authority. In his *Discoveries,* his most personal writing, we see how entirely Jonson's task was governed by his classical reading. As grammars, the Latin and the Greek are the only authorities worth quoting. The modern tongues, French, German and Italian, furnish a body of material only for comparison with the English, and all are mere usage. Though Jonson quotes Smith on the usage of the Anglo-Saxon, it is of a remote ancestry, and that somewhat barbaric. According to a note by Cunningham he had a Saxon grammar and a Welsh, but there is no evidence that he had made any research into the Saxon, or had any further knowledge than his reference to the runes for *th* and *w*. We may notice throughout the Grammar, aside from the direct quotations, how much Jonson's thought followed the bent given by his classical reading; as in his adherence to syllabe for syllable; his elaborate pun on breath and spirit (Chapter 4. H.); his close of Chapter 16, Book I, endeavoring to bring the English to the equality

of Latin and Greek in rhythm. This last also recalls the efforts of the Areopagus and may be but an echo from Spenser's and Harvey's school of poetry.

If the Grammar were so closely modeled on the Latin in all its parts, and if the native genius of Jonson did not overtop his classical studies, giving vitality to his work, the book might perish without any one's lifting a voice to call it back from oblivion. But even in the discussion of letters as letters, we are struck by the lively play of figure, invigorating his style. It is the same vivid personality which turns his *Discoveries* from a mere commonplace book of quotations into a commentary on the literary times that is a significant part of Ben Jonson himself. So in Chapter 4, in considering the reduplication of sounds in *c, q, k,* he breaks forth in figure. "*Q* is a letter we might very well spare in our alphabet, if we would but use the serviceable *k* as he should be, and restore him to the reputation he had with our forefathers. For the English Saxons knew not this halting *Q* with her waiting woman *u* after her." "*W* has the seat of a consonant." The letter *H* may not be "the queen-mother of consonants; yet she is the life and quickening of them." So too, "Time and person are the right and left hand of a verb." The first conjugation is "the common inn to lodge every stranger and foreign guest." "I would ask to enjoy another character." And twice Jonson uses the figure translated from Scaliger that prosody

and grammar are diffused like blood and spirits through the whole (Book I, Chapter 1; Book II, Chapter 9).

The Board of Simplified Spelling in our own day could not speak more strongly than Jonson does of our "pseudography"; the unphonetic quality of some of our superfluous letters, and the overworked part that others play; as in his remarks quoted above on *q* and *k* and his severe comment on the illogical nature of our orthography, though he has no hope that it can be amended. Of mickle, pickle, he writes, "which were better written without the *c,* if that which we have received for orthography would yet be contented to be altered. But that is an emendation rather to be wished than hoped for, after so long a reign of ill custom among us." Again, of *gh* in cough, might, he recalls our present spelling reform. "For the *g* sounds nothing," he says, "only the writer was at leisure to add a superfluous letter, as there are too many in our pseudography."

In his observations on syntax, Jonson makes some points developed by later students of usage, though he fails to carry them out. He notes that *order* is a governing principle of syntax; but he merely notes the fact, adding little to his incidental comment in the *Discoveries*. "Order helps much to perspicuity as confusion hurts." And in the agreement of pronouns with nouns (Book II, Chapter 2) he says, "And in this construction (as also throughout the whole English Syntax) order and the plac-

ing of words is one special thing to be observed." "The syntax of conjunctions is in order only." To show how order is a governing principle of syntax was left to the nineteenth century.

Jonson gives us a different perspective on the passing of some forms that we have been inclined to relegate to Chaucer's day. If there was in the seventeenth century a chance of holding to *-en* for the plural of the verb, the passing of that form seems within easy call. "In former times," writes Jonson, Chapter 16, Of a Verb, "till about the reign of Henry VIII they (plurals) were wont to be formed by adding *-en*; thus loven, sayen, complainen. But now (whatsoever is the cause) it hath grown quite out of use, and that other so generally prevailed that I dare not set this afoot again; albeit (to tell you my opinion) I am persuaded that the lack hereof well considered will be found a great blemish to our tongue. For seeing time and person be, as it were, the right and left hand of a verb, what can the maiming bring else, but a lameness of the whole body?" Though he writes thus strongly in favor of the old plural, Jonson himself did not fly in the face of a custom already established, even though recently, to the extent of using the *-en* plural of verbs in his plays with the freedom that Shakespeare did. Had the eighteenth century writers kept sight of Ben Jonson's Grammar they need not have gone astray after their possessives as they did. "The Genitive plural is all one with the plural absolute," which Jonson writes without an

apostrophe; then he adds an exception not enforced by later usage, and subjoins, "Which distinction not observed brought in first the monstrous syntax of the pronoun *his* joining with a noun betokening a possessor; as the prince his house, for the princes house." Writing on this same subject, Professor Lounsbury says: "A somewhat peculiar use of *his* to take the place of the ending of the genitive case developed itself in Old English, and prevailed somewhat extensively in the early portion of the Modern English Period. We can see it exemplified in the following passage from Shakespeare's fifty-fifth Sonnet,

'Nor Mars *his* sword nor War's quick fire shall burn
The living record of your memory.'

Traces of this usage can be discovered even in Anglo-Saxon. In the first text of Layamon, written about 1200, it occurs rarely, but is frequently found in the second text, supposed to be about fifty years later. But it was not till the sixteenth century that it began to appear often."—T. R. Lounsbury: *English Language,* p. 281.

Ben Jonson's Grammar is interesting then to the present age, not only for what it classifies as the practice of the time, but as in itself giving "the abstract of the time." "Little more than a rough draft," it yet furnishes an invaluable document of English as far as it was then reduced to a system, and I present it to students with as little hindrance as possible to their reading, bearing only in mind the words of Jonson in his *Discoveries*: "The office

of a true critic or censor is not to throw by a letter anywhere or damn an innocent syllabe, but lay the words together and amend them; judge sincerely of the author, and his matter, which is the sign of solid and perfect learning in a man."

* * * * *

I have used the text as found in the third volume of the Works of Ben Jonson, edited by Francis Cunningham, with amendments on William Gifford's edition, and published by Chatto and Windus, London. I have compared the work throughout with the text of the folio of 1640, as seen in the library of Harvard College, and the changes of text arrangement that I have made have been in accordance with the arrangement in the folio, and hence, in most cases, have merely restored the proportion of Latin and English, as they appeared to Jonson, taking the Latin out of the footnotes, and placing it in the page. The early spellings, as presenting still further obscurities, of borne for born, wee for we, I have not restored.

ALICE VINTON WAITE.

November, 1908.

The English Grammar

Made by Ben Jonson for the benefit of all Strangers out of his observation of the English Language now spoken and in use

Consuetudo, certissima loquendi magistra, utendumque planè sermone, ut nummo, cui publica forma est

—Quinctil.

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Non obstant hae disciplinae per illas euntibus sed circa illas haerentibus.

—*Quinctil.*

Major adhuc restat labor, sed sanè sit cum veniâ, si gratiâ carebit: boni enim artificis partes sunt, quam paucissima possit omittere.

—*Scalig. lib. I. c. 25.*

Neque enim optimi artificis est, omnia persequi.

—*Gallenus.*

Expedire grammatico, etiam, si quaedam nesciat.

—*Quinctil.*

THE PREFACE

The profit of Grammar is great to strangers, who are to live in communion and commerce with us, and it is honourable to ourselves: for by it we communicate all our labours, studies, profits, without an interpreter.

We free our language from the opinion of rudeness and barbarism, wherewith it is mistaken to be diseased: we shew the copy of it, and matchableness with other tongues; we ripen the wits of our own children and youth sooner by it, and advance their knowledge.

Confusion of language, a Curse.
Experience breedeth Art: Lack of Experience, Chance.

Experience, Observation, Sense, Induction, are the four triers of arts. It is ridiculous to teach anything for undoubted truth, that sense and experience can confute. So Zeno disputing of *Quies,* was confuted by Diogenes, rising up and walking.

In grammar, not so much the invention, as the disposition is to be commended: yet we must remember that the most excellent creatures are not ever born perfect; to leave bears and whelps, and other failings of nature.

Jul. Caesar Scaliger de caus. Ling. Lat.

Grammatici unus finis est rectè loqui. Neque necesse habet scribere. Accidit enim scriptura voci, neque aliter scribere debemus, quàm loquamur.[1] —*Ramus* in definit. pag. 30.

Grammatica est ars benè loquendi.[2]

Veteres, ut *Varro, Cicero, Quinctilianus,* Etymologiam in notatione vocum statuêre.[3]

Dictionis natura prior est, posterior orationis. Ex usu veterum Latinorum, *Vox,* pro dictione scriptâ accipitur: quoniam vox esse possit. Est articulata, quae scripto excipi, atque exprimi valeat: inarticulata quaenon. Articulata vox dicitur, quâ genus humanum utitur distinctim à caeteris animalibus, quae muta vocantur: non, quòd sonum non edant; sed quia soni eorum nullis exprimantur propriè literarum notis.[4]—*Smithus* de rectâ, et emend L. Latin script.

[1] The one purpose of grammar is to speak correctly, nor does it require writing. For the writing is dependent on the voice, nor should we write differently from what we speak.

[2] The art of grammar is to speak well.

[3] The ancients, Varro, Cicero, Quinctilian, held that etymology lay in designating the meaning and derivation of tones.

[4] The nature of speech comes first; of oratory later. According to the use of the ancient Latins, Voice is accepted for the written speech; since this can be vocal. There is the articulate, which can be taken from writing and expressed; the inarticulate, which can not be expressed. Speech is said to be articulate as used by the human race in distinction from all other animals, which are called dumb; not because they have no sound, but because their sounds can not be duly expressed by any characters in writing.

The English Grammar

CHAP. I.

OF GRAMMAR, AND THE PARTS

Grammar is the art of true and well-speaking a language: the writing is but an Accident.

The parts of Grammar are

Etymology	which is	the true notation of words.
Syntax		the right ordering of them.

A word is a part of speech, or note, whereby a thing is known, or called; and consisteth of one or more syllabes.

A syllabe[1] is a perfect sound in a word, and consisteth of one or more letters.

A letter is an indivisible part of a syllabe whose prosody, or right sounding is perceived by the power; the orthography, or right writing, by the form.

Prosody and orthography are not parts of grammar, but diffused like the blood and spirits through the whole.

[1] Syllabe gives Jonson's close adherence to the Latin form, *syllaba*. King James uses the form also in his Reulis and Cautelis to be observit and eschewit in Scottis Poesie, 1585. (Arber's Reprint, 1869.)

Syllaba est elementum sub accentu.[1]—*Scalig.*, lib. 2.

Litera est pars dictionis indivisibilis. Nam quamquam sunt literae quaedam duplices, una tamen tantùm litera est, sibi quaequae sonum unum certum servans.[2]—*Scalig.*

Et *Smithus,* ibid. Litera pars minima vocis articulatae.[3]

Natura literae tribus modis intelligitur; *nomine,* quo pronunciatur; *potestate,* quâ valet; *figurâ* quâ scribitur. At potestas est sonus ille, quo pronunciari, quem etiam figura debet imitari; ut his Prosodiam Orthographia sequatur.[4]—*Asper.*

Prosodia autem, et Orthographia partes non sunt; sed, ut sanguis, et spiritus per corpus universum fusae.[5]—*Scal.* ut suprâ. *Ramus,* pag. 31.

[1] A syllable is an element receiving accent.

[2] A letter is an indivisible element of speech. For although there are certain double letters, nevertheless one letter is only so much as has a definite sound to itself.

[3] And Smith also bears witness. A letter is the least part of articulate speech.

[4] The nature of letters is understood in three ways: by name, as pronounced; by its power, how much it is worth; by form, how it is written. But the power is that sound by which it is pronounced, which also the form ought to imitate; so for these reasons Orthography should follow Prosody.

[5] Moreover Prosody and Orthography are not parts, but diffused as the blood and spirits through the body as a whole.

Litera, à lineando; undè, linere, lineaturae, literae, et liturae. Neque enim à lituris literae quia delerentur; priùs enim factae, quàm deletae sunt. At formas potiùs, atque οὐσίας rationem, quàm interitûs, habeamus.[1]—*Scal. ibid.*

Litera genus quoddam est, cujus species primariae duae *vocalis et consonans,* quarum natura, et constitutio non potest percipi, nisi priùs cognoscantur differentiae formales, quibus factum est, ut inter se non convenirent.[2]—*Scal. ibid.*

Literae differentia generica est potestas, quam nimis rudi consilio veteres Accidens appellârunt. Est enim forma quaedam ipse flexus in voce, quasi in materiâ, propter quem flexum fit; ut vocalis per se possit pronunciari: Muta non possit. Figura autem est accidens ab arte institutum; potestque attributa mutari.[3]—*Jul. Caes. Scal. ibidem.*

[1] The word letter is derived from drawing a line; whence we have, to line, lineaments, letters and erasures (liturae). For letters are not from liturae (smearings on wax) because they are to be destroyed; for letters are made before they are erased. Then let us have a reason for their form and being, rather than for their destruction.

[2] Letter is a certain genus, as it were, whose species are two elements, vowel and consonant, whose nature and make-up can not be perceived unless one first learns the differences in form by means of which they have been kept distinct.

[3] The power of a letter is its generic difference, which the Ancients too crudely called Accident. For a certain form is itself an inflection in the voice, as it were in the matter, on account of which inflection it results that a vowel can be pronounced by itself: a Mute can not. But the figure is an accident, formed by art, and can be changed.

CHAPTER II

OF LETTERS AND THEIR POWERS

In our language we use these twenty and four *letters*, A. B. C. D. E. F. G. H. I. K. L. M. N. O. P. Q. R. S. T. V. W. X. Y. Z. a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. v. w. x. y. z. The great *letters* serve to begin sentences, with us, to lead proper names, and express numbers. The less make the fabric of speech.

Our numeral letters *are*

I	for	1
V		5
X		10
L		50
C		100
D		500
M		1000

All *letters* are either *vowels* or *consonants;* and are principally known by their powers. The fi*gure* is an Accident.

A *vowel* will be pronounced by itself; a *consonant* not without the help of a *vowel*, either before or after.

The received vowels *in our tongue are*,

a. e. i. o. u.

Consonants be either *mutes*, and close the sound, as b. c. d. g. k. t. q. t. Or *half vowels*, and open it, as f. l. m. n. r. s. x. z.

H is rarely other than an *aspiration* in power, though a *letter* in form.

W and Y have shifting and uncertain seats as shall be shown in their places.

De vi, ac potestate literarum tam accuratè scripsêrunt Antiqui quàm de quâvis aliâ suae professionis parte. Elaborârunt in hoc argumento Varro, Priscianus, Appion, ille, qui cymbalum dicebatur mundi: et ınter rhetores non postremi judicii, Dionysius Halicarnassaeus, Caius quoque Caesar, et Octavius Augustus.[1]—*Smith. ibid.*

Literae, quae per seipsas possint pronunciari, vocales sunt; quae non, nisi aliis, consonantes.

Vocalium nomina simplici sono, nec differente à potestate, proferantur.

Consonantes, additis vocalibus, quibusdam praepositis, aliis postpositis.[2]

Ex consonantibus, quorum nomen incipit à Consonante, Mutae sunt; quarum à vocali, semi-vocales: Mutas non inde appellatas, quòd parùm sonarent, sed quòd nihil.[3]

[1] Concerning the force and power of letters the ancients have written as accurately as about any other of their expositions. Those who have worked out this discussion are Varro, Priscianus, and Appion, who was called the cymbal of the world: and among rhetoricians not the least critics; as Dionysius Halicarnassaeus, Caius Caesar, and Octavius Augustus.

[2] Letters which can be pronounced by themselves are vowels; those which can not, except with others, consonants. The names of vowels are produced with a single sound, not different from their value. Consonants, with vowels added, some placed before, others placed after.

[3] Consonants, a name which comes from con-sonante (sounding with) include Mutes, from their vowels known as semi-vowels; not called Mutes because they sound too little, but because they do not sound at all.

CHAPTER III

OF THE VOWELS

All our vowels are sounded doubtfully. In quantity (which is time) long or short. Or, in accent (which is tune) sharp or flat. Long in these words and their like:

Debāting, congēling, expīring, oppōsing, endūring.

Short in these:

Stomăching, sevĕring, vanquĭshing, ransŏming, pictŭring.

Sharp in these:

Háte, méte, bíte, nóte, púle.

Flat in these:

Hàt, mèt, bìt, nòt, púll.

A

With us, in most words, is pronounced less than the French à: as in

art, act, apple, ancient.

But when it comes before *l,* in the end of a syllabe, it obtaineth the full French sound, and is uttered with the mouth and throat wide opened, the tongue bent back from the teeth, as in

all, small, gall, fall, tall, call.

So in all the syllabes where a consonant followeth the *l,* as in

salt, malt, balm, calm.

Omnes Vocales ancipites sunt: (i.e.) modò longae, modò breves: eodem tamen modo sempèr depictae (nam scriptura est imitatio sermonis, ut pictura corporis. Scriptio vocum pictura. *Smithus*) et eodem sono pronunciatae. Nisi quòd vocalis longa bis tantum temporis in effando retinet, quàm brevis. Ut rectè cecinit ille de vocalibus.

Temporis unius brevis est, ut longa duorum.[1]

[Literae hujus sonus est omnium gentium ferè communis. Nomen autem, et figura multis nationibus est diversa.[2]—*Scalig.* et *Ramus.*

Dionysius ait *a* esse, εὐφωνότατον, ex plenitudine vocis.[3]

Teren. Maurus.

A, prima locum littera sic ab ore, sumit,
Immunia, rictu patulo, tenere labra:
Linguamque necesse est ità pandulam reduci,
Ut nisus in illam valeat subire vocis,
Nec partibus ullis aliquos ferire dentes.][4]

[1] All vowels are of two natures: that is, now long, now short. However they are always represented in the same way (for writing is the imitation of speech as the picture is of the body. Writing is the picture of sounds. *Smith*) and pronounced with the same sound. Except that a long vowel requires twice as much time to pronounce as a short one. As one has truly said of vowels, the short is equal to one beat, the long to two beats.

[2] The sound of this letter is common to almost all nations, but the name and the form are different with many nations.

[3] Dionysius says *a* is the clearest sound given with a full voice.

[4] *A,* the first letter, comes out from the mouth with the lips apart, the jaw open and the tongue drawn back so flat that the sound comes out without striking against the teeth at any point.

E

Is pronounced with a mean opening of the mouth, the tongue turned to the inner roof of the palate, and softly striking the upper great teeth. It is a letter of divers note and use; and either soundeth, or is silent. When it is the last letter, and soundeth, the sound is sharp, as in the French *i*. Example in *mé, seé, agreé yé, shé*; in all, saving the article *the*.

Where it endeth, and soundeth obscure and faintly, it serves as an accent to produce the *vowel* preceding: as in *máde, stéme, strípe, óre, cúre,* which else would sound, *màd, stèm, strìp, òr, cùr.*

It altereth the power of *c, g, s,* so placed, as in *hence,* which else would sound *henc*; *swinge,* to make it different from *swing*; *use,* to distinguish it from *us*.

It is mere silent in words where *l* is coupled with a consonant in the end; as *whistle, gristle, brittle, fickle, thimble,* etc.

Or after *v consonant,* or *double s,* as in

love, glove, move, redresse, crosse, losse.

Where it endeth a former syllabe, it soundeth longish, but flat; as in

dérive, prépare, résolve.

Except in *derivatives* or compounds of the sharp *e,* and then it answers the *primitive* or *simple* in the first sound; as

agreeing, of *agree*; *foreseeing,* of *foresee*;
being, of *be*.

Where it endeth a last syllabe, with one or mo

[Triplicem differentiam habet: primam, mediocris rictus: secundam, linguae, eamque duplicem; alteram, interioris, nempè inflexae ad interius coelum palati; alteram genuinos prementis. Tertia est labri inferioris.[1]

Ramus, lib. 2.

Duas primas Terentianus notavit; tertiam tacuit.[2]

Terentianus 1.

E, quae sequitur, vocula dissona est priori; quia deprimit altum modico tenore rictum, et remotos premit hinc, et hinc molares.

Apud latinos, *e* latiùs sonat in adverbio *benè,* quàm in adverbio *herè*: hujus enim posteriorem vocalem exiliùs pronunciabant; ità, ut etiam in maximè exilem sonum transîerit *herì.* Id, quod latiùs in multis quoque patet: ut ab *Eo,* verbo, deductum, *ire, iis,* et *eis*: *Diis,* et *Deis*: *febrem, frebrim*: *turrem, turrim*: *priore, et priori*:[3]—*Ram et Scalig.*

Et propter hanc vicinitatem (ait Quinct.) *e* quoque loco i fuit: ut *Menerva, leber, magester*: pro *Minerva, liber, magister.*][4]

[1] It has three values; first, with the mouth moderately open; the second, a twofold quality; the inner part of the tongue bent back in fact to the very top of the palate, and again when the tongue rests against the cheek teeth; the third is of the lower lip.

[2] Terentianus notices the two first: he is silent as to the third.

[3] The *e* that follows is very different from the former, because it lowers the jaw with a moderate tone, and presses against the molars farthest back on both sides. Among

consonants after it, it either soundeth flat and in full; as in

descent, intent, amend, offend, rest, best.

Or it passeth away obscured, like the faint *i*; as in these

written, gotten, open, sayeth, &c.

Which two letters *e* and *i* have such a nearness in our tongue, as oftentimes they interchange places; as in

enduce, for *induce*: *endite,* for *indite*: *her* for *hir.*

the Latins *e* sounds more broadly in the adverb *bene* than in the adverb *here*; for they pronounced the last vowel here more lightly so that it comes out in a particularly thin sound, *here.* This pronunciation is yet more evident in many words; as from *Eo* we derive *ire, iis,* and *eis*; *Diis* and *Deis*; *febrem* and *febrim*; *turrem* and *turrim*; *priore* and *priori.*

[4] And because of this close relationship (says Quinctilian) *e* was also used in place of *i*; as *Menerva, leber, magester*; for *Minerva, liber,* and *magister.*

I

Is of a narrower sound than *e,* and uttered with a less opening of the mouth, the tongue brought back to the palate, and striking the teeth next to the cheek teeth.

It is a *letter* of a double power.

As a *vowel* in the former, or single syllabes, it hath sometimes the sharp accent; as in

bínding, mínding, píning, whíning, wíving, thríving, míne, thíne.

Or all words of one syllabe qualified by *e.* But the flat in more, as in these, *bìll, bìtter, gìddy, lìttle, ìncident,* and the like.

In the derivatives of sharp primitives, it keepeth the sound, though it deliver over the primitive *consonant* to the next syllabe: as in

diví-ning, requí-ring, repí-ning.

For, a *consonant* falling between two *vowels* in the word, will be spelled with the latter. In syllabes and words, composed of the same *elements,* it varieth the sound, now sharp, now flat: as in

gíve, gìve, alíve, lìve, dríve, drìven, títle, tìtle.

But these, use of speaking, and acquaintance in reading, will teach, rather than rule.

I, in the other power, is merely another letter, and would ask to enjoy another *character.** For

* When Alcuin of York introduced his script, called the "Caroline minuscule," in Tours in the eighth century, there began to be a distinction between *i* and *j* and at the same time came the *vv* or *uu* for *w.* This was in Europe and

[Porrigit ictum genuino propè ad ipsos
Minimumque renidet supero tenus labello.[1]
—*Terent.*

I vocalis sonos habet tres: suum, exilem: alterum, latiorem proprioremque ipsi *e*; et tertium, obscuriorem ipsius *u*, inter quae duo *Y* graecae vocalis sonus continetur: ut non inconsultò Victorinus ambiguam illam quam adduximus vocem, per *Y* scribendam esse putârit, *Optimus*.[2]—*Scalig.*

Ante consonantem *I* sempèr est vocalis. Ante vocalem ejusdem syllabae consonans.

Apud Hebraeos *I* perpetuò est consonans; ut apud Graecos vocalis.

Ut in *Giacente, Giesu, Gioconda, Giustitia.*][2]

[1] It (the tongue) is drawn back nearly to the cheek teeth, and there is a slight smile to the upper lip.

[2] The vowel *I* has three sounds: its own, slight, the second, broader, and clearer, even like an *e*; and third, more obscure, like an *u*; between these two last stands the Greek vowel *y*; so that not without reason did Victorinus think that this twofold sound, which we treat as a vowel, should be written *y*.

[3] Before a consonant *I* is always a vowel. Before a vowel of the same syllabe, a consonant. Among the Hebrews *I* is always a consonant, as among the Greeks always a vowel, as in *Giacente, Giesu, Gioconda, Giustitia.*

where it leads the sounding *vowel,* and beginneth the syllabe, it is ever a *consonant*: as in

James, John, jest, jump, conjurer, perjured.

And before diphthongs: as *jay, joy, juice,* having the force of the Hebrew's *Jod,* and the Italian's *Gi.*

seems not to have extended to England (see note on *w*). *J* as a consonant began to appear in spelling, where *i* stood for the same letter, as a vowel, in the sixteenth century. Before Jonson's Grammar was written they were distinguished in type, but the feeling that "they were forms of the same letter continued for many generations." N. E. D.

H. Sweet, in his History of English Sounds, p. 66, calls *V* and *J* merely ornamental varieties for beginnings of words which developed with consonantal symbols. *J* was used as a flourish when two *i's* came together, as filij.

[*O* pronunciatur rotundo ore, linguâ ad radices hypoglossis reducta. **ὃ μίκρον**, et **ὃ μέγα**, unicâ tantum notâ, sono differenti.

Profertur, ut **ω**.

Ut *oo,* vel *ou* Gallicum.[1]

Una quoniam sat habitum est notare forma,
Pro temporibus quae gremium ministret usum.
Igitur sonitum reddere voles minori,
Retrorsùs adactam modicè teneto linguam,
Rictù neque magno sat erit patere labra,
At longior alto tragicum sub oris antro
Molita, rotundis acuit sonum labellis.[2]

—*Terent.*

Differentiam *o* parvi valdè distinctam Franci tenent: sed scripturâ valdè confundant. *O,* scribunt perindè ut proferunt. At **ω** scribunt modò per *au,* modò per *ao,* quae sonum talem minimè sonant, qui simplici, et rotundo motu oris proferri debet.

Quanta sit affinitas (*o*) cum (*u*) ex Quinct. Pliniò, Papyriano notum est. Quid enim *o* et *u,* permutatae invicêm, ut *Hecobe,* et *Notrix, Cul-*

[1] *O* is pronounced with a round mouth, the tongue drawn back to the roots of the epiglottis. *O* short and *o* long are very different sounds in speech, though indicated by one letter in writing. *O* long is pronounced as *oo* or Gallic *ou.*

[2] As it is held sufficient to designate the different quantities by one symbol which keeps its customary position, so if you wish to give the sound of the shorter *o,* hold the tongue moderately drawn back and it will open the lips, with the jaw not so wide; but the longer *o,* a tragic sound from the cavern of the mouth, comes out sharply with rounded lips.

O

Is pronounced with a round mouth, the tongue drawn back to the root; and is a letter of much change and uncertainty with us.

In the long time it naturally soundeth sharp, and high; as in

chósen, hósen, hóly, fólly; *ópen, óver, nóte, thróte.*

In the short time more flat, and akin to *u*; as

cosen, dosen, mòther, bròther, lòve, pròve.

In the diphthong sometimes the *o* is sounded; as

óught, sóught, nóught, wróught, mów, sów.

But oftener upon the *u*; as in *sòund, bòund, hòw, nòw, thòu, còw.*

In the last *syllabes,* before *u* and *w,* it frequently loseth [its sound]; as in

persòn, actiòn, willòw, billòw.

It holds up, and is sharp, when it ends the word, or syllabe; as in

gó, fró, só, nó.

Except *intò,* the preposition; *twò,* the numeral; *dò,* the verb, and the compounds of it; as *undò,* and the derivatives, as *dòing.*

It varieth the sound in syllabes of the same *character,* and proportion; as in

shòve, glòve, gróve.

Which double sound it hath from the *Latin*; as

voltus, vultus; *vultis, voltis.*

chides, et *Pulixena,* scriberentur? sic nostri praeceptores, *Cervom, Servomque u* et *o* litteris scripsêrunt; Sic *dedêront, probaveront,* Romanis olim fuêre, *Quinct.* lib. I.[1]

Denique *o,* teste Plinio apud Priscianum, aliquot Italiae civitates non habebant; sed loco ejus ponebant *u,* et maximè Umbri, et Tusci. Atque *u* contra, teste apud eundem Papyriano, multis Italiae populis in usu non erat; sed utebantur *o*; unde Romanorum quoque vetustissimi in multis dictionibus, loco ejus *o* posuêrunt: Ut *poblicum,* pro *publicum*; *polcrum,* pro *pulcrum*; *colpam,* pro *culpam.*][2]

[1] The Franks hold the different *o's* of little value, and confuse them in their writings. *O* short they write as they pronounce it. But *o* long, sometimes for *au,* sometimes for *ao,* which by no means gives such a sound, but ought rather to be given with a single rounded position of the mouth. The great likeness between *o* and *u* is noted by Quinctilian, Pliny and Papyrianus. For why should *o* and *u* be written interchangeably, as *Hecobe, Notrix, Culchides,* and *Pulixena?* So our teachers write *cervom, servom,* with the letters *o* and *u.* So, too, the Romans formerly had *dederont, probaveront.*

[2] Then *o,* according to Pliny, quoted by Priscianus, several Italian states did not have; but in its place they used *u,* especially the Umbrians and Tuscans. But on the contrary, according to Papyrianus, quoted by the same author, *u* was not in use in many Italian states, but *o*; hence too, the earliest Romans in many of their writings have used *o* for *u*; as *poblicum* for *publicum*; *polcrum* for *pulcrum*; *colpam* for *culpam.*

[Quam scribere *Graius,* nisi jungat *Y,* nequibit
Hanc edere vocem quotiès paramus ore,
Nitamur ut *U* dicere, sic citetur ortus
Productiùs autem, coëuntibus labellis
Natura soni pressi altiùs meabit.

—*Terentian.*

Et alibi.

Graeca dipthongus **ου**, litteris tamen nostris vacat,
Sola vocalis quod *u* complet hunc satis sonum.[1]

Ut in titulis, fabulis *Terentii* praepositis. Graeca *Menandra*: Graeca *Apollodoru,* pro **Μενάνδρου**, et **Ἀπολλοδόρου,** et quidem, ne quis de potestate vocalis hujus addubitare possit, etiàm à mutis animalibus testimonium *Plautus* nobis exhibuit è Peniculo *Menechmi*: *ME.* Egon' dedi? *Pe.* tu, tu, inquam, vin' afferri noctuam.

Quae *tu, tu,* usque dicat tibi: nam nos jàm nos defessi sumus.

Ergò ut ovium balatus **ῆτα** literae sonum: sic noctuarum cantus, et cuculi apud Aristophanem sonum hujus vocalis vindicabit. Nam, quando *u* liquescit, ut in *quis,* et *sanguis,* habet sonum com-

[1] Whenever we pronounce the vowel, which the Greek is unable to use without joining *y,* we should try to utter as *u* (so that the beginning should come out more prolonged by bringing the lips together): or should the beginning of the sound be more prolonged, then the quality of the repressed sound will come out more strongly with the lips brought together.

And elsewhere.

The Greek diphthong, **ου** is not present in our letters; the single vowel *u* is the sound which answers for it.

V

Is sounded with a narrower and mean compass, and some depression of the middle of the tongue, and is like our *i,* a letter of double power. As a *vowel* it soundeth thin and sharp, as in *úse*; thick and flat, as in *us.*

It never endeth any word for the nakedness, but yieldeth to the termination of the diphthong *ew,* as in *new, trew, knew,* &c, or the qualifying *e,* as in *sue, due,* and the like.

When it leadeth a silent* vowel in a syllabe, it is a *consonant*; as in *save, reve, prove, love,* &c. Which double force is not the unsteadfastness of our tongue, or uncertainty of our writing, but fallen upon us from the *Latin.*

* The Folio has *sounding* instead of *silent.* Cunningham has altered to *silent,* which certainly agrees with the examples as *sounding* does not.

munem cum *Y* graeca, χ᾽ ὥποθ᾽ ὁ κόκκυξ εἴποι κόκκυ. Et quando *Coccyx* dixit *Coccy*.[1]

Consonans ut *u* Gallicum, vel Digamma profertur.
Hanc et modò quam diximus *J*, simul jugatas,
Verum est spacium sumere, vimque consonatum,
Ut quaeque tamen constiterit loco priore:
Nam si *juga* quis nominet, *J* consona fiet.[2]
—*Terent.*

Versâ vice prior *V*, sequatur illa, ut in vide.][3]

[1] So in titles Terence writes the Greek *Menandru*, Greek *Apollodoru*, for *Menandrou*, *Apollodorou*. Nor can any one question the force of this vowel as Plautus shows it to us and to Peniculus in the Menechmi, from the cries of dumb animals.

Me. Did I give it?

Pe. You, you (Tu, Tu), I say. Do you wish the viol to be brought to say (Tu, Tu) you, you, for we are quite worn out with saying it. For as the bleating of sheep makes the sound of *eta*, so the calls of owls and cuckoos in Aristophanes represent the sound of this vowel. For when *u* is liquid as in *quis* and *sanguis*, it has the same sound as if in Greek. As when the cuckoo says cuckoo.

[2] As a consonant *V* is pronounced like the Gallic *u* or Digamma. And what we have called *j* when joined to vowels has the time and force of a consonant in truth when it stands at the beginning of a word; for if one says *juga*, *j* becomes a consonant.

It is just the other way if *v* comes first and *j* or *i* follows, as in *vide*.

W

Is but the *V* geminated in full sound, and though it have the seat of a *consonant* with us, the power is always *vowelish,* even where it leads the *vowel* in any syllabe; as, if you mark it, pronounce the two *uu,* like the Greek **ου**, quick in passage, and these words,

ου-*ine,* **ου**-*ant,* **ου**-*ood,* **ου**-*ast,* s**ου**-*ing,* s**ου**-*am*,

will sound, *wine, want, wood, wast, swing, swam.*

So put the aspiration afore, and these words

h**ου**-*at,* h**ου**-*ich,* h**ου**-*eel,* h**ου**-*ether.*

will be *what, which, wheel, whether.*

In the diphthongs there will be no doubt, as in *draw, straw, sow, know.*

Nor in *derivatives,* as *knowing, sowing, drawing.*

Where the double *w* is of necessity used, rather than the single *u,* lest it might alter the sound, and be pronounced *knoving, soving, draving*;

As in *saving, having.**

* According to Mr. Sweet in his History of English Sounds, pp. 141 and 160, the oldest English texts used *uu,* with single *u* after a consonant, as cuic. In the North of England *u* was preferred even at the beginning of a word, as uerc. The runic *w* became general in the 9th century. The O. E. rune, used in Orm and The Ancren Riwle was soon superseded by the French ligature *w*, though after a consonant we have *u* as suerd, in Middle English. *W* began to be used in the 11th century and crowded out the A. S. rune.—*Century Dictionary.*

[Ut Itali proferunt *Edoardo* in *Edouardo,* et Galli, *ou-y.*

Suävis, suädeo, etiam Latini, ut sov-avis, &c. At quid attinet duplicare, quod simplex queat sufficere? Proindè *W* pro copiâ Charactêrum non reprehendo, pro novâ literâ certè non agnosco. Veteresque *Anglo-Saxones* pro eâ, quando nos *W* solemus uti, figuram istius modi ƿ solebant conscribere, quae non multùm differt ab eâ, quâ et hodie utimer ƿ simplici dum verbum inchoet.][1]—*Smithus* de rect. et amend L. A. Script.

[1] As the Italians pronounce *Edoardo* for *Edouardo,* and the French say, *ou-y.*

The Latins write *suavis, suadeo,* for *sou-avis,* etc. But why double, when the simple sound suffices? Then I do throw out *W* for superfluity, but I certainly do not recognize it as a new letter. The early Anglo-Saxons, where we use *W,* would write the symbol ƿ, which is not very different from that we use to-day ƿ, when it begins a word.

Y

Is also mere *vowelish* in our tongue, and hath only the power of an *i*, even where it obtains the seat of a *consonant*, as in *young, younker.*

Which the Dutch, whose primitive it is, write *Iunk, Iunker.*

And so might we write

iouth, ies, ioke, ionder, iard, ielk;
youth, yes, yoke, yonder, yard, yelk.

But that we choose *y*, to distinguish from *j consonant.*

In the diphthong it sounds always *i*; as in

may, say, way, joy, toy, they.

And in the ends of words; as in

deny, reply, defy, cry.

Which sometimes are written by *i*, but qualified by *e.*

But where two *ii* are sounded, the first will be ever a *y*; as in derivatives:

denying, replying, defying.

Only in the words received by us from the Greek, as *syllabe, tyran*, and the like, it keeps the sound of the thin and sharp *u*, in some proportion.* And this we had to say of the vowels.

* Anglo-Saxon *y* expressed a mixed sound *ü* which was early interchanged with *i* and in Middle English the two became convertible.—*Century Dictionary.*

[Siquidem eandem pro υ graeco retinet: Certè alium quam *i*, omni in loco reddere debebat sonum.][1]

[1] *Y*, since it is the same sound, which is given by the Greek *u*, ought to be kept everywhere different from *i*.

CHAPTER IV

OF THE CONSONANTS

B

Hath the same sound with us it hath with the Latin, always one, and is uttered with closing of the lips.

[Nobis cum *Latinis* communis.[1]—*Smith.*

Nam muta jubet comprimi labella,

Vocalis at intùs locus exitum ministrat.[2]—*Terent.*

B, Labris per spiritus impetum reclusis edicimis.][3] —*Mart. Cap.*

[1] *B.* Common to us and to the Latins.

[2] For the mute requires the lips pressed together, but the space within the lips furnishes an outlet for the vowel.

[3] *B,* we pronounce with the lips opened by the force of the breath.

Litera *Androgyne,* naturâ nec mas, nec foemina, et utrumque est neutrum. Monstrum literae, non litera; Ignorantiae specimen, non artis.[1]—*Smithus.*

Quomodo nunc utimur vulgò, aut nullas, aut nimias habet vires: Nam modò *k* sonat, modò *s*. At si litera sit à *k* et *s* diversa, suum debet habere sonum. Sed nescio quod monstrum, aut Empusa sit, quae modò mas, modò foemina, modò serpens, modò cornix, appareat; et per ejus-modi imposturas, pro suo arbitrio, tàm *s* quàm *k* exigat aedibus, et fundis suis: Ut jure possint hae duae literae contendere cum *c* per edictum, unde *vi*: Neque dubito quin, ubi sit praetor aequus facilè *c* cadet caussa.

Apud *Latinos c* eandem habuit formam, et charactêrem, quem Σῖγμα apud *Graecos* veteres.

An haec fuit occasio, quòd ignorantia, confusioque eundem, apud imperitos, dederit sonum *C,* quem *S,* nolo affirmare.

Vetustae illius *Anglo-Saxonicae* linguae et scriptionis peritiores contendunt, apud illos atavos nostros *Anglo-Saxones, C* literam, maximè, ante *e* et *i* eum habuisse sonum, quem, et pro tenui τοῦ Chi, sono agnoscimus: et *Itali,* maximè *Hetrusci,* ante *e* et *i* hodiè usurpant.[2]—*Idem ibidem.*

[1] *C,* an androgynous letter by nature, neither male nor female, but neuter. A monstrosity of the alphabet, not a letter: an example of ignorance, not of art.

[2] In our common use it has either too much or no force. For it may be either *k* or *s*. But if the letter be different from *k* or *s,* it ought to have its own sound.

C

Is a letter which our forefathers might very well have spared in our tongue; but since it hath obtained place both in our writing and language, we are not now to quarrel with *orthography* or *custom,* but to note the powers

Before *a, u,* and *o,* it plainly sounds *k, chi,* or *kappa*; as in

cable, cobble, cudgel.

Or before the *liquids, l* and *r*; as in

clod, crust.

Or when it ends a former syllabe before a *consonant*; as in

acquaintance, acknowledgment, action.

In all which it sounds strong.

Before *e* and *i* it hath a weak sound, and hisseth like *s*; as in

certain, center, civil, citizen, whence.

Or before the *diphthongs*: as in

cease, deceive.

Among the English-Saxons it obtained the weaker force of *chi,* or the Italian *c*; as in

capel, canc, cild, cyrce.

Which were pronounced

chapel, chance, child, church.

It is sounded with the top of the tongue, striking the upper teeth, and rebounding against the palate.

C molaribus super linguae extrema appulsis exprimitur.[1]—*Mart. Cap.*

C pressiùs urget: sed et hinc, hincque remittit,
Quo vocis adhaerens sonus explicetur ore.[2]
—*Terent.*

But I do not know what monster or Empusa* it may be, which appears now man, now woman, now serpent, now raven; and by impostures of this kind according to its will, it requires *s* as often as *k* for its dwelling and estate; so that these two letters may rightly go to law with *c* for a verdict, and win by force; nor do I question when the praetor is just, *c* loses his case.

Among the Latins *C* had the very form and character that Sigma had among the ancient Greeks.

Whether this was the reason why ignorance and confusion should have given *c* the same sound as *s* among the unlearned, I am not willing to assert.

The more learned in the Anglo-Saxon speech and writing hold that among our Anglo-Saxon forefathers, the letter *c* had the sound, especially before *e* and *i*, which we recognize as the thin sound of their *chi*; and the Italians, and particularly the Etruscans to-day, use that sound before *e* and *i*.

[1] *C* is pronounced by bringing the molars together above the tip of the tongue.

[2] *C* presses out sharply: and it breaks when the sound of the voice comes from the mouth.

*Empusa. "A monstrous spectre which was believed by the Greeks to devour human beings. It was said to be sent by Hecate and to assume various shapes, being sometimes known as donkey-footed. By some it was identified with Hecate herself."—*Harper's Dictionary.*

D

Hath the same sound, both before and after a *vowel* with us, as it hath with the Latins; and is pronounced softly, the tongue a little affecting the teeth, but the nether teeth most.

D appulsu linguae circa dentes superiores innascitur.[1]

At portio dentes quotiens suprema linguae
Pulsaverit imos, modiceque curva summas,
Tunc *D* sonitum perficit, explicatque vocem.[2]

[1] *D* is pronounced by the thrust of the tongue against the upper teeth.

[2] But whenever the upper part of the tongue strikes against the teeth below, and with a slight curve those above them, it gives out the voice in the sound *D*.

F

Is a letter of two forces with us; and in them both sounded with the nether lip rounded, and a kind of blowing out; but gentler in the one than the other.

The more general sound is the softest, and expresseth the Greek φ; as in

faith, field, fight, force.

Where it sounds *ef.*

The other is ϝ, or *vau,* the digamma of Claudius; as in

cleft, of *cleave*; *left,* of *leave.*

The difference will best be found in the word *of,* which as a preposition sounds *ov, of.*

As the adverb of distance,

off, far *off.*

Litera *à* graeca φ recedit lenis, et hebes sonus.[1]—*Idem.*

Vau consona, Varrone et *Dydimo* testibus, nominata est ϝ figura à *Claudio Caesare* facta etiam est. Vis ejus, et potestas est eadem, quae Digamma Aeolici, ut ostendit Terentianus in *v* consona.

V, vade, veni, refer; teneto vultum:

Crevisse sonum perspicis, et coïsse crassum,
Unde Æoliis litera fingitur *Digammos.*

ϝ, quasi ἐν, contrarium *F,* quae sonat φ.[2]

[1] The letter is softer than the Greek φ, and has a dull sound.

[2] The consonant *vau,* according to Varro and Dydimus, is named ϝ, and so made by Claudius Caesar. Its force is the same as the Digamma of the Æolians, as Terentianus shows in his consonant *v.*

V in *vade, veni,* refer; except *vultum.*

You see that the sound has grown and has come together thick, whence it is made a letter digamma by the Æolians. ϝ like ἐν; on the other hand *F* has the sound of φ.

Spiritus cum palato.[1]—*Mart. Cap.*

De sono quidem hujus literae satis constat: Sed distinctionis caussâ Charactêrem illi dedêrunt aliqui hunc ȝ, ut secernatur à *G*. Nam ut *Graeci* in secundâ conjugatione tres habent literas, **κ, γ, χ,** tenuem, mediam, densam; *Angli* quator habent, ratâ proportione sibi respondentes, *ka, ga, ce,* ȝ**ϵ.** Illae simplices, et apertae; hae stridulae, et compressae; illae mediae linguae officio sonantur; hae summâ linguâ as interiores illisa, superiorum dentium gingivas efflantur. Quodque est *ka* ad *ga*: Idem est *ce* ad ȝ**ϵ.**[2]—*Smithus, ibid.*

Voces tamen pleraeque, quas Meridionales *Angli* per hunc sonum **τοῦ** ȝ pronunciamus in fine: Boreales per *G* proferunt: ut in voce *Pons,* nos briȝ: Illi *brig.* In ruptură, *brec*: illi *brek.* Maturam avem ad volandum, nos *fli*ȝ: illi *flig.*[3]—*Ibid.*

Apud *Latinos* proximum ipsi *C* est *G*. Itaque

[1] A breathing with the palate.

[2] It is in fact settled as to the sound of this letter, but for the sake of differentiating it, some have given it also the rune ȝ to distinguish it from *G* hard. For as the Greeks in the second conjugation have three letters, **κ, γ, χ,** light, medium and strong; so the English have four, corresponding in the same relation, *ka, ga, ce,* ȝ**ϵ.** The first simple and open; the last strident and compressed. The former are pronounced with the middle of the tongue; the latter by the tip of the tongue against the inner and upper teeth. As *ka* is to *ga*; so is *ce* to ȝ**ϵ**

[3] However we pronounce most sounds as the Southern English do, by the sound of ȝ; the Northern English prefer *G*: so in the word bridge, we say briȝ, they (the Northerners), brig. In break, we say *brec*, they say *brek*. For the bird in flight, we say fliȝ, they, *flig.*

G

Is likewise of double force in our tongue, and is sounded with an impression made on the midst of the palate.

Before *a, o,* and *u,* strong; as in these,

gate, got, gut.[1]

Or before the aspirate *h,* or liquids *l* and *r*; as in

ghost, glad, grant.

Or in the ends of the words; as in

long, song, ring, swing, eg, leg, lug, dug.

Except the qualifying *e* follow, and then the sound is ever weak; as in

age, stage, hedge, sledge, judge, drudge.

Before *u,* the force is double; as in

guile, guide, guest, guise.

Where it soundeth like the French *gu.*

And in

guin, guerdon, languish, anguish.

Where it speaks the Italian *gu.*

Likewise before *e* and *i,* the powers are confused, and uttered now strong, now weak; as in

get, geld, give, gittern, finger, —long

In

genet, gentle, gin, gibe, ginger, —weak.

But this *use* must teach: the one sound being warranted to our letter from the Greek, the other from the Latin throughout.

[1] It is easy to verify the fact that *g* appears only before *a, o, u,* quest = gast; gild, like guld or gold; to get as of

Cneum, dicebant: Sic *Curculionem* et *Gurculionem*: Appulsâ enim ad palatum linguâ, modicello relicto intervallo, spiritu tota pronunciatur.[1]—*Scal. de causs. L. L.*

Et *Terentianus*

Sic amurca, quae vetustè saepè per *c* scribitur,
Esse per *g* proferendum credidêrunt plurimi.
Quando ἀμοργή *Graeca* vox est; γαμμα origo
praeferat.
Apud *Germanos* semper profertur γ.[2]

got; to give, like gave.—V. Henry, Comparative Grammar of English and German, p. 94.

Early English usage varies constantly between the soft rune 3 and the hard *g*. The northern dialect seems to prefer hard *g*, give, gette. Chaucer hovers between the two forms of south and north, using given and geten. Though again Chaucer has gate and the Northumbrian yate, contrary to the general Northern use.

—H. Sweet: History of English Sounds, p. 197.

[1] Among the Latins *C* is akin to *G*. So they say *Cneum* and *Gneum*, *Curculium* and *Gurculium*; for drawing the tongue to the palate with a small space between the letter is pronounced with all the breath.

[2] So Amurca, which was formerly written with a *c*, many believe ought to be written with a *g*. Since Amorga is the Greek word, the original form is gamma. Among the Germans it is always gamma.

We will leave *H* in this place, and come to

K

Which is a letter the Latins never acknowledged, but only borrowed in the word *kalendae*. They used *qu* for it. We sound it as the Greek κ; and as a necessary letter, it precedes and follows all vowels with us.

It goes before no *consonants* but *n*; as in

knave, knel, knot, &c.

And *l,* with the quiet *e* after; as in

mickle, pickle, trickle, fickle.

Which were better written without the *c,* if that which we have received for *orthography* would yet be contented to be altered. But that is an *emendation* rather to be wished than hoped for, after so long a reign of *ill custom* amongst us.

It followeth the *s* in some words; as in

skape, skour, skirt, skirmish, skrape, skuller.

Which do better so sound, than if written with *c.*

Cùm Kalendae Graecum habebant diductionem et sonum, καππα Graecam sunt mutuati literam Romani, ut eas exprimerent. Et, credo tamen, fecêrunt eâ formâ, ut, et *C* Romanum efformarent, quòd haberet adjunctum, quasi retro bacillum, ut robur ei adderent istâ formâ *K*: nam *C* Romanum stridulum quiddam, et molliùs sonat, quam *K* Graecum.

Est et haec litera Gallis planè supervacanea, aut certè *qu* est. Nam *qui, quae, quod, quid,* nullâ pronunciant differentiâ, ne minimâ quidem, à *ki, ke, kod, kid,* faucibus, palatoque formatur.[1]—*Capel.*

Romani in suâ serie non habebunt.[2]

[1] Since the Romans consider Kalendae Greek both in word and sound, they have taken over the Greek letter kappa to express it. I believe, however, they expressed it by this character, so that they might form a Roman *C* which should have an adjunct, as it were a staff, to add vigor to this by the form *K*. For Roman *C* has a certain strident and also softer sound than Greek *K*. This letter is also plainly superfluous to the French, or certainly *qu* is; for qui, quae, quod, quid, formed with jaws and palate, they pronounce in no slighter degree different from ki, ke, kod, kid.

[2] The Romans will not have it in their alphabet.

L

Is a letter *half-vowelish*; which, though the Italians (especially the Florentines) abhor, we keep entire with the Latins, and so pronounce.

It melteth in the sounding, and is therefore called a *liquid,* the tongue striking the root of the palate gently. It is seldom doubled, but where the vowel sounds hard upon it; as in

hell, bell, kill; shrill, trull, full.

And, even in these, it is rather the haste, and superfluity of the pen, that cannot stop itself upon the single *l,* than any necessity we have to use it. For, the letter should be doubled only for a following syllabe's sake; as in

killing, beginning, begging, swimming.

Linguâ, palatoque dulcescit.[1]—*M. Cap.*

Et sic Dionysius γλυκυτατον, dulcissimam literam nominat.

Qui nescit, quid sit esse *Semi-vocalem,* ex nostrâ linguâ facilè poterit discere: Ipsa enim litera *L* quandam, quasi *vocalem,* in se videtur continere, ità ut juncta *mutae* sine *vocali* sonum faciat; ut

abl, stabl, fabl, &c.

Quae nos scribimus cum *e,* in fine, vulgò

able, stable, fable.

Sed certè illud *e* non tam sonat hic, quàm fuscum illud, et foemininum Francorum *e*: Nam nequicquàm sonat.

Alii haec haud inconsultò scribunt

abil, stabil, fabul;

Tanquam à fontibus

habilis, stabilis, fabula;

Verius, sed nequicquàm proficiunt. Nam consideratiùs auscultanti, nec *i,* nec *u* est, sed tinnitus quidam, *vocalis* naturam habens, quae naturalitèr his *liquidis* inest.[2]

[1] It grows sweet on the tongue and the palate.

[2] And so Dionysius calls it glukutaton. the sweetest letter. Who does not know a semi-vowel can easily learn it from our language; for it is this very letter *L,* seeming to have a vowel quality in itself, so when joined to a mute, it can sound without a vowel, as *abl, stabl, fabl,* etc., words which we commonly write with an *e* at the end, *able, stable, fable.* But certainly the *e* does not sound so much as the dull and feminine *e* of the French, for it has no sound at all. Others, not without reason, write *abil, stabil, fabul*; as it were from the sources *habilis, stabilis, fabula*; but, though they have the right on their side, it is of no avail. For those who listen attentively hear neither *i* nor *u,* only a certain ringing having the quality of a vowel, which naturally belongs to these liquids.

M

Is the same with us in sound as with the Latins. It is pronounced with a kind of humming inward, the lips closed; open and full in the beginning, obscure in the end, and meanly in the midst.

Libris imprimitur.[1]—*M. Capella.*

Mugit intùs abditum, ac coecum sonum.[2]—*Terent.*

Triplex sonus hujus literae *M Obscurum,* in extremitate dictionum sonat, ut *templum*: *Apertum,* in principio, ut *magnus*: *Mediocre,* in mediis, ut *umbra.*[3]—*Prisc.*

[1] It is pressed within the lips.

[2] It moos from within and has a liquid sound.

[3] There are three sounds of this letter; *m* obscure at the ends of words, as *templum*· an open sound, at the beginning, *magnus*; a medial sound, in the middle, as *umbra.*

N

Ringeth somewhat more in the lips and nose; the tongue striking back on the palate, and hath a threefold sound, *shrill* in the end, full in the beginning, and flat in the midst.

They are letters near of kin, both with the Latins and us.

Quartae sonitus fingitur usque sub palato,

Quo spiritus anceps coeat naris, et oris.[1]—*Terent.*

Linguâ dentibus appulsâ collidit.[2]—*Mart. Cap.*

Splendidissimo sono in fine: et subtremulo pleniore in principiis; mediocri in medio.[3]—*Jul. C. Scal.*

[1] The sound of the fourth is found close under the palate where the breath of the mouth and the nose come together.

[2] When the tongue is driven against the teeth, it strikes against them.

[3] A very clear sound at the ends of words; in the beginnings full of tremulousness; and of medium value in the middle of words.

P

Breaketh softly through the lips, and is a letter of the same force with us as with the Latins.

Labris spiritu erumpit.[1]—*Mar. Cap.*

Pellit sonitum de mediis foràs labellis.[2]—*Ter. Maurus.*

[1] Breaks through the lips with breath.

[2] It pushes out the sound from the middle of the lips.

Q

Is a letter we might very well spare in our *alphabet,* if we would but use the serviceable *k* as he should be, and restore him to the right of reputation he had with our forefathers. For the English Saxons knew not this halting *Q,* with her waiting woman *u* after her; but exprest

quail	by	kuail
quest		kuest
quick		kuick
quill		kuill

Till custom, under the excuse of expressing enfranchised words with us, intreated her into our language, in

quality, quantity, quarrel, quintessence, &c.

And hath now given her the best of *k*'s possessions.

Est litera mendica, supposititia, verè servilis, manca, et decrepita ; et sine *u,* tanquàm bacillo, nihil potest: et cùm *u* nihil valet ampliùs quàm *k.*

Qualis qualis est, hanc jam habemus, sed semper cum praecedente suâ *u,* ancillâ superbâ.[1]—*Smithus.*

Namque *Q* praemissâ semper *u,* simul mugit sibi.
Syllabam non editura, ni comes sit tertia
Quaelibet vocalis.[2]—*Ter. Mau.*

Diomedes ait *Q* esse compositam ex *c* et *u.*

Appulsu palati ore restricto profertur.[3]—*M. Cap.*

[1] Is a beggarly letter, spurious and truly servile, halt and decrepit; and without *u,* a staff, as it were, it can do nothing; and with *u* is worth no more than *k.* Such as it is, now we have it, but always with its *u* following, a haughty handmaid.

[2] For Q, with *u* always sent ahead, mutters to herself and will not utter a syllable unless there is some vowel as third companion.

[3] Diomedes says *Q* is made up of *c* and *u.* It is pronounced by one impulse from the palate.

R

Is the dog's letter, and hurreth in the sound; the tongue striking the inner palate, with a trembling about the teeth. It is sounded firm in the beginning of the words, and more liquid in the middle and ends;* as in

rarer, riper.

And so in Latin.

*"*R* was kept unchanged in First Modern English (1500-1600), being afterward gradually weakened till it lost its trill everywhere. Towards the end of the Third period (1700-1800) it began to be dropped everywhere except before a vowel, as in the present Standard English." —H. Sweet, New English Grammar, § 867.

Vibrat tremulis ictibus aridum sonorem.[1]—*Ter. M.*

Sonat his de nare caninâ
Litera .....[2]—*Pers. Sat.* I.

R Spiritum linguâ crispante, corraditur.[3]—*M Cap.*

Dionysius τῶν ὁμογενέων γεναιώτατον γράμμα, è congeneribus generosissimam appellavit.[4]

[1] *R* vibrates with a dry sound in trembling beats.
[2] The letter sounds from the dog's nose.
[3] Over the vibrating tongue *R* rolls out the breath.
[4] Dionysius calls it a letter of noble kinship.

S

Is a most easy and gentle letter, and softly hisseth against the teeth in the prolation. It is called the *serpent's* letter, and the chief of the *consonants*. It varieth the powers much in our pronunciation, as in the beginning of words it hath the sound of weak *c* before *vowels, diphthongs,* or *consonants*; as

salt, say, small, sell, shrik, shift, soft, &c.

Sometimes it inclineth to *z*; as in these,

muse, use, rose, nose, wise,

and the like: where the latter *vowel* serves for the mark or accent of the former's production.

So, after the half-vowels, or the obscure *e*; as in

bells, gems, wens, burs, chimes, rimes, games.

Where the *vowel* sits hard, it is commonly doubled.

S promptus in ore, agiturque ponè dentes, Sic lenis et unum ciet auribus susurrum.

Quare non est merita, ut à *Pindaro* diceretur **Σανκιβδηλόν**. *Dionysius* quoque cum ipsum expellit, rejicitque ad serpentes, maluit canem irritatem imitari, quàm arboris naturales susorros sequi.[1]—*Scal.*

Est *Consonantium* prima, et fortissima haec litera, ut agnoscit Terentianus.[2]—*Ram.*

Vivida est haec inter omnes, atque densa litera.

Sibilum facit dentibus verberatis.[3]—*M. Cap.*

Quotiès litera media *vocalium* longarum, vel subjecta longis esset, geminabitur; ut Caussa, Cassus.[4] —*Quinctil.*

[1] *S*, formed in the mouth, is made just behind the teeth, and makes a single gentle whisper to the ear. Wherefore it did not deserve to be called by Pindar sankibdelon, (pronounced with a false sound). Dionysius, also, when he rejected it, gave it over to the serpents, and believed that it imitated an angry dog rather than the natural whispering of the trees.

[2] This letter is the chief of the consonants, and the strongest, as Terentianus recognizes.

[3] It makes a hissing sound as it strikes against the teeth.

[4] Whenever the letter is between long vowels, or after long vowels, it is doubled, as Caussa. Cassus.

T

Is sounded with the tongue striking the upper teeth, and hath one constant power, save where it precedeth *I* and that followed by a *vowel*; as in

faction, action, generation, corruption,

where it hath the force of *s,* or *c.*

T quâ superis dentibus intima est origo
Summa satis est ad sonitum ferire linguâ.[1]—*Ter.*

T appulsu linguae, dentibusque appulsis excuditur.[2]—*M. Cap.*

Latinè *factio, actio, generatio, corruptio, vitium, otium,* &c.[3]

[1] *T* is formed by striking the tongue close to the roots of the upper teeth.

[2] *T* is driven out against the teeth by the thrust of the tongue.

[3] In Latin *factio, actio, generatio, corruptio, vitium, otium,* etc.

X

Is rather an abbreviation, or way of short writing with us, than a letter: for it hath the sound of *k* and *s*. It begins no word with us, that I know, but ends many; as

ax, kex, six, fox, box,

which sound the same with these,

backs, knacks, knocks, locks, &c.

X potestatem habet *cs* et *gs*;
ex *crux* et *frux*, appareat.
Quorum obliqui casus sunt
Crusis et *Frugis*.[1]—*Ram. in Gram. ex Varrone.*

X quicquid *c* et *s* formavit, exsibilat.[2]—*Capell.*

Neque *Latini*, neque *Nos* illâ multùm utimur.[3]

[1] *X* has the value of *cs* and *gs*, as appears in *crux*, *frux*, whose oblique cases are *crusis*, *frugis*.

[2] *X* has a hiss formed from *c* and *s*.

[3] Neither we nor the Latins make much use of it.

Z

Is a letter often heard amongst us, but seldom seen; borrowed of the Greeks at first, being the same with ζ; and soundeth a double *ss.* With us it hath obtained another sound, but in the end of words; as

muse, maze, nose, hose, gaze, as.

Never in the beginning, save with rustic people, that have

zed, zay, zit, zo, zome,

and the like, for

said, say, sit, so, some.

Or in the body of words indenizened; as

azure, zeal, zephyre, &c.

Z verò idcircò *Appius Claudius* detestabatur; quòd dentes mortui, dum exprimitur, imitatur.[1]—*M. Capel.*

ζ Compendium duarum literarum est σδ, in unâ notâ et compendium *Orthographiae,* non *Prosodiae*; quia hic in voce non una litera effertur, sed duae distinguuntur. Compendium inelegantèr, et fallacitèr inventum. Sonus enim, notâ illâ significatus, in unam syllabam non perpetuo concluditur, sed dividitur, aliquando. Ut in illo *Plauti* loco: Non Atticissat, sed Sicilissat, pro ἀττικίζει, σικελίζει, Graecis; et ubi initium facit, est δσ, non σσ, sicuti ζεὺς non σσεὺς, sed δσεὺς.[2]—*Ram. in lib. 2.*

[1] *Z* was in truth detested by Appius Claudius, because it sounded as if it came through a dead man's teeth.

[2] ζ is made up of the letters σδ, in one character and the composition is one of spelling, not of prosody; because here is pronunciation, one has not one letter but two distinct. The composition was made inelegantly and falsely. For the sound symbolized by one character is not bound forever in one syllable, but is often divided. As in one place in Plautus he uses *non Atticissat, sed Sicilissat* for the Greek atticizei, sikilizei. When the letter occurs at the beginning of a word, it is *ds,* not *ss,* as *Zeus,* not *sseus, dseus.*

Nulli dubium est, faucibus emicet quod ipsis
H litera sive est nota, quae spiret anhelum.[1]—*Ter.*
H, contractis paulùm faucibus, ventus exhalat.[2]
—*Mar. Cap.*

Vocalibus aptè, sed et anteposita cunctis
Hastas, Hederas, quùm loquor *Hister,* Hospes,
Hujus.

Solum patitur quatuor ante *consonantes.*
Graecis quotiès nominibus *Latina* forma est.
Si quando *Choros Phillida, Rhamnes, Thima,* dico.
Rectè quidem in hâc parte *Graecissant* nostri *Walli.*[3]
—*Smithus.*

H verò κατ' ἐξοχὴν aspiratio vocatur. Est enim omnium literarum spirituosissima, vel spiritus potiùs ipse. Nullius, aut quàm minimùm egens officii eorum, quae modò nominavimus instrumenta literarum formandarum.

H extrinsecus ascribitur omnibus *Vocalibus,* ut minimum sonet; *Consonantibus* autem quibusdam intrinsecus ut plurimum.[4]

[1] There is no doubt but that the letter *H* comes out of the throat, even if it is only a character which indicates rough breathing.

[2] The breath sends out *H* with the jaws slightly closed.

[3] But it is fitly placed before all vowels, as *Hastas, Hederas*; and when I say *Hister, Hospes, Hujus.* It is only allowed before four consonants, when in Greek names one has the Latin form; as when I say *Choros, Phillida, Rhamnes, Thima.* Our Welsh, in this particular, truly Greekize.

[4] *H* is most fitly called a breathing, for it is of all the letters the most from the breath, or rather it is the very breath itself. It needs the aid of none, or the least possible aid, of those we have called the forming letters.

H

Whether it be a letter or no, hath been much examined by the ancients, and by some too much of the Greek party condemned, and thrown out of the *alphabet,* as an *aspirate* merely, and in request only before *vowels* in the beginning of words, and after *x,* where it added a strong spirit which the Welsh retain after many *consonants.* But be it a letter, or spirit, we have great use of it in our tongue, both before and after *vowels.* And though I dare not say she is (as I have heard one call her) the *queen-mother of consonants*; yet she is the life and quickening of them.

What her powers are before *vowels* and *diphthongs,* will appear in

hall, heal, hill, hot, how, hew, holiday, &c.

In some it is written, but sounded without power; as

host, honest, humble;

where the vowel is heard without the aspiration; as *ost, onest, umble.*

After the *vowel* it sounds; as in *ah,* and *oh.*

Beside, it is coupled with divers *consonants,* where the force varies, and is particularly to be examined.

We will begin with *Ch.*

Omnis litera, sive vox, plus sonat ipsa sese, cum postponitur, quàm cùm anteponitur. Quod *vocalibus* accidens esse videtur; nec se tollatur ea, perit etiàmvis significationis; ut, si dicam *Erennius,* absque aspiratione, quamvis vitium videar facere, intellectus tamen integer permanet. *Consonantibus* autem si cohaeret, ut ejusdem penitus substantiae sit, et si auferatur, significationis vim minuat prorsùs; ut, si dicam, *Cremes* pro *Chremes.* Unde hâc consideratâ ratione, *Graecorum* doctissimi singulas fecêrunt eas quoque literas, ut pro *th* θ, pro *ph* φ, pro *chi* χ.[1]—*Ram.*

Extrinsic *H* may be added to all vowels to make a very slight sound; intrinsic *H* to certain consonants to make a very clear sound.

[1] Every letter or vowel sound is more distinct when it (*H*) follows, than when it precedes. For this letter is, as it were, accidental with vowels, and not even if it is taken away is the force of its meaning lost; so that if I say *Erennius,* without the breathing, although I seem to make a mistake, nevertheless the meaning is intelligible. But if it is joined to consonants, so that it is a very part of them, and then if it is taken away, straightway it lessens the force of the meaning; as if I were to say *Cremes* for *Chremes.* Therefore in consideration of this necessity, the Greek scholars have made of them one letter, for *th* θ for *ph* φ, for *chi* χ.

Ch

Hath the force of the Greek χ, or κ, in many words derived from the Greek; as in

charact, christian, chronicle, archangel, monarch.

In mere English words, or fetched from the Latin, the force of the Italian *c.*

chaplain, chast, chest, chops, chin, chuff, churl.

Gh

Is only a piece of ill writing with us: if we could obtain of *custom* to mend it, it were not the worse for our language or us: for the *g* sounds just nothing in

trough, cough, might, night, &c.

Only the writer was at leisure to add a superfluous letter, as there are two many in our *pseudography.*

Sonum illius *g* quaerant, quibus ità libet scribere; aures profecto meae nunquam in his vocibus sonitum τοῦ *g* poterant haurire.[1]—*Smithus* de rect. et emend.

[1] Let those who like to write thus seek out the sound of *g*: my ears have never been able to hear the sound of *g* in these letters, *gh*.*

*H. Sweet, in his History of English Sounds, p. 260, gives this same quotation more fully, so that the meaning is yet more evident. He quotes Smith as giving gh a very light sound, almost h, saying: "I know tauht, niht, fiht, and others of the same kind have sometimes g added by the scribes, as taught, night, fight, but let those who like to write it thus, seek out the sound of g; my ears have never been able to hear the sound of g in these letters gh." Mr. Sweet concludes that the first Modern English pronunciation of gh reduced it to a mere breath glide, modified by the preceding vowel. "There was, no doubt, a strong—though, of course, hopeless—reaction against the dropping of gh, which was natural at a period when all the other consonants which are now silent, such as the k and w in know and write were still sounded." "The lip gh lasts still in laugh."

Ph and *Rh*

Litera φ apud *Graecos*, ῥ aspirata.[1]

Sh

Si quis error in literis ferendus est, cùm corrigi queat, nusquàm in ullo sono tolerabilior est, quàm in hoc, si scribatur *Sh*: et in þ si scribatur per *th*. Nam hae duae quandam violentiam grandiorem spiritus in proferendo requirunt, quàm caeterae literae.[2]—*Ibid.*

Hâc literâ sive charactere, quam spinam, id est, þ*orne,* nostri Proavi appellabant. Avi nostri, et qui proximè ante librorum impressionem vixêrunt, sunt abusi, ad omnia ea scribenda, quae nunc magno magistrorum errore per *th* scribimus; ut

þe, þou, þat, þem, þese, þick.

Sed ubi mollior exprimebatur sonus, supernè scribebant: ubi durior in eodem sulco; molliorem appello illum, quem *Anglo-Saxones* per ȝ duriorem, quem per þ, exprimebant. Nam illud Saxonum ȝ respondet illi sono, quem vulgaris *Graeca* lingua facit, quando pronunciant suum δ, aut *Hispani d,* literam suam molliorem, ut cùm veritatem, *verdad* appellant. Spina autem illa þ, videtur referre prorsùs *Graecorum.* At *th* sonum θ non rectè dat. Nam si θ non esset alia deflexio vocis, nisi aspira-

[1] *Ph* and *Rh* are equivalent to the letter φ among the Greeks and ῥ aspirated.

[2] If any mistake must be endured in letters when it can be corrected, it is nowhere more endurable than in this sound, if one writes *Sh*; and in þ, if one writes it for *th*. For these two require a certain greater violence of breath in pronouncing, than in all the other letters.

Ph and Rh

Are used only in Greek infranchised words; as,
Philip, physic, rhetoric, Rhodes, &c.

Sh

Is merely English, and hath the force of the Hebrew ש *shin,* or the French *ch*; as in
shake, shed, shine, show, shrink, rush, blush.

Th

Hath a double and doubtful sound, which must be found out by use of speaking; sometimes like the Greek θ; as in

thief, thing, lengthen, strengthen, loveth, &c.

In others, like their δ, or the Spanish *d*; as
this, that, then, thence, those, bathe, bequeath.

And in this consists the greatest difficulty of our *alphabet,* and true writing: since we have lost the Saxon characters and that distinguished

ðe
ðou
ðine
ðo

} from {

Þick
Þin
Þhred
Þhrive

Wh

Hath been enquired of in *w*. And this for the letters.

tionis additae, aequè facile fuit *Graecis* τῷ τ῾ aspirationem adjungere, quàm τῷ ρ῾[1].

[1] This letter or character þ which our early ancestors called thorn—our ancestors and those who lived just before the printing of books have misused to express those letters which we now, through the great error of our teachers, write *th*; as þe, þou, þat, þem, þese, þick.

When the softer sound was to be expressed, they wrote it above the line; when the harder on the same line. I call that softer which the Anglo-Saxons expressed by ð, harder by þ. For the Saxon ð corresponds to that sound of common speech which the common Greek tongue gives in its δ, or the Spanish *d*, their softer letter, as when they say *verdad* for *veritatem*. But that thorn þ seems to bring down to us the θ of the Greeks. Though *th* does not rightly give the sound of θ. For if θ were not a change of sound other than the addition of an aspirate, it would have been equally easy for the Greeks to add an aspirate to the *t*, as they did to the *r*.

CHAPTER V

OF THE DIPHTHONGS

Diphthongs are the complexions or couplings of vowels, when the two letters send forth a joint sound, so as in one syllabe both sounds be heard; as in

Ai, or Ay,

aid, maid, said, pay, day, way.

Au, or Aw,

audience, author, aunt, law, saw, draw.

Ea,

earl, pearl, meat, seat, sea, flea.

To which add *yea* and *plea*; and you have at one view all our words of this termination.

Ei,

sleight, streight, weight, theirs, peint, feint.

Ew,

few, strew, dew, anew.

Oi, or Oy,

point, joint, soil, coil, joy, toy, boy.

OO

good, food, mood, brood, &c.

Ou, or Ow,

rout, stout, how, now, bow, low.

Vi, or Vy,

buye, or *buie*; *juice,* or *juyce.*

These nine are all I would observe; for to mention more, were but to perplex the reader. The *Oa,* and *Ee,* will be better supplied in our *orthography* by the accenting *e* in the end; as in

bróde, lóde, cóte, bóte, quéne, séne.

Neither is the double *ee* to be thought on, but in *derivatives*; as *trees, sees,* and the like, where it is as two syllabes. As for *eo,* it is found but in three words in our tongue,

yeoman, people, jeopard.

Which were truer written,

yéman, péple, jépard.

And thus much shall suffice for the *diphthongs.*

The *triphthong* is of a complexion rather to be feared than loved, and would fright the young *grammarian* to see him: I therefore let him pass, and make haste to the *notion*—

CHAPTER VI

OF THE SYLLABES

A *Syllabe* is a part of a word that may of itself make a perfect sound; and is sometimes of only one letter; sometimes of more.

Of one, as in every first vowel in these words:

a. *a-bated.*
e. *e-clipsed.*
i. *i-magined.*
o. *o-mitted.*
u. *u-surped.*

A *syllabe* of more letters is made either of *vowels* only, or of *consonants* joined with *vowels.*

Of *vowels* only, as the *diphthongs.*

ai, in *Ai-ton, ai-ding.*
au, in *au-stere, au-dients.*
ea, in *ea-sie, ea-ting.*
ei, in *ei-ry* of *hawks.*
ew, in *ew-er,* &c., and in
the *triphthong* yea.

Of the *vowels* mixed; sometimes but with one *consonant,* as *to*; sometimes two, as *try*; sometimes three, as *best*; or four, as *nests*; or five, as *stumps*; otherwhile six, as the latter *syllabe* in *restraints*; at the most they can have but eight, as *strengths.*

Some *syllabes,* as

the, then, there, that, with, and *which,*

are often compendiously and shortly written; as

y^{e} y^{en} y^{ere} y^{t} w^{th} and w^{ch}

which whoso list may use; but *orthography* commands it not: a man may forbear it, without danger of falling into *praemunire*.

Here order would require to speak of the *quantity* of *syllabes,* their special *prerogative* among the Latins and Greeks; whereof so much as is constant, and derived from *nature,* hath been handled already. The other, which grows by *position,* and placing of letters, as yet (not through *default* of our *tongue,* being able to receive it, but our own *carelessness,* being negligent to give it) is ruled by no *art.* The principal cause whereof seemeth to be this; because our *verses* and *rythmes* (as it is almost with all people, whose *language* is spoken at this day) are *natural,* and such whereof *Aristotle* speaketh ἐκ των ἀυτοσχεδιασμάτων, that is, made of *natural* and *voluntary* composition, without regard to the *quantity* or *syllabes.*

This would ask a larger time and field than is here given for the examination: but since I am assigned to this province, that it is the *lot* of my *age,* after thirty years conversation with men, to be *elementarius senex,* I will promise and obtain so much of myself, as to give, in the heel of the book, some spur and incitement to that which I so reasonably seek. Not that I would have the *vulgar* and *practised* way of making abolished and abdicated (being both sweet and delightful, and much taking the ear) but to the end our *tongue* may be made

equal to those of the renowned countries in Italy and Greece, touching this particular. And as for the difficulty, that shall never withdraw, or put me off from the attempt: for neither is any excellent thing done with ease, nor the compassing of this any whit to be despaired: especially when Quintilian hath observed to me, by this *natural rythme,* that we have the other *artificial,* as it were by certain *marks* and footing was first traced and found out. And the Grecians themselves before Homer, as the Romans likewise before Livius Andronicus, had no other *meters.* Thus much therefore shall serve to have spoken concerning the *parts* of a *word,* in a *letter* and a *syllabe.*

It followeth to speak of the common *affections,* which unto the Latins, Greeks, and Hebrews, are two; the *accent* and *notation.* And first,

CHAPTER VII

OF THE ACCENT

The *accent* (which unto them was a *tuning* of the voice, in lifting it up, or letting it down) hath not yet obtained with us any sign; which notwithstanding were most needful to be added; not wheresoever the force of an *accent* lieth, but wherein for want of one, the word is in danger to be *mistuned*; as in

abásed, excéssive, besóted, obtáin, ungódly, surrénder.

But the use of it will be seen much better by collation of words, that according unto the divers place of their *accent,* are diversly pronounced, and have divers significations. Such are the words following, with their like; as

díffer, defér; *désert, desért*; *présent, presént*; *réfuse, refúse*; *óbject, objéct*; *íncense, incénse*; *cónvert, convért*; *tórment, tormént,* &c.

In original *nouns, adjective* or *substantive,* derived according to the rule of the writer of *analogy,* the *accent* is intreated to the first; as in

fátherliness, mótherliness, péremptory, háberdasher.

Likewise in the *adverbs,*

brotherly, sisterly.

All *nouns dissyllabic* simple, in the first, as

bélief, hónour, crédit, sílver, súrety.

All *nouns trisyllabic,* in the first;

cóuntenance, jéopardy, &c.

All *nouns* compounded in the first, of how many *syllabes* soever they be; as

ténnis-court keeper, chímney-sweeper.

Words simple in *able,* draw the *accent* to the first, though they be of four *syllabes*; as

sóciable, tólerable.

When they be compounded, they keep the same *accent*; as

insóciable, intólerable.

But in the way of comparison it altereth thus: some men are *sóciable,* some *ínsociable*; some *tólerable,* some *íntolerable*: for the *accent* sits on the *syllabe* that puts difference; as

síncerity, ínsincerity.

Nouns ending in *tion,* are accented in *antepenultimâ*; as

condítion, infúsion, &c.

In *ty, à Latinis, in antepenultimâ*; as

vérity, chárity, simplícity.

In *ence, in antepenultimâ*; as

péstilence, ábstinence, sústenance, cónsequence.

All verbs *dissyllabes* ending in *er, el, ry,* and *ish,* accent *in primâ*; as

cóver, cáncel, cárry, búry, lévy, rávish, &c.

Verbs made of nouns follow the *accent* of the nouns; as

to blánket, to básquet.

All verbs coming from the Latin, either of the *supine,* or otherwise, hold the *accent* as it is found

in the first person present of those Latin verbs: as from

ánimo, ánimate; célebro, célebrate.

Except words compounded of facio; as

liquefácio, liquefíe

And of *statuo*; as

constítuo, constitúte.

All variations of verbs hold the *accent* in the same place as the *theme.*

I *ánimate,* thou *ánimatest,* &c.

And thus much shall serve to have opened the fountain of *orthography.* Now let us come to the *notation* of a word.

CHAPTER VIII

THE NOTATION OF A WORD

Is when the original thereof is sought out, and consisteth in two things, the *kind* and the *figure*.

The *kind* is to know whether the word be a *primitive*, or *derivative*; as

man, love,

are primitives;

manly, lover,

are *derivatives*.

The *figure* is to know whether the word be *simple*, or *compounded*; as

learned, say, are *simple*; *unlearned, gain-say*, are *compounded*.

In which kind of composition, our English tongue is above all other very hardy and happy, joining together after a most eloquent manner, sundry words of every kind of speech; as

*mill-horse, lip-wise, self-love, twy-light, there-about, not-with-standing, by-cause, cut-purse, never-the-less.**

* *Compositio.*

Saepè tria coagmentantur nomina; ut, a foot-ball-player, a tennis-court-keeper.

Saepissimè duo substantiva; ut, hand-kerchief, rain-bow, eye-sore, table-napkin, head-ache, **κεφαλαλγία**.

Substantivum cum verbo; ut, wood-bind.

Pronomen cum substantivo; ut, self-love, **φιλαυτία**; self-freedom, **ἀυτονομία**.

These are the common *affections* of a word: his divers sorts now follow. A word is of *number*, or *without number*. Of *number* that word is termed to be, which signifieth a number *singular*, or *plural*.

Singular, which expresseth one only thing; as

tree, book, teacher.

Plural, when it expresseth more things than one; as

trees, books, teachers.

Again a word of number is *finite* or *infinite*. *Finite* which varieth his number with certain ends; as

man, men; *run, runs*; *horse, horses.*

Infinite, which varieth not; as

true, strong, running, &c.

both in the *singular* and *plural*.

Moreover, a word of number is a *noun* or a *verb*. But here it were fit we did first number our words or parts of speech, of which our language consists.

Verbum cum substantivo; ut, a puff-cheek, φυσιγνάθος. Draw-well, draw-bridge.

Adjectivum cum substantivo; ut, New-ton, νεαπολις, Handi-craft, χειροσοφία.

Adverbium cum substantivo; ut, down-fall.

Adverbium cum participio; ut, up-rising, down-lying.[1]

[1] Frequently three words are joined together; as a foot-ball-player, a tennis-court-keeper.

Very frequently two substantives; as hand-kerchief, rain-bow, eye-sore, table-napkin, head-ache.

A substantive with a verb; as wood-bind.

A pronoun with a substantive; as self-love, self-freedom.

A verb with a substantive; as a puff-cheek, draw-well, draw-bridge.

An adjective with a substantive; as New-ton, handi-craft.

An adverb with a substantive; as down-fall.

An adverb with a participle; as up-rising, down-lying.

CHAPTER IX

OF THE PARTS OF SPEECH

In our English speech we number the same parts with the Latins.

Noun,	*Adverb,*
Pronoun,	*Conjunction,*
Verb,	*Praeposition,*
Participle,	*Interjection.*

Only we add a ninth, which is the *article*: and that is two-fold;

Finite, as *the*. *Infinite,* as *a*.

The *finite* is set before *nouns appellatives*; as

the horse, *the* tree; *the* earth, or specially *the* nature of *the* earth.

Proper names and *pronouns* refuse *articles,* except for *emphasis* sake; as

the Henry *of* Henries, *the* only *He* of the town.

Where *he* stands for a *noun,* and signifies *man.*

The *infinite* hath a power of declaring and designing uncertain or infinite things; as

a man, *a* house.

This *article a* answers to the German *ein,* or the French or Italian *articles,* derived from *one,* not *numeral,* but *praepositive*; as

a house,	*ein* hause.	*Ger.*
	une maison.	*French.*
	una casa.	*Italian.*

The is put to both numbers, and answers to the Dutch *article, der, die, das.*

Save that it admits no inflection.

CHAPTER X

OF THE NOUN

All *nouns* are words of *number, singular* or *plural.*

They are { *common,* *proper,* *personal,*

And are all { *substantive,* or *adjective.*

Their accidents are

gender, case, declension.

Of the *genders* there are six.

1. Masculine. *First,* the *masculine,* which comprehendeth all *males,* or what is understood under a *masculine species*; as *angels, men, stars*: and (by *prosopopoeia*) the *months, winds,* almost all the *planets.*

2. Feminine. *Second,* the *feminine,* which compriseth *women,* and *female* species: *islands, countries, cities*: and some rivers with us; as

Severn, Avon, &c.

3. Neuter. *Third,* the *neuter,* or *feigned gender*: whose notion conceives neither *sex*: under which are comprised all *inanimate* things, a *ship* excepted: of

whom we say *she sails* well, though the name be Hercules, or Henry, or the Prince. As Terence called his comedy *Eunuchus, per vocabulum artis.*

4. Epicene. *Fourth,* the *promiscuous,* or *epicene,* which understands both kinds: especially, when we cannot make the difference; as, when we call them *horses,* and *dogs,* in the *masculine,* though there be *bitches* and *mares* amongst them. So to *fowls,* for the most part, we use the *feminine*; as of *eagles, hawks,* we say, *she flies well*; and call them *geese, ducks,* and *doves,* which they fly at.

5. Doubtful. *Fifth,* the *common,* or rather *doubtful gender,* we use often, and with elegance; as in *cousin, gossip, friend, neighbour, enemy, servant, thief,* &c. when they may be of either sex.

6. Common, of Three. The *sixth* is, the *common of three genders*; by which a *noun* is divided into *substantive* and *adjective.* For a *substantive* is a *noun* of one only gender, or (at the most) of two: and an *adjective* is a *noun* of three *genders,* being always *infinite.*

CHAPTER XI

OF THE DIMINUTION OF NOUNS

The common affection of *nouns* is *diminution.* A diminutive is a *noun* noting the diminution of his *primitive.*

The *diminution of substantives* hath these four divers terminations.

El. *part, parcel*; *cock, cockerel.*
Et. *capon, caponet*; *poke, pocket*; *baron, baronet.*
Ock. *hill, hillock*; *bull, bullock.*
Ing. *goose, gosling*; *duck, duckling.*

So from the *adjective, dear, darling.*

Many *diminutives* there are, which rather be abusions of speech, than any proper English words. And such for the most part are *men's* and *women's names*: names which are spoken in a kind of flattery, especially among familiar friends and lovers; as

Richard, Dick; *William, Will*; *Margery, Madge*; *Mary, Mal.* *Diminution of adjectives* is in this one end, *ish*; as *white, whitish*; *green, greenish.*

After which manner certain *adjectives of likeness* are formed from their *substantives*; as

devil, devilish; *thief, thievish*; *colt, coltish*; *elf, elvish.*

Some *nouns* steal the form of *diminution,* which neither in signification shew it, nor can derive it from a *primitive*; as

gibbet, doublet, peevish.

CHAPTER XII

OF COMPARISONS

These then are the *common affections* both of *substantives* and *adjectives*: there follow certain others not general to them both, but proper and peculiar to each one. The *proper affection* therefore of *adjectives* is *comparison*: of which, after the *positive,* there be two degrees reckoned, namely, the *comparative,* and the *superlative.*

The comparative is a degree declared by the *positive* with this adverb *more*; as

wiser, or *more wise.*

The *superlative* is declared by the *positive,* with this adverb *most*; as

wisest, or *most wise.*

Both which degrees are formed of the positive; the comparative, by putting to *er*; the *superlative,* by putting to *est*; as in these examples:

learned, learneder, learnedest;
simple, simpler, simplest;
trew, trewer, trewest;
black, blacker, blackest.

From this general rule a few special words are excepted; as

good, better, best;
ill, worse, worst;
little, less, least;
much, more, most.

Many words have no comparison; as

reverend, puissant; victorious, renowned.

Others have both degrees, but lack the *positive,* as

former, foremost.

Some are formed of *adverbs*; as

wisely, wiselier, wiseliest;
justly, justlier, justliest.

Certain *comparisons* form out of themselves; as

less, lesser;
worse, worser.

CHAPTER XIII

OF THE FIRST DECLENSION

And thus much concerning the *proper affection of adjectives*: the *proper affection of substantives* followeth; and that consisteth in declining.

A declension is the varying of a noun substantive into divers terminations. Where, besides the *absolute,* there is as it were a *genitive case,* made in the singular number, by putting to *s.*

Of *declensions* there be two kinds: the first maketh the plural of the singular, by adding thereunto *s*; as

tree, trees;
thing, things;
steeple, steeples.

So with *s,* by reason of the near affinity of these two letters, whereof we have spoken before:

park, parks; *buck, bucks*; *dwarf, dwarfs*;
path, paths;

And in this *first declension,* the *genitive plural* is all one with the *plural absolute*; as

Sing { *father,* / *fathers,* Plu. { *fathers.* / *fathers.*

General Exceptions. Nouns ending in *z, s, sh, g,* and *ch,* in the declining take to the genitive singular *i,* and to the plural *e*; as

Sing. { *Prince,* / *Princes,* Plu. { *Princes,* / *Princes,*

so *rose, bush, age, breech,* &c. which distinctions not observed, brought in first the monstrous syntax of the pronoun *his* joining with a noun betokening a possessor; as the *prince* his *house,* for the *princes house.**

Many words ending in *diphthongs* or vowels take neither *z* nor *s*, but only change their *diphthongs* or vowels, retaining their last *consonant,* or one of like force; as

mouse, mice or *meece*;
louse, lice or *leece*;
goose, geese; *foot, feet*;
tooth, teeth.

Exception of number. Some *nouns* of the *first declension* lack the *plural*; as

rest, gold, silver, bread.

Others the *singular*; as

riches, goods.

Many being in their principal signification *adjectives,* are here declined, and in the plural stand instead of *substantives*; as

other, others; *one, ones*;
hundred, hundreds; *thousand, thousands*;
necessary, necessaries; and such like.

* Gifford's edition, 1816, follows Jonson's direction and writes { Prince / Princis } and "for the princis house"; but the folio of 1640 has the form princes in both singular and plural possessive. R. Morris, in his Historical Grammar, p. 81, writes, "The general use of the apostrophe in the singular (of the possessive case) is not often found before the end of the seventeenth century. It was probably employed to distinguish the possessive case from the plural number. Its use may have been established from

CHAPTER XIV

OF THE SECOND DECLENSION

The *second declension* formeth the *plural* from the *singular,* by putting to *n*; which notwithstanding it have not so many *nouns* as hath the former, yet lacketh not his difficulty, by reason of sundry exceptions, that cannot easily be reduced to one general head: of this former is

oxe, oxen; *hose, hosen.*

Exceptions. *Man* and *woman,* by a contraction, make *men* and *women,* instead of *manen* and *womanen. Cow* makes *kine* or *keene*: *brother,* for *brotheren,* hath *brithren,* and *brethren*: *child* formeth the *plural* by adding *r* besides the root; for we say not *childen,* which, according to the rule given before, is the right formation, but *children,* because the sound is more pleasant to the ears.

Here the *genitive plural* is made by adding *s* unto the *absolute*; as

Sing. { *childs,* / *child,* Plur. { *childrens.* / *children,*

Exceptions from both *declensions.* Some *nouns* have the *plural* of both *declensions*; as

house, houses, and *housen*;
eye, eyes, and *eyen*;
shooe, shooes, and *shooen.*

a false theory of the origin of the suffix which prevailed from Ben Jonson's to Addison's time, namely, that it was a contraction of *his.*"

Jonson himself writes in his Ode to the King,

"This is King Charles his day."

CHAPTER XV

OF PRONOUNS

A few irregular *nouns,* varying from the general precepts, are commonly termed *pronouns*; whereof the first four, instead of the *genitive,* have an *accusative* case; as

I, Me, } Plur. { *We. Us.* *Thou, Thee,* } Plur. { *You* or *Ye.*

He, she, that, all three make in the plural, *they, them.*

Four *possessives*: *my,* or *mine*: plural, *our, ours. Thy, thine*: plural, *you, yours. His, hers,* both in the plural making *their, theirs.*

As many *demonstratives*: *this*: plural, *these. That*: plural *those. Yon,* or *yonder,* same.*

Three *interrogatives,* whereof one requiring both *genitive* and *accusative,* and taken for a substantive: *who? whose? whom?* The other two *infinite,* and adjectively used, *what, whether.*

Two *articles,* in gender and number infinite, which the Latins lack: *a, the.*

One *relative, which*: one other signifying a reciprocation, *self*: plural, *selves.*

* Yon or yonder. *Cf.* German jener.
Sh. A. Y. L. I.: I, 2.—Rosalind. "Is yonder the man?"

Composition of *pronouns* is more common:
my-self, our-selves. Thy-self, your-selves.

him-self,
her-self, } Plural, *them-selves.*
it-self,

This-same, that-same, yon-same, yonder-same, self-same.

CHAPTER XVI

OF A VERB

Hitherto we have declared the whole *etymology* of *nouns*; which in easiness and shortness, is much to be preferred before the Latins and the Grecians. It remaineth with like brevity, if it may be, to prosecute the *etymology* of a *verb*. A *verb* is a word of number, which hath both *time* and *person*. *Time* is the difference of a *verb*, by the *present*, *past*, and *future*, or *to come*. A *verb finite* therefore hath three only *times*, and those always *imperfect*.

The first is the *present*; as *amo*, I love.
The second is the time *past*; as *amabam*, I loved.
The third is the *future*; as *Ama, amato*: love, love.*
The other *times* both *imperfect*; as *amem, amarem, amabo.*
And also *perfect*; as *amavi, amaverim, amaveram, amavissem, amavero,*
we use to express by a *syntax*, as shall be seen in the proper place.

* Jonson gives only the tenses of the verb formed by endings or vowel change, not those formed with auxiliaries, either for tense or mood variation, classifying those rather under the Syntax of a Verb. Part II, chap. 6.

So that the imperative mood takes the place of the future tense, and the present tense also supplies a future sense, as we have still in, I go at three. To-morrow is Wednesday.

The *future* is made of the *present,* and is the same always with it.

Of this *future* ariseth a *verb infinite,* keeping the same termination; as likewise of the *present,* and the *time past,* are formed the *participle present,* by adding of *ing*; as *love, loving.*

The other is all one with the *time past*

The *passive* is expressed by a *syntax,* like the *times* going before, as hereafter shall appear.

A *person* is the special difference of a *verbal* number, whereof the *present,* and the *time past,* have in every number three.

The second and third person singular of the present are made of the first, by adding *est* and *eth*; which last is sometime shortened into *z* or *s.**

The *time past* is varied, by adding in like manner in the second *person* singular *est,* and making the third like unto the first.

The *future* hath but only two *persons,* the second and third ending both alike.

The *persons* plural keep the termination of the first *person* singular. In former times, till about

* Compare Jonson's own use, Part I, Chap. 3, "For where it *leads* the sounding vowel and *beginneth* the syllabe," and again in his Masque, Pan's Anniversary, 1. 3.

"His moon now riseth and invites."

And again:

"See Heaven *expecteth* my return
The forked fire *begins* to burn
Jove *beckons* me to come."

the reign of King Henry VIII., they were wont to be formed by adding *en*; thus,*

loven, sayen, complainen.

But now (whatsoever the cause) it hath quite grown out of use, and that other so generally prevailed, that I dare not presume to set this afoot again: albeit (to tell you my opinion) I am persuaded that the lack hereof well considered will be found a great blemish to our tongue. For seeing *time* and *person* be, as it were, the right and left-hand of a *verb,* what can the maiming bring else but a lameness to the whole body?

And by reason of these two differences, a *verb* is divided two manner of ways.

First, in respect of *persons,* it is called *personal,* or *impersonal.*

Personal, which is varied by three persons; as

love, lovest, loveth.

Impersonal. which only hath the third person; as

behoveth, irketh.

Secondly, in consideration of the *times,* we term it *active,* or *neuter.*

Active, whose participle past may be joined with the verb *am*; as

I am loved, thou art hated.

Neuter, which cannot be coupled; as

pertain, die, live.

This therefore is the general forming of a *verb,* which must to every special one hereafter be applied.

* Sh.: M. N. D., II, 1.
"And then the whole quire hold their lips and laugh,
And *waxen* in their mirth."
Sp.: F. Q., "Words fearen babes."

CHAPTER XVII

OF THE FIRST CONJUGATION

The varying of a *verb* by *persons* and *times,* both *finite* and *infinite,* is termed a *conjugation*: whereof there be two sorts. The first fetcheth the *time past* from the *present,* by adding *ed*; and is thus varied:

Pr. *love, lovest, loveth.* Pl. *love, love, love.*
Pa. *loved, loved'st, loved.* Pl. *loved, loved, loved.*
Fu. *love, love.* Pl. *love, love.*

Inf. *love.*
Part. pr. *loving.*
Part. past. *loved.*

Verbs are ofttimes shortened; as

sayest, sest; *would, woud*; *should, shoud*;
holpe, hope;

But this is more common in the leaving out of *e*; as

loved'st, for *lovedest*; *rub'd, rubbed*; *took'st, tookest.*

Exception of the *time past,* for *ed,* have *d* or *t*; as

licked, lickt; *leaved, left*; *gaped, gap't*;
blushed, blush't.

Some *verbs* ending in *d,* for avoiding the concourse of too many consonants, do cast it away; as

lend, lent; *spend, spent*; *gird, girt.*

Make, by a rare contraction, is here turned into *made.* Many verbs in the time past, vary not at all from the *present*; such are *cast, hurt, cost, burst,* &c.

CHAPTER XVIII

OF THE SECOND CONJUGATION

And so much for the *first conjugation,* being indeed the most usual forming of a *verb,* and thereby also the common inn to lodge every strange and foreign guest. That which followeth, for anything I can find (though I have with some diligence searched after it), entertaineth none but natural and home-born words, which though in number they be not many, a hundred and twenty, or thereabouts; yet in variation are so divers and uncertain, that they need much the stamp of some good *logic* to beat them into proportion. We have set down that, that in our judgment agreeth best with reason and good order. Which notwithstanding, if it seem to any to be too rough hewed, let him plane it out more smoothly, and I shall not only not envy it, but, in the behalf of my country, most heartily thank him for so great a benefit; hoping that I shall be thought sufficiently to have done my part, if in towling this bell, I may draw others to a deeper consideration of the matter: for, touching myself, I must needs confess, that after much painful churning, this only would come, which here we have devised.

The *second conjugation* therefore turneth the *present* into the *time past,* by the only change of

his letters, namely, of *vowels* alone, or consonants also.

Verbs changing *vowels* only, have no certain termination of the *participle past,* but derive it as well from the *present,* as the *time past*: and that other-while differing from either, as the examples following do declare.

The change of *vowels* is, either of *simple vowels,* or of *diphthongs*; whereof the first goeth by the order of *vowels,* which we also will observe.

An *a* is turned into *oo.*

Pres. *shake, shakest, shaketh.* Pl. *shake, shake, shake.*

Past. *shook, shookest, shook.* Pl. *shook, shook, shook.*

Fu. *shake, shake.* Pl. *shake, shake.*

Inf. *shake.*
Part. pre. *shaking.*
Part. pa. *shaken.*

This form do the *verbs take, wake, forsake,* and *hang* follow; but *hang* in the *time past* maketh *hung,* not *hangen.*

Hereof the *verb am* is a special exception, being thus varied:

Pr. *am, art, is.* Pl. *are, are, are*; or *be, be, be,* of the unused word *be, beëst, beëth,* in the singular.

Past *was, wast, was*; or, *were, wert, were.* Pl. *were, were, were.*

Fut. *be, be.* Plur. *be, be.*

Inf. *be.*

Part. pr. *being.*

Part. past. *been.*

Ea maketh, first, *e* short:

Pr. *lead.* Past. *led.* Part. pa. *led.*

The rest of the *times* and *persons,* both singular and plural, in this and the other *verbs* that follow, because they jump with the former examples and rules in every point, we have chosen rather to omit, than to thrust in needless words.

Such are the *verbs eat, beat* (both making participles past;* besides *et* and *bet, eaten* and *beaten*), *spread, shead, dread, sweat, shread, tread.*

Then *a,* or *o,* indifferently:

Pr. *break.*
Past. *brake,* or *broke.*
Par. pa. *broke,* or *broken.*

Hitherto belong, *speak, swear, tear, cleave, wear, steal, bear, shear, weave.* So *get,* and *help*; but *holpe* is seldom used, save with the poets.†

i is changed into *a.*

Pr. *give.*
Past *gave.*
Par. pa. *given.*

* Sh.: King John I, 1: "Sir Robert might have eat his part in me." N. E. D. gives et for pronounciation of ate, by analogy with read.

† The distinction between the preterites as derived from the stem of the singular or of the plural of the O. E. preterite, was levelled in Middle English, so that we have both bare, and bore; baer, boren. In Modern English the preterite is assimilated to the past participle. Jonson's own use in The Discoveries shows the conflict then going on between the preterite and past participle.

"They (words) are to be chose according—"

"The words are chosen—" in two neighboring passages.

So *bid,* and *sit.*

And here sometimes *i* is turned into *a* and *o* both.

Pr. *win.*
Past *wan,* or *won.*
Par. pa. *won.*

Of this sort are *fling, ring, wring, sing, sting, stick, spin, strick, drink, sink, spring, begin, stink, shrink, swing, swim.*

Secondly, long *i* (ee) into *e.*

Pr. *reede.*
Past *read.*
Par. pa. *read.*

Also *feed, meet, breed, bleed, speed.*

Then into *o*; as

Pr. *seeth.*
Past *sod.*
Par. pa. *sod,* or *soden.*

Lastly, into *aw*; as

Pr. *see.*
Past *saw.*
Par. pa. *seen.*

O hath *a.*

Pr. *come.*
Past *came.*
Par. pa. *come.*

And here it may besides keep its proper *vowel.*

Pr. *run.*
Past *ran,* or *run.*
Par. pa. *run.*

oo maketh *o*.

Pr. *choose.*
Past *chose.*
Par. pa. *chosen.*

And one more, *shoot, shot*; in the *participle past, shot,* or *shotten.*

Some pronounce the *verbs* by the *diphthong ew, chewse, shewt*; and that is Scottish-like.

CHAPTER XIX

OF THE THIRD CONJUGATION

The change of *diphthongs* is of *ay, y, aw,* and *ow*; all which are changed into *ew.*

ay.
- Pr. *slay.*
- Past. *slew.*
- Par. pa. *slain.*

y.
- Pr. *fly.*
- Past. *flew.*
- Par. pa. *flyne* or *flown.*

aw.
- Pr. *draw.*
- Past. *drew.*
- Par. pa. *drawn.*

ow.
- Pr. *know.*
- Past. *knew.*
- Par. pa. *known.*

This form cometh oftener than the three former; as *snow, grow, throw, blow, crow.*

Secondly, *y* is particularly turned sometimes into the vowels *i* and *o.*

i.
- Pr. *byte.*
- Past. *bit.*
- Par. pa. *bit,* or *bitten.*

Likewise, *hyde, quyte, chyde, stryde, slyde.*

o.
- Pr. *hyght.*
- Past. *hoght.*
- Par. pa. *hoght.*

So *shine, strive, thrive.*

And as *y* severally frameth either *e* or *o*; so may it jointly have them both.

Pr. *ryse.*
Past. *rìse,* or *rose.*
Par. pa. *rìse,* or *risen.*

To this kind pertain, *smyte, wryte, byde, ryde, clymb, dryve, clyve.*

Sometimes into the *diphthong ay* and *ou*; as

ay.
Pr. *lye.*
Past. *lay.*
Par. pa. *lien,* or *lain.*

ou.
Pr. *fynd.*
Past. *found.*
Par. pa. *found.*

So *bynd, grynd, wynd, fyght.*

Last of all, *aw* and *ow* do both make *e.*

e.
Pr. *fall.*
Past. *fell.*
Par. pa. *fallen.*

Such is the *verb fraught*; which Chaucer, in the *Man of Law's Tale*:

This merchants have done, freight their ships new.

o.
Pr. *hold.*
Past. *held.*
Par. pa. *held* or *holden.*

Exceptions of the *time past.*

Some that are of the *first conjugation* only, have

in the *participle past,* besides their own, the form of the second, and the third; as

hew, hewed and *hewn.*
mow, mowed and *mowen.*
load, loaded and *loaden.**

* Sidney, Defense of Poesy: "But with none I remember mine ears were at any time more *loaden.*"

CHAPTER XX

OF THE FOURTH CONJUGATION

Verbs that convey the *time past* for the *present,* by the change both of *vowels* and *consonants,* following the terminations of the *first conjugation,* end in *d,* or *t.*

Pr. *stand.*
Pa. *stood.*

Such are these words,

Pr. *wolle, wolt, wolle.*
Pa. *wold* or *would, wouldest, would.*
Fut. *wolle, woll.*

The *infinite times* are not used.

Pr. *can, canst, can.*
Pa. *colde,* or *could.*
Fut. *sholl, sholt, sholl.*
Pa. *sholde* or *should.*

The other *times* of either *verb* are lacking.

Pr. *hear.*
Pa. *heard.*
Pr. *sell.*
Pa. *sold.*

So *tell, told.*

Of the other sort are these, and such like.

Pr. *feel.*
Pa. *felt.*

So *creep, sleep, weep, keep, sweep, mean.*

Pr. *teach.*

Pa. *taught.*

To this form belong *think, retch, seek, reach, catch, bring, work*; and *buy* and *owe,* which make *bought* and *ought.*

Pr. *dare, darest, dare.*

Pa. *durst, durst, durst.*

Pr. *may, mayst, may.*

Pa. *might, mightest, might.*

These two *verbs* want the other *times.*

A general exception from the former conjugation. Certain *verbs* have the form of either conjugation; as

hang, hanged and *hung.*

So *cleave, shear, sting, climb, catch,* &c.

CHAPTER XXI

OF ADVERBS

Thus much shall suffice for the *etymology* of *words* that have number, both in a *noun* and a *verb*: whereof the former is but short and easy; the other longer, and wrapped with a great deal more difficulty. Let us now proceed to the *etymology* of words without number.

A *word* without number is that which without his principal signification noteth not any number. Whereof there be two kinds, an *adverb* and a *conjunction*.

An *adverb* is a word without number that is joined to another word; as

well *learned*,
he *fighteth* valiantly,
he disputeth very subtly.

So that an *adverb* is as it were an *adjective of nouns, verbs,* yea, and *adverbs* also themselves.

Adverbs are either of *quantity* or *quality*. Of *quantity*; as

enough, too-much, altogether.

Adverbs of *quality* be of *divers sorts*:

First, of *number*; as *once, twice, thrice.*

Secondly, of *time*; as *to-day, yesterday, then, by and by, ever, when.*

Thirdly of *place*; as *here, there, where, yonder.*

Fourthly, in affirmation, or negation, as *I,* or *ay, yes, indeed, no, not, nay.*

Fifthly, in wishing, calling, and exhorting:

Wishing; as *O, if.*

Calling; as *ho, sirrah.*

Exhorting; as *so, so*; *there, there.*

Sixthly, in similitude and likeness; as *so, even so, likewise, even as.*

To this place pertaineth all *adverbs* of *quality* whatsoever, being formed from *nouns,* for the most part, by adding *ly*; as

just, justly; *true, truly*; *strong, strongly*; *name, namely.*

Here also *adjectives,* as well *positive* as *compared,* stand for *adverbs*:

When he least weeneth, soonest shall he fall.

Interjections, commonly so termed are in right *adverbs,* and therefore may justly lay title to this room. Such are these that follow, with their like; as

ah, alas, woe, fie, tush, ha, ha, he.

st, a note of silence: *Rr,* that serveth to set dogs together by the ears; *hrr,* to chase birds away.

*Prepositions** are also a peculiar kind of *adverbs,* and ought to be referred hither. *Prepositions* are *separable* or *inseparable.*

* "Prepositions are so named because they were originally prefixed to the verbs to modify its meaning. Many prepositions still retain their adverbial meaning (forswear, betime, etc.)."—R. Morris. Hist. Gram., Chap. 12.

Separable are for the most part of *time* and *place*; as

among, according, without,
afore, after, before, behind,
under, upon, beneath, over,
against, besides, near.

Inseparable prepositions are they which signify nothing, if they be not compounded with some other word; as

re, un in *release, unlearned.*

CHAPTER XXII

OF CONJUNCTIONS

A *conjunction* is a word without number, knitting divers speeches together: and is *declaring,* or *reasoning. Declaring,* which uttereth the parts of a sentence: and that again is *gathering,* or *separating. Gathering,* whereby the parts are affirmed to be true together: which is *coupling,* or *conditioning. Coupling,* when the parts are severally affirmed; as

and, also, neither.

Conditioning, by which the part following dependeth, as true, upon the part going before; as

if, unless, except.

A *separating conjunction* is that whereby the parts (as being not true together) are separated; and is

severing,
or
sundring.

Severing, when the parts are separated only in a certain respect or reason; as

but, although, notwithstanding.

Sundring, when the parts are separated indeed, and truly, so as more than one cannot be true; as

either, whether, or.

Reasoning conjunctions are those which con-

clude one of the parts by the other; whereof some render a reason, and some do infer.

Rendering are such as yield the cause of a thing going before; as

for, because.

Inferring, by which a thing that cometh after is concluded by the former; as

therefore, wherefore,
so that, insomuch that.

The Second Book of the English Grammar

OF SYNTAX

CHAPTER I

OF APOSTROPHUS

As yet we have handled *etymology,* and all the parts thereof. Let us come to the consideration of the *syntax.*

Syntax is the second part of *grammar,* that teacheth the construction of words; whereunto *apostrophus,** an affection of words coupled and joined together, doth belong.

Apostrophus is the rejecting of a vowel from the beginning or ending of a word. The note whereof, though it many times, through the negligence of writers and printers, is quite omitted, yet by right should, and of the learneder sort hath his sign and mark, which is such a *semi-circle* (') placed in the top.

In the end a vowel may be cast away, when the word next following beginneth with another; as

* The Latins and Hebrews have none. (Jonson.)

Th' outward man decayeth;
So th' inward man getteth strength.
If y' utter such words of pure love, and friendship,
What then may we look for, if y' once begin to hate?

Gower, lib. I. de Confess. Amant.

If thou'rt of his company, tell forth, my son,
It is time t' awake from sleep.

Vowels suffer also this *apostrophus* before the consonant *h.*

Chaucer, in the 3rd book of Troilus.

For of fortune's sharp adversitie,
The worst kind of infortune is this:
A man t' have been in prosperitie,
And it to remember when it passed is.

The first kind then is common with the Greeks; but that which followeth is proper to us, which though it be not of any, that I know, either in writing or in printing, usually expressed: yet considering that in our common speech nothing is more familiar (upon the which all precepts are grounded, and to the which they ought to be referred) who can justly blame me, if, as near as I can, I follow nature's call.

This rejecting, therefore, is both in vowels and consonants going before:

There is no fire, there is no sparke,
There is no dore, which may charke.

Gower, lib. iv.

Who answered, that he was not privy to it, and in excuse seem'd to be very sore displeased with the matter, that his men of war had done it, without his commandment or consent.

CHAPTER II

OF THE SYNTAX OF ONE NOUN WITH ANOTHER

Syntax appertaineth both to words of number, and without number, where the want and superfluity of any part of speech are two general and common exceptions. Of the former kind of *syntax* is that of a noun, and verb.

The *syntax* of a noun, with a noun, is in *number* and *gender*; as

Esau *could not obtain his father's blessing, though* he *sought it with tears.*

Jezebel *was a wicked woman, for* she *slew the Lord's prophets.*

An idol *is no God, for* it *is made with hands.*

In all these examples you see *Esau* and *he, Jezebel* and *she, idol* and *it,* do agree in the singular number. The first example also in the *masculine gender,* the second in the *feminine,* the third in the *neuter.* And in this construction (as also throughout the whole English *syntax*) order and the placing of words is one special thing to be observed. So that when a substantive and an adjective are immediately joined together, the adjective must go before; as

Plato *shuts poets out of his commonwealth, as* effeminate *writers,* unprofitable *members, and enemies to virtue.*

When two substantives come together, whereof one is the name of a *possessor,* the other of a thing *possessed,* then hath the name of a *possessor* the former place, and that in the *genitive*:

All man's *righteousness is like a defiled cloth.*

Gower, lib. I:

An owl flieth by night,
Out of all other birds' *sight.*

But if the thing *possessed* go before, then doth the preposition *of* come between:

Ignorance is the mother of Error.

Gower, lib.

So that it proveth well therefore
The strength of man *is sone lore.*

Which preposition may be coupled with the thing *possessed,* being in the *genitive.*

Nort. in Arsan.

A road made into Scanderbech's country by the Duke of Mysia's *men*: for, *the Duke's men of* Mysia.

Here the *absolute* serveth sometimes instead of a *genitive*:

All trouble is light, which is endured for righteousness sake.

Otherwise two substantives are joined together by apposition.

Sir *Thomas More,* in King *Richard's* story:

George, Duke of Clarence, was a prince at all points fortunate.

Where if both be the names of *possessors,* the latter shall be in the *genitive.*

Foxe, *in the 2d volume of Acts and Monuments*:

King Henry *the Eight, married with the Lady* Katherine *his brother, Prince* Arthur's *wife.*

The general exceptions:

The *substantive* is often lacking.

Sometimes without small things, greater cannot stand.

Sir Thomas More.

(The *verb* is also often wanting.)

Chaucer:

For some folk woll be won for riches,
And some folk for strokes, and some folk for gentleness:

Likewise the *adjective*:

It is hard *in prosperity to preserve true religion, true godliness, and true humility.*

Lidgate, lib. 8, speaking of Constantine,

That whilome had the divination
As chief monarch, chief prince, and chief president
Over all the world, from east to occident.

But the more notable lack of the *adjectives* is in the want* of *relative*;

In the things which we least mistrust,
the greatest danger doth often lurk.

Gower, lib. 2:

Forthy the wise men ne demen
The things after that there they semen;
But, after that, which they know, and find.

*In Greek and Latin this want were barbarous: the Hebrews notwithstanding use it. (Jonson.)

Psal. 118, 22. *The stone the builders refused*; for, which *the builders refused.*

And here, besides the common wanting of a substantive, whereof we spake before: there is another more special, and proper to the *absolute,* and the *genitive.*

Chaucer, in the 3d book of *Fame.*

This is the mother of tidings.
As the sea is mother of wells, and is mother of springs.

Rebecca *clothed* Jacob *with garments of his brothers.*

Superfluity also of nouns is much used:

Sir Thomas More: *Whose death King* Edward (*although he commanded it*) *when he wist it was done, pitiously bewailed it, and sorrowfully repented it.*

Chaucer, in his Prologue to the Man of Law's Tale:

Such law, as a man yeveth another wight,
He should himself usen it by right.

Gower, lib. I:

For, whoso woll another blame,
He seeketh oft his owne shame.

Special exceptions, and first of *number.* Two singulars are put for one plural:

All authority *and* custom *of men, exalted against the word of God, must yield themselves prisoners.*

Gower:

In thine aspect are all *alich,*
The poor man, *and eke* the rich.

The second person plural is for reverence sake to one singular thing:

Gower, lib. I:

O good father *deare,*
Why make ye *this heavy cheare.*

Where also after a *verb* plural, the singular of the noun is retained:

I know you are *a discreet and faithful* man, *and therefore am come to ask* your advice.

Exceptions of *Genders.*

The articles *he* and *it,* are used in each other's *gender.*

Sir Thomas More: *The south wind sometime swelleth of* himself *before a tempest.*

Gower, of the Earth:

And for thy men it *delve, and ditch,*
And earen it, *with strength of plough:*
Where it hath of himself enough,
So that his *need is least.*

It also followeth for the *feminine*: Gower, lib. 4:

He swore it should nought be let,
That, if she have a daughter bore,
That it *ne should be forlore.*

CHAPTER III

OF THE SYNTAX OF A PRONOUN WITH A NOUN

The articles *a* and *the* are joined to substantives common, never to proper names of men.

William Lambert in the Perambulation of *Kent*:

> The *cause only, and not* the *death maketh* a *martyr.*

Yet, with a proper name used by a *metaphor,* or borrowed manner of speech, both articles may be coupled:

> *Who so avoucheth the manifest and known truth, ought not therefore to be called* a *Goliah, that is a monster, and impudent fellow, as he was.*

Jewel *against* Harding:

> *You have adventured yourself to be* the *noble* David *to conquer this giant.*

Nort. in Arsan.

> *And if ever it were necessary, now it is, when many* an Athanasius, *many* an Atticus, *many* a *noble prince, and godly personage lieth prostrate at your feet for succor.*

Where this *metaphor* is expounded. So, when the proper name is used to note one's parentage, which kind of nouns the *grammarians* call *patronymics*:

Nort. in Gabriel's Oration to Scanderbech:

For you know well enough the wiles of the *Ottomans.*

Perkin Warbeck, a stranger born, feigned himself to be a *Plantagenet.*

When a substantive and an adjective are joined together, these articles are put before the adjective:

A *good conscience is a continual feast.*

Gower, lib. I.

For false semblant hath evermore
Of his counsel in company,
The *dark untrue hypocrisy.*

Which construction in the article *a,* notwithstanding, some adjectives will not admit:

Sir Tho. More:

Such a *serpent is ambition, and desire of vain-glory.*

Chaucer:

Under a shepherd false, and negligent,
The wolf hath many a sheep and lamb to rent.

Moreover both these articles are joined to any cases of the Latins, the vocative only excepted: as,

A *man saith.* The *strength of a man.*

I *sent to* a *man.* I *hurt* a *man.*

I was sued by a *man.*

Likewise, The *apostle testifieth*: the *zeal of* the *apostle*: *give ear to* the *apostle*: *follow* the *apostle*: *depart not from* the *apostle.*

So that in these two pronouns, the whole construction almost of the Latins is continued. *The* agreeth to any number; *a* only to the singular, save

when it is joined with those adjectives which do of necessity require a plural:

The *conscience is* a *thousand witnesses.*

Lidgate, lib. I:

Though for a *season they sit in high chears,*
Their fame shall fade within a *few years.*

A goeth before words beginning with consonants; and before all vowels (*diphthongs,* whose first letter is *y* or *w,* excepted) it is turned into *an*:

Sir Thomas More:

For men use to write an *evil turn in marble stone; but* a *good turn they write in the dust.*

Gower, lib. I:

For all shall die; and all shall pass
As well a *lion as* an *ass.*

So may it be also before *h.*

Sir Thomas More:

What mischief worketh the proud enterprize of an *high heart?*

A hath also the force of governing before a noun:

Sir Thomas More:

And the protecter had layd to her for manner sake, that she was a councell *with the Lord* Hastings *to destroy him.*

Chaucer, 2nd book of *Troilus*:

And on his way fast homeward he sped,
And Troilus *he found alone in bed.*

Likewise before the participle present, *a, an,* have the force of a *gerund.*

Nort. in Arsan:

But there is some great tempest a brewing towards us.

Lidgate, lib. 7:

The king was slain, and ye did assent,
In a forest an *hunting, when that he went.*

The article *the,* joined with the adjective of a noun proper, may follow after the substantive:

Chaucer:

There chanticleer the *fair*
Was wont, and eke his wives to repair.

Otherwise it varieth from the common rule. Again, this article by a *synecdoche* doth restrain a general and common name to some certain and special one:

Gower, in his Prologue:

The Apostle *writeth unto us all,*
And saith, that upon us is fall
Th' end of the world:

for *Paul.* So by the *philosopher, Aristotle*; by *the poet,* among the *Grecians, Homer*; with the *Latins Virgil,* is understood.

This and *that* being demonstratives; and *what* the interrogative, are taken for substantives:

Sir John Cheeke, in his Oration to the Rebels:

Ye rise for religion: what *religion taught you* that?

Chaucer, in the Reve's Tale:

And this *is very sooth, as I you tell.*

Ascham, in his discourse of the affairs of Germany:

A wonderful folly in a great man himself, and some piece of misery in a whole commonwealth, where fools chiefly and flatterers, may speak freely what *they will; and good men shall commonly be shent, if they speak* what *they should.*

What, also for an adverb of *partition*:*

Lambert:

But now, in our memory, what *by the decay of the haven, and* what *by overthrow of religious houses, and loss of* Calice, *it is brought in a manner to miserable nakedness and decay.*

Chaucer, 3rd book of Troilus:

Then wot I well, she might never fail
For to been holpen, what *at your instance,*
What *at your other friends governance.*

That is used for a *relative*:

Sir John Cheek:

Sedition is an aposteam, which, when it breaketh inwardly, putteth the state in great danger of recovery; and corrupteth the whole commonwealth with the rotten fury, that *it hath putrified with.* For, *with which.*

They, and *those,* are sometimes taken, as it were, for articles:

Fox, 2nd volume of Acts, &c.

* In the other tongues, *quid,* τὶ have not the force of partition, nor *illud,* ἐκεῖνο, of a relative. (Jonson.)

That no kind of disquietness should be procured against them *of* Bern *and* Zurick.*

Gower, lib. 2:

My brother hath us all sold
To them *of* Rome.

The *pronoun, these,* hath a rare use, being taken for an adjective of similitude: *It is neither the part of an honest man to tell* these *tales; nor of a wise man to receive them.*

Lidgate, lib. 5:

Lo, how these *princes proud and retchless,*
Have shameful ends, which cannot live in peace.

Him, and *them,* be used reciprocally for the compounds, *himself, themselves.*

Fox: *The garrison desired that* they *might depart with bag and baggage.*

Chaucer, in the Squire's Tale:

So deep in grain he dyed his colours,
Right as a serpent hideth him *under flowers.*

His, their, and *theirs,* have also a strange use; that is to say, being *possessives,* they serve instead of primitives.

* Comparing Number XVIII of Ben Jonson's Conversations with William Drummond of Hawthornden we gain the impression that English syntax was still much in the process of making and that the use of one form rather than another was looked upon quite as much as a caprice of fashion as due to any grammatical principle. "Questioned about English," writes Drummond, "*them, they, those. They* is still the nominative, *those* accusative, *them,* newter; collective, not *them* men, *them* trees, but *them* by itself referred to many. *Which, who,* the relatives, not *that. Floods, hills* he would have masculines."

Chaucer:

And shortly so far forth this thing went,
That my will was his *will's instrument.*

Which in Latin were a solecism: for there we should not say, *suae voluntatis,* but *voluntatis ipsius.*

Pronouns have not the articles, *a* and *the,* going before; *which,* the *relative, self,* and *same* only excepted: The *same lewd cancred carle practiseth nothing, but how he may overcome and oppress the faith of Christ, for* the *which, you, as you know, have determined to labour and travel continually.*

The *possessives, my, thy, our, your,* and *their,* go before words: as *my land, thy goods*; and so in the rest: *mine, thine, ours, yours, hers,* and *theirs,* follow as it were in the *genitive* case; as, *these lands are mine, thine,* &c.

His doth infinitely go before, or follow after: as, his *house is a fair one*; and, *this house is* his.

CHAPTER IV

OF THE SYNTAX OF ADJECTIVES

Adjectives of quality are coupled with *pronouns* accusative cases.

Chaucer:

And he was wise, hardy, secret, and rich,
Of these three points, nas none him lych.

Certain adjectives include a *partition*: *From the head doth life and motion flow to the rest of the members.*

The comparative agreeth to the parts compared, by adding this *preposition, than.**

Chaucer, 3rd book of Fame:

What did this Æolus, but he
Took out his black trump of brass
That blacker than *the divel was.*

The superlative is joined to the parts compared by this *preposition of.*

Gower, lib. I:

Pride is of *every miss the prick*:
Pride is the worst vice of *all wick.*

Jewel:

The friendship of truth is best of *all.*

Oftentimes both degrees are expressed by these

* The Latins comparative governeth an ablative; their superlative a genitive plural. The Greeks both comparative and superlative hath a genitive; but in neither tongue is a sign going between. (Jonson.)

two adverbs, *more,* and *most*: as *more excellent, most excellent.* Whereof the latter seemeth to have his proper place in those that are spoken in a certain kind of excellency, but yet without comparison: *Hector was a* most *valiant man*; that is, *inter fortissimos.*

Furthermore, these adverbs, *more* and *most,* are added to the comparative and superlative degrees themselves, which should be before the positive:

Sir Thomas More:

> *Forasmuch as she saw the cardinal* more *readier to depart than the remnant; for not only the high dignity of the civil magistrate, but the* most *basest handicrafts are holy, when they are directed to the honour of God.*

And this is a certain kind of English Atticism, or eloquent phrase of speech, imitating the manner of the most ancientest and finest Grecians, who, for more *emphasis* and vehemencies sake, used so to speak.

Positives are also joined with the preposition *of,* like the superlative:

> Elias *was the only man* of *all the prophets that was left alive.*

Gower, lib. 4:

> *The first point of sloth I call*
> *Lachesse, and is the chief* of *all.*

CHAPTER V

OF THE SYNTAX OF A VERB WITH A NOUN

Hitherto we have declared the *syntax* of a *noun*: the *syntax* of a *verb* followeth, being either of a *verb* with a *noun,* or of one *verb* with another.

The *syntax* of a *verb* with a *noun* is in *number* and *person*; as

I am content. You are mis-informed.

Chaucer's 2nd book of Fame:

For, as flame is but lighted smoke;
Right so is sound ayr ybroke.

I, myself, and *ourselves,* agree unto the first *person*: *thou, you, ye, thyself, yourselves,* the second: all other nouns and pronouns (that are of any *person*) to the third. Again, *I, we, thou, he, she, they, who,* do ever govern; unless it be in the *verb am,* that requireth the like case after it as is before it. *Me, us, thee, her, them, him, whom,* are governed of the *verb.* The rest, which are absolute, may either govern, or be governed.

A *verb impersonal* in Latin is here expressed by an English *impersonal,* with this article *it* going before; as *oportet, it* behoveth; *decet, it* becometh. General exceptions:

The *person* governing is oft understood by that went before: *True religion glorifieth them that*

honour it; and is a target unto them that are a buckler unto it.

Chaucer:

Womens counsels brought us first to woe,
And made Adam *from Paradise to go.*

But this is more notable, and also more common in the future; wherein for the most part we never express any person, not so much as at the first:

Fear God. Honour the king.

Likewise the *verb* is understood by some other going before:

Nort. in Arsan.

When the danger is most great, natural strength most feeble, and divine aid most needful.

Certain pronouns, governed by the *verb,* do here abound.

Sir Thomas More:

And this I say *although* they *were not* abused, *as now* they be, *and so long have been, that* I fear *me ever* they will be.

Chaucer, 3rd book of Fame:

And as I wondred *me, ywis*
Upon this house.

Idem in Thisbe:

She rist *her up with a full dreary heart*:
And in cave with dreadful fate she start.

Special exceptions.

Nouns signifying a multitude, though they be of the singular number, require a verb plural.

Lidgate, lib. 2:

And wise men rehearsen in sentence
Where folk be drunken, there is no resistance.

This exception is in other nouns also very common; especially when the *verb* is joined to an adverb or conjunction: *It is preposterous to execute a man, before he have been condemned.*

Gower, lib. I:

Although a man be wise himselve,
Yet is the wisdom more of twelve.

Chaucer:

Therefore I read you this counsel take,
Forsake sin, ere sin you forsake.

In this exception of *number,* the *verb* sometime agreeth not with the governing noun of the *plural* number, as it should, but with the noun governed: as *Riches is a thing oft-times more hurtful than profitable to the owners.* After which manner the Latins also speak: *Omnis pontus erat.* The other special exception is not in use.*

* Which notwithstanding the Hebrews use very strangely: *Kullain tazubu uboüna,* Job xvii, 10. All they return ye and come now. (Jonson.)

CHAPTER VI

OF THE SYNTAX OF A VERB WITH A VERB

When two *verbs* meet together, whereof one is governed by the other, the latter is put in the infinite, and that with this sign *to,* coming between; as, *Good men ought* to *join together in good things.*

But *will, do, may, can, shall, dare* (when it is in transitive), *must* and *let,* when it signifieth a sufferance, receive not the sign.

Gower:

To *God no man* may *be fellow.*

This sign set before an *infinite,* not governed of a *verb,* changeth it into the nature of a noun.

Nort. in Arsan.

To *win is the benefit of* fortune: *but* to *keep is the power of wisdom.*

General exceptions.

The verb governing is understood:

Nort. in Arsan:

For if the head, which is the life and stay of the body, betray the members, must not the members, also needs betray one another; and so the whole body and head go altogether to utter wreck and destruction?

The other general exception is wanting.*

The special exception. Two verbs, *have* and *am,* require always a participle *past* without any sign: as *I* am *pleased*; *thou* art *hated.* Save when they import a necessity or conveniency of doing anything: in which case they are very eloquently joined to the *infinite,*† the sign coming between:

By the example of Herod, *all princes* are *to take heed how they give ear to flatterers.*

Lidgate, lib. I:

Truth and falseness in what they have *done,*
May no while assemble in one person.

And here those *times* which in *etymology* we remembered to be wanting, are set forth by the *syntax* of verbs joined together. The *syntax* of *imperfect* times in this manner.

The presents by the *infinite,* and the verb, *may,* or *can*; as for *amem, amarem*; *I* may *love, I* might *love.* And again; *I* can *love, I* could *love.*

The *futures* are declared by the *infinite,* and the *verb shall,* or *will*; as *amabo, I* shall or will *love.*‡

* So in the Greek and Latin, but in Hebrew this exception is often, Esai. vi. 9; which Hebraism the New Testament is wont to retain by turning the Hebrew *infinite* either into a verbal ἀκοῇ ἀκούσετε, Matth. xiii. 14; or participle, ἰδὼν εἶδον. Act vii. 34. (Jonson.)

† A phrase proper unto our tongue, save that the Hebrews seem to have the former. Job xx: 23. *When he is to fill his belly.* (Jonson.)

‡ Jonson makes apparently no distinction of person between *shall* and *will,* giving both indifferently as forming the future when joined to "the infinite," "amabo, I shall or will love." According to the investigations of Professor Blackburn (F. A. Blackburn, Leipzig, 1892, The English

Amavero addeth thereunto *have,* taking the nature of two divers *times*; that is, of the *future* and the *time past.*

I shall have *loved*: or
I will have *loved.*

The *perfect times* are expressed by the verb *have*;* as

Amavi, amaveram.
I have *loved, I* had *loved.*

Amaverim and *amavissem* add *might* unto the former verb; as

I might *have loved.*

The *infinite past* is also made by adding *have*; as

amavisse, to have *loved.*

Future, Its Origin and Development) in Shakespeare's Tempest the simple future is expressed by

1st person	shall	16 times,	will	3 times.
2d person	shall	5 times,	will	2 times.
3d person	shall	15 times,	will	16 times.

In promises and threats:

1st person	shall	0 times,	will	72 times.
2d person	shall	12 times,	will	0 times.
3d person	shall	12 times,	will	0 times.

So that our present usage would seem to be forming in the very time when Jonson notes no distinction between shall and will. To quote further from Professor Blackburn, "Milton's Areopagitica shows a very wise use of these words, quite in their modern sense." "Modern usage was practically established in the middle of the 17th century." And yet Ben Jonson's grammar was published in 1640.

* This limitation of the auxiliary of the perfect to have, ignores the frequent use of the verb *to be* as an auxiliary with intransitive verbs.

"A crew of patches, rude mechanicals, ...
Were met together to rehearse a play." M.N.D. III. 2.
"And are you grown so high in his esteem?" M.N.D. III. 2.
"Already to their wormy beds are gone." M.N.D. III. 2.

Verbs passive are made of the participle *past,* and *am* the *verb*; *amor* and *amabar,* by the only putting to of the *verb*; as

amor, I am *loved*;
amabar, I was *loved.*

Amer and *amarer* have it governed of the verb *may* or *can*; as

Amer, I may *be loved*; or *I* can *be loved.*
Amarer, I might *be loved*; or *I* could *be loved.*

In *amabor* it is governed of *shall,* or *will*; as

I shall, or *will* be loved.

CHAPTER VII

OF THE SYNTAX OF ADVERBS

This therefore is the *syntax* of words, having *number;* there remaineth that of words *without number,* which standeth in *adverbs* or *conjunctions.* Adverbs are taken one for the other; that is to say, *adverbs of likeness,* for *adverbs of time*; *As he spoke those words, he gave up the ghost.*

Gower, lib. I:

Anone, as *he was meek and tame,*
He found towards his God the same.

The like is to be seen in *adverbs* of *time* and *place,* used in each others stead, as among the Latins and the Grecians.

Nort. in Arsan.

Let us not be ashamed to follow the counsel and example of our enemies, where *it may do us good.*

Adverbs stand instead of relatives.

Lidgate, lib. I:

And little worth is fairness in certain
In a person, where *no virtue is seen.*

Nort. to the northern rebels:

Few women storm against the marriage of priests, but such as *have been priests harlots, or fain would be.*

Chaucer in his ballad:

But great God disposeth,
And maketh casual by his providence
Such *things* as *frail man purposeth.*

For *those things,* which.

Certain *adverbs* in the *syntax* of a substantive and an adjective meeting together, cause *a,* the article, to follow the adjective.

Sir John Cheek:

O! with what spite was sundred so noble a *body from so godly* a *mind.*

Jewel:

It is too light a *labour to strive for names.*

Chaucer:

Thou art at ease, and hold thee well therein.
As great a *praise is to keep well, as win.*

Adjectives compared,* when they are used *adverbially,* may have the article *the* going before.

Jewel:

The *more enlarged is your liberty,* the *less cause have you to complain.*

Adverbs are wanting.

Sir Thomas More:

And how far be they off that would help, as God send grace, they hurt not; for, that *they hurt not.*

Oftentimes they are used without any necessity, for greater vehemency sake; as, *then—afterward*; *again, once more.*

* The Greek article is set before the positive also: Theocrit, **ἐιδ. γ. Τίτυρ', ἐμὶν τὸ καλὸν περιλαμένη.** (Jonson.)

Gower:

He saw also the bowes spread
Above all earth, in which were
The kind of all birds there.

Prepositions are joined with the accusative cases of *pronouns.**

Sir Thomas More:

I exhort and require you, for *the love that you have borne* to *me, and* for *the love that I have borne to you, and* for *the love that our Lord beareth* to *us all.*

Gower, lib. I:

For Lucifer, *with them that fell,*
Bare pride with him into *hell.*

They may also be coupled with the *possessives*: *mine, thine, ours, yours, his, hers, theirs.*

Nort. to the rebels:

Think you her majesty, and the wisest of the realm, have no care of their *own souls, that have charge both of* their *own and* yours?

These prepositions follow** sometimes the nouns they are coupled with: *God hath made princes their subjects guides, to direct them* in *the way,* which *they have to walk* in.

But *ward,* or *wards*; and *toward,* or *towards,* have the same *syntax* that *versus* and *adversus* have with the Latins; that is, the latter coming after the nouns, which it governeth, and the other contrarily.

* In Greek and Latin they are coupled; some with one oblique case, some with another. (Jonson.)

** The Hebrews set them always before. (Jonson.)

Nort. in Paul Angel's Oration to Scanderbech:

For his heart being unclean to God-ward, *and spiteful* towards *men, doth always imagine mischief.*

Lidgate, lib. 7:

And south-ward *runneth to Caucasus,*
And folk of Scythie, *that bene laborious.*

Now as before in two articles *a* and *the,* the whole construction of the Latins was contained; so their whole *rection*[1] is by *prepositions* near-hand declared: where the preposition *of* hath the force of the genitive, *to* of the dative; *from, of, in, by,* and such like of the ablative: as, *the praise* of *God. Be thankful* to *God. Take the cock* of *the hoop. I was saved* from *you,* by *you,* in *your house.*

Prepositions matched with the *participle present,** supply the place of *gerunds*; *as* in *loving,* of *loving,* by *loving,* with *loving,* from *loving,* &c.

Prepositions do also govern *adverbs.***

Lidgate, lib. 9:

Sent from above, as she did understand.

General exceptions: divers *prepositions* are very often wanting, whereof it shall be sufficient to give

[1] Rection, New English Dictionary, is a rare grammatical form from *rectionem,* meaning syntactical government.

* The like nature in Greek and Hebrew have *prepositions* matched with the infinite, as ἐν τῷ ἀγαπᾶν. (Jonson.)

** This in Hebrew is very common: *from now,* that is, from this time; whence proceed those Hebraisms in the New Testament, ἀπὸ τότε, ἀπὸ τοῦ νῦν . (Jonson.)

a taste in those that above the rest are most worthy to be noted.

Of, in an adjective of partition:

Lidgate, lib. 5:

His lieges eche one being of *one assent*
To live and die with him in his intent.

The preposition *touching, concerning,* or some such like, doth often want, after the manner of the Hebrew *Lamed*:

Gower:

The privates of man's heart,
They speaken, and sound in his ear,
As though they loud winds were.

Riches and inheritance they be given by God's providence, to whom of his wisdom he thinketh good: for *touching* riches and heritance, or some such like *preposition.*

If, is somewhat strangely lacking:

Nort. in Arsan.

Unwise are they that end their matters with,
Had I wist.

Lidgate, lib. I:

For ne were not this prudent ordinance,
Some to obey, and above to gye
Destroyed were all worldly policy.

The superfluity of *prepositions* is more rare:

Jewel:

The whole university and city of Oxford.

Gower:

So that my lord touchend of this.
I have answered, how that it is.

CHAPTER VIII

OF THE SYNTAX OF CONJUNCTIONS

The *syntax* of *conjunctions* is in order only; *neither* and *either* are placed in the beginning of words; *nor* and *or* coming after.

Sir Thomas More:

> *He can be no sanctuary-man, that hath* neither *discretion to desire it,* nor *malice to deserve it.*

Sir John Cheek:

> Either *by ambition you seek lordliness, much unfit for you*; or *by covetousness, ye be insatiable, a thing likely enough in you,* or *else by folly, ye be not content with your estate, a fancy to be pluckt out of you.*

Lidgate, lib. 2:

> *Wrong, clyming up of states and degrees,*
> Either *by murder,* or *by false treasons*
> *Asketh a fall, for their finall guerdons.*

Here, for *nor* in the latter member, *ne* is sometimes used:

Lambert:

> *But the archbishop set himself against it, affirming plainly, that he* neither *could,* ne *would suffer it.*

The like syntax is also to be marked in *so,* and *as,* used *comparatively*; for when the *comparison*

is in *quantity,* then *so* goeth before, and *as* followeth.

Ascham:

He hateth himself, and hasteth his own hurt, that is content to hear none so *gladly* as *either a fool or a flatterer.*

Gower, lib. I:

Men wist in thilk time none
So *fair a wight,* as *she was one.*

Sometime for *so, as* cometh in.

Chaucer, lib. 5, Troil.

And said, I am, albeit to you no joy,
As *gentle a man as any wight in Troy.*

But if the *comparison* be in *quality,* then it is contrary.

Gower:

For, as *the fish, if it be dry*
Mote in default of water dye:
Right so *without air, or live,*
No man, ne beast, might thrive.

And, in the beginning of a sentence, serveth instead of an admiration: And, *what a notable sign of patience was it in* Job, *not to murmur against the Lord!*

Chaucer, 3rd book of Fame:

What, *quoth she,* and *be ye wood*!
And, *wene ye for to do good,*
And, *for to have of that no fame*!

Conjunctions of divers sorts are taken one for

another:* as *But,* a *severing conjunction,* for a *conditioning*:

Chaucer in the Man of Law's Tale:

But *it were with the ilk eyen of his mind,*
With which men seen' after they ben blind.

Sir Thomas More:

Which neither can they have, but *you give it*; *neither can you give it, if ye agree not.*

The self-same *syntax* is in *and,* the *coupling conjunction.*

The Lord *Berners* in the Preface to his Translation of *Froisart*:

What knowledge should we have of ancient things past, and *history were not.*

Sir John Cheek:

Ye have waxed greedy now upon cities, and have attempted mighty spoils, to glut up, and *you could your wasting hunger.*

On the other side, *for,* a cause-renderer, hath sometimes the force of a *severing* one.

Lidgate, lib. 3:

But it may fall a Drewry in his right,
To outrage a giant for *all his great might.*

Here the two general exceptions are termed, *Asyndeton,* and *Polysyndeton.*

Asyndeton, when the *conjunction* wanteth:

The universities of Christendom are the eyes,

*"*An* it shall please you to break up this, it shall seem to signify." M.V. I. 4.
"He will, *an* if he live to be a man." M.V. V. 1.
"*As* one come not within another's way." M.N.D. III. 2.

the lights, the leaven, the salt, the seasoning of the world.

Gower:

To whom her heart cannot heal,
Turn it to woe, turn it to weal.

Here the *sundering conjunction, or,* is lacking, and in the former example *and,* the *coupler.*

Polysyndeton is in doubling the *conjunction* more than it need to be:

Gower, lib. 4:

So, whether that he frieze, or *sweat,*
Or *'tte be in,* or *'tte be out,*
He will be idle all about.

CHAPTER IX

OF THE DISTINCTION OF SENTENCES

All the parts of *Syntax* have already been declared. There resteth one general affection of the whole, dispersed thorough every member thereof, as the blood is thorough the body; and consisteth in the breathing, when we pronounce any *sentence*. For, whereas our breath is by nature so short, that we cannot continue without a stay to speak long together; it was thought necessary as well for the speaker's ease, as for the plainer deliverance of the things spoken, to invent this means, whereby men pausing a pretty while, the whole speech might never the worse be understood.

These distinctions are either of a *perfect* or *imperfect sentence*. The distinctions of an imperfect sentence are two, a *subdistinction* and a *comma*.

A *subdistinction* is a mean breathing, when the word serveth indifferently, both to the parts of the sentence going before and following after, and is marked thus (;).

A *comma* is a distinction of an *imperfect* sentence, wherein with somewhat a longer breath, the sentence following is included; and is noted with this shorter semicircle (,).

Hither pertaineth a *parenthesis*, wherein two *commas* include a sentence:

Jewel:

Certain falshoods (by mean of good utterance) *have sometimes more likelyhood of truth than truth itself.*

Gower, lib. I:

Division (the gospel saith),
One house upon another laith.

Chaucer, 3rd book of Fame:

For time ylost (this know ye)
By no way may recovered be.

These imperfect distinctions in the *syntax* of a substantive and an adjective, give the former place to the substantive;

Ascham:

Thus the poor gentleman suffered grief; great for the pain; but greater for the spite.

Gower, lib. 2. Speaking of the envious person:

Though he a man see vertuous,
And full of good condition;
Thereof maketh he no mention.

The distinction of a *perfect* sentence hath a more full stay, and doth rest the spirit, which is a *pause* or a *period.*

A *pause* is a distinction of a sentence, though perfect in itself, yet joined to another, being marked with two pricks (:).

A *period* is the distinction of a sentence, in all respects *perfect,* and is marked with one full prick over against the lower part of the last letter, thus (.).

If a sentence be with an *interrogation,* we use this note (?).

Sir John Cheek:

Who can perswade, where treason is above reason; and might *ruleth right*; *and it is had for lawful whatsoever is lustful*; *and commotioners are better than commissioners*; *and common woe is named commonwealth*?

Chaucer, 2nd book of Fame:

Loe, is it not a great mischance,
To let a fool have governance
Of things that he cannot demain?

Lidgate, lib. I:

For, if wives be found variable,
Where shall husbands find other stable?

If it be pronounced with an *admiration,* then thus (!).

Sir Thomas More:

O Lord God, the blindness of our mortal nature!

Chaucer, 1st book of Fame:

Alas! *what harm doth apparence,*
When it is false in existence!

These distinctions (whereof the first is commonly neglected), as they best agree with nature, so come they nearest to the ancient stays of sentences among the Romans and the Grecians. An example of all four, to make the matter plain, let us take out of that excellent oration of Sir John Cheek against the rebels, whereof before we have made so often mention:

When common order of the law can take no place in unruly and disobedient subjects; and all men will of wilfulness resist with rage, and think their own violence to be the best justice: then be wise magistrates compelled by necessity to seek an extreme remedy, where mean salves help not, and bring in the martial law where none other law serveth.

BEN JONSON'S AUTHORITIES

Terentianus Maurus, a Roman writer on Grammar and Metres of the second century, A.D. A poem of his is extant entitled, *De Litteris, Syllabis, Pedibus, Metris.*

M. Terentianus Varro Reatinus, second century, B.C., was called "most learned of the Romans." He was a very voluminous writer, some six hundred volumes are attributed to him. His *De Lingua Latina* was a grammatical treatise which extended to twenty-four books. Only V-X are preserved, and those in a mutilated condition. This fragment is accounted valuable, quoting from many Latin poets whose works have perished, and thus preserving terms and forms that would otherwise have been lost.

Dionysius of Halicarnassus, of the first century, B.C. He came to Italy 29 B.C. He wrote chiefly on Roman antiquities; the works here referred to are from his rhetoric.

Quinctilian, Marcus Fabius, born 35 A.D. in Spain. He became a teacher and rhetorician in Rome. His *Institutio Oratoria* is a treatise on Education, as all education should tend toward oratory. His Latin ranks with that of Cicero, and his critical statements are sound.

Martianus, M. F. Capella, was born in Africa in the fifth century, A.D. His Satyra in nine books treats of grammar and was much used in schools in the Middle Ages. The text, being often copied, is said to be corrupt.

Priscianus. A Latin Grammarian of the sixth century, A.D., was a teacher of the Latin Language in Constantinople. His work was much used as a school book in the Middle Ages.

Scaliger, Julius Caesar, was born in 1484 of the noble Italian family della Scala. His grammar, *de Causis Linguae Latinae,* in thirteen books, is of historical value.

Ramus, Petrus, or Pierre de la Rameé, was a distinguished French logician and philosopher, the forerunner of Descartes, 1515-1572.

Smithus. Sir Thomas Smith, an Englishman who published in 1568 *De recta et emendata linguae anglicae scriptione, dialogus Paris.*