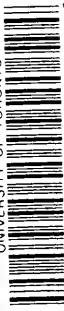


UNIVERSITY OF TORONTO



3 1761 01260132 4

UNIV. OF  
TORONTO  
LIBRARY.



Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation





413

SERIES D.

MISCELLANEOUS.

---

A

# HISTORY OF ENGLISH SOUNDS

FROM THE EARLIEST PERIOD,

INCLUDING AN

INVESTIGATION OF THE GENERAL LAWS OF SOUND  
CHANGE, AND FULL WORD LISTS.

BY

HENRY SWEET, ESQ.,

MEMBER OF COUNCIL OF THE PHILOLOGICAL AND EARLY ENGLISH TEXT SOCIETIES,  
EDITOR OF THE OLD ENGLISH VERSION OF GREGORY'S CURA PASTORALIS.

*(From the Transactions of the Philological Society for 1873-4.)*

LONDON:

PUBLISHED FOR THE ENGLISH DIALECT SOCIETY  
BY TRÜBNER & CO., 57 AND 59, LUDGATE HILL.

MDCCCLXXIV.

*All Rights Reserved.*

42134

HERTFORD:

PRINTED BY STEPHEN AUSTIN AND SONS.

PE

1133

S84

1874

## CONTENTS

---

- I. A History of English Sounds from the earliest period, including an investigation of the general laws of sound change , and full word lists, by H. Sweet.
  
- II. Specimens of English Dialects.
  - Devonshire- An Exmoor Scolding and Courtship ed. by F. F. Elworthy.
  - Westmoreland- A Bran New Work, ed. by W.W. Skeat



# CONTENTS.

---

	PAGE
PREFACE, ADDRESSED TO MEMBERS OF THE ENGLISH DIALECT SOCIETY. BY THE REV. W. W. SKEAT . . . . .	v
INTRODUCTION . . . . .	1
GENERAL LAWS OF SOUND CHANGE . . . . .	6
GENERAL ALPHABETICS . . . . .	19
QUANTITY AND QUALITY IN THE TEUTONIC LANGUAGES . . . . .	24
OLD ENGLISH PERIOD . . . . .	26
MIDDLE ENGLISH PERIOD—	
ORTHOGRAPHY . . . . .	37
VOWEL-LEVELLING . . . . .	38
GENERAL LAWS OF VOWEL CHANGE IN THE MODERN TEUTONIC LANGUAGES . . . . .	40
CLOSE AND OPEN EE AND OO . . . . .	48
UNACCENTED E . . . . .	52
DIPHTHONGS . . . . .	52
CONSONANT INFLUENCE . . . . .	53
MODERN PERIOD—	
LOSS OF FINAL E . . . . .	55
EARLY MODERN PERIOD . . . . .	57
QUANTITY . . . . .	61
CONSONANT INFLUENCE . . . . .	61
TRANSITION PERIOD . . . . .	62
LATE MODERN PERIOD . . . . .	66
QUANTITY . . . . .	67
CONSONANT INFLUENCE . . . . .	67
LATEST MODERN PERIOD . . . . .	69
DIPHTHONGIZATION . . . . .	70
SHORT VOWELS . . . . .	73
QUANTITY . . . . .	73
CONSONANT INFLUENCE . . . . .	74
NOTES ON THE CONSONANTS . . . . .	75
WORD LISTS . . . . .	82
ALPHABETICAL INDEX TO THE LISTS . . . . .	139
SUPPLEMENTARY LISTS OF IRREGULARITIES . . . . .	146
NOTES TO THE WORD LISTS . . . . .	151
ON THE PERIODS OF ENGLISH . . . . .	157
CONCLUDING REMARKS . . . . .	161



## PREFACE.

ADDRESSED TO MEMBERS OF THE ENGLISH DIALECT SOCIETY.

THE History of English Sounds, by Mr. Henry Sweet, was originally written for the London Philological Society, in further illustration of the great work on Early English Pronunciation by Mr. Alexander J. Ellis. Upon application to the Council of the Philological Society, and to the author, permission was at once obtained for making arrangements whereby additional copies of the work should be struck off for the use of members of the English Dialect Society. The importance of it to all who study English sounds, especially such sounds as are frequently well preserved in some of our provincial dialects, will soon become apparent to the careful reader. But as there may be some amongst our members who may not be aware of what has been lately achieved in the study of phonetics, a few words of introduction may not be out of place here.

I have more than once received letters from correspondents who boldly assert that, of some of our dialectal sounds, no representation is possible, and that it is useless to attempt it. Against such a sweeping denunciation of the study of phonetics it would be vain to argue. It may be sufficient merely to remark that precisely the same argument of "impossibility" was used, not so many years ago, against the introduction of the use of steam locomotives upon railways. The opinions of such as are unable to imagine how things which

they cannot do themselves may, nevertheless, be achieved by others, will not be much regarded by such as desire progress and improvement.

It may, however, be conceded that no system of symbols existed which was of sufficient scientific accuracy until the publication of Mr. Melville Bell's singular and wonderful volume entitled—"Visible Speech: the Science of Universal Alphabets: or Self-Interpreting Physiological Letters for the Printing and Writing of all Languages in one Alphabet; elucidated by Theoretical Explanations, Tables, Diagrams, and Examples." Now in this system none of the usual alphabetical characters appear at all, nor is the alphabet founded upon any one language. It is a wholly new collection of symbols, adapted for all or most of the sounds which the human voice is capable of producing, and is founded upon the most strictly scientific principles, each symbol being so chosen as to define the disposition of the organs used in producing the sound which the symbol is intended to represent. How this wonderful result has been achieved, the reader may easily discover for himself, either by consulting that work, or another by the same author which every one interested in the study of phonetics is earnestly recommended to procure, at the cost of only *one shilling*. The title of this latter work, consisting of only sixteen pages in quarto, is:—English Visible Speech for the Million, etc.; by Alex. Melville Bell. London: Simpkin, Marshall & Co.; London and New York: Trübner & Co. A fair and candid examination of this pamphlet will shew the reader, better than any detailed description can do, how the study of sounds has been rendered possible. Every work on phonetics will, no doubt, always be based upon, or have reference to, Mr. Bell's system, and therefore it is the more important that, at the very least, the existence of it should be widely known.



The work of Mr. Ellis is entitled:—On Early English Pronunciation, with especial reference to Shakspeare and Chaucer, by Alexander J. Ellis, F.R.S. The first two parts were published in 1869 by three societies in combination, viz. the Philological Society, the Early English Text Society, and the Chaucer Society; and the third part, by the same societies, in 1870. The work is not yet completed, and the fourth part, not yet published, will contain a full account of our modern English provincial dialects, shewing their distribution and connections. Mr. Ellis employs a system of symbols called *palæotype*, but, as every one of these has its exact equivalent in Mr. Bell's system, it admits of the same degree of accuracy, and has the advantage of being wholly represented by ordinary printing-types.

The next system is that invented by Mr. Ellis for the *special* representation of English dialectal sounds, and denominated *Glossic*.<sup>1</sup> By the kindness of the author, a copy of the tract upon Glossic is in the hands of every member of our Society. The attention of readers is directed to page 11 of that tract, where the thirty-six vowels of Mr. Bell's Visible Speech have their equivalent values in Glossic properly tabulated.

In Mr. Sweet's volume, now in the reader's hands, the corresponding table of vowel-sounds is given at page 5, and one principal object of this short Preface is to shew how Mr. Sweet's symbols and the 'Glossic' symbols agree together, and how, again, each table agrees with that of Mr. Bell.

I shall refer, then, to the three tables as given at p. 5 of Mr. Sweet's book, at p. 11 of the Glossic tract, and at p. 8 of Visible Speech for the Million. See also p. 14 of Mr. Ellis's Early English Pronunciation.

<sup>1</sup> The system called *Glossotype*, illustrated at p. 16 of Mr. Ellis's Early English Pronunciation, may be considered as now *cancelled*, and superseded by *Glossic*.

Mr. Ellis and Mr. Sweet agree with Mr. Bell in their use of the terms *High*, *Mid*, and *Low*; in their use of the terms *Back*, *Mixed*, and *Front*; and in their use of the terms *Wide* and *Wide-round*. The only difference is that Mr. Sweet uses the term *Narrow* instead of *Primary* (see page 4, note 1), and also uses the more exact term *Narrow-round* in place of what Mr. Ellis calls *Round* simply. As Mr. Sweet has *numbered* his sounds, it is easy to tabulate the correspondence of the systems in the following manner. I denote here Mr. Sweet's sounds by the *number* only, and include the Glossic symbol within square brackets, in the usual manner.

1. [uu'].    4. [ea].    7. [EE].	10. [U'].    13. [I'].    16. [i].
2. [UU].    5. [v].    8. [AI].	11. [AA].    14. [A'].    17. [E].
3. [ua].    6. [ua'].    9. [AE].	12. [AH].    15. [E'].    18. [A].
19. [oo].    22. [ui'].    25. [ui].	28. [uo].    31. [uo'].    34. [UE].
20. [oA].    23. [oa'].    26. [EO].	29. [AO].    32. [ao'].    35. [OE].
21. [AU].    24. [au'].    27. [eo'].    30. [o].    33. [o'].    36. [oe'].	

Now it should be clearly understood that these two systems are both perfectly exact, because both refer to the same positions of the organs of voice; but, as soon as these sounds come to be described by illustrative examples, a few slight apparent discrepancies arise, solely from a difference of individual pronunciation, even in the case of common 'key-words.' I believe I am correct in saying that even Mr. Bell's 'key-words' do not represent to everybody the exact sounds intended, but are better understood by a North-country man than by a resident in London. Mr. Ellis describes this difficulty in the following words: "At the latter end of his treatise Mr. Melville Bell has given in to the practice of key-words, and assigned them to his symbols. Let the reader be careful not to take the value of his symbol from his own pronunciation of the key-words, or from any other person's. Let him first determine the value of the symbol from the

exact description and diagram of the speech-organs,—or if possible also from the living voice of some one thoroughly acquainted with the system—and then determine Mr. Bell's own pronunciation of the key-word from the known value of the symbol. This pronunciation in many instances differs from that which I am accustomed to give it, especially in foreign words.”

In order to steer clear of such minor difficulties, Mr. Sweet has adopted a very simple system of notation, which only aims at representing the broader distinctions between vowels, using, for example, the same symbol [a] for the mid-back-wide and the low-back-wide sounds (nos. 11 and 12), without further distinction, and defining it only as the sound *a*, as most commonly heard in the word *father*. Roughly speaking, then, the symbols which Mr. Sweet employs in his vowel-table may be thus represented in Glossic.

a, as the short vowel corresponding to the first vowel in *father*; compare Glossic [aa], as in [faa'dhur].

æ, as *a* in *man*; Glossic [a], as in [man].

è, as *e* in *tell*; Glossic [e or æ], as in [tel]; provincial [tael].

é, as *ai* in *bait*; Glossic [ai], as in [bait].

è, as *u* in *but*; Glossic [u], as in [but].

i, as in *bit*; Glossic [i], as in [bit].

ò, as in *not*; òò, as in *naught*; Glossic [o] in [not]; [au] in [naut].

ó, as *oa* in *boat*; Glossic [oa], as in [boat].

oe, as *ö* in Germ. *schön*; Glossic [œ], as in Germ. [shoen].

u, as *oo* in *foot*; uu as *oo* in *cool*; Glossic [uo, oo], as in [fuot, kool].

y, as *ü* in Germ. *übel*; Glossic [ue], as in Germ. [uebu'l].

ai, a diphthong of *a* and *i*, as *y* in *my*; Glossic [ei], as in [mei].

au, a diphthong of a and u, as *ou* in *house*; Glossic [ou], as in [hous].

éi, a diphthong of é and i, as *a* in *tale*; Glossic [aiy], as in [taiyl].

óu, as *o* in *no*, i.e. ó with an aftersound of u;<sup>1</sup> Glossic [oaw], as in [noaw].

oi, as *oy* in *boy*; Glossic [oi], as in [boi].

It may be added, that þ is used to represent the sound of *th* in *thin*, Glossic [thin]; and ð to represent the *th* in *this*, Glossic [dhis].

According, then, to Mr. Sweet's notation, the word *father* is written faaðer; *man*, mæn; *tell*, tèt; *bait*, bét, or (more commonly) béit, in Southern English, béét in Scotch; *but*, bæt; *bit*, bit; *not*, nòt; *boat*, bót, or (more commonly) bóut, in Southern English, bóót in Scotch; Germ. *schön*, shoen; *foot*, fut; Germ. *übel*, ybəl; *my*, mai; *house*, haus; *tale*, téil; *no*, nóu; *boy*, boi.

The long vowels are expressed by doubling the symbol employed for the shorter vowels. The following are examples, viz. *father*, faaðer (the short sound of which is found in the Anglo-Saxon *man*, in modern English changed to *mæn*); *earn*, worse, æn, wæs; *saw*, *faught*, sòò, fòòt; *whose*, huuz; and the like. Examples of diphthongs are seen in *eight*, éit; *lord*, hoarse, lòəd, hòəs; *smear*, smiær; *bear*, béər; etc.

The easiest way of becoming familiar with this very simple notation is to observe the long list of words beginning at p. 84. By comparing the *third* column, which gives the modern English *spelling*, with the *fourth*, which gives the modern English *pronunciation* according to the above system, the sounds intended can be very easily ascertained, and the reader

<sup>1</sup> More clearly heard when used as a negative, in response to a question, than when used as in the phrase 'no man.' EXAMPLE: Do you like that? Answer—nóu.

will be prepared to understand what is meant by the *first* and *second* columns, which exhibit the pronunciations of the Old and Middle period respectively. The thanks of students are especially due to Mr. Sweet for these word-lists, with the alphabetical register of them appended. They can only have been compiled at the cost of much labour and diligence, and shew an intimate acquaintance with the spellings and pronunciations of all periods of English.

W. W. S.

## ERRATA AND ADDITIONS.

---

Page 6, line 12, *for* wulf, *read* wolf.

„ 16 „ 2 *from bottom, dele* important.

„ 52, “Diphthongs,” see also p. 148.

„ 69, “Consonant Influence,” see also p. 151.

„ 74, “Consonant Influence” (Latest Mod.). Note also the tendency to lower *uu* before *r*, as shown in the almost universal *yòò(r)* for *yuur* (possessive of *yuu*). In the vulgar pronunciation this is carried out in all words, so that the combination *uur* is entirely lost. Thus we have *pòòà* for *puur*, *shòòà* for *shuur*, etc.

Word Lists: *dele* þycce (No. 797).

*for* cleev, *read* clèèv (1327).

*quean* (1741) seems to come from *cwéne* with a short vowel = Gothic *kwinō*.

# HISTORY OF ENGLISH SOUNDS.

BY HENRY SWEET, Esq.

---

## INTRODUCTION.

IN studying the phonetic development of a language two methods are open to us, the historical and the comparative; that is to say, we may either trace the sounds of one and the same language through its successive stages, or else compare the divergent forms in a group of languages which have a common origin.

Each method has its advantages. In the historical method the sequence of the phenomena is self-evident; when we compare two forms of the same sound in several co-existing languages, it is often doubtful which is the older. The peculiar advantage of the comparative method is that it can be applied to living languages, where nothing but careful observation of facts is required, while in the case of dead languages the phonetic material is often defective, and is always preserved in an imperfect form by means of graphic symbols, whose correct interpretation is an indispensable preliminary to further investigation. In short, we may say that the comparative method is based, or may be based, on facts, the historical on theoretical deductions.

It need hardly be said that the first requisite for phonetic investigation of any kind is a knowledge of sounds. Yet nothing is more common in philology than to see men, who have not taken the slightest trouble to make themselves acquainted with the rudiments of vocal physiology, making the boldest and most dogmatic statements about the pronunciation of dead languages—asserting, for instance, that certain sounds are unnatural, or even impossible, merely because they do not happen to occur in their own language. Such prejudices can only be got rid of by a wide and impartial training.

The second requisite is a collection of carefully recorded facts. In this respect the present state of phonology is somewhat anomalous. As far as living languages are concerned, the amount of reliable material that exists is still very small, although it is rapidly increasing, while if we turn to the dead languages we find an enormous body of careful, full, often exhaustive, observations of the varied phenomena of letter-change in the Teutonic languages—a dead mass, which requires the warm breath of living phonology to thaw it into life. Before the word-lists in such a book as Grimm's *Deutsche Grammatik* can be intelligently utilized, the spoken sounds they represent must be determined. The first step is to determine generally the relations between sound and symbol. The ideal of a phonetic notation is, of course, a system in which every simple sound would have a simple sign, bearing some definite relation to the sound it represents. It need hardly be said that all the modifications of the Roman alphabet in which the Teutonic languages have been written down fall far short of this standard. The Roman alphabet was originally, like all naturally developed alphabets, a purely hieroglyphic system, representing not sounds but material objects: the connection of each symbol with its sound is therefore entirely arbitrary. When we consider that this inadequate system was forced on languages of the most diverse phonetic structure, we need not be surprised at the defects of the orthography of the old Teutonic languages, but rather admire the ingenuity with which such scanty resources were eked out.

The maximum of difficulty is reached when a language changes through several generations, while its written representation remains unchanged. In such a case as that of English during the last three centuries, we are compelled to disregard the written language altogether, and have recourse to other methods.

Foremost among these is the study of the contemporary evidence afforded by treatises on pronunciation with their descriptions of the various sounds and comparisons with foreign utterance. It is on this kind of evidence that the



well-known investigations of Mr. Ellis are based. The great value of Mr. Ellis's work consists in the impartial and cautious spirit in which he has carried it out, advancing step by step, and never allowing theories to overrule facts. Mr. Ellis's method forms a striking contrast to that pursued by some Early English students, who, starting from the assumption that whatever pronunciation is most agreeable to their own ears must be the right one, take for granted that Alfred, Chaucer, and Shakespere spoke exactly like 19th-century gentlemen, and then, instead of shaping their theories by the existing evidence, pick out those facts which they think confirm their views, and ignore all the rest. The result of Mr. Ellis's investigations is to establish with certainty, within certain limits, the pronunciation of English during the last three centuries; absolute accuracy is impossible in deductions drawn from the vague statements of men who had but an imperfect knowledge of the mechanism of the sounds they uttered.

I hope, however, to show that that minute accuracy which is unattainable by the method adopted by Mr. Ellis, can be reached through a combination of the comparative with the historical method, taking the latter in its widest sense to include both the external evidence employed by Mr. Ellis, and the internal evidence of the graphic forms. This gives us three independent kinds of evidence, which, as we shall see, corroborate each other in the strongest manner.

Before going any farther it will be necessary to say a few words on the phonetic notation I have adopted. The only analysis of vowel-sounds that is of any real use for general scientific purposes is that of Mr. Bell. His system differs from all others in two important particulars, 1) in being based not on the acoustic effects of the sounds, but on their organic formation, and 2) in being of universal applicability: while most other systems give us only a limited number of sounds arbitrarily selected from a few languages, Mr. Bell's *Visible Speech* is entirely independent of any one language—it not only tells us what sounds *do*

exist in a given language, but also what sounds *may* exist in any language whatever. It is therefore of priceless value in all theoretical investigations like the present.

The following remarks will help to elucidate Mr. Bell's table of vowels with key-words, which I have given on the opposite page.

Every vowel is, as regards position, either *back* (guttural), of which *aa* is the type, *front* (palatal), typified by *ii*, or *mixed*, that is, formed by the back and front of the tongue simultaneously, as in the English *err*. Each vowel, again, has one of three degrees of elevation—it is either *high*, *mid* or *low*. Each of these nine positions may be *rounded* (labialized). Each of the resulting eighteen vowels must, lastly, be either *narrow*<sup>1</sup> or *wide*. In forming narrow vowels the pharynx or cavity behind the mouth is compressed, while in wide vowels it is relaxed. The distinction will be clearly felt by any one who pronounces *not*, *naught*, several times in succession, drawing them out as much as possible: it will be found that in sounding *not* the pharynx and back of the mouth is relaxed, while in *naught* there is evident tension. The vowel in both words is the low-back-round, but in *not* it is wide, in *naught* narrow.

In treating of the formation of the sounds, I have always described them in Mr. Bell's terminology, which is admirably simple and clear. If I could have made use of his types, I could have avoided a great deal of circumlocution, which, as it is, has proved unavoidable.

For the convenience of those who are not able to appreciate minute phonetic distinctions, I have also adopted a rough practical system of notation, in which only the broadest distinctions are indicated. In this system *a*, *e*, *i*, *o*, *u*, *y*, are employed in their original Roman values, the distinction between open and close *e* and *o* being indicated by accents. To indicate that class of sounds of which the English vowels in *but* and *err* are types, I have adopted the turned *e* (*ə*). The English vowel in *man* is written *æ*, and *æ* is used

<sup>1</sup> I have ventured to substitute "narrow" for Mr. Bell's "primary," as being both shorter and more expressive.

GENERAL VOWEL SCALE.

NARROW.			WIDE.		
1 high-back.	4 high-mixed. <i>Sw. upp</i>	7 high-front. <i>Scotch and occ. Engl. feel</i>	10 high-back. <i>occ. Engl. eye but</i>	13 high-mixed.	16 high-front. <i>Engl. bit</i>
2 mid-back. <i>occ. Eng. but</i>	5 mid-mixed. <i>German unacc. e</i>	8 mid-front. <i>Dan. steen Scotch take</i>	11 mid-back. <i>Engl. father</i>	14 mid-mixed. <i>Engl. father</i>	17 mid-front. <i>occ. Engl. men Dan. lese</i>
3 low-back. <i>occ. Scotch but</i>	6 low-mixed. <i>Eng. er</i>	9 low-front. <i>Scotch and occ. Engl. men</i>	12 low-back. <i>Sw. fara Scotch man</i>	15 low-mixed <i>Engl. how occ. Scotch er</i>	18 low-front. <i>Engl. man</i>
NARROW-BOUND.			WIDE-BOUND.		
19 high-back. <i>Scotch and occ. Engl. fool</i>	22 high-mixed. <i>Sw. hus</i>	25 high-front. <i>Germ. äbel Dan. lys</i>	28 high-back. <i>Eng. full</i>	31 high-mixed.	34 high-front. <i>Dan. synd</i>
20 mid-back. <i>Germ. sohn</i>	23 mid-mixed.	26 mid-front. <i>Dan. føle Germ. schön</i>	29 mid-back. <i>Engl. boy occ. Scotch no</i>	32 mid-mixed.	35 mid-front. <i>Dan. en dør</i>
21 low-back. <i>Engl. fall</i>	24 low-mixed.	27 low-front. <i>Dan. størst occ. Germ. götter</i>	30 low-back. <i>Engl. hot</i>	33 low-mixed.	36 low-front.

to designate the German *ö*. Long vowels are doubled, and diphthongs indicated by combining their elements.<sup>1</sup>

a	as in <i>father</i> .....	Nos. 11, 12, (3) on Bell's Scale.
æ	„ <i>man</i> .....	„ 18 „
è	„ <i>tell</i> .....	„ 9, (17) „
é	„ <i>Scotch tale, French é</i> .....	„ 8 „
ə	„ <i>but, bird, German gabe</i> .....	„ 2, (3), 5, 6, (10), 14, 15.
i	„ <i>bit, beat</i> .....	„ 7, 16.
ò	„ <i>not</i> .....	„ 21, (29), 30 on Bell's Scale.
ó	„ <i>Scotch note, Germ. sohn</i> .....	„ 20 „
œ	„ <i>Germ. schön</i> .....	„ (26), 27, 35, 36 „
u	„ <i>wulf</i> .....	„ 19, 28.
y	„ <i>Germ. übel</i> .....	„ 25, (26), 34 „
ai	„ <i>my, Germ. mein.</i>	
au	„ <i>house, Germ. haus.</i>	
éi	„ <i>tale.</i>	
óu	„ <i>no.</i>	
oi	„ <i>boy.</i>	

I have not made any use of Mr. Ellis's "palæotype," as, in spite of its typographical convenience, its extreme complexity and arbitrariness make it, as I can testify from personal experience, quite unfitted for popular exposition. The apparent easiness of palæotype as compared with the Visible Speech letters of Mr. Bell is purely delusive: it is certain that those who find Visible Speech too difficult will be quite unable really to master palæotype. It must also be borne in mind that no system of notation will enable the student to dispense with a thorough study of the sounds themselves: there is no royal road to phonetics.

#### GENERAL LAWS OF SOUND CHANGE.

They may be investigated both deductively, that is, by examining known changes in languages, and à priori, by considering the relations of sounds among themselves. I propose to combine these methods as much as possible. Although in giving examples of the various changes I have been careful to select cases which may be considered as perfectly well established, I must in many cases ask the reader to suspend his judgment till they have been fully discussed, which, of course, cannot be done till we come to the details. The general laws I am about to state may, for the present,

<sup>1</sup> Numbers within parentheses indicate the less distinctive vowels, which admit of being brought under different heads: 26, for instance, may be regarded either as a very open *y* or a close *æ*.

be regarded simply as convenient heads for classing the various changes under.

All the changes may be brought under three grand divisions, 1) *organic*, 2) *imitative*, and 3) *inorganic*. Organic changes are those which are the direct result of certain tendencies of the organs of speech: all the changes commonly regarded as weakenings fall under this head. Imitative changes are the result of an unsuccessful attempt at imitation. Inorganic changes, lastly, are caused by purely external causes, and have nothing to do either with organic weakening or with unsuccessful imitation.

The great defect of most attempts to explain sound-changes is that they select some one of these causes, and attempt to explain everything by it, ignoring the two others. It would, for instance, be entirely misleading to explain the change of the O.E. *bær* (pret. of *beran*) into the N.E. *bore* as an organic sound-change, the truth being that the form *bore* is the result of confusion with the participle *borne*. Such a case as this is self-evident, but I hope to show hereafter that the very remarkable and apparently inexplicable changes which our language underwent during the transition from the Old to the Middle period, can be easily explained as inorganic developments.

We may now turn to the two first classes of changes, organic and imitative. From the fact that all sounds are originally acquired by imitation of the mother and nurse we are apt to assume that all sound-change is due to imitation, but a little consideration will show that this is not the case. How, for instance, can such a change as that of a stopped to an open consonant, or of *ii*, *uu*, into *ai*, *au*, be explained by imitation? The fact that the vast majority of those who speak even the most difficult languages *do* make the finest distinctions perfectly well, proves clearly that the correct imitation of sounds is no insurmountable difficulty even to people of very ordinary capacity. The real explanation of such changes as those cited above is that the sounds were acquired properly by imitation, and then modified by the speaker himself, either from carelessness or indolence.

Further confirmation is afforded by the fact, which any one may observe for himself, that most people have double pronunciations, one being that which they learned by imitation, the other an unconscious modification. If asked to pronounce the sound distinctly, they will give the former sound, and will probably disown the other as a vulgarism, although they employ it themselves invariably in rapid conversation. When the habits are fixed, the difficulty of correct imitation largely increases. To the infant one sound is generally not more difficult than another, but to the adult a strange sound is generally an impossibility, or, at any rate, a very serious difficulty. He therefore naturally identifies it with the nearest equivalent in his own language, or else analyses it, and gives the two elements successively instead of simultaneously. We may, therefore, expect a much wider range of the imitative principle in words derived from other languages. I propose, accordingly, to class all the doubtful changes under the head of organic, treating as imitative changes only those which do not allow of any other explanation, but admitting that some of the changes considered as inorganic may under special circumstances be explained as imitative.

Organic sound-changes fall naturally into two main divisions, *simple* and *complex*. Simple changes are those which affect a single sound without any reference to its surroundings, while complex changes imply two sounds in juxtaposition, which modify one another in various ways.

It is generally assumed by philologists that all organic sound-changes may be explained by the principle of economy of exertion, and there can be no doubt that many of the changes must be explained in this way and in no other, as, for instance, the numerous cases of assimilation, where, instead of passing completely from one sound to another, the speaker chooses an intermediate one. Other changes, however, not only do not require this hypothesis of muscular economy, but even run quite counter to it, as when an open consonant is converted into a stop, a by no means uncommon phenomenon in the Teutonic languages. It is of the greatest importance that these exceptions to the general rule should not be suppressed.

I shall, therefore, while giving precedence to those changes which seem to be in harmony with the general principle of economy of force, take care to state fully the exceptions. I begin with the simple changes, arranging them in classes, according to the different vocal organs concerned in their formation.

### A. Simple Changes.

#### I. WEAKENING.

1) Glottal: voice to whisper and breath. In the formation of voice the glottis is momentarily closed, in that of whisper its edges are only approximated, and in breath the glottis is quite open. It is evident, therefore, that voice *per se* demands the most and breath the least muscular exertion, and that the natural tendency would be to substitute whisper and breath for voice whenever possible. The great preservative of consonantal vocality is the principle of assimilation, to which we shall return presently. When a voice consonant is flanked by vowels, as in *aba, aga*, etc., it is much easier to let the voice run on uninterruptedly than to cut it off at the consonant and then resume it. But at the end of a word this assimilative influence is not felt, and accordingly we find that in nearly all the Teutonic languages except English, many of the final voice consonants become either voiceless or whispered.

2) Pharyngal: narrow to wide. In the formation of narrow vowels the pharynx is compressed, while in that of wide vowels it is relaxed. The natural tendency would therefore be from narrow to wide. It is, however, a curious fact that in the Teutonic languages short and long vowels follow diametrically opposed laws of change as regards these pharyngal modifications, long vowels tending to narrowing, short to widening. Full details will be given hereafter; I merely call attention to these Teutonic changes as a clear instance of inapplicability of the principle of economy of force.<sup>1</sup>

3) Changes of position. The most general feature of

<sup>1</sup> Mr. H. Nicol, however, suggests that the narrowing of long vowels may be caused by the effort required to sustain a uniform sound—hence long vowels are either narrowed or diphthongized.

changes of position is the tendency to modify the back articulations, whether vowels or consonants, by shifting forwards to the front, point or lip positions. This is clearly a case of economy of exertion, as the back formations require a movement of the whole body of the tongue, the front and point of only a portion of it. Of the two last the front, on the same principle, evidently require more exertion than the point sounds. The lip consonants (the labial vowels must be reserved), lastly, involve the minimum of exertion.

I will now give a few examples of these various changes.

- a) back to front: Sanskrit *ch* (front-stop) from *k*, as in *vach*=*vak*; English *mæn*, *fèèr*, from the Old E. *mann*, *faran*.
- b) back to point: E. *mèit* from O.E. *gemaca*.
- c) back to lip: seems doubtful, as the cases usually cited, such as Greek *pénte*=*kankan*, seem to be the result of the assimilative influence of the *w*-sound preserved in the Latin *quinque*.
- d) front to point: the development of *tsh* from *k* through an intermediate front position, as in the E. *church* from *cyrice*; the change of Sanskrit *ç*, as in *çru*, which was originally the voiceless consonant corresponding to the English consonant *y*, to the present sound of *sh*.
- e) front and point to lip? <sup>1</sup>
- f) back and front to mixed (applies only to vowels). All unaccented vowels in most of the Teutonic languages have been levelled under one sound—the mid-mixed-narrow, as in the German *endo*, *geebən*, from the older *andi*, *giban*.

There are many exceptions to these general tendencies. Thus, of the two *rs*, the back and the point, the former seems to require less exertion than the latter, and hence is often substituted for it in the careless pronunciation of advanced communities, especially in large cities. Other cases, however, really seem to run counter to the principle of economy of force. Such are the change of *th* into

<sup>1</sup> The not unfrequent change of *th* into *f* is no doubt purely imitative (*fruu* for *þruu*).



*kh* (= German *ch*) in the Scotch (Lothian dialect) *khrii* for *thrii*.

The changes of height in the vowels cannot be brought under any general laws. In the Teutonic languages, at least, short and long vowels follow quite opposite courses, long vowels tending to high, short to low positions.

4) Relaxation :

a) stopped consonants to unstopped : Latin *lingua* from *dīngua* ; German *makhon* = E. *mēik*, *wasor* = *wōdōtor* ; Modern Greek *dhédhoka* from *dédooka*.

b) unstopped to diphthongal vowel : Middle English *dai*, *lau*, from older *dagh*, *laghu* ; English *hiə* from *hiir*.

c) untrilling : a common phenomenon in most of the Teutonic languages, especially English, in which the trilled *r* is quite lost.

There are some unmistakable exceptions to these tendencies. All the Teutonic languages except English seem to find the *th* and *dh* difficult, and convert them into the corresponding stopped *t* and *d*. In Swedish the *gh* of the oldest documents has, in like manner, become *g*. There seem to be cases of vowels developing into consonants, which will be treated of hereafter. Lastly, we may notice the not unfrequent development of trilled out of untrilled consonants, as in Dutch, where *g* first became opened into *gh*, which in many Dutch dialects has become a regular guttural *r*.

5) Rounding (vowel-labialization). We must distinguish between the rounded back and the rounded front vowels, for their tendencies are directly opposed to one another : back vowels tend to rounding, front to unrounding. In the case of back vowels, rounding may be regarded as an attempt to diminish the expenditure of muscular energy, by keeping the mouth half-closed, whence the change of *aa* into *òò*, which, as we shall see, is almost universal in the Teutonic languages. But with the more easily-formed front vowels this economy of exertion is superfluous : we find, accordingly, that front vowels are seldom rounded, but that rounded front vowels are often unrounded, *y* and *æ* becoming *i* and *e*—a frequent change in the Teutonic languages.

## II. Loss.

1) of vowels. The loss of unaccented final vowels is a frequent phenomenon in all languages. The dropping of final *e* is a characteristic feature of the Modern period of English.

2) of consonants. Here we may distinguish several classes of changes. A single consonant may fall off either before a vowel or a consonant, and it may be initial, medial, or final. The Teutonic languages are, as a general rule, remarkable for the extreme tenacity with which they retain their consonants, especially when final.

## B. Complex Changes.

## III. INFLUENCE.

1) One-sided Influence. Influence of one sound on another may be either partial (modification) or complete (assimilation). We must further distinguish the influence of vowel on vowel, vowel on consonant, consonant on consonant, and consonant on vowel.

The modification of one vowel by another, commonly called *umlaut*, is a very important feature of Teutonic sound-change. The following are the most important Teutonic umlauts, which I have formulated as equations.

$a \dots i = \text{è} : O.E. \text{ ènde} = \text{Gothic andi} ; O. \text{ Icelandic wèeri} = \text{waari.}$

$a \dots u = \text{ò} : O. \text{ Icelandic mònnum} = \text{mannum, sòðr} = \text{saaru}$   
(*pl. of saar*).

$i \dots a = \text{é} : O.E. \text{ stélan} = \text{Gothic stilan.}$

$u \dots a = \text{ó} : O.E. \text{ óft} = \text{Gothic ufta.}$

$u \dots i = \text{y} : O.E. \text{ fyllan} = \text{fullian, myys} = \text{muusi.}$

$ó \dots i = \text{æ} : O.E. \text{ grœæne} = \text{gróóni.}$

There are also umlauts of diphthongs, such as *èy* in the Old Icelandic *lèysa* = *lausian*.

The change of *ai* into *èi* in Old Icelandic (*vèit* = *vait*), and the further change of *èi* into *éi* in Modern Icelandic, are examples of what might be called diphthongic umlaut.

It is clear that in all these umlauts the new vowel is exactly intermediate between the original vowel of the root and the modifying one of the termination: if the new vowel became identical with its modifier, the result would be not an umlaut but a complete assimilation. In the Old Icelandic *skòpuðu*=*skapaðu* the first vowel is modified, the second assimilated by the final *u*.

Vowel influence on consonants is not very common, but the different forms of German *ch*, after back, front, and rounded vowels, as in *ach*, *ich*, *auch*, are instances of it.

Consonant influence on consonants is very strongly developed in some languages: what is called *sandhi* in Sanskrit and *mutation* in the Celtic languages falls partly under this head. The Teutonic languages, on the other hand, are remarkable for the independence of their consonants, and the freedom with which they are combined without modifying one another. Consonant influence on vowels, lastly, is perhaps the obscurest of all phonetic problems: the explanation of its varied phenomena seems to require a far greater knowledge of the synthesis of speech-sounds than is at present attained by phonologists. These influences are strongly developed both in Old and Modern English, and will be treated of in their place.

The converse of the processes just considered is *dissimilation*, by which two identical sounds are made unlike, or two similar sounds are made to diverge. The development of the Teutonic preterite *wista* out of *witta* is an example of consonantal, the diphthongization of *ii* into *éi* in Early Modern English of vowel dissimilation, while the further change of *éi* into *æi* and *ai* is a case of divergence of similar sounds. The whole phenomena of *dissimilation* is anomalous, and it is doubtful whether many of the instances ought not to be ascribed to purely external causes, as, for instance, the desire of greater clearness.

2) Mutual Influence. Mutual influence, in which *both* the sounds are modified by one another, may be either partial or complete. I do not know of any sure instance of partial convergence.

The commonest type of complete convergence is such a change as that of *au* into *òð*, in which two distinct sounds are simplified into one sound different from and yet similar to both of them. This simplification of diphthongs is, as we shall see, a very frequent phenomenon in the history of English sounds. Of consonantal simplification we have an example in the English *wh* in *what*, which was first *khwat*, then *h-wat*, and lastly *what*, the initial *h* being incorporated into the *w*, which consequently lost its vocality.

The converse phenomenon of divergence is exemplified in the resolution of simple long vowels into diphthongs. We have seen that *òð* is often the result of the simplification of *au*, but in Icelandic the process has been reversed—the Old Icelandic *òð* (as in *dòðø* from *daaø*) has become *au*. In the same way the Middle English *yy* has in the present English been resolved into *iu*. Whether short vowels are ever resolved is very doubtful.

#### IV. TRANSPOSITION.

Transposition may be of consonants, as in the familiar *æx* for *ask*, or else of vowels in different syllables, as in the Greek *meinō* for *meniō*. This latter case must be carefully distinguished from umlaut. There seem also to be cases of transposition in different words, or in whole classes of words, such as the confusion between *'air=hair* and *hair=air*, which seems to be often made in the London dialect.

The results obtained may be conveniently summed up thus:

#### A. Simple Changes.

##### I. WEAKENING.

- 1) Glottal: voice to whisper and breath.
- 2) Pharyngal: narrow to wide.
- 3) Position: a) back to front.  
                   b) back to point.  
                   c) back to lip?  
                   d) front to point.

- e) front and point to lip ?
- f) back and front to mixed (vowels only).
- g) vowel-height ?

4) Relaxation: a) stop to unstopped; b) unstopped to vowel; c) untrilling.

5) Vowel-rounding: rounding of back; unrounding of front.

## II. Loss.

1) Of vowels: unaccented final *e*.

2) Consonants: before vowel, before another consonant; initial, medial, final.

## B. Complex Changes.

### III. INFLUENCE.

1) One-sided, a) convergent:

partial (modification), complete (assimilation); vowel on vowel (umlaut), vowel on consonant, consonant on consonant (sandhi), consonant on vowel.

b) divergent (dissimilation): of vowels, of consonants.

2) Mutual, a) convergent:

partial (diphthongic umlaut), complete (diphthongic simplification); consonantal.

b) divergent: resolution of long vowels, of short (?).

### IV. TRANSPOSITION.

1) Of consonants.

2) Of vowels (in different syllables).

3) In different words.

## IMITATIVE SOUND-CHANGES.

The general principle on which imitative changes depend is simply this—that the same effect, or nearly the same, may be produced on the ear by very different means. Thus, starting from the mid-front-narrow vowel *e*, we can lower

its natural pitch either by slightly raising the back of the tongue, and thus producing the corresponding mixed *ə* instead of the front vowel, or else by rounding into the mid-front-round *æ*, the result being that *æ* and *ə* are so alike in sound that they are constantly confused in many languages. This similarity of sound between the mixed and round vowels was first pointed out by Mr. Bell (*Visible Speech*, p. 87).

There is the same similarity between the low-narrow and the mid-wide vowels, and also between the high-wide and the mid-narrow. Thus the English *e* in *men* is indifferently pronounced, either as the mid-front-wide or the low-front-narrow, and the *ə* in *bat* as the high-back-wide or the mid-back-narrow.

Whenever, then, we find a sound changing directly into another which, although very similar in acoustic effect, is formed in quite a different manner, we may be sure that the change is an imitative, not an organic one. Thus, when we find *æ* and *ə* constantly interchanging without any intermediate stages, it would be unreasonable to assume, as we should have to do on the assumption of organic change, three such stages as *æ*, *é*, *ə*, whereas the imitative hypothesis makes the direct change of *æ* into *ə* perfectly intelligible.

#### INORGANIC CHANGES.

Inorganic sound-changes, which result from purely external causes, are of a very varied character, and are consequently difficult to classify. One of the most prominent of these external influences is the striving after logical clearness, which comes more and more into play as the sounds of the language become less distinct. Clearness may again be attained in many ways—by discarding one of two words which have run together in form, though distinct in meaning, or by taking advantage of any tendency to change which may keep the two words distinct (*scheideformen*). The important phenomenon of *levelling*, by which advanced languages get rid of superfluous distinctions, is a very im-

portant inorganic change, and is strongly developed in Transition English. A familiar aspect of inorganic sound-change is the alteration of foreign words so as to give them a homely appearance, as in *sparrow-grass* for *asparagus*.

#### GENERAL LAW OF CHANGE.

The investigation of the various laws of sound-change—important as it is—must not be allowed to divert our attention from the general principle on which they all depend, namely that of incessant change—alternations of development and decay. To say that language changes looks very like a truism, but if so, it is a truism whose consequences are very generally ignored by theorizers on pronunciation. The most important lesson that it teaches us is to regard all cases of stand-still, whether of phonetic or of general linguistic development, as abnormal and exceptional. These cases of arrested development are really much rarer than is commonly supposed, and many of them are quite delusive—the result of the retention of the written representation of an older language, from which the real living language has diverged widely. English and Icelandic are striking examples. The written English language is for all practical purpose an accurate representation of the spoken language of the sixteenth century, which, as far as the sounds themselves are concerned, is as different from the present English as Latin is from Italian. The apparent stability of our language during the last few centuries is purely delusive.

The case of English and Icelandic also shows how it is possible for a language to retain its grammatical structure unimpaired, and at the same time to undergo the most sweeping changes in its phonetic system. How much more then are we bound to expect a change of pronunciation where the whole grammatical structure of a language has been subverted!

It is not only in its unceasing alternations of development and decay that language shows its analogy with the other manifestations of organic life, but also in another very

important feature, namely in that of increasing complexity of phonetic structure. The greater number of sounds in a late as opposed to an early language is at once evident on comparing two languages belonging to the same stock, but in different stages of development, such as English with German, French with Italian or Spanish. It can further be shown that even in German, in its sounds one of the most archaic of the living Teutonic languages, many of the simple vowels are of comparatively late origin.

The sounds of early languages, besides being few in number, are more sharply marked off, more distinct than those of their descendants. Compare the multitude of indistinct vowel sounds in such a language as English with the clear simplicity of the Gothic and Sanskrit triad *a, i, u*—the three most distinct sounds that could possibly be produced. From these three vowels the complex systems of the modern languages have been developed by the various changes already treated of.

There can be little doubt that the simplicity of earlier phonetic systems was partly due to want of acoustic discrimination, and that primitive Man contented himself with three vowels, simply because he would have been unable to distinguish between a larger number of sounds. The really marvellous fineness of ear displayed by those who speak such languages as English, Danish, or French, must be the result of the accumulated experience of innumerable generations.

From this we can easily deduce another law, namely that the changes in early languages are not gradual, but *per saltum*. A clear appreciation of this principle is of considerable importance, as many philologists have assumed that in such changes as that of a back into a front consonant (Sanskrit *k* into *ch*) the tongue was shifted forwards by imperceptible gradations. Such assumptions are quite unnecessary, besides being devoid of proof. To people accustomed previously only to the broad distinction between back and front consonant, the further distinction of front must at first have appeared almost indistinguishable from its two extremes.



Under such circumstances it is not easy to see how they could have distinguished intermediate modifications of the original sound.

#### GENERAL ALPHABETICS.

Although it would be possible to carry on the present investigation on a purely comparative basis—confining our attention exclusively to the living languages—such a process would prove tedious and difficult, if pursued without any help from the historical method, many of whose deductions are perfectly well established: to ignore these would be perverse pedantry. But the historical method must be based on a study of the graphic forms in which the older languages are preserved, and especially of their relation to the sounds they represent. It is quite useless to attempt to draw deductions from the spelling of a language till we know on what principles that spelling was formed. We have only to look at living languages to see how greatly the value of the spelling of each language varies. In English and French the spelling is almost worthless as a guide to the actual language; in German and Spanish the correspondence between sound and symbol is infinitely closer, and in some languages, such as Finnish and Hungarian, it is almost perfect—as far as the radical defects of the Roman alphabet allow.

With these facts before us, it is clearly unreasonable to assume, as many philologists have done, that the same divergence between orthography and pronunciation which characterizes Modern English prevailed also in the earlier periods, and consequently that no reliable deductions can be drawn from the graphic forms. I feel confident that every one who has patience enough to follow me to the end of the present discussion will be convinced of the very opposite. Putting aside the actual evidence altogether, it is quite clear that the wretched attempts at writing the sounds of our dialects made by educated men of the present day cannot be taken as standards from which to infer a similar result a thousand years ago.

An educated man in the nineteenth century is one who

has been taught to associate groups of type-marks with certain ideas: his conception of language is visual, not oral. The same system is applied to other languages as well as English, so that we have the curious phenomenon of people studying French and German for twenty years, and yet being unable to understand a single sentence of the spoken languages; also of Latin verses made and measured by eye, like a piece of carpentry, by men who would be unable to comprehend the metre of a single line of their own compositions, if read out in the manner of the ancients. The study of Egyptian hieroglyphics affords almost as good a phonetic training as this.

Before the invention of printing the case was very different. The Roman alphabet was a purely phonetic instrument, the value of each symbol being learned by ear, and consequently the sounds of the scribe being also written by ear. The scarcity of books, the want of communication between literary men, and the number of literary dialects—all these causes made the adoption of a rigid, unchanging orthography a simple impossibility. It must not, of course, be imagined that there were *no* orthographical traditions, but it may be safely said that their influence was next to none at all. The only result of greater literary cultivation in early times was to introduce a certain roughness and carelessness in distinguishing shades of sound: we shall see hereafter that sounds which were kept distinct in the thirteenth-century spelling were confused in the time of Chaucer, although it is quite certain that they were still distinguished in speech. But such defects, although inconvenient to the investigator, do not lead him utterly astray, like the retention of a letter long after the corresponding sound has changed or been lost, which is so often the case in orthographies fixed on a traditional basis.

Early scribes not only had the advantage of a rational phonetic tradition—not a tradition of a fixed spelling for each word, but of a small number of letters associated each with one sound;—but, what is equally important, the mere practical application of this alphabet *forced* them to observe

and analyse the sounds they wrote down: in short they were trained to habits of phonetic observation. Yet another advantage was possessed by the earliest scribes—that of a comparatively limited number of sounds to deal with. For the proofs of this position I must refer to the remarks I have made in the discussion of the Laws of Sound Change, and to the details of the investigation itself.

The Roman alphabet consisted of six simple vowel signs, *a e i o u y*: on these six letters the vowel notation of all the Teutonic languages was based. If, therefore, we can determine the sounds attached to these letters by the Romans during the first few centuries of Christianity, we can also determine, within certain limits, the sounds of the unlettered tribes who adopted the Roman alphabet to write their own languages. Nor need our determination be absolutely accurate. It is certain that minute shades of difference between a Latin and, for example, an Old English sound would not have deterred the first writers of English from adopting the letter answering to the Latin sound: all that was wanted was a distinctive symbol.

Now there can be no doubt as to the general values of the six Roman vowel-signs. The sounds of the first five are still preserved in nearly all the Modern Latin languages, and that of the *y*, although lost in Italian and the other cognate languages, can be determined with certainty from the descriptions of the Latin grammarians, and from its being the regular transcription of the Greek *upsilon*. The values of the Roman vowel-letters may, then, be represented approximately thus:

<i>a</i>	=	Italian <i>a</i> ;	English	<i>father</i> .
<i>e</i>	„	<i>e</i>	„	<i>bed, bear</i> .
<i>i</i>	„	<i>i</i>	„	<i>bit, beat</i> .
<i>o</i>	„	<i>o</i>	„	<i>odd, bore</i> .
<i>u</i>	„	<i>u</i>	„	<i>full, fool</i> .
<i>y</i>	=	French <i>u</i> ;	Danish	<i>y</i> .

We see that even in English the traditional values of the Roman letters have been very accurately preserved in many

cases, and it need hardly be said that the majority of the living Teutonic languages have preserved them almost as faithfully as Italian and Spanish. We thus find that the Romance and Teutonic traditions are in complete harmony after a lapse of more than ten centuries. The greatest number of exceptions to the general agreement occur in the two most advanced languages of each group—English and French; but it can be shown that these divergences are of very late origin, and that in the sixteenth century the original tradition was still maintained.

We may now pass from the consideration of the single letters to that of their combinations or digraphs. The first use of digraphs, namely to express diphthongs, is self-evident, but they have a distinct and equally important function in symbolizing simple sounds which have no proper sign in the original Roman alphabet. The plan adopted was to take the symbols of two different sounds which both resembled the one in question, and write them one after the other, implying, however, that they were to be pronounced not successively but simultaneously—that an intermediate sound was to be formed. Thus, supposing there had been no *y* in the Roman alphabet, the sound might still have been easily represented by writing *u* and *i* (or *e*) together, implying an intermediate sound, which is no other than that of *y*. As we see, the framers of the Old English alphabet, living at a time when the Roman *y* still had its original sound, had no need of this expedient; but in Germaný, where the sound of *y* did not develope till a comparatively late period—during the twelfth century—the only course open was to resort to a digraph, so that the sound which in Danish is still expressed by the Old Roman *y*, is in Modern German written *ue*.

This *ue* affords at the same time an excellent example of the way in which diacritical modifications are developed out of digraphs. The first step is to write one of the two letters above or under the other: accordingly we find the German *ue* in later times written *ü*. Afterwards the *e* was further abbreviated into two dots, giving the familiar *ü*. In some cases the diacritic becomes incorporated into the letter, and

there results what is practically an entirely new letter. Although most diacritics can be explained in this way, as corruptions of originally independent letters, there are still a few cases of arbitrary modification, of which the Old English  $\text{ð}$  from  $d$  is an example. Cases of the arbitrary use of consonants as digraphic modifiers also occur. Thus  $h$  has come to be a perfectly unmeaning sign, implying any imaginable modification of the consonant it is associated with. Compare  $g$  and  $gh$  in Italian,  $l$  and  $lh$  in Portuguese, etc. The doubling of consonants to express new sounds is equally arbitrary, as in the Welsh  $ff$  as distinguished from  $f$ , and the Middle English  $ss=sh$ .

In all the cases hitherto considered the digraph is formed consciously and with design, but it often happens that a diphthong becomes simplified, and the original digraph is still retained for the sake of distinctness. Thus, if the diphthong  $iu$  passes into the simple sound of  $yy$ , it is clearly the simplest and most practical course to retain the  $iu$ , as being a perfectly legitimate representation of a sound which, although simple, lies between  $i$  and  $u$ .

All diacritical letters, whatever their origin, are distinguished in one very important respect from the older digraphs—they are perfectly unambiguous, while it is often difficult to determine whether a given digraph is meant to represent a diphthong or a simple sound. There is, however, one invariable criterion, although, unfortunately, it cannot always be applied, which is *the reversibility of the elements of the digraph*. Thus, the sound written  $oe$  in Old English, as in *boec* (later *bee*), might, on the evidence of this spelling alone, be taken equally well for a diphthongic combination of  $o$  and  $e$ , or for a sound intermediate to these two vowels; but when we find *boec* and *beoc* alternating, as they do, on the same page, we see that the  $e$  was a mere modifier, whose position before or after the vowel to be modified was quite immaterial: the sound must therefore have been simple—a conclusion which is fully confirmed by other evidence.

The Roman alphabet has been further enriched by the differentiation of various forms of the same letter, of which

the present distinctions between *u* and *v*, *i* and *j*, are instances. In these cases varieties of form which were originally purely ornamental and arbitrary have been ingeniously utilized to express distinctions in sounds.

#### QUANTITY AND QUALITY IN THE TEUTONIC LANGUAGES.

The distinguishing feature of the early Teutonic languages is the important part played in them by quantity. This subject has been very fully investigated by Grimm and his school in Germany, and it may be regarded as proved beyond a doubt that in the Teutonic languages quantity was originally quite independent of stress or quality, and that many words were distinguished solely by their quantity.

Even so late as the thirteenth century we find the German poetry regulated partly by quantitative laws. Not only are short and long vowels never rhymed together, but there is also a fine distinction made between dissyllables with short and long penultimates; words like *bīte* (modern *bitte*) being treated as metrically equivalent to a monosyllable, while *rīte* (now *reite*) is regarded as a true dissyllable. Many metres which employ monosyllabic rhyme-words indifferently with words like *bīte* do not show a single instance of a dissyllable like *rīte* at the end of the line.

Similar instances may be adduced from the Icelandic *rímur* of the fourteenth and fifteenth centuries.

All this is fully confirmed by the direct evidence of many German MSS. of the eleventh century, which employ the circumflex regularly to denote a long vowel.

It is further generally admitted that in the living Teutonic languages these distinctions have mostly vanished, short vowels before single consonants having been generally lengthened, and that quantitative distinctions have been replaced by qualitative ones. The general laws, however, on which these changes depend, have not hitherto been investigated, and I propose hereafter to treat of them in some detail: at present we must content ourselves with an examination of the more general features of the change.

In the substitution of qualitative for quantitative distinctions we can easily observe three stages, 1) the purely quantitative, 2) the transitional, in which, while the distinctions of quantity are still preserved, short and long vowels begin to diverge qualitatively also, and 3) the qualitative, in which long and short vowels are confounded, so that the original quantitative distinctions are represented, if at all, by quality only.

That the oldest English still retained the original quantitative system is in itself highly probable from the analogy of the other cognate languages, and also admits of decisive proof. If we take two vowels, one originally long, the other originally short, which are both long and yet qualitatively distinct in the living language, and show that they were qualitatively identical at an earlier period, we are forced to assume a purely quantitative distinction, for the later divergence of quality could not have developed out of nothing. Let us take the words *stoun* and *bein*, written in Old English *stan* and *bana*. It is quite certain that the *a* of *stan* was originally long, for it is nothing but a simplification of an older *ai*, still preserved in the German *shtain*, while there is equally decisive proof of the shortness of the *a* of *bana*. Now, if there had been any difference in the quality of the two vowels, they would certainly not have been written with the same letter. The back vowel *a* can only be modified in two directions—in that of *e* or of *o*, that is, by fronting or rounding, and, as we shall see hereafter, such changes were regularly indicated by a change of spelling, even when the departure from the original sound was very minute. We are, therefore, led to the conclusion that the present purely qualitative distinction between *stoun* and *bein* was in the Old English period purely quantitative—*staan* and *bana*. Similar evidence is afforded by the other vowels.

As we have little direct evidence of the quantity of individual Old English words, recourse must be had to the comparison of the old cognates, for the details of which I must refer to the works of Grimm and his successors in Germany. Much may also be learned from the qualitative distinctions of the modern languages.

## OLD ENGLISH PERIOD.

We may now proceed to a detailed examination of the vowel-sounds of our language in its oldest stage. The results of this investigation—which is an indispensable preliminary to the study of the later changes—cannot be properly appreciated till the evidence is fully set forth ; at present I only wish to remind the reader that a rigorously mathematical method is quite impracticable in such an investigation, which can only be carried out by a process of cumulative reasoning, based on a number of independent probabilities. Nothing can be more irrational than to ignore an obvious deduction merely because it is a deduction, or to discard one that, although not absolutely certain, is extremely probable, in favour of another that is only barely possible.

The principle I have adopted in cases of uncertainty is to adopt the oldest sound that can be ascertained. It happens in many cases that although we can say with certainty that a sound underwent a certain change, we cannot point out the exact period in which the new sound arose. It must be borne in mind that the written language, even in the most illiterate and therefore untraditional times, is always somewhat behind the living speech, and further that a new pronunciation may exist side by side with the old for a long time. In such cases it is necessary to have some definite criterion of selection, and that of always taking the oldest sound seems the most reasonable.

## SHORT VOWELS.

A ( $\bar{A}$ , O).

The short *a* of the cognate languages is in Old English preserved only in certain cases: 1) before a single consonant followed by *a*, *o*, or *u*, which have, however, in the earliest extant period of the language been in some cases weakened into *e*: *hara*, *hagol*, *caru*, *care*; 2) before nasals: *bana*, *lamb*, *lang*. In other cases *a* is replaced by *æ*: *dæg*, *æppel*, *cræftig*. Alternations of *a* and *æ* according to these rules often occur



in various inflexions of the same word: *dæg*, *dæges*, *dagas*, *dagum*. *a* before nasals is liable to interchange with *o*: *bona*, *lomb*, *long*. This *o* is so frequent in the earlier period as in many words almost to supersede the *a*, but afterwards the *a* gets the upper hand, the *o* being preserved in only a few very frequent words, such as *þonne*, *on*, *of*, which last is an exceptional case of *o* developing before *f*, also occurring in the proper name *Offa* (=original *Aba*).

So far goes the evidence of the graphic forms, as it may be found in any comparative grammar, and before bringing in the living languages it will be as well to consider what deductions may be drawn from them. In the first place it is clear that the development of the *æ* is not due to any assimilation, but is a purely negative phenomenon, that is to say, that wherever *a* was not supported by a back vowel in the next syllable, it was weakened into *æ* without any regard to the following consonant. The change cannot therefore, as German philologists have already remarked, be compared to the regular vowel-mutation or umlaut.

As to the pronunciation of this *æ*, the spelling clearly points to a sound intermediate between *a* and *e*, while the joining together of the two letters and the frequent degradation of the *a* into a mere diacritic, which is sometimes entirely omitted, show that it was a simple sound, not a diphthong: further than this we cannot advance till we have determined more accurately the sounds of *a* and *e*.

It is also clear that the *o* of *long*=*lang* must have been distinct from the regular *o* in *gold*, etc., for otherwise they would have run together and been confused. This conclusion is further confirmed by direct graphic evidence. In the riddles of that well-known collection of Old English poetry, the Exeter Book, the solution is sometimes given in Runic letters written backwards, and in one of them occurs the word COFOAH which, read backwards, gives *haofoc*=*hafoc* (hawk). Here we have an *a* labialized before *f*, as in *of*=*af*, written *ao*, with the evident intention of indicating a sound intermediate between *a* and *o*, just as *æ* points to a sound intermediate between *a* and *e*.

We may now turn our attention to the pronunciations of the modern languages. Disregarding minute shades of sound, we may distinguish three kinds of *as* in the living Teutonic languages :

1) the mid-back-wide: English *father*, ordinary German *a*.

2) the low-back-wide: Scotch short *a* in *man*.

3) the low-back-narrow: I hear this sound in the South German dialects for both long and short *a*, and in Dutch for the short *a*, especially before *l*.

As to the relative antiquity of these sounds, there can be little doubt that the first is a later modification of the second, and it is very probable that the second is a weakened form of the third. In fact, it may safely be said that this last requires more exertion in its utterance than any other vowel—a fact which easily accounts for its rarity, and also for its preservation in the South German dialects, which, as we shall see hereafter, have preserved their short vowels more purely than any of the other languages.

Are we then to assume that the Old English *æ* had this narrow sound? Analogy is certainly in favour of this assumption, but a little consideration will show that it is untenable. If *a* had been narrow, its weakening *æ*, which is simply *a* moved on towards *e*, would also have been narrow, giving no other sound than the low-front-narrow; but this, as we shall see, was the sound of the open short *e*, from which the *æ* is kept quite distinct: the *æ*, therefore, cannot have been narrow, nor, consequently, its parent *a*. But if we suppose the *a* to have had the sound of the Scotch *man*—that is the low-wide—the difficulty is cleared away, and we come to the very probable conclusion that the *æ* had the exact sound of the modern English *man*—the low-front-wide.

The *a* if labialized (or rounded) would naturally give the low-back-round-wide (English *not*), and as there is every reason to believe that the normal *o* was the mid-back-round-narrow, we see that the labialized *a* in *monn*, etc., was exactly half-way between *a* and *o*—a conclusion to which we have already been led by an examination of the graphic evidence.

## I.

The only debatable point about the *i* is whether it had the wide sound of the English and Icelandic or the narrow of the German and Swedish short *i*. All we can say is that, although it is possible that the wide sound may have been the real one, every analogy is in favour of the narrow.

## E.

We must distinguish two kinds of *es* in the Teutonic languages, 1) the *a*-mutation of *i*, as in *helpan*=Gothic *hilpan*, and 2) the *i*-mutation of *a*, as in *ende*=Gothic and Old High German *andi*. The two sounds are now confounded in the Teutonic languages, but there is clear evidence that they were formerly distinct, for in the Middle High German poetry the two *es* are never rhymed together, and the Icelanders Þóroddr, in his treatise on orthography, carefully distinguishes the two, stating that the *e* from *a* had a sound which was a mixture of *a* and *e*, implying, of course, that the other *e* was nearer to the *i* from which it arose.

It has been generally assumed by comparative philologists that there was no distinction between the two *es* in Old English, but, as I have pointed out elsewhere,<sup>1</sup> there is unmistakable graphic evidence to prove that there was a distinction, the *e* from *a* being often written *æ*, although this spelling was soon abandoned because of the confusion it caused with the regular *æ* of *dæg*, etc.

Putting all these facts together, remembering that the one *e* was nearer *i*, the other nearer *a*, and yet distinct from the *æ*, we can hardly help assigning to the *e* from *i* the sound of the mid-front-narrow, and to the *e* from *a* that of the low-front-narrow. That the *e* from *a* was narrow need not make any difficulty, when we consider that the change took place at a much earlier period than that of the development of the *æ* of *dæg*, etc.—in short, at a period in which the *a* was probably narrow in all the Teutonic languages.

<sup>1</sup> King Alfred's West-Saxon Version of Gregory's Pastoral Care. Introd. p. xxiii.

The unaccented *e* in such words as *gebiden*, *ende*, requires to be considered separately. In all the living Teutonic languages which possess this sound—that is to say, all except Icelandic and English—it is the mid-mixed-narrow. But in many of the South German dialects the mid-front-narrow occurs, which is clearly a more ancient sound. That this was the sound of the Old Icelandic unaccented *e* (now written and pronounced *i*) is clear from Þóroddr's expressly adducing the second vowel of *framer* (= *framir* : nom. plur. masc. of *framr*) as an example of the close *e* arising from *i*.

It seems most reasonable to suppose that this pronunciation, which is also preserved to the present day in South Germany, was also the Old English one.

#### U.

What has been said of *i* applies equally to *u*, namely that analogy is in favour of its having had the narrow German sound rather than the wide English one.

#### O.

It is quite clear that the sound now given to the regular short *o* in all the Teutonic languages except German—the low-back-wide-round—cannot be the old one; for, as we have seen, this was the sound of the modified *a* before nasals (*monn*, etc.) which is kept quite distinct from the regular *o* in such a word as *oft*. This latter *o* is nothing else than an *a*-mutation of *u* (compare *oft* with Gothic *ufta*): it seems, therefore, reasonable to suppose that, as the *a*-mutation of *i* differed from the latter vowel simply in being lowered one degree towards the “low” position of the *a*, the *o* was simply the *u* lowered from its high to the mid position, resulting in the mid-back-narrow-round. Now this is the sound still preserved all over South Germany, and until further evidence is forthcoming it seems to me that we are justified in assuming that the same was the Old English sound.

#### Y.

This letter, which was originally nothing else but a Greek  $\Upsilon$ , was adopted into the Roman alphabet to denote the sound

of the Greek *u*, which did not exist in Latin. The pronunciation of this Greek *u* is generally agreed to have been that of the French *u* or the German *ü*, and it is clear, from the descriptions of the Roman grammarians, that they attached the same value to their *y*, with which the Greek *u* is invariably transcribed. It is a remarkable fact that while the original sound of the Roman *y* has been quite lost in the Romance languages, it is still preserved in Danish and Swedish. As we know that the Scandinavian nations learned the use of the Roman alphabet from England, this Scandinavian tradition not only confirms the generally-received pronunciation of the Roman *y*, but also affords independent proof of the sound of the letter in Old English.

In its origin *y* is the *i*-mutation of *u*; its sound is therefore, as the Icelander Þóroddr says, "blended together of *i* and *u*," and Þóroddr actually considers *y* to be a combination of these two letters. The sound which fulfils these conditions is clearly that which is still preserved in South Germany, Sweden, and, in many words, in Danish—the high-front-narrow-round. This, then, we may safely assume to have been the Old English sound also.

#### LONG VOWELS.

##### AA.

Long *a* in Old English corresponds to an *ai* of the older cognates, Gothic and Old High German, of which it is a simplified form. As the *aa* has been rounded at a later period, and is represented in the present language by the diphthong *ou*, some theorists, who seem incapable of realizing the possibility of sounds changing during the lapse of ten centuries, have assumed that it was labial in the Old English period as well. The answer to this is, that if the sound had been at all labial, it would have been written, at least occasionally, *o* or *oa*, as was actually done at a later period, and as the Old English scribes themselves did in the case of short *a* before nasals: when we find the tenth century scribes writing invariably *stan*, and those of the twelfth century

writing as invariably *stoon* or *ston*, it seems simplest to infer that the former meant to indicate *a* and the latter some variety of *o*.

### ÆÆ.

There are two long *æ*s in Old English. The commonest is that which corresponds to original *ai*, as in *sĕ*, *dĕl*=Gothic *saiw*, *dail*. The relation of this *ĕ* to the *ā* treated of above is not quite clear. In some words, such as *clĕne*=Old German *kleini*, the *æ* may be explained as an umlaut of *ā*, original *claini* first becoming *clāni* and then *clĕni*. But such words as *sĕ* and *dĕl* do not admit this explanation. It seems therefore simplest to assume that *ĕ* and *ā* are both independent modifications of *ai*, the former being formed by convergence, the latter by loss of the *i*.

The second *ĕ* is that which corresponds to original *ā*, Gothic *ē*, as in *dĕd*=Gothic *dēd*, Old German *tāt*. It is, however, quite clear (as will be shown hereafter) from the Modern English forms that this *ĕ* did not exist in the dialect from which literary English has arisen, but was represented by *ē*, as in Gothic, which is the case even in the West-Saxon in some words, such as *wĕn*=Old German *wān*, Gothic *wēn*, and the proper name *Ælfrĕd*=Old German *Alprāt*.

The only question about the sound of *ĕ* is whether it was narrow or wide. The analogy of short *æ* would rather point to its being wide, that of the pronunciation of Modern German, in which the *è*-umlaut of *ā* (*kèèzə*=*kaasi*) is always narrow, rather to narrowness. In fact the long sound of the *æ* in *mæn* is quite unknown in the Modern Teutonic languages. It must also be borne in mind that *ĕ* is probably a much older formation than the short *æ*, and may very well have been developed at a time when all the vowels were still narrow. If so, long *æ* must have been the low-front-narrow.

### EE.

Long *ē* corresponds first to original *ā*, although, as already stated, this *ē* often becomes *ĕ* in the West-Saxon dialect. In many words it is a simplification of the diphthongs *eā* and *eō*,

as in *nēd*, *ēc*=*neād*, *eāc* (both of which forms are also common), *gēng*=*geōng*. The third and most common *ē* is the *i*-umlaut of *ō*, written *oe* in the oldest documents, as in *grēne* (*groene*)=original *grōni*. The pronunciation of all these *ēs* was probably the same, as they are not distinguished from one another in writing, and cannot well have been any other than the mid-front-narrow.

## II, UU,

Correspond to original *ii* and *uu*, which are still preserved in the Scandinavian languages, the Old English *wīn* and *hūs* being now pronounced in Icelandic and Danish *vīn*, *huus*. There can be no doubt that the Old English sounds were the same as those still preserved in these languages—the high-front-narrow and the high-back-narrow-round.

## OO

Corresponds to original *ō*, as in *gōd*, *mōdor*. The sound was no doubt the same as that still preserved in Danish and Swedish, namely the mid-back-narrow-round, but without the abnormal rounding of the *óó* of these languages.<sup>1</sup>

## YY

Is the umlaut of *ū*, as in *mȳs* = *mūsi*, plural of *mūs*. In some words, such as *fȳr* (Old German *viuwar*), it is a simplification of *iu* by diphthongal convergence. Its pronunciation cannot well have been anything else than the high-front-narrow-round.

## Diphthongs.

### EA.

Whenever original *a* comes before consonant-combinations beginning with *l*, *r*, or *h*, it is not changed into *æ*, but becomes *ea*, as in *call*, *wearm*, *weax*. There can be no doubt that this *ea* was a true diphthong: its elements are never reversed (p. 23), nor is it confounded with *ae* or *æ*. The only question is whether the stress was

<sup>1</sup> See my paper on Danish Pronunciation (Trans. Phil. Soc. 1873-4, p. 101).

on the first or the second element. There is evidence which seems to point to the conclusion that the stress fell on the *a*. In Middle English *ea* is generally lost, but in the archaic fourteenth century Kentish of the Ayenbite, the old diphthong is still preserved in such words as *eald*, *healden*. But this *ea* is very often represented by *ya*, sometimes by *yea*, so that the Old English *eald* appears as *eald*, *yald* and *yeald*. Here we have the glide-vowel represented by the Middle English consonant *y*, showing clearly that the stress was on the *a*. As to the origin of the *ea*, the theory first propounded by Rapp (*Physiologie der Sprache*, ii. 145) seems the most probable, namely that *a* first became *æ* before *all* consonants (except nasals), so that *ald* became *æld*, and that this *æ* was then diphthongized into *ea* or rather *æa*.

### EO.

Similarly, when *é* comes before *r*, *l* and *h*-combinations, it is diphthongized into *eo*, as in *corðe*, *meole*, *feoh*. In the Kentish and Northumbrian documents this *eo* is generally represented by *ea*, *corðe* being written *earðe*. In the word *eart* (from *ért*) *eo* never occurs in any of the dialects—the normal *eort* being unknown even in West-Saxon. When we consider that *é* in Icelandic also is changed into *ia* (*ea* in the oldest MSS.), as in *hiarta*=Old E. *heorte*, there seems to be every probability that *ea* was the older sound, which in *eart* was preserved in all the dialects, on account of its excessive frequency. As *eo* is never (except in *eart*) confused with *ea*=*a* in the standard West-Saxon, we must suppose that the series of changes, *é*, *ea*, *eo*, was already completed when *ea*=*a* began to develop itself. The rounding of *ea* into *eo* is a very curious phenomenon. The frequent rounding of vowels before *l*, of which the Modern English *sòlt* from *salt* is an instance, would lead us to suppose that the change first began before *l*, and then extended to the other words. The analogy of Modern Icelandic, in which the first element of the *ia* has developed into a consonant, and of the Middle Kentish *y* in *yald*, make it very probable that the stress was on the second element.



## EAA.

Besides the *ea* from *a*, there is another *ea*, which answers to original *au*, as in *dream*=Gothic *draum*. As this *ea* is distinct in origin and in subsequent development from the other *ea*, it must have been distinct in sound. The only conceivable distinctions are stress and quantity, that is, the *ea*=*au* may have been distinguished either by having the stress on the first element, or else by its accented vowel being long. The former supposition is made untenable by both the Middle Kentish *ya*, as in *dyab*, and the Norse spelling *Iatvarðr*(=*Játvarðr*) for *Eadweard*: these examples show that *ea*=*au* had the stress on the same vowel as *ea*=*a*. We are driven, therefore, to the hypothesis that *ea*=*au* had its second element long—*dream*. This view is confirmed by the Modern English form of the preterite *ceās* (Gothic *kaus*) which is *chóóz*—an anomaly which is quite inexplicable, except on the assumption of an original long *aa*. The development of the word is clearly *ce-aas*, *ce-òòs*; *chòòs*, *chóóz*. This seems to be what Rask meant by his accentuating *éá*, which Grimm also adopted, although Grimm does not seem to have attached any idea of lengthening to the accent.

The development of *ea* out of *au* is one of the most difficult questions in Teutonic philology. All the explanations hitherto given are utterly unsatisfactory, and I will not waste time in criticising them, but rather state what I consider to be the only tenable theory, which, as far as I know, has never been made public, although I was glad to learn from Professor Kern, of Leiden, that it had suggested itself to him also. The explanation we propose is simply this. *au* first became *aa*, as in Frisian. This *aa* followed the short *a* and became *ææ*. The *ææ* was then resolved into *ea* or *æaa*. We must suppose that these changes took place before *ai* became *aa*: otherwise there would have been a confusion between *aa*=*au* and *aa*=*ai*. There are, of course, certain difficulties still remaining. The development of a diphthong with one of its elements long is anomalous, and we would expect the diphthongization of the hypothetical

*ææ* to take place, like that of short *æ*, only before certain consonants. It is, however, quite possible that the diphthongization of long *ææ* was much earlier than that of short *æ*, and that the two phenomena are therefore independent. If so, *ææ* may at first have developed into simple *ea* and the lengthening of the *a* may have been a secondary process.

### E O O

Answers to original *iu*, as in *deop*=Gothic *diup*. There can be no doubt that this *eo*=*iu* was distinct from the *eo*=*é*, and every analogy would lead us to suppose that the difference was one of quantity. Positive confirmation is afforded by the English *chuuz*, which points as clearly to an Old English *ceóósan* as *chóóz* does to a *ceaas*. The Icelandic *ióó*, as in *kióósa* (Modern *kjousa*), shows the same anomalous lengthening of the second element.

There is some uncertainty about the first elements of these diphthongs. Some clue is however afforded by the interchange of *e* with *i* in *eo* and *oo*, which never happens with *ea* and *ea*: we often find such forms as *iorðe* for *eorðe*, but never *hiard* for *heard*. The inference clearly is that in *eo* and *oo* the initial vowel was closer and higher than in *ea*, *ea*, probably through the assimilative influence of the second element. The diphthongs are then strictly *éó*, *éóó*, *èa*, *èaa* (or possibly *æa*, *æaa*).

For the sake of comparison, I append a table giving Mr. Ellis's results (Early English Pronunciation, p. 534) together

LETTERS.	ELLIS.	SWEET.	LETTERS.	ELLIS.	SWEET.
a.....	a, a .....	a	ā .....	aa.....	aa
æ .....	æ .....	æ	æ .....	ææ .....	ææ
ò.....	o .....	o	ē .....	ee.....	ee
ì.....	i .....	i	ī .....	ii .....	ii
è.....	e .....	E	ō .....	oo.....	oo
é.....	e .....	e	ū .....	uu.....	uu
u.....	u, u? ....	u	ȳ .....	yy, ii .....	ii
ó.....	o .....	o	ea.....	ea, eá .....	Eá (æa?)
y.....	y, i .....	i	eo.....	eo, eó .....	éó
			eā.....	ea, eá .....	Eáá
			eō.....	eo, eó .....	eóó

with my own, both in palæotype. It will be observed that Mr. Ellis (like all his predecessors) confounds the two short *es* and *os*, which I have carefully distinguished. He is also not clear as to the distinction between *ea*, *eo*, and *eā*, *eō*. Otherwise our results approximate very closely.

## MIDDLE ENGLISH PERIOD.

### ORTHOGRAPHY.

Some important revolutions in orthography took place during the transition from the Old to the Middle period—most of them the result of French influence.

There are many instances of French influence on the consonant notation: in the vowels two cases require special notice, these are the use of *u* for the Old English *y*, and of *ou* for the Old English *uu*. The explanation of the former change must be sought in the fact that *y* in the Middle period lost its original value, and became confused with *i*, while in the beginning of words it assumed its present consonantal value. The result was that the old sound of *y* was left without a symbol, and the want was supplied, imperfectly enough, by adopting the French representation of the sound, which was *u*. But *u* was further employed, also in imitation of French usage, to represent the voiced sound of the Old E. *f*, so that *u*, which still retained its original pronunciation in many cases, stood for three distinct sounds. In course of time the short *y*-sound disappeared more and more, and at the same time a large number of long *ys* were introduced in words taken from the French, which were all written with *u* (*nature*, etc.). To remedy the consequent confusion between *u=yy* and *u=uu* (*hus*, etc.), the French *ou* was introduced as the representation of the latter sound, so that *natyyre* and *huus* were distinguished in writing as *nature* and *hous*. For the details of the change of *u* into *ou* I must refer to Mr. Ellis's *Early English Pronunciation*, where the subject is treated at great length.

These changes are important, as showing that the Middle

English scribes were not at all biassed by traditions of the earlier orthography, and therefore that their testimony can be unhesitatingly accepted, as far as it goes.

We may now turn to the actual sound-changes, beginning with the most important and characteristic of them all, which I will call

#### VOWEL-LEVELLING.

In the Transition period (Semi-Saxon) we are confronted by the curious and apparently inexplicable phenomenon of a language ignoring, as it were, the changes of an earlier period, and returning to the original sounds. Such is at least the case with the Old English modifications of *a* and *é*: where Old English has *æ*, *ea* or *eo*, Middle English has the unmodified *a* and *e*. Compare *glæd*, *heard*, *seofon*, with the Middle English *glad*, *hard*, *seven*.

Such a change as that of *glæd* into *glad* is doubly anomalous, both as being a return to a pronunciation older than that of the oldest extant documents before the Conquest, and also as a change from a weak front to a strong back vowel. It is, in short, inexplicable, if considered as an ordinary organic sound-change. The explanation must be sought among the inorganic sound-changes, due to some purely external cause.

One of the most unmistakable of these inorganic sound-changes is one which may be called levelling. The whole history of English inflection is mainly one of levelling. Thus, in Old English we find the plural formed in a great variety of ways, sometimes in *as*, sometimes in *an*, sometimes with different vowels, and sometimes without any change at all. In Modern English we have only the first, which, originally restricted to a limited number of masculine substantives, is now extended to all substantives without distinction. It would evidently be absurd to attempt to explain these changes as organic, to adduce, for instance, the change of the Old English plural *heortan* into the Modern *harts* as a case of *n* becoming *s*. They are clearly due to external causes, and are simply the result of that tendency to get rid

of useless complexity which characterizes the more advanced stages of language: instead of indicating plurality by a variety of terminations, some of which were of a very vague and indistinct character, the later language selected that termination which seemed the most distinctive, and discarded the rest.

We can now understand how men who were engaged every day of their lives in this levelling process, whose language was being broken up and reconstructed with unexampled rapidity—we can understand how those who spoke the Transition English of the twelfth century came unconsciously to regard the alternation of *e* and *a* in such words as *dæg*, *dagas*, as an unnecessary piece of discrimination, comparable to that involved in the use of a large number of plural terminations. And so the indistinct *e*—so liable to be confounded with *è*—was discarded, and the clear sounding *a* was made the sole representative of the older *a* and *e*.

When this process of levelling had once begun, it is easy to see how *ea* and *eo* also came to be regarded as superfluous modifications of *a* and *e*, and were therefore in like manner discarded. As we shall see hereafter, *caa* and *coo* (=original *au* and *iu*) were simplified into *èè* and *éé* respectively; it is, therefore, probable that *ea* and *eo* themselves were first simplified into *è* and *é*. It is further probable that the first sound of the *è*=*ea* was identical with that of the Old English *æ*. *heard* would, therefore, become *hærd*, whose *æ* would naturally follow the other *æs*, and become *a*, giving the Middle English *hard*. The three spellings *heard*, *hærd*, and *hard* are to be found constantly interchanging in Laȝamon and other writers of the period.

Whatever may be the explanation of the fact, there can be no doubt that the Old English *æ*, *ea*, *eo*, were lost in the Middle period, and that the mysterious connection between the Old English *æ* and the Modern sound in such a word as *mæn* (written *man*) imagined by some philologists, must be given up: the two *æs* are quite independent developments, even when they occur in the same words, as in *ðæt*, *sæt*, *sæd*, *æppel*. Mr. Ellis has shown that up to the seventeenth

century these words were pronounced *ʒat, sat, sad, apl*, even in the court dialect, and the sound *a* is unknown up to the present day in most of our dialects.

Before investigating the sound-changes of the Middle period in detail, it will be necessary to state the general laws which govern the remarkable qualitative divergence of long and short vowels in the later Teutonic languages. If it can once be shown that all the Teutonic languages follow the same general laws, it is but reasonable to suppose that the same laws will be found valid in the case of Middle English also. We shall have still less hesitation in applying these laws to the elucidation of the Middle English sound-changes, when we consider that the English of the thirteenth century was really as much in advance of its contemporaries as Modern English is of its, and that Middle English is practically on a level with Dutch and the other living Teutonic languages. German, indeed, is in many respects much more archaic than Middle English, and may be said to stand to it in almost the same relation as Old English does.

I propose, therefore, to give an impartial classification of the principal changes that have taken place in the living Teutonic languages, beginning with the long vowels.

### A. Long Vowels.

1) Back to round (p. 11). Long *a*, whatever its origin, has in all the Teutonic languages except German and Dutch been rounded. Even German and Dutch show the same change in many of their dialects, which give long *a* the sound of the low-back-narrow-round (English *fall*). This is also the Swedish and Danish sound, the only difference being that the Scandinavian vowel is pronounced with greater lip narrowing, so that its sound approximates to that of the regular close *ó* (the "mid" vowel).

2) Front-round to unrounded (page 11). Exemplified in the familiar German change of *æ* and *y* into *é* and *i*, as in *shéén* and *kiin* for *shææn* and *kyyn*. In Modern Icelandic *ææ* became first unrounded, and the resulting *ee* ran

II.

TEUTONIC LONG VOWELS.<sup>1</sup>

	AA	II	OO		UU		AI	AU	IU
	1	2	3	4	5	6	7	8	9
1 Gothic	<i>ded</i>	<i>wēin</i>	<i>god</i>	—	<i>hus</i>	—	<i>stain</i>	<i>draum</i>	<i>diup</i>
2 Old High German	<i>tāt</i>	<i>wīn</i>	<i>got</i>	<i>gruoni</i>	<i>hūs</i>	<i>hūsir</i>	<i>stain</i> <i>stein</i>	<i>traum</i> <i>troum</i>	<i>tiuf</i>
3 Modern High German	taat	wain	gut	gryyn	haus	hayzer	shtain	traum	tiif
4 Old Saxon	<i>dad</i>	<i>wīn</i>	<i>god</i>	<i>groni</i>	<i>hus</i>	—	<i>sten</i>	<i>drom</i>	<i>diop</i>
5 Dutch	daat	wēin	ghut	ghrun	hōys zyr	—	stéén	dróóm	dip
6 Old Icelandic	<i>dāð</i>	<i>wīn</i>	<i>góð</i>	<i>græn</i>	<i>hūs</i>	<i>kýr</i>	<i>stēin</i>	<i>draum</i>	<i>dīup</i> <i>siön</i>
7 Modern Icelandic	dauð	viin	góuð	grain	huus	kiir'	stéin	drœim	djuup sjóun
8 Swedish	dòòd	viin	góòd	grœæn	huus <sup>2</sup>	lyytø	stéén	drœm	djuup syyn
9 Danish	dòòð	viin	góòð	græn	huus	lyyðø	stéén	drœm	dyyb syyn
10 Old English	<i>dæd</i>	<i>wīn</i>	<i>god</i>	<i>grene</i>	<i>hus</i>	<i>eȝ</i>	<i>stan</i>	<i>dream</i> (=eaa)	<i>deop</i> (=còó)
11 Middle English	<i>dæd</i> (=éé)	<i>wiin</i>	<i>good</i> (=òó)	<i>green</i> (=éé)	<i>hou(e)</i> (=uu)	<i>kye</i>	<i>ston(e)</i> (=òó)	<i>dream</i> (=èè)	<i>deop</i> (=éé)
12 Modern English	ddii	wain	gud	griin	haus	kai	stóun	drim	diip

<sup>1</sup> In this and the following table the actual spelling (not the theoretical pronunciation) of the dead languages is given in italics; the modern forms are written phonetically.

<sup>2</sup> The italics indicate the peculiar Swedish *u*—intermediate to *u* and *y*.

together with the regular *èè*, and, like it, was diphthongized into *ai*, so that the Old Icelandic *bækr* is now disguised under the form of *baikr*. The same change took place in Old English, only it was not carried so far: the *bæc* (written *boec* or *beoc*, p. 23) of the oldest period appears in the later MSS. as *bec* (= *béek*). In Middle English we have the unrounding of *y* into *i*, *cyning* becoming *cing*.

3) Low to mid. Modern English, as will be shown hereafter, affords two unmistakable instances of this change. It is also certain that the German *óó* from *au* was originally "low," for in the Oldest High German such words as *lóos* (= *laus*) are frequently written *laos*. Similar evidence can be adduced in the case of the corresponding Dutch *óó*. The *ee* from *ai* has in like manner passed through the low to the mid stage in German and Dutch.

4) Mid to high. Of this change, again, Modern English affords illustrations, whose consideration must be deferred. Original *óó* has in nearly all the Teutonic languages been raised from the mid position it still preserves in Swedish and Danish (although even here with a slight labial modification in the direction of *u*) to the high one of *u*.

5) High to diphthong. With the high position the extreme is reached, as far as position is concerned. We find, accordingly, that the two high vowels *ii* and *uu* either remain unchanged, which is the case in the Scandinavian languages, or else undergo various modifications in the direction of *ai* and *au*. As there can be no question that Middle English agreed with the Scandinavian languages in retaining long *i* and *u* unchanged, the consideration of their diphthongization may be deferred till we come to the Modern period, to which belongs also the development of the diphthong *iu* out of *yy*.

6) Besides these regular modifications of the two high vowels, there are isolated diphthongizations of other vowels.

a) *óó* to *ou*. In Icelandic *gouð* for the older *góóð*, and Modern English *stóun* for *stóón*.

b) *éé* to *éi*. In the Modern English *téik* for *téék*.

c) *óó* to *uo*. In the Old German *guot* for *góót*, still preserved in South German in the shape of *guot*.



- d) *òð* to *au*. In Icelandic, where original *aa* passed through the stage of simple rounding (*òð*), and was then resolved into *au*, *laata* (let) becoming first *lòðta* and then *lauta*.
- e) *èè* to *ai*. The *i*-umlaut of *aa* has in the same way been resolved into *ai* in Modern Icelandic, so that *vèèri* (written *væri*) is now *vairi*.
- 7) Back to front. Exemplified in the Dutch *zyyr* for *zuur*.

### B. Short Vowels.

1) Round to unrounded. In Icelandic, English, and some German dialects *y* has been unrounded into *i*. The same is the case with short *æ* in German. In Modern English we have, lastly, a very anomalous case of unrounding of the back vowel *u*, *but* becoming *bət*.

2) Back to front. Short *u* has in Icelandic and Dutch been changed into a front vowel—the high-front-wide-round in Icelandic, the low-front-narrow-round (or its imitation, the mid-mixed-narrow) in Dutch. The open *ò* in Icelandic (the *u*-umlaut of *a*) has changed into *æ* (the mid-front-wide-round), *mònnum* becoming *mænnym*. Short *a* has, lastly, been changed into the low-front-wide (*æ*) in a few English dialects—including the literary English.

3) Mid to low. The two mid vowels *é* and *ó* have in all the Teutonic languages been brought down to the low position, so that the old distinction between *è* and *é* has been lost everywhere, except, perhaps, in some German dialects: compare Old English *ènde*, *hélpan*, with the Modern levellings *ènd*, *hèlp*.

2) High to mid. As a general rule the high vowels *i* and *u* have retained their positions, but in Dutch the short *i* is now represented by the mid-front-wide, and the short *u* by *ó* (the mid-narrow), thus taking the place of original short *o*, which, as in the other languages, has been lowered to *ò* (the low-wide): compare *stòk* with *bók* (= *buk*). The peculiar Modern English *u* in *but* (*bət*) seems also to be a case of lowering from high to mid.

## III.

## TEUTONIC SHORT VOWELS.

	A			I			U					
	1	2	3	4	5	6	7	8	9	10	11	12
1 Gothic	<i>mann</i>	<i>namo</i> <i>wakan</i>	<i>andi-</i>	<i>nati</i> <i>mati-</i>	<i>winnan</i>	<i>witan</i>	<i>drigan</i> <i>hilpan</i>	<i>sunno</i>	<i>sumru</i>	<i>uſta</i>	<i>hul</i>	<i>fuljan</i>
2 Old Icel.	<i>mann</i> <i>mönnum</i>	<i>vaka</i>	<i>endi</i>	<i>nët</i>	<i>vinna</i>	<i>vita</i>	<i>drëkka</i>	<i>sunna</i>	<i>sunar</i>	<i>opt</i>	<i>hól</i>	<i>fylla</i>
3 Mod. Icel.	<i>man</i> <i>mennum</i>	<i>vaaka</i>	<i>endi</i>	<i>nët</i>	<i>vanna</i> <sup>1</sup>	<i>vita</i>	<i>drëkka</i>	<i>synna</i>	<i>sýmar</i>	<i>öft</i>	<i>höól</i>	<i>fiðla</i> <i>Sv. fylla</i>
4 Old Engl.	<i>mann</i> <i>heard</i> <i>long</i>	<i>nama</i>	<i>ende</i>	<i>mëte</i>	<i>winnan</i>	<i>witan</i>	<i>hëlpian</i> <i>hæſon</i>	<i>sunne</i>	<i>sumor</i>	<i>ýft</i>	<i>hól</i>	<i>ſyllan</i>
5 Mid. Engl.	<i>man</i> <i>hard</i> <i>long</i> (=ö)	<i>name</i> (=naam)	<i>end</i> (=è)	<i>meat</i> (=èè)	<i>win</i>	<i>wit</i>	<i>help</i> <i>heven</i> (=è)	<i>sun</i>	<i>summer</i> (=summer)	<i>oft</i> (=ò)	<i>hole</i> (=hòòl)	<i>fill</i>
6 Mod. Engl.	<i>mænn</i> <i>haed</i> <i>long</i>	<i>ném</i>	<i>ènd</i>	<i>miit</i>	<i>winn</i>	<i>wit</i>	<i>hèlp</i> <i>heven</i>	<i>san</i>	<i>somər</i>	<i>òft</i>	<i>hóul</i>	<i>fil</i>

<sup>1</sup> Italics indicate wide vowels.

The only exception to this general lowering tendency is the frequent shifting of the *a* from the low to the mid position, which is very common in all the languages. The low sound is still preserved in South Scotch, Dutch, and many German dialects, and may be heard in some of the London dialects, where, however, it is probably quite a modern development.

We have, lastly, to consider the important distinction of narrow and wide. Here, also, short and long vowels pursue opposite courses, the general rule being that long vowels remain or become narrow, short vowels wide. These tendencies are at once apparent on comparing any pairs of long and short vowels in the more advanced Teutonic languages, in fact in all of them more or less, except German.

The principle has been carried out with such strictness in the case of the long vowels that, with the single exception of *aa*, all originally long vowels are now narrow in the Teutonic languages. The cause of this exceptional widening of *aa* has already been explained (page 28) as the result of the greater energy required in the formation of the narrow sound.

The short vowels are less consistent. In the first place, some of the languages show the tendency to widening either not at all, or else only partially. In South German all the short vowels are still narrow, including even the *a* (p. 28). In Danish and Swedish short *i* is sometimes narrow, sometimes wide, according to the nature of the following consonant.

The languages in which the principle is most strictly carried out are Icelandic and English. The only exceptions are the *è*, which is narrow in both languages, and the English *ø* in *bøt* (mid-back-narrow). The retention of the narrow *è* in all the Teutonic languages is a very curious phenomenon: it is not easy to see why it did not everywhere weaken into the wide *æ*, which it actually has done in the Dutch *kærk* for *kèrk* and several other words, and also in the South Scotch dialect of Teviotdale, where the English distinction of *mæn*, *mèn*, is represented by *man*, *mæn*.

The change of the low-narrow *è* into the mid-wide *i*, on the other hand, very common, and in many of the languages, as, for instance, English, the two sounds seem to be used almost indiscriminately. This change is, no doubt, a purely imitative one: the change from the low-narrow to the mid-wide must have been direct. To assume that the low-narrow was first widened, and then raised to the mid position, would be to ignore the fundamental laws of short vowel change.

We now see how complete the divergence is between long and short vowels. Long vowels contract both the pharyngeal and the oral passage as much as possible, the former by "narrowing," the latter by raising the tongue and contracting the lips; short vowels pursue the very opposite course; high long vowels are never lowered, except partially by diphthongization; high short vowels are never diphthongized, but simply lowered.

#### QUANTITY.

The general principles on which quantitative changes in the Teutonic languages depend are these:

- 1) unaccented vowels are shortened, accented vowels are lengthened or shortened under certain conditions, which are:
- 2) before a single consonant they are lengthened.
- 3) before double or combined consonants they are shortened.

The result of all these changes, if carried out strictly, would be to eliminate all short accented syllables altogether, and this is actually the case in Modern Icelandic, at least in polysyllables—either the vowel itself is long, or else, if it is short, the syllable is made long by a double consonant. In the other languages, however, the double consonants have been simplified, so that a large number of short accented syllables has been formed: compare Icelandic *vinna* with Danish *vinø* (written *vinde*) and English *winør*, *wining*, German *gəwinən*. This simplification of double consonants has

taken place in Icelandic also in the case of monosyllables such as *man* (written *mann*).

An important result of the simplification is the use of double consonants as a purely graphic expedient to denote the shortness of the preceding vowel. The double *m*, for instance, in *summer*, is simply a way of showing that the original shortness of the *u* has been preserved.

In Icelandic the lengthening of short vowels has been carried out with perfect consistency, but in the other languages there are many exceptions. Thus in Dutch all monosyllables preserve their shortness: compare *vat*, *lòt*, with the plurals *vaatèn*, *lòótèn*. The retention of original short quantity before single consonants is also very frequent in Modern, and consequently also in Middle English.

The chief cases in which Modern English preserves the Old English short quantity are these.

In the first place the high vowels *i(y)*, *u* are not lengthened: compare *wit* from *witan* with *iit* from *etan*, *son* from *sunu* and *còm* from *cuman* with *néim* from *nama*. Exceptions, such as *aivi* from *ifig*, do occur, but they are very few.

English, like Dutch, shows a strong tendency to preserve short quantity in monosyllables, although there are many cases of lengthening. Nevertheless, it may safely be said that the great majority of Old English monosyllables preserve their short quantity in Modern English. Examples are: *swon* (from *swan*), *þæch* (*þæc*), *bæc* (*bæc*), *sæd* (*sæd*), *lot* (*hlot*), *god* (*god*), *woz* (*wæs*). Examples of lengthening are *géiv* (*geaf*), *céim* (*cam*), *éit* (*æt*), *gléit* (*geat*), *yóuc* (*geoc*). The lengthened vowels in the adjectives *téim* and *léit* may perhaps have arisen from the definite forms *tama*, *lata*.

Dissyllables ending in a vowel, or the infinitival *an*, are almost always lengthened: *nama*, *scamu*, *flotian*, *brecan*, become *néim*, *shéim*, *flóut*, *bréic*. But there are exceptions: *dropa* becomes *drop*, and *hafan* (= *habban*) becomes *hæv*, contrasting with the regular *behéiv* (from *behabban*).

But besides these isolated irregularities, there is a whole class of dissyllables which resists the lengthening tendency, namely those which end in a liquid or nasal. Examples are

*hæmər* (from *hamor*), *betər* (*bèter*), *sædl* (*sadol*), *əvən* (*ofen*), *botəm* (*botom*). There are, however, several exceptions. In the first place, all the past participles in *o* (except *trodn*) lengthen their vowel: *frouzən*, *chóuzən*, *clóuvən*, etc. There are also others, such as *iivən* (*efen*), *óuvər* (*ofer*), *eicər* (*æcer*), etc.

In applying these deductions to Middle English we are confronted by a formidable difficulty. The Midland writer Orm, as is well known, indicates short vowel quantity by doubling the following consonant. If, then, we find Orm in the thirteenth century writing always *witenn*, *sune*, not *wittenn*, *sunne*, how can we escape the conclusion that he said *wiiten*, *suune*? If we accept the long vowels for the thirteenth century, we are forced to assume that the original short vowels were first lengthened and then shortened again before the diphthongization of *ii* and *uu* into *ei* and *ou*; for, otherwise, we should have had *wait* and *saun* in Modern English. Rather than accept this very improbable hypothesis, it seems safer to reserve any decided conclusion till the difficult question of quantity in the Ormulum has been more fully investigated.

The Modern forms of many words point clearly to their originally long vowels having been shortened in the Middle period. Besides the frequent shortening before two consonants, which will be considered hereafter, there are some cases before single consonants. Long *ii* is, as might be expected, often shortened, as in *stif*, *dich*, and in other words where it stands for various other O.E. long vowels, such as *sili*=O.E. *gesǣlig* and *chil*=*cēle*. Examples of other vowels are *ten*=O.E. *ten*, *wet*=*wǣt*, *let*=*lǣtan*, *lēt*. In *ever*=*ǣver*=*æfre*, the shortening may be ascribed to the liquid in the following syllable.

#### CLOSE AND OPEN EE AND OO IN MIDDLE ENGLISH.

We can now enter on the important question of the distinction between close and open *ee* and *oo* in Middle English.

Mr. Ellis, relying on the fact that Chaucer rhymes all the *ees* and *oos* together without distinction, comes to the conclu-

sion that there was only one sound, but he does not explain how the modern distinctions arose, or how it is that they correspond to distinctions in Old English. If *too* and *tau* are distinct in Old English, and are separated in the form of *tuu* and *too* in Modern English also, it is not easy to see how they could have been confounded in the Middle period. This view was vaguely indicated many years ago by Rapp, and has been recently revived by Dr. Weymouth, who is, however, clearly wrong in assuming that the Middle English sounds were identical with the Modern ones.

As the whole question offers considerable difficulties of detail, I propose to examine it as impartially as possible, utilizing all the evidence that is afforded by the graphic forms, by the general laws of change just stated, by the pronunciation of the sixteenth century, as investigated by Mr. Ellis, and by the pronunciation of the present day. I begin with the *oos*, as offering less difficulty than the *ees*.

Beginning, then, with the *oos*, we find that Middle English *oo* corresponds to three distinct sounds in Old English,

- 1) to *óó*: *too*, O.E. *tóó* (*too*),
- 2) to *aa*: *too*, O.E. *taa* (*toe*),
- 3) to *ó* short: *hool*, O.E. *hól* (*hole*).

Of these three *oos* the two first are kept quite distinct in the present Modern English, original *óó* being now pronounced *uu*, while *oo* from *aa* is now *óó* or *óu*. The natural inference that the two sounds were also kept distinct in the Middle period is fully confirmed by the graphic evidence, for in the earlier writings the *oo* from *aa* is often spelt *oa*, as in *oaðe* = O.E. *aaðe* (Lazamon), *noan* = *naan* (Procl. of H. III.), *moare* = *maare* (Procl. and A. Riwle), *þoa* = *þaa* (A. Riwle). The clear inference is that the *oo* from *aa* was pronounced with a sound intermediate to *oo* and *aa*, and consequently that original *oo* still retained its Old English sound.

The *oo* of *hool*, arising from original short *ó*, is in the present pronunciation represented by the same vowel as the *oo* from *aa*: it is therefore highly probable that it had in Middle English the same sound as the *oo* from *aa*, namely the more open one.

We may now examine the question from the comparative point of view, and see whether the results harmonize.

The first two *oos* need not detain us long. We have seen that original *óó* is, as a general rule, either retained without change, or else moved up into the *u*-position. It is quite certain that this change had not taken place in the Middle period: *óó* must, therefore, have been kept unchanged. Again, whenever *aa* has changed, it has been by rounding. It has been already proved that the Old English *aa* cannot well have been any other sound than the low-wide, and this, when rounded, naturally gives the low-back-wide-round.

The *o* of *hol* was almost certainly the mid-narrow sound (p. 30). The tendencies of short vowels are, as we have seen, towards lowering and widening. These modifications, applied to our vowel, give the low-back-wide-round. This vowel was then lengthened, and became identical with the *òò* of *tòò* from *taa*, which, as we have seen, was no other than the low-back-wide-round.

But all long vowels are liable to be narrowed (p. 30), and we find, as a matter of fact, that the *òò* from *aa* is narrow in all the living Teutonic languages which possess it. It is, therefore, not only possible, but extremely probable that the *òò* soon became narrow in Middle English also: *tòò* and *hòòl* would therefore have the sound of the Modern English words which are written *taw* and *haul*.

We may now turn to the *ees*. In the present English all the *ees* are levelled under *ii*, but Mr. Ellis's researches have proved that in the sixteenth century a distinction parallel to that of the two *oos* was still kept up, some of the Middle English *ees* being pronounced *ee*, some *ii*, those words which are now written with *ea* (such as *sea*) having the *ee*-sound, while *ee* (as in *see*) had the *ii*-sound. The analogy of the *oos* leads us to suppose that the sixteenth century *ees* correspond to Middle English *èès*, and the *iis* to *éés*. I will now give an example of the different *ees*, with the original Old English forms, together with those of the sixteenth century and the Middle English forms indicated by them, adding the present English spelling, which is, of course, nothing but a dead



tradition of the sixteenth and seventeenth centuries pronunciation.

TENTH CENT.	FOURTEENTH CENT.	SIXTEENTH CENT.	NINETEENTH CENT.
sæ .....	sèè .....	séé .....	sii ( <i>sea</i> )
dæd .....	dééd.....	diid .....	diid ( <i>deed</i> )
dreām .....	drèém .....	dréém .....	driim ( <i>dream</i> )
grēne .....	gréén .....	griin.....	griin ( <i>green</i> ).
deōp .....	déép.....	diip .....	diip ( <i>deep</i> )
mète .....	{mète } {mèèt } .....	méét .....	müt ( <i>meat</i> )
stélan.....	{stèlan } {stèel } .....	stéél.....	stiil ( <i>steal</i> )

Reserving for the present the apparently anomalous *ée* of *dééd*, the other changes, after what has been said on the *oos*, call for only a few remarks.

Old English *æ* and *ē* remain unchanged in the Middle period. Of the two diphthongs *eā*, when simplified, naturally takes the low position of its principal element (the *ā*), and *eō*, as naturally, takes the mid position of its *ō*. *é*, following the usual tendencies of short vowels, is lowered, and the two short *es* are consequently levelled under the common form *è*, which is afterwards lengthened. All the vowels either remain or become narrow.

An important class of apparent exceptions is exemplified in *dæd*, whose *æ* is represented in Middle English not by *èè*, as would be expected, but by *ée*. An examination of these anomalous *æ*s soon reveals the fact that they correspond not to Gothic and general Teutonic *ai*, but to Gothic *ē*, general Teutonic *ā* (Gothic *dēds*, Old High German *tāt*). This is clearly one of the many cases in which the explanation of later English forms must be sought not in the literary West-Saxon, but rather in the Mercian dialect, in which the distinction between *ée*=original *aa* and *èè*=*ai* was still kept up. In short, the Middle English *dééd* is descended not from *dæd*, but from *dēd*. Traces of this older *ée* have been preserved in West-Saxon also, not only in such words as *wēn* and *cwēn*, but also in the *rēd* of the name *Ælfrēd*, which is never written *ræd*—the regular form of the substantive *ræd*, when it stands alone.

## UNACCENTED E.

Middle English, like the majority of the living Teutonic languages, levels all the Old English unaccented vowels under *e*: compare Old E. *caru*, *nama*, *gifan*, with the Middle forms *care*, *name*, *given*. The sound of this *e* in Modern German, Swedish, Danish, and Dutch, is the mid-mixed-narrow, although, as we have seen (p. 30), there are traces of an older front sound, which we have theoretically assigned to the Old English final *e*. When we consider that the Middle English *e* in the fourteenth century was on the verge of extinction, we cannot well claim for it so archaic a sound as in Old English, and the analogy of the modern languages points clearly to some mixed vowel. Nor is graphic evidence wanting. The confusion and uncertainty of usage in the Middle English orthography shows clearly that the scribes were not satisfied with the letter *e* as a representative of the sound of unaccented *e*. In Wiclif's Bible, for instance, we find, besides the regular *ende*, *synnes*, such spellings as *mannis*, *mannys*, *fadir*, *opyn*, *writun*, *locustus*, constantly occurring. It is not improbable that the *u* is intended for the French *u* (= *y*), and that this spelling is an attempt to represent the obscure sound of the mid-mixed, which, like all the mixed vowels, has a distinctly *labial* effect on the ear (p. 16).

## DIPHTHONGS.

Middle English, while simplifying, as we have seen, the Old English diphthongs, developed some new ones of its own. All the Middle English diphthongs, with the exception of those in words taken from Norse and French, arose from weakening of the consonants *g* and *w*, by which *g* passed through *gh* (as in German *sagen*) into *i* or *u*, and *w* into *u*. The most important of these diphthongs are *ai*, *au*, *eu*, and *ou*.

*ai* arises from O.E. *ag* (*æg*), *ég*, *èg*, *ēg*, *āg*: *dai* (from *dæg*), *vai* (*wég*), *sai* (*sæg*), *hai* (*hæg*), *clai* (*clæg*).

*au* arises from O.E. *aw*, *ag*: *clau* (*clawu*), *drau* (*dragan*).

*eu* arises from O.E. *ūc*, *ūw*, *ēw*, *eāw*, *eōw* : *neu* (*niwe*), *speu* (*spīwan*), *leud* (*lēwed*), *heu* (*heāwan*), *cneu* (*cneōw*).

*ou* (*òou*, *óou*) arises from O.E. *āw*, *ōw* : *sòou* (*sāwan*), *blóou* (*blōwan*).

The development of *ai* from *ði* (*sai*=*sèi*=*sècgan*) is paralleled by the Danish pronunciation of *ei* (as in *vei*=*veg*) as *ai*, and is probably the result of an attempt to bring out the diphthongic character of the combination more clearly. There are, however, traces of original *ei* even in the Modern period, in such words as *eiht*, *eīðer*=*eahta*, *ægðer*.

It will be observed that *ag* sometimes becomes *ai*, sometimes *au*. The general rule is that *ag* final or before a consonant becomes *ai*, while, if followed by the back vowels *a* or *u*, the diphthong *au* is developed. Thus, *dag* (*dæg*), *tagl* (*tæg*l), *magn* (*mægen*), become *dai*, *tail*, *main*, while *dragan*, *sagu*, become *drau*, *sau*. We have, however, *sau* from *sage*.

The change of *i* into *eu* in the combination *iu*, and the levelling of the quantities of *iw*, *ūw*, etc., must be noticed, although the cause is not apparent.

That the *ou*-diphthongs preserved the long quantity of their first elements is clear from the accounts of the sixteenth century phoneticians; the separation of *òou* and *óou* is theoretical.

In the combinations *ig* and *ug* the consonant is naturally absorbed by the vowel, the result being simply a long vowel: *lii* (*licgan*), *wul* (*ugle*).

#### CONSONANT INFLUENCE.

*Quantity.* Short vowels are lengthened before liquids and nasals followed by a voice stop—before *ld*, *nd*, *mb* (often also before *rd* and a few other *r*-combinations). Thus Old English *wilde*, *findan*, *climban*, become *wiild*, *fiind*, *cliimb*, the length of whose vowels is shown by the modern forms *waiild*, *faiind*, *claiim*. Exceptions can be explained on the same principle as the other cases of the abnormal retention of original short quantity, namely, by the presence of a liquid in the second syllable; hence *hinder*, *wunder*, *timber*, not *hiinder*, etc.

*Quality.* *a* before *ld* is rounded into *ò*, and then, in accordance with the rule just stated, lengthened, so that the Old English *sealde* passes through *salde* into *sòlde*, and finally becomes *sòðlde*, whence the Modern *sóðld*.

The rounding of short *a* before nasals, which almost disappeared towards the end of the Old English period, at least in West-Saxon, crops up again in Middle English. An examination of the present forms gives the following rules for the occurrence of  $\dot{o}=a$  before nasals. Most of the cases of rounding are before *ng*, the general rule being that while verb preterites keep *a*, all other words have *ò*. Thus we have the substantive *song*, but the preterite *sang*. Exceptions are *hang* and *fang*, which should regularly be *hong*, *fong*. Rounding before *n* and *m* is exceptional: the only examples are *on*, *bond*, *from*, *wóomb*, *còðmb*.

Initial *w* influences the following vowel in various ways. Sometimes it assimilates *i* into *u*, which then absorbs the *w* itself, as in *such*=*swich*=O.E. *swilc*. Occasionally it draws up *ò* to the *ó*-position, as in *twó* for *twò*, *wóomb* for *wòðmb*, contrasting with the regular *wò*, *wòð* (O.E. *wā*, *wād*). Hence, by the regular changes, the Modern *twuu*, *tuu*, *wuum*(*b*), *wó*, *wóð*.

We may now sum up briefly the changes of the Middle period.

*a* is preserved, except before *ld*, where it is rounded, and *æ* and *ea* are levelled under it.

*è* and *é*, together with *eo*, are levelled under *è*.

*y* is confounded with *i*, which remains unchanged, except that it was probably widened.

*ó* becomes *ò*, and *ò* is kept unchanged.

*u* remains, although probably widened.

*a*, *è*, and *ò* are often lengthened, giving *aa*, *èè* and *òò*. It will be observed that the Old English *é* and *ó* are not lengthened into *éé* and *óó*, but pass through *è* and *ò* into *èè* and *òò*.

Of the long vowels *ā*, *ē*, *ī*, *ō*, *ū* remain unchanged.

*ȳ* becomes *ii*.

*ā* becomes *òò*.

Of the diphthongs *eā* becomes *èè*, *eō* becomes *éé*.

New diphthongs are developed by the weakening of *g* and *w*.

Unaccented vowels are levelled under *a*.

Short vowels are often lengthened before liquids followed by voice stops.

## MODERN PERIOD.

### LOSS OF FINAL *E*.

The loss of final *e* in English is one of the many instances of how the whole grammatical structure of a language may be subverted by purely phonetic changes, for it may safely be said that the loss of final *e* in Modern English is almost equivalent to loss of inflexion altogether. Middle English, although much reduced, was still distinctly an inflexional language, as much so at least as Modern Danish or Swedish: its verbs had infinitive and plural endings, and its adjectives still retained some of their old inflexions, including the peculiarly Teutonic distinction of definite and indefinite. In Modern English all this is lost: not only is the distinction of definite and indefinite lost, but our adjectives have become absolutely indeclinable, and the whole spirit of English is now so different from that of the other Teutonic languages, that their most familiar distinctions are quite strange to us, and can only be acquired with considerable difficulty.

The loss of final *e* marks off English sharply and distinctly from the cognate languages, in all of which it is strictly preserved. Those who have such difficulty in admitting, even after the clearest evidence, that Chaucer may possibly have pronounced the final *e*, should try to realize to themselves the fact that the loss of final *e* is really quite an exceptional and anomalous phenomenon: instead of being surprised at Chaucer still retaining it, they should rather be surprised at its loss at so early a period as the fifteenth century, while preserved to the present day in all the cognate languages.

An important result of the loss of final *e* was to prevent change in other directions: we shall find that the Middle English sounds were preserved almost unchanged long after its disappearance. Mr. Ellis's researches have shown that the most characteristic features of Middle English, as, for instance, *ii* and *uu*, were preserved some way into the sixteenth century; others, such as the old *ai* and *au*, still later.

But the tendency to change soon begins to manifest itself, and by the beginning of the seventeenth century we find many important changes either completed, or else in partial operation. During the latter half of the seventeenth century the whole phonetic structure of the language may be said to have been revolutionized. Some slight further changes took place during the first half of the eighteenth century, and by the middle of the century the language finally settled down into nearly its present state. We may, therefore, distinguish roughly five periods of Modern English.

1) the *Earliest* (1450-1500 or rather later), which preserves the sounds of the Middle period unchanged, except that it throws off the final *e*. I propose, therefore, for the sake of convenience, to cite the Middle English forms in this Earliest Modern English, which is really equivalent to Latest Middle English.

2) the *Early* (1550-1650), in which the Middle sounds were distinctly modified, *ii* and *uu* being diphthongized, and *éé* and *óó* moved up to the high positions of *ii* and *uu*, *èè* and *òò* being moved into the vacant mid positions.

3) the *Transition* period (1650-1700), characterized by very important and sweeping changes, such as the simplification of the Middle diphthongs *ai* and *au*, the fronting of *a* and *aa* into *æ*, *ææ*, and the development of the peculiarly English *ə* from *u*.

4) the *Late* period (1700 onwards), in which the long vowels of the Transition period undergo a process of lingual narrowing, *ææ* passing through *èè* into *éé*, while *éé* itself becomes *ii*.

5) the *Latest* period, remarkable for its excessive tendency

to diphthongization, especially in the case of *éé* and *óó*, which are in the present generation almost always *éi* and *óu*.

It is probable that many of the distinctive features of this period existed already in the previous period, either as individual peculiarities or as vulgarisms. It is certain that in the present generation many new pronunciations, which are really very widely distributed, are entirely ignored, or else denounced as vulgarisms, even by the people who employ them habitually. These unrecognized pronunciations are of two kinds, 1) those which, though ignored by every one, are in universal use, and 2) those which appear only sporadically in educated speech, although many of them are firmly established in the language of the populace. As these pronunciations are of great philological importance, as showing us the changes of sound in active operation, and as they have been hitherto quite ignored by phoneticians, I propose to treat of them hereafter as fully as my imperfect observations will allow.

### EARLY MODERN PERIOD.

*a, aa.* Mr. Ellis's authorities seem to describe a very thin sound of the *a*, although the *æ* of the following period does not seem to have been recognized. I think it very probable that the real sound was that of the present Danish *a* in *mand*, *mane*, which is the mid-back-wide-forward, the tongue being advanced considerably, while the tip is kept down. When the tongue is in this position, a very slight raising of the middle of it towards the palate converts this forward *a* into *æ*, which it closely resembles in sound.

*e, i, o.* As these vowels are retained unchanged in the present English, any discussion of their pronunciation in the Early Modern period is superfluous.

*u.* That *u* still retained its original sound is clear from the statements of the phonetic authorities. Salesbury writes it with his Welsh *w*, as in *bwek*=*buck*.

*y.* It is interesting to observe that there are distinct traces of the old short *y* in the Early Modern period. Clear evidence is afforded by a passage of Salesbury, which I think

Mr. Ellis has misunderstood. Salesbury says (E. E. P. pp. 111, 164) that "Welsh *u* soundeth as the vulgar English people sound it in these words of English, *trust, bury, busy, Huberden.*" Mr. Ellis thinks that Salesbury means nothing but the wide *u* as opposed to the narrow *i*. It seems improbable that so minute a distinction should have been noticed by Salesbury—still more that, even if he had noticed it, he should have gone out of his way to describe it. Nor do I agree with Mr. Ellis in considering the distinction between the Welsh *u* and the wide *i* as being very slight. My own observations of the Welsh *u*, as pronounced in North Wales, fully confirm Mr. Bell's identification of it with the high-mixed-wide vowel (although it seems to be narrow when long), which Mr. Ellis also adopts, but the sound seems to me to be as distinct from *i* as the unaccented German *e* (the mid-mixed-narrow) is from *é* (the mid-front), and to be much more like *y* than *i* (p. 16). I think Mr. Ellis has been led astray by Mr. Bell's identification of the unaccented *e* in *fishes*, etc., with this high-mixed vowel, which I believe to be erroneous. Mr. Bell acutely observed that the *e* in *fishes* was not identical with the preceding *i*, and being unable to find a place for it among his front vowels, fell back on the mixed. I find, however, that the real distinction is that the unaccented vowel is the high-front-wide lowered half-way to the mid position, a sound which Dr. Murray recognizes in Scotch, and writes (*é*).<sup>1</sup>

That the Welsh *u* sounded to Salesbury himself very like *y* is clear from his express statement that the French *u*, the German *ü*, and the Scotch *u*, closely resembled his own *u* (E. E. P. p. 761). If, now, we examine the four English words given by Salesbury, we shall find that the history of all of them points decisively to the *y*-sound. *Bury* and *busy* are in Old English *bebyrgan* and *bysig*, *trust* is the Norse *treysta*, a diphthong which could not well contract into any vowel but *y*, and the first half of *Huberden* is probably the French *Hubert*, which, of course, had the *y*-sound. What

<sup>1</sup> Dialect of the Southern Counties of Scotland, p. 106.



Salesbury's statement amounts to is, therefore, that these three words (for we may pass over the last) were in the sixteenth century pronounced by the vulgar *tryst*, *byri*, *byzi*.

Although Salesbury characterizes these pronunciations as vulgar, it is quite clear, from the retention of the French spelling *u=y* in all of them up to the present day, that the old pronunciation must have been kept up some way into the Modern period. Whenever we find a word written with *y* in Old English, and with *u* in the present spelling, we may suppose it preserved the *y*-sound in the beginning, at least, of the Modern period. Such words are :

burden (bædn).....O.E. byrðen.....M.E. burþen, birþen, berþen
bury (beri) .....bebyrgan .....burien, birien, berien
busy (bizi).....bysig .....busi, bisi, besi
church (chæch)....cyrice (early O.E. cirice)...churche, chirche, cherche
much (mæch).....mycel (early O.E. micel)...muche(l), michel, mechel, moche
shut (shæt) .....scyttan .....schutten, schitten, schetten

There are besides two interesting words in which the *y*-sound is expressed by the digraph *ui*, which are :

build (bild).....O.E. byldan .....M.E. build, buld, bild, beld
guilt (gilt) .....gylt .....gult, gilt, gelt

The correspondence between the Old, Modern, and Middle forms, the latter (which are taken from Stratmann's Dictionary), with their constant alternation between *u* and *i*, requires little comment. It is quite clear that the ambiguous *u* and *i* were considered unsatisfactory representations of the *y*-sound, and recourse was therefore had to the digraph *ui*, which, as we see, was employed both in the Middle and Modern periods. The forms in *e* point to a previous lowering of the *y* to one of the *æ*-positions. The *o* of *moche* seems to show that there was a spoken, and not merely written form *muche* in the Middle period, with an anomalous change of *y* into *u*.

These words evidently caused considerable embarrassment to the phonetic writers of the Early Modern period, for they had no proper sign for short *y*, and were compelled to identify it with the long French *yy* in *myyz* (written *muse*), or else, if they wished to preserve its quantity, to confound it with short *i*. I will now give the sixteenth century pro-

nunciations of these words, as deduced by Mr. Ellis. I have not made any alteration in his spelling, except in the case of Salesbury's *u*, which I have written *y*, as there seems to me to be no doubt that this was the sound intended by him. I have not thought it necessary to add the authorities, except in the case of Salesbury.

burden : *u*.

bury : *y* (Sa.).

busy : *y* (Sa.).

church : *y* (Sa.), *yy*, *i*, *u*.

much : *i*, *u*? *y*?

shut : *i*.

build : *yy*, *ii*, *i*, *ei* (=Middle E. *ii*).

guilt : *i*.

The long *yy* in *chyyrch* is probably a mere inaccuracy of Smith's, for Salesbury writes distinctly *tsurts*, not *tsuwrts*, as he would have done had the vowel been long. The *yy* of *byyld* may, on the other hand, be correct, for *y* may very well have been lengthened before *ld*, as *i* is (*wiild*=O.E. *wilde*).

The *us* in these words (except perhaps in *much*) I am inclined to regard as mere pedantry—the attempt to conform the pronunciation to the spelling, of which we have numerous instances in that very pedantic age. Of this artificial *u* for *y* the foreign word *just* is a striking example. This word was certainly never pronounced with *u* in the Middle period, and even at the present day the legitimate descendant of the old *jyst* is still to be heard from all uneducated and many educated speakers in the form of *jist*. Yet we find the artificial *u*-pronunciation already insisted on in the sixteenth century.

*ii*, *uu*. Although long *ii* and *uu* were still preserved at the beginning of the Early Modern period, they soon began to be diphthongized. Salesbury writes *ei* and *ow*, as in *w<sup>e</sup>in* (= *w<sup>i</sup>in*), *ddow* (= *ðuu*), probably meaning *éi*, *óu*. There seem also to be indications of a broader pronunciation, *oi*, *ou*, which, as we shall see, became general in the following period. It is, then, clear that *ii* and *uu* were first modified by partial lowering, *i-i*, *u-u*, becoming *é-i*, *ó-u*, and that the

resulting diphthongs were then exaggerated by divergence—a not unfrequent phenomenon.

*èè, éé, òò, óó.* The history of these vowels in Modern English affords a striking example of the Teutonic tendency to narrow long vowels, each of them being raised a step, so that *éé* and *óó* become *ii* and *uu*, as in *diid*=Middle E. *dééd* and *suun*=*sóón*, while *èè* and *òò* become *éé, óó*, as in *dréém*=Middle E. *drèèm* and *bóón*=*bòòn* (O.E. *bān*).

In one word, the Middle E. *òò* has been preserved up to the present day, and, we may therefore assume, in the Early Modern period also, namely, in the adj. *bròòd*=O.E. *brād*.

*ai, au, eu, òòu, óóu.* The Middle English diphthongs are generally preserved, although there are traces of the simplification of *ai* and *au*, which was fully carried out in the following period. *eu* was also simplified into *yy* in some words, such as *tryy, nyy*, while in others, such as *heu, sheu*, it was preserved. *óóu* did not, as might be expected, become *uu*, but its first element was kept unchanged, so that *blóóu* (=O.E. *blōwan*) has remained unchanged up to the present day. *òòu* seems to have changed regularly into *óóu, cnòòu* (=O.E. *cnāwan*) becoming *cnóóu*: the two *oous* were therefore levelled.

#### QUANTITY.

Middle English *èè* seems to have been shortened very early in the Modern period in some words which still preserve in writing the *ea*=Middle E. *èè*. Such words are *dèf, instèd, hèd, rèd* (partic.), *lèd* (subst.), *dèd, brèd*, and several others. Nearly all the cases, it will be observed, occur before *d*. We shall find the same tendency to shorten before a stopped consonant in the Late Modern period as well.

#### CONSONANT INFLUENCE.

The most important case is the development of *u* before *l* in the combinations *al* and *óól* (=Middle E. *òò*), *al, talk, óóld*, becoming *aul, taulk, óóuld*. The form *aul* is the origin of our present *òòl, tòòk*.

The only traces of *r*-influence, so marked in the present period, are shown in the occasional conversion of *e* into *a*, as in *hart*, *smart*, for the older *hert*, *smert*.

### TRANSITION PERIOD.

We now come to the most important and difficult period of Modern English, in which the vowels of the language may be said to have broken away entirely from the Middle English traditions, and entered on a new life of their own. It is therefore fortunate that the phonetic authorities of this period are of a far higher stamp than those of the preceding one: many of their observations are extremely acute, and are evidently the result of careful study of the actions of the vocal organs.

#### SHORT VOWELS.

*e*, *i*, *o*, remain unchanged, as in the previous period. It is interesting to observe that we now, for the first time, find the qualitative distinction between short and long *i* and *u* recognized by one of Mr. Ellis's authorities. The following is Cooper's list of exact pairs of long and short vowel-sounds (E. E. P. p. 83).

1	2	3	4	5	6	7	8
can	ken	will	folly	full	up	meet	foot
cast	cane	weal	fall	foale	—	need	fool

which Mr. Ellis interprets thus (denoting the wide vowel by italics):

cæn	kèn	wīl	fòli	fùl	əp	mit	fut
cææst	kèèn	wéél	fòðl	fóól	—	niid	fuul

It is clear that, as Mr. Ellis remarks, Cooper was dissatisfied with the usual pairing of *i*, *ii*, and *u*, *uu* (*fil*, *fil*), and therefore tried to find the true short-narrow *i* and *u* in *miit* and *fuut*, where the *ii* and *uu* were probably shortened before the voiceless *t*, as is still the case. Again, he lengthened the short wide *i* and *u*, and finding that the resulting long vowel was nearly identical with the mid-narrow *éé* and *óó*, naturally identified them as the true longs and shorts. It

must be observed that the *u* of *fuut* has not only been shortened to *fut* in the present English, but has also had time to follow the usual tendencies of short vowels, and become wide. The shortening is, therefore, in all probability, of some antiquity. If, then, we suppose that the long *uu* of *fuut* had been shortened to *u* in Cooper's time, and had not yet been widened, we see that the pairing of *fut* and *fuul* may very well have been perfectly accurate, both as regards quality and quantity.

In the pairs *folly*, *fall*, Mr. Ellis makes the short *o* of *folly* to correspond exactly with the long *òò*, and assumes it to be narrow. This, I think, is unnecessary. It is clear that Cooper's analysis is not absolutely accurate; it is only a considerable step in advance. He may very well have considered the distinction between *òò* and *óó* quite minute enough, and may therefore have disregarded the further refinement of distinguishing narrow and wide *ò*.

*a.* The present *æ*-sound is clearly recognized by the seventeenth-century phoneticians. Wallis describes *a* (both long and short) as a palatal, as opposed to a guttural vowel—as being formed by compressing the air between the middle of the tongue and the palate with a wide opening. And the Frenchman Miegé identifies the English short *æ* with the French *e ouvert*, which would certainly be the nearest equivalent.

*u.* The change of the old *u* into *ø* was fully established in the Transition period, and it is clear from the descriptions given of the sound that it closely resembled the present one: Wallis calls it an obscure sound, and compares it with the French *eu* in *serviteur*, while Miegé compares it with the French *o*—a common error of foreigners at the present day, and both Wallis and Wilkins identify it with one of the pronunciations of Welsh *y*, which is generally identified with our *ø*.

Before going any further, it will be necessary to consider the present pronunciation, or rather pronunciations, of the *ø* more closely. There are two distinct sounds of the *ø*—the high-back-wide and the mid-back-narrow, which, although

formed so differently, are so similar in sound that even a practised ear finds it often difficult to distinguish them. Besides these two, a third sound may be heard in many English and Scotch dialects, which is the low-back-narrow.

Different as these three vowels are, they all agree in being unrounded back vowels, and it is clear from the seventeenth century statements that the main distinction between *u* and *ə* was then, as it is now, that *u* was rounded, *ə* not. Now it is quite certain that *u* itself was, in the seventeenth century, the high-back-wide-round (which it still is in those words, such as *wulf*, in which the *u* has been exceptionally retained); unrounded, this vowel would naturally become the high-back-wide—the very sound still in common use. The probability that this was also the seventeenth-century sound is raised almost to a certainty by the statement of Wallis, that the sound is formed with the greatest of the three degrees of closeness of the lingual passage (between tongue and palate) recognized by him. Wilkins's statement that the sound is "framed by a free emission of the breath from the throat," and, again, that it is formed "without any particular motion of the tongue or lips," may be considered as evidence that some such sound as the present mid-back-narrow was also given to the *ə*, but it is quite as probable that the whole description is inaccurate.

The general conclusion I arrive at is, that *u* was first unrounded, and that the resulting high-back-wide was in some pronunciations imitated by the mid-back-narrow, which in some dialects was, in accordance with the tendencies of short vowels, brought down to the low position.

#### LONG VOWELS.

*éé, óó.* The close *éé* and *óó* = Middle English *èè* and *òò*, are distinctly recognized. Wallis states that "*e* profertur sono acuto claroque ut Gallorum *é* masculinum," and Cooper, as we have seen (p. 522), pairs *full* and *foal* as long and short, which he could not have done if the *oa* of *foal* still had the broad *òò*-sound.

*éi, óu.* The diphthongization of Middle English *ii* and *uu* is carried a step further than in the previous period; all the authorities agree in either identifying, or, at least, comparing the first element of the two diphthongs with the *o* of *bot*. *wiin* and *ðuu* appear, therefore, in the Transition period as *woin* and *ðou*—very nearly their present form.

*ai, au.* An important change of this period, although partially developed, as Mr. Ellis has shown, much earlier, is the simplification of the old diphthongs *ai* and *au* into *ee*- and *oo*-vowels. Those writers of the Early period who acknowledge the simple sounds do not give any clue to their precise nature, but the seventeenth century accounts point clearly to *èè* and *òò*, which latter is the sound still preserved in such words as *lòò*, *hòòk*=*lau*, *hauk*, although *èè*, as in *dèè*=*dai*, has been moved up to *éé*, probably because the Early Modern *éé* has become *ii* in the present English.

The above changes were either already in operation in the Early Modern period, or were at least prepared by previous changes: the next two are peculiar to the Middle period.

*aa.* Long, like short, *aa* was changed to the front vowel *e*, *naam* becoming *næem*. The *æe*, being a long vowel, was soon narrowed into *èè*, as is shown by Cooper's pairing *ken* (= *kèn*) and *cane* (= *kèèn*) as long and short.

*yy.* Long *yy*, both in English words such as *nyy*, and French such as *tyyn*, was diphthongized into *iu*, *nyy* and *tyyn* becoming *niu* and *tiun*. The older *yy* was, however, still preserved by some speakers, and we have the curious spectacle of the two contemporaries Wallis and Wilkins ignoring each other's pronunciations, Wilkins asserting that the sound of *yy* is "of laborious and difficult pronunciation," especially "to the English," while Wallis considered this very *yy*-sound to be the only English pronunciation of long *u*.

It was probably the influence of this new *iu* that changed the older *eu* into *iu*, *heu*, etc., becoming *hiu*, whence by consonantization of the first element of the diphthong the present *hyuu*.

## IV.

## HISTORICAL VIEW OF ENGLISH SOUND-CHANGES.

OLD ENGLISH.	MIDDLE ENGLISH.	MODERN ENGLISH.
1 mann .....	man .....	mæn
sæt (=sat) .....	sat .....	sæt
heard (=hard) .....	hard .....	hæd
nama .....	naam .....	néim
5 ènde (=andi) .....	ènd .....	ènd
hélpan (=hilpan) .....	hèlp .....	hèlp
seofon .....	seven .....	sevən
mète (=mati) .....	mèèt .....	miit
stélan (=stilan) .....	stèèl .....	stiil
10 sē (=saiw) .....	sèè .....	sii
dæd (=dād) .....	dééd .....	diid
dræm (=draum) .....	drèèm .....	driim
grēne .....	gréén .....	griin
seō .....	séé .....	sii
15 witan .....	wit .....	wit
hyll .....	hil .....	hil
wīn .....	wiū .....	wain
fȳr .....	fiir .....	fair
óft (=ufta) .....	òft .....	òft
20 òn (=an) .....	òn .....	òn
hól .....	hòol .....	hóul
fā .....	tóo .....	tóo
tō .....	tóo .....	tuu
sunu .....	sun .....	sən
25 hūs .....	huus .....	haus
dæg .....	dai .....	déi
sægcan .....	sei, sai .....	séi
lagu .....	lau .....	lòo

## LATE MODERN PERIOD.

The further changes of the eighteenth century are comparatively slight. The short vowels remain unchanged.

The only long vowels which undergo any modification are the *e*s. In the first place the *é*s of the preceding period are raised to *ii*, *dréem* becoming *driim*, the result being that the Middle English *èè* and *éé* are both confused under *ii*. The word *gréét*=M.E. *grèèt* (O.E. *grēāt*) is an example of exceptional retention of the older *éé*.

*èè* from *aa* and *ai* is raised to the mid-position of *éé*, left



vacant by the change of *ée* into *ii*, *nèem* from *naam* and *sèè* from *sai* becoming *néém* and *sée*.

*òò* and *óó* are, on the other hand, retained unaltered. We see, therefore, that the fully-established pronunciation of the eighteenth century differed but slightly from that now in use.

#### QUANTITY.

The Early-Modern *uu* from *óó* is often shortened before stops, almost always before *k*, frequently before other stops, and occasionally before other consonants. Examples are: *luk* (=Middle E. *lóók*), *tuk* (*tóók*), *buk* (*bóók*), *stud* (*stóód*), *gud* (*góód*), *fut* (*fóót*), *huf* (*hóóf*), *buzom* (*bóózom*).

Other cases of shortening are doubtful, as they probably took place in the Early period: even the changes just considered may have been, at least partially, developed in the Transition period.

The lengthening of vowels before certain consonants will be considered in the next section.

#### CONSONANT INFLUENCE.

Some important modifications are produced in this period by consonant influence, which has, in some cases, also had a conservative effect in preserving older sounds, which would otherwise have undergone various modifications.

The most marked influence is that exercised by the *r*. So strong is it, indeed, that in the present English hardly any vowel has the same sound before *r* as before other consonants. One important result of this is that the *r* itself becomes a superfluous addition, which is not required for distinguishing one word from another, and is therefore weakened into a mere vocal murmur, or else dropped altogether, although always retained before a vowel.

The following table will give a general view of these modifications. The first column gives the Middle English vowels, the second gives what would be their regular representatives in Late Modern English, the third gives the forms

they actually assume, and the last column gives examples with the Middle E. forms in parentheses :

ar .....	ær .....	aar .....	haaəd (hard)
ir .....	ir .....	ær .....	þæd (þird)
èr .....	èr .....	æər .....	swæv (swerv)
ur .....	ør .....	ær .....	tæf (turf)
òr .....	òr .....	òòr .....	nòðəþ (norþ)
aar .....	éér .....	èèr .....	fèèr (faar)
air .....	éér .....	èèr .....	fèèr (fair)
éér .....	iir .....	iïər (èèr) .....	dïər, ðèèr (déér, ðéér)
èèr .....	iir .....	iïər (èèr) .....	iïər, bèèr (èèr, bèèr)
óór .....	uur .....	uuər, óòr .....	muuər, fòòr (móór, flóór)
òòr .....	óór .....	òòr .....	móòr (mòòr)
iir .....	air .....	aiər .....	faiər (iïir)
uur .....	aur .....	auər .....	sauər (suur)

The sympathy between *r* and the broad (low or back) vowels, which is also shown in the older change of *ster*, etc., into *star*, is evident enough here also. In such words as *fèèr* the seventeenth-century sound of long *aa* has been preserved almost unchanged, while in *fòòr* the *r* has not only prevented the regular change into *uu*, but has even lowered the vowel from the *óó-* to the *òò-*position.

In many cases it is doubtful whether the influence of the *r* has been simply conservative, or whether the change—say of *hard* into *hard*—actually took place, and that the influence of the *r* afterwards changed the *æ* into *a*. The change of *a* into *æ* certainly seems to have been fully carried out in the Transition period before *r* as well as the other consonants, if we may trust the phonetic authorities; but it is quite possible that the older *as* may have remained throughout as vulgarisms, and soon have regained their lost ground.

The levelling of *ir*, *er*, and *ur*, which are kept quite distinct by the phoneticians of the Transition period, is a very curious phenomenon, as it has resulted in an entirely new vowel, which only occurs in these combinations. This vowel is the low-mixed-narrow. It is evidently closely allied to the regular short *ə* in *bət*, and it seems most probable that the first change was to level *ir*, *er*, and *ər* under *ər* (mid-back-narrow), which would then, by the further influence of the *r*, pass into the low-back-narrow, whence to the low-

mixed-narrow is but a short step. Then the vowel was lengthened, and the *r* absorbed.

The influence of *l* is, like that of *r*, in the direction of broadening. In the combinations *alf* and *alm* original short *a* is preserved, the *l* is dropped and the vowel lengthened, so that *half* and *salm* (written *psalm*) become *haaf* and *saam*. In the Early period some of these words developed the usual *au*, but the present forms cannot have arisen from *au*, except, perhaps, *haam* from *halm*, which is often pronounced *hòòm*, pointing clearly to an older *haulm*.

Besides *r* and *l*, there are other consonants which tend to preserve the quality of short *a*, namely,  $\text{ʒ}$ ,  $\text{þ}$ , *s* and *f*, although the *a* is generally lengthened: *faaʒər*, *paap*, *graas*, *aask*, *laaf*, *craaft*. The refined Transition pronunciation *pæþ*, *æsk*, is, however, still to be heard.

Before leaving this subject of consonant influence, it is necessary to observe that the rules just stated do not always apply to dissyllables, but only to monosyllables. Thus we find *sælou*, *fælou*, not *sòlou*, *fòlou*, *nærou* not *narou*, and *gæʒər* contrasting with *faaʒər* and *raaʒər*.

The influence of initial *w* is also very characteristic of Late Modern English. It not only preserves the old *u*, as in *wul*, *wulf*, but also regularly rounds short *a* into  $\text{ò}$ , *what*, *swan*, becoming *whòt*, *swòn*; also in dissyllables, such as *swòlou*, *wòlou*. The Transition forms *wəl*, *wəlf*, *whæt*, were probably artificial refinements, which were never accepted by the mass of the people.<sup>1</sup>

## LATEST MODERN PERIOD.

We are now, at last, able to study the sounds of our language, not through the hazy medium of vague descriptions and comparisons, but by direct observation; we can throw away theory, and trust to facts. If our analysis of speech-

<sup>1</sup> Mr. H. Nicol has just called my attention to the fact (which I had overlooked) that the change does not take place when the *a* is followed by a back consonant: *wæg*, *wæx*, etc.

sounds were perfectly accurate and exhaustive, and if our ears were trained to recognize with certainty every appreciable shade of pronunciation, the task would be easy enough. As it is, its difficulties are very great, and the observations I am about to make cannot therefore make any pretensions either to complete fullness or perfect accuracy. They are mere first attempts, and will require much revision.

### DIPHTHONGIZATION.

The most prominent feature of our present English is its tendency to diphthongization.

The diphthongic character of our *éé* and *óó* has been distinctly recognized by our leading phoneticians, especially Smart and Bell.

Mr. Bell analyses the two diphthongs as *éi*, *éu*, but I find, as regards my own pronunciation, that the second elements are not fully developed *i* and *u*. In pronouncing *óu* the tongue remains throughout in the mid-position, and the second element only differs from the first in being formed with greater closure of the lips, so that it is an intermediate sound between *oo* and *uu*. In *éi* the tongue seems to be raised to a position half way between *é* and *i* in forming the second element, not to the full high position of *i*.

This indistinctness of the second elements of our *éi* and *óu* explains the difficulty many have in recognizing their diphthongic character. Mr. Ellis, in particular, insists strongly on the monophthongic character of his own *ees* and *oos*. I hear his *ee* and *oo* as distinct diphthongs, not only in his English pronunciation, but also in his pronunciation of French, German, and Latin.

The observation of existing pronunciations has further revealed a very curious and hitherto unsuspected fact, namely that our *ii* and *uu* are no longer pure monophthongs in the mouths of the vast majority of speakers, whether educated or uneducated. They are consonantal diphthongs, *ii* terminating in the consonant *y*, *uu* in *w=iy, uw*. The distinction

between *bit* and *biit* (written *beat*) depends not on the short vowel being wide and the long narrow, but on the former being a monophthong, the latter a diphthong. The narrowness of *ii* (or rather *iy*) is therefore unessential, and we find, accordingly, that the first element of both *iy* and *uw* is generally made wide. These curious developments are probably the result of sympathetic imitation of *éi* and *óu*; and the tongue being already in the highest vowel position the only means of further contraction of the lingual passage left was the formation of consonants.

The only long vowels left are *aa* and *òò*. Are these genuine monophthongs? I believe not, although their diphthongic character is certainly not nearly so strongly marked as in the case of the vowels already considered. Nevertheless, these two vowels always seem to end in a slight vocal murmur, which might be expressed thus—*aaə*, *òòə*. I find that *aa* and *òò*, if prolonged ever so much, still have an abrupt unfinished character if this vocal murmur is omitted. The difference between *lòò* (written *law*) and *lòòə* (*lore*) is that in the former word the final *ə* is strictly diphthongic and half evanescent, while the *ə* of the second word is so clearly pronounced as almost to amount to a separate syllable. The distinction between the words written *father* and *farther* is purely imaginary.

In popular speech these diphthongs undergo many modifications. The first elements of *éi* and *óu* often follow the general tendencies of short vowels, and are lowered to the low-front-narrow and low-back-wide-round positions respectively, giving *èi* and *òu*. This peculiar exaggeration of the two diphthongs, which is not uncommon even among the educated, is popularly supposed to be a substitution of *ai* for *éi*, and those who employ it are reproached with saying “high” instead of “hay.” I find, however, that those who say *hèi* for *héi* never confuse it with *hai*, which many of them pronounce very broadly, giving the *a* the low-back sound of the Scotch *man*.

The *ó* of *óu* is often, especially in affected pronunciation, moved forward to the mid-mixed-round position, and from

there, by lowering and further shifting forwards, to the low-front-narrow-round position, so that *nóu* becomes *nœu*.

In like manner, the *u* of *uw=uu* is often weakened into the high-mixed-round (wide), which is nearly the German *ü*. So that *tuu* becomes almost *tyw* or *tüw*.

The two diphthongs corresponding to Middle E. *ii* and *uu* show strongly divergent tendencies in the present pronunciation. The first element of our *ai* is, I believe, the high-back-wide (which is also the commonest sound of the *ə* in *bət*), that of *au* the low-mixed-wide. In vulgar speech the distinction is still more marked, the *a* of *ai* being gradually lowered to the full low position, whilst the *a* of *au* is moved forward to the low-front-wide position, giving the familiar *æus* for *haus*. These exaggerations may be partly attributable to the desire to prevent confusion with the *èi* and *òu* arising from *éé* and *óó*.

The investigation of these peculiarities is not only of high scientific interest, but is also of great practical importance. We see that the imagined uniformity of "correct" pronunciation is entirely delusive—an error which only requires a little cultivation of the observing faculties to be completely dissipated.

It is also certain that the wretched way in which English people speak foreign languages—often in such a style as to be quite unintelligible to the natives—is mainly due to their persistently ignoring the phonetic peculiarities of their own language. When we once know that our supposed long vowels are all diphthongs, we are forced to acknowledge that the genuine *iis* and *uus* of foreign languages are really strange sounds, which require to be learnt with an effort, in the same way as we acquire French *u* or German *ch*. A case once came under my notice, in which the French word written *été* was confidently given forth as *ètèi*, on the strength of the grammar's assertion that the French *e aigu* had the sound of the English *ay* in *hay*. The result was, of course, to produce a word utterly unintelligible to a Frenchman.

## SHORT VOWELS.

The short vowels do not seem to have changed much in the last few generations. The most noticeable fact is the loss of *æ* among the vulgar. It is modified by raising the tongue into the mid-front-wide, resulting in the familiar *æb* for *æb*. This anomalous raising of a short vowel is gradually spreading among the upper classes, and is already quite fixed in many colloquial phrases, such as *nou thenc yuw*, in which *thenc* is hardly ever pronounced with *æ*, as it should be theoretically. To keep the old original *e* distinct from this new sound, the original *e* generally has the broad sound of the low-front-narrow—a pronunciation which is very marked among the lower orders in London. In the pronunciation of those who retain *æ*, original *e* often has the thinner mid-front-wide sound.

## QUANTITY.

The laws of quantity in the Latest Modern English, which are of a very peculiar and interesting character, were, as far as I know, never stated till I gave a brief account of them in the paper on Danish Pronunciation, already mentioned.

The distinction between long and short vowel is preserved strictly only in dissyllables. In monosyllables short vowels before single consonants are very generally lengthened, especially among the uneducated. If the vowel is kept short, the consonant must be lengthened. The result is, that short accented monosyllables do not exist in English. Either the vowel or the consonant must be long. If the vowel is naturally long, the consonant is shortened; if the vowel is originally short, the consonant is lengthened; or else the vowel is lengthened, and the consonant shortened. We thus obtain the forms *téil*, *tèll*, or *tèèl*, of which the last two are entirely optional. Although these quantitative distinctions are most clearly observable in the liquids, they apply quite as fully to the stops, as may be seen by any one who com-

compares the English *hædd* and *hætt* with the Danish *hat*, in which the *t* is really short, giving a peculiarly abrupt effect to English ears.

Among the educated the form *tèll* is more frequent, but among the vulgar the lengthened *tèèl* is very common. These popular pronunciations are very interesting, as affording the only true undiphthongic long vowels which English now possesses: *fiil* and *fill* in popular speech are really *fiyl* and *fiil* with the same wide vowel, the only difference being that in the latter word it is perfectly homogeneous, while in the former it is consonantly diphthongized.

It also deserves notice that there are really three degrees of vowel quantity in English—short, medial, and long, the rule being that long vowels occur only before voice consonants or finally, while before breath consonants they become medial. Compare *luuz* with *luus*, *paæðz* with *paap*. This fact has been noticed by Dr. Murray, in his work on the Scotch Dialects (p. 98, note).

A similar distinction is observable in the quantity of some of the consonants themselves. Liquids and nasals are long before voice, short before breath consonants. Compare *billd* with *bilt*, *sinnz* with *sins*. This distinction of quantity has led Mr. Bell to assume that the *l* in *bilt* is voiceless, although he admits (*Visible Speech*, p. 67) that “there is a trace of vocality.” That the *l* in the English *bilt* is *not* voiceless becomes at once evident on comparing it with the Icelandic *lt*, which is really *lht*, with a distinct hiss.

#### CONSONANT INFLUENCE.

Apart from the laws of quantity already discussed, there is little to say on this subject. There are, however, words whose present forms afford instructive examples of the influence of *l*. These words are *childrən* and *milk*, in both of which the *i* has been gutturalized and labialized into *u* by the *l*, which in the second word has further developed into the diphthong *yu*, giving *chuldərən* and *myulc*. The diphthong in *myulc* is somewhat puzzling. It is not im-



possible that the older forms were *chylldræn* and *myglic*, which were then diphthongized into *yu*, which in the former word lost its *y*-consonant; or *chylldræn* may have developed direct into *chulldræn*.

### NOTES ON THE CONSONANTS.<sup>1</sup>

#### H.

That initial *h* in Old English had the same sound as it has now, and not that of the German *ch* (*kh*), which it is generally agreed to have had when medial and final, is clear from its frequent omission, even in the older documents of the language; for if initial *h* had been really *kh*, there would be no more reason for its omission than for that of *s* or any other initial consonant.

During the Middle period the use of *h* to designate the sound of *kh* was abandoned in favour of *gh*, whence the present spellings *night*, *laugh*, for the O.E. *niht*, *hleahhan*. The spelling *ch*, as in German, also occurs, and it is, at first sight, difficult to see why it was not universally adopted instead of *gh*, which ought to express, not the breath sound *kh*, but rather the corresponding voice (as in German *sagen*). The simplest explanation seems to be that the *ch* was discarded in order to prevent confusion with the *ch* from *c* in *child*, *much*, etc.

#### HR, HL, HW, HN.

There can be no doubt that in the oldest pronunciation of these combinations the *h* was pronounced separately, and that at a still earlier period the *h* was a real *ch*. In Modern Icelandic, however, which is the only Teutonic language that still preserves all these sounds, the combinations have been simplified into *rh*, *lh*, *wh*, *nh*, which are nothing else but the breath sounds corresponding to *r*, *l*, *w*, *n*, respectively. Modern English also preserves one of them in the simplified form of *wh*.

<sup>1</sup> These do not lay claim to any fullness of detail: they are merely intended to serve as a stop-gap till it is possible to treat the subject more at length.

The fact that *hr*, *hl*, and *hn* drop their *h* very early in the Transition period, seems to show that the change from the compound *h-r*, etc., to the simplified *rh*, must have already begun in the Old English period. That they did pass through the stage of simplification is clear from the spellings *rh*, etc., as in *rhof* (Ormulum), *lhord* (Ayenbite), and the *wh* still preserved.

The change from *hl* to *l* is not, therefore, to be explained as the result of apocope of the initial *h*, but rather as a levelling of the voiceless *lh* under the voiced *l*—a change which is at the present moment being carried out with the only remaining sound of this group, the *wh*.

### þ, F.

The main difficulty here is to determine the laws which govern the distribution of the breath *þ* and *f*, and the voice *ð* and *v*. The following table gives a general view of the relations of the living languages.

<i>English</i>	... þing	... ðæt.....	bræðer	.....	óuþ
<i>Icelandic</i>	... þing	... þaað	brouðir	.....	éið
<i>Swedish</i>	... ting	... det.....	bróódær	.....	ééd
<i>Danish</i>	..... ting	... dé	bróóðær	.....	ééð
<i>Dutch</i>	..... ding	... dat.....	brudær	.....	ééd
<i>German</i>	... ding	... das.....	bruudær	.....	aid (for ait)

The German *ait*, which is still written *eid*, really stands for *aid*, as final stops are always voiceless or whispered in German. The same is the case in Dutch, but original voiced stops preserve their vocality, if followed by a word beginning with a vowel.

The inferences suggested by this table are clear enough.

The English final *þ* for *ð* is evidently an exceptional change, which does not appear in any of the other languages. So also is the Icelandic *þ* in *þaað*. The majority, then, of the living Teutonic languages agree in showing *ð* medially and finally and *þ* initially, except in a small group

of words in very common use, such as *the, then, thus, than, thou*.

The question now arises, what is the relation of the Dutch and German *d* in *ding* to the Scandinavian and English *ting, þing*? If the initial breath forms are the original ones, the voiced *æt*, etc., must be later modifications; if the *æt* of *æt* is the older, the *t* and *þ* of *ting* and *þing* must be the later developments—in short, there must have been a period in which *þ* did not exist at all.

If we go back to the Oldest English, we find no trace of any distinction between *þ* and *æt*. Many of the oldest MSS. write the *æt* in all cases—*ætting, ætæt, broæt*, etc., while others write *þ* with equal exclusiveness. When we consider that *æt* is simply the usual *d* modified by a diacritic, and that the *þ* itself is, in all probability (as, I believe, was first suggested by Mr. Vigfússon), a *D* with the stem lengthened both ways, we are led to the unavoidable conclusion that the voice sound was the only one that existed in the Early Old English period. The fact that some of the very oldest remains of our language use the digraph *th* cannot outweigh the overwhelming evidence the other way. It was very natural to adopt the digraph *th*, which already existed in Latin as the representative of the sound *th*, as an approximate symbol of the voiced *dh*, but it is clear that it was considered an inaccurate representation of a voiced consonant, and was therefore abandoned in favour of *þ* or *æt*, which were at first employed indiscriminately.

Afterwards, when the breath sound developed itself, the two letters were utilized to express the difference, and *þ*, whose origin was of course forgotten, came to be regarded as the exclusive representative of the breath sound. Accordingly the later MSS. of the tenth and eleventh centuries always use both *þ* and *æt* together, often rather loosely, but always with the evident intention of writing *þ* initially, *æt* medially and finally. None of them seem to make any distinction between *þing* and *ætæt*, etc. It is, however, clear that these words must have had the same voice pronunciation as they have now.

We may therefore assume three stages in the history of the English *th*-sounds :

*Early Old English* ... ʒing..... ʒæt..... brōʒor..... āʒ

*Late Old English* ... þing..... ʒæt..... brōʒor..... āʒ

*Modern English* ..... þing..... ʒæt..... brəðər..... óuþ

The mystery of the pronunciation of *the*, *thou*, is now solved: these words are archaisms, preserved unchanged by the frequency of their occurrence.

These results apply equally to the *f*. There can be no doubt that the *f* in Early Old English was vocal like the Welsh *f*, as is shown by the Old German spelling *uole*, etc. (still preserved, though the sound has been devoiced, in Modern German), and the Dutch pronunciation.

In the Transition period the voiced *f* was represented by the French *u*, as in Old German, and it is clear from such spellings as *vox* for *fox*, *uader* for *fader*, that the initial vocality of the Old English *f* (and consequently of the ʒ also) was still preserved, as it still is, in many of the Southern dialects.

Even in the present literary English we find initial vocality still preserved in the words *vēin* (from *fana*), *væt* and *vixen*. As, however, these words are not of very frequent occurrence, it is not improbable that they were taken directly from one of the dialects.

There are a few cases of the retention of final vocality also, both of *f* and ʒ, in the present English. The words are *ov*, *twelv*, and *wiʒ*, all three evidently preserved, like *ʒæt*, etc., by their excessive frequency. The pronunciations *of* and *wiþ*, given by some of the Early Modern authorities, are made doubtful by their recognition of *ov* and *wiʒ* as popular or vulgar pronunciations: they may therefore be purely artificial.

The vocal pronunciation of initial *s*, which is common in our dialects, and is shown for the fourteenth century by the Kentish *zay*, *zal*, etc., cannot be original. The sound of *z* is unknown in Scandinavia, and even in Germany the "soft" *s* is clearly the result of Low German influence, and it is unknown in the South German dialects.

It seems, therefore, that the vocalization of initial (and also medial) *s* in English is merely a case of levelling, caused by the analogy of the vocal *ʃ* and *v*.

## G.

The use of *g* for the *y*-consonant (*j*) of the other languages is one of the knotty points of Old English phonetics. It is commonly assumed that the *g* of *gēr* (=Gothic *jēr*), *ge* (= *jus*), and the *ge* of *geoc* (= *juk*), *geā* (= *jā*), are merely orthographical expedients for indicating this *y*-consonant. But there seems no reason why the *i* of the other national orthographies should not have been adopted in England also. As a matter of fact, it is used in foreign names, as in *Iuþytte* (in the Chronicle), *Iuliana*, etc. And not only do such words as *geoc* alliterate with undoubted hard *gs* in the poetry, but we even find such pairs as *Juliana*, *god*, showing clearly that even in foreign words *y*-consonant was liable to be changed into a sound which, if not identical with the *g* of *god*, was at least very like it.

The *ge* of *geoc* makes it very probable that the *g*=*y*-consonant was a palatal sound—in short, a palatal stop formed in the place of *y* (=Sanskrit ञ). The conversion of an open into a stopped consonant is, of course, anomalous, but precisely the same change has taken place in the Romance languages.

The spelling *cg* for *gg*, as in *licgan*, *ecg*, is curious. We can hardly suppose that the combination is to be understood literally as *c* followed by *g*. Such a change would, at least, be entirely without precedent, and it seems most probable that the combination was meant to indicate a whispered instead of a voiced *gg*. The peculiarity, whatever it was, does not seem to have been carried into the Middle period, whose scribes always write *gg*.

Final *g* after long vowels or consonants often becomes *h* in Old English, which, to judge from the spelling *bogh*=*bōh*=*bōg*, was originally vocal (= *gh*), although it was soon devocalized. In the Transition period all medial and final *gs* became open (*gh*), as in German, Danish, and Icelandic. This *gh* after-

wards became palatalized after front, and labialized after back vowels (*ghw*), and in many cases the palatal and labial *gh* became still further weakened into *i* and *u*, forming the second elements of diphthongs. After a consonant the labial *gh* was confused with *w* (from which it differs only in being slightly more guttural), *folgian* becoming *folwen*. When the *w* came at the end of a word, it was weakened into *u*, *folw* becoming *folu*, and *malw* (O.E. *mealwe*) becoming *malu*. The present *ou* in *folou*, for which there is sixteenth century authority, as well as for *folu*, is anomalous. It is possible that the *ou* pronunciation may be artificial—the result of the spelling *follow*.

Even initial *g* is often weakened before front vowels, so often, indeed, that the Old English form of the *g* (ȝ) came to be used exclusively to represent this weak sound, while the French form (nearly our present *g*) was reserved for the original stopped *g*. The first change was, no doubt into *gh*, *gifan* becoming *ghiven*, as in the Dutch *ghééven*, which soon became palatalized, till at last it became simple *y*-consonant, as is clearly proved by such spellings as *iæf*=O.E. *geaf* (Peterborough Chronicle), *yelt*=*gylt* (Ayenbite), etc.

The *g* or *ge*, which represents original *y*-consonant in Old English, always undergoes this weakening, *geoc*, *gē*, becoming *yòðc*, *yéé*. Even when initial *ge* is merely the result of the diphthongization of *a* into *ea*, it is often weakened into *ya*, as in *yard*=*geard*=*gard*.

The result of all these changes was, that by the beginning of the sixteenth century *gh* was entirely lost, being either weakened into a vowel (*i* or *u*), or converted into the corresponding breath sound *kh*, but only finally, as in *dóóuh* (O.E. *dāg*), *enuuh* (*genōg*). In most cases final *gh* (when not vowelized) was dropped entirely, as in *fóóu* (*fāg*), *lóóu* (*lāg*), *fii* (*feoh*).<sup>1</sup>

In the present English *kh*—whether answering to O.E. *g* or *h*—has been entirely lost. It appears from Mr. Ellis's investigations that the full *kh* first became weakened to a

<sup>1</sup> The *u* in *dóóuh*, *fóóu(h)*, etc., was probably a mere secondary formation, generated by the *ghw*, the stages being *oogh*, *ooghw*, *ooughw*, and then *oouh* or simply *oou*.

mere aspiration, which was soon dropped. In such words as *niht* the *i* was lengthened, *niht* becoming *nīit*, whence our present *nait*. Final *kh* preceded by a rounded vowel as in *lauh*, *enuuh*, was itself naturally rounded into *khw*, like the *kh* in the German *auch*; hence the present *laaf*, *enaf*—*laukh*, *lakhw*, *lawh*, *laf*. For fuller details the reader must be referred to Mr. Ellis's great work.

## CH, J.

The change of *c* into *ch* before and after front vowels, as in *chiild*, *tèech*, from *cild*, *tāēcan*, offers considerable difficulties, on account of the many intermediate stages there must have been between the back stop *c* and the present *tsh*-sound. There can be no doubt that the first change was to move *c* to the front-stop position, but, although the further change to the point formation is simple enough, it is not easy to explain the intrusion of the *sh*: we would expect *ciild* to change simply into *tiild*, just as *gemaca* becomes *maat*. I believe that the change from the intermediate front-stop to *tsh* is a purely imitative one. If the front-stop is pronounced forcibly—even with a degree of force stopping far short of actual aspiration—the escape of breath after the contact is removed naturally generates a slight hiss of *yh* (as in *hue*), which is very like *sh* in sound—hence the substitution of the easier *tsh*.

The same remarks apply also to the *dzh*-sound in *wej*, *ej*, *rij*, etc., from *wecg*, *ecg*, *hrycg*.

It is instructive to observe the analogous changes in the Scandinavian languages. In Icelandic *k* and *g* before front vowels are shifted forward a little, without, however, losing their back character, almost as in the old-fashioned London pronunciation of *kaind*, *skai*, etc. In Swedish *k* before front vowels has a sound which is generally identified with the English *ch*. If, however, my limited observations are correct, the real sound is the front stop followed by the corresponding open breath (*yh*). The sound is certainly not the English *ch*, which the Swedes consider an unfamiliar sound. In

Norwegian the stopped element is dropped entirely, and nothing remains but a forward *yh*, so that *kenna* is pronounced *yhenna*. Both in Norwegian and Swedish *g* before front vowels has the simple sound of the consonant *y*.

## SH.

The change of Old English *sc* into *sh* is not exactly parallel with that of *c* into *ch*, as it takes place after back as well as front vowels—not only in such words as *ship* (= *scip*), but also in *shun* (*āscunian*), etc. It is therefore possible that *sc* may have passed through the stage of *shh*, as in Dutch, a change which seems to be the result of the influence of the *s*, the *kh* instead of *k* being, like *s*, a sibilant unstopped consonant. The Old English spellings *sceacan*, *sceoc*, etc., for *scacan*, *scōc*, however, seem to point rather to a palatalization of the *c* at an early period. Whatever the development may have been, it is certain that the sound soon became simple, for we find it often written *ss* in the Early Middle period.

In Swedish the sound of *sh* is fully developed, but only before front vowels. In Norwegian *sk* before front vowels changes its *k* into *yh* (voiceless *y*-consonant), which, as we have already seen, is the regular change, giving the combination *s-yh*, which is generally confounded with simple *sh* by foreigners. These facts tend strongly to confirm the view that the change of *sk* into *sh* in English also is due to palatalization of the *k*, although we cannot determine with certainty what the intermediate stages were.

## WORD LISTS.

The following lists are intended to include the majority of the words of Teutonic—that is to say English or Scandinavian—origin still in common use, with the corresponding Old and Middle forms. The first column gives the Old English forms; the second the Middle English (but without the final *e*, p. 56) as deduced from the Old English forms and the present traditional spelling, which is given in the third column; the



fourth, lastly, gives the present sounds. I have, of course, carefully compared the valuable pronouncing vocabulary of Early Modern English given by Mr. Ellis in his Third Part, especially in all cases of irregular change or anomalous spelling. These exceptions will be considered hereafter.

The words are arranged primarily according to their vowels in the following order:—a (æ, ea, ei), ā, i, ī, y, ŷ, é (eo), è, ē, æ=éé, æ=èè, eā, eō, u, ū, o, ō. Then according to the consonant that follows the vowel in this order: h, r, l, ŝ, s, w, f, ng, n, m, g, c, d, t, b, p; and lastly according to the initial consonant in the same order. The principle I have followed is to begin with the vowels, as being the most independent elements of speech, and to put the stops at the extreme end as being most opposed to the vowels. The semivowels or open consonants naturally come after the vowels, and the nasals next to the stops. As regards position, back consonants come first, then front, then point, and then lip. Voice consonants, of course, come before breath. It will easily be seen that the same general principles have been followed in the arrangement of the vowels. The order of position is back, mixed, front; high comes before mid, and mid before low, and round last of all.

To facilitate reference, I have often given the same word under as many different heads as possible, especially in cases of irregular development.

Old English forms which do not actually occur, but are postulated by later ones, are marked with an asterisk.

The Middle English forms in parentheses are those which, although not deducible from the spelling, are supported by other evidence.

Norse words are denoted by N., and the conventional Icelandic spellings are occasionally added in parentheses.

Many of the inorganic preterites (such as *bore*=*bær*) have been included in the present lists: they are all marked with a dagger.

## a, æ, ea, ò.

OLD.	MIDDLE.		MODERN.
hleahhan geseah	lauh sau		laaf sòò
eahta hleahhtor sleahht feahht tæhte	eiht (ai) lauhter slauhter fauht tauht		éit laaftør slòòtør fòòt tòòt
aron hara scearu starian sparian wær faran nearu (nearw-) caru dear tær bær ( <i>adj.</i> ) bær ( <i>pret.</i> )	ar haar shaar staar spaar waar faar naru caar daar † tòòr baar baar † bòòr	8    12   16   20	are hare share stare spare ware ( <i>wary</i> ) fare narrow care dare tore bare bare bore
ears	ars		aars
ar(e)we spearwa gearwa	aru sparu gèèr	24	arrow sparrow gear
hærfest	harvest		hærfest
(ge)earnian wearnian fearn gearn	èèrn warn fern yarn	28	earn warn fern yarn
earm hearm wearm swearm	arm harm warm swarm	32	aem haem wòem swòem
earc ærcce-	arc arch-	36	ark arch( <i>bishop</i> )

a(æ ea ei), i, é(eo), è, ē, æ, eā, eō, u, o.

**a, æ, ea, o** (*continued*).

OLD.	MIDDLE.		MODERN.
lāwerce	lare		læc
stearc	starc		stæc
spearca	sparc		spæc
mearc	marc	40	mæc
barc, N. (börkr)	barc		bæc
pearruc	pare		pæc
heard	hard		hæd
weard	ward	44	wòd
geard	yard		yaed
beard	bèerd		biæd
(ǰū) eart	art		aæt
swearc	swarc	48	swòðj
cræt	cart		caæt
teart	tart		taæt
hearpe	harp		hæp
scearp	sharp	52	shaep
<hr/>			
alor ( <i>under</i> ld)			
ealu	aal		éil
eall	al		òðl
heall	hal		hòðl
salu (sealw-)	salu	56	sælou
smæl	smal		smòðl
sceal	shal		shæl
scealu	scaal, shaal		scéil, shéil
steall	stal	60	stòðl
weall	wal		wòðl
hwæl	yhaal		whéil
falu (fealw-)	falu		fælou
feallan	fal	64	fòðl
nihtegale	nihtingaal		naitinggéil
gealle	gal		gòðl
calu (cealw-)	calu		caélou
ceallian (N. ?)	cal	68	còðl
dæl	daal		déil
talū	taal		téil
bealu	baal		béil
swealwe	swalu	72	swolou
wealwian	walu		wolou
mealwe	malu		mælou

h; r, hr, l, hl; ǰ, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

**a, æ, ea, ò** (*continued*).

OLD.	MIDDLE.		MODERN.
ælf	elf		elf
healf	half	76	haaf
sealfian	salv		sælv
cealf	calf		caaf
ælmesse	alms		aamz
healm	halm	80	hòðm
sealm	salm		saam
hālgian	halu		hælóu
gealga	galuz		gælóuz
tælg	talu	84	tælóu
stealcian	stalc		stòðc
wealcan	walc		wòðc
bealca	balc		bòðc
bealcettan	belch	88	belch
alor	alder		òðldær
eald	òðld		òuld
ealdormann	alderman		òðldæmæn
healdan	hòðld	92	hóuld
sealde	sòðld		sóuld
fealdan	fòðld		fóuld
ceald	còðld		cóuld
tealde	tòðld	96	tóuld
beald	bòðld		bóuld
healt	halt		holt
sealt	salt		solt
mealt	malt	100	molt
hæ(f)ð	haþ		hæþ
hraðor	raðer		raaðer
hwæðer	wheðer		wheðer
bæð	baþ	104	baaþ
baðian	baað		béið
pæð	paþ		paap
fæðm	faðom		fæðem
ea(l)swā	az	108	æz
assa	as		aas
*hæ(f)s	haz		hæz

a(æ ea ei), i, é(eo), è, ē, æ, eā, eō, u, o.

**a, æ, ea, ò** (*continued*).

OLD.	MIDDLE.		MODERN.
læssa	les		les
ǰý læs ǰe	lest	112	lest
wæs	waz		woz
næs	nes		nes
græs	gras		graas
glæs	glas	116	glaas
bræs	bras		braas
æsc	ash		æsh
āscian	asc		aasc
ascan	ashez	120	æshez
rasc N.	rash		ræsh
wascan	wash		wosh
flasce	flasc		flaasc
baǰa sic N.	base	124	baase
la(to)st	last		laast
læst ( <i>superl.</i> )	lèest		liist
lāestan	last		laast
fæst	fast	128	faast
mæst	mast		maast
gæst	gest		gest
casta N.	cast		caast
castel	castl	132	caasl
blæst	blast		blaast
æsp	aspen		æspen
awel	aul		òòl
clawu	clau	136	elòò
hafa ( <i>imper.</i> )	hav		hæv
behafa	behaav		behéiv
hæfen	haaven		héivèn
hafoc	hauc	140	hòòc
stæf	staf		staaf
stafas	staavz		stéivz
scafan	shaav		shéiv
nafu	naav	144	néiv
geaf	gaav		géiv
græf	graav		gréiv
grafan			
ceaf	chaf		chaaf
ceafor	chaafer	148	chéifor

h; r, hr, l, hl; ǰ, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

**a, æ, ea, ò** (*continued*).

OLD.	MIDDLE.		MODERN.
crafan	craav		créiv
clæfer	clòòver		clóuøvør
hæfð ( <i>under ð</i> )			
hræfn	raaven		réivøn
hæfde hlæfdige	} ( <i>under d</i> )		
æfter	after	152	aafter
sceaft	shaft		shaaft
cræft	craft		craaft
<hr/>			
angel ( <i>hook</i> )	angl		ængl
hangan	hang	156	hæng
hrang	rang		ræng
lang	long		long
þrang	þrong		þrong
þwang	þong	160	þong
sang ( <i>pret.</i> )	sang		sæng
sang ( <i>subst.</i> )	song		song
strang	strong		strong
sprang	sprang	164	spræng
wrang ( <i>pret.</i> )	wrang		ræng
wrang ( <i>adj.</i> )	wrong		rong
fang	fang	167	fæng
mangere	? monger (u)		mængər
òn gemang	? among (u)		ømøng
gang	gang		gæng
tange	tongs		tongz
banga N.	bang	172	bæng
<hr/>			
ancleow	ancl		æncł
ranc	ranc		rænc
hlanc	lanc		lænc
þancian	þanc	176	þænc
sanc	sanc		sænc
scranc	shranc		shrænc
stanc	stanc		stænc
dranc	dranc	180	drænc
<hr/>			
ānig	aani (a)		eni
hanep	hemp		hemp

**a, æ, ea, ð** (*continued*).

OLD.	MIDDLE.		MODERN.
rann	ran		ræn
rannsaca N.	ransac	184	rænsæc
lane	laan		léin
ðanne	ðan		ðæn
	ðen		ðen
swan	swan	188	swon
gespann	span		spæn
wann ( <i>pret.</i> )	†wun		wæn
wann ( <i>adj.</i> )	wan		won
wanian	waan	192	wéin
hwanne	when		when
fana	vaan		véin
mann	man		mæn
mane	maan	196	méin
manig	maani (a)		meni
begann	began		begæn
ganot	ganet		gænæt
cann	can	200	cæn
crana	craan		créin
bana	baan		béin
gebann	ban		bæn
panne	pan	204	pæn
an(d)swarian	answer		aansær
anfilt	anvil		ænvil
and	and		ænd
hand	hand	208	hænd
land	land		lænd
sand	sand		sænd
standan	stand		stænd
strand	strand	212	strænd
wand N. ( <i>vöndr</i> )	wand		wond
wand ( <i>pret.</i> )	†wuund		waund
wandrian	wander		wondær
candel	candl	216	cændl
band ( <i>pret.</i> )	†buund		baund
band ( <i>subst.</i> )	band		bænd
	bond		bond
brand	brand	220	brænd
wanta, N.	want		wont
plantian	plant		plaant

**a, æ, ea, ò** (*continued*).

OLD.	MIDDLE.		MODERN.
ic eam	am		æm
æmette	emet	224	emet, aant
hamor	hamer		hæmør
ramm	ram		ræm
lama ( <i>adj.</i> )	laam		léim
same	saam	228	séim
swamm	swam		swæm
scamu	shaam		shéim
fram	from		from
nama	naam	232	néim
gamen	gaam		géim
crammian	cram		cræm
cwam	caam		céim
dam	dam	236	dæm
tama ( <i>adj.</i> )	taam		téim
lamb	lamb		læm
wamb	wóomb		wuum
eamb	còomb	240	cóum
damp ( <i>subst.</i> ) N.	damp		dæmp
haga	hau		hòò
læg	lai		léi
lagu	lau	244	lòò
sage	sau		sòò
sagu			
slagan	slai		sléi
wagian	wag		wæg
fleagan	flai	248	fléi
mæg	mai		méi
maga	mau		mòò
gnagan	gnau		nòò
dæg	dai	252	déi
*dagenian	daun		dòon
dragan	drag		dræg
	drau		dròò
fæg(e)r	fair	256	fèær
hæg(e)l	hail		héil
snæg(e)l	snail		snéil
næg(e)l	nail		néil
tæg(e)l	tail	260	téil



**a, æ, ea, o** (*continued*).

OLD.	MIDDLE.		MODERN.
ægðer	eiðer	<i>either</i>	{ iðer aiðer
slæg(e)n	slain	<i>slain</i>	sléin
fæg(e)n	fain	<i>fain</i>	féin
mæg(e)n	main	264 <i>main</i>	méin
ongæg(e)n	again	<i>again</i>	{ agéin agèin
bræg(e)n	brain	<i>brain</i>	bréin
sægde	suid	<i>said</i>	sed
mægd	maid	268 <i>maid</i>	méid
æcer	aacr	<i>acre</i>	éicør
æcern	aacorn	<i>acorn</i>	éicørn
race	raac	<i>rake</i>	réic
þæc	þach	272 <i>thatch</i>	þæch
rannsaca N.	ransac	<i>ransack</i>	rænsæc
sacu	saac	<i>sake</i>	séic
snaca	snaac	<i>snake</i>	snéic
scacan	shaac	276 <i>shake</i>	shéic
stacu	staac	<i>stake</i>	stéic
spræc	{ spaac †spòðc	<i>spake</i> <i>spoke</i>	spéic spóuc
wacan	waac	280 <i>wake</i>	wéic
wræc	wrec	<i>wreck</i>	rec
nacod	naaced	<i>naked</i>	néiced
macian	maac	<i>make</i>	méic
caca N.	caac	284 <i>cake</i>	céic
cwacian	cwaac	<i>awake</i>	cwéic
taca N.	taac	<i>take</i>	téic
bæc	bac	<i>back</i>	bæc
bacan	baac	288 <i>bake</i>	béic
bræc	{ braac †bròðc	<i>brake</i> <i>broke</i>	bréic bróuc
blæc	blac	<i>black</i>	blæc
eax	ax	292 <i>axe</i>	æx
axan } (under sc)			
āxian }			
weax	{ wax	<i>wax</i>	wæx
weaxan }			
fleax	flax	<i>flax</i>	flæx

**a, æ, ea, ò** (*continued*).

OLD.	MIDDLE.		MODERN.
ædese	adis		ædz
hæ(f)de	had	296	hæd
hladan	laad		léid
hlæder	lòod		lóud
hlæder	lader		lædər
hlæ(f)dige	laadi	300	léidi
sæd	sad		sæd
sadol	sadl		sædl
sceadu	shadu		shædóu, shéid
wadan	waad	304	wéid
fæder	faðer		faaðer
gema(e)od	maad		méid
gegadorian	gaðer		gæðer
tōgædere	togedər	308	tugeðer
glæd	glad		glæd
cradol	craadl		créidl
*geclæðed	elad		clæd
træd	†trod	312	†trod
nædre	ader		ædər
blæd	blaad		bléid
blædre	blader		blædər
<hr/>			
æt ( <i>prep.</i> )	at	316	æt
æt ( <i>pret.</i> )	aat		éit, et
hatian	haat		héit
hætt	hat		hæt
læt ( <i>lata</i> )	laat	320	léit
þæt	ðat		ðæt
sæt	sat		sæt
sæterdæg	saturdai		sætədi
wæter	water	324	wòdər
hwæt	what		whot
spætte ( <i>pret.</i> )	spat		spæt
fæt	vat		væt
fætt ( <i>adj.</i> )	fat	328	fæt
flat N.	flat		flæt
geat ( <i>subst.</i> )	gaat		géit
begeat ( <i>pret.</i> )	got		got
gnætt	gnat	332	næt
eatt	eat		eæt
<hr/>			
crabba	crab	crab	cræb

**a, æ, ea, ò** (*continued*).

OLD.	MIDDLE.		MODERN.
apa	aap		éip
happ N.	hapi	336	hæpi
scapan	shaap		shéip
æppel	apl		æpl
sæp	sap		sæp
hnæppian	nap	340	næp
geapian	gaap		géip
cnapa	cnaav		néiv
papol(stân)	pebl		pebl

**ei (ey)**. (*All Norse.*)

ei	ai	344	aye	ai, éi
þei(r) N.	þai (ei)		they	þéi
nei	nai		nay	néi
þeirra N.	þeir		their	þèor
heil	hail	348	hail!	héil
reisa	raiz		raise	réiz
hrein N.	rain(déer)		rein(deer)	réin(dier)
swein	swain		swain	swéin
steic	stèc	352	steak	stéic
weic	wèc		weak	wiic
beita	bait		bait	béit
deyja	dii		die	dai

**ā.**

rā	ròò	356	roe	róu
lā	lòò		lo!	lóu, lòò
slā	slòò		sloe	slóu
swā	sòò		so	sóu
wā	wòò	360	woe	wóu
hwā	hwóó		who	huu

h; r, hr, l, hl; ƿ, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

## ā (continued).

OLD.	MIDDLE.		MODERN.
frā N.	fròò		fróu
nā	nòò		nóu
(ic) gā	gòò	364	góu
dā	dòò		dóu
tā	tòò		tóu
twā	twóó		tuu
āhte	òòuht	368	òòt
(n)āht	{ (n)auht not	<i>ought</i> <i>(n)ought</i> <i>not</i>	(n)òòt not
hāl	{ hòòl hwòòl haal	} <i>whole</i> 372 <i>hale</i>	hóul heil
hālgian ( <i>under a</i> )			
māl	mòòl		móul
gedāl	dòòl		dóul
ār	òòr		òør
hār	hòòr	376	hòør
rārian	ròòr		ròør
lār	lòòr		lòør
sār	sòòr		sòør
māre	mòòr	380	mòør
gāre	gòòr		gòør
geāra	ȝòòr		ȝòør
bār	bòòr		bòør
hlā(f)ord	lord	384	lòæd
āð	òòþ		óuþ
wrāð	{ wrapþ wròòþ		raapþ rò(ó)þ
lāðian	lòòð	388	lóuð
nā(n)þing	noþing		nəþing
clāð	cloþ		clò(ó)þ
clāðian	clòòð		clóuð
bāðir, N.	bòòþ	392	bóuþ
hās	hòòrs		hòòæs
ārās	aròòz		aróuz
þās	ðòòz		ðóuz
*hwās	whòòz	396	huuz

**ā** (*continued*).

OLD.	MIDDLE.		MODERN.
āscian ( <i>under a</i> )			
*māst	mòost		móust
gāst	gòost		góust
lāwerce ( <i>under a</i> )			
þāwan	þau	400	þòð
þrāwan	þròðu		þróu
sāwan	sòðu		sóu
snāw	snòðu		snóu
māwan	mòðu	404	móu
crāwan	cròðu		cróu
cnāwan	cnòðu		nóu
blāwan	blòðu		blóu
sāwl	sòðul	408	sóul
āwðer (=āhwæðer) or		or	ðær
gesāw(e)n	sòðun		sóun
geþrāw(e)n	þròðun		þróun
gecnāw(e)n	cnòðun	412	nóun
hlāf			
hlāford ( <i>under r</i> )	lòðf		lóuf
drāf	dròðv		dróuv
ān			
ānlice	òðn, an, a		wæn, æn, æ
lān N.	òðnli	416	óunli
nān	lòðn		lóun
scān	nòðn		næn
stān	shòðn		shon
? mānian	stòðn	420	stóun
gegān ( <i>part.</i> )	mòðn		móun
grānian	gòðn		gon
bān	gròðn		gróun
	bòðn	424	bóun
hām			
lām	hòðm		hóum
hwām	lòðm		lóum
fām	whóðm		huum
clām	fòðm	428	fóum
	clami		clæmi

h; r, hr, l, hl; ð, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

**ā** (*continued*).

OLD.	MIDDLE.		MODERN.
āgan	òòu		óu
lāg	lòòu		lóu
fāg	fòò	432	fóu
dāg	dòòuh		dóu
āg(e)n	òòun		óun
āc (wed)lāc strācian spāca tācen	òòc (wed)loc stròòc spòòc tòòcen	436	óuc (wed)loc stróuc spóuc tóucen
-hād rād lād wād gād tāde ābād brād	-hóód ròòd lòòd(stòòn) wòòd gòòd tòòd abòòd bròòd	440   444	( <i>man</i> )hood rode, road load(stone) woad goad toad abode broad
-hud róud lóud(stóun) wóud góud tóud əbóud bròòd			
? ādl			
āte hāt swāt ( <i>under ā = èè</i> ) wāt wrāt gāt bāt	òòts hot wot wròòt gòòt bòòt	448   452	óuts hot wot róut góut bóut
rāp sāpe swāpan ( <i>under ā = éé</i> ) grāpian pāpa	ròòp sòòp gròòp pòòp	456	róup sóup gróup póup

**ī.**

riht	riht	<i>right</i>	rait
gelīhtan	liht	( <i>a</i> )light	lait

a(æ ea ei), i, é(eo), è, ē, ā, ēā, eō, u, o.

ī (continued).

OLD.	MIDDLE.		MODERN.
gesihð	siht	460	<i>sight</i> sait
wiht	wiht		<i>wight</i> wait
	whit		<i>whit</i> whit
niht	niht		<i>nicht</i> nait
miht	miht	464	<i>might</i> mait
eniht	eniht		<i>knicht</i> nait
briht	briht		<i>bright</i> brait
pliht	pliht		<i>plight</i> plait
hire	hir (e)	468	<i>her</i> hæor
scire	shiir		<i>shire</i> shiior, shaior
stigrāp	stirup		<i>stirrup</i> stirap
cirice ( <i>under y</i> )			
mirhð	mirþ		<i>mirth</i> mæþ
wirsa ( <i>under y</i> )			
hirde	herd	472	<i>(shep)herd</i> (shep)æd
*þirda (= þridda)	þird		<i>third</i> þæd
*bird (= bridd)	bird		<i>bird</i> bæd
ill N.	il		<i>ill</i> il
scilling	shiling	476	<i>shilling</i> shiling
scil N.	scil		<i>skill</i> scil
stille	stil		<i>still</i> stil
spillan	spil		<i>spill</i> spil
willa	wil	480	<i>will</i> wil
wilig	wilu		<i>willow</i> wilou
gillan	yel		<i>yell</i> yel
til N. ( <i>prep.</i> )	til		<i>till</i> til
tilian			
bill	bil	484	<i>bill</i> bil
film(en)	film		<i>film</i> film
seoloc	sile		<i>silk</i> sile
swile ( <i>under e</i> )			
hwile ( <i>under e</i> )			
meole	mile		<i>milk</i> mile
scild	shild	488	<i>shield</i> shild
wilde	wiild		<i>wild</i> waiild
milde	miild		<i>mild</i> maild

## ī (continued).

OLD.	MIDDLE.		MODERN.
gild	gild		gild
gildan	yiild	492	yiild
cild	chiild		chaild
cildru	children		children
hilt	hilt		hilt
smið	smiþ	496	smiþ
wið	wið		wið
fiðele	fidl		fidl
niðer	neðer		neðer
piða	piþ	500	piþ
is	iz		iz
his	hiz		hiz
þis	ðis		ðis
*þise	ðèèz	504	ðiiz
mis-	mis-		mis-
missan	mis		mis
gise	yis (e)		yes
bliss	blis	508	blis
fisc	fish		fish
disc	dish		dish
biscop	bishop		bishəp
wīsdōm	wizdom	512	wizdəm
list	list		list
þistel	þistl		þisl
mist	mist		mist
gist	yèèst	516	yīist
misteltā	mistltòò		misltóu
Crist	Criist		Craist
cristenian	cristen		crisn
gist	yèèst	520	yīist
gistrandæg	yisterdai (e)		yestædi
hwistliau	whistl		whisl
wlisp ( <i>adj.</i> )	lisp		lisp
hwispriau	whisper	524	whispər
siwian	seu		sóu
niwe	neu		nyuu



## ī (continued).

OLD.	MIDDLE.		MODERN.
eliwe tiwes dæg	cleu teuzdai	528	<i>clew</i> <i>Tuesday</i>  cluu tyuuzdi
ifig lifian lifer sife stif wifel gif gifan clif drifen	iivi liv liver siv stif wiivil if giv clif driven	532   536	<i>ivy</i> <i>live</i> <i>liver</i> <i>sieve</i> <i>stiff</i> <i>weevil</i> <i>if</i> <i>give</i> <i>cliff</i> <i>driven</i>  aivi liv livør siv stif wiivæl if giv clif drivøn
siftan swift scrift fiftig gift	sift swift shrift fifti gift	540	<i>sift</i> <i>swift</i> <i>shrift</i> <i>fifty</i> <i>gift</i>  sift swift shrift fifti gift
hring -ling þing singan swingan stingan springan wǣng N. (vǣngr) finger eringan elingan bringan	ring -ling þing sing swing sting spring wing finger erinj eling bring	544   548   552	<i>ring</i> <i>(dar)ling</i> <i>thing</i> <i>sing</i> <i>swing</i> <i>sting</i> <i>spring</i> <i>wing</i> <i>finger</i> <i>cringe</i> <i>cling</i> <i>bring</i>  ring -ling þing sing swing sting spring wing fingar erinj eling bring
sincan slinean serinean stincan wincian drinean twinclian	sinc sline shrine stinc wine drinc twincl	556   560	<i>sink</i> <i>slink</i> <i>shrink</i> <i>stink</i> <i>wink</i> <i>drink</i> <i>twinkle</i>  sinc sline shrine stinc wine drinc twincl
in(n) rinnan lin	in run linen	564	<i>in(n)</i> <i>run</i> <i>linen</i>  in røn linen

## ī (continued).

OLD.	MIDDLE.		MODERN.
scin(bān)	shin		shin
scinn N.	scin		scin
spinnan	spin	568	spin
gewinnan	win		win
windwian	winu		winóu
finn	fin		fin
beginnan	begin	572	begin
cinne	chin		chin
tinn	tin		tin
getwinnan	twinz		twinz
binn	bin	576	bin
hinde	hiind		haind
hindema	hindermòost		hindermóust
rind	riind		raind
lind	linden	580	liudən
sinder	sinder		sindər
spindel	spindl		spindl
wind	wind		wind
windan	wiind	584	waind
windauga N.	windu		windóu
windwian (under n)	find		faind
findan	griind		graind
grindan	biind	588	baind
bindan	bliind		blaind
blind			
stintan	stint		stint
winter	winter		wintər
flint	flint	592	flint
minte	mint		mint
him	him		him
rima	rim		rim
lim	limb	596	lim
swimman	swim		swim
wifman	wuman		wumən
wifmen	wumen (i)		wimen
grimm	grim	600	grim
dimm	dim		dīm
climban	cliimb		claim
timber	timber		timbər

## ī (continued).

OLD.	MIDDLE.		MODERN.	
ieglanð	iiland	604	<i>island</i>	ailønð
higian	hii		<i>hie</i>	hai
liegan	lii		<i>lie</i>	lai
frigedæg	friidai		<i>Friday</i>	fraidí
nigon	nin	608	<i>nine</i>	nain
tigel	tiil		<i>tile</i>	tail
twig	twig		<i>twig</i>	twig
ic	ich, ii		<i>I</i>	ai
-lic	-li	612	<i>(like)ly</i>	-li
liccian	lic		<i>lick</i>	lic
þicce	þic		<i>thick</i>	þic
stician	stic		<i>stick</i>	stic
gestricen	stricen	616	<i>stricken</i>	stricæn
swi(l)c	such		<i>such</i>	sæch
wicu	wiic		<i>week</i>	wiic
wicce	wich		<i>witch</i>	wich
hwi(l)c	which	620	<i>which</i>	which
ficol	fiel		<i>fickle</i>	fiel
flicce	flich		<i>fitch</i>	flich
micel	much		<i>much</i>	mæch
gicel	(iis)icel	624	<i>(ic)icle</i>	(ais)icel
ewic	ewic		<i>quick</i>	ewic
bicce	bich		<i>bitch</i>	bich
pic	pich		<i>pitch</i>	pich
prician	prie	628	<i>prick</i>	prie
six	six		<i>six</i>	six
betwix	betwixt		<i>betwixt</i>	betwixt
hider	hiðer		<i>hither</i>	hiðer
riden	riden	632	<i>ridden</i>	ridn
hlid	lid		<i>lid</i>	lid
þider	ðiðer		<i>thither</i>	ðiðer
þridda ( <i>under r</i> )				
widuwe	widu		<i>widow</i>	widou
hwider	whiðer	636	<i>whither</i>	whiðer
bidn	bidn		<i>bidden</i>	bidn
bridd ( <i>under r</i> )				
*widð	widþ		<i>width</i>	width
tōmidde	midst		<i>midst</i>	midst
hit	it	640	<i>it</i>	it
hitta N.	hit		<i>hit</i>	hit

## ī (continued).

OLD.	MIDDLE.		MODERN.
sittan	sit		sit
sliten	slit		slit
slītan			
smiten	smiten	644	smitn
gewitt	wit		wit
witan			
writen	writen		ritn
git	yit (e)		yet
begitan	get	648	get
edwītan	twit		twit
bite	bit		bit
biter	biter		bitər
ribb	rib	652	rib
sibb	(go)sip		(go)sip
cribb	crib		crib
lippa	lip		lip
slīpan	slip	656	slip
scip	ship		ship
-scipe	-ship		-ship
gripe	grip		grip
clippa N.	clip	660	clip

## ī.

bī	bii		by	bai
gelīhtan (under i)				
īrland	iirland		Ireland	aiələnd
īren	iiron		iron	aiən
scīr	(shiir)	664	sheer	shiər
wīr	wiir		wire	waiər
smīla N.	smiil		smile	smail
wīle	wiil		wile	wail
hwīl	whiil	668	while	whail
fīl	fiil		file	fail
mīl	miil		mile	mail
līðe	liið		lithe	laið
strið	striif	672	strife	straiif

## ī (continued).

OLD.	MIDDLE.		MODERN.
wriðan bliðe	wriið bliið		wriðe bliðe raið blaið
is arisan wis wisdōm	iis ariiz wiiz wizdom	676	ice arise wise wisdom ais əraiz waiz wizdəm
stīweard spīwan	steuard speu	680	steward spew styuuəd spyuu
lif þrifan scrifan stif wif fif cnif drifan	liif þriiv shriiv stif wiif fiiv cniif driiv	684 688	life thrive shrive stiff wife five knife drive laif þraiv shraiv stif waif faiv naif draiv
wifman (under im)			
fiftig	fifti		fifty fifti
lin (under i)			
þin swin scinan scrin win min twin pinan	ðiin swiin shiin shriin wiin mii(n) twiin piin	692 696	thine swine shine shrine wine mine, my twine pine ðain swain shain shrain wain mai(n) twain pain
rim hrim lim slim wi(f)man (under im) tima	riim riim liim sliim tiim	700	rhyme rime lime slime time raim raim laim slaim taim
stige stigel stigrap	stii stiil stirup	704	stye stile stirrup stai stail stirəp

h; r, hr, l, hl; ð, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

$\bar{i}$  (*continued*).

OLD.	MIDDLE.		MODERN.
mīgan	mii		mie
rīce	rich		rich
gelīc	liic	708	like
-līc ( <i>under i</i> )			laic
sīcan	siih		sigh
snīcan	sneek		sneak
strīcan	striic		strike
dīc	diic	712	dyke
	dich		ditch
īdel	iidl		idle
rīdan	riid		ride
sīde	siid	716	side
slīdan	sliid		slide
wīd	wiid		wide
glīdan	gliid		glide
cīdan	chiid	720	chide
tīd	tiid		tide
bīdan	biid		bide
brīdels	briidl		bridle
slītan ( <i>under i</i> )			
smītan	smiit	724	smite
edwītan ( <i>under i</i> )			smait
wrītan	wriit		write
hwīt	whiit		white
bītan	biit		bite
rīpe	riip	728	ripe
rīpan	rēep		reap
slīpan	slip		slip
grīpan	grīp		grape

**y.**

flyht	fliht	732	flight	flait
byht	biht		bight	bait
styrian	stir		stir	stǣr
cyrice	church (i, y)		church	chœ̄ch

a(æ ea ei), i, é(co), è, ē, ǣ, eā, eō, u, o.

## y (continued).

OLD.	MIDDLE.		MODERN.
byrig	-byri	736	( <i>Canter</i> ) <i>bury</i> -bæri
wyrhta	wriht		<i>wright</i> rait
þyrlian ( <i>under</i> l)			
byrðen	burden		<i>burden</i> bæðn
wyrsa	wurs		<i>worse</i> wæəs
fys	furz	740	<i>furze</i> fəəz
þyrstan	þirst		<i>thirst</i> þæəst
fyrsta	first		<i>first</i> fæəst
wyrm	wurm		<i>worm</i> wəəm
bebyrgan	byri	744	<i>bury</i> beri
wyrean	wurc		<i>work</i> wæəc
myrc	mirci		<i>mirky</i> mæəci
wyrd ( <i>subs.</i> )	wiird		<i>wierd</i> (adj.) wiəd
gebyrd	birþ	748	<i>birth</i> bæəþ
scyrta N. {	skirt		<i>skirt</i> skæət
wyrt	shirt		<i>shirt</i> shæət
	wurt		<i>wort</i> wæət
? yfel ( <i>see</i> ill)	il	752	<i>ill</i> il
hyll	hil		<i>hill</i> hil
þyrlian	þril		<i>thrill</i> þril
syll	sil		<i>sill</i> sil
mylen	mil	756	<i>mill</i> mil
fyllan	fil		<i>fill</i> fil
bylgja N.	bilu		<i>billow</i> bilou
fýlð	filþ		<i>filth</i> filþ
gyldan	gild	760	<i>gild</i> gild
byldan	byld (i)		<i>build</i> bild
gylt	gilt		<i>guilt</i> gilt
eýðð	ciþ		<i>kith</i> (and <i>kin</i> ) ciþ

## y (continued).

OLD.	MIDDLE.		MODERN.	
cyssan	cis	764	<i>kiss</i>	cis
bysig	byzi		<i>busy</i>	bizi
wȳscan	wish		<i>wish</i>	wish
lystan	list		<i>list(less)</i>	list
fȳst	fist	768	<i>fist</i>	fist
clyster	cluster		<i>cluster</i>	clæster
treysta N.	tryst (u)		<i>trust</i>	træst
yfel	? èvel		<i>evil</i>	iivl
lyftan	lift	772	<i>lift</i>	lift
cyng	cing		<i>king</i>	cing
ynce	inch		<i>inch</i>	inch
þyncean	þinc		<i>think</i>	þinc
þynne	þin	776	<i>thin</i>	þin
synn	sin		<i>sin</i>	sin
cynn	cin		<i>kin</i>	cin
cyning ( <i>under ng</i> )				
dyne	din		<i>din</i>	din
mynster	minster	780	<i>minster</i>	minster
gemynd	miind		<i>mind</i>	maind
gecynde	ciind		<i>kind</i>	caind
tynder	tinder		<i>tinder</i>	tinder
byndel	bundl	784	<i>bundle</i>	bændl
mynet	mint		<i>mint</i>	mint
dynt	dint		<i>dint</i>	dint
trymman	trim		<i>trim</i>	trim
cymlic	cumli	788	<i>comely</i>	cœmli
hrycg	rij		<i>ridge</i>	rij
lyge	lii		<i>lie</i>	lai
flyege ( <i>adj.</i> )	flejd		<i>fledged</i>	flejd
mycg	mij	792	<i>mij</i>	mij



## y (continued).

OLD.	MIDDLE.		MODERN.
dryge	drii		drai
byegan	byy		bai
bryeg	brij		brij
?lycci N.	luc	796	lœc
þyce	þic		þic
mycel	much (i)		mœch
cycen	chicen		chicen
cycene	cichen	800	cichen
cryce	cruch		crœch
fyxen	vixen		vixæn
gehȳded	hid		hid
dyde	did	804	did
lytel	litl		litl
scytel	shutl		shœtl
scyttan	shut (i)		shœt
spyttan	spit	808	spit
flytja N.	flit		flit
enyttan	enit		nit
pytt	pit		pit
clyppan	clip	812	clip
dyppan	dip		dip

## ȳ.

scȳ N.	skii		skai
hwȳ	whii		whai
cȳ	cii	816	cai
ahȳrian	hiir		haiær
fȳr	fiir		faier
gefȳlan	fil		fail
fȳlð (under y)			
hȳð	hiið	820	haið

h; r, hr, l, hl; ð, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

$\bar{y}$  (*continued*).

OLD.	MIDDLE.		MODERN.
eȳðð ( <i>under y</i> )			
lȳs	liis		lais
mȳs	miis		mais
fȳst ( <i>under y</i> )			
wȳscan ( <i>under y</i> )			
hȳd	hiid		haid
hȳdan	hiid	824	haid
brȳd	briid		braid
prȳte	priid		praid

## é, eo.

þe(=se) ? bleoh(= <i>blue</i> )	ðe		the	ðe, ða
leōht feohtan	liht fiht	828	light fight	lait fait
smerian	smèèr		smear	smiør
sceran	shèèr		shear	shiør
steorra	star	832	star	star
spere	spèèr		spear	spiør
feorr	far		far	far
merg ( <i>adj.</i> )	meri		merry	meri
teran	tèèr	836	tear	tèar
teru	tar		tar	tar
beran } bera }	bèèr		bear	bèar
beorht ( <i>see briht</i> )				
merhð	mirþ		mirth	mæþ
eorðe	èèrþ	840	earth	æþ
heorð	hèèrþ		hearth	hæþ
weorð	wurþ		worth	wæþ
feorðling	farðing		farthing	faðing
*dērð	dèèrþ	844	dearth	dæþ

## é, eo (continued).

OLD.	MIDDLE.		MODERN.
eorl	èèrl		èal
ceorl	churl		chæal
cerse ( <i>under s</i> )			
þerscan	þrash		þræsh
fersc ( <i>under se</i> )			
berstan	burst	848	bœast
ceorfan	carv		caæv
sweorfan	swerv		swææv
steorfan	starv		staæv
eornan	run	852	røn
eornost	èèrnest		ænest
leornian	lèèrn		lœn
speornan	spurn		spœn
gernan	yèèrn	856	yœn
beornan	buru		bœn
beorma	barm		bæm
dweorg	dwarf		dwøæf
beorg	{ ? (iis)berg	860	(ais)bææg
	baru		bærou
weorc	wurc		wæc
deorc	darc		dæc
beorce	birch	864	bæech
beorcan	barc		bæc
hērcnian	{ harc		hæc
	hèèrcen		hæcen
sweord	swurd	868	sòòæd
heort	hart		hart
heorte	hèèrt		hart
swellan	swel		swel
smella N.	smel	872	smel
stelan	stèèl		stiil
spellian	spel		spel
wel	wel		wel
wela	wèèl	876	wiil
fell	fel		fel

## é, eo (continued).

OLD.	MIDDLE.		MODERN.
fēlagi N.	felu		felóu
melu	mèl		miil
geolo	yelu	880	yelóu
cwelan	cwail		cwéil
belle	bel		bel
seolh	sèl		siil
self	self	884	self
seolfor	silver		silvər
delfan	delv		delv
twelf	twelv		twelv
elm	elm	888	elm
helm	helm		helm
swelgan	swalu		swolóu
belgan	belu		belóu
seoloc	sile	892	sile
weoloc	whele		whele
meole	mile		mile
geolca	yole		yóuc
heōld ( <i>pret.</i> )	held	896	held
seldon	seldom		seldəm
feld	fiild		fiild
smeltan	smelt		smelt
gefēled	felt	900	felt
meltan	melt		melt
helpan	help		help
gelpan	yelp		yelp
leðer	lèðer	904	leðər
weðer	weðer		weðər
beneoðan	benèþ		beniþ
brēðer	brēðren		brēðren
cerse	cres	908	cres
blētsian	bles		bles
wesle	wèzəl		wiizl
besma	bezom		bezəm

## é, eo (continued).

OLD.	MIDDLE.		MODERN.	
þrescan fersc	þresh fresh	912	<i>thresh</i> <i>fresh</i>	þræsh fresh
sweostor nest cest	sister nest chest		<i>sister</i> <i>nest</i> <i>chest</i>	sistør nest chest
efen heofon seofan wefan fefer	èèven hèèven seven wèèv fèèver	920	<i>even</i> <i>heaven</i> <i>seven</i> <i>weave</i> <i>fever</i>	iivn hevn sevn wiiv fiivør
þēf̆ȝ	þeft		<i>theft</i>	þeft
hēng	hung		<i>hung</i>	hung
tēn	ten	924	<i>ten</i>	ten
begeondan	beyond		<i>beyond</i>	beyond
eom ( <i>see eam</i> ) brēm̆el	brambl		<i>bramble</i>	bræmbl
weg be(de)gian plega	wai beg plai	928	<i>way</i> <i>beg</i> <i>play</i>	wéi beg pléi
leg(e)r	lair		<i>lair</i>	lèèr
seg(e)l	sail		<i>sail</i>	séil
reg(e)n geleg(e)n þeg(e)n tweg(e)n breg(e)n ? blegen	rain lain þaan twain brain blain	932 936	<i>rain</i> <i>lain</i> <i>thane</i> <i>twain</i> <i>brain</i> <i>(chill)blain</i>	réin léin þéin twéin bréin bléin
bregdan	braid		<i>braid</i>	bréid
sprecan wrecan brecan	spèèc wrèèc brèèc	940	<i>speak</i> <i>wreak</i> <i>break</i>	spiic rec bréic

h; r, hr, l, hl; ȝ, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

## é, eo (continued).

OLD.	MIDDLE.		MODERN.
nēxt	next		next
bēenian	becon		becōn
weder	wèèðer	944	wèðer
fēded	fed		fed
medu	mèèd		miid
cnedan	cnèèd		niid
tredan	trèèd	948	tred
gebed	bèèd		biid
brēded	bred		bred
blēded	bled		bled
etan	èèt	952	iit
lēt ( <i>pret.</i> )	let		let
fetor	feter		fetər
setlian	setl		setl
nebb	nib	956	nib
scāphirde	shepherd		shepəd
*dēpð	depð		depð
pepor	peper		pepər
slāpte	slept	960	slept

## e.

èrian	èèr		iər
swèrian	swèèr		swèər
wèrian	wèèr		wèər
mère ( <i>sm.</i> )	mèèr	964	miər
mère ( <i>sf.</i> )	maar		mèər
mèrran	mar		mar
bère	bar-		baəli
bèrige	beri	968	beri
ā̀r(e)st	erst		əəst
mèrse	marsh		maəsh

a(æ ea ei), i, é(eo), è, ē, ā, eā, eō, u, o.

## è (continued).

OLD.	MIDDLE.		MODERN.
hèrwe	haru		hærou
bèrn(=bère-ærn)	barn	972	bærn
smèrcian	smirc		smæcc
gèrd	yard		yaød
gèrdels	girdl		gæødl
begèrded	girt	976	gæøt
è(nd)lufon	eleven		eleven
hèll	hel		hel
sèllan	seī		sel
gesælig	sili	980	sili
scèll	shel		shel
wèll	wel		wel
fèllan	fel		fel
ewèllan	ewel	984	ewel
dwèlja N.	cil		cil
tèllan	dwel		dwel
	tel		tel
èlles	els	988	els
wèlsc	welsh		welsh
scèlfe	shelf		shelf
èln	el		el
tèlg	talū	992	tælou
bèlg	beluz		belóuz
	beiī		beli
èldest	eldest		eldest
gewèldan	wiild	996	wiild
gèlda N.	geld		geld
bèlt	belt		belt
hwèlp	whelp		whelp
flæsc	flesh	1000	flesh

h; r, hr, l, hl; ƿ, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

## è (continued).

OLD.	MIDDLE.		MODERN.
behās	behest		behest
wrāstan	wrest		rest
gēst	gest		gest
bè(t)st	best	1004	best
wèsp	wasp		wosp
āfre	ever		evər
ēfese	èèvz		iivz
(ic) hēfe	hèèv	1008	hiiv
hēfig	hèèvi		hevi
èft	eft		eft
bereāfod	bereft		bereft
gelāfed	left	1012	left
ðām	ðem		ðem
stēmn	stem		stem
èngland	england		inglənd
ènglisc	english	1016	inglish
sèngan	sinj		sinj
*lèngð	lengþ		lengþ
strèngðo	strengþ		strengþ
hlènce	line	1020	line
þèncan (see þyncan)			
stènc	stench		stench
wèncle	wench		wench
frèncisc	french		french
cwèncan	cwench	1024	cwench
drèncan	drench		drench
bènc	bench		bench
hènnē	hen		hen
lānan	lend	1028	lend
wènian	wèen		wiin
wènn	wen		wen
fènn	fen		fen
mènn	men	1032	men
cènnan	cen		cen
dènn	den		den



## è (continued).

OLD.	MIDDLE.		MODERN.
pèning clænsian	peni ?clenz	1036	<i>penny</i> <i>cleansc</i> peni clenz
ènde gehènde hrèndan sèndan spèndan wèndan bèndan blèndan	end handi rend send spend wend bend blend	1040 1044	<i>end</i> <i>†handy</i> <i>rend</i> <i>send</i> <i>spend</i> <i>wend</i> <i>bend</i> <i>blend</i> end hændi rend send spend wend bend blend
hrènded lèn(c)ten sended spènded wènded bènded	rent lent sent spent went bent	1048	<i>rent</i> <i>lent</i> <i>sent</i> <i>spent</i> <i>went</i> <i>bent</i> rent lent sent spent went bent
æmyrie tèmese	emberz (temz)	1052	<i>embers</i> <i>Thames</i> embæoz temz
èmtig	empti		<i>empty</i> em(p)ti
ège ècg ègg N. hège lègan lègg N. sègan sècg wècg	au ej eg hej lai leg sai sej wej	1056 1060	<i>awe</i> <i>edge</i> <i>egg</i> <i>hedge</i> <i>lay</i> <i>leg</i> <i>say</i> <i>sedge</i> <i>wedge</i> òò ej eg hej léi leg séi sej wej
èglan	ail		<i>ail</i> éil
èce rècenian hlècc (adj.) strèccan wrècca fèccan hnècca	aach recon lècc streich wrech fech nec	1064 1068	<i>ache</i> <i>reckon</i> <i>leak</i> <i>stretch</i> <i>wretch</i> <i>fetch</i> <i>neck</i> éic recøn liic streich rech fech nec

## è (continued).

OLD.	MIDDLE.		MODERN.
ahrèddan	rid		rid
gelæded	led	1072	led
stède	stèèd		sted
wèdd	wed		wed
bèdd	bed		bed
<hr/>			
lèttan	let	1076	let
lætan			
sèttan	set		set
gesèted			
wæt ( <i>adj.</i> )	wet		wet
hwèttan	whet		whet
nètt	net	1080	net
nètele	netl		netl
mète	mèèt		miit
cètel	cetl		cetl
bètera	beter	1084	betər
<hr/>			
èbbian	eb		eb
wèbb	web		web
nèbb	nib		nib
<hr/>			
stèppan	step	1088	step

## ē.

hē	hée		he	hii
þē	þée		thee	þii
wē	wée		we	wii
mē	mée	1092	me	mii
gē	yée		ye	yii
<hr/>				
hēh	hiih		high	hai
nēh	niih		nigh	nai
<hr/>				
hēr	hээр	1096	here	hiər
gehēran	? hээр (ée)		hear	hiər
wērig	? wээрi (ée)		weary	wiəri
<hr/>				
hērcnian	hээрcen		hearken	haecən

a(æ ea ei), i, é(eo), è, ē, ē, eā, eō, u, o.

## ē (continued).

OLD.	MIDDLE.		MODERN.
gehērde	hèerd	1100	<i>heard</i> hœød
hāl	héél		<i>heel</i> hiil
stēl	stéél		<i>steel</i> stiil
fēlan	féél		<i>feel</i> fiil
cēle	chil	1104	<i>chill</i> chil
? enēla N.	cnéél		<i>kneel</i> niil
smēðe ( <i>under</i> ō)			
tēð	téep		<i>teeth</i> tiip
brēðer ( <i>under</i> é)			
gelēfan	beléév		<i>believe</i> beliiv
slēfe	sléév	1108	<i>sleeve</i> sliiv
dēfan	diiv		<i>dive</i> daiv
þēfð ( <i>under</i> é)			
hēng ( <i>pret.</i> ) ( <i>under</i> é)			
scēne	shéén		<i>sheen</i> shiin
wēnan	wéén	1112	<i>ween</i> wiin
grēne	gréén		<i>green</i> griin
cēne	céén		<i>keen</i> ciin
ewēn	ewéén		<i>queen</i> cwiin
tēn	ten	1116	<i>ten</i> ten
þreōtēne	þirtéén		<i>thirteen</i> þættiin
bēn ( <i>under</i> ō)			
gesēman	séém		<i>scem</i> siim
dēman	déém		<i>deem</i> diim
tēman	téém	1120	<i>teem</i> tiim
brēmel ( <i>under</i> é)			
ēge (=eā)	ei, ii		<i>eye</i> ai
hēg	hai		<i>hay</i> héi
slēg N.	slii		<i>sly</i> slai
tēgan	tii	1124	<i>tie</i> tai
ēcan	ééc		<i>eke</i> iie
rēc (=eā)	rééc		<i>reek</i> riic
hrēc (=eā)	ric		<i>rick</i> ric
rēcan	rec	1128	<i>reck</i> rec
lēc (=eā)	lééc		<i>leek</i> liic

$\bar{e}$  (*continued*).

OLD.	MIDDLE.		MODERN.
sēcan	sééc		siic
cēc (= eā)	chééc		chiic
bēce	bééch	1132	biich
brēc	brééch		brüich

nēxt (*under é*)

bēcnian (*under é*)

---

hēdan	hééd		hiid
rēdan	rèéd (ée)		riid
stēda	stééd	1136	stiid
spēd	spééd		spiid
fēdan	fééd		fiid
fēded ( <i>under é</i> )			
nēd	nééd		niid
mēd	mééd	1140	miid
glēd	glééd		gliid
crēda	crééd		criid
brēdan	brééd		brüid
blēdan	blééd	1144	bliid

---

lēt (*under é*)

swēte	swéét		swiit
scēt (= eā)	shéét		shiit
fēt	féét		fiit
gemētan	méét	1148	miit
grētan	gréét		griit
bētel	béétl		biitl

blētsian (*under é*)

---

stēp (= eā)	stéép		stiip
stēpel	stéépl	1152	stiipl
wēpan	wéép		wiip
cēpan	céép		ciip
crēpel	cripl		cripl
dēpan ( <i>see dyppan</i> )	dip	1156	dip

\*dēpð (*under é*)

ǣ = (éé).

OLD.	MIDDLE.		MODERN.
hǣr	? hair		hèar
þǣr	ðèèr		ðèar
wǣron	wèèr		wèar
hwǣr	whèèr	1160	whèar
fǣr	fèèr		fèar
bǣr	? béér		biar
ǣl	éél		iil
? gesǣlig	sili	1164	sili
mǣl	mèèl		miil
brǣð	brèèþ		breþ
*brǣðan	brèèð		briið
cǣse	chééz	1168	chiiz
ǣfen	èèven		iivn
ǣmette ( <i>under a</i> )			
wǣg	waav		wéiv
wǣgan	weih		wéi
hwǣg	whèi	1172	whéi
hnǣgan	neih		néi
grǣg	grai, grei		gréi
cǣge	cei		cii
*wǣgð	weiht	1176	wéit
lǣce	lééch		liich
sprǣc	spééch		spiich
þrǣd	þrèèd		þred
wǣd	wéédz	1180	wiudz
sǣd	sééd		siid
grǣdig	gréédi		griidi
dǣd	dééd		diid
ondrǣdan	drèèd	1184	dred
nǣdl	néédl		niidl
lǣtan ( <i>under è</i> )			
strǣt	stréét		striit
wǣt ( <i>under è</i> )			

h; r, hr, l, hl; ð, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

$\bar{æ}$ (=éé) (*continued*).

OLD.	MIDDLE.		MODERN.	
blætan	blèet	1188	<i>bleat</i>	bliit
slæp	sléep		<i>sleep</i>	sliip
swæpan	swéep		<i>sweep</i>	swiip
scæp	shéep		<i>sheep</i>	shiip
wæpen	wèepon	1192	<i>weapon</i>	wepən
slæpte ( <i>under é</i> )				

 $\bar{æ}$ (=èè).

sæ	sèè		<i>sea</i>	sii
tæhte ( <i>under a</i> )				
ær	èèr		<i>ere</i>	èèar
ræran	rèèr		<i>rear</i>	rièr
ærest ( <i>under è</i> )				
hælan	hèèl	1196	<i>heal</i>	hiil
þræl N.	þral		<i>thrall</i>	þròl
dæl	dèèl		<i>deal</i>	diil
hælð	? hèèlþ		<i>health</i>	helþ
ælc ( <i>under c</i> )				
hæðen	hèèðen	1200	<i>heathen</i>	hiidæn
scæð	shèèþ		<i>sheath</i>	shiip
wræð	wrèèþ		<i>wreath</i>	riip
? bræð	brèèþ		<i>breath</i>	breþ
? bræðan	brèèð	1204	<i>breathe</i>	briid
behæs ( <i>under è</i> )				
tæsan	tèèz		<i>tease</i>	tiiz
flæsc ( <i>under è</i> )				

$\bar{æ}$ (=èè) (*continued*).

OLD.	MIDDLE.		MODERN.
lǣstan ( <i>under a</i> ) wrǣstan ( <i>under è</i> )			
lǣwed	leud		lyuud
lǣfan hlǣfdige ( <i>under a</i> ) ǣfre ( <i>under è</i> )	lèèv		liiv
gelǣfed ( <i>under è</i> )			
ǣnig ( <i>under a</i> ) lǣnan ( <i>under è</i> )			
hlǣne	lèèn	1208	liin
clǣne	clèèn		cliin
mǣnan	mèèn		miin
gemǣne	mèèn		miin
ǣmyrie ( <i>under è</i> ) þǣm ( <i>under è</i> )			
clǣg	clai	1212	cléi
ǣ(1)c rǣcan tǣcan blǣc(=ā) blǣcan	èèch rèèch tèèch blèèc blèèch	1216	iich riich tiich bliic bliich
rǣdan lǣdan gelǣded ( <i>under è</i> )	rèèd lèèd		riid liid
*brǣdð	brèèð	1220	bredþ
hǣto sǣti N. swǣt spǣtte ( <i>under a</i> ) hwǣte wǣt ( <i>under è</i> ) fǣtt ( <i>under a</i> )	hèèt sèèt swèèt whèèt	1224	hiit siit swet whiit

h; r, hr, l, hl; ð, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

## eā.

OLD.	MIDDLE.		MODERN.
fleā	flèè		flee
geā	yèè		yea
ceā	? chuuh		chough
peāh	ðòòuh	1228	though
eāre	èèr		ear
forseārian	sèèr		sear
neār	nèèr		near
geār	yèèr	1232	year
teār	tèèr		tear
deāð	dèèþ		death
ceās	chòòz		chose
eāst	èèst	1236	east
eāstre	èèster		easter
heāwan	heu		hew
hreāw	rau		raw
þeāw	þeu	1240	thew
sleāw	slòòu		slow
sceāwian	shòòu (eu)		show (shew)
screāwa	shreu		shrew
streāw	strau	1244	straw
streāwian	streu		strew
feāwa	feu		few
deāw	deu		dew
breāw (see brū)			dyuu
heāfod (under d)			
bereāfian	bercèv	1248	bereave
leāf	lèèf		leaf
sceāf	shèèf		sheaf
deāf	dèèf		deaf
beān	bèèn	1252	bean
seām	sèòm		seam
steām	stèèm		steam
streām	strèèm		stream
gleām	glèèm	1256	gleam
dreām	drèèm		dream
			siim
			stiim
			striim
			gliim
			driim



**eā** (*continued*).

OLD.	MIDDLE.		MODERN.
teām	tèem		tīm
beām	bèem		biim
cāge ( <i>under ē</i> ) fleāg	fleu	1260	flew
hreāc ( <i>under ē</i> ) leāc ( <i>under ē</i> ) ceāc ( <i>under ē</i> ) beācen	bèecon		beacon
heā(fo)d	hèed		head
reād	rèed		red
leād	lèed	1264	lead
sceādan	shed		shed
screāðian	shred		shred
neād ( <i>under ē</i> ) deād	dèed		dead
breād	brèed	1268	bread
sceāt ( <i>under ē</i> ) sceāt ( <i>pret.</i> ) neāt	ʃshot nèet		shot neat
greāt	grèet		great
beātan	bèet	1272	beat
heāp	hèep		heap
hleāpan	hlèep		leap
steāp ( <i>under ē</i> ) ceāp ( <i>subs.</i> ) ceāpman	chèep ( <i>adj.</i> ) chapman	1276	cheap chapman
ereāp ( <i>pret.</i> )	ʃcrept		crept

**eō.**

þreō	þrée		three
seōn ( <i>vb.</i> )	sée		see
seō	shée	1280	she
feō(h)	fée		fee
			þrii sii shii fii

h; r, hr, l, hl; ʃ, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

**eō** (*continued*).

OLD.	MIDDLE.		MODERN.
freō	frée		frii
fleō	flée		flii
gleō	glée	1284	glii
beō ( <i>vb.</i> )	bée		bii
beō ( <i>subs.</i> )	bée		bii
þeōh	þiih		þai
hreōh	ruuh	1288	ræf
leōht ( <i>under é</i> )			
hleōr	léer		liær
deōr	dээр		diær
deōre	dээр (ée)		diær
deōrling	darling	1292	daæling
dreōrig	drèeri		driæri
beōr	bээр		biær
feōrða	fourþ		fòæþ
hweōl	whéel	1296	whiil
?geōl	?		yuul
ceōl	céel		ciil
heōld ( <i>under é</i> )			
seōðan	séeð		siið
geō(g)uð	yuuþ	1300	yuuþ
forleōsan	(lóóz)		luuz
freōsan	fréez		friiz
fleōse	flées		fliis
ceōsan	chóóz	1304	chuuz
breōst	brèest		bræst
eōw ( <i>pron.</i> )	yuu		yuu
eōw	yeu		yuu
eōwe	eu	1308	yuu
hreōwan	reu		ruu
seōwian	seu		sóu
hleōw	lé		lii
feōwer	four	1312	fòær

a(æ ea ei), i, é(eo), è, ē, æ, eā, eō, u, o.

**eō** (*continued*).

OLD.	MIDDLE.		MODERN.
feōwertig	forti		fòeti
greōw ( <i>pret.</i> )	greu		gruu
ceōwan	cheu		chuu
creōw ( <i>pret.</i> )	creu	1316	cruu
cneōw ( <i>pret.</i> )	cneu		nyuu
cneōw ( <i>subs.</i> )	cnée		nii
treōw	trée		trii
treōwe	treu	1320	truu
breōwan	breu		bruu
bleōw ( <i>pret.</i> )	bleu		bluu
hreōwð	ryyþ		ruuþ
treōwð	tryyþ	1324	truuþ
leōf	(lééf)		liif
þeōf	(þééf)		þiif
cleōfan	cleev		cliiv
deōfol	devil	1328	devl
geōng	yung		yəng
betweōnan	betwéén		betwiin
*gebeōn ( <i>partic.</i> )	béén		biin
feōnd	(féénd)	1332	find
freōnd	(fréénd)		frend
miūc N.	mééc		miic
leōgan	lii		lai
fleōga	fii	1336	flai
geōguð	yuuþ		yuuþ
hreōd	rééd		riid
weōd	wééd		wiid
neōd	nééd	1340	niid
beōdan	bid		bid
sceōtan	shóót		shuut
fleōt	fléét		fliit
beōt ( <i>part.</i> )	beet	1344	biit
heōp ( <i>rose</i> )	hip		hip

h; r, hr, l, hl; ð, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

## eō (continued).

OLD.	MIDDLE.		MODERN.
hleōp ( <i>pret.</i> )	flept		lept
sweōp ( <i>pret.</i> )	fswept		swept
weōp ( <i>pret.</i> )	fwep̄t	1348	wep̄t
creōpan	creēp		criip
deōp	déep		diip

## u.

duru	(duur)		door	dòor
þurh { furf	þrunh þoruh furu	1352	through thorough furfrow	þruu þərə fərou
crulla N. curs	curl curs		curl Thursday curse	cæł cæəs
wurð furðor	wurþ furðer	1356	worth further	wæþ fæðer
þunresdæg curs	þursdai curs		Thursday curse	þæzdi cæəs
turf	turf	1360	turf	tæf
murnian	muurn		mourn	mòæn
wurm	wurm		worm	wæəm
burg	?boru		borough	bərə
wurean	wure	1364	work	wæe
swurd	swurd		sword	sòæd
wull full	?wuul (u) full		wool full	wul ful
crulla ( <i>under r</i> ) bulluca	buloc	1368	bullock	bulæc

a(æ ea ei), i, é(eo), è, ē, æ, eā, eō, u, o.

## U (continued).

OLD.	MIDDLE.		MODERN.
wulf sculdor	wulf shuulder		wolf shoulder wulf shóuldær
ūs hūsbōnda	us huzband	1372	us husband əs həzbænd
tusc būa sic N.	tusc busc		tusk busk tæsc bæsc
rust lust gust N. dust	rust lust gust dust	1376	rust lust gust dust ræst læst gæst dæst
lufu ēndlufon scūfan dūfe ōnbūfan	luv eleven shuv duv abuv	1380	love eleven shore dove above læv elevøn shæv dæv əbæv
hungor sungen wrungen clungen tunge	hunger sung wrung clung tung	1384 1388	hunger sung wrung clung tongue hængør sæng ræng clæng tæng
munuc druncen	munc drunc		monk drunk mænc drænc
hunig þunor sunu sunne scūnian spunnen gewunnen nunne munuc ( <i>under ne</i> ) cunnan dunn tunne under	huni þunder sun sun shun spun wun nun cuning dun tun under	1392 1396 1400	honey thunder son sun shun spun won nun cunning dun tun under hæni þændær søn sæn shæn spæn wæn næn cøning dæn tæn ændær

## u (continued).

OLD.	MIDDLE.		MODERN.
hund	huund		haund
hundred	hundred	1404	hændred
sund ( <i>subs.</i> )	suund		saund
gesund ( <i>adj.</i> )			
sundor	sunder		sænder
wund	wuund		wuund
gewunden	wuund	1408	waund
wundor	wunder		wænder
funden	fuund		faund
grund	gruund		graund
grunden	gruund	1412	graund
bunden	buund		baund
pund	puund		paund
huntian	hunt		hænt
stunt ( <i>adj.</i> )	stunt	1416	stænt
? munt	muunt		maunt
þūma	þumb		þəm
sum	sum		səm
sumor	sumer	1420	sæmər
swummen	swum		swəm
slumerian	slumber		slæmbər
guma	gruum		gru(u)m
cuman	cum	1424	cəm
crume	crumb		crəm
dumb	dumb		dəm
ugglig N.	ugli		ægli
sugu	suu	1428	sau
fugol	fuul		faul
enucian	enoc		noc
enucel	enucl		næcl
bucca	buc	1432	bæc
pluccian	pluc		plæc
wudu	? wuud (u)		wud
huutu	nut		næt
gutt	gut	1436	gæt

## u (continued).

OLD.	MIDDLE.		MODERN.
būton	but	<i>but</i>	bæt
butere	buter	<i>butter</i>	bætər
?putta N.	put	<i>put</i>	put

---

upp	up	1440 <i>up</i>	əp
hup	hip	<i>hip</i>	hip
sūpan	sup	<i>sup</i>	səp
cuppa	cup	<i>cup</i>	cəp

## ū.

hū	huu	1444 <i>how</i>	hau
ʒū	ʒuu	<i>thou</i>	ʒau
nū	nuu	<i>now</i>	nau
cū	cuu	<i>cow</i>	cau
brū	bruu	1448 <i>brow</i>	brau

---

ūre	uur	<i>our</i>	auər
sūr	suur	<i>sour</i>	sauər
scūr	shuuer	<i>shower</i>	shauər
būr	buuer	1452 <i>bower</i>	bauər
gebūr	(buur)	<i>boor</i>	buər
(neāh)gebūr	(neih)buur	<i>(neigh)bour</i>	(néi)bər

---

ūle	uul	<i>owl</i>	aul
fūl	fuul	1456 <i>foul</i>	faul

---

sūʒ	suuʒ	<i>south</i>	sauʒ
mūʒ	muuʒ	<i>mouth</i>	mauʒ
uncūʒ	uncuuʒ	<i>uncouth</i>	əncuuʒ
cūʒe	cuu(l)d	1460 <i>could</i>	cud
būʒ N.	(buuʒ)	<i>booth</i>	buuʒ

---

ūs ( <i>under u</i> )			
hūs	huus	<i>house</i>	haus
lūs	luus	<i>louse</i>	laus
þūsēnd	þuuzēnd	1464 <i>thousand</i>	þauzēnd
mūs	muus	<i>mouse</i>	maus

scūfan (*under u*)dūfe (*under u*)

h; r, hr, l, hl; ʒ, s, w, hw, f; ng, n, m; g, c, d, t, b, p.

## ū (continued).

OLD.	MIDDLE.		MODERN.
onbūfan ( <i>under u</i> )			
scūnian ( <i>under u</i> )			
dūn	duun		daun
tūn	tuun		taun
brūn	bruun	1468	braun
þūma ( <i>under u</i> )			
rūm	(ruum)		ruum
rūg	ruuh		rəf
būgan	buu		bau
sūcan ( <i>under u</i> )			
brūcan	(bruuc)	1472	bruc
ūder ( <i>under u</i> )			
hlūd	luud		laud
scrūd	shruud		shraud
crūd	cruud		craud
clūd	cluud	1476	claud
ūt	uut		aut
ūterlice ( <i>under u</i> )			
lūtan	luut		laut
clūt	cluut		claut
būtan ( <i>under u</i> )			
prūt	pruud	1480	praud
sūpan ( <i>under u</i> )			

## ö.

cohh(ett)an	còuh		cof
sòhte	sòuht		sòòt
wrohte	wròuht		ròòt
dohtor	dauhter	1484	dòòtər
bohte	bòuht		bòòt
brohte	bròuht		bròòt



ú (*continued*).

OLD.	MIDDLE.		MODERN.
for	for		fòor
beforan	befòor	1488	befòor
borian	bòor		bòor
world	wurld		wæld
forð	forþ		fòəþ
norð	norþ	1492	nòəþ
morðor	murðer		mæədər
hors	hors		hòəs
forst ( <i>under st</i> )			
dorste	durst		dæst
borsten	burst	1496	bæst
horn	horn		hòən
forlor(e)n	forlorn		foələən
þorn	þorn		þòən
swor(e)n	sworn	1500	swòən
scor(e)n	shorn		shòən
mor(ge)ning	morning		mòəning
corn	corn		còən
tor(e)n	torn	1504	tòən
bor(e)n	born		bòən
storm	storm		stòəm
forma	former		fòəmər
sorg	soru	1508	soróu
morgen	moru		moróu
borgian	boru		boróu
store	store		stòəc
hord	hòord	1512	hòəd
word	word		wæd
ford	ford		fòəd
bord	bòord		bòəd
scort	short	1516	shòət
port	port		pòət
hol	hòol		hóul
holh	holu		holou

## ó (continued).

OLD.	MIDDLE.		MODERN.	
holegu	holi	1520	holly	holi
þol	þòðl		thole (pin)	þóul
swollen	swolen		swollen	swóuln
scolu	shòðl		shoal	shóul
stolen	stòðlen	1524	stolen	stóuln
fola	fòðl		foal	fóul
col	còðl		coal	cóul
cnoll	enol		knoll	nóul
dol	dul	1528	dull	dəl
toll	tol		toll	tóul
bolla	bóul		bowl	bóul
bolster	bolster		bolster	bóulster
folgian	folu	1532	follow	folou
wolcen	welcin		welkin	welcin
folc	folc		folk	fóuc
scolde	? shuuld		should	shud
molde	mould	1536	mould	móuld
wolde	? wuuld		would	wud
gold	gold		gold	góuld
bolt	bolt		bolt	bóult
froða N.	froþ	1540	froth	frò(ò)þ
moððe	moþ		moth	mò(ò)þ
broð	broþ		broth	bròðþ
hose	hòz		hose	hóuz
*gefrosen	fròzen	1544	frozen	fróuzn
nosu	nòz		nose	nóuz
*gecosen	chòzen		chosen	chóuzn
cross N.	cross		cross	cross
blōsma	blosom	1548	blossom	blōsəm
gōsling	gosling		gosling	gozling
frost	frost		frost	frost
ðf	{ ov		of	ov
	{ of	1552	off	of
ofen	{ ?òðven		oven	əvn

a(æ ea ei), i, é(eo), è, ē, ã, eā, eō, u, o.

## ó (continued).

OLD.	MIDDLE.		MODERN.
offrian	ofer		ofær
ofer	òðver		óuðvær
seofel	? shòðvel	1556	shøvl
clofen	clòðven		clóuðvn
oft	oft		oft
loft N.	loft		loft
sōfte	soft	1560	soft
lòng	long		long
þròng	þrong		þrong
þwòng	þong		þong
sòng ( <i>subs.</i> )	song	1564	song
stròng	strong		strong
wròng	wrong		rong
mòngere	monger (u)		mængær
òngemòng	among (u)	1568	ëmæng
tònge	tongz		tongz
òn	on		on
bònd	bond		bond
fròm	from	1572	from
wòmb	(wóómb)		wuum
còmb	còomb		cóum
froga	frog		frog
trog	trouh	1576	tròf
boga	bou		bóu
flog(e)n	floun		flóun
locc	loc		loc
socc	soc	1580	soc
smocc	smoc		smoc
smoca	smòce		smóuc
stocc	stoc		stoc
*gesprocen	spòccen	1584	spóucæn
flocc	floc		floc
geoc	yòce		yóuc

## o (continued).

OLD.	MIDDLE.		MODERN.
cocce	coc		coc
coccel	coel	1588	coel
croce	croc		croce(ari)
cnocian	cnoc		noc
brocen	bròccen		bròucæn
oxa	ox	1592	ox
fox	fox		fox
rōd	rod		rod
soden	soden		sodn
gescōd	shod	1596	shod
fōdor	foder		fodər
god	god		god
codd	cod		cod
troden	troden	1600	trodn
bodian	bòd		bòud
bodig	bodi		bodi
rotian	rot		rot
hlot	lot	1604	lot
þrotu	þròt		þróut
(ge)scot	shot		shot
scotland	scotland		scotlænd
flotian	flòt	1608	flóut
mot	mòt		móut
cot	cot		cot
cnotta	cnot		not
botm	botom	1612	botəm
loppestre	lobster		lobstər
open	òpen		óupən
hoppian	hop		hop
hopa	hòp	1616	hóup
sop	sop		sop
stoppian	stop		stop
(ātor)coppa	cob(web)		cob(web)
cropp	crop	1620	crop
dropa	drop		drop
topp	top		top

## Ū.

OLD.	MIDDLE.		MODERN.
scō	(shóó)		shuu
dō	(dóó)	1624	duu
tō	tóó		tuu
tōh	tuuh		təf
? sōhte, etc. ( <i>under o</i> )			
hōr	(w)hòòr		hòòr
swōr	swòòr	1628	swòòr
flōr	flóór		flòòr
mōr	móór		muər
stōl	stóól		stuul
cōl	cóól	1632	cuul
tōl	tóól		tuul
ōðer	(óóðer)		əðər
sōð	sóóþ		suuþ
*smōðe	smóóð	1636	smuuð
*(hē) dōð	dóóþ		dəþ
tōð	tóóþ		tuuþ
brōðor	(bróóðer)		brəðər
gōs	góós	1640	guus
gōsling ( <i>under o</i> )			
bōsm	(bóózəm)		buzəm
blōsma ( <i>under o</i> )			
hrōst	róóst		ruust
mōste	must		məst
rōwan	róu	1644	róu
hlōwan	lóu		lóu
flōwan	flóu		flóu
grōwan	gróu		gróu
blōwan	blóu	1648	blóu
hōf ( <i>pret.</i> )	(hóóv)		hóuv
hōf ( <i>subs.</i> )	hóóf		huuf
behōfian	(behóóv)		behuuv (óu)
grōf ( <i>subs.</i> )	gróóv	1652	gruuv
glōf	(glóóv)		gləv

## ō (continued).

OLD.	MIDDLE.		MODERN.
sōfte ( <i>under o</i> )			
sōna	sóón		suun
spōn N. ?	spóón		spuun
nōn	nóón	1656	nuun
mōna	móón		muun
mōnað	(móóneþ)		mænþ
mōnandæg	(móóndai)		mændi
gedōn	(dóón)	1660	dæn
bōn N.	bóón		buun
gōma	gum		gæm
glōm	glóóm		gluum
ðōm	ðóóm	1664	duum
brōm	bróóm		bruum
blōma	blóóm		bluum
slōg	sleu		sluu
wōgian	wóó	1668	wuu
genōg	enuuh		enəf
drōg	dreu		druu
bōg	buuh		bau
plōg N.	pluuuh	1672	plau
hōc	hóóc		huc
hrōc	róóc		ruc
lōcian	lóóc		luc
seōc	shóóc	1676	shuc
wōc	(awóóc)		əwóuc
cōc	cóóc		cuc
erōc N.	eróóc		eruc
tōc	tóóc	1680	tuc
bōc	bóóc		buc
brōc	bróóc		bruc
hōd	hóód		hud
rōd	róód	1684	ruud
	rod		rod
gescōd ( <i>under o</i> )			
stōd	stóód		stud
fōda	fóód		fuud
fōdor ( <i>under o</i> )			
flōd	flóód	1688	flæd
mōd	móód		muud

## ō (continued).

OLD.	MIDDLE.		MODERN.
mōdor	(móóðer)		mæðer
gōd	góód		gud
blōd	blóód	1692	bləd
brōd	bróód		bruud
wōdnesdæg	wednesdai		we(d)nzdi
rōt N.	róót		ruut
fōt	fóót	1696	fut
bōt	bóót		buut
hwōpan	whóóp		huup

## ADDENDA.

mearg	maru		maróu
cealc	chalc	1700	chòoc
hæsel	haazel		héizl
sceanc	shanc		shænc
wæg(e)n	wagon		wægæn
	wain	1704	wéin
dragen	draun		dròon
? gagn	gain		géin
sæce	sac		sæc
sleac	slac	1708	slæc
wæcce	wach		woch
gemaca	maat		méit
eaxl	axl		æxl
lator	later	1712	lætər
gabb N.	gab		gæb
tapor	taaper		téipər
ār ( <i>metal</i> )	òor		òor
hālig dæg	? hòolidaj	1716	holidi
rāw	ròou		róu
*enāwlæcan	enòòulej		nolej
òn ān	anon		ənon

ADDENDA (*continued*).

OLD.	MIDDLE.		MODERN.	
wrist	wrist	1720	<i>wrist</i>	rist
hiw	heu		<i>hue (hew)</i>	hyuu
skipta N.	shift		<i>shift</i>	shift
wringan	wring		<i>wring</i>	ring
slipor	sliperi	1724	<i>slippery</i>	sliperi
hwīnan	whiin		<i>whine</i>	whain
cyrnel	cernel		<i>kernel</i>	cænəl
sýpan	sip		<i>sip</i>	sip
fēðer	fèèðer	1728	<i>feather</i>	feðər
becwéðan	becwèèð		<i>bequeathe</i>	becwiið
wést	west		<i>west</i>	west
weocce	wic		<i>wick</i>	wic
rædels	ridl	1732	<i>riddle</i>	ridl
gemēted	met		<i>met</i>	met
stèrne	stern		<i>stern</i>	stəən
rest	rest		<i>rest</i>	rəst
wrèncan	wrench	1736	<i>wrench</i>	rench
wrænna	wren		<i>wren</i>	ren
twèntig	twenti		<i>twenti</i>	twenti
hēhðo	heiht		<i>height</i>	hait
stēran	stéér	1740	<i>steer</i>	stiər
cwēn	cwèèn		<i>quean</i>	cwiin
?leās	lóós		<i>loose</i>	luus
þreātian	þrèèt		<i>threat</i>	þret
preōst	(préést)	1744	<i>priest</i>	priist
seōc	sic		<i>sick</i>	sic
þohte	þouht		<i>thought</i>	þòòt
colt	colt		<i>colt</i>	cóult
fōstor	foster	1748	<i>foster</i>	fostər
hrōf	róóf		<i>roof</i>	ruuf
þus	ðus		<i>thus</i>	ðəs
húsþing N.	hustingz		<i>hustings</i>	həstingz
suncen	sunc	1752	<i>sunk</i>	sənc
skūm	scum		<i>skum</i>	scəm



ALPHABETICAL INDEX TO THE LISTS.<sup>1</sup>

- A (*artic.*) 415  
 (a)bode 446  
 (a)bove 1383  
 ache 1064  
 acorn 270  
 acre 269  
 adder 313  
 addice 295  
 adze 295  
 after 152  
 (a)gain 265  
 ail 1063  
 alder 89  
 alderman 91  
 ale 53  
 (a)light 459  
 all 54  
 alms 79  
 am 223  
 (a)mong 169  
 an (*artic.*) 415  
 and 207  
 angle (*vb.*) 155  
 ankle 173  
 anon (1719)  
 answer 205  
 ant 224  
 anvil 206  
 any 181  
 ape 335  
 apple 338  
 arch- 36  
 are 8  
 (a)rise 676  
 ark 35  
 arm 31  
 (a)rose 394  
 arrow 23  
 arse 22  
 art (*vb.*) 47  
 as 108  
 ash (*tree*) 118  
 ashes 120  
 ask 119  
 aspen 134  
 ass 109  
 at 316  
 ate 317  
 aught 369  
 awe 1054  
 awl 135  
 (a)woke 1677  
 axe 292  
 axle (1711)  
 aye 344  
 Back 287  
 bait 354  
 bake 288  
 bale 71  
 balk 87  
 ban 203  
 band 218  
 bane 202  
 bang 172  
 bare (*adj.*) 19  
 bare (*pret.*) 20  
 bark (*subs.*) 41  
 bark (*vb.*) 865  
 barley 967  
 barm 858  
 barn 972  
 barrow 861  
 bark 124  
 bath 104  
 bathe 105  
 be 1285  
 beacon 1261  
 bead 949  
 beam 1259  
 bean 1252  
 bear 838  
 beard 46  
 beat (*inf.*) 1272  
 beat (*pret.*) 1344  
 beckon 943  
 bed 1075  
 bee 1286  
 beech 1132  
 been 1331  
 beer 1294  
 beetle 1150  
 (be)fore 1488  
 beg 928  
 (be)gan 198  
 (be)gin 572  
 (be)have 138  
 (be)hest 1001  
 (be)hove 1651  
 belch 88  
 (be)lieve 1107  
 bell 882  
 bellow (*vb.*) 891  
 bellows 993  
 belly 994  
 belt 998  
 bench 1026  
 bend 1043  
 (be)neath 906  
 bent 1050  
 (be)queathe (1729)  
 (be)reave 1248  
 (be)reft 1011  
 berry 968  
 besom 911  
 best 1004  
 better 1084  
 (be)tween 1330  
 (be)twixt 630  
 (be)yond 925  
 bid 1341  
 bidden 937  
 bide 722  
 bier 1162  
 bight 733  
 bill 484  
 billow 758  
 bin 576  
 bind 588  
 birch 864  
 bird 474  
 birth 748  
 bishop 511  
 bit 650  
 bitch 626  
 bite 727  
 bitter 651  
 black 291  
 bladder 315  
 blade 314  
 (chill)blain 937  
 blast 133  
 bleach 1217  
 bleak 1216  
 beat 1188  
 bled 951  
 bleed 1144  
 blend 1044  
 bless 909  
 blew 1322  
 blind 589  
 bliss 508  
 blithe 674  
 blood 1692  
 bloom 1666  
 blossom 1548  
 blow (*wind*) 407  
 blow (*flower*) 1648  
 boar 383  
 board 1515  
 boat 453  
 bode 1601  
 body 1602  
 bold 97  
 bolster 1531  
 bolt 1539  
 bond 219  
 bone 424  
 book 1681  
 boon 1661  
 boor 1453  
 boot 1697  
 booth 1461  
 bore (*pret.*) 21  
 bore 1489  
 born(e) 1505  
 borough 1363  
 borrow 1510  
 bosom 1641  
 both 392  
 bottom 1612  
 bough 1671  
 bought 1485  
 bound (*pret.*) 217  
 bound (*partic.*) 1413  
 bow (*vb.*) 1471  
 bow (*subs.*) 1577  
 lower 1452  
 bowl 1530  
 braid 938  
 brain 266, 936  
 brake 289  
 bramble 926  
 brand 220  
 brass 117  
 bread 1268  
 breadth 1220  
 break 941  
 breast 1305  
 breath 1166  
 breathe 1167  
 bred (*partic.*) 950  
 breech 1133  
 breed 1143  
 brethren 907  
 brew 1321  
 bride 825  
 bridge 795  
 bridle 723  
 bright 466  
 bring 555  
 broad 447  
 broke 290  
 broken 1591  
 brood 1693  
 brook (*vb.*) 1472  
 brook (*subs.*) 1682  
 broom 1665  
 broth 1542  
 brother 1639  
 brought 1486

<sup>1</sup> Numbers in parentheses refer to words in the Addenda.

- brow 1448  
 brown 1468  
 buck 1432  
 build 761  
 bullock 1368  
 bundle 784  
 burden 733  
 burn 857  
 burst (*infin.*) 848  
 burst (*partic.*) 1496  
 bury 744  
 -bury 736  
 busk 1374  
 busy 765  
 but 1437  
 butter 1438  
 buy 794  
 by 661
- Cake 284  
 calf 78  
 call 68  
 callow 67  
 came 235  
 can 200  
 candle 216  
 care 16  
 cart 49  
 carve 849  
 cast 131  
 castle 132  
 cat 333  
 chafer 148  
 chaff 147  
 chalk (1700)  
 chapman 1276  
 cheap 1275  
 cheek 1131  
 cheese 1168  
 chest 916  
 chew 1315  
 chicken 799  
 chide 720  
 child 493  
 children 494  
 chill 1104  
 (chill)blain 937  
 chin 573  
 choose 1304  
 chose 1235  
 chosen 1546  
 chough 1227  
 Christ 518  
 christen 519  
 church 735  
 churl 846  
 cinder 581  
 clad 311  
 clammy 429  
 claw 136
- clay 1212  
 clean 1209  
 cleanse 1036  
 cleave 1327  
 clew 527  
 cliff 537  
 climb 602  
 cling 554  
 clip (*cut*) 660  
 clip (*embrace*) 812  
 cloth 390  
 clothe 391  
 cloud 1476  
 clout 1479  
 cloven 1557  
 clover 150  
 clung 1387  
 cluster 769  
 coal 1526  
 cob(web) 1619  
 cock 1587  
 (cock)chafer 148  
 cackle 1588  
 cod 1599  
 cold 95  
 colt (1747)  
 comb 240  
 come 1424  
 comely 788  
 cook 1678  
 cool 1632  
 corn 1503  
 cot 1610  
 cough 1481  
 could 1460  
 cow 1447  
 crab 334  
 cradle 310  
 craft 154  
 cram 234  
 crane 201  
 crave 149  
 creed 1142  
 creep 1349  
 crept 1277  
 cress 908  
 crew 1316  
 crib 654  
 cringe 553  
 ripple 1155  
 crock(ery) 1589  
 crook 1679  
 crop 1620  
 cross 1547  
 crow 405  
 crowd 1475  
 crumb 1425  
 crutch 801  
 cunning 1399  
 cup 1443
- curl 1355  
 curse 1359
- Dale 69  
 dam 236  
 damp 241  
 dare 17  
 dark 863  
 darling 1292  
 daughter 1484  
 dawn 253  
 day 252  
 dead 1267  
 deaf 1251  
 deal 1198  
 dear 1291  
 dearth 844  
 death 1234  
 deed 1183  
 deem 1119  
 deep 1350  
 deer 1290  
 (de)file 819  
 delve 886  
 den 1034  
 depth 958  
 devil 1328  
 dew 1247  
 did 804  
 die 355  
 dim 601  
 din 779  
 dint 786  
 dip 813, 1156  
 dish 510  
 ditch 713  
 dive 1109  
 do 1624  
 doe 365  
 dole 374  
 done 1660  
 doom 1664  
 door 1351  
 doth 1637  
 dough 433  
 dove 1382  
 down 1466  
 drag 254  
 drank 180  
 draw 255  
 drawn (1705)  
 dread 1184  
 dream 1257  
 dreary 1293  
 drench 1025  
 drew 1670  
 drink 561  
 drive 688  
 driven 538  
 drop 1621
- drought  
 drove 414  
 drunk 1390  
 dry 793  
 dull 1528  
 dumb 1426  
 dun 1400  
 durst 1495  
 dust 1378  
 dwarf 859  
 dwell 986  
 dyke 712
- Each 1213  
 ear (*vb.*) 961  
 ear (*subs.*) 1229  
 earl 845  
 earn 27  
 earnest 853  
 earth 840  
 east 1236  
 Easter 1237  
 eat 952  
 eaves 1007  
 ebb 1085  
 edge 1055  
 eel 1163  
 eft(soons) 1010  
 egg 1056  
 eight 3  
 either 261  
 eke 1125  
 eldest 995  
 eleven 977, 1380  
 elf 75  
 ell 991  
 elm 888  
 else 988  
 embers 1051  
 emmet 224  
 empty 1053  
 end 1037  
 England 1015  
 English 1016  
 enough 1669  
 ere 1194  
 erst 969  
 even (*adj.*) 917  
 even(ing) 1169  
 ever 1006  
 evil 771  
 ewe 1308  
 eye 1121
- Fain 263  
 fair 256  
 fall 64  
 fallow 63  
 fang 167

- far 834  
 fare 14  
 farthing 843  
 fast 128  
 fat 328  
 father 305  
 fathom 107  
 fear 1161  
 feather (1728)  
 fed 945  
 fee 1281  
 feed 1138  
 feel 1103  
 feet 1147  
 fell (*vb.*) 983  
 fell (= *skin*) 877  
 fellow 878  
 felt (*partic.*) 900  
 fen 1031  
 fern 29  
 fetch 1069  
 fetter 954  
 fever 921  
 few 1246  
 fickle 621  
 fiddle 498  
 field 898  
 fiend 1332  
 fifty 542  
 fight 829  
 file 669  
 fill 757  
 film 485  
 filth 759  
 fin 571  
 find 586  
 finger 552  
 fire 818  
 first 742  
 fish 509  
 fist 768  
 five 686  
 flask 123  
 flat 329  
 flux 294  
 flay 248  
 flea 1225  
 fledged 791  
 flee 1283  
 fleece 1303  
 fleet 1343  
 flesh 1000  
 flew 1260  
 flight 732  
 flint 592  
 flit 809  
 flitch 622  
 float 1608  
 flock 1585  
 flood 1688  
 floor 1629  
 flow 1646  
 flown 1578  
 fly 1336  
 foal 1525  
 foam 428  
 fodder 1597  
 foe 432  
 fold 94  
 folk 1534  
 follow 1532  
 food 1687  
 foot 1696  
 for 1487  
 ford 1514  
 (for)lorn 1498  
 former 1507  
 forth 1491  
 forty 1313  
 foster (1748)  
 foul 1456  
 found 1410  
 fought 6  
 four 1312  
 fourth 1295  
 fowl 1429  
 fox 1593  
 free 1282  
 freeze 1302  
 French 1023  
 fresh 913  
 Friday 607  
 friend 1333  
 fro 362  
 frog 1575  
 from 231  
 frost 1550  
 froth 1540  
 frozen 1544  
 full 1367  
 furrow 1354  
 further 1357  
 furze 740  
 Gab (1713)  
 gain (1706)  
 gall 66  
 gallows 83  
 game 233  
 gang 170  
 gannet 199  
 gape 341  
 gate 330  
 gather 307  
 gave 145  
 gear 25  
 geld 997  
 get 648  
 ghost 398  
 gift 543  
 gild 760  
 girdle 975  
 girt 976  
 give 536  
 glad 309  
 glass 116  
 gleam 1256  
 glee 1284  
 gleed 1141  
 glide 719  
 gloom 1663  
 glove 1653  
 gnat 332  
 gnaw 251  
 go 364  
 goad 444  
 goat 452  
 god 1598  
 gold 1538  
 gone 422  
 good 1691  
 goose 1640  
 gore 381  
 gosling 1549  
 (gos)sip 653  
 got 331  
 grass 115  
 grave 146  
 gray 1274  
 great 1271  
 greedy 1182  
 green 1113  
 greet 1149  
 grew 1314  
 grey 1174  
 grim 600  
 grind 587  
 grip 659  
 gripe 731  
 groan 423  
 groom 1423  
 groove 1652  
 grope 456  
 ground (*subs.*) 1411  
 ground (*partic.*) 1412  
 grow 1647  
 guest 130, 1003  
 guild 491  
 guilt 762  
 gum 1662  
 gust 1377  
 gut 1436  
 Had 296  
 hail (*subs.*) 257  
 hail (*interj.*) 348  
 hair 1157  
 hale 372  
 half 76  
 hall 55  
 hallow 82  
 halm 80  
 halt 98  
 hammer 225  
 hand 208  
 handy 1038  
 hang 156  
 happy 336  
 hard 43  
 hare 9  
 hark 862  
 harm 32  
 harp 51  
 harrow 971  
 hart 869  
 harvest 26  
 has 110  
 hat 319  
 hate 318  
 hath 101  
 have 137  
 haven 139  
 haw 242  
 hawk 140  
 hay 1122  
 hazel (1701)  
 he 1089  
 head 1262  
 heal 1196  
 health 1199  
 heap 1273  
 hear 1097  
 heard 1100  
 hearken 867, 1099  
 heart 870  
 hearth 841  
 heat 1221  
 heathen 1200  
 heave 1008  
 heaven 918  
 heavy 1009  
 hedge 1057  
 heed 1134  
 heel 1101  
 height (1739)  
 held 896  
 hell 978  
 helm 889  
 help 902  
 hemp 182  
 hen 1027  
 her 468  
 (shep)herd 957  
 here 1096  
 hew 1238  
 hid 803  
 hide (*subs.*) 823  
 hide (*vb.*) 824  
 hie 605  
 high 1094

- hill 753  
 hilt 495  
 him 594  
 hind 577  
 hindermost 578  
 hip (*rose*) 1345  
 hip (*coxa*) 1441  
 hire 817  
 his 502  
 hit 641  
 hithe 820  
 hither 631  
 hoar 376  
 hoard 1512  
 hoarse 393  
 hold 92  
 hole 1518  
 holiday (1716)  
 hollow 1519  
 holly 1520  
 home 425  
 honey 1391  
 -hood 440  
 hood 1683  
 hoof 1650  
 hook 1673  
 hop 1615  
 hope 1616  
 horn 1497  
 horse 1494  
 hose 1543  
 hot 449  
 hound 1403  
 house 1462  
 hove 1649  
 how 1444  
 hue (1721)  
 hundred 1404  
 hung 923  
 hunger 1384  
 hunt 1415  
 husband 1372  
 hustings (1751)  
  
 I 611  
 ice 675  
 (ice)berg 860  
 icicle 624  
 idle 714  
 if 535  
 ill 475, 752  
 in 563  
 inch 774  
 inn 563  
 Ireland 662  
 iron 663  
 is 501  
 island 604  
 it 640  
 ivy 529  
  
 Keel 1298  
 keen 1114  
 keep 1154  
 ken 1033  
 kernel (1726)  
 kettle 1083  
 key 1175  
 kill 985  
 kin 778  
 kind 782  
 king 773  
 kiss 764  
 kitchen 800  
 kith 763  
 knave 342  
 knead 947  
 knee 1318  
 kneel 1105  
 knew 1317  
 knife 687  
 knight 465  
 knit 810  
 knock 1430, 1590  
 knoll 1527  
 knot 1611  
 know 406  
 knowledge (1718)  
 known 412  
 knuckle 1433  
 kye 816  
  
 Ladder 299  
 lade 297  
 lady 300  
 lain 933  
 lair 930  
 lamb 238  
 lame 227  
 land 209  
 lane 185  
 lank 175  
 lark 37  
 last (*adj.*) 125  
 last (*vb.*) 127  
 late 320  
 latter (1712)  
 laugh 1  
 laughter 4  
 law 244  
 lay (*pret.*) 243  
 lay (*inf.*) 1058  
 lead (*vb.*) 1219  
 lead (*subs.*) 1264  
 leaf 1249  
 leak 1066  
 lean 1208  
 leap 1274  
 learn 854  
 least 126  
  
 leather 904  
 leave 1207  
 led 1072  
 lee 1311  
 leech 1177  
 leek 1129  
 leer 1289  
 left 1012  
 leg 1059  
 lend 1028  
 length 1018  
 Lent 1046  
 lept 1346  
 less 111  
 lest 112  
 let (*pret.*) 953  
 let 1076  
 lewd 1206  
 lice (*plur.*) 821  
 lick 613  
 lid 633  
 lie (*jacere*) 606  
 lie (*subs.*) 790  
 lie (*mentiri*) 1335  
 lief 1325  
 life 681  
 lift 772  
 light 828  
 like 708  
 limb 596  
 lime 700  
 linden 580  
 linen 565  
 -ling 545  
 link 1020  
 lip 655  
 lisp 523  
 list 513  
 list(less) 767  
 lithe 671  
 little 805  
 live 530  
 liver 531  
 lo! 357  
 load 298  
 load(stone) 442  
 loaf 413  
 loam 426  
 loan 417  
 loathe 388  
 lobster 1613  
 lock 1579  
 loft 1559  
 long 158  
 look 1675  
 lore 378  
 lord 384  
 lose 1301  
 loose (1742)  
 lot 1604  
  
 loud 1473  
 louse 1463  
 lout 1478  
 love 1379  
 low (*adj.*) 431  
 low (*vb.*) 1645  
 luck 796  
 lust 1376  
 -ly 612  
  
 Made 306  
 maid 268  
 main 264  
 make 283  
 mallow 74  
 malt 100  
 man 195  
 mane 196  
 many 197  
 mar 966  
 mare 965  
 mark 40  
 marrow (1699)  
 marsh 970  
 mast 129  
 mate (1710)  
 maw 250  
 may 249  
 me 1092  
 mead 946  
 meal (*corn*) 879  
 meal (*food*) 1165  
 mean (*vb.*) 1210  
 mean (*adj.*) 1211  
 meat 1082  
 meed 1140  
 meek 1334  
 meet 1148  
 melt 901  
 men (*pl.*) 1032  
 mere 964  
 merry 835  
 met (1733)  
 mice (*pl.*) 822  
 midge 792  
 midst 639  
 mie 706  
 might 464  
 mild 490  
 mile 670  
 milk 487, 894  
 mill 756  
 mind 781  
 mine 695  
 minster 780  
 mint (*plant*) 593  
 mint (*moneta*) 785  
 mirky 746  
 mirth 471, 839

- mis- 505  
 miss 506  
 mist 515  
 mistletoe 517  
 moan 421  
 mole 373  
 Monday 1659  
 monger 168  
 monk 1389  
 month 1658  
 mood 1689  
 moon 1657  
 moor 1630  
 more 380  
 morning 1502  
 morrow 1509  
 most 397  
 mote 1609  
 moth 1541  
 mother 1690  
 mould 1536  
 mount 1417  
 mourn 1361  
 mouse 1465  
 mouth 1458  
 mow 404  
 much 623, 798  
 murder 1493  
 must 1643  
 my 695
- Nail 259  
 naked 282  
 name 232  
 nap 340  
 narrow 15  
 naught 369  
 nave 144  
 nay 346  
 near 1231  
 neat 1270  
 neck 1070  
 need 1139, 1340  
 needle 1185  
 neigh 1173  
 (neigh)bour 1454  
 ness 114  
 nest 915  
 net 1080  
 nether 499  
 nettle 1081  
 new 526  
 next 942  
 nib 956, 1087  
 nigh 1095  
 night 463  
 nightingale 65  
 nine 608  
 no 363
- none 418  
 noon 1656  
 north 1492  
 nose 1545  
 not 370  
 nothing 389  
 now 1446  
 nun 1398  
 nut 1435
- Oak 435  
 oar 375  
 oats 448  
 oath 385  
 of 1551  
 off 1552  
 offer 1554  
 oft 1558  
 old 90  
 on 1570  
 one 415  
 only 416  
 open 1614  
 or 409  
 ore (1715)  
 other 1634  
 ought 368  
 our 1449  
 out 1477  
 oven 1553  
 over 1555  
 owe 430  
 owl 1455  
 own 434  
 ox 1592
- Pan 204  
 park 42  
 path 106  
 pebble 343  
 penny 1035  
 pepper 959  
 pine 697  
 pit 811  
 pitch 627  
 pith 500  
 plant 222  
 play 929  
 plight 467  
 plough 1672  
 pluck 1433  
 pope 457  
 port 1517  
 pound 1414  
 prick 628  
 pride 826  
 priest (1744)  
 proud 1480  
 psalm 81
- put 1439
- Quail 881  
 quake 285  
 quean (1741)  
 queen 1115  
 quell 984  
 quench 1024  
 quick 625
- Rain 932  
 raise 349  
 rake 271  
 ram 226  
 ran 183  
 rang 157  
 rank 174  
 ransack 184, 273  
 rash 121  
 rather 102  
 raven 151  
 raw 1239  
 reach 1214  
 read 1135, 1218  
 reap 729  
 rear 1195  
 reck 1128  
 reckon 1065  
 red 1263  
 reed 1338  
 reek 1126  
 rein(deer) 350  
 rend 1039  
 rent 1045  
 rest (1735)  
 rhyme 698  
 rib 652  
 rich 707  
 rick 1127  
 rid 1071  
 ridden 632  
 riddle (1732)  
 ride 715  
 ridge 789  
 right 458  
 rim 595  
 rime 699  
 rind 579  
 ring 544  
 ripe 728  
 rise 676  
 road 441  
 roar 377  
 rod 1594  
 rode 441  
 roe 356  
 rood 1684  
 roof (1749)  
 rook 1674
- room 1469  
 roost 1642  
 root 1695  
 rope 454  
 rot 1603  
 rough 1288, 1470  
 row (*vb.*) 1644  
 row (*subs.*) (1717)  
 rue 1309  
 run 564, 852  
 rust 1375  
 ruth 1323
- Sack (1707)  
 sad 301  
 saddle 302  
 said 267  
 sail 931  
 sake 274  
 sallow 56  
 salt 99  
 salve 77  
 same 228  
 sand 210  
 sang 161  
 sank 177  
 sap 339  
 sat 322  
 Saturday 323  
 saw (*pret.*) 2  
 saw (*subs.*) 245  
 say 1060  
 scale 59  
 Scotland 1607  
 sea 1193  
 seal 883  
 seam 1253  
 sear 1230  
 seat 1222  
 sedge 1061  
 see 1279  
 seed 1181  
 seek 1130  
 seem 1118  
 seethe 1299  
 seldom 897  
 self 884  
 sell 979  
 send 1040  
 sent 1047  
 set 1077  
 settle 955  
 seven 919  
 sew 525, 1310  
 shade 303  
 shadow, 303  
 shaft 153  
 shake 276  
 shale 59  
 shall 58

- shame 230  
 shank (1702)  
 shape 337  
 share 10  
 sharp 52  
 shave 143  
 she 1280  
 sheaf 1250  
 shear 831  
 sheath 1201  
 shed 1265  
 sheen 1111  
 sheep 1191  
 sheer 664  
 sheet 1146  
 shelf 990  
 shell 981  
 shepherd 472, 957  
 shield 488  
 shift (1722)  
 shilling 476  
 shin 566  
 shine 692  
 ship 657  
 -ship 658  
 shire 469  
 shirt 750  
 shoal 1523  
 shod 1596  
 shoe 1623  
 shone 419  
 shook 1676  
 shoot 1342  
 shorn 1501  
 short 1516  
 shot (*pret.*) 1269  
 shot (*subs.*) 1606  
 should 1535  
 shoulder 1370  
 shove 1381  
 shovel 1556  
 show 1242  
 shower 1451  
 shrank 178  
 shred 1266  
 shrew 1243  
 shrift 541  
 shrine 693  
 shrink 558  
 shrive 683  
 shroud 1474  
 shun 1395  
 shut 807  
 shuttle 806  
 sick (1745)  
 side 716  
 sieve 532  
 sift 539  
 sigh 709  
 sight 460  
 silk 486, 892  
 sill 755  
 silly 980, 1164  
 silver 885  
 sin 777  
 sing 547  
 singe 1017  
 sink 556  
 sip (1727)  
 sister 914  
 sit 642  
 six 629  
 skill 477  
 skin 567  
 skirt 749  
 skum (1753)  
 sky 814  
 slack (1708)  
 slain 262  
 slaughter 5  
 slay 246  
 sleep 1189  
 sleeve 1108  
 slept 960  
 slew 1667  
 slide 717  
 slime 701  
 slink 557  
 slip 656  
 slippery (1724)  
 slit 643  
 sloe 358  
 slow 1241  
 slumber 1422  
 sly 1123  
 small 57  
 smear 830  
 smell 872  
 smelt 899  
 smile 666  
 smirk 973  
 smite 724  
 smith 496  
 smitten 644  
 smock 1581  
 smoke 1582  
 smooth 1636  
 snail 258  
 snake 275  
 sneak 710  
 snow 403  
 so 359  
 soap 455  
 sock 1580  
 sodden 1595  
 soft 1560  
 sold 93  
 some 1419  
 son 1393  
 song 162  
 soon 1654  
 sooth 1635  
 sop 1617  
 sore 379  
 sorrow 1508  
 sought 1482  
 soul 408  
 sour 1450  
 south 1457  
 sow (*vb.*) 402  
 sow (*subs.*) 1428  
 sown 410  
 spake 278  
 span 189  
 spare 12  
 spark 39  
 sparrow 24  
 spat 326  
 speak 939  
 spear 833  
 speech 1178  
 speed 1137  
 spell 874  
 spend 1041  
 spent 1048  
 spew 680  
 spill 479  
 spin 568  
 spindle 582  
 spit 808  
 spoke (*pret.*) 279  
 spoke (*subs.*) 438  
 spoken 1584  
 spoon 1655  
 sprang 164  
 spring 550  
 spun 1396  
 spurn 855  
 staff 141  
 stake 277  
 stalk 85  
 stall 60  
 stand 211  
 stank 179  
 star 832  
 stare 11  
 stark 38  
 starve 851  
 staves 142  
 stead 1073  
 steak 352  
 steal 873  
 steam 1254  
 steed 1136  
 steel 1102  
 steep 1151  
 steeple 1152  
 steer (1740)  
 stem 1014  
 stench 1021  
 step 1014  
 step 1088  
 stern (1734)  
 steward 679  
 stick 615  
 stiff 533  
 stile 704  
 still 478  
 sting 549  
 stink 559  
 stint 590  
 stir 734  
 stirrup 470, 705  
 stock 1583  
 stolen 1524  
 stone 420  
 stood 1686  
 stool 1631  
 stop 1618  
 stork 1511  
 storm 1506  
 strand 212  
 straw 1244  
 stream 1255  
 street 1186  
 strength 1019  
 stretch 1067  
 strew 1245  
 stricken 616  
 strife 672  
 strike 711  
 stroke 437  
 strong 163  
 stunt 1416  
 stye 703  
 such 617  
 suck 1471  
 summer 1420  
 sun 1394  
 sunder 1406  
 sung 1385  
 sunk (1752)  
 sup 1442  
 swain 351  
 swallow (*subs.*) 72  
 swallow (*vb.*) 890  
 swam 229  
 swan 188  
 swarm 34  
 swarthy 48  
 swear 962  
 sweat 1223  
 sweep 1190  
 sweet 1145  
 swell 871  
 swept 1347  
 swerve 850  
 swift 540  
 swim 597

- swine 691  
 swing 548  
 swollen 1522  
 sword 868, 1365  
 swore 1628  
 sworn 1500  
 swum 1421  
  
 Tail 260  
 take 286  
 tale 70  
 tallow 84, 992  
 tame 237  
 taper (1714)  
 tar 837  
 tart 50  
 taught 7  
 teach 1215  
 team 1258  
 tear (*subs.*) 1233  
 tear (*vb.*) 836  
 tease 1205  
 teem 1120  
 -teen 1117  
 teeth 1106  
 tell 987  
 ten 924, 1116  
 Thames 1052  
 than 186  
 thane 934  
 thank 176  
 that 321  
 thatch 272  
 thaw 400  
 the 827  
 thee 1090  
 theft 922  
 their 347  
 them 1013  
 then 187  
 there 1158  
 these 504  
 thew 1240  
 they 345  
 thick 614  
 thief 1326  
 thigh 1287  
 thin 776  
 thine 690  
 thing 546  
 think 775  
 third 473  
 thirst 741  
 this 503  
 thistle 514  
 thither 634  
 thole(pin) 1521  
 thong 160  
 thorn 1499  
 thorough 1353  
  
 those 395  
 thou 1445  
 though 1228  
 thought (1746)  
 thousand 1464  
 thrall 1197  
 thread 1179  
 threat (1743)  
 three 1278  
 thresh 912  
 thrill 754  
 thrive 682  
 throat 1605  
 throng 159  
 through 1352  
 throw 401  
 thrown 411  
 thumb 1418  
 thunder 1392  
 Thursday 1358  
 thus (1750)  
 tide 721  
 tie 1124  
 tile 609  
 till 483  
 timber 603  
 time 702  
 tin 574  
 tinder 783  
   to 1625  
 toad 445  
 toe 366  
 (to)gether 308  
 token 439  
 told 96  
 toll 1529  
 tongs 171  
 tongue 1388  
 too 1625  
 took 1680  
 tool 1633  
 tooth 1638  
 top 1622  
 tore 18  
 torn 1504  
 tough 1626  
 town 1467  
 tread 948  
 tree 1319  
 trim 787  
 trod 312  
 trodden 1600  
 trough 1576  
 true 1320  
 trust 770  
 truth 1324  
 Tuesday 528  
 tun 1401  
 turf 1360  
 tusk 1373  
  
 twain 935  
 twelve 887  
 twenty (1738)  
 twig 610  
 twine 696  
 twinkle 562  
 twins 575  
 twit 649  
 two 367  
  
 Udder 1473  
 ugly 1427  
 (un)couth 1459  
 under 1402  
 up 1440  
 us 1371  
 utter(ly) 1478  
  
 Vane 194  
 vat 327  
 vixen 802  
  
 Wade 304  
 wag 247  
 waggon (1703)  
 wain (1704)  
 wake 280  
 walk 86  
 wall 61  
 wallow 73  
 wan 191  
 wand 213  
 wander 215  
 wane 192  
 want 221  
 ward 44  
 ware 13  
 warm 33  
 warn 28  
 was 113  
 wash 122  
 wasp 1005  
 watch (1709)  
 water 324  
 wave 1170  
 wax 293  
 way 927  
 we 1091  
 weak 353  
 weal 876  
 wean 1029  
 weapon 1192  
 wear 963  
 weary 1098  
 weasel 910  
 weather 944  
 weave 920  
 web 1086  
 wed 1074  
 wedge 1062  
  
 (wed)lock 436  
 Wednesday 1694  
 weed 1339  
 weeds 1180  
 week 618  
 ween 1112  
 weep 1153  
 weevil 534  
 weigh 1171  
 weight 1176  
 welkin 1533  
 well (*adv.*) 875  
 well (*subs.*) 982  
 Welsh 989  
 wen 1030  
 wench 1022  
 wend 1042  
 went 1049  
 wept 1348  
 were 1159  
 west (1730)  
 wet 1078  
 wether 905  
 whale 62  
 what 325  
 wheat 1224  
 wheel 1296  
 whelk 893  
 whelp 999  
 when 193  
 where 1160  
 whet 1079  
 whether 103  
 whey 1172  
 which 620  
 while 668  
 whine (1725)  
 whisper 524  
 whistle 522  
 whit 462  
 white 726  
 whither 636  
 who 361  
 whole 371  
 whom 427  
 whoop 1698  
 whore 1627  
 whose 396  
 why 815  
 wick (1731)  
 wide 718  
 widow 635  
 width 638  
 wield 996  
 wierd 747  
 wife 685  
 wight 461  
 wild 489  
 wile 667  
 will 480

willow 481	women 599	wreak 940	yarn 30
win 569	won ( <i>pret.</i> ) 190	wreath 1202	ye 1093
wind ( <i>subs.</i> ) 583	won ( <i>partic.</i> ) 1397	wreck 281	yea 1226
wind ( <i>vb.</i> ) 584	wonder 1409	wren (1737)	year 1232
window 585	woo 1668	wrench (1736)	yearn 856
wine 694	wood 1434	wrest 1002	yeast 516
wing 551	wool 1366	wretch 1068	yell 482
wink 560	word 1513	wright 737	yellow 880
winnow 570	work 745, 862, 1364	wring (1723)	yelp 903
winter 591	world 1490	wrist (1720)	yes 507
wire 665	worm 743, 1362	write 725	yester(day) 521
wisdom 512	worse 739	writhe 673	yet 647
wise 677	wort 751	written 646	yew 1307
wish 766	worth 842, 1356	wrong 166	yield 492
wit 645	wot 450	wrote 451	yoke 1586
witch 619	would 1537	wroth 387	yolk 895
with 497	wound ( <i>pret.</i> ) 214	wrought 1483	yore 382
woad 443	wound ( <i>partic.</i> ) 1408	wrung 1386	you 1306
woe 360	wound ( <i>subs.</i> ) 1407	Yard ( <i>court</i> ) 45	young 1329
wolf 1369	wrang 165	yard ( <i>measure</i> ) 974	youth 1300, 1337
woman 598	wrath 386		yule 1297
womb 239			

## SUPPLEMENTARY LISTS OF IRREGULARITIES.

### MIDDLE PERIOD.

In the following words *æ* and *ea* have become *e* instead of the regular *a*: *gèr* (gear), *èrn* (earn), *fern*, *bèerd* (beard); *elf*, *belch*; *whēðer*, *togēðer*; *les*, *nes*, *lest*, *lèèst* (least), *gest* (guest); *ðen*, *when*; *emet*, *hemp*; *wrec*, *pebl*.

It is clear from these exceptional forms that the Old English *æ* was quite lost after the Transition period; as we see, it was either changed into *a*, or else mispronounced as *è*, just as it would be in the mouth of a foreigner.

The lengthening before *r* in *gèr*, *èrn* and *bèerd* has many parallels, and in the case of *bèerd* is confirmed by the Modern *biird*. The present form *ærn*, however, points rather to *ern*, with a short vowel. The lengthening in *lèèst*, although anomalous, is supported by *gèèst* from *yest*=*gist*, by the retention of *òò*=*ā* in *mòòst*, etc., and perhaps by *eriist* (see note on 518, below).

*a* for *ò* in non-preterites (p. 54): *angl*, *hang*, *fang*, *gang*, *bang*.  
*ò* for *a*: *on*, *bond*, *from*, *womb*, *comb*.



*e* preserved: *ei* (eye), *ŷei* (they), *whei*, *grei*, *cei* (key); *weih* (weigh), *neih*, *neih(buur)*, *eiht* (eight), *heiht*; *ŷeir*; *eiŷer*; *rein(déér)*.

The Modern forms point mostly to *ai*. *ai* (eye) however comes not from *ai=ei*, but from *ii*. *cii* (key) is altogether anomalous; so also are the two pronunciations *iŷer* and *aiŷer* (either), while the obsolete *éiŷer* is regular.

*i* (*y*) has become *e*, 1) regularly after *y*-consonant: *yel*; *yes*, *yèst*, *yesterdai*; *yet*. 2) in other words: *her*, *herd* (shepherd); *nèŷer*; *ŷèèz* (these); *èèvil*; *flejð* (fledged).

In *snèèc* and *rèèp* (sneak, reap) a highly anomalous change of *ii* into *èè* seems to have taken place.

*é*, *eo* become *i*: *liht*, *fiht*; *mirþ* (but *meri*), *birch*; *chil*, *silver*, *sile*, *mîle*, *fild*; *sister*; *ric*, *wic*; *cripl*, *hip* (=berry), *dip* (?).

*è* becomes *i*: *smirc*, *gird(l)*; *sili*, *cil*, *wiild*; *linc*; *rid*; *nib*.

*é* becomes *a*, 1) before *r*: *star*, *far*, *tar*, *darling* (from *deörling*), *farŷing*, *carv*, *starrv*, *barm*, *dwarf*, *baru*, *dare*, *hare*, *hart*. 2) in: *swalu*, *brambl*.

*è* becomes *a*, 1) before *r*: *mar*, *maar*, *barlei*, *marsh*, *haru*, *barn*, *yard*. 2) in: *talv* (?); *wasp*; *handi* (?), *aach*.

*é*, *eo* become *u*: *churl*, *burst*, *run*, *spurn*, *burn*; *hung*.

*ē*, *eō* become *ii*: *ii* (from *eāge*), *lii* (from *leōgan*), *slii*, *flii*, *tii*; *hiih*, *þiih*, *niih*; *diiv* (?).

*ē* becomes *èè* before *r*: *hèèr*, *wèèri*, *hèèren*, *hèèrd*.

In the case of the first two words there is sixteenth century authority for the *éé*-sound also.

*ē=éé* becomes *èè*, 1) before *r* in all words except the doubtful *béér*. 2) in: *mèèl*; *brèèŷ*; *èèven* (evening); *þrèèd*, *drèèd*; *blèèt*; *wèèpon*.

Three of these, however, are made doubtful by the Modern *þred*, *dred*, *wæpon*, which point rather to a shortening of the long vowel at an early period.

*eō* becomes *èè*: *dèèr*, *drèèri*; *brèèst*, *clèèv* (cleave).

There is Early Modern authority for *déér* as well as *dèèr*. *brèèst*, again, is uncertain on account of the Modern *brest*.

*eō* becomes *óó*: *lóóz*, *chóóz*; *shóót*.

Compare *chòóz* from *ccās* (p. 35), and *ŷòòuh* from *þeāh* (note to 1228, below).

*eō* becomes *u(u)*: *yuu*; *ruuh*; *yuuh*; *yung*.<sup>1</sup>

*o* becomes *u*: *murδer*, *durst*, *burst* (partic.); *dul*; *amung*, *munger*.

*ō* becomes *u(u)*: *yuu* (you); *tuuh* (tough); *yuuh*; *yung*.

The following remarks on the diphthongs are intended to supplement those on pp. 52, 53, above.

Diphthongs are formed not only by *g* (*gh*), but also by medial and final *h* (= *kh*), but only with back vowels, the new element being always *u* (never *i*), which I have already explained (note p. 80) as a mere *secondary* formation, due to the labialization of the following *h*=*kh*: the *h* is consequently not absorbed, as is the case with *g*.

The following are examples of genuine *h*-diphthongs, in which *h* is original, not a later modification of *g* (p. 79):

- 1) from *ah*: *lauh*, *lauhter*, *slauhter*, *fauht*, *tauht*. And perhaps *sau* from *seah*, although the omission of the *h* makes it more probable that it arises from some confusion with the plural *sāwon*.
- 2) from *āh*: *ðouht* (ought).  
*not* points to *nòðuht*=*nāht*; *nauht*, however, to a shortened *naht*.
- 3) from *oh*: *souht*, *bouht*, *vouht*.

For *dauhter* see note to 1484.

In the following words *g* has been anomalously preserved, instead of being diphthongized: *wag*, *wagon* (but also *wain*), *drag* (but also *drau*), *twig*.

A few general remarks on Middle (or rather Early Modern) English orthography remain to be made.

It is, as we have seen, mainly traditional, but with certain purely phonetic modifications. The first divergence of sound and symbol was the retention of *ee* and *oo* to denote the new sounds *ī* and *ū*, while original *ī* and *ū* themselves changed in the direction of *ai* and *au*. The introduction of *ea* and *oa* to denote the true *ee* and *oo* sound was, on the other hand, a strictly phonetic innovation.

*ee* and *oo* were partly phonetic, partly historical signs—

<sup>1</sup> I have repeated most of these words again under *ō*.

they denoted the sounds *ii* and *uu*, and implied at the same time an earlier *éé* and *óó*. But in a few cases it is interesting to observe that they were employed purely phonetically, *against* tradition. An example is afforded by the word written *room*, the Old English *rūm*. In the fourteenth century this word was spelt with the French *ou=uu*; but in the Early Modern period the regular *rowm*, corresponding with *down*, etc., was abandoned, probably because it would, like *down*, have suggested the regular diphthong *ou* or *ou*, into which the other old *uus* changed, and the word was written phonetically *room*, without at all implying a Middle English *róóm*. Other examples are *door* and *groom*, in which *oo* may perhaps represent short *u*, which it almost certainly does in *wool* and *wood*. The use of single *o* to denote short *u* is a well-known feature of Middle English. It occurs chiefly in combination with *w*, *u(=v)*, *n*, and *m*, and has been explained (first, I believe, by Dr. J. A. H. Murray) as a purely graphic substitute for *u* in combination with letters of similar formation, to avoid confusion. But such a spelling as *wod* would have suggested an *ò*-sound, as in *god*. To avoid all possibility of this pronunciation, the *o* was therefore doubled. This spelling is only inaccurate as regards the quantity; it is, therefore, difficult to see why it was not adopted in the words written *love*, *come*, etc., which ought by their spelling to indicate the pronunciations *lóóv*, *cóóm*, corresponding to Middle English *lòòv*, *còòm*!

Similar fluctuation between the phonetic and historical principle is shown in many words written with the digraph *ie*. *ie* is in itself nothing but a substitute for *ii*, which from purely graphic reasons was never doubled, as being liable to confusion with *u*. The sound of *ii* was, of course, in most cases expressed by *ee*. There were, however, a few words which preserved their Middle English *ii*-sound throughout the Early Modern period (and up to the present day) as well. Such a word as *field*, for instance, if written in the fourteenth century spelling *fld*, would have been read, on the analogy of *wild*, *child*, etc., as *féild*, or *fóild*, while to have written *feeld* would have been a violation of the etymological prin-

iple. Both history and sound were saved by the adoption of *ie*. The following list of *ie*-words will show that, although *ie* was sometimes used finally to denote the diphthongized sound, it invariably denoted the simple *ii* medially: *hie, lie, die, tie; wierd; yield, shield, wield, field; priest; believe, sieve; lief, thief; fiend, friend*.

In *sieve* we have an instance of *ie* used to denote a short vowel (compare *wool*, etc.); possibly the *ie* was employed simply to prevent the combination *siue*, which would have been graphically ambiguous.

### MODERN PERIOD.

The general rule which governs the retention and modification of *a* before sibilants seems to be that it is retained before breath consonants, but changed to *æ* before voice consonants. Thus we find *æz, hæz, hæv* contrasting with *a(a)s, gras, asc, last, staf, after*. The change to *æ* takes place, however, before *sh*, although voiceless: *æsh, ræsh*. Also in *æspen*.<sup>1</sup> In the same way *a* followed by *n* and a voice consonant becomes *æ*, as in *ænd, hænd, ænvil*; but if the consonant which comes after the *n* is voiceless, there is no change, as in *ansør, plant, ant*. These laws do not apply to *a* when followed by the other nasals, in which cases it is always changed: *sænc, drænc; dæmp*.

*ii* has been preserved in the following words: *mi: shiior, wiiod; shiild, wiild, fiild, yiild; wiivøl, wiic*.

Of these words the first only has *i* in O.E.; all the others are Middle E. lengthenings of *i*, corresponding sometimes to original *i*, sometimes to *è* or *é*. It is worthy of note that all of them are written with *ie*, except *shiior, wiivøl*, and *wiik*, which are written *shire, weevil, week*. The last two spellings with *e*, which go back as far as the fourteenth century, seem to indicate some confusion with *éé*, although we would rather expect the broad *èè*, as in *snèèc* for *sniic*. It is, however,

<sup>1</sup> Note, however, that *æspen* is a dissyllable, with a liquid in the second syllable: but we have *after*, not *æfter*.

possible that these *ees* may be simply Early Modern phonetic spellings, like *room*=*ruum*.

*èè* has become *éi* (instead of *iï*): *yéi* (yea); *bréic*; *gréit*.<sup>1</sup>

*u* has been preserved, 1) after *w*: *wuman*, *wul*, *wulf*, *wuund*, *wud* (not in *wändər*). 2) in other cases: *ful*, *bul(æ)*; *grun*.

*uu* has been preserved (sometimes with shortening): *buur* (boor); *əncuup*; *cud* (could); *ruum* (room); *bruc* (brook).

*óó* has been preserved: *hóuv*; *əwóuc*.

*óó* has become *ə*: *əðer*, *məðer*, *dəþ*, *brəðər*; *gləv*; *mənþ*, *məndi*, *dən*; *fləd*, *bləd*.

For *əvn* and *shəvt* see notes to 1553 and 1556.

The series of changes is clearly *óó*, *uu*, *u*, *ə*; the second and third belonging to the Early Modern, the last to the Transition period. The anomalous spelling *other*, etc., instead of *oother*, was probably meant to indicate the shortness of the *u*=*óó*. To infer from it a Middle E. *òððer* would be as unreasonable as in the case of *love*, *come*, etc., where the *u* was certainly never lengthened or lowered to *òò*.

Under the head of consonant influence the loss of the initial element of the diphthong *iuu* or *yuu* ought to have been noticed in its place. It takes place after *r* and *l*, but not after stops, nasals, and sibilants: *ruu*, *gruu*, *cruu*; *fluu*, *clu*; also in *chuu* (*lyuud* is an exception), *yuu*; *hyuu*; *þyuu*; *fyuu*; *nyuu*; *dyuu*; *styuu*; *spyuu*.

The development of the diphthong *óu* out of *ol* in the combination *olc* ought also to have been noticed; it occurs in two words: *yóuc* (yolk), *fóuc* (folk).

Also the change of *a* into *ò* before *lt*, in *holt*, *solt*, *molt*.

## NOTES TO THE WORD LISTS.

No. 3. *eiht*. A solitary exception to the general change of *aht* into *auht*. There is Early Mod. evidence for *aiht* as well as *eiht*.

<sup>1</sup> For the preservation of *èè* before *r* in *bèèr*, etc., see p. 68.

6. *fauht*. Salesbury writes *fauht*, and the spelling *fought* seems merely due to confusion with the partic. *fouhten* from O.E. *gefōhten*.

15. *nāru*, etc. These words are not derived direct from the nom. *nearu*, but from the oblique cases, *nearwe* becoming *nearw*, whence *naru*, by weakening of the final *w*. *caru*, on the other hand, which has *care* in the oblique cases, naturally lengthens its vowel—*caar*.

25. *gèr* from *gearwa* is only an apparent exception to the rule just stated, the long vowel being probably due to the *r*. The loss of the *w* is, however, anomalous.

58. *shæl*, for *shòðl*. An isolated exception to the development of *au* before *l*.

68. *ceallian*. This word occurs in the poem of *Byrhtnoð*; it may therefore possibly be English, although Norse influence in so late a work is quite possible.

71. *baal*. Exceptionally taken from the nom. *bealu*, not from the oblique *bealw*- (see note to 15, above).

81. *psalm*. The *p* is, of course, purely pedantic; the word may, however, be French.

84. *taelg*. The vowel is doubtful, and I have given the word again under *è* (992).

89, 91. *alder*, *alderman*. The exceptional retention of the *a* may be due to the liquid in the second syllable: compare the short *i* in *wunder*, etc., as contrasted with *wuund* (p. 47).

132. *castel*. This word, although of French origin, was in familiar use in English many years before the Conquest.

140. *hauc*, from *havoc* through *havec*, *haw(e)c*. The converse change has taken place in *waav* (1170); the series was probably *wæg*, *waaw*, *waav*.

150. *clòðer*. The only parallel is *lòðl* from *hladan* (298).

168, 169. *monger*, *among*. The *u*-sound, for which there is Early Middle authority, as well as for *o*, is anomalous.

181. *eni*. The Early form (or one of them) was *ani* with short *a* (as Gill expressly states); the present form *eni* may therefore be explained as an irregular variation of the normal *æni*.

182. *hemp* seems to point to an O.E. *hænep* (cp. 187).

187, 193. *then, when*. These clearly arise from the Late O.E. *ſænne* and *whænne* with abnormal modification of *a* before nasals (p. 26).

229. *swæm* for *swòm*. *m* seems to bar the retention of *a* for *æ* in the same way in the word *dæmp* (p. 150).

246, 248. *slai, flai*, instead of *slau, flau*. The subs. *slège* may have helped the former irregularity.

253. *daun*. *dag(e)nian* ought to give *dain*, but the analogy of the regular Middle E. *dawes* from *dagas* helped.

270. *acorn*. The *o* is probably inorganic, the result of association with *corn*.

298. *lòòd*. cp. *elòòver* (150).

303. *shaad* for *sceadw-*. cp. *baal*, 71.

324. *water*. The Modern *wòòter*, with its long vowel, is anomalous.

331. *got*, inorganic, from the analogy of the partic. *\*begoten*.

343. *pebl*, from *pæpol* or *pæbol* (?).

344. *ai*. The modern form is a solitary case of retention of the diphthong.

350. *rein*. The older spelling *raindeer* should have been given.

352. The Middle *stèèc* and its change into the Modern *stéic* are both anomalous.

353. *weak* may possibly come from the O.E. *wāc*, through *wāc*.

355. *dii*, from *dey(ja)*; cp. *ii* for *ei* from *eāge* (1121).

357. *lā*. If the Modern *lòò* (written *law*) really corresponds to the O.E. *lā*, we have a second instance (besides *bròòd*) of the retention of *òò*. *treysta* (770) should have been referred to here.

372. *haal*. A solitary and dubious instance of the retention of O.E. *ā*.

389. *nothing*. The Modern *ə* is probably due to the analogy of *wən* (415) and *nən*.

396. *whòòz*, read *whóóz*. The Modern *uu* is better evidence than the spelling *whose*.

400. *þau*, points seemingly to an O.E. *þāwan*.

415. *wən*. The most probable explanation is that *wə* is

simply the Early Modern *óó* with its labial and guttural elements pronounced successively instead of simultaneously (p. 14).

418. *nən*. Not a case of *òò* becoming *ə* through *uu* and *u*, but simply due to the analogy of *wən*.

429. *clami*. The O.E. *ā* in this word must have been shortened at a very early period, else we should have had *clomi*.

440. *-hóód*. A solitary instance of *òò* becoming *óó* in Middle English (except after *w*).

447. *bròód*. Retention of Middle English *òò* from *ā*.

491. *gild*. Exceptional retention of short *i*. cp. *gild* (from *gyldan*) and *byld* (760, 761).

518. *criist*. The *ch* is, of course, no evidence; but the word may be French. Compare, however, *lèèst* (126) and *yèèst* (520), with the same lengthening before *st*.

528. *teuzdai*. The spelling *ue* indicates the later simplification *yy*.

534. *wivil*. It is uncertain whether the spelling *ee* indicates a Middle English *wéévil* or is purely phonetic.

604. *island*. The *s* is purely etymological and erroneous.

707. *rich*. May be French.

760, 761. *gild*, *byld*. Exceptional retention of the short vowels. There is, however, Early Middle authority for *byyld* as well.

796. *luck*. The word *lukka* in Icelandic is said to be of late introduction, otherwise it would fit in very well. I have formed *lycci* from the Danish *lykke*.

847. *þræsh* may be a modification of *þresh*, as *eni* seems to be of *æni* (181).

860. *iceberg*. Probably foreign (Dutch?).

868. *swurd*; or from *u* (1365).

870. *hèèrt* and *hart* are both independent modifications of *hèrt*.

881. *cwail*. Compare *hair* (1157) from *hāēr*. The history of these two spellings requires investigation: it is possible that the *ai* is merely a comparatively late representation of the sound *èè*, introduced after the simplification of the diphthong *ai* (p. 65).



934. *þaan* for *þain*. Here, again, the spelling may be late. The Modern *þéin* would correspond to either *þaan* or *þain*.

956. *nebb*. The vowel is more probably *è* (1087).

1005. *wasp* points rather to *wasp* than *wèsp*; both forms may, however, have existed.

1017. *wāng* (551) should come in here.

1036. *clenz*. The spelling *ea* certainly points to *clèènz*, but the Modern form is against it, and it is possible that the *ea* may be a purely etymological reminiscence.

1038. *handi* may be merely a late derivative of *hand*.

1052. *temz*. The spelling is evidently a pedantic adaptation of the Latin *T(h)amesis*.

1054. *au*. This form (instead of *ai*) is very anomalous. The most probable explanation is that *ège* was made into *æge* by the same confusion between the two vowels as in *wèsp* (1005), and that *æge* then became *age*, which was irregularly diphthongized into *au(e)*.

1057. *hej* points rather to *hècg* than *hège*, which would give *hai*.

1058, 1060. *lai, sai*. These forms (instead of *lej, sej*) point rather to some such inflection as the imperative *lège, sège*.

1064. *aach*. Another case of confusion between *è* and *æ*—*ècc, æce, ace, aach*.

1105. *cnēla*. The Icelandic expression is *knéfalla*, but *knele* is found in Danish.

1135. *read*. I have given the word again under *èè* (1218), as it is quite uncertain whether it had *ē* or *æ* in O.E.: the assumed derivation from *rōdjan* favours the former, the MSS. usage the latter.

1157. *hair*. cp. *cwail* (881).

1171. *weih*, etc. Anomalous retention of *gh* in the form of *h*.

1228. *ʒòðuh*. The stages were probably *ʒeaah, ʒaah, ʒòðh, ʒòðuh*.

1239. *rau*. Apparently from an intermediate *hreaūw*; cp. *þau* (400).

1241, 1242. *slòou, shòou*. The same dropping of the first element of O.E. *caa*, as in the previous word. All these forms are important, as showing that the second element of the diphthong had the accent and was long.

1244. *strau*. cp. 1239.

1276. *chapman*. Points to a shortened *ea*, which naturally passed into *a*.

1292. *darling*. From shortened *eo* — *deör-*, *deor-*, *der-*, *dar-ling*.

1295. *fourþ*. Probably formed directly from the Middle English *four* itself.

1306. *yuu*. Here the first element of the diphthong is consonantized, and the final *w* thrown off, as in *tréé*, *cnée*, etc.

1333. *friend*. The Modern *frend* points to a very early shortened form, which probably co-existed with the older *fréend*.

1353, 1363. *thorough, borough*. The Modern *o* points to *þuruh* and *buruh*, and it is possible that the *o* is a mere graphic substitute for *u*.

1370. *shóulder* for *shaulder*. The most probable explanation is that *shuulder* became *shóulder* in the Early Modern period, and the *óu* became *óóu* before *ld*, and so was confounded with the *óóu* in *flóóu*, etc.

1380. *eleven*. Agrees rather with the other form *endleofon*.

1460. *cuuld*. The *l* is, of course, due to the analogy of *wuuld* and *shuuld*.

1470. *ruuh* may possibly come from *hrcōh* (1288).

1484. *dauhter*. The anomalous *au* may be due to Norse influence, as Danish has *datter* (Icelandic *dóttir*): I do not know, however, that the Danish form is of any antiquity.

1519. *holu*. The final *h* of *holh* seems to have been first vocalized (and labialized), and then merged into *w*, which, as in *naru*, etc., was weakened into *u*.

1521. *swóuln*, etc. The development of *ou* in the combinations *ol*, *old*, is Early Modern, and should have been mentioned (p. 61). The phoneticians make the *o* long, writing *tooul* (= *toll*), etc. Its preservation in the present English is, therefore, quite regular, as in *flóu* from Middle E. *flóóu*, etc.

1530. *bóul*. Here, again, the sixteenth century authorities write *booul*. The spelling *bowl* is, of course, phonetic and unhistorical.

1533. *welcin*. cp. *wedneslai* (1694).

1540. *froþ*, etc. The quantity of *o* before *þ*, *s*, and *f* is very uncertain in the present English, but the longs seem to be getting the upper hand.

1553. *oven*. The Modern *ovn* points rather to *óóven* than the regular *òðven*.

1556. *shovel*. The Modern *shəvl*, again, points to an earlier *shuwl*, which may be a shortening of *shuuvel*=*shóóvel*, as was suggested in the case of *oven*. Or the form *shuvel* may be due to the analogy of the verb *shuv*=*scūfan*.

1667, 1670. *steu*, *dreu*. The most probable explanation is that *slóóg* first became *slóóu*, and then this was confused with the numerous preterites in *eóów* (*greðw*, *eneðw*, etc.), and followed the same change into *eu*.

1694. *wednesday*. cp. *welcin* (1533).

## ON THE PERIODS OF ENGLISH.

One of the most troublesome questions of English philology is that of the designation of its various stages. I have throughout this paper adopted the threefold division of Old, Middle, and Modern: it will, therefore, be necessary to say a few words in its justification.

The first question is, shall we retain the name "Anglo-Saxon" for the earliest period of our language, or discard it entirely? The great majority of English scholars are decidedly hostile to the word. They argue that it is a barbarous half-Latin compound, which, although justifiable as applied to a political confederation of Angles and Saxons, is entirely misleading when applied to the *language* spoken by these tribes, implying, as it does, that the English language before the Conquest was an actual mixture of the Anglian and Saxon dialects. The reverse was of course the case, and we consequently have to distinguish between the Anglian dialect

of Anglo-Saxon and the Saxon dialect of Anglo-Saxon.<sup>1</sup> The most serious objection, however, to the word Anglo-Saxon is that it conceals the unbroken development of our language, and thrusts the oldest period of our language outside the pale of our sympathies. Hence, to a great extent, the slowness with which the study of our language makes its way among the great mass of educated people in England—if people can be called educated who are ignorant of the history of their own language.

These arguments have lately been vigorously attacked by a leading English philologist—Professor March. In his able essay<sup>2</sup> he brings out the distinctive features of the two extreme periods very forcibly, and has so far done good service. At the same time, he has greatly exaggerated the difference between the two periods. Thus, in phonology, he says that Anglo-Saxon had sounds now lost in English, such as French *u*, German *ch*, and initial *wl*, *wr*, and that *i* and *ū* have become diphthongs. Now any one who has read this paper with any attention will see that this part of the argument is worth very little, for all these sounds were preserved unchanged in the sixteenth century, which belongs unmistakably to the Modern period.

The well-known statement that Johnson's Dictionary contains 29,000 Romance words out of 43,500 is a great exaggeration. A large proportion of these 29,000 are words which are never used in ordinary speech or writing, very many of them are quite unknown to the majority of educated people, and not a few of them never existed in the language at all. When we speak of the proportion of Romance elements in English, we mean the English of every-day life, not of dictionaries and technical works,<sup>3</sup> and of the two ex-

<sup>1</sup> If any period of our language is to be called "Anglo-Saxon," let it be the present one—as far, at least, as the literary language is concerned, which is really a mixture of Saxon and Anglian forms.

<sup>2</sup> Is there an Anglo-Saxon Language? Transactions of the American Philological Association, 1872.

<sup>3</sup> On such one-sided grounds as these it would be easy to prove that Modern German is quite as mixed as English is. Observe the proportion of foreign and native words in the following passages, taken at random from a work published this year:

"Wieniawski, der Paganinispielier *par excellence*, zeigt sich da, wo er mit

tremes, the estimate of Turner is certainly fairer than that of Thommerel.

The real distinction between the two stages lies, of course, in the comparatively uninflectional character of the present language and its analytical reconstruction. But the old inflections are not all lost; we still have our genitive, our plurals in *s* and *en*, and in our verbs the Teutonic strong preterite is still common. And it must be borne in mind that even the Oldest English inflections are beginning to break up. There is no *s* or *r* in the nominative singular, consequently no distinction between nominative and accusative in many words, no distinction whatever of gender in the plural of adjectives, or of person in the plural of verbs. The imperfect case terminations are already eked out by prepositions—*hē ewað tō mē* is much more like English than Latin or even German.

And if we take the intermediate stages into consideration, we find it simply impossible to draw a definite line. Professor March acknowledges this, but takes refuge in a distinction between colloquial and literary speech, which last, he says, has much more definite periods. Professor March surely forgets that for scientific purposes artificial literary speech is worth nothing compared with that of every-day life, with its unconscious, unsophisticated development. It is, besides, very questionable whether there ever was an artificial literary prose language in England in early times.

While differing from Professor March on these points, I fully agree with him in protesting against the loose way in which "Old English" is made to designate any period from Alfred to Chaucer. It is quite clear that the inflectional stage of our language must have a distinctive name, and therefore that Old English must be reserved for it alone.

Schwierigkeiten und *Effecten à la Paganini* spielt, in seinem eigentlichen *Elemente*; seine *Compositionen* sind daher für *exclusive Virtuosen* nicht ohne *Interesse*. Dieselben wollen mit vollkommener *technischer Freiheit*, übermüthiger Laune und Feuer gespielt sein, vor allen die *Variationen Opus 11*—echte *musikalische Mix-pickles*."

"Ein *effectvolles Virtuosenstück* in Paganini'scher *Manier*."

"Das kurze *Thema* ist mit *poetischer Simplicität* zu spielen."

Compare these specimens with the Lord's Prayer, or a page of Swift or Defoe.

The difficulty is with the later stages. The period I call Middle English is now often called "Early English," while those who retain "Anglo-Saxon" call the intermediate periods "Semi-Saxon" or "Old English," while others make various arbitrary distinctions between "Early," "Old," and "Middle" English. It does not seem to be generally acknowledged that each of these terms really implies a definite correlative, that if we call one period "Early," we are bound to have a "Late" one, and that "Middle" implies a beginning and an end—to talk therefore of one period as "Early," as opposed to a "Middle" one, is entirely arbitrary.

Such divisions err also in being too minute. When we consider how one period merges into another, and how the language changed with much greater rapidity in the North than in the South, we see that it is necessary to start with a few broad divisions, not with impracticably minute ones.

I propose, therefore, to start with the three main divisions of *Old*, *Middle*, and *Modern*, based mainly on the inflectional characteristics of each stage. Old English is the period of *full* inflections (*nama, gifan, caru*), Middle English of *levelled* inflections (*naame, given, caare*), and Modern English of *lost* inflections (*naam, giv, caar*). We have besides two periods of *transition*, one in which *nama* and *name* exist side by side, and another in which final *e* is beginning to drop. The latter is of very little importance, the former, commonly called Semi-Saxon (a legitimate abbreviation of Semi-Anglo-Saxon), is characterized by many far-reaching changes. I propose, therefore to call the first the *Transition* period *par excellence*, distinguishing the two, when necessary, as first and second Transition, the more important one being generally called simply *Transition* or *Transition-English*.

Whenever minute divisions are wanted, *Early* and *Late* can be used—Early Old, Late Middle, Early Modern, etc. Still minuter distinctions can be made by employing *Earlier*, *Earliest*, etc., till we fall back on the century or decade.

These divisions could also be applied to the different dialect-names. Thus *Old Anglian* would be equivalent to "Anglian

dialect of Old English," *Modern Saxon* would designate the Dorsetshire dialect, etc.

As regards the Northern dialects of the Middle period, they ought strictly to be classed as Modern, as they soon lost the final *e* entirely. But as they have all the other characteristics of the Middle period, it seems most convenient to take the dominant speech of Chaucer and Gower as our criterion.

### CONCLUDING REMARKS.

First of all I have a few words to say on the relation of the present essay to Mr. Ellis's great work.

As regards my obligations to Mr. Ellis, I can only say, once for all, that without his investigations this essay would never have been written. It is essentially based on his results, of which, in some places, it is little more than a summary; while I have throughout drawn largely on the enormous mass of material stored up in the "Early English Pronunciation."

In going over the same ground as Mr. Ellis, it is but natural that I should occasionally arrive at conclusions different from his, as, for instance, in the important question of the two *ees* and *oos* in Middle English, and in that of the preservation of short *y* in the Early Modern period.

But I have not been satisfied with merely summarizing and criticizing Mr. Ellis's views, but have also endeavoured to carry his method a step further, by combining his results with the deductions of the historical school inaugurated by Rask, and perfected by Grimm and his followers in Germany. Mr. Ellis's great achievement was to determine generally the phonetic values of the Roman alphabet in England at the different periods, and to establish the all-important principle that the Middle Age scribes wrote not by eye, but by ear, and consequently that their varying orthographic usage is a genuine criterion of their pronunciation. It has, therefore, been possible for me in the present essay to turn my attention more exclusively to the sounds themselves, and the wider

generalizations obtainable from an examination of the various changes, which generalizations can again be applied to the elucidation and confirmation of the individual changes themselves. Many of the general principles stated at the beginning of the essay are, I believe, new and original; such, for instance, as the threefold divisions of sound-changes into organic, inorganic, and imitative, the sketch of the relations between sound and symbol (general alphabets), the determination of the laws which govern the changes of short and long vowels in the Teutonic languages, etc.

I have also added to our stock of phonetic material, both by the observations on the pronunciation of Modern English and the living Teutonic languages, and also by the full lists of Old English words with their Middle and Modern equivalents, which afford a sound basis both for testing the views I have developed, and for carrying out further investigation.

It need hardly be said that the present essay is but a meagre sketch of what would be a really adequate history of English sounds. An investigation of every dialect and period, even if only on the meagre and imperfect scale here attempted, would fill many volumes. And yet till this is done, we cannot say that the foundations of a scientific English phonology are even laid. And it is only on such investigations that a satisfactory investigation of inflection and syntax can be based.

It was, therefore, absolutely necessary for me to limit my programme as much as possible. Hence the omission of any reference to our dialects, and the comparative neglect of the Middle period. Most of my results are obtained from a direct comparison with Old and Modern English: they are, therefore, to a certain extent, only tentative. In one point they are specially defective, namely as regards the deductions drawn from our present traditional orthography. Although this orthography is, on the whole, a very faithful representation of the pronunciation of the time when it settled into its present fixity, yet there are many of its details which urgently require a more minute examination. In short, we want a thorough investigation of the orthography of the sixteenth



and seventeenth centuries, based on an examination not only of printed works, but also of manuscripts of all kinds. Such an investigation would not fail to yield valuable results.

Of the very considerable labour entailed in the present work, a large portion was expended on the lists. These I at first intended merely to consist of a certain number of examples of each change, but it proved so difficult to draw any definite line of exclusion that I determined to make them as full as possible, excluding only obsolete and doubtful words. There are a large number of words which, although of undoubted Teutonic origin, cannot be assigned to any Old English parent. Again, many Old English words given in the dictionaries without any reference, merely on the authority of Lye and Somner, are of very dubious existence. Many of them I believe to be guesses, formed by analogy from purely Modern words, while others are clearly taken from Transition texts. These I have often omitted, especially when they did not seem to offer any new points of interest. I am fully conscious of the inconsistencies and errors I have fallen into in preparing these lists, but I believe they are inevitable in a first attempt of this kind. It would have been easy to give my work a false appearance of fullness and finish, by suppressing the lists altogether; but I preferred to give them out, imperfect as they are, and rely on the indulgence of those who are alone competent to judge my work—those, namely, who have been engaged in similar initiatory investigations.



SPECIMENS OF ENGLISH DIALECTS.

---

I. DEVONSHIRE.

AN EXMOOR SCOLDING AND COURTSHIP.

II. WESTMORELAND.

A BRAN NEW WARK.



SPECIMENS  
OF  
ENGLISH DIALECTS.

---

I. DEVONSHIRE.  
AN  
EXMOOR SCOLDING AND COURTSHIP,

EDITED BY  
F. T. ELWORTHY, ESQ.

---

II. WESTMORELAND.  
A BRAN NEW WARK.

EDITED BY  
THE REV. PROFESSOR SKEAT.

---

LONDON:  
PUBLISHED FOR THE ENGLISH DIALECT SOCIETY,  
BY TRÜBNER & CO., 57 & 59, LUDGATE HILL.  
1879.

**J u n g u y :**

**CLAY AND TAYLOR, PRINTERS.**

## CONTENTS OF PART I.



	PAGE
INTRODUCTION TO PART I.           ...   ...   ...   ...	vii
 I. DEVONSHIRE.	
EDITOR'S PREFACE   ...   ...   ...   ...	3
THE SOMERSETSHIRE MAN'S COMPLAINT   ...   ...	7
AN EXMOOR SCOLDING   ...   ...   ...   ...	17
POSTSCRIPT AND VARIOUS READINGS   ...   ...   ...	60
EXMOOR COURTSHIP ...   ...   ...   ...   ...	75
ABRIDGED KEY TO THE GLOSSIC SYSTEM OF SPELLING ...	110
VARIOUS READINGS ...   ...   ...   ...   ...	112
GLOSSARY (WITH ADDITIONS BY THE EDITOR) ...   ...	116
 II. WESTMORELAND.	
A BRAN NEW WARK   ...   ...   ...   ...   ...	177
VARIOUS READINGS ...   ...   ...   ...   ...	209
NOTES (BY THE EDITOR)   ...   ...   ...   ...   ...	210
GLOSSARY (BY THE EDITOR) ...   ...   ...   ...   ...	214





# INTRODUCTION TO PART I.

BY PROFESSOR SKEAT.

---

It has always been the intention of the ENGLISH DIALECT SOCIETY to reprint certain Selected Specimens of various dialects, in order to exhibit them, as it were, in their living state. But there were several other undertakings of more immediate importance, such as the Bibliographical List in particular, which required more immediate attention.

After the completion of the Bibliographical List, the reprinting of twenty-two Glossaries, and the issuing of various other publications which are, we hope, of sufficient interest and importance to be placed before the members of the Society, it was to be expected that a wish should be expressed for the reprinting of specimens of the living speech. In order to meet this want in some degree, the present Part has been undertaken. The two pieces which have first received attention are sufficiently well-known and have a certain admitted value of their own, such as to render them worthy of being issued to members at some time or other, and they are accordingly issued now.

It is quite true that the 'Exmoor Scolding and Courtship' have been reprinted over and over again, and may, in fact, be bought in a cheap form at a railway book-stall, but the present reprint is very different from those that have preceded it. The editor has not only given us a glossie version, but has added numerous notes, all of much value and interest. We are now told whether the writer is at any moment using the true dialect of the peasantry or whether he is indulging in literary English, and even inventing, here and there, forms such as do not accord with the living speech at all. Thus the first of our Specimens is issued under very favourable circumstances, and cannot but prove extremely useful as an authoritative book of reference. The Scolding and Courtship were evidently written, in the first instance, merely to amuse; but, after the lapse of more than a century, during which time they have been reprinted at least a score of times, they now serve a more useful purpose as specimens

which, notwithstanding certain faults, possess a permanent philological interest; particularly in the number of words and grammatical forms which, though common in English of a much earlier date, are now obsolete in literary English, but are preserved in these dialogues, and are still living in the spoken dialect.

Of 'The Bran New Wark' it is not necessary to say much. It is not exactly in the spoken dialect, but rather a piece of literary English abounding in the use of provincial words, written by one who was familiar with the living speech. Instead of being an accessible book, like the preceding, it is very scarce, which was an additional reason for reprinting it. I have pointed out that there were really *two* editions of it, which differ but slightly. The various readings are given at p. 209. The construction of the Glossarial Index was rather tedious than difficult. I have shewn that most of the words used by the author are such as are explained in the very first glossary reprinted by the Society, and that there are grounds for believing that we thus possess what are, in fact, the author's own explanations. As to one or two words, such as *prickings* and *flushcocks*, I had a little difficulty; but on submitting the proof-sheets to Mr. W. Jackson, of Fleatham House, Carnforth, these words were promptly and definitely solved, and I beg leave to express my thanks for this timely assistance. To make quite sure, Mr. Jackson took the trouble to send me a 'flushcock' and a 'sieve' by post; and, on submitting these to the inspection of Mr. Britten, he at once pronounced them to be *Juncus lamprocarpus* and *Juncus effusus*: a result which is highly satisfactory.

It is hardly possible to say when the present series of reprints will be continued. It is easy, on the one hand, to say that 'more ought to be done;' but experience shews, on the other hand, that it is by no means easy to find editors who will give us their time and take sufficient pains; whilst it is at the same time undesirable that the supervision of the reprints should be lightly taken in hand and perfunctorily performed. If some of our members who are anxious to see more of these reprints, and who have the necessary knowledge, will offer their services as editors whilst indicating specimens which are worth reprinting, they will do the Society a great service. Otherwise suggestions as to what is wanted rather tend to embarrassment than afford hearty and genuine help.

I.  
DEVONSHIRE.

---

THE EXMOOR SCOLDING  
AND  
COURTSHIP

(TWO DIALOGUES OF THE BEGINNING OF THE XVIII. CENTURY);

ALSO

THE SOMERSETSHIRE MAN'S COMPLAINT  
(A POEM OF A FULL CENTURY EARLIER).

---

THE ORIGINAL TEXTS EDITED, COLLATED, AND ARRANGED, WITH A COMPLETE  
TRANSCRIPT IN GLOSSIC, THE VOCABULARY ENLARGED, AND THE  
WHOLE ILLUSTRATED WITH COPIOUS NOTES, BY

FREDERIC THOMAS ELWORTHY,

MEMBER OF COUNCIL OF THE PHILOLOGICAL SOCIETY.



## EDITOR'S PREFACE.

---

THE great value to students of any true specimens of South-Western English Dialects consists in the fact that they are the living descendants of what was once the literary and courtly language of England. From the time of Alfred or earlier, until after the Norman Conquest, for a period of some two hundred and fifty years before 1100—the West-Saxon English of Alfred, or, as it is called, the Anglo-Saxon, was the only written or literary form of speech of the country, and it is in the main to the writings of that period that we must look for the ground-work upon which our modern English has been built up. Then came the Norman Conquest with its vast revolution; after which, until far on in the fourteenth century, English as a national and recognized language did not exist. French and Latin were the written languages of the Court and of the Church—of all officials, and of all Ecclesiastics. All this while, however, English was still the vernacular, and consequently throughout the period are to be found various examples of this spoken tongue, written down with more or less accuracy of spelling in the different dialects spoken by the respective authors. These writings, however, were but dialects, and however valuable they may now be to us, as samples of the talk of our forefathers, they were, at the time they were written, to the dominant governing classes, much the same as similar writings would be now, if written in Welsh or Gaelic. One consequence of the utter disuse of English as the official tongue was, that the native writer of each district began to write according to the varieties of his native speech, and hence are found wide divergences from the original tongue in form and pronunciation. These have been classified according to the districts in which they prevailed, as Early Southern English, Early Midland English, and Early Northern English.

Until about A.D. 1300, we have specimens only of the two former, but from that date to about 1400 the three forms of English existed together, and in them can be traced the various changes, the constant and inevitable assimilation of foreign words, and the consequent developments of the language down to the time of Wycliffe and Chaucer. It may be said that during this period of nearly three hundred years, English, as a literary language, was in a larviform stage, seemingly inactive and despised, but yet going on with its life—now casting a slough of inflexion, now changing its construction, until at last it reasserts its claim to be the language of the people, through the two great writers of it—Wycliffe and Chaucer, and the father of English typography, William Caxton. These all spoke the Midland dialect and wrote in it, and henceforth the Midland became the literary form, which has developed into what is now the recognized standard of modern English. But for this accidental and fortuitous exaltation of the Midland dialects, our modern speech might have been based on the Southern form, and in that case it would now have been polite to say ‘the vield was a zowed with zeed—you can zee how vast it do growy,’ &c.<sup>1</sup>

That this is so, a mere cursory glance through some of the Southern writers of the thirteenth century will abundantly show. In the ‘Anceren Riwle,’ about A.D. 1220, we find *for* spelt *vor*; *fly*, *vlize*; *fourth*, *veorð*; *fifth*, *vijte*, &c. ‘Robert of Gloucester,’ about 1300, we find spelt *first*, *verst*; *fast*, *vaste* and *uaste*; *fair*, *vair*, &c. Later and last, ‘John of Trevisa,’ about 1387, has *for* spelt *vor*; *forth*, *vorþ*; *few*, *veaw*; *fight*, *vyzte*, &c.

Besides these peculiarities, there are many others which though common enough in the Western Dialects, are not polite English—yet we find them written by these old writers precisely as they are spoken to-day. For instance, ‘Robert of Gloucester’ says, *as þe hende he dude verst*. The same word *dude* for *did* or *acted*, would be so spoken now. Again, *þo* is used by him for *then*—so it is commonly now—*liche*, the common adverbial affix *then*, is *like* now,

---

<sup>1</sup> All this is very ably and fully treated by Dr. Murray in the article, ‘English Language,’ in the ‘Encyclopedia Britannica,’ New Ed. 1879.

instead of the modern and polite *ly*. See W. S. Gram., p. 81. The inflexion of the infinitive, in intransitive verbs, the peculiar characteristic of modern South-Western dialects, exists in precisely the same form as in the modern dialects in 'Robert of Gloucester.' For instance, where *þe duc Willam anon worbed alle his, þat non nere so wod to robbery: ne no maner harm do þere*. (See W. S. Gram., p. 49.)

A common form at present in South-Western dialects of the past participle of *to be* is *u-bee*, instead of *been*, the polite. 'Robert of Gloucester' spells this *ibe*, and in the 'Exmoor Scolding' it is *a be'*.

The latest writer of note in the English of South-Western England was John of Trevisa, and in his writings are many of the peculiarities still found in the South-Western dialects—as *eorneþ* for *runneth*; *a* for *he*, &c. After his time, which was contemporary with Chaucer, we look in vain for specimens of the South-Western English—indeed, thenceforward it existed only as a dialect, and was used, much as it now is in 'Punch,' as an example of an uncouth, barbarous form of the language, fit only to be the type of clowndom. It has, however, been handed down in its spoken form with fewer departures from its parent stock than its sister dialect, the Midland—now become the English of literature; so that in a living form are now to be heard in the South-West, words and pronunciation which have remained unaltered at least since the time of Simon de Montfort. To trace back these forms from the present to those times is a study of great interest, and it is moreover the best means of understanding the true history of the language. For this purpose it is desirable to discover, and to preserve every scrap of writing in which any South-Western dialectal expressions occur. From the xiv. century to Shakspeare, a period of over two hundred years, excepting the 'Chronicon Vilodunense,' a poem of Old Wiltshire dialect of about 1420, there is a blank. The newly invented printing-press, during all this time, seems to have had no type for any but Midland and Northern writers; until at last we have, in our great dramatist, a mere fragment in 'King Lear' (Act IV. se. vi.). This, however, is of great value as the first instance of the *Ich* (I, *ego*) of earlier writers having become *ch* before a vowel and *ise* before a consonant. No doubt these few words put into

the mouth of Edgar, were mere stage dialect, but the *v*'s and *z*'s, then as now, served to mark a Southern speech, and were even then assumed as befitting a clown's disguise. Ben Jonson, in his 'Tale of a Tub,' makes several of his characters pronounce their *f*'s and *s*'s as *v* and *z*. Also in the first two scenes he makes *Hilts* use *Ich* and *ch* for *I*, but this form is not continued throughout the play. Jonson makes his characters use some very unmistakable West Country phrases—as 'Valentine's Eve was thirty year,' *i.e.* '30 years ago on Valentine's Eve' (Act I. sc. i.). '*Thik same*;' '*un*,' '*hun*' for *him*. This too, is but stage dialect, like his friend Shakspeare's; for he makes *To-pan* say, 'O you mun look,' &c., in the same sentence with *zin* and *zure*—thus mixing Northern with Western.

Two or three fragments of Somersetshire are all that exist of the seventeenth century—of these the most important is 'The Somersetshire Man's Complaint,' said to have been written by one Thomas Davies, between 1614 and 1648. It is preserved in the Lansdowne MS. 674, in the British Museum. I am indebted to Mr. Hertridge's industry for a copy of this from the original MS., and it is here printed for the second time only. It first appeared in Brayley's 'Graphic and Historical Illustrator,' 1834. Mr. Hertridge was unaware of this fact, stated in the Bibliographical List, Series A, Part II., published by this Society, and is quite entitled to all the credit of a discovery.

The 'Complaint' was evidently written about the time of the great rebellion, but except as a link in the long chain of years from 'Trevisa' down to the 'Exmoor Scolding,' it is of little value. It is a literary production, and its Somersetshireisms are just those to be found in Shakspeare's fragment. They prove the prevalence in the seventeenth century of the *ch* for *I*, which, as seen in the 'Exmoor Scolding,' was very common for more than a hundred years later, but which is now no longer a feature of Somerset dialect, and except in a very circumscribed district is quite obsolete.

As a specimen of the dialect the 'Complaint' is very inferior to the 'Scolding and Courtship,' and yet it must have been written by a West country man, for no other would have used the word *agreed* in the sense it implies in v. 5.



## THE SOMERSETSHIRE MAN'S COMPLAINT.

Gods Boddikins 'c hill worke no more  
 dost thinke 'c hill labor to be poore  
 no no ich haue a doe.<sup>1</sup>

If this be nowe the world & trade  
 that I must breake & Rogues be made  
 Ich will a plundring too.

'Chill sell my cart & eake my Plow  
 and get a zward if I know how  
 for I meane to be right  
 'Chill learne to drinke to sweare to roare  
 to be a Gallant, drab, & whore  
 no matter tho nere fight.

But first a warrant that is vitt  
 from Mr.<sup>2</sup> Captaine I doe gett  
 twill make a sore a doo  
 For then 'c haue power by my place  
 to steale a horse without disgrace  
 and beate the owner too.

God blesse vs what a world is heere  
 can<sup>3</sup> neuer last another yeare  
 voke cannot be able to zow.  
 dost think I euer 'c had<sup>4</sup> the art  
 to plow my ground up with my Cart  
 My beast<sup>5</sup> are all I goe<sup>6</sup>

<sup>1</sup> This is still the p. part. of *do*, pronounced *u-dò*, and rhyming still with *too* (*teo'*), precisely as it is found in the writers of the xiii. and xiv. century.

<sup>2</sup> Still a usual custom to put *Mr.* before a title, as *Mr. Parson*, *Mr. Turney*, *Mr. Fish-jowder*, *Mr. Gin-lmun*, especially when a sneer or slight is implied.

<sup>3</sup> A good example of the omission of the nom. case. (See *W. S. G.*, p. 34.)

<sup>4</sup> This must be an error; the author in his desire to put in the *ch* as often as possible has here inserted it out of place. It should probably read *Dost think that euer 'chad the art.*

<sup>5</sup> *Beast*, used collectively, is still a plural noun. (See *W. S. Gram.*, p. 9.)

<sup>6</sup> The p. part. of *go*. The prefix is spelt *a* in the first verse—a capital *I* is quite a novelty. This form is still that of the dialect, while *agone* signifies *ago*.

Ize had zixe oxen tother day  
 and them the Roundheads stole away  
     a Mischief be their speed  
 I had six horses left me whole  
 and them the Cavileers have stole  
     Gods zores they are both agreed.<sup>1</sup>

Here I doe labor toile & zweet  
 and dure the cold, hot, dry & wett  
     But what dost think I gett.  
 Fase<sup>2</sup> iust my Labor for my paines  
 thes Garrizons haue all the gaines  
     And thither all is vett.<sup>3</sup>

There goes my corne my beanes & pease  
 I doe not dare them to displease  
     they doe zoe zweare & vapor.  
 Then to the Governour I come  
 And pray him to discharge the some  
     but nought can get so<sup>4</sup> paper.

Gods bones dost think a Paper will  
 Keep warme my back & belly fill  
     No, no, goe burne the note  
 If that another yeare my veeld  
 no better profitt doe me yeeld  
     I may goe cut my throate.

<sup>1</sup> This word is still used in precisely the sense here implied, viz. a conspiring together, and not simply an agreement. *Twas a 'greed thing*, is a most common expression, meaning that the matter was the result of a plot or conspiracy.

<sup>2</sup> This form is obsolete—though it may survive in *fags!*

<sup>3</sup> p. part. of to fetch—it is now sounded rather broader—*vaat* or *vaut*. There is an old proverb very commonly used—*Vuur u-vaut, Dee'nr u-baut*, i. e. 'Farfetched, dear bought.' Gower, the contemporary of Chaucer, has (Tale of the Coffers)—

'And then he let the coffers fet  
 Upon the board, and did them set.'

<sup>4</sup> The use of *so* for *save* or *except* is now quite obsolete.

If any money 'c haue in store  
 then straight a warrant come therfore  
     or I must plundred<sup>1</sup> be  
 And when 'c haue shuffled vp one pay  
 then comes a new without delay  
     was euer the like a zee.<sup>2</sup>

And as<sup>3</sup> this were not greife enow  
 they have a Thing called Quarter<sup>4</sup> too  
     Oh ! that's a vengeance<sup>5</sup> waster  
 A pox vpon't they call it vree  
 'C ham sure that made vs slaues to be  
     And eury Roage our Master.

Verum.

(Collated by the Editor with the original MS.)

Of the history of the 'Exmoor Scolding and Courtship' nothing really authentic seems to be known. The 'Courtship' in its present form first appeared in the 'Gentleman's Magazine' for June 1746, prefaced by a letter signed 'H. Oxon.' [Exon?], in which it is stated to have been 'first written by a clergyman of Devonshire, near the forest of Exmoor, but, I believe, has received some additions.' 'The writer marks several words with an asterisk, which he requests to know the meaning of.' This was followed by the 'Scolding' in July, 1746,<sup>6</sup> in the same magazine.

"In the next month appears an article dated 'Exon. 12 Aug. 1746,' and signed 'Devoniensis,' in which the writer states, that he

\* <sup>1</sup> This word would be still pronounced *pluun'dred* or *pluun'dreed*—so also *mas'akreed* for *massacred*.

<sup>2</sup> The p. part. of *to see* is now *u-zeed*.

<sup>3</sup> The use of *as* for *if* in this sense is quite obsolete.

<sup>4</sup> The allusion here is to the custom of quartering soldiers upon the farmers and householders.

<sup>5</sup> *vengeance waster* would now be rendered *Devil of a waster*. The word is used in the 'Exmoor Scolding' in the same way.

<sup>6</sup> The quotations here, and on p. 10, are from a note in MS. by Sir F. Madden, dated 1834, attached to the copy of the 7th edition, now belonging to the E. D. S., but which previously belonged to him.

has lived a good while within the Forest of Exmoor, and subjoins a vocabulary of all the words in the two Devonshire Dialogues, with the addition of some others, which formed the basis of the Glossary in the Edition of 1771. This correspondent, whoever he was, is not the author of the Dialogues, as appears from his remarks.

“In the same vol., p. 57 (*Gent. Mag.*), is a vocabulary of the Lancashire Dialect, taken from the first Edition of ‘*Tim Bobbin*’ (which appears at length in the ‘*British Mag.*’ of that year, 1746), and a specimen of the Dialect at the end, which is copied into the preface of the 7th Ed. of the ‘*Exmoor Scolding*,’ 1771.

“In the same vol., p. 567, is an interpretation of *Angle-bowing*, &c., by ‘*Devoniensis*’; and p. 644 is another communication from ‘*Devoniensis*,’ dated ‘*Exon. 8 Dec. 1746*,’ correcting his interpretation of *Bone-shave*, and sending a charm for its cure.

“Now this interpretation and charm is entered in the MS. folio at p. 31, and is there ascribed to Mr. Wm. Chapple, which identifies the latter with ‘*Devoniensis*,’ and probably also proves him to be the Editor of the Edition of 1771 and previous ones.” See note 6, p. 9.

In ‘*Blackwood’s Magazine*’ for February, 1819, appeared a reprint of a portion of the ‘*Exmoor Courtship*,’ accompanied by what the author is pleased to call a translation,<sup>1</sup> and in a preface thereto he says, but without giving his authority, that it is probably as old as the time of Henry VII. This may be so in substance, but it is quite evident that the text of both the ‘*Courtship*’ and of the ‘*Scolding*,’ as we now have them, were written by the same hand—believed to be ‘the Reverend William Hole, B.D., who was appointed Archdeacon of Barnstable in 1744,’ and who died 1791. He is the ‘neighbouring clergyman’ referred to in the preface, which was first published with the 7th edition in 1771.

On the other hand, Sir John Bowring says (‘*Transactions of the Devonshire Association*,’ 1866, Part v. p. 28)—“The authors of the ‘*Exmoor Scolding*’ and ‘*Exmoor Courting*’ were Andrew Brice and

---

<sup>1</sup> At the end of the portion published in ‘*Blackwood*’ is ‘the conclusion in our next.’ The conclusion however never appeared.

Benjamin Bowring. The former was a learned and laborious bookseller in Exeter, whose folio dictionary was a valuable contribution to the geographical knowledge of the day. The latter (my paternal great-grandfather) was the grandson of a John Bowring of Chumleigh, who was largely engaged in the woollen trade, and coined money for the payment of those he employed."

No authority is given by Sir John Bowring for the above statement, and he entirely omits to notice the remark as to the 'neighbouring clergyman,' which certainly was published in 1771, and during the lifetime of the said clergyman. The balance of evidence is very greatly on the side of Sir F. Madden, who gives 'Mr. Merrivale' as his authority, in asserting Archdeacon Hole to have been the author.

The two dialogues from their first appearance seem to have commanded a good deal of attention, for no less than seven editions were issued between 1746 and 1771, while a tenth edition was put out in January 1788. Since then a reprint of the edition of 1771 was published in 1827. All these editions were published at Exeter, and besides them is the issue of the 'Exmoor Courtship' with its classical paraphrase before referred to, in 'Blackwood's Magazine' for February, 1819, and 'a new edition' published by John Russell Smith, London, in 1839.

These various issues, though called editions, have been nothing more than reprints,—inasmuch as no variation in the text beyond a letter here and there, is discoverable in any one of them from the earliest to the latest.<sup>1</sup> Hence the mistakes of the original author, with the numerous misprints of the first edition, have all been servilely copied and handed down to us, as though the very commas were inspired. This is somewhat remarkable, inasmuch as the editor of the edition of 1771, whoever he may have been, evidently knew of these errors, for, in several cases he has corrected them in the Glossary, while he has left them without remark in the text. Cf. *vramp-shaken*, l. 120. *vrampshapen*, in Glossary. *strait*, l. 78. *strat*, Glossary. *avore*, l. 123. *avroar*, Glossary. *pochee*, l. 188. *poochee*, Glossary. This unwilling-

---

<sup>1</sup> Sir F. Madden says, 'In the text of this Edition (1771) there is not the slightest variation from the Editions of 1746 and 1788.' This will be found to be rather too general a statement.

ness to touch the original, seems to prove that the compiler of the Glossary and of the notes (1771) was not the original author.

It is evident from the fact of a Glossary being required, so early as 1771, to render the dialogues intelligible even to Devonian readers, that a great many of the words used were at that time either obsolete or very rarely heard, while now, except for its help, almost the whole of both would be quite obscure to ordinary readers. The compiler of it deserves our hearty recognition of the value of his services, while at the same time we may not quite agree with all his etymologies or his interpretations, as for instance, where he defines *zart!* as *soft*. Surely this is an interjection of the quasi oath kind, still very common, meaning '*ds-heart*,' like the well-known *zounds*. Only the words which were then thought difficult were explained, and we may take it that the others were then considered too common and well-known to need remark. A study of these omissions which are now inserted in *italics* in the Glossary, will be instructive as helping to gauge the change made in the vocabulary of the language, even in so conservative and out of the way district, as that of West Somerset or Exmoor, during the last century.

A great many of the words which only a hundred years ago were thought too common to be noticed, are now not only obsolete, but so entirely forgotten that I can find no certain explanation of them, and can only guess at their meaning.

Not so with the construction of the sentences or with the pronunciation. These may be said to have scarcely changed at all, and the entire dialogues are in that respect a striking confirmation of what I ventured to maintain in the paper on the dialect of West Somerset, published by this Society in 1875, viz., that dialectal changes, as respects pronunciation and idiom, are slow, even though whole classes of local words may change and become forgotten.

As compositions these dialogues are in many points very faithful and admirable examples of the peculiar language of the district, which is practically the same as that of West Somerset, and about which I have already pretty fully treated; but the author, perfect as he was in his knowledge of the dialect, has not escaped the pitfalls which seem to entrap all those who write either poem or prose in

the vernacular. Well as they may be practically acquainted with it, yet the same culture which prompts them to compose at all, binds them in chains of literaryism—unconsciously colours their work and blinds them to little errors in construction they would never make in speaking, but which they cannot avoid, or do not notice in writing.

The 'neighbouring clergyman' most probably composed these dialogues as a vehicle for the very large number of quaint words in the vocabulary of Peter Lock the fiddler, and in doing so was compelled to exaggerate even the redundancy of epithet, which, as the preface truly says, is used by 'noted scolds.' It is, however, quite absurd to maintain that such long strings of synonymous words as are here put into the mouths of different persons could ever have been heard in real life. The exceeding coarseness of these dialogues, was perhaps to some extent a necessity of the material to be worked up, to which a clergyman even in those days did not like to put his name; and it is probably to that quality they owe their great popularity, for it is most unlikely that so many editions would have been called for to supply the then students of Dialects, or even 'Lawyers' on circuit.

And here I must strongly protest against the libel contained in the title-page of the 'Scolding.' To imply that the subject-matter so much dwelt upon in this dialogue is a fair sample of the propriety or decency of the young women of the district in the last century, is simply scandalous. Coarse-mouthed scolds there may have been amongst them, but the utter foulness of much of this dialogue, is far more probably a reflex of the propriety of an author's own mind, who was evidently ashamed to own his work, though not ashamed to reap the profits of at least nine editions, by pandering to the taste of the class which delights to feed on garbage.

By no possibility could this objectionable matter be expunged, inasmuch as it pervades every page, and it is with much reluctance that I assume any part in the perpetuation of it. Nothing but the confidence that its form is not such as to attract the ordinary reader, and that students alone will take the trouble to wade through it, would have induced me to touch such pitch.

It is probable that the author had no thought at all of writing for students, or he would have taken pains to have been more consistent in his spelling, and not to have given the same word in different shapes; for instance, in some places *what* is spelt as in ordinary English, while in others, e. g. in l. 342, it is *whot*, and in ll. 149, 247, 254, it is *hot*. This last is the correct and invariable pronunciation, while *what* in the text is mere literaryism. So *head* is sometimes *yead*, and sometimes *aead*, while *zing* and *sing* are found on the same page. *Gambowling* in one place is *gamboyling* in another. *velst*, l. 134; *valst*, l. 169. *zet*, l. 340; *set*, l. 425. There is throughout a great confusion of *s* and *z*, which goes to show only that the writer was not accustomed to carefully analyse the true sound of what he meant to write. The same must be said of *v* and *f*, which are sometimes misplaced. He spells *this*, *theez* and *thes* on the same page, ll. 594, 601. So *quiet* is *quite*, l. 375, the correct N. Dev. form, and *quiet*, l. 604, with many more. He also spells the West Country inflection of the intransitive verb, sometimes *y* and sometimes *ee*.

All this is to be expected. Many of the clergy even now, when dialects and provincialisms are supposed to be dying out; men too of real culture and large knowledge, are unable to throw off their native brogue, and quite unconsciously make their *s*'s into *z*'s, and their *f*'s into *v*'s. One I know well who always reads, 'A zower went vorth to zow,' &c., &c. Yet of course he would not write thus, and would perhaps contend that his pronunciation was correct.

A great many literaryisms are pointed out in the notes, and generally consist of very small matters, but they are important to the student; e. g. *as soon as* instead of the invariable *so soon as*. *we*, l. 353, instead of *us*, as a nominative. To have noted every one would have unduly enlarged the book.

On the whole the two dialogues are most valuable as preserving very clearly the general spirit of the dialect as well as many very interesting peculiarities, which remain unaltered to this day; for instance, the habit of using *the* when speaking of a person, with an adjective preceding his name, as 'tha young Zaunder Vursdon,'



l. 192, &c. This habit was quite congenial to the author, for he never once omits it. Another habit is that of prefixing a title of relationship or trade to names, as 'Cozen Andra,' 'Zester Taamzen,' even when much abuse occurs in the same address.

The great peculiarity of the whole is the use throughout of *ch* for *I* (*ego*) in connection with the verbs *to be* and *have*. I cannot but think that this use is rather strained in the text, especially as in more than one place it is manifestly wrong, as in l. 335, *vor es chant hire*. Here the *es* is the nominative, and *chant* is clearly *sha'nt* in this case; *chant* without the *es* might be if the context allowed, *I have not*, or as it now is, *I ha'nt* [aay aa'nt]. This form of *I* is now completely obsolete, and has been so, longer than the memory of the oldest inhabitant. The other form of *I* spelt *es*, and in one place *ees*, is, I maintain, not the singular *I*, but the plural *us* used for the singular. This is still done, but judging from these dialogues it was more common formerly; *us* is still the nominative most common in North Devon, and it is pronounced *ess*; Nathan Hogg always spells it *es*. In the text the same word *es* has to represent both *us* and *is* in l. 362, and *he is*, l. 462. The pronoun *I* only occurs twice in the two dialogues.

This present edition of the 'Exmoor Scolding and Courtship' is a reprint of the *ninth* published at Exeter, 1778, and it has been thought well to make no alteration in the text, which is identical in all the reprints hitherto put out, but to point out in notes the principal discrepancies, together with such observations as seemed desirable.

The Glossary has been completed by adding thereto such words as are not now considered to be received English, with definitions of all those known at present.

The whole dialogues have moreover been carefully written in Mr. Ellis's Glossic so as to show the exact pronunciation as still heard in the district, with which I am quite familiar. The printing has been so arranged as to read line by line with the original text. To those critics who even now abuse any method of spelling but the old conventional A B C, I would say, that to render any dialect valuable as a study, there must be some means by which its pronunciation

can be compared with others, and by which we may be able to appreciate the quality of its sounds. Who but an Englishman would at first sight pronounce correctly *bone, done, gone?*—yet written *boan, duun, gawn*, the difference in their sounds is at once made plain.

Mr. Ellis's system of phonetic writing needs no defence from me—it is that adopted by this Society, and is the most easily acquired. A complete key drawn up by Mr. Ellis himself will be found in my paper on West Somerset Dialect, E. D. S., 1875, which should be well studied before any attempt is made to read the 'Exmoor Scolding' in the vernacular. An abridged key<sup>1</sup> will be found in the paper on the Grammar of West Somerset, E. D. S., 1877, with some remarks upon the natural vowel by Dr. J. A. H. Murray. This natural vowel represented by *ú* very frequently appears in these dialogues, and should be well mastered by any one who desires to imitate the sounds of the dialect—a little trouble so bestowed will not be thrown away. From the spelling of the text it would be impossible for any one not familiar with it to have any notion of the pronunciation,—*e, a, and o*, are each in turn used to represent the same sound, *viz.* short *u*, i. e. the sound of *e* in *thě book*, spoken quickly. This short *the* is always written *dhu*—and I have noticed this word is generally a stumbling-block to those who are ignorant of the glossic system.

In the following pages are many notes referring to my former papers published by this Society (before I had seen a copy of these dialogues), in which the passages noted will be found either to be more fully explained, or to be vernacular illustrations of idiom or grammar remarked upon in the treatises. These references will be found abbreviated thus :—W. S. Dial., Dialect of West Somerset, Eng. Dialect Society, Series D., 1875. W. S. Gram., Grammar of West Somerset, E. D. S., Series D., 1877.

F. T. E.

*Fordown, January, 1879.*

<sup>1</sup> See Reprint, p. 110.

A N  
*Exmoor* SCOLDING,

I N T H E

PROPRIETY and DECENCY

O F

*Exmoor* L A N G U A G E,

B E T W E E N

T W O S I S T E R S :

*Wilmot Moreman* and *Thomafin Moreman* ;

As they were S P I N N I N G.

A L S O, A N

*Exmoor* C O U R T S H I P.



The N I N T H E D I T I O N :

Wherein are now added,

Such NOTES therein, and a VOCABULARY at  
the End, as seem necessary for explaining uncouth Expressions,  
and interpreting barbarous Words and Phrases.



E X E T E R :

Printed and fold by W. GRIGG, Bookfeller and Stationer, in the  
Fore-street, nearly opposite to Broad-gate, 1778.

( Price S I X - P E N C E . )



## PREFACE.<sup>1</sup>

[TO THE EDITION OF 1778.]

---

THE former Editions of these Dialogues, tho' well receiv'd, and esteem'd by those who had some Acquaintance with the Provincial Dialects in the Western Parts of *England*, yet for Want of such a Glossary as is now added, were in a great Measure unintelligible to most others, except perhaps a few Etymologists and Collectors of old and uncommon Words: The Editor<sup>2</sup> has therefore endeavoured to supply that Defect; and that this 9th Edition might be rendered as correct as possible, the Whole has been carefully revised, some explanatory Notes inserted, and the Spelling of the provincial Words better accommodated to their usual Pronunciation among the Peasants in the County of Devon: This, as well as their Explanations in the Vocabulary or Glossary, 'tis presumed may be of some Use; to such *Lawyers* as go the Western Circuit, by whom the Evidence of a Country-man is sometimes mistaken, for want of a proper Interpretation of his *Language*. In this Glossary we have not only shewn in what Sense the most uncommon Words are generally understood in this Country, but also the Etymologies of most of them, whether deriv'd from the old Anglo-Saxon, or from the British, French, Dutch, &c. Some few, whereof the true Signification was somewhat doubtful, are distinguished by a Q: The Meaning of these we should be glad to see better ascertained: and if any Person of Judgment shall observe any other Words to be ill explained in this Glossary, he is desired to signify it to the Editor,<sup>2</sup> to be corrected in a future Edition.

It may be proper to advertise such of our Readers as may be Strangers to the Devonshire Dialects, that the following is a genuine Specimen thereof as spoken in those Parts of the County where the Scene is laid; (the Phraseology being also agreeable thereto, and the Similes, &c. properly adapted to the Characters of the Speakers;)

---

<sup>1</sup> This preface appears for the first time with the 7th Edition—Exeter, A. Brice and B. Thorn, 1771, price nine pence.

<sup>2—2</sup> The 7th Edition has, 'Editors have.'

and not an arbitrary Collection of ill-connected clownish Words, like those introduced into the Journals of some late Sentimental Travellers as well as the Productions of some Dramatic Writers, whose Clowns no more speak in their own proper Dialects, than a dull School-boy makes elegant and classical *Latin*; their suppos'd *Language* being such as would be no less unintelligible to the Rusticks themselves, than to those polite Pretenders to Criticism who thereby mean to make them ridiculous. It must be confess'd that the following Dialogues have not been exempt from somewhat of the like Censure; it having been alledg'd, that in the *Exmoor* Scolding particularly, the Substantives have frequently too many Adjectives annex'd to them, nearly synonyms; and that the objurgatory Wenches in that Part of the Country have not such a *Copia Verborum* as is here represented: But we may appeal for the Truth of the Contrary to all who have heard the most noted Scolds among them, when engaged and well-match'd with foul-mouth'd and nimble-tongued Antagonists; and how apt they are to string up together a Variety of abusive Words and devout Names, (as they term them) tho' many of them, like Sancho's Proverbs, have nearly the same Meaning; not sparing others which may be sometimes impertinent to, and beside their Purpose, provided they are sufficiently abusive.—The following Collection was originally made about the Beginning of the present Century, by a blind itinerant Fidler, (one *Peter Lock*, of North-Moulton, or its Neighbourhood) who was a Man of some Humour; and tho' his Skill and Dexterity as a Musician is said to have recommended him to the Notice of the Great, his more common Converse with the lower Class of People, gave him frequent Opportunities of hearing and observing their Phrases and Diction; and, as Persons deprived of Sight have generally a good Memory, he was thereby the better enabled to retain and repeat them. This attracted the Notice<sup>1</sup> of a neighbouring Clergyman, who by the Fidler's Assistance put the *Exmoor* Scolding into the Form in which we now have it, and, before his Death, (which happened soon after the Year 1725) communicated it to the Public,<sup>2</sup> and afterwards gave Rise to the *Exmoor* Courtship, a Performanee thought deserving to be added therunto; but Copies of the Scolding were, for some Time before and after this, handed about in Manuscript<sup>3</sup> above 40 Years since, and was then taken to be the original Composition of the Clergyman aforesaid; few being then apprehensive of its having

---

<sup>1</sup> In the copy of the 7th Edition belonging to this Society is a pencil note in the handwriting of Sir F. Madden, to whom the copy belonged—'Rev. Will. Hole, Archdeacon of Barnstaple.'

<sup>2</sup> 7th Edition has, 'communicated it to the Editor of the first and subsequent Editions, who perfected the *Courtship*; but copies,' &c. Sir F. Madden has underlined *Editor*, and in another pencil note says, 'Mr. Wm. Chapple?'

<sup>3</sup> 7th Edition has, 'Manuscript, of which the Writer hereof has seen One near 40 Years since, which was then taken to be,' &c.

any other Author, or how far the Person who furnish'd its Materials might claim Title thereto, tho' his Fame as a Fidler was not yet extinct.

It may be also requisite to observe here, that the Forest of *Exmoor* (so call'd as being the Moor wherein the River *Exe* rises) is, for the most Part, in the County of Somerset; and tho' Parracombe and Challacombe in its Neighbourhood, which is the scene of our Drama, be in Devonshire, it must not be thence inferr'd that the same Dialect in all Particulars extends thro' the whole County; it being chiefly confin'd to the Northern Parts thereof: For many Words and Phrases therein, would not be well understood by People in the South-Ilms, (by which is meant all the Southern Parts of Devonshire, and not any particular Town, as some Topographical Authors have supposed;) where the Dialect varies as much from this, as this from that of Dorset and Wiltshire: And even near *Exmoor*, none but the very lowest Class of People generally speak the *Language* here exemplified; but were it more commonly spoken by their Betters, perhaps it might not be so much to their Discredit, as some may imagine; most of the antiquated Words being so expressive as not to be despised, though now grown obsolete, and no longer used by the politer Devonians, who in general speak as good modern English as those of any other County. 'Tis well known, that after the Expulsion of the antient Britons from those Parts of the Kingdom which our Saxon Ancestors had conquered, the English Saxon *Language* (a Dialect of the old Teutonic, or High Dutch)<sup>1</sup> took Place of the British every-where, but in Wales and Cornwall; and so continued until the Norman Conquest, when the Conqueror, endeavouring to introduce the French Tongue, and causing all Edicts and judicial Proceedings to be in that *Language*, the Saxon soon became intermixt with much of the old Norman French: But notwithstanding this, and some Tincture of British and Danish, besides the Words borrowed from the learned *Languages* by the Professors of Arts and Sciences, &c. the antient Anglo-Saxon Tongue, with some Variation of its Sound and Orthography, chiefly prevails in the vulgar Part of our present *Language*; and it will appear in the Glossary subjoin'd to the following Dialogues, that most of the remarkable Words therein inserted, are of Saxon Derivation, and if they are not all retained in other Counties, such Counties have many others derived from the same Fountain; not to mention the Variations of the Pronunciation in

---

<sup>1</sup> It must be remembered that 'High Dutch' is a very different thing from *hoch Deutsch* as now understood. Until the division of the 'Low Countries,' the term 'High Dutch' was applied to the language spoken by the people of the Northern part corresponding to Holland and Friesland, to distinguish it from the 'Low Dutch' of Flanders and Brabant. Even now it is common among the better class of people to speak of Dutch as 'High Dutch'—a very frequent expression in reference to anything unintelligible is, 'that is *High Dutch* to me.'

different Places. Hence every County has its peculiar Dialect, at least in respect to the vulgar *Language* of their Rusticks, insomuch that those of different Counties cannot<sup>1</sup> easily understand each other. Among Persons engaged in Commerce indeed, or who have had a liberal Education, we may better distinguish their several Countries by their Accent, than by any Impropriety in their *Language*: But we are here speaking only of the lower Class of People in each County; and that these have in several Parts of England a more uncouth and barbarous Jargon than the worst among the Devonians, might be easily shewn: *Let* it suffice to give an Instance in the following Specimen of the *Lancashire* Dialect, transcribed from a Dialogue therein, which was published in 1746.

*M.* “Odds Fish! boh that wur breve—I wou’d I’d bin eh yore “Kele.”

*T.* “Whau whau, boh theawst hear—It wur dree wey tooto; “heawe’er I geet there be fufe o’clock, on before eh opp’nt dur, I “covert Nip with the cleawt, ot eh droy meh nese weh, t’ let him see “heaw I stoart her:—Then I opp’nt dur; on whot te dule dust “think, boh three little Bandyhewits coom weaughing os if th’ little “ewals wou’d o worrit me, on after that swallut me whick: Boh “presently there coom o fine wunmon; on I took her for a hoo “justice, hoor so meety fine: For I heard Ruchott o’ Jack’s tell meh “Measter, that hoo justices awlus did th’ mooast o’ th’ wark: Heawe’er, “I axt hur if Mr. Justice wur o whoam; hoo cou’d naw opp’n hur “meawth t’ sey eigh, or now; boh simpurt on sed iss, (the Dickons “iss hur on him too)—Sed I, I wudyid’n tell him I’d fene speyk to “him:—”

The Reader must be left to judge, on a Comparison of this with any Part of the *Esmoor Language*, which of the two has the most Barbarisms. Perhaps he will want an Interpreter to inform him, that “Kele” means “Place” or “Circumstance;”—that “Dree way” denotes a “long and tedious Way;”—that “Stoart” means “valued;”—that “Bandyhewits” are “little Dogs;” that “Hoo” stands for “She;”—and “Wudyid’n” is “wish you would;”—and unless thus explained, may be apt to think it little more intelligible than the Buckinghamshire Farmer’s Speech. “I ken a Steg gobblin at our Leer Deer;” which few besides his Countrymen would guess to mean. “I see a Gander feeding at our Barn-door.”—But to trouble our Readers with no further Observations on this Subject here, we must refer them for further Particulars to the Vocabulary and Notes, submitting the Whole to their candid Censure.

*Exeter, January 1778.*

---

<sup>1</sup> ‘Can’t,’ in 7th Edition.



*In the following pages the original text is printed on the left hand; the Glossic transcript, corresponding line by line, on the right.*

## AN EXMOOR SCOLDING.

---

*Thomasin.* **L**OCK! Wilmot, vor why vor ded'st roily<sup>1</sup> zo upon ma up to Challacomb Rowl? — Ees<sup>2</sup> dedent thenk tha had'st a be'<sup>3</sup> zich a Labb o' tha Tongue.—What a Vengeance! wart<sup>4</sup> betwatled, or wart tha bagged;<sup>5</sup>—or had'st tha  
5 took<sup>5</sup> a Shord, or a paddled?<sup>6</sup>

*Wilmot.* I roily upon tha, ya<sup>7</sup> gurt, thonging, banging, muxy Drawbreech?—Noa, 'twas thee roil'st upon me up to<sup>8</sup> Daraty Vogwill's Upzitting, whan<sup>9</sup> tha vung'st to (and be  
9 hang'd to tha!) to Rabbin.—'Shou'd zem<sup>10</sup> tha wartzeck arter<sup>11</sup> Me-at and

---

<sup>1</sup> The regular form of the infinitive for intransitive verbs. (See W. S. G. p. 49.)

<sup>2</sup> Spelt *es* elsewhere in the text, *e. g.* line 10. See note 3, p. 26. Also spelt *is*, line 22.

<sup>3</sup> Still the usual form of the past part. of 'to be' throughout North Devon and the Hill Country of Somerset. Compare Robert of Gloucester's 'William the Conqueror' (Morris and Skeat): line 1, '*Moche ap þe sorwe ibe*;' line 3, '*Of moni bataile þat ap ibe*.'

<sup>4</sup> The form *wart* is becoming rare—now it would be *wus(t)*.

<sup>5-5</sup> These are elisions of one of two similar and consecutive vowels; if written or pronounced in full these would be *dhu u-bageejd*, *dhu u-tèokt*. The same thing occurs when two similar consonants come together—they are not pronounced separately, but are slurred into one. (See W. S. G., pp. 27, 28.)

<sup>6</sup> At present this final *d* would generally disappear, and we should hear *u-bâtwaat'l*, *u-paɔ'l*, *u-bageej*—if for emphasis the *d* were sounded, it would have nearly a syllable to itself, *u-bageej-dä*, *u-paɔ'l-dä*, *u-bâtwaat'l-dä*. Compare *päch-tä*, l. 32.

<sup>7</sup> This form of *you* is used in the dialect only as a prefix to some epithet, and is distinctly a vocative form, which is so extremely common that I quite overlooked it in my W. S. Gram., p. 33. It is pronounced a little broader than

## U . A . K ' S M O A R   S K O A ' L D E E N .

---

*Thomasin.* **L** AU·K! Wúl·mut, vur wuy vau'r deds rauy·lëe<sup>1</sup> zoa  
 upaun mu aup tu Chaal·ikum Raewl?—Es (ees?)<sup>2</sup>  
 ded-n dhengk dh-ads u-bee<sup>3</sup> zich u Laab u dhu tung.—Waut u  
 vai·njuns! wurt<sup>4</sup> u-bútwaat·ld, nr wurt dhu-bag·eejd;<sup>5</sup>—ur ads dhu-  
 tèokt<sup>5</sup> u shoa·ürl, nr u-pad·ld?<sup>6</sup> 5

*Wilmot.* Aa'y rauy·leë paun dhu, yu<sup>7</sup> guurt, dhaung·een, ban·geen,  
 muuk·sëe Draa·buurch?—Noa·u, twuz dhee rauy·lus pun mee aup tu<sup>8</sup>  
 Daar·utëe Vaug·wee·ülz aup-zút·een, haun<sup>9</sup> dhu vungs tìe (un bee  
 ang tu dhu!) tu Rab·een.—Sh'd zúm<sup>10</sup> dhu wurt zek aar·tur<sup>11</sup> Mai·t-n 9

---

*tha* (*the* of the text), but the sound is very similar to the Cockney *you*, generally spelt *yer* in Punch. It will be noticed throughout these dialogues that the form is never once used except as above—never as an objective.

<sup>8</sup> The use of *to* for *at* is very common, indeed it is the rule. (See W. S. G., p. 89.) Compare Robert of Gloucester's 'William the Conqueror' (ed. Morris and Skeat), line 399:—

*'þre siþe he ber crowne azer ;  
 to Midewinter at Gloucestre  
 To Witesonetid at Westminster  
 to Ester at Winchester.'*

<sup>9</sup> Nothing approximating the *whan* of the text could now be heard—the *w* is quite lost, particularly in this district, and although *wai·n* is heard for the emphatic *when* in the vales of W. Somerset, yet throughout N. Devon and the Exmoor country it is *haun* or *haw·n*—as *Haw·n wauz ut?* *Haun dhu Pua·suz mae·ür voarlud.* 'When was it? when the Parson's mare foaled.'

<sup>10</sup> This phrase would not now be used—*zúm-z auf.* '(It) seems as though,' would now be said.

<sup>11</sup> This form of *after* is the usual one still; while in the Vale it is more commonly *aa·dr.*

- 10 Me-al.<sup>1</sup>—And zo tha merst,<sup>2</sup> by ort es<sup>3</sup> know, wey guttering ; as gutter tha wutt<sup>4</sup> whan tha com'st to good Tackling.—But zome zed “Shoor and shoor tha ded'st bet make wise, to zee nif tha<sup>5</sup> young Josy Heaff-field wou'd come to zlack thy Boddize, and whare a wou'd be O vore or no.”——Bet 'twas thy old Disyease, Chun.
- 15 *Thomasin.* Hey go! What<sup>6</sup> Disyease dest me-an,<sup>7</sup> ya gurt dugged-teal'd, swapping, rousling Blowze? Ya gurt Roile, tell ma. Tell me, a zey, what Disyease dest me-an?—Ad! chell ream<sup>8</sup> my Heart to tha avore Ise,<sup>9</sup> let tha lipped.—Chell tack et out<sup>10</sup> wi' tha to tha true Ben, fath! Tell ma, a zey, what Disyease
- 20 dest me-an that tha zest<sup>11</sup> cham a troubled wey?

*Wilmot.* Why; ya purting, tatchy, stertling, jowering, prinking, mincing Theng, chell tell tha what Disyease. Is<sup>12</sup> ded'nt me-an the Bone-shave\*, ner the Heartgun, ner the

24 Allernbatch that tha had'st in thy Niddlick. 'T'es better twar:<sup>13</sup> Vor

---

<sup>1</sup> I have never heard *me-at*, *me-al*, as in the text, and doubt if these forms ever existed. I believe this was an error in the original spelling, which has been perpetuated in all subsequent editions. There is no *fracture* in *meat*, but there is in *meal*—in both, the *ea* has the sound of *a* in *mate*—but the *l* in *meal* naturally produces the fracture.

<sup>2</sup> *Merst* is now obsolete—it would now be *múds* for *mighest*.

<sup>3</sup> This is *us* not *I*, and is sounded nearly *ess*. I believe the *ees* of the text (line 3) is the same. The nom. plur. in N. Devon is always thus pronounced, and it is very commonly used for the nom. singular. (See W. S. G., p. 34.)

<sup>4</sup> This is the emphatic form, and the text conveys the exact present pronunciation. The ordinary form of *wilt* is *wát*, or simply 't, as *dhee-t zèò'n u-dùe'd* ('thou wilt soon have finished'). Note in this example the elision referred to above; written at length it would be *dhee-t zèò'n u u-dùe'd*.

\* (*Note to Ed. of 1778*). The Bone-shave (a Word perhaps no-where used or understood in Devonshire but in the Neighbourhood of Exmoor) means the Sciatica; and the Exmoorians, when afflicted therewith, use the following Charm to be freed from it:—The Patient must lie on his Back on the Bank of a River or Brook of Water, with a straight Staff by his Side, between him and the Water; and must have the following Words repeated over him, viz.

“ Bone-shave right ;  
 “ Bone-shave straight ;  
 “ As the Water runs by the Stave,  
 “ Good for Bone-shave.”

They are not to be persuaded but that this ridiculous Form of Words seldom fails to give them a perfect Cure.

Mae'ül.<sup>1</sup>—Un zoa dhu muurs,<sup>2</sup> bi oa'ürt es<sup>3</sup> nau, wai guut'ureen; uz 10  
 guut'ur dhu wuut<sup>4</sup> haun dhu kau'ims tu gè'od taak'leen.—Bud zaum  
 zad “Shoo'ür-n shoo'ür dhu daeds bú't mak wuyz, tu zee neef dhu<sup>5</sup>  
 “yuung Joa'zee Yef-ee'ül wíd kaum tu zlaak dhi baud'eez, un wae'ür  
 u wíd bi u-voa'r ur noa.”——Bü-twuz dhu oa'l dees-yai'z, Chuun.

*Thomasin.* Aa'y goo! Haut<sup>6</sup> dees-yai'z dús mee'ün,<sup>7</sup> yu guurt 15  
 dug'ud-taa'yuld, zwaup'een, ruws'leen Bluwz? Yu guurt Raay'ul,  
 tuul mu. Tuul mu, u zai', haut dees-yai'z dús mee'ün?—Ad! ch-úl  
 rai'm<sup>8</sup> mi aar't tu dhu uvoa'r aayz<sup>9</sup> lat dhu lúp'ud.—Ch-úl taak ut  
 uwt<sup>10</sup> wi dhu tu dhu truè' bai'n, faath! Tuul mu, u zai', haut dees-  
 yai'z dús mee'ün dhut dhu zaes<sup>11</sup> ch-aam u-trub'ld wai? 20

*Wilmot.* Waay; yu puur'teen, taach'ée, stee'ürt'leen, jaa'wureen,  
 preng'keen, mún'seen dhaeng, ch-úl tuul dhu haut dees-yai'z. Es<sup>12</sup>  
 ded-n mee'ün dhu Boo'ün-shee'üv,\* nur dh-aart'gunn, nur dh-aal-  
 urubaach dhut dh-ads een dhce núd'ik. Tez bad'r twaar:<sup>13</sup> vur 24

<sup>5</sup> It is still nearly invariable to use *the* before a proper name when there is a qualifying adjective, as *Aay zeed dh-oa'l Faarmur Taap*; *dhaat-s dhu guurt Jan Urd*, 'that is great John Red' (Lorna Doone). It will be noticed that this rule is not once broken throughout these dialogues. Compare below l. 31, 'the young Dick Vrogwill' and 'George Vuuz.'

<sup>6</sup> *What* in the text is as incorrect as the *whan* noted above. In l. 149, Wilmot says, 'no Direct to hot tha tellst'—proving that then as now the relative had no *w* sound in it.

<sup>7</sup> Also pronounced *mai'n*, which at present is the common form.

<sup>8</sup> The *ea* in this word has always been sounded *ai* as in *main*, and I think the author of the text must have so intended it, as also in *Disyease*.

<sup>9</sup> This form is now quite obsolete as a conditional or future tense. It is probably the *es* before noted.

<sup>10</sup> *i. e.* 'Have it out with you.'

<sup>11</sup> The regular form still for all the persons of the present tense of *to say*. The sound is between *zess* and *zass*. The final *t* in the text is mere literaryism—the author of course wrote a *t* in *sayest*, and so of course must write *zest*. The same applies to *dest* in the same line. These *t*'s are sounded only before a vowel.

<sup>12</sup> *Is* in the text is precisely the same in meaning as the words spelt *ees* (line 2), and *es* (line 10). See note above. I believe it to be the nom. plur. used for the sing., as is still customary.

<sup>13</sup> *Twar* is now quite obsolete. I have heard *tware*, but only from maid-servants or those who try to talk 'fine.' The form throughout N. Devon and Exmoor now is *twaz* when emphatic, precisely the sound of *has* in lit. Eng.

15 than Ount Annis Moreman<sup>1</sup> coul'd ha'<sup>2</sup> blessed vore,<sup>3</sup> and net ha'<sup>2</sup> pomster'd about et, as<sup>4</sup> Moather ded.

*Thomasin.* What disyease than, ya gurt Haggage!

*Wilnot.* Why, e'er zince tha wart Twouty, ay Zewnteen, and avore, tha hast a be' troubled wey the Doul vetch tha.

30 *Thomasin.* What's me-an by that, ya long-hanjed Meazle? Dist hire<sup>5</sup> ma? Tha call'st ma sterling Roil now-reert. — How dedst Thee sterlee upon the Zess last Harest wey the young Dick Vrogwill, whan George Vuzz<sup>6</sup> putch'd?<sup>7</sup>—He told ma the whole Fump o' th' Besneze.

35 *Wilnot.* O! the very Vengance tear tha!—Dest thee tell me o' Dick Vrogwill? — Why thee art in a Ninniwatch e'ery other Torn, nif zo be tha dest bet zet Zeert in Harry Vursdon.

*Thomasin.* How! ya gurt chounting, grumbling, glumping,  
40 zower-zapped, yerring Trash!

*Wilnot.* Don't tell me o' glumping: Oll the Neighbourhooden<sup>8</sup> knowth<sup>9</sup> thee to be a veaking, blazing, tiltish Hussey.

*Thomasin.* And thee art a crewting, querking, yeavy, dugged-yess,<sup>10</sup> chockling Baggage.

45 *Wilnot.* Net<sup>11</sup> zo chockling, ner it<sup>12</sup> zo crewting, as thee art, a

<sup>1</sup> This name is always thus pronounced. So also the village Morebath is always *Muur'buth*.

<sup>2—3</sup> Elisions of the vowel *u*, i. e. the participial prefix, or when in rapid speech, the auxiliary *have* is shortened into *u*. If spoken deliberately it would be *kèod uv u-blas'ud, neet uv u-paun'sturd*. This form is very common, but it is impossible to determine whether the *u* standing for *have*, or the prefix, is the one got rid of. The *h* in *ha'* of the text merely conventional writing.

<sup>3</sup> This word adds no force to the verb, but is, and apparently has long been a mere pleonasm. Scarcely ten sentences can be heard in the district without *vour* occurring somewhere.

<sup>4</sup> I think *as* is an error of the original transcriber. No native would have used so literary a phrase, he would have said *sae'äm-z Mau'dhur daed*, or *eens Mau'dhur daed*.

<sup>5</sup> This form is nearly obsolete, a very few old people still use it.

<sup>6</sup> Furze is a very common name, and is always pronounced *Vuuz*.

<sup>7</sup> Here the words being all more or less emphatic, the final inflexion would have a syllable to itself.

<sup>8</sup> This is the old plural, quite obsolete. See W. S. Gram., p. 7.

dhan Aewnt Anrees Muur'mun<sup>1</sup> kòod u<sup>2</sup> blas'ud voa'r<sup>3</sup> un neet u<sup>2</sup> 25  
paum'sturd ubaewd ut, uz<sup>4</sup> Mau'dhur daed.

*Thomasin.* Haut dees-yai'z dhan yu guurt Ag'eej?

*Wilmot.* Waay, ae'ür zúuz dhu wurt twuun'tee, aa'y zaewn'teen,  
nu uvoa'r, dh-aast u-bee traub'ld wai dhu Daewl vach dhu.

*Thomasin.* Haut-s mee'ün bi dhaat, yu laung-han'jud Ma'izl? 30  
Díst uy'ur<sup>5</sup> mu? Dhu kyaals' mu stee'ürtlecn Ra'y'ül naew-ree'ürt.—  
Aew deds dhee' stee'ürtléc pun dhu Zaes' laas Aar'us wai dhu yuung  
Dik Vraug'wee'ül, haun Jaurj Vuuz<sup>6</sup> pích-tu<sup>7</sup>?—Ee toa'l mu dhu woa'l  
Fuump u dhu bez'nees.

*Wilmot.* Au! dhu vuur'če Vai'njuns tae'ür dhu! Dús dhee' tuul 35  
mee u Dik Vraug'wee'ül?—Waay, dhee urt een u Nú'čewauch  
ae'urče nuud'ur Tuurn, neef zu bee dhu dús bú't zút zee'ürt een Aar'če  
Vuurz'dn (Fursdon).

*Thomasin.* Aew! yu guurt chaewn'teen, gruum'leen, gluum'peen,  
zaaw'ur-zaap'ud, yuur'een Traarsh! 40

*Wilmot.* Doa'ün tuul mee u gluum'peen: Aul dhu Naay'buròodn<sup>8</sup>  
nau'uth<sup>9</sup> dhee' tu bee a yai'keen, bla'e'úzen, túl'teesh Uuz'če.

*Thomasin.* Un dhee' urt u krúe'nteen, kwuur'keen, yai'v'če,  
duug'ud-yas,<sup>10</sup> chauk'leen bag'eej.

*Wilmot.* Neet<sup>11</sup> zu chauk'leen, nur eet<sup>12</sup> zu krúe'nteen-zdhee aart, u 45

<sup>9</sup> An example of the use of the termination *th* in the plural. Compare  
'Ancen Riwe' (Ed. Camden Society):—

'vor þeos riwleð þe horte—

also sum deð, also 3e telleð me.'—p. 8.

'þe pine þet prisuns þolieð: þet heo liggeð.'—p. 32.

So also in 'Robert of Gloucester' and 'Trevisa' is found the same form.

<sup>10</sup> *yess* has nearly lost the *y* sound amongst the lowest class in the Vale of  
W. Somerset, but it is still common in the Hills, and in North Devon. I have  
heard the word so pronounced in a half apologetic manner, by those who felt  
its coarseness.

<sup>11</sup> *Not* in the sense here used, is at present always *neet*, and is the evident  
contraction of *not yet* or *nor yet*.

<sup>12</sup> *Yet* is always *eet*, and the *it* of the text is decidedly too short to convey the  
sound to modern ears; but since throughout Devonshire *it* (pron.), *pin*, *kin*, *if*,  
are pronounced *eet*, *pee'n*, *kee'n*, *neef*, the original transcriber most likely intended  
to represent the sound of the *i* in *it* as then spoken, and doubtless, then as now,  
the same spoken word represented both *it* and *yet*. This is confirmed by note  
to l. 110 of the text, where *eet* is given as an alternative spelling of *yet*.

46 colting Hobby-horse! Nif tha dest bet go down into the Paddick, to stroak the Kee, thee wut come oll a gerred, and oll horry zo vurs<sup>1</sup> tha art a vorked; ya gerred-teal'd,<sup>2</sup> panking, hewstring Mea-zel!—Thee art liek a skittish Sture jest a yooked.<sup>3</sup> Tha woulst  
50 bost any keendest Theng,<sup>4</sup> tha art zo vore-reet, nif Vauther dedn't ha-ape tha.

*Thomasin.* Ay, ay! Kester Moreman wou'd ha be hove<sup>5</sup> up, nif zo be<sup>6</sup> a had a had tha; a toteling, wambling,<sup>7</sup> zlottering, zart-and-vair yheat-stool.

55 *Wilmot.* Ay, and zo wou'd tha young George Vuzz, mun,<sup>8</sup> whan a<sup>9</sup> had a had a rubbaerock, rouzeabout, platvooted, zidlemouth'd<sup>10</sup> Swashbucket. — Pitha dest thenk enny Theng will e'er vittee or gooddee wey zich a whatnozed, hagggle-tooth'd,<sup>10</sup> stare-bason, timersome, rixy, wapper-ee'd Theng as thee art?

60 *Thomasin.* Dest hire ma?<sup>11</sup> Oll the Crime o' the Country goth, that wan<sup>12</sup> tha liv'st up to tha Cot, tha wart the Old Rager Hill's Under Bed-blonket. And more 'an zo,<sup>13</sup> that tha wart a chittering, raving, racing, bozzom-chuck'd, rigging,  
64 lonching, haggaging Moil.

---

<sup>1</sup> *Far* seems to have been, as now, unknown in either comparison—distance is *vuur'nees*. A man was giving me a direction across a very lonely part of Exmoor, and told me I should come to *tùe guurt eeps u stoo'unz baewt dhu vuur'nees uv u kwaur'tur may'ulid uoar yùe kaunth tu dhu gee'üt*. 'Two great heaps of stones (two barrows) about the *furness* of a quarter mile before you cometh to the gate.'

<sup>2</sup> The *teal* of the text is not broad enough, even if *ea = ai*. I have heard very ignorant people talking 'fine,' say *tee'ül* for *tail*, *dee'ül* for *dale*, *pee'ül* for *pail*, &c., but there was clearly no affectation about Wilmot.

<sup>3</sup> Probably *u-yuuk'ud* would more correctly represent the sound. In the hill districts the long *o* is sounded more like *oo* than the *oa* of the vales. Hence *yoke* is *yoo'k*—but *yokel* is more like *yuuk'ud* or *yook'ud*. In all these cases where the part. is emphatic the inflexion is a distinct final syllable *-ud*. (See W. S. G., p. 45.)

<sup>4</sup> i. e. *anything whatever*, a very common phrase. Probably *any kind of thing*; *kind* is still *kee'nd*, so *oblige* is always *ublee'j*, *wind* (v.) *wee'n*; *blind* is constantly *blee'n*, *right*, *ree't*, as in the text; *shine*, *shee'n*. See text, l. 128.

<sup>5</sup> I believe this to be the p. part. of *heave* with the prefix elided by rapid speech—uttered deliberately, this would be, *wúd u-bee u-oo'v aup*.

<sup>6</sup> *If* when it signifies *peradventure*, is still *neef zu bee*.

<sup>7</sup> The transcriber was certainly wrong in writing *wambling*—in all these words



koa'lteen Aub'ee-au's ! Neef dhu dús bú't goo daewn een'tu dhu Pad'ik, 46  
tu stroa'k dhu Kae'ee, dhec wút km aul u-guur'ud, un aul aur'čē zu  
vuur-z<sup>1</sup> dh-aart u-vau'rkud ; yu guur'ud-taa'yuld,<sup>2</sup> pang'keen, eo'streen  
Mai'zl !—Dhee urt lik u skit'eesh Stè'or jest u-yook'ud.<sup>3</sup> Dhu wúts  
buust ún'čē keen'dees dheng,<sup>4</sup> dh-aart zu voa'r-reet, neef Vau'dhur 50  
ded-n aa'p dhu.

*Thomasin.* Aay, aay ! Kaes'tur Muur'mun wúd u bee oa'v<sup>5</sup> aup,  
neef zu bee<sup>6</sup> u ad u-ad' dhu ; u toa'ütleen, waum'leen,<sup>7</sup> zlaüt'ureen,  
zaart-n-vae'ür yee'üt-stèol.

*Wilmot.* Aay, un zoa' wúd dhu yuung Jaurj Vuuz, mún,<sup>8</sup> haun u<sup>9</sup> 55  
ad u-ad'uruub'ukrauk, raew'zubaewt, plaat-vèot'ud, zuy'dl-muw'dhud<sup>10</sup>  
Zwaysh-buuk'ut.—Pidhu dús dhengk ún'čē dheng wúl ae'ür vút'ee  
ur gèod'čē wai zich u waut-noa'zul, ag'l-tèò'dhud,<sup>10</sup> stae'ür-bae'üs'n,  
túm'ursum, rik'sēe, waap'ur-ee'd dheng-z dhec aart ?

*Thomasin.* Dúst ny'ür mú ?<sup>11</sup> Aul dhu Kruym u dhu Kuun'trēe 60  
gooth, dhut haun<sup>12</sup> dhu lee'vst aup tu dhu Kaut, thu wurt dh-oa'l  
Raj'ur Ee'ülz uun'dur bai'd-blaun'kut. Un moo'ür-n zoa,<sup>13</sup> dhut dhu  
wurt u chüt'ureen, rae'üveen, rae'üseen, buuz'um-chuuk'ud, rig'een,  
laun'cheen, ag'eejeen Maüy'ul. 64

the *b* is always dropped—*stuum'leen*, *shaam'leen*, *raam'leen*, *gruum'-leen*, &c.

<sup>8</sup> *Man* used in this way is a very common expression ; it has a half-defiant, quasi-abusive force ; it is nearly always used in a threat or rude contradiction, and would be spoken to a woman, as in the text, as readily as to a man. No one would think of using it to a superior unless a deliberate insult were intended. Compare 'Aneren Riwle' (Ed. Camden Society), p. 12, '*ich chulle schawe þe mon seið þe holi Michee.*'

<sup>9</sup> The use of short *a* for *he* and for *they* (see W. S. G., p. 96) is no modern corrupt pronunciation. 'John of Trevisa' (ed. Morris and Skeat), p. 244, l. 50, writes, '*ð seyde þat a moste spare þyngeþ þat scholde be hys ounne* : again, p. 245, l. 68, "*Nay,*" *quap Harold,* "*hy beþ no prustes, bote a beþ wel stalword knyghtes.*"

<sup>10—10</sup> In all these nouns used adjectively, the inflexion has the full syllable, as in the p. part. See note 3, p. 30. I think the transcriber inconsistent in having written some *ed* and others 'd, while, on the contrary, he writes *troubled*, which is pronounced *truub'ld*. If there be any exceptions to the above rule they would be when the noun ends in *l*, or a vowel, and hence I have written *waap'uree'd*, when I believe *waap'uree'ud* was spoken.

<sup>11</sup> Then, as now, threatening or abusive sentences very often began thus. Now this phrase, *Dost hear me?* is contracted into *Shaur mü?*

<sup>12</sup> Spelt *whan* elsewhere, in the text.

<sup>13</sup> This expression is still very common = *moreover*.

65 *Wilmot.* How! ya confounded Trapes! Tell me enny more o' 'Rager Hill's Bed-blouket, ad! chell pull the Poll o' tha;<sup>1</sup> chell plim tha, chell vudch tha. Looks zee,<sup>2</sup> — Rager Hill es as<sup>3</sup> honest a Man as any<sup>4</sup> in Challacomb;—no Dispreise.

70 *Thomasin.* And do thee tell me o' sterling upon the Zess, whan George Vuzz putch'd,<sup>5</sup> chell gi' tha a Lick;—chell lay tha over the Years wey the Vire-tangs. Ad! chell ting tha. Thy buzzom Chucks were pretty vittee avore tha mad'st thyzel therle, and thy Vlesh oll wangery, and thy Skin oll vlagged, with<sup>6</sup> nort  
75 bet Agging, and Veaking, and Tiltishness.

*Wilmot.* Bed-blouket akether\*! Ha! zey zich a Word more chell cotton thy Waistecoat. Chell thong tha, chell gi' tha zich a strait<sup>7</sup> in tha Chups†, ya Grizzledemundy.

*Thomasin.* Me a Strait in the Chups? Dest hire ma? Come  
80 aneest me, chell pummel tha, chell vag tha, chell lace tha.

*Wilmot.* Thee lace ma? Chem a laced well-a-fine<sup>8</sup> aready<sup>9</sup> —Zey wone Word more, and chell bresh tha, chell tan tha, chell make thy Boddize pilmee.

*Thomasin.* How a Man a zed!<sup>10</sup> make my Boddize pilmee?  
85 Ad! if e'er tha squeakest wone Word more o' tha Bed-blouket, chell trim tha, chell crown tha, chell vump tha.

<sup>1</sup> *The poll of thee* is a much more derogatory form of speech than '*thy poll*.' (See W. S. Gram., p. 13.)

<sup>2</sup> This expression is still very common = look here! voici! In this form, with the second person sing. it is defiant, or quasi-abusive, and would never be used to a superior = *Look! dost see?* The civil form implying deference is *Lèokee zee = look, do you see?* (See W. S. G., p. 35.)

<sup>3</sup> This must be an error of the transcriber accustomed to the literary style. I never heard a real native say *as honest as*; it should have been *so honest as*.

<sup>4</sup> Another literaryism—this should have been *as other one = as ever a one; as any* is impossible. (See W. S. Gram., p. 25.) 'Robert of Gloucester' (ed. Morris and Skeat), 1 A. l. 533, writes, '*Ac noþer of is oþer sons.*' At present we should say, *nother one of his other sons*.

<sup>5</sup> This word being emphatic there would be a lingering on the final consonant, which would produce quite a distinct syllable, *uh*. This will be found to occur frequently.

\* (Note to Ed. of 1778.) Akether! means Quoth he! or Quoth her!

† (Note to Ed. of 1778.) Chups or Chucks, the Checks.

*Wilmot.* Aew! yu kaun'faewn'dud trae'ups! Tuul mee' ún'čē 65  
moo'ūr u Raj'ur Ee'ūlz bai'd-blaun'kut, ad! ch-úl pèol dhu poa'l  
u dhu<sup>1</sup>; ch-úl plúm dhu, ch-úl vuulch dhu. Lčok-s zee';<sup>2</sup>—Raj'ur  
Ee'ūl úz uz<sup>3</sup> au'nees a mae'ūn uz ún'čē<sup>4</sup> een Chaal'ikum;—noa dees-  
praa'yz.

*Thomasin.* Un du dhee tuul mee a stee'ürtleēn pun dhu Zaes, haun 70  
Jaurj Vuuz púch'tu,<sup>5</sup> ch-úl gi dhu u lik;—ch-úl laa'y dhu oa'vur dhu  
yuurz wai dhu vuy'ur-tangz. Ad! ch-úl ting dhu. Dhi buuzz'un  
chhuks wur puur'tee vút'čē uvoa'r dhu mae'ūds dhi-zuul dhuur'ul,  
un dhi Vlaiysh aul wang'určē, un dhi skeen aul vlag'ud, wai<sup>6</sup> noa'úrť  
bút Agreen, un Vai'keen, un túl'teeshnees. 75

*Wilmot.* Bai'd-blaun'kut ukaedh'ur\*! Haa! zai zich wuurd moo'úr,  
ch-úl kaut'n dhuy wae'ūskoa'ūt. Ch-úl dhaung dhu, ch-úl gi dhu  
zich u straat-n<sup>7</sup> dhu chuups,† yu guur'zl-dimunn'dčē.

*Thomasin.* Mee u straat-n dhu chuups? Dúst uy'ūr mu? Kaun  
unee'ūs mee, ch-úl paun'ul dhu, ch-úl vag dhu, ch-úl lae'ūs dhu. 80

*Wilmot.* Dhee lae'ūs mu? ch-úm u-lae'ūs wuul-u-fuyn<sup>8</sup> urad'čē.<sup>9</sup>  
—Zai woon wuurd moo'ūr-n ch-úl búrsh dhu, ch-úl tan dhu, ch-úl  
mak dhi baud'eez púl'mčē.

*Thomasin.* Aew u mae'ūn zaed!<sup>10</sup> mak muy baud'eez púl'mčē?  
Ad! neef ae'ūr dhu skwai'kus woon wuurd moo'ūr u dhu bai'd- 85  
blaun'kut, ch-úl trúm dhu, ch-úl kraewn dhu, ch-úl vuump dhu.

<sup>6</sup> Error of transcribers, *with* was unknown.

<sup>7</sup> Misprint in the text for *strat* or *stratt*. See Glossary.

<sup>8</sup> A common expression = very fine—

'God him sente a wel feir gras.'

'Stacions of Rome' (E. E. T. S., Furnivall), p. 14, l. 416.

'born-out al Engelond.

he huld wel god pes.'

'Rob. of Gloucester' (ed. Morris and Skeat), I (A), l. 370.

The *a* in *well-a-fine* is, I think, euphonic; compare *wash-a-mouth*, line 138; *rubb-a-crock*, line 56.

<sup>9</sup> No trace of the *l* is ever heard in *already*.

<sup>10</sup> A very common exclamation as a prelude to a remark which would lead to the expectation that some *oratio recta* was to follow—nothing of the kind. The text, in this, is thoroughly vernacular. Another very common form is, *Sae'īm'z dhu fuul'ur zaed*, 'Same as the fellow said;' but we are never told what the fellow did say—the phrase has no necessary connection with what is to follow.

87 *Wilmot.* Why dedst thee, than, tell me o' the Zess, or it of the Hay-pook, as<sup>1</sup> tha dedst whileer? — Chell drub tha, chell curry thy scabbed Yess var<sup>2</sup> tha.

90 *Thomasin.* And why dest thee, than, tell me 'Isterday o' losing<sup>3</sup> my Rewden Hat in the Rex-bush, out a whorting?<sup>4</sup> And more and zo, that the young Tom Vuzz shou'd le-ave<sup>5</sup> he's Cod glove!—Ad! zey a Word more o' the young Tom Vuzz, chell baste tha, chell stram tha, chell drash tha;—chell make thy Kepp  
95 hoppee, wi' thy Vlanders Lace upon't.<sup>6</sup>

*Wilmot.* Vlanders Lace! What's me-an by that, ha-ah?<sup>7</sup> Tell me enny more o' Vlanders Lace, chell make thy Yead<sup>8</sup> addle. Chell up wi' ma Veest, and gi' tha a Whisterpooop, and zich a Zwop as<sup>9</sup> shall make tha veel ma, looks zee!

100 *Thomasin.* Gi' me a Zwop?—Ad! chell gi' tha a Wherret, or a Zlat in the Chups,—or up wi' thy dugged Coats, and tack tha gre-asy<sup>10</sup> Yess o' tha.

*Wilmot.* Thee tack me, ya unlifty, ill-hearty, untidy Mea-zel?—Andra wou'd ha' had a Trub in tha, nif Vauther hadent a  
105 strad the Match.

*Thomasin.* How Dem! a Trub?—Go, ye rearing, snapping, tedious, cutted Snibblenose!—Th' art olways a vusted up in an old Jump, or a Whittle, or an old Seggard, avore<sup>11</sup> zich Times as  
109 Neckle Halse<sup>12</sup> comath about:—Than tha wut prinkee.—

<sup>1</sup> Literaryism—should be *sac'äm-z* or *eens—as* is impossible.

<sup>2</sup> Here the prep. is emphatic, and is written *var* in the text; the vowel sound is precisely the same as in *war* in lit. Eng. Sentences very frequently end in a prep. like mod. Ger. Moreover, this prep. is often redundant, and then there is always a stress upon it. This custom is so inveterate that even people of some education constantly practice it. In a local paper of November 14th, 1878, I read in a signed letter, 'I have had three connections made with the common sewer, and in each case took care to ascertain in what state the sewer was in.'

<sup>3</sup> I believe this also to be a literaryism—to lose is *tu laus* (*t* before vowel); losing is *lau:steen*. (See W. S. G., p. 47.)

<sup>4</sup> The *w* has disappeared, except among the better class—*huurts*, *huur:teen*, only are heard among *Thomasin's* class. Probably the transcriber wrote *whorting* from literary habit.

<sup>5</sup> The present form is *laef*—anything like the *leave* in the text is quite obsolete. (See W. S. G., p. 47.)

*Wilmot.* Waay dúds dhee, dhun, tuul mee u dhu Zaes, ur eet u 87  
dhu haa'y pèok, uz<sup>1</sup> dhu daeds wuy'lae'ur?—Ch-úl druub dhu, ch-úl  
kuur'čee dhi skab'ud yaes' vaur<sup>2</sup> dhu.

*Thomasin.* Un waay daeds dhee, dhun, tuul mee' ús'turldai u 90  
laus'teen<sup>3</sup> mi rùe'dn aat een dhu reks bèosh, aewt u huur'teen?<sup>4</sup> Un  
moo'úr-n zoa', dhut dhu yuung Taum Vuuz shúd lee'uv<sup>5</sup> ee'z Kaud  
gluuv! Ad! zai u wuurd moo'úr u dhu yuung Taum Vuuz, ch-úl  
bae'ús dhu, ch-úl straam dhu, ch-úl draash dhu;—ch-úl mak dhi kep  
aup'čee, wi dhi Vlaan'durz lae'us upaunt.<sup>6</sup> 95

*Wilmot.* Vlaan'durz lae'ús! Haut-s mee'un bi dhaat, haa'ń?<sup>7</sup>  
Tuul mee ún'čee moo'úr u Vlaan'durz lae'ús, ch-úl mak dhi ai d<sup>8</sup> ad'l.  
Ch-úl aup wai mu veest, un gi dhu u Wús'turpeop, un zich u Zwaup<sup>9</sup>  
sh'l mak dhu vee'ul mu, lèok-s zee'!

*Thomasin.* Gi mee' u zwaup?—Ad! ch-úl gi dhu u wuurr'rut, ur u 100  
zlaat-n dhu chuups,—ur aup wai dhi duug'ud Koa'uts, uu taak dhu  
gree'úsčee<sup>10</sup> yaes u dhu.

*Wilmot.* Dhee' taak mu, yu aunlúf'tčee, ee'ńl-aar'tčee, auntu'y'dčee  
Mai'zl?—An'dr wúd u ad u truub een dhu, neef Vaudhur ad-n u-strad  
dhu maach. 105

*Thomasin.* Aew Daem! u truub?—Goo' yu rae'ńreen, snaap'een,  
tai'jus, cuut'ud snúb'lnoa'ńz!—Dh-urt au'laiz u-vuus'ld aup een un  
oa'l juump, ur u wút'l, ur un oa'l Saeg'urd, uvoa'r<sup>11</sup> zich tuymz uz  
Naek'l Aal's<sup>12</sup> kaum'ruth ubaewt:—Dhan' dhu wút' praeng'kčee.— 109

<sup>6</sup> This I am sure ought to be *upaun un*. The pron. *it* is never used in reference to nouns of the definite class. This is confirmed by the text throughout. (See also W. S. Gram., p. 33.)

<sup>7</sup> This is the equivalent of the well-known *eh?* but in the west generally takes the broader form.

<sup>8</sup> *Heal* though written *yeal* would not, I believe, have had a *y* sound, except for the close vowel preceding the long *a*. *dhi ai'd*, cannot be pronounced quickly without the *y* sound.

<sup>9</sup> In rapid speech the *as* before *shall* would quite disappear.

<sup>10</sup> *Greasy* would now be pronounced *grai'sčee*.

<sup>11</sup> This is still the common idiom for *until*; another equally common is *gin zich tuymz*. A man at Plymouth (Feb. 12, 1879) said to me, 'us can wait avore you be ready, Sir.'

<sup>12</sup> Halse is a very common name in N. Devon; it is always pronounced *Aal's* by the *Thomasin* class. *Neckle* is the usual abbreviation for Nicholas.

- 110 Thee hast a let the Kee go zoo vor Want<sup>1</sup> o' strocking.<sup>2</sup> It a vore oll\* th' art an abomination<sup>3</sup> Pinchvart vor thy own Eends.—Ay, ay! Shoort, Wilmot, shoort!-----Zwer thy Torn,<sup>4</sup> or else tha tedst net carry<sup>5</sup> whome<sup>6</sup> thy Pad, and meet<sup>7</sup> Neckle Halse by tha Wey.—He'll meet tha in the Vuzzy-park<sup>8</sup> Coander<sup>9</sup>
- 115 by Cockleert, or avore, chell warndy.<sup>10</sup>

*Wilmot.* Tell<sup>11</sup> ma one Word more o' Neckle Halse chell skull tha, tha hassent a be' a skull'd zo vor wone while.<sup>12</sup> Ya gurt Fustilugs! The Old Mag Dawkins es bet a Hucknuck to tha. Zet tha about ort, why, tha dest Thengs vore-and-back,<sup>13</sup>

- 120 a cat-hamm'd,<sup>14</sup> a vore-reert, and vramp-shaken,<sup>15</sup> like a Totle.

*Thomasin.* How! ya long-hanged Trapes! Ya blowmonger Baarge! Thee wut coal-varty a-bed† avore be voor days. Tha'rt so deeve<sup>16</sup> as a Haddick in chongy Weather. Or whan 'tes avore<sup>17</sup> or

- 124 a scratcht the le-ast Theng out,<sup>18</sup> or whan snewth, or blunketh,<sup>19</sup>

<sup>1</sup> A literaryism—the vernacular would be *lauk*; *want* is scarcely ever heard in this sense—a *want* is the only name known for a mole (Talpa).

<sup>2</sup> Like *yoak* (see note, l. 38), so *stroak* is shortened by the added syllable to *struuk'een*, *struuk'ud* (intrans.): the *transitive* inflection not adding a syllable would be *strook't*.

<sup>3</sup> Still a common expression for *abominable*. The *r* is distinctly sounded in all words ending in *ation*.

<sup>4</sup> This expression is still very commonly used to women. It is equivalent to 'get on with your work.' A farmer's wife would say, *Zwuar dhi tuurn* to a maid who was idling at the wash-tub. It is clearly a relic of the time, not so long ago, when all country women were spinsters. Well within the present century, not only did they spin for home consumption, but for hire. This is implied in the text, 'carry home thy pad,' *i. e.* home to the employer, who gave out the wool to be spun, and who paid for spinning at so much a *pad* (q. v.).

<sup>5</sup> *Carry* is a literaryism—the *y* is always dropped.

<sup>6</sup> *Home* has no longer the sound of *w* in this district—but in Dorset and other Southern shires this is still common. In North Dev. and W. Som. it is *aum*—the precise sound of *om* in *Tom*.

<sup>7</sup> *Meet*, *sweet*, *keep*, *peep*, *deep*, and some others have the *ee* short, something like the sound of *i* in *pit*, *knit*, of lit. Eng. Some, as *sleep*, *leat*, are *zlee'äp*, *lee'üt*.

\* (Note to *Ed. of 1778.*) It (or Eet) a vore all, means, Yet notwithstanding.

† (Note to *Ed. of 1778.*) Coal-varty a-bed, to warm the Bed with a Scotch Warming-pan; that is, with Half a Fart-liug.

Dhee aast u-laet dhu kae'ee goo zee vur wau'nt<sup>1</sup> u struuk'een.<sup>2</sup> Eet 110  
 uvoa'r au'l,\* dh-aart un ubaum'inae'ürshun<sup>3</sup> púnchvaart vur dhi oa'ün  
 ee'nz.—Aay, Aay! Shèò'ürt, Wúl'mut, shèò'ürt! Zwuur dhi Tuurn,<sup>4</sup>  
 ur uls dhu taeds nút kaar<sup>5</sup> woa'm<sup>6</sup> dhi pad, un mēet<sup>7</sup> Naek'l Aa'ls  
 bi dhi wai.—Ee ul mēet dhu een dhu Vuuz'ēe paark<sup>8</sup> Koa'ündur<sup>9</sup>  
 bi Kauk-lee'ürt, ur uvoa'r, ch-úl wau'nd-ee.<sup>10</sup> 115

*Wilmot.* Tuul<sup>11</sup> ma woon wuurd moo'ur u Naek'l Aa'ls ch-úl  
 skyèol dhu, dhu aas'nt u-bee u-skyèold zoa vur woon wuy'ul.<sup>12</sup> Yu  
 guurt fuus-tiluugz! Dh-oa'l Mag Dau'keenz úz bú't u Uuk'muuk tu  
 dhu. Zaet dhu abaewt oa'ürt, waay, dhu dús dhaengz voa'r-n baak,<sup>13</sup>  
 u kyaat<sup>14</sup>-aam'ud, u voa'r-ree'ürt, un vramp-shee'üpm,<sup>15</sup> lik u toa'tl. 120

*Thomasin.* Aew! yu laung-an'jud Trae'üps! Yu blèò'maun'jur  
 Baa'rj! Dhee wút koa'l'vaart'ēe u-baid † uvoa'r bi voor dai'z. Dh-aart-  
 zu dee'f-s<sup>16</sup> u ad'ik een chaun'jēe wadh'ur. Ur haun taez avroa'r<sup>17</sup> ur  
 u-skraa'cht dhu lee'üs dhaeng aewt,<sup>18</sup> ur haun snèò'th, ur blaeng'kuth,<sup>19</sup> 124

<sup>8</sup> *Park* is constantly used as a name for pasture lands. I know many such names, as Broad-park, Combe-park, Higher-park, Park farm, &c., where nothing but pasture is méant.

<sup>9</sup> Corner is always so pronounced; so *tailor* is *taayuldur*. (See also W. S. G., p. 19.)

<sup>10</sup> *I'll warrant ye*.

<sup>11</sup> *Tell* is the equivalent of *say* or *talk*. *Aay yuurd um tuul'een tugadh'ur*. 'I heard them talking together.' *Doa'ün tuul awp zich stuuf*, is the usual way of saying, 'don't talk nonsense.' *Aay yuurd um tuul aew wee bee gwai'n vur t-aew aurd weentur*. 'I heard them tell (*i. e.* on dit) how that we are going to have a hard winter.'

<sup>12</sup> *One while* means a very long time.

<sup>13</sup> An equally common form still in use is *baak-n voa'r*, both signify *backwards*, or rather *back in front*.

<sup>14</sup> *Cat* when emphasised is always *kyaat* or *kyat*.

<sup>15</sup> *Shee'üpu'd* would be said at present. I suspect the *en* of the text is a literaryism. The *shaken* is a misprint for *shapen*, in 7th Edition 1771, it is *shapen*—*n* is always sounded *m* after *p*. (See W. S. Dial., p. 17.)

<sup>16</sup> *Deaf* is one of the words in which the *f* is sounded sharp. I have no doubt of the *v* of the text being a slip of the transcriber. 'Deaf as a Haddock,' is still the constant simile throughout W. S., used for the superlative absolute of deaf. (See W. S. Gram., p. 22.)

<sup>17</sup> Misprint in the text; *avrore* in Ed. 1771. See the Glossary. Compare Germ. *gefroren*.

<sup>18</sup> Still a common idiom—the *out* has rather an intensitive force. 'A very small piece' is generally *dhu lai'stoes beet aewt*.

<sup>19</sup> Misprint in the text for *blenketh*. See Glossary.

125 or doveth, or in scatty Weather, or in a tingling<sup>1</sup> Vrost,  
than tha art theeklifted,<sup>2</sup> and ba hang'd to tha.

*Wilmot.* And thee art a lams'd in wone o' thy Yearms,<sup>3</sup> and cassent  
zee a Sheen in thy Reart Ee.

*Thomasin.* Rex-bush! — Fath! tell me o' tha Rexbush,  
130 ye teeheeing Pixy' — Es marl<sup>4</sup> who's more vor Rigging or  
Rumping,<sup>5</sup> Steehopping or Ragrowtering, Giggleting,<sup>6</sup> or Gam-  
bowling than thee art thyzel.—Pitha, dest'nt remember<sup>7</sup> whan  
tha com'st over tha Clam wi' tha Old Hugh Hosegood, whan  
tha Wawter was by Stave, how tha vel'st<sup>8</sup> in, and the Old Hugh  
135 drade thee out by tha vorked Eend, wi' thy dugged Clathers  
up zo vur as thy Na'el,<sup>9</sup> whan tha wart just a buddled?

*Wilmot.* Lock! dest dwallee, or tell doil? — Pitha tell  
138 reaznable,<sup>10</sup> or hold thy Popping, ya gurt Washamouth.

*So ends the first Bout.*

<sup>1</sup> Words ending in *gling* or *ging*, never sound two *g*'s, as in lit. Eng. *ting-gling*, or Lancashire *sinnging*.

<sup>2</sup> The participial prefix omitted in the text—it could not be so by the speaker. See W. S. G., p. 49.

<sup>3</sup> I never heard any *y* sound in *arms* when spoken alone, but when preceded by a close vowel in rapid speech there is the sound of *y*. The same applies to other words.

<sup>4</sup> *Marvel* is thus pronounced—the *marl* of the text is not a true monosyllable; doubtless the transcriber was accustomed to sound the *l* more distinctly than is now common, and his orthography in that case is good; *marl*, i. e. *clay* is *maardl*.



ur doa'vuth, ur een skaat'ëe wadh'ur, ur een u teng'leen<sup>1</sup> vrau's, 125  
dhan dh-aart u-thaek'lúf'tud,<sup>2</sup> un bee ang-tu dhu.

*Wilmot.* Un dhee urt u-laamst een woon u dhi ae'ürmz,<sup>3</sup> uu kas'n  
zee u Shee'n een dhi ree'ürt ee.

*Thomasin.* Raeks-bèò'sh!—Faa'th! tuul mee u dhu raeks-bèò'sh,  
yu tee-hee'ëen pik'see.—Ès maa'ru<sup>4</sup> ùe-z moo'ür vur rig'ëen ur 130  
ruum'peen,<sup>5</sup> stee'aupeen ur rag'gruw'tureen, gig'lteen,<sup>6</sup> ur gaam'-  
buw'leen-un dhee aart dhi zuul.—Púdh'u, dús-n rai'mūmbur<sup>7</sup> haun  
dhu kaumst oa'vur dhu klaam' wai dh-oa'l Yùe' Oaz'gèòd, haun  
dhu waa'tur wuz bi stae'üv, aew dhu vaalst<sup>8</sup> een, un dh-oa'l Yùe'  
drae'üd dhee aewt bi dhi vaur'kud een, wai dhi duug'ud Klaa'dhurz 135  
aup zu vur-z dhi naa'ul,<sup>9</sup> haun dhu wust jist u-buud'ld?

*Wilmot.* Lauk! dús dwaal'ëe, ur tuul dauy'ul?—Púdh'u tuul  
rai'zuubl,<sup>10</sup> ur oa'l dhi paup'ëen, yu guurt Waiysh-umaewf. 138

*Zoa aínth dhu fuus Baewt.*

<sup>5</sup> *Romping* is still so spoken—so *Juub* for *Job*, *ruub* for *rob*, &c.

<sup>6</sup> *Giggling*—this word is still pronounced with *t* in it. I heard a man abusing his daughter, call her '*yu gig'lteen yuung búch!*'

<sup>7</sup> *Literaryism*—*remember* would be fine talk. Thomasin to Wilmot would have said *muyn*, 'mind'—to the parson or a 'real gentleman,' *rai'mūmbur*.

<sup>8</sup> Spelt *valst* in l. 169.

<sup>9</sup> *Navel*—so *claa'ül* for *clavel*, *shoo'ül* for *shovel*, *graa'ül* for *gravel*.

<sup>10</sup> This is a very common expression still = *talk sensibly*.

# AN EXMOOR SCOLDING.

## BOUT THE SECOND.

*Wilmot.* **D**IST hire ma, Dem? Chell ha tether Vinny wi'  
 140 tha.—Tha told'st<sup>1</sup> ma now-reert, or a whilere,  
 of<sup>2</sup> Rigging and Rumping, Steehopping and Ragrowtering, Giggleting  
 and Gamboyling.<sup>3</sup> What's me-an by thate?<sup>4</sup> But thee, thee  
 wut ruckee, and squattee, and doattee<sup>5</sup> in the Chimley Coander  
 lick an<sup>6</sup> Axwaddle; and wi' the zame tha wut rakee up,<sup>7</sup> and  
 145 gookee, and tell doil, tell Dildrams and Buckingham Jen-  
 kins. — Ay, ay, poor<sup>8</sup> Andra Vursdon wud ha' had a rig-mutton  
 Rumpstall in tha, nif tad net ha' be' strat.<sup>9</sup> A wud ha' had  
 a coad, riggelting, parbeaking, piping Body in tha! olwey wone  
 Glam or nether. And more an zo, there's no Direct to hot tha  
 150 tell'st.<sup>10</sup> Tha wut feb et heartily.<sup>11</sup> Na, tha wut lee a Rope

<sup>1</sup> There is no sound of the *d* or the *t* after the *l* in this word.

<sup>2</sup> Literaryism—*of* = *uv* is only used before a vowel.

<sup>3</sup> Spelt *gambowling* previously—I never heard *gamboyling*.

<sup>4</sup> I have written thus in deference to original note to Ed. 1778, p. 1 of the 'Courtship,' but my opinion is that *thate* is much too long a sound to have been used; if not, it is now quite obsolete. (See W. S. Gram., pp. 29 to 32, on the use of *that*.)

<sup>5</sup> Here the similar vowel sounds—*doar'itee een* = *doattee in*—of the text would in rapid speech be slurred together, as previously noted. (See note 5, l. 5. Also W. S. Gram., p. 27.)

<sup>6</sup> Here, on the other hand, there is no such elision—but the distinguishing adjective *u* stands before a vowel as well as a consonant. (See W. S. Gram., p. 29.)

# U AK'SMOAR SKOA'LDEEN.

## BAEWT DHU SAEK·UNT.

*Wilmot.* **D**UST uy·ur mu, Daem? Ch·úl ae·ŭ taedh·ur vún·ree wi dhu.—Dhu toa·ls<sup>1</sup> mu naew·ree·ürt, ur u wuy·ŭlae·ŭr, 140  
 u<sup>2</sup> rig·een un ruum·peen, stee·aupeen un rag·gruwtureen, gig·lteen un gaam·buw·leen.<sup>3</sup> Haut·s mee·ŭn bi dhae·üt?<sup>4</sup> Bút dhee, dhee wút ruuk·ċe, un skwaut·ċe, un doa·ŭtec·n<sup>5</sup> dhu chúm·lċe koa·ŭndur lik u<sup>6</sup> aks·wad·l; an· wi dhu zae·ŭm dhu wút rae·ŭkċe aup·m<sup>7</sup> gèo·kċe, un tuul dauy·ul, tuul Dúl·drumz un Buuk·eenum Jing· 145  
 keenz.—Aay, aay, poo·ŭr<sup>8</sup> An·dru Vuuz·dn wúd u·ad a rig·muutn ruum·psl een dhu, neef t·ad nút· u·bee straat.<sup>9</sup> U wúd u·ad u koa·ud, rig·lteen, paar·baekeen, puy·peen bau·dee·n dhu! aul·wai woon glaam ur naedh·ur. Un moo·ŭr·n zoa·, dhur·z noa durack· tu haut dhu tuuls.<sup>10</sup> Dhu wút faeb ut aar·ti luyk.<sup>11</sup> Naa, dhu wút lee u roo·up 150

<sup>7</sup> The *and* in rapid speech becomes shortened, and after *p, b, f, v*, is always sounded as *m*, as before noted, l. 120.

<sup>8</sup> The use of *poor* generally implies that the person spoken of is dead, and it does so very probably here; though there is nothing further in the text to confirm that view.

<sup>9</sup> The participial prefix might be dropped in very rapid speech, or become scarcely perceptible, particularly when following another *p*. part. This word *strat* is the same as is elsewhere, *e. g.* l. 105, spelt *strad*. The former is the commoner form. Deliberately spoken, *net ha' be' a strat*.

<sup>10</sup> *Tell* throughout the dialogues is used for *say* and *talk*. See note 11, l. 116; also l. 137.

<sup>11</sup> This whole sentence reads apocryphal—I never heard the word *fib* in the dialect, and no one ever heard *heartily*. Moreover the word *heartly* would not be used in this sense.

151 up-reert.\*<sup>1</sup> Chad a most a borst my Guts wi' laughing, whan's  
zeed tha whilere trapsee hum from tha Yeoanna Lock,<sup>2</sup> thy  
Shoes oll besh—,<sup>3</sup> thy Hozen<sup>4</sup> muxy up zo vurs thy Gammerels  
to tha very Hucksheens o' tha, thy Gore Coat oll a girred,  
155 thy Aead-Clathing<sup>5</sup> oll a' foust; thy Waistcoat oll horry, and thy  
Panerock a kiver'd wi' Briss and Buttons.

*Thomasin.* Why thare zo!<sup>6</sup> Bet dist net thee thenk, ya  
long-hanged Trapes, that tha young Josy Yeaff-field<sup>7</sup> wud ha' be'  
plasad, when ha had zitch a crewdling Theng as thee art? Eart  
160 lunging, eart squatting upon thy tether Eend. Zey ort to<sup>8</sup> tha,  
why tha wut twitch up thy Teal, and draw<sup>9</sup> up thy Noaze, and take  
Owl<sup>10</sup> o', or take Pip o'. Nif won<sup>11</sup> zey the le-ast Theng out,<sup>12</sup>  
tha wut purtee a Zennet arter.

*Wilmot.* How, Hussey! ya confounded Trash! Dist remem-  
165 ber<sup>13</sup> when tha wenst out in the Vuzzey-Park, in the Desk o' tha  
Yeaveling, just in tha Dimmet, wi' tha young Humphrey Hosegood,—  
and how ha mullad and soulad about tha? Ha bed<sup>14</sup> tha zet down;—  
and tha zedst tha woudst net,<sup>15</sup> nif ha dedent blow tha down. Zo ha  
blow'd, and down tha valst. Who shud be hard by<sup>16</sup> (vor 'twas in  
170 tha Dimmet) bet tha Square's<sup>17</sup> Bealy,—and vorewey ha' cry'd

---

<sup>1</sup> If this saying was ever common, it is now obsolete. At present this would be expressed thus—*Dhu wât tuul luyz zu vaas uz u aw's kn gallop*, 'Thee wilt tell lies as fast as a horse can gallop.'

<sup>2</sup> I have made careful enquiry at different times, and from several persons, who know every corner of Exmoor and of the district of Paracombe and Challacombe, but can hear of no such place as *Yeoanna Lock*. I therefore conclude it to be a fiction.

<sup>3</sup> *Beshût'n.*

<sup>4</sup> Now quite obsolete, but it was not uncommon so lately as fifty years ago. *Stockings* only are now heard of.

<sup>5</sup> *Head-clathing* in Ed. of 1771.

<sup>6</sup> This is still a common exclamation—of no particular meaning—like *Oh, I never! Good gracious!* &c.

<sup>7</sup> Joseph Heathfield. (See *W. S. Dial.*, p. 22.) A common name in these parts.

<sup>8</sup> The *r* is always sounded in this word, but the *t* is dropped in rapid speech when followed by another *t*.

\* (*Note to Ed. of 1778.*) To lie a Rope upright, contains a Pun on the Word *Lie*, and means the telling such a *Lie* as implies a Contradiction in itself; or what is as impossible to be true, as for a Rope which lies on the Ground to stand upright at the same Time.

aup-ree'ürt.\*<sup>1</sup> Ch-úd umoo'ees buus mi guuts wai laar'feen, haun-s 151  
zeed dhu wuy'ulae'ür trae'üpsche uum vrum dhu Yoa'an'ur Lauk,<sup>2</sup> dhi  
shè'o'z aul besh—,<sup>3</sup> dhi oa'zn<sup>4</sup> muuk'see aup zu vur-z dhi gaam'urulz  
tu dhu vuur'ee uuk'sheenz u dhu, dhi goo'ür koa'üt aul u-guur'ud,  
dhi ai'd klaa'theen<sup>5</sup> aul u-fuwst; dhi wae'üskoo'üt aul aur'ée, un dhi 155  
pang'krauk a-kúv'urd wai brús -n buut'nz.

*Thomasin.* Waay dhae'ür zoa'!<sup>6</sup> Bút dús nút dhee dhaengk, yu  
laung' an'jud trae'ups, dhut dhu yuung Joa'zee Yef'ee'ül<sup>7</sup> wúd u bee  
plai'zud, haun u ad zich u krè'o'dleen dhaeng uz dhee aart. Ee'ürt  
luun'jeen, ee'ürt skwaut'een pun dhi taedh'ur een. Zai oa'ür-tu<sup>8</sup> dhu, 160  
waay dhu wút twích aup dhi taay'ül, un droa' aup<sup>9</sup> dhi noa'üz, un tak  
owl<sup>10</sup> oa, ur tak púp oa. Neef waun<sup>11</sup> zai dhu lee'üs dhaeng aewt,<sup>12</sup>  
dhu wút puurt'ée u zaen'ut aart'ur.

*Wilnot.* Aew, uuz'ee! yu kaun'faewn'dud traarsh! Dús rai-múm-  
bur<sup>13</sup> haun dhu wai'ns aewt-n dhu Vuuz'ee-Paark, een dhu dúsk u dhu 165  
Yai'vleen, jist een dhu dúm'ut, wai dhu yuung Uum'fri Oa'zgèod,—  
un aew u muul'ad-n suw'lud ubaewt dhu? U bai'd<sup>14</sup> dhu zút daewn;—  
un dhu zaeds dhu wúts nút,<sup>15</sup> neef u daed-n bloa dhu daewn. Zoa u  
bloa'd-n daewn dhu vaals. Ue shud bee aard buy<sup>16</sup> (vur twuz een  
dhu dúm'ut) bút dhu Skwai'yürz<sup>17</sup> Bee'ül'ée,—un voa'rwai u kruy'd 170

<sup>9</sup> *Draw* is always *drae'ü* = *trahere*, but *draa'* = *designare*. In Ed. of 1771 this word is *drow* = throw, doubtless the correct reading, *i. e.* 'toss up thy nose.'

<sup>16</sup> This expression is quite obsolete.

<sup>11</sup> I believe this to be a literaryism—the indefinite pronoun is now always *anybody*. (See W. S. Gram., p. 38.) This should be *Neef ün'ee bau'dee zaeth*.

<sup>12</sup> The use of *out* in this sense is still very common—*Dhu lai'stees beet aewt* means a *very small slice*. There is not the least connection with the modern Cockney *out*—'the finest thing out.' See l. 124.

<sup>13</sup> I think *remember* too 'fine talk'—it would most likely be *dás myjn*.

<sup>14</sup> This word is rare (though *forbid* is common); in the past tense it is still pronounced precisely like *bed* (cubile). The literary transcriber felt this, and so wrote it; but I doubt not that then, as now, it was sounded *bai'd*.

<sup>15</sup> The negative being here emphatic, the *not* is fully pronounced; the ordinary form would be *dhu wúts-n*.

<sup>16</sup> This is too literary. I never heard *hard by* used by a native—the usual form is *dhae'ür-buy*. (See W. S. Gram., p. 84.) *Neef twaaul-n dhae'ür, twuz dhae'ür-buy*; 'If it was not there, it was close at hand.'

<sup>17</sup> I think *Square* in the text fails to convey the sound—the diphthong is very long. *Bailiff* is often *bee'ül'ée*, but more commonly *bae'ül'ée*.

171 out that Oll Winavalls<sup>1</sup> belongad to's Measter. Wi' tha zame<sup>2</sup> tha splettest away—down tha Pennet—hilter skilter—as if tha Dowl had ha' be' in tha Heels o' tha.

*Thomasin.* Oh the Dowl splet tha! who told theekee<sup>3</sup> Strammer?

175 *Wilmot.* Why, twos thee thy own zel up to<sup>4</sup> stooling o' Terra's.

*Thomasin.* Oh! a Plague confound tha! dest tha thenk ees ded tell't to tha to ha' et a drode vore<sup>5</sup> agen? Well 'tes well a fine.<sup>6</sup>—Es can drow vore worse Spalls than thet to thee:—Ad! es cud rep tha up.

180 *Wilmot.* What, a Dowl, and be hang'd to tha, canst tha drow vore to me?

*Thomasin.* How many Times have es a hoard<sup>7</sup> tha, and a zeed tha, pound Savin, to make Metcens,<sup>8</sup> and Leckers, and Caucheries, and Zlotters?—Tes good to know vor why vore.<sup>9</sup>

185 *Wilmot.* Oh! a Plague rat<sup>10</sup> tha!—Ya mulligrub Gurgin! ya shug Meazel!—Th'art good vor nort bet a Gapes-nest.—A gottering hawchamouth Theng!—Whan tha com'st to good Tackling, thee wut poochee,<sup>11</sup> and hawchee, and scrumpee; tha wut net

<sup>1</sup> A short syllable is very frequently inserted between two nouns when compounded, as in *windfalls*. My house is called *Foxdown*, but this is generally pronounced *Foxydown* by the labouring people. In Ed. of 1771 this word is *windfalls*—at present it would be *ween'vaulz*, but I have heard *ween'vaulz* occasionally. Compare *well-a-fine*, ll. 81, 178.

<sup>2</sup> The construction of this paragraph, except the literaryisms referred to, is excellent, and conveys an admirable notion of the idiom. 'With the same' is the nearly invariable expression, often repeated in every narration. It is a more forcible term than *instantly* or *immediately*; it conveys the idea of an action so quickly following as to be almost performed at the same instant as the cause.

<sup>3</sup> In West Som. generally it is *dhik'ëe*, but in North Devon and Exmoor it is *dhik'ëe*, as in the text.

<sup>4</sup> *To when* thus used implies *employed at or in the act of*. *Havn aay wuz tu pluween dhik'ëe vee'ül u graewn*—means 'When I was in the act of ploughing that field.' This gerundive form is very common, and has another meaning. See W. S. Gram., p. 80.

<sup>5</sup> *To drow vore* is to twit, to rake up old offences. In the *Vale* district this is *drow'æwt*. Some time ago some poultry was stolen from my premises, but the thieves were not caught. Subsequently a man said to me, *Aay kn tuul ee, zr, ùe ad yur vaew'ülz dhik' tuym*. Indeed! who then? *Au! aay wuz een tu dhu Kaut'eej* (a public-house), *un dhæ'är wuz — un —; un dhæi*

aewt dhut Aul ween·uvaalz<sup>1</sup> bilaungud tûe·z Mae·üstur. Wai dhu 171  
zæ·ñm<sup>2</sup> dhu splút·us uwai—daewn dhu Pen·ut—úl·tur skúl·tur—  
z-auf dhu Duwl ad u-bee -n dhu ee·ülz u dhu.

*Thomasin.* Oa dhu Duwl splút dhu ! ùe,toa·l dhek·čē<sup>3</sup> straam·ur ?

*Wilmot.* Waay, twuz dhi oa·n zul aup tu<sup>4</sup> stèol·een u tuur·uz. 175

*Thomasin.* Oa ! u plaa·yg kunfaewn dhu ! dús dhu dhaengk es  
daed tuul·t tu dhu t-ae· ut u droa·d voa·r<sup>5</sup> ugee·ñn ? Wuul tæz wuul  
u fuyū.<sup>6</sup>—Es kun droa voa·r wús·ur Spaa·ls·n dhaet tu dhee·.—Ad !  
es kud rúp dhu aup.

*Wilmot.* Haut, u Duwl, un bi ang· tu dhu, kúns dhu droa voa·r 180  
tu mee ?

*Thomasin.* Aew mún·čē tuymz uv es u-yuurd<sup>7</sup> dhu, un u-zeed  
dhu, paewn saav·een, tu mak maet·sunz,<sup>8</sup> un lek·urz, un kau·chureez,  
un zlaunt·urz ? Tez gèò·d tu noa· vur waay voa·r.<sup>9</sup>

*Wilmot.* Oa ! u plaa·yg raat<sup>10</sup> dhu ! Yu muul·igrub guur·geen ! 185  
yu shuug mai·zl !—Dh-urt gèò·d vur noa·ürt bú·t u gyaaps·naes.—U  
guut·ureen aurchumaewf dhaeng !—Haun dhu kaums tu gèò·d taak·  
leen, dhee wút· peo·chēe,<sup>11</sup> un aurchēe, un skruum·pēe ; dhu wút nút

*daed·n zee mee ; un dhae·ür dhai waaz u-droa·een aewt tu waun ur tuudh·ur,  
un zoa aay yuurd ùe stoa·ld you·r vaew·ülz.*

<sup>6</sup> *i. e.* 'it is all very fine' (obsolete phrase).

<sup>7</sup> Nothing like the *hoard* of the text can now be heard. See l. 81.

<sup>8</sup> *Medicines* still pronounced thus.

<sup>9</sup> See note, l. 89. The emphatic prep. here spelt *vore* is precisely the same as *var* in l. 89. Occasionally this is pronounced very long, when final as in the text, but when so emphasised it may be taken that the preposition is always redundant.

<sup>10</sup> *i. e.* rot—still always pronounced thus.

<sup>11</sup> This common word is pronounced thus. A former editor has felt *pochee* to be wrong, and hence has written *poochee* in the Glossary. In Ed. of 1771 it is *poochee* in the text. It may be well here to remark that this infinitive inflection, so frequently used in these dialogues, was no less common in the xiii. cent., as the following extracts from Robert of Gloucester, all taken from a few consecutive pages, will shew—

'Reign of Will. Conqueror' (ed. Morris and Skeat)—

'*He let gadery is kniztes.*'—l. 478.

'*& bigan sone to grony,  
& to febly also.*'—l. 490.

'*þat he ne miȝte ofseapie noȝte.*'—l. 495.

look<sup>1</sup> vor Lathing, chell warndy;<sup>2</sup> and nif et be<sup>3</sup> Loblolly, tha  
190 wut slop et oll up.

*Thomasin.* How a Man a Zed!<sup>4</sup> How dedst thee poochee and  
hawchee, and scrumpee, whan tha young Zaunder Vursdon and thee  
stey'd<sup>5</sup> up oll tha Neert a roasting o' Taties? pritch tha vor me!<sup>6</sup>  
—Why, than tha wut be a prilled, or a muggard, a Zennet out-  
195 reert; and more an zo, thee wut rowcast, nif et be thy own  
Vauther. Nif tha beest<sup>7</sup> a Zend to Vield wi tha Drenking, or  
ort,<sup>8</sup> to tha Voaken,<sup>9</sup> whare they be shoolding<sup>10</sup> o' Beat, handbeating,  
or angle-bowing,\* nif tha com'st athert Rager Hosegood, tha  
wut lackee an overwhile avore tha com'st, and ma' be<sup>11</sup> net  
200 trapesee<sup>12</sup> hum avore the Desk o' tha Yeavling, ya blow-maunger  
Ba-arge. Oll<sup>13</sup> vor palching about to hire<sup>14</sup> Lees<sup>15</sup> to vine-dra

---

'Life of St. Dunstan' (*ibid*)—

*'Hi lete hit do to Glastnebury  
to norischi and to fede.'*—l. 26.

*'Serui he wolde poure men  
þe wyle he miȝte deore.'*—l. 63.

These examples might be multiplied, but only in the last here given have I been able to find a verb having this inflexion used transitively, or rather in connection with its direct object—and even in this instance, the peculiar construction seems to remove the object, and to imply that we should read, 'He would *serui* (if those served were) poor men.' In Robert of Gloucester's time (1298), we may therefore take it, that this inflexion was, as it is to-day, affixed to verbs only when used intransitively. See W. S. Gram., p. 49.

<sup>1</sup> *Wait for* or *expect*. Still a very common expression. A person unexpectedly paid for a service would say apologetically, *Shoa'ur aay daed-n lèok vur noa jish dhaeng*; 'Sure I did not expect anything of the kind.' Compare Acts xxiii. 21, also 2 Pet. iii. 12.

<sup>2</sup> *i. e.* 'I'll warrant you.'

<sup>3</sup> This form of the conditional is most unusual. I incline to regard it as a spurious literaryism—it should be *un-eef tue'z*. The *and nif* is impossible—the *d* is not sounded, and the two words are slurred into one, dropping one of the *ns* as before explained.

\* (*Note to Ed. of 1778.*) Angle-bowing, a Method of fencing the Grounds, wherein Sheep are kept, by fixing Rods like Bows with both Ends in the Ground (or in a dead Hedge), where they make Angles with each other, somewhat like the following Figure.





lèok<sup>1</sup> vur laa·theen, eh-úl wau·rnd-ee;<sup>2</sup> un-eef ut bee<sup>3</sup> laub·laul·čë, dhu wút slaup ut aul aup.

190

*Thomasin.* Aew u mac·ŭn zaed!<sup>4</sup> Aew daeds dhee pèò·chčë, un au·chëe, un skrum·pčë, haun dhu yuung Zau·ndur Vuuz·dn un dhee steyd<sup>5</sup> aup aul nee·ŭrt u roa·ŭsteen u tae·ŭdeez? púreh dhu vaur mi!<sup>6</sup> —Waay, dhan dhu wút bee u·prúld, ur u·mug·urd, u Zaen·ut aewt·ree·ŭrt; un moo·ŭr·n zoa, dhee wút ruw·kaas, neef út bee dhee oa·n<sup>7</sup> 195 vau·dhur. Neef dhu *beest*<sup>7</sup> u·zai·n tu vee·ŭl wai dhu draeng·keen, ur oa·ŭrt<sup>8</sup> tu dhu Voa·kn,<sup>9</sup> wae·ŭr dhai bee shèò·leen<sup>10</sup> u bai·t, an·bai·teen, ur ang·l·boa·een,\* neef dhu kaunst u·dhuurt Raj·ur Oa·zgèòd, dhu wút laak·čë un oa·vur·wuy·ul uvoa·r dhu kaums, un mu bee<sup>11</sup> nút traè·ŭpsee<sup>12</sup> um uvoa·r dhu daesk u dhu Yai·vleen, yu bluw·maun·jur 200 Baa·rj! Aul<sup>13</sup> vur pau·leheen ubaew·tu uyur<sup>14</sup> lee·z,<sup>15</sup> tu vuyn·draa

<sup>4</sup> *How* is constantly used for *as* and *that* (conj.) in connection with *say*—*Yùe kaw·n zai aew yùe ŭv·ur zeed mee dhæ·ŭr*; ‘You cannot say *how* you ever saw me there.’ *Ur zaed aew mŭs·us waud·n aum*; ‘She said *how* mistress was not at home.’ The whole phrase is very common. See note, l. 84.

<sup>5</sup> I never heard *stay* in this sense, it is always *bide*. I am not therefore able to write it in Glossic, and so leave it like the text. The only *stay* known in the dialect is the verb and noun signifying *support*. This is pronounced *stau·y*.

<sup>6</sup> I do not understand this exclamation, nor does the Glossary throw any light upon it—to *pritch* or *piritch*, *i. e.* to punch a hole with a smith’s tool called a *pritchell*, has no connection with the sentence.

<sup>7</sup> *Thou beest* is quite obsolete, if it was ever current, which I doubt. (See W. S. Gram., p. 55.) *Art* is used elsewhere. See l. 186, &c.

<sup>8</sup> *Or ought* is a very common phrase, tacked on to any clause of a sentence, and usually means nothing. Here it adds nothing to the sense, as it does not necessarily imply that she might be sent to the field for other errand than to carry the allowance liquor.

<sup>9</sup> This plural in *en* is now quite obsolete, nor can I find any one who remembers to have heard it. The work-people on a farm are always called *the voaks*, whether male or female.

<sup>10</sup> *i. e.* shovelling the broken-up turf. Sods are called *tur·uz*, *i. e.* turves, only when intended for house fuel. See W. S. Dial., p. 71.

<sup>11</sup> *May be*—still a common expression for *perhaps*, *probably*.

<sup>12</sup> This word used thus is peculiarly scornful, beyond the power of lit. Eng. It implies sloth as well as dirty untidiness.

<sup>13</sup> This *all for* signifies ‘entirely devoted to’—a very common phrase. *Uur·z aul vur flaa·wur·z*, ‘She is entirely devoted to flowers.’

<sup>14</sup> Obsolete.

<sup>15</sup> *Lies* are still pronounced thus, but it is more common now to hear *lai·z*.

202 Voaks. Whan tha goast to tha melking o' tha Kee, in tha  
 Vuzzy-Park, thee wut come oll a dugged, and thy Shoes oll  
 mux, and thy Whittle oll besh—. Tha wut let tha Cream-chorn  
 205 be oll horry,† and let tha Melk be buckard in buldering Weather.

*Wilmot.* Tell me o' Rager Hosegood, chell make thy Kep<sup>1</sup> hoppee.  
 — Ay, ay, es marl hot to tha Vengance the young Zaunder  
 Vursdon wud ha had a do<sup>2</sup> wi' tha, nif ha had a had tha. Vor why?  
 Tha hast<sup>3</sup> no Stroil ner Docity, no Vittiness in enny  
 210 keendest Theng. — Tha cortst<sup>4</sup> tha natted Yeo now-reert, or  
 bet leetle rather,<sup>5</sup> laping o'er the Yoanna Lock: (Chell tell  
 Vauther o't zo Zoon es ha comath hum vrom Angle-bowing, don't  
 quesson't). Hot ded tha Yoe do, whan tha had'st a cort en<sup>6</sup> by  
 tha heend Legs o'en<sup>6</sup>—(but vurst ha button'd;—'tes a Marl ted net  
 215 a valled into tha Panerock, as<sup>7</sup> ha uzeth to do); but thof<sup>8</sup> ha  
 ded viggee, and potee, and towsee, and tervee,<sup>9</sup> and loustree, and  
 spudlee, and wriggled,<sup>10</sup> and pawed, and wraxled,<sup>10</sup> and twined, and  
 rattled, and teared, vig, vig, vig, vig, yeet rather than tha wudst ha'  
 enny more Champ, and Holster, and Tanbast wi'en, tha tokst en,  
 220 and dest wetherly bost tha Neck o'en.

*Thomasin.* And nif tha dest pick Prates upon me, and tell

<sup>1</sup> *Cap* is pronounced *kep* throughout North Devon and the hill country of W. Somerset, but not in the Vale district.

<sup>2</sup> Here the transcriber tried to convey the elision of the *t* in *to* after the *d* in *had* by writing *a* for *to*.

<sup>3</sup> This is too literary. I think it should have been in the text—'Tha hast net agot no stroil.'

<sup>4</sup> *Caughtst* is a very doubtful word. At present it would be *dhu kaechd*.

† (*Note to Ed. of 1778.*) Horry—for Hoary, mouldy or finnew'd.—Vid. Shakespeare's *Romeo and Juliet*; where Mercutio puns upon the Words Hare and Hoar:

'*Mercutio.* ——— So-ho!

*Romeo.* What hast thou found?

*Mercutio.* No Hare, Sir, unless a Hare, Sir, in a *Lenten* Pie,  
 That is somewhat stale and hoar e're it be spent.——

An old Hare hoar, and an old Hare hoar, is very good Meat in *Lent*;  
 But a Hare that is hoar, is too much for a Score,  
 When it hoars e're it be spent.——'

Horry also signifies foul and filthy (see the *Vocabulary*); and, perhaps this is its true Meaning here.

voaks. Haun dhu goa'us tu dhu múl'keen u dhu kai'ee, een dhu 202  
Vuuz'ëe-Paark, dhee wút kau'm aul u-duug'ud, un dhi shèò'z aul  
muuks, un dhi wút'l aul besh—. Dhu wút laet dhu kraim'chuurn  
bi aul auree,† un laet dhu múlk bi buuk'urd een buul'dureen wadh'ur. 205

*Wilmot.* Tuul mee u Raj'ur Oa'zgeò'd, ch úl mak dhi kep<sup>1</sup> aup'ee.  
—Aay, aa'y, es maar'ul haut tu dhu vai'njuns dhu yuung Zau'ndur  
Vuuz'dn wúd u-ad-u<sup>2</sup> dùe wi dhu, neef u ad u-ad dhu. Vur waay?  
Dhee as<sup>3</sup> noa strauy'ul nur daus'ut'ëe, noa vút'inees een ún'ee  
keen'dees dhaeng.—Dhu kaurts<sup>4</sup> dhu naat'ud yoa' nuw-ree'ürt, ur 210  
bút lee'dl raedh'ur,<sup>5</sup> lai'peen oa'ür dhu Yoa'an'ur Lauk: (Ch-úl tuul  
vau'dhur oa ut zu zèò'n uz u kaumth uum vrum ang'l-boa'een, doa'n  
kwaes'n ut). Haut daed dhu yoa dùe, haun dhu ads u-kaurt-n<sup>6</sup> bi  
dhu eend ligz oa un<sup>6</sup>—(bút vuust u bunt'nd; taez u maar'ul tad nút  
u-vaald eentu dhu pang'krauk, uz<sup>7</sup> u yùe'zuth tu dùe); bút thauf<sup>8</sup> u 215  
daed vig'ee, un poa'üt'ee, un tuw'zee, un tuur'vee,<sup>9</sup> un lèò'stree, un  
spuud'lee, un vrig'lud,<sup>10</sup> un pau'ud, un vraak'slud,<sup>10</sup> un twuy'nud, un  
raat'lud, un tae'ürud, vig, vig, vig, eet raedh'ur-n<sup>11</sup> dhu wúts ae'ü  
ún'ee moo'ür Chaamp, un Oal'stur, un Tan'baas wai un, dhu tèòks-n,  
un dús waedh'urlee buis dhu naek oa un. 220

*Thomasin.* Un-eef dhu dús pik prae'üts upaun mu, un tuul

<sup>5</sup> 'Or but a little while ago'—*now-right* implies only a moment past.

<sup>6</sup>—<sup>6</sup> Here are two good examples of the use of the masculine pronoun for a feminine noun. (See W. S. Gram., p. 32.) 'How is the cow?' 'Au! aa'y-v u-saa'rd-n un u-tai'n un zu wuul-z úv'ur u kan; búd ee úd-n noa bad'r'—'Oh! I've served him and tended him as well as ever I can; but he isn't no better.'—March, 1879.

<sup>7</sup> Two literaryisms in this clause—1, *as* is improbable; 2, the verb *do* would be omitted. It should be *sae'üm-z* or *eens u yùe'zuth tûe*.

<sup>8</sup> Although. (See W. S. Gram., p. 94.) There are other examples of the *gh* of lit. Eng. being *f* in the dialect, *e. g.* *ought* is *au'f(t)*. See W. S. Dial., p. 74. Rob. of Glouc. ('Life of St. Dunstan'), ed. Morris and Skeat, p. 19, l. 15, has—

'*Ne non nuste wannes hit com.*  
*bote þurf oure Louerdes grace.*'

<sup>9</sup> This paragraph seems to have been composed for the purpose of bringing in a string of words, many of which are synonyms, and it seems to me to exceed all probable repetition of the most verbose scold.

<sup>10</sup>—<sup>10</sup> Most words written *wr* are now pronounced very distinctly *vr*, as *vruyt* (write), *vraeth* (wreath), *vrai'dh* (wreathe), *vraung* (wrong), *wring* (wing), *vraach'eed* (wretched), and many others.

<sup>11</sup> Should have been *zoonder*, not *rather*.

222 Vauther o', chell tell a zweet Rabble-rote upon thee, looks zee.  
 Vor when tha shudst be about tha Yeavling's Chuers,<sup>1</sup> tha wut  
 spudlee out the Yemors,<sup>2</sup> and screedle over mun:<sup>3</sup> And more and  
 225 zo, tha wut roily eart upon wone, and eart upon another,  
 zet Voaks to bate, lick a gurt Baarge as<sup>4</sup> tha art: And than Getfer  
 Radger Sherwell he must qualify't agen. When tha art  
 zet<sup>5</sup> agog, tha desent caree<sup>6</sup> who tha scullest: 'Twos olways  
 thy Uze; and chem agast<sup>7</sup> tha wut zo vore<sup>8</sup> thy Een. Tha hast  
 230 tha very Daps o' thy old Ount Sybyl<sup>9</sup> Moreman upazet.

*Wilmot.* Why, ya gurt Roil, chant<sup>10</sup> zo bad's thee. Thee  
 wut ha' a Hy to enny Kessen Soul. Than tha wut chocklee, and  
 bannee, and blazee, and roundshave enny body that deth bet zey  
 Ay to tha. Tha wudst buy tha Cot up to Town<sup>11</sup> rather than thy  
 235 Live,<sup>12</sup> but tha hassent tha wharewey; and tha wudst kiss tha Yess of  
 George Hosehood to ha'en; but tha hasent tha Why for Ay.

*Thomasin.* How! ya gurt mulligrub Gurgin?

*Wilmot.* And thee art a long-hanged blow-monger Baarge vor  
 telling me<sup>13</sup> o' Neckle Halse, and tha Square's Bealy, and tha  
 240 Zess.

*Thomasin.* And thee art a convounded<sup>14</sup> Trash vor telling  
 me<sup>13</sup> of an<sup>15</sup> Under Bed-blonket, and o' pounding<sup>13</sup> Savin,

<sup>1</sup> This is a very common word, pronounced *choar*, *choarreen*, in West Som., but *cheor* still in N. Dev. Written *char*, *charring*, in lit. Eng. Its use in the dialect is strictly in accord with its ancient meaning—viz. a *turn* or *job*, a *duty* or *service*. Vide 'Ancrén Riwe,' ab. 1280 A.D. (ed. Camden Society), p. 36—

'þe þridde time riht also, and [þe] feorthe cherre, & te  
 vifte cherre, & nout ne chaunge 3e.'

<sup>2</sup> Spelt *Yemors* in Ed. of 1771.

<sup>3</sup> The regular objective plural *them* of North Devon. See W. S. Gram., p. 37; also 'Courtship,' l. 416.

<sup>4</sup> *As* would not be used thus—*cens* or *sae'ämz dhec aart* would be a more vernacular reading, but the whole clause is scarcely dialect; it is stagy.

<sup>5</sup> The p. part. of *set* is always *u-zaut*. I think the *zet* of the text must be an error of the transcriber.

<sup>6</sup> *Caree* is still used thus, intransitively, but *Thomasin* would have also said, *dhu däs'n kee'är u peen*, &c., when using the word *to care* in a quasi-transitive sense. (See W. S. Gram., p. 49.)

<sup>7</sup> *Agest* in Ed. of 1771, but I consider *agast* the proper reading.

Vaurdhur oa, ch-úl tuul u zwëet Rab'l-roa'üt upun dhee, lèoks zee. 222  
 Vur haun dhu shèods bee ubaewt dhu Yai'vleenz Chèò'urz,<sup>1</sup> dhu wút  
 spuud'lee aewt dhu yaem'urz<sup>2</sup> un skree'dl oa'vur mún:<sup>3</sup> Un moo'ür-n  
 zoa, dhu wút raay'lëe ee'ürt upun woon, un ee'ürt upun unuudh'ur, 225  
 zút voaks tu bac'üt, lig u guurt Baarj uz<sup>4</sup> dhee aart: Un dhan Gaet'fur  
 Raj'ur Shuur'wuul, ee muus kwaul'ifuy ut ugee'ün. Haun dh-urt  
 u-zaut<sup>5</sup> ugang, dhu dús-n kee'üree<sup>6</sup> ñe' dhu skyèol'us: twuz aulwai'z  
 dhuy yùe'z; un ch-úm ugaa's<sup>7</sup> dhu wút zoa voa'r<sup>8</sup> dhi ee'n. Dh-aas  
 dhu vuur'ëe daaps u dhi oa'l Aewnt Súblëe<sup>9</sup> Muur'mun anpuzút. 230

*Wilmot.* Waay, yu guurt raay'ul, ch-únt<sup>10</sup> zu bac'ud-z dhee. Dhee  
 wút ae-u Haay tu ún'ee Kaes'n soa'l. Dhan dhu wút chawk'lee, un  
 ban'ëe, un blaë'üzëe, un ruwn'shee'uv ún'ee baud'ee dhut dúth bút zai  
 Aay tu dhu. Dhu wúts baay dhu Kaut aup tu Taewn<sup>11</sup> raedh'ur-n dhi  
 luyv,<sup>12</sup> bút dh-as-n dhu wae'ürwai'; un dhu wúts kees dhu Yaes' u 235  
 Jaurj Oazgèò'd t-ae'-un; bút dh-as-n dhu waay vur aay.

*Thomasin.* Aew! yu guurt muul'igrub Guur'geen?

*Wilmot.* Un dhee urt u laung-an'jud bluw-maun'jur baa'j vur  
 tuul'een mee<sup>13</sup> u Naek'l Aa'ls, un dhu Skwai'yurz Bee'ülee, un dhu  
 Zaes. 240

*Thomasin.* Un dhee urt u kaun'fuwn'dud<sup>14</sup> traarsh vur tuul'een  
 mee<sup>13</sup> uv ün<sup>15</sup> uun'dur bai'd blaun'kut, un u puwn'deen<sup>13</sup> Saav'een,

<sup>8</sup> *i. e.* until thy end, as long as you live. *Voa'r* is constantly used in this sense. See note 11, p. 35.

<sup>9</sup> *Syby* in Ed. of 1771, probably the true reading.

<sup>10</sup> This form is quite obsolete. Now it would be *aay bæ'unt*, or more probably *es bæ'unt*. I think *chant* is an exaggeration of the author, in his desire to bring in the peculiar *ch* as often as possible.

<sup>11</sup> *i. e.* up in the village. The word *town* is applied to a very small cluster of dwellings—sometimes to a single homestead.

<sup>12</sup> 'Sooner than thy life' is a very common expression to denote extreme desire. *Rather* in this sense is a literaryism. *Wilmot* would certainly now say *zèò'ndur*, and I believe that to have been the idiom 100 years ago, from the fact that in other places, *e. g.* l. 211, *rather* is used to express *earlier*.

<sup>13</sup>—<sup>13</sup>—<sup>13</sup> *Of* is nearly always used after the gerund—these should be *tuul'een u mee*, *puwn'deen u saav'een*.

<sup>14</sup> I never yet heard *convound*, but *kaun'fuwnd* is very common. It is spelt *confound* twice before—ll. 164, 176.

<sup>15</sup> *Oa u un'dur* would be much more correct. The use of *of* and *an* are rather "fine" talk. (See W. S. Gram., p. 29.)

243 and making<sup>1</sup> Caucheries and Slotters wi't. Tha art a Beagle, Chun, pritch tha! vor another Trick. Chad et in my Meend, and  
245 zo chave still. Bet chawnt<sup>2</sup> drow et out bevore tha begen'st agen, and than chell.

*Wilmot.* Heigo! Mrs. Hi-go-shit!<sup>3</sup> A Beagle? And hot art thee? Tha wut drew,<sup>4</sup> and hen,<sup>5</sup> and slat,—slat tha Podgers, slat tha Crock, slat tha Keeve and tha Jibb, bost tha Cloam.  
250 Tha hast a most a stinned e'ery earthly Thing in tha Houz. Abslently<sup>6</sup> tha art bygaged. Ay, ay, Ount Magery was Death the near vor tha.<sup>7</sup> Her moort<sup>8</sup> ha' vet<sup>9</sup> it, nif zo be tha hadst net let her totee up and down zo ort.<sup>10</sup>

*Thomasin.* Why there low! Bygaged! And hot dedst thee  
255 do bet jest now-reert? Tha henst along thy Torn, tha wud'st ha' borst en<sup>11</sup> to Shivers, nif chad net a vung<sup>12</sup> en, and pung'd en back agen. Than tha wut snappy, and than tha wut canifflee, and than tha wut bloggy.

*Wilmot.* And hot art thee? A brocking Mungrel, a skulk-  
260 ing Mea-zel!—And eet a vore oll\* good vor nort bet scollee,<sup>13</sup> avore<sup>14</sup> tha art a hoazed that tha cast<sup>15</sup> scarce yeppy. Petha,<sup>16</sup> dest thenk enny Theng will goodce or vitte wi' emy zitch a Trub es<sup>17</sup> thee art,—that dest net caree to zey thy Praers?<sup>18</sup>—bet—wut<sup>19</sup>

<sup>1</sup> This should be *mae'ükken u kawchureez*.

<sup>2</sup> *i. e.* I will not throw, &c.

<sup>3</sup> Very common exclamation of coarse but extreme contempt.

<sup>4</sup> *Drew* is a misprint, it is spelt *drow* (= throw) elsewhere. Here it is *drow* in the Ed. of 1771.

<sup>5</sup> This is now the commonest word for *fling* or *throw*. *Drow* rather implies *to throw* down, and would be used in connection with heavier objects than *hai'n*. Robert of Brunne (A.D. 1030), in his 'Handlyng Synne' (ed. Furnivall, Roxburghe Club), has, l. 5616—

' For þe stone he toke a lofe,  
And at þe pore man hyt drofe.  
þe pore man hente hyt vp belyue,  
And was þerof ful ferly blyþe.'

<sup>6</sup> This is rather 'fine,' but it is possible.

<sup>7</sup> *i. e.* near death through you. *For* often means *on account of*—'I could not speak for laughing.'

<sup>8</sup> Spelt *merst*, l. 10. This form, *i. e.* *merst*, is very rare, if not obsolete.

<sup>9</sup> *i. e.* *come round, fetched up, recovered*. See note 3 to Preface, p. 10.

\* (Note to Ed. of 1778.) See Note in Page 36.

un mae'ücke<sup>1</sup> Kau'chureez un Zlaut'urz wai ut. Dh-urt u bai'gl, 243  
Chún, púrch dhu! vur unaedh'ur trik. Ch-ad ut een mi mee'n, un  
zoa ch-aav stee'ül. Bút ch-oa'n<sup>2</sup> droa' ut aewt uvoa'r dhu bigee'ns 245  
ugee'ün, un dhan ch-ül.

*Wilnot.* Haay'goa! Mús'us Haay'goa-sheet'!<sup>3</sup> U bai'gl? Un haut  
urt dhee? 'Dhu wút droa,<sup>4</sup> un hai'n,<sup>5</sup> un slaat. Slaat dhu pauj'urz,  
slaat dhu krauk, slaat dhu kee'v un dhu Júb, buus dhu kloa'm.  
Dh-ast umau'st u-stúnd ae'üree ae'ürth-lee dhaeng een dh-aewz. Ab- 250  
slèo'tlee<sup>6</sup> dh-urt u-bigae'üjud. Aay, aay, Aewnt Maa'juree wuz dath  
dhu nee'ür vaur dhu.<sup>7</sup> Ur moo'ürt,<sup>8</sup> u wút<sup>9</sup> eet, neef zu bee dh-ads  
nú<sup>t</sup> u-lat ur toa'ütee aup-m daewn zu aurt.<sup>10</sup>

*Thomasin.* Waay dhac'ur loa! Bigae'üjud! Un haut daeds dhee  
dhe bút naew-rec'ürt? Dhu hai'nst ulaung dhi tuurn, dhu wúts 255  
u-buus-n<sup>11</sup> tu shív'urz, neef ch-ad nú<sup>t</sup> u-vuung<sup>12</sup> un, un u-puungd-n  
baak ugyun. Dhan dhu wút snaap'ee, un dhan dhu wút kan'eelee,  
un dhan dhu wút blaug'ee.

*Wilnot.* Un haut urt dhee? U brauk'een muung'grul, u skuul-ke-  
een mai'z! Un eet u-voa'r aul,\* gèod vur noa'ürt bút skyèol'ee,<sup>13</sup> 260  
uvoa'r<sup>14</sup> dh-aart u-oazú<sup>d</sup> dhut dhu kas<sup>15</sup> skee'üs yaep'ee. Púdh'u<sup>16</sup>  
dús dhaengk ú'ree dhaeng-l gèod'ee ur wút'ee wi ún'ee zich u truub  
úz<sup>17</sup> dhee aart—dhu dús'n kee'üree tu zai dhi praer'urz?<sup>18</sup>—bút—wút<sup>19</sup>

<sup>10</sup> This passage is obscure. I think it means, 'She might have fetched yet [*i. e.* been living still], if you had not [through your laziness] let her totter up and down so often.' *Moort* is not an uncommon form of *might*—it is more emphatic than the usual *mút*.

<sup>11</sup> The *Torn*, *i. e.* the spinning-wheel, is spoken of here as masculine—*un*, -*n* = *him*. (See W. S. Gram., pp. 32, 36.)

<sup>12</sup> *Vung* is obsolete. The verb is quite common, but is now conjugated—pres., *vang* or (intr.) *vang'us*; past, *vangd* or *vangud*; p. part., *u-vangd* or *u-vangud* = to hold, to seize.

<sup>13</sup> Spelt *scull*, l. 228; *skull*, l. 117.

<sup>14</sup> 'Until thou art hoarse.' See note 11, p. 35.

<sup>15</sup> *Canst scarce(ly)*. This would generally be *kas-n*, *i. e.* canst not scarcely.

<sup>16</sup> Spelt *pítha* elsewhere—l. 57.

<sup>17</sup> Here we have *es* doing duty for *as*; elsewhere it stands for *I*, for *us*, for *is*, and *he is*.

<sup>18</sup> This should be *praa'yurz*. Perhaps these scolds talked a little 'fine' now and then.

<sup>19</sup> The omission of the nom. pronoun is very common, and implies extreme familiarity or contempt, even more than when the second person singular is used. (See W. S. Gram., p. 35.)

strammee, and fibbee, and blaze, and bannee: And more an zo, wut  
 265 coltee and riggee wi' enny Troluber<sup>1</sup> that comath<sup>2</sup> athert tha.  
 And whan tha dest zey mun<sup>3</sup> tis bet whilst tha art scrubbing,  
 hewstring, and rittling abed. And nif by gurt Hap<sup>4</sup> tha dest zey  
 mun at oll, thy Marrabones shan't<sup>5</sup> kneelee,—thof tha east  
 ruckee well a fine.<sup>6</sup>—'Tes a Marl if e'er tha comst to Hewn<sup>7</sup>  
 270 only to zey men;<sup>8</sup> zence tha ne'er zest men, chell warndy, but  
 whan tha art half azlape, half dozy, or scrubbing o'<sup>9</sup> thy scabbed  
 Yess, whan tha art a coal-varting<sup>10</sup> abed,\* ya gurt Lollipop!—  
 Tha hasn't tha Sense to stile thy own Dressing. Vor why, et wel  
 zet<sup>11</sup> arter tha, ether antlebeer<sup>12</sup> lick the Doorns of a Door, or  
 275 wotherway twel zet e-long or a<sup>13</sup> weewow, or oll a puckering.  
 Tha zedst twos squelstring and whot<sup>14</sup> while'er. Ad! tha wet  
 be mickled and a steeved wi' tha Cold vore 'T Andra's Tide,<sup>15</sup>  
 Chun, nif tha dessent buy tha<sup>16</sup> a new Whittle.

*Thomasin.* Why, ya gurt Kickhammer Baggage! thee art  
 280 good vor no Sauce.<sup>17</sup> Tha wut net<sup>18</sup> break the Cantlebone o' thy  
 tether Eend<sup>19</sup> wi' chuering,<sup>20</sup> chell warndy; tha wut net take et zo  
 vreache, ya sauntering Troant!

<sup>1</sup> This epithet still common? Is it the parent of *trolloper*?

<sup>2</sup> *Comath* in Ed. of 1771, but probably a misprint.

<sup>3</sup> *Them*, *i. e.* prayers. Spelt *mun*, ll. 224, 266, 268, *men* twice in l. 270, and *min* in l. 419. (See W. S. Gram., note 2, p. 37.)

<sup>4</sup> Common expression = 'by great chance.'

<sup>5</sup> This is a peculiar though frequent use of *shall not*, and it is equivalent to *never will* or *never do*.

<sup>6</sup> *i. e.* 'though thou canst stoop down very well.' See note 8, p. 33.

<sup>7</sup> I have no idea what the transcriber meant to be the pronunciation of *Hewn*; heaven is always *aeb'm*.

<sup>8</sup> *i. e.* 'only by saying them'—an example of the common use of the infinitive for the gerund.

<sup>9</sup> Here the transcriber has inserted the usual *of* after the gerundive (see note 13, p. 51), but he omits the prefix. It should be *u-skrub'een u*.

<sup>10</sup> I cannot explain this phrase; it is quite obsolete and unknown, so far as I can ascertain.

<sup>11</sup> In the Ed. of 1778, now reprinted, there is a clear misprint, *zet wol et*; in that of 1771 it is *et wel zet*. This is so evidently the true reading that it is adopted here.

<sup>12</sup> *i. e.* 'all across.' The simile is cumbrous, but therefore the more true.

\* (*Note to Ed. of 1778.*) See Note in Page 13.



straam'ee, un fúb'ee, un blae'úzee, un ban'ee : Un moo'ür-n zoa, wít  
 koa'ltee, un rig'ee wi ún'ee troa'luubur <sup>1</sup> dhut kaum'uth <sup>2</sup> udhuurt dhu. 265  
 Un haun dhu dús zai mún, <sup>3</sup> taez bít wuy'ülz dh-urt skruub'een,  
 eo'streen, un rít'leen u-bai'd. Un neef bi guurt aap <sup>4</sup> dhu dús zai  
 mún ut aul, dhuy maar'u-boo'ünz shaa'n <sup>5</sup> nee'úlee,—thauf dhu kas  
 ruuk'ee wuul u faa'yn. <sup>6</sup>—Tez u maar'ul neef ac'ür dhu kaums t-aeb'm <sup>7</sup>  
 uun'ee tu zai mún ; <sup>8</sup> zaenz dhu nae'ür zaes mún, ch-ül waurnd-ee, bít 270  
 haun dh-urt aa'f uzlai'p, aa'f doa'úzee, ur skruub'een u <sup>9</sup> dhi skabr'ül  
 yaes, haun dh-urt u-koa'l-vaar'teen <sup>10</sup> u-bai'd,\* yu guurt laul'ipaut !  
 Dh-as-n dhu saim's tu stuy'ül dhi oa'ün dras'een. Vur wuy, út ul  
 zút <sup>11</sup> aar'tur dhu, ai'dhur an'tlbee'ür <sup>12</sup> lik dhu duurnz uv u doo'ür, ur  
 waudh'urwai twíl zút ai-laung ur u <sup>13</sup> wee'wuw, ur aul u-puuk'ureen. 275  
 Dhu zaeds twuz skwuul'streen un aut <sup>14</sup> wuy'lae'ür. Ad ! dhu wít  
 bee u-mik'ld, un u-steev'ud wai dhu koa'l voar T-An'durz Tuyd, <sup>15</sup>  
 Chun, neef dhu dús-n baay dhu <sup>16</sup> u nèò' wít'l.

*Thomasin.* Waay, yu guurt Kik'aam'ur Bag'eej ! dhce urt-n noa  
 gèò'd vur noa saars. <sup>17</sup> Dhu wít nút <sup>18</sup> braik dhi kan'tle-boa'un u dhuy 280  
 taedh'ur een <sup>19</sup> wi chèo'ureen, <sup>20</sup> ch-ul waurnd-ee; dhu wít nút tak ut zu  
 vraich, yu sau'ntureen troa'unt !

<sup>13</sup> This *a* or *u* before an adverb is common, and is identical with the *a* in *askew*, *awry*, the lit. synonyms of *a weewow*—a word very frequently used in the dialect.

<sup>14</sup> *Whot* in the text must be a misprint. There is no sound of *w*, and there never could have been.

<sup>15</sup> St. Andrew's Day, November 30th.

<sup>16</sup> This should have been *baay dhi-zúl*.

<sup>17</sup> The text has but the ordinary literary negative. This is quite wrong—there would certainly be *two* and most probably three negatives in this clause, as written in the Glossic.

<sup>18</sup> The negative here is emphatic, otherwise it would be *dhu wít-n*.

<sup>19</sup> A common expression signifying 'you are too lazy to hurt yourself.' That *the tether* or *tother* is not a modern provincialism, but veritable English, is certain. Vid. 'The Stacions of Rome' (Vernon MS., 1370 A.D.), E. E. T. Soc., ed. Furnivall, p. 3, l. 79—

'þat holy Mon · Ananias.

Him crisnet · þorw godes gras.

And cleped him Poul · þetres broþer.

For þe ton schulde · cumforte þe toþer.'

<sup>20</sup> See note to *chuers*, l. 223.

283 *Wilmot*. Heigo! sauntering Troant than!<sup>1</sup> vor why vore<sup>2</sup>  
dest tell wone,<sup>3</sup> than, o' tha Rex-bush,<sup>4</sup> and tha Hey-pook, and tha  
285 Zess?

*Thomasin*. And why vore<sup>5</sup> dest thee drow vore zitch Spalls to me?—  
Go pey<sup>6</sup> tha Score vor tha Lecker tha hast a had zo ort in thy Teen-  
ing Bottle.—There's a Rumpel,<sup>7</sup> Chun!

*Wilmot*. Nif tha young George Hosegood had a had tha, he murd<sup>8</sup>  
290 a hozed in a little Time.<sup>9</sup> Ha wud zoon ha' be' condidled.—Yect  
a-vore oll,<sup>10</sup> a-vore Voak,<sup>11</sup> tha wut lustree, and towzee, and chewree,  
and bucklee, and tear, make wise,<sup>12</sup> as<sup>13</sup> anybody passath; but  
out o' Zeert a spare<sup>14</sup> Totle in enny keendest Theng.<sup>15</sup>

*Thomasin*. Why, there's Odds<sup>16</sup> betwe' Sh—ng and Tearing  
295 won's Yess. Wone mussent olweys be a boosting, must a?<sup>17</sup>—  
But thee,—thee wut steehoppee, and colty, and hobby, and riggy,  
wi' enny Kesson<sup>18</sup> Zoul: Oll<sup>19</sup> vor whistering and pistering, and hoaling  
and halzening, or cuffing a Tale.<sup>20</sup>

*Wilmot*. Ad! tell me o' hobbing and rigging, chel vlee to<sup>21</sup> tha  
300 Kep<sup>22</sup> o' tha. [Pulls her Poll.

*Thomasin*. Oh!—oh!—Mo-ather!—Mo-ather!—Murder!—  
Oh! Mo-ather!—Her hath<sup>23</sup> a chucked ma wi' tha Chingstey.—Es

<sup>1</sup> *Then* is as common in every-day talk as *doch* is in German. The expressions are the exact equivalents of each other.

<sup>2</sup> This is simply the emphasised redundant preposition, = *for why for*,—quite distinct from the *voar* in *droa voar* just below, ll. 286, 309; the latter is an adverb. See note to l. 184.

<sup>3</sup> The use of *one* as a pronoun is rare. The usual expression is *ún'ee baud'ée*. (See W. S. Gram., pp. 38, 39.)

<sup>4</sup> *Rush-bush* is still so pronounced except when a *v* is sounded—the common form—as *vraeks-bèosh*. (See W. S. Gram., p. 7.)

<sup>5</sup> This should have been *Un vur waay voar*. See note to ll. 184, 283.

<sup>6</sup> This would now be broad *paay*. I fancy Miss Thomasin must have been talking 'fine' if she said *pai*.

<sup>7</sup> This is obscure. I think it means *there's your change!*—there's a Rowland for an Oliver.

<sup>8</sup> *Might*, spelt *merst*, l. 10. Obsolescent, but still used.

<sup>9</sup> *Time* is much too literary. She would have said '*in a little bit*,' but more probably '*a hozed in a quick stick*.'

<sup>10</sup> *Nevertheless*—a very common phrase.

<sup>11</sup> *Before folk*, *i. e.* in the presence of strangers—still the regular idiom.

<sup>12</sup> *i. e.* 'make believe,' 'in pretence'—an every-day phrase.

*Wilmot.* Haay·goa! sau·ntureen troa·unt dhun!<sup>1</sup> vur waay voa·r<sup>2</sup> 283  
dús tuul woon,<sup>3</sup> dhan, u dhu ræks·bèosh<sup>4</sup> un dhu aay·pèok, un dhu  
Zaes. 285

*Thomasin.* Un waay voa·r<sup>5</sup> dús dhee droa voa·r zich spaa·lz tu mee?  
Goa pai<sup>6</sup> dhi skoa·r vur dhu lek·ur dh·ast u·ad zu aurt een dhi teen·  
een bau·tl.—Dhae·ÿrz u ruum·pl,<sup>7</sup> Chun!

*Wilmot.* Neef dhu yuung Jaurj Oa·zgeòd ud u·ad dhu, ee muurt<sup>8</sup>  
u·oa·ÿzd een u lee·dl tuym.<sup>9</sup> U wúd zeo·n u bee kuundú·d·kd.—Eet 290  
uvoa·r au·l,<sup>10</sup> uvoa·r voak,<sup>11</sup> dhu wút lèos·tree, un luw·zee, un chèo·ree,  
un buukl·ëe, un tac·ÿr, mak wuyz,<sup>12</sup> uz<sup>13</sup> ún·ëebaudee paa·suth; bud  
aewt u zee·ÿrt, u spae·ÿr<sup>14</sup> toa·tl een ún·ëe kee·ndëes dhaeng.<sup>15</sup>

*Thomasin.* Waay, dhur·z audz<sup>16</sup> twëe shuy·teen un tac·ÿreen  
woonz Yaes. Woon muus·n aul·waiz bee u·bèo·sturëen, muust u?<sup>17</sup>— 295  
Bud dhee,—dhee wút stee·aupëe, un koa·ltëe, un aub·ëe, un rig·ëe  
wai ún·ëe Kaes·n<sup>18</sup> Soa·l: Aul<sup>19</sup> vur wús·tureen un pís·tureen, un oa·lëen  
un aal·znëen, ur kuuf·een u tac·ul.<sup>20</sup>

*Wilmot.* Ad! tuul mee u aub·een un rig·een, ch·úl vlee tu<sup>21</sup> dhu  
kep<sup>22</sup> u dhu. [Pèolz ur poa·l. 300

*Thomasin.* Oa!—óa!—Mau·dhur!—Mau·dhur!—Muur·dur!—  
Oh! Mau·dhur!—Uur·dh<sup>23</sup> u·chuuk mu wi dhu chee·nstai.—Es

<sup>12</sup> This is an undoubted literaryism—as in this sense is not used. *Haun* (when) or *eens* would be the vernacular idiom. (See W. S. Gram., p. 66.)

<sup>14</sup> *Spare* is the usual word to express *slow, dilatory*. A ‘spare workman’ is a slow one. Gardeners talk of certain plants as ‘spare growers.’

<sup>15</sup> Common expression = *anything whatever*.

<sup>16</sup> *i. e. a great difference*. A very frequent comparison is *dhik·s bad·r* (or *wús*) *bí audz*; ‘that one is better (or worse) by odds,’ *i. e.* by a great difference.

<sup>17</sup> *Must one?* the common form. (See W. S. Gram., p. 96.) A very good example of the use of this, the natural vowel, for the indefinite pers. pron.

<sup>18</sup> This is a very common phrase. Ben Jonson has (‘Tale of a Tub,’ Act II. sc. ii.)—

‘*Clay*. No, as I am a Kyrsin soul, would I were,’ &c.

<sup>19</sup> See note to l. 201.

<sup>20</sup> *Tale* is a word seldom heard. Here in the text, and whenever now employed in the dialect, it means *piece of scandal*. At present the word more commonly used is *stoar* (story)—‘There’s a pretty stoar about her.’

<sup>21</sup> Always *fly to*, not *at*.

<sup>22</sup> *Cap* is pronounced very short, almost *ky*, in N. Dev.

<sup>23</sup> *Hath* is quite literary—the pronunciation is always *uur·dh*. *Eedh* = he hath.

303 verly bleive es chell<sup>1</sup> ne'er vet<sup>2</sup> et.—And nif's don't vet et, looks  
zee, in a Twelvemonth and a Dey,<sup>3</sup> Cuzzen Kester Broom chell<sup>1</sup> zee  
305 tha a trest up a Ground.<sup>4</sup>—He chell<sup>1</sup> zee tha zwinged, fath!<sup>5</sup>

*Enter the Old Julian Moreman.*

*Julian.* Labbe, labbe, Soze,<sup>6</sup> labbe.—Gi' o'er, gi' o'er;\*—Tam-  
zen and Thee be olweys wother egging or veaking,<sup>7</sup> jawing or  
sneering, blazing or racing, kerping or speaking cutted,  
chittering<sup>8</sup> or drowing vore o' Spalls, purting or jowering,  
310 yering or chounting, taking Owl o' wone Theng or Pip o'  
tether, chockling or pooching, ripping up or roundshaving  
wone tether,<sup>9</sup> stivering or grizzling, tacking or busking,  
a prilled or a muggard, blogging or glumping, rearing or snap-  
ping, vrom Candle-douting to Candle-teening<sup>10</sup> in tha Yeavling,—  
315 gurt Hap else.<sup>11</sup>

*So ends the SCOLDING.*

<sup>1</sup>—<sup>1</sup>—<sup>1</sup> This must be wrong. According to the text it would read *II shall*. Instead of *chell* it should be *shall* in the text. In Ed. of 1771 it is *shell*, the true reading.

<sup>2</sup> See note to *vüt*, l. 253.

<sup>3</sup> This is in reference to the old custom of sentencing women to be hung after a twelvemonth and a day.

<sup>4</sup> *i. e.* trussed up above ground—hanged.

<sup>5</sup> Still the commonest of all expressions of asseveration = *by my faith*. (See *W. S. Dialect*, p. 95.)

<sup>6</sup> The transcriber is quite correct in spelling this word with *s* and not *z* (see *W. S. Dialect*, p. 73), but it should have been *soce*, not *soze*.

<sup>7</sup> This word being quite obsolete, I do not know if it is *vee'äkeen* or *vai'keen*.

<sup>8</sup> This is a common word. Vide John of Trevisa, 'Description of Britain, *De incolarum linguis*' (ed. Morris and Skeat), p. 241—

'*Mellyng first wiþ Dunes & afterward wiþ Normans. in menye þe contray longage ys aþeyred, & som vseh strange wlaßfynge, chyteryng, haryng & garyng, gribittynge.*'

By this we see that the use of strings of participles is by no means peculiar to the last century or to the 'Exmoor Scolding,' especially considering the above is an extract from the sober literature of the period (1357).

\* (Note to Ed. of 1778.) Speaking to *Wilmot*, who had pulled *Thomasin's* Cap.

vuur-lēe blai'v es shūl<sup>1</sup> nív'ur vút<sup>2</sup> ut.—Un neefs doar'n vút ut, lèok-s 303  
zee; een u twuul-muunth un u dai,<sup>3</sup> Kuuz'n Kaes'tur Brèom sh-l<sup>1</sup> zee  
dhu u-trúst aup u graewnd.<sup>4</sup>—Ee shl<sup>1</sup> zee dhu-zwingd, faa'th!<sup>5</sup> 305

*Ai'ntur dh-oa'l Jūe'l-yun Muur'mun.*

*Julian.* Lab'ēe, lab'ēe, soa'ūs,<sup>6</sup> lab'ēe.—Gi oa'ūr, gi'oa'ūr:\* Taam·  
zeen un dhee bee aul'waiz wuudh'ur ag'een ur vee'ūkeen,<sup>7</sup> jau'een ur  
snee'ūreen, blaē'ūzeen ur rae'ūseen, kyuur'peen ur spai'keen kuut'ud,  
chút'ureen<sup>8</sup> ur droa'een voar u spaa'lz, puur'teen ur jaa'wureen,  
yuur'een ur chaewn'teen, tak'een Owl u wan dhaeng ur púp u 310  
taedh'ur, chauk'leen ur pèo'cheen, rúp'een aup ur raewir'shee'uveen  
wan taedh'ur,<sup>9</sup> stív'ureen ur guur'zleen, taak'een ur buus'keen,  
u-prúld ur u-muug'urd, blaug'een ur gluum'peen, rae'ūreen ur snaap'-  
een, vrum kan'l-duw'teen tu kan'l-teen'een<sup>10</sup> een dhu Yai'vlēen,—  
guurt haap uuls.<sup>11</sup> 315

*Zoa ai'nz dhu SK O A · L D E E N.*

<sup>9</sup> *One another.* The more common form is *wan ur taedh'ur*.

<sup>10</sup> *i. e.* candle-lighting, the evening. To *teen* a light is still a common expression. We find the word twice in the 'Life of St. Dunstan,' Rob. of Glouc., 1298 A.D. (ed. Morris and Skeat), pp. 19, 20. Speaking of his mother's miraculous taper—

'*þer-of hi tenle here lizt.*

*Alle in þe place.*

*What was þat oure Louerd Crist.*

*þe lizt fram heuene sende.*

*& þat folc þat stod aboute.*

*Here taperes þerof tende.'*

In both places the verb is in the past tense. The *e* may have been pronounced long, and if so it is identical with our *teen*.

<sup>11</sup> This is quite vernacular and very common. It is here the alternative of the *always* at the beginning of this long sentence,—*i. e.* *always, either, &c., &c.*—*great chance if otherwise.*

## POSTSCRIPT.

---

THE whole of the foregoing pages were in type and printed before I had an opportunity of comparing the later editions with the earlier ones. I had two or three editions in my possession, one of which was a copy formerly belonging to Sir F. Madden; in this are many notes in his handwriting, and signed by him; from which I gave extracts in my Preface. I believed that I might rely in the main upon so careful a person, especially when he made so positive a statement as that quoted in my note to p. 11; and I therefore took it for granted, that as there were but very few and slight variations between Sir F. Madden's copy of 1771 and mine of 1788, from which the text is reprinted, I might accept his assertion as substantially correct, although I ventured in my note (p. 11) to question its entire accuracy. Relying upon Sir F. Madden I suffered the proofs which I had read to be printed—but having now compared the reprint with the First Edition as it appeared in the Gentleman's Magazine, the Third edition in the Bodleian, and the Fourth in the British Museum, I find that I am obliged to subjoin the following list of variations, which will be found to be strangely opposed to Sir F. Madden's statement. Fortunately the Courtship was not so far advanced—consequently the most important of different readings are dealt with in the notes. It is true that the variations are generally confined to single letters in the spelling of words, and may therefore have been thought trifling, but in a great many cases the student will find the change of much importance. In the very first line is a case in point—the second *vor*, I knew well, must be accentuated, and therefore in writing it into Glossic had so marked it. The author knew this too, and so wrote in his First Edition, *vor why vore*. Again, in l. 104, the

first Four Editions have *nif's vauther*, which means *if his father* instead of the *nif vauther* found in the later editions. *If father* of course implies *our father*. The difference is immense; in the first case the taunt is conveyed that '*his father prevented the match, because you were not good enough for his son.*' In the later text all this piquancy of abuse is diluted by making it appear that the father of Thomasin, whom Wilmot is abusing, had prevented it.

On the other hand, some of the variations are undoubted corrections of much value.

In the following list the readings (unless specially referred to) are those of the First, Third, and Fourth Editions, which are dated respectively 1746, 1746 (three editions in one year), and 1750; of these, the two latter are almost exact reprints of the former.

The figures opposite each line denote which edition, in my opinion, has the true reading, if the difference is of any moment.

In many cases my notes upon the text will be found to be entirely confirmed by earlier readings.

Line		Line	
1	<i>read vor why vore</i>	1	76-8 <i>read zitch for zich</i>
3	„ <i>zitch for zich</i>	77	„ <i>wastecoat for waistcoat</i>
4	„ <i>betoatled for betwatled</i>	1	78-9 <i>strat for strait</i>
11	„ <i>will'st for wutt</i>	9	82 „ <i>tann for tan</i>
11	„ <i>bet for but</i>	1	85 „ <i>add for ad</i>
12	„ <i>zee where for zee nif</i>	1	85 „ <i>squeak'st for squeakest</i>
16	„ <i>zwopping for zwapping</i>	1	90 „ <i>dedst for dest</i>
18	„ <i>is for ise</i>	1	91 „ <i>losting for losing</i>
21	„ <i>ghowering for jowering</i>	9	92 „ <i>out to for out a</i>
28	„ <i>tonty for twonty</i>	9	93 „ <i>a word for zey a word</i>
30	„ <i>meazel for meazole</i>	98	„ <i>zitch for zich</i>
32	„ <i>zest for zess</i>	9	104 „ <i>nif's vauther for nif</i>
40	„ <i>zower-zwaped</i>	9	„ <i>vauther</i>
42	„ <i>know for knowth</i>	9	105 „ <i>strat for strad, IV. ed. only</i>
43	„ <i>heavy for yeavy</i>	1	106 „ <i>ya for ye, I. and III. ed. ;</i>
46	„ <i>hobby for hobby</i>	1	„ <i>ye in IV.</i>
50	„ <i>vore-rect for vore-rect</i>	1	107 „ <i>olweys for always</i>
54	„ <i>he-at-stool for yheatstool</i>	9	112 „ <i>ay, ya! for ay, ay!</i>
55	„ <i>chun for mun</i>	120	„ <i>vramp-shapen for vramp-</i>
57	„ <i>think for thenk</i>	9	„ <i>shaken</i>
58	„ <i>haggage-tooth'd for haggle</i>	122	„ <i>bevore for bevoor</i>
	„ <i>tooth'd</i>	9	123 „ <i>zo for so</i>
73	„ <i>thy zell for thyzel</i>	123	„ <i>avoore for avore</i>

Line			Line		
127	<i>read</i>	can'st net <i>for</i> casset	9	218	<i>read</i> yet <i>for</i> yeet
128	„	reert <i>for</i> reart		220	„ dedst <i>for</i> dest 1
130	„	ya <i>for</i> ye 1		224	„ yewmors <i>for</i> yemors 1
133	„	comest <i>for</i> com'st		224	„ men <i>for</i> mun
134	„	wos <i>for</i> was		229	„ agest <i>for</i> agast 9
138	„	reazauable <i>for</i> reaznable		229	„ wut vore <i>for</i> wut zo vore, in
143	„	doatee <i>for</i> doattee			IV. ed. only 4
143	„	chimly <i>for</i> chimley		229	„ an a'en <i>for</i> thy een 9
150	„	herrtily <i>for</i> heartily		230	„ old muxy Ount Sybly 1
151	„	out-reert <i>for</i> up-reert 1		235	„ yess o' <i>for</i> yess of 1
151	„	borst <i>for</i> bust 9		237	„ ya mulligrub <i>for</i> ya gurt
152	„	trapesee <i>for</i> trapsee 1		242	„ pounding o' savin 1
155	„	head <i>for</i> aead 1		245	„ drow't <i>for</i> drow'et 1
158—238		long-banjed <i>for</i> long		247	„ Mrs. Hii-go-shit-a-beagle ! 1
		hanged 1		248	„ drow <i>for</i> drew 1
159	„	placad <i>for</i> plasad 9		250	„ e'ry <i>for</i> e'ery
159	„	crowdling <i>for</i> crewdling 9		250	„ houze <i>for</i> houz
160	„	lundging <i>for</i> lunging		251	„ absently <i>for</i> absleutly 9
161	„	twitch <i>for</i> twich		252	„ et <i>for</i> it
161	„	drow <i>for</i> draw 1		254	„ dest <i>for</i> dedst 1
162	„	tha <i>for</i> the least		256	„ chat <i>for</i> chad 9
163	„	zinnet <i>for</i> zennet 9		257	„ cummitlee <i>for</i> canifflee
166	„	jest <i>for</i> just 1		263	„ as <i>for</i> es 1
168	„	ded net <i>for</i> dedent		263	„ cary <i>for</i> caree
171	„	windvalls <i>for</i> winavalls 9		266—268	men 'tes <i>for</i> mun' tis 1
178—179		I <i>for</i> es		267	„ ritling <i>for</i> rittling
184	„	slotters <i>for</i> zlotters		273	„ et twul <i>for</i> et wel 1
188	„	tha <i>for</i> the		275	„ wotherwey twul zet along 1
196—212—222		veather <i>for</i> vauther		275	„ weewow <i>for</i> a weewow 9
197	„	or hand-beating <i>for</i>		276	„ wut <i>for</i> wet
		handbeating		278	„ dest net <i>for</i> dessent 9
202	„	goest <i>for</i> goast		280	„ sauze <i>for</i> sauce
207	„	ees <i>for</i> es 1		280	„ tha <i>for</i> the
210	„	nated <i>for</i> natted		283	„ Higo ! <i>for</i> Heigo ! )
211	„	leet <i>for</i> leetle 1		284	„ dedst <i>for</i> dest
212	„	cometh <i>for</i> comath		286	„ zetch <i>for</i> zitch 1
213	„	question't <i>for</i> quesson't 9		289	„ ha <i>for</i> he 1
213	„	yeo <i>for</i> yoe		290	„ it <i>for</i> yeet 1
213	„	be <i>for</i> by [o'en		292	„ and <i>for</i> but 1
214	„	heend legs <i>for</i> heend legs		293	„ toatle <i>for</i> totle 1
214—215		bet <i>for</i> but		295	„ wone's <i>for</i> won's
214	„	tad <i>for</i> ted		295	„ must net <i>for</i> mussent' 9
215	„	as uzeth <i>for</i> as ha uzeth		296	„ steehoppy <i>for</i> steehoppee
217	„	wraxled and rattled—'and		300	„ kepp <i>for</i> kep
		twinned' in III. ed. only		302	„ ees <i>for</i> es 1



Line			Line
304	<i>read</i>	shall see <i>for</i> chell zee	1 308 <i>read</i> sherking <i>for</i> sneering
306	„	Gi' o'er, gi' o'er, Tam'zen. And thee be—	309 „ ghowering <i>for</i> jowering
307	„	agging <i>for</i> egging	311 „ t'ather <i>for</i> tether
307	„	gawing <i>for</i> jawing	1 312 „ grizzeling <i>for</i> grizzling
			314 „ yeaveling <i>for</i> yeavling

While collating these early texts of the “Scolding” and “Courtship,” I came upon the letters by Devoniensis referred to in pp. 9, 10. These letters are so important, and the original Vocabulary referred to in them never having been reprinted, it has been thought best to reproduce them in full, even though a portion of the matter will be found to be repeated in the Notes and Vocabulary issued with the Seventh Edition (1771).

August 1746.—*Gentleman's Magazine*, vol. xvi. p. 405.

“*Exon*, Aug. 12, 1746.

“MR. URBAN.

“ON perusing those curious pieces, the EXMOOR COURTSHIP and SCOLDING, in your Magazines, I find several words marked with an asterisk, as wanting an explanation; and having heretofore liv'd a good while within a few miles of the forest of Exmoor\* where that dialect is spoken, and heard a good deal of it, I well remember in what sense all those words are used; which induc'd me to draw up the inclos'd Vocabulary, for the service of your readers in other parts, and perhaps it may afford some help to their understanding of old books.

“I have added several words that are not to be found in either the Exmoor Scolding or Courtship (though not less common in that quarter), and I believe I could recollect as many more if they would be acceptable. You will in this vocabulary find all the words that you have mark'd, and you may depend on the truth of my explanation of every one except two, of which being in doubt, I have mark'd them with a Q. (Boneshave—horry). It may not be amiss to observe that tho' it is call'd a Devonshire Dialect it is not the dialect of the whole county, and that it would be as unintelligible to the inhabitants of the southern parts of it as to a citizen of London. Every county, doubtless, has its peculiar dialect, which, among the vulgar, and those who are far removed from the more considerable towns, is generally barbarous enough; and therefore Devonshire is no more to be ridiculed on that account, than any other large county: for I dare affirm that there is as good English in general spoken in some parts of Devonshire as in any part of England.

\* This forest is in Somersetshire, and is called Exmoor from the river Ex having there its rise.

“I can't help observing that the Transcriber of the *Exmoor Courtship* has committed some blunders, having used the word *Thek* in many places where an *Exmoorian* would have said *That*, and the *V* instead of *F*, &c. For though it be very common with them to change *F* into *V*, *S* into *Z*, *Th* into *D*, &c., yet there are a great many words in which they never make this change, as *Flush*, *Fashion*, *Fine*, *Sea*, *Soul*, *Sad*, *Sarrant* (*i. e.* *Servant*), *Third*, and many others. It should be observed that they use *To* instead of *At*; *Ise*, *ees*, and *ich* for *I*; *I cham* or *'cham* for *I am*; *'Chell* for *I shall*, &c.; which was once the general mode of proper speaking throughout the kingdom, and may be found in many ancient *English* authors.

“I am, &c.

“DEVONIENSIS.”

A VOCABULARY of the EXMOOR DIALECT containing all such words in the Exmoor Scolding and Courtship, the meaning of which does not appear by the sense; with the addition of some others; all accented on their proper syllables, to show the Method of their Pronunciation. (With NOTES.)

Ag'est, or ag'ast, afraid.

\* Agging, murmuring, raising quarrels.

\* 'egging, or 'egging-on, is an expression frequently used in most counties, perhaps, to spur on, from *aigu*, *Fr.* a point of a spur, or needle.

'Alkithole, a fool, a silly oaf.

'Allernbatch (probably of *Allderp*, elder, and *Bosse*, a botch), a kind of botch or old sore.

A-pu'rt, sullen.

Aqu'ott, see *Quott*.

Art, eight.

Arteen, eighteen.

Avro're, frosty.

A'xen, ashes.

A'xwaddle, a dealer in ashes, and, sometimes, one that tumbles in them.

Azoon, anon.

Bagga'ged, or Byga'ged, mad, bewitch'd.

To Bank, to beat.

Banging, large, great.

B'arngun, a breaking out in small pimples, or pustles in the skin.

Ba'rra, or Ba'rtrow, a gilt pig.

To the true Ben, or Bend (possibly of *Bendan*, *Sax.* to stretch out, to yield to). To the purpose, or sufficiently, to the utmost stretch.

Bewhiver'd, lost to ones self, bewilderd.

Bird, or Berd, bread.

Blaking, crying till out of breath.

Blazing, spreading abroad news.

To Blo'ggy, to be sullen.

Blo'wmaunger, a fat blow-checked person.

B'oneshave, (perhaps from bone spavin, a bony crust growing on a horse's

- heels, or the scratches), a kind of  
horny tumour. Q.
- Bo'ostering, labouring busily, so as to  
sweat.
- Bourm, yeast.
- Br'andires, a trivet.
- Brawn, or Broan, a cleft of wood for  
the fire.
- \* [As a seem of braunds, is a horse-  
load of billet-wood; a rick of brands  
is a stack of wood cleft for the fire:  
so woaken, or elmen braunds, means  
oak or elm billets.]
- Briss, dust.
- Broach, a spit, spindle.
- Buckard, or Bucked (spoken of milk)  
soured by keeping too long in the  
milk-bucket, or by a foul bucket.
- Buldering (weather,) sultry, hot.
- Burnish, to grow fat, or increase in  
bulk, look bright, rosy.
- Butt, a bee-butt, or hive.
- Cat-ham'd, fumbling, without dex-  
terity.
- Ca'uchery, a medicinal composition,  
or slop.
- Champ, a scuffle.
- Cha'nnest, to challenge.
- Cha'ngeling, an idiot, one whom the  
fairies have changed.
- Change, a shirt, or shift.
- Cho'ckling, hectoring, scolding.
- Cho'unting, quarrelling.
- Chu'er, a chare, or job of work.
- Clathing, clothes.
- Clavel, a chimney-piece.
- Cloam, earthen-ware.
- Coad, unhealthy.
- Coajerze'end (i. e. a cordwainer's end),  
a shoemaker's thread.
- Coander, a corner.
- Co'ckleett (i. e. cock-light) day-break,  
or (sometimes) the dusk of the even-  
ing.
- Cod-glove, a thick glove without fin-  
gers, to handle turf.
- Condiddled, dispers'd.
- Conkabell, an 'icicle, [in the Somerset  
dialect Clinkabell].
- Copper-clouts, a kind of splatter  
dashes, worn on the small of the  
leg.
- To Cotten, to beat one soundly.
- To Creem, to squeeze, or press to-  
gether.
- Cr'ewnting, grunting, or complain-  
ing.
- Crock, a pot.
- Crowd, a violin.
- Crowdling, slow, dull, sickly.
- Crub, or Croust, a crust of bread or  
cheese.
- Cu'ffing, expounding on (applied to a  
tale).
- Culvers, pigeons.
- Daps, likeness [the very daps of one,  
the exact likeness in shape, or  
manners.]
- Dear'd, hurried, frighten'd, stunn'd.
- Dem! you slut.
- Dimmet, the dusk of the evening.
- Dinder, thunder.
- Dinderex, a thunder-bolt.
- Dorns, doorposts.
- Do'veth, it thaws.
- Dowl, the devil.
- Dreade, thread, } and in general all  
Dree, three, } words beginning  
with Th sound D instead thereof.
- To Drou, to dry.
- Drumbledrane, a drone [or humble  
bee.]
- Du'bbed, blunt.
- Du'gged, or Duddled, draggle-tail'd.
- Eart one, eart to'ther, now one, then  
the other.
- E'el-thing, or Ill-thing, St. Anthony's  
fire.
- El'ewn, eleven.
- E'long, slanting.
- Elt, see Ilt.
- Ewte, to pour in.

- Fitchole, a polecat [*fitcher or fitchet in other counties*].
- Foust, *dirty*.
- Full - stated, *spoken of a leasehold estate, that has three lives subsisting on it*.
- Fustiluggs, a *big-bon'd person*.
- Ga'llied, *frighten'd*.
- Ga'llibagger, a *bug-bear*.
- Ga'lliment, a *great fright*.
- Ga'mmerell, *the small of the leg*.
- G'and or G'ender, *go yonder*.
- G'anny, a *turkey*.
- G'a'owing, *chiding*.
- Ga'psest, a *raree show, a fine sight*.
- Geed, *gave*.
- Gho'wering or Jowering, *quarrelsome*.
- Ginged, or Jinged, *bewitch'd*.
- Gint or Jynt, *joint*.
- Girred, *draygle-tail'd*.
- Glam, a *wound or sore*.
- Glo'wing, *staring*.
- Glu'mping, *sullen, or sour-looking*.
- Griddle, a *grid-iron*.
- Grizzledemundy, a *laughing fool, one that grins at everything*.
- Grizzling, *laughing, smiling*.
- Gubb, a *pandar, or go-between*.
- Gurt, *great*.
- Gu'ttering, *eating greedily [gutting]*.
- Ha'ggage, a *slattern*.
- Ha'zening, *predicting the worst that can happen*.
- Hanje or Hange, *the purtenance of any creature [in Somerset, lamb's head and pur'tnance, is the head, heart, liver and lights]*.
- Ha'ntick, *fruntick*.
- Hare, *her, also us'd for she*.
- Harrest, *harvest*.
- Ha'wachamouth, *one that talks inulcently*.
- Ha'wthern, a *kind of hitch, or pin, cut out in an erect board, to hang a coat on, or the like*.
- To Hemm, *to throw*.
- He'wstring, *short-breath'd, wheezing*.
- Horry, *mouldy*. Q.
- To Hoppy, *to hop, or caper*.
- Ho'zee, *to be badly off*.
- Hu'ckmuck, a *little tiny fellow [thick stubbed]*.
- Hucksheens, *the hocks, or hams*.
- Husking, *shuffling and shrinking up one's shoulders*.
- Jacketawa'd, *an Ignis Fatuus*.
- Ilt, or Elt, a *gelt sow*.
- Kee, *kine, or cows*.
- Kep, a *cap*.
- Kerping, *carping, finding fault*.
- Kittepacks, a *kind of buskins*.
- Labb, a *blab*.
- To Lackee, *to be wanting from home*.
- Lamps'd, *lam'd or hurted*.
- Lathing, *invitation*.
- Leech-way, *the path in which the dead are carried to be buried*.
- Le'ery, *empty, unloaden*.
- Loblolly, *an odd mixture of spoonmeat*.
- Lock ! What ! *Hey day !*
- Loff, *low*.
- Lo'ngeripple, a *viper*.
- Looze, a *hog-sty*.
- To Loustree, *to work hard*.
- Lowing, *piling up one thing on another*.
- To Lundge, *to lean on anything*.
- Lymptwigg, a *lapwing*.
- Malls, *the measles*.
- Marl, a *marvel, a wonder*.
- Mass, *acorns [mast]*.
- Maz'd, *mad, crazy, [so a maz'd man for madman]*.
- Mews, *moss*.
- Min, or Men, *them, e.g. Put min up, i.e. Put them up*.
- Moyle, a *mule*.
- To Moyley, *to labour hard like a mule*.
- Muggard, *sullen*.
- Muggotts, *chitterlings, also a calf's pluck*.

- To Mull, to pull and tumble one about.  
 Mux, *chit*.  
 Neeald, a needle.  
 Niddick, the nape of the neck.  
 Ninniwatch, a longing desire or expectation of a thing.  
 Nose-gigg, a toe-piece on a shoe.  
 O'avis, the eaves of a house.  
 Over, material, important, e.g. I have an over errand to you (p. 298 II).  
 To take Owl, to take amiss.  
 Ownty, empty.  
 Pa'ddick, a toad.  
 To Pa'ddle, to tippie.  
 Pa'lching, patching or mending clothes.  
 Pa'lching, walking slowly.  
 Pame, a christening blanket, a mantle.  
 Pa'nerock, an earthen pan.  
 Pa'nking, panting.  
 Pa'rbeaking, fretful.  
 Peek, a prong, or pitchfork.  
 Pestle, or leg, of poik.  
 Pilm, dust raised by the wind.  
 To Ping, to push.  
 Pingzwill, a boyl.  
 To take Pip at a thing, to take it ill.  
 Pistering, whispering.  
 Pixy, a fairy.  
 Pla'sad, in a fine condition.  
 To Plim, to swell, or encrease in bulk, or to make anything swell by beating.  
 Plump, a pump.  
 Po'dger, a platter or pewter dish.  
 To Po'mster, to act the emperick.  
 To Po'ochee, to make mows at a person.  
 Pook, a cock of hay.  
 To Po'tee, to push with ones feet.  
 Prill'd, sour'd.  
 Princked, well dress'd, fine, neat.  
 To Pritch, to check, or withstand.†  
 † [A term for making holes in the leathers of cards to admit the wire.]
- Pro'sets, buskins.  
 Pung, *push'd*.  
 Purting or a-pu'rt, sullen.  
 Putch, to hand up (pitch), sheaves or the like with a pitch-fork.  
 Qu'elstring, hot, sultry [sweltry].  
 Querking, grunting.  
 Quott, or Aquott, weary of eating; also sat down.  
 Rabble-rote, a repetition of a long story, a tale of a tub.  
 Rag'owtering, playing at romps.  
 Ranish, ravenous.  
 Rathe (not rear, as Gay has it), early, soon, e.g. a leet rather, i.e. a little while ago, a little sooner; [why do you op so rathe; or rise so early].  
 To Ream, to stretch.  
 Rearing, mocking, by repeating another's words with disdain, or the like.  
 Reart, right.  
 Re'arting (i.e. righting) mending.  
 Rexen, rushes.  
 To Rey ones self, to dress ones self [aray].  
 Ripping one up, telling him all his faults.  
 Rittling, wheazing [quasi rattling].  
 Roundshaving, chiding exceedingly.  
 Rumble, a large debt contracted by little and little, [Somersetshire, 'Twill come to a rumble, a breaking, at last].  
 To Scorse or Scoace, to exchange.  
 Sewent or Suent, even, regular, all alike.  
 Sheenstrads, splatterdashes.  
 Sherking or sharking, an eager desire to cheat or defraud another.  
 To take a Shoard, to drink a cup too much.  
 Shool, a shovel.  
 To shoort, to shift for a living.  
 Siss, a great fat woman.  
 Skotch or Squotch, a notch.

- Slotter, *nastiness*.  
 To Sowl, to *tumble ones clothes, to pull one about, &c.*
- Spalls, *chips, also things cast in ones teeth.*
- Spare, *slow.*
- Spewring, *a boarded partition.*
- Sprey, *spruce, ingenious.*
- To Sp'udlee, to *stir or spread a thing abroad.*
- Squelstring, *sultry.*
- Ste'chopping, *playing the hobby-horse.*
- Stewardly, *like a good housewife.*
- Ste'yan or Stean, *an earthen pot, like a jar.*  
 To Stile or Stilee, to *iron clothes.*
- Stirrups, *a kind of buskins.*
- Stra'mmer, *a great lye.*
- Stro'aking, *milking after a calf has suck'd.*
- Stroil, *strength and agility.*  
 A good Stubb, *a large sum of money.*
- Sture, *a steer, also a dust raised.*
- Suffing, *sobbing.*
- Swill, to *swallow down ones throat.*
- Swillet, *growing turf set on fire for manuring the land.*
- Ta'llet (*i.e. top-loft*) *a hay loft.*
- Ta'nbaste or Ta'nbase, *scuffling, struggling.*
- Taply or Tapely, *early in the morning.*
- Tatchy, *peevish.*
- Teaster, *the canopy of a bed.*
- Ted or Tet, to *be ordered or permitted to do a thing, as I Ted go home, i.e. I am to go home.*
- Terra, *a turf.*  
 To Turvee, to *struggle and tumble, to get free.*
- Tetties (*from Teats*), *breasts.*
- Thek, or The'ckee, or The'cka *this is (generally, not always) us'd for That when it is a pronoun demonstrative, but never when it is a pronoun relative, or a conjunction, in*
- which cases Thet or Thate is the word us'd.*
- Therle, *gaunt, lean.*
- To Thir, Thear, Der, Dear or Dere, to *frighten, hurt or strike dead.*
- Tho, then, *at that time.*
- Thumping, *great, huge.*
- To Ting, to *chide severely.*
- To'tle, *a slow, lazy person.*
- To'tling, *slow, idle.*
- Tourn, *a spinning wheel.*
- To Toze, to *pull abroad wool, &c.*
- Troant, *a foolish fellow, and sometimes a lazy loiterer, a truant.*
- Trolubber, *a husbandman, a day-labourer.*
- Trub, *a slut (not a little squat woman, as Bailey has it).*
- Twine, *packthread.*
- To Vang, to *take or receive.*
- To Vang to, to *stand sponsor to a child.*
- Ve'aking, *fretfulness, peevishness.*
- Vi'gging, *see Potee.*
- Vinnied, *mouldy.*
- Vinny, *a scolding-bout.*
- To Vit, to *dress (meat, &c).*
- Vitty, *decent, handsome, well.*
- Umber, *number.*
- Voor, *a furrow.*
- Vore, *forth.*  
 To drow Vore, to *twit one with a fault.*
- Vo're-days or Voar-days, *late in the day.*
- Vore-reert, *forth-right, without circumsppection.*
- Upaze't, *in perfection.*
- Upze'tting, *a gossiping, or christening feast.*
- Vung, *receiv'd.*
- Vull-sta'tad, *see Full-stated.*
- Vurdin, *a farthing.*
- Vur-vore, *far, forth.*
- Wa'ngery, *slabby.*
- Wa'shamouthe, *a blabb.*

Wa'shbrew, <i>flummery</i> .	Wop, <i>a wasp</i> .
Wassa'il, <i>a drinking song on twelfth-day eve, throwing toast to the apple trees in order to have a fruitful year; which seems to be a relic of a heathen sacrifice to Pomona.</i>	Wraxling, <i>wrestling</i> .
Wassail, or Was-heil, <i>to wish health.</i>	Yallow beels or Yellow boys, <i>guineas</i> .
See Observat. on Macbeth, p. 41.	Yead, <i>head</i> .
We'therly, <i>with rage and violence</i> .	Ye'aveling, <i>evening</i> .
Whe'rret, } <i>a great blow;</i>	Yees, <i>eyes</i> .
Whi'sterpoop } ( <i>perhaps a back-hand stroke</i> ).	Yeevil, <i>a dung-fork</i> .
Whitwich, <i>a pretended conjurer that discovers, and sells, charms for witchcraft.</i>	Ye'rring, <i>noisy</i> .
Who'tjecomb, <i>what d'ye call him</i> .	Ye'wmors, <i>embers, hot ashes</i> .
Whott, <i>hot</i> .	Yeo, <i>an ewe</i> .
Why-vore, <i>or for why vore, wherefore</i> .	Zennet, <i>a week, a sev' night</i> .
	Zess, <i>a pile of sheaves in a barn</i> .
	Zew, <i>a sow</i> .
	Zewnteen, <i>seventeen</i> .
	Zigg, <i>urine</i> .
	Zinnyla, <i>son-in-law</i> .
	Zive, <i>a scythe</i> .
	Zo'werswopped, <i>ill-natur'd</i> .
	Zowl, <i>a plough</i> .

“I could muster up many more words in this barbarous dialect, but

*Ne quid nimis.*

“DEVON.”

☞ “What is between hooks [ ], and the notes, is an addition to the Vocabulary; and we hope will not offend the author.”

---

*Gentleman's Magazine*, November 1746, p. 567.

“*Exon*, Sept. 15, 1746.

“SIR,

“ON perusing the Exmoor Scolding, I find the following words marked with an asterisk, which are omitted from the Vocabulary.

“Yours, &c.

“DEVONIENSIS.”

Angle-bowing, *a method of fencing the grounds, wherein sheep are kept (in and about Exmoor), by fixing rods, like bows, with both ends in the ground, where they make angles with each other; somewhat like the following figure.*



Antle-beer, *cross wise, irregular.*

Cunniffling, *dissembling, flattering.*

Dwalling, *talking nonsense, or as if delirious.*

Eart, or Aert (*i. e. oft*), *but generally used of now and then, as eart this way, eart that way, i. e. now this way, now that way.*

Hoazed! *timely off* [*spoken ironically*], *also hoarse.*

Jibb, *a stiller to fix a barrel of liquor on.*

Lathing or Leathing, *invitation.*

Lipped, *loose, free; and sometimes the breaking out of stitches in needlework, or the like.*

Ort, *ought, anything.*

Ort, Orten, *often.* See Eart.

Rigging, *playing the hobby-horse.*

Stertlee, *to startle, or hop up and down, or the like.*

Trub, *signifies not only a sluttish woman, but is sometimes masculine, and denotes a slovenly looby.*

Widford, *a widower.*

---

*Gentleman's Magazine*, Dec. 1746, p. 644.

“*Exon*, Dec. 8, 1746.

“SIR,

“HAVING lately been in the north parts of our county, I enquired the meaning of the word *boneshawe* which I was doubtful of, and I find 'tis the *Sciatica*; so that I was mistaken in my conjecture (p. 64). I send you a ridiculous charm which they use for curing it. Had I leisure I believe I could trace the etymology of many of our *Devonshire* words, and show that the worst part of the dialect is not so barbarous as that of *Lancashire*.

“A charm for the *Boneshawe* (as the *Exmoorians*, who often use it, call the *Sciatica*).

“The patient must lie on his back on the bank of a river or brook of water, with a straight staff by his side, between him and the water; and must have the following words repeated over him:—

Bone-shave right;  
 Bone-shave straight;  
 As the water runs by the *stave*  
 Good for Bone-shave.  
*In the name, &c.*

“They are not to be persuaded but that this ridiculous form of words seldom fails to give them a perfect cure.

“DEVONIENSIS.”

---

I have never been able to meet with a *second* Edition of the *Scolding and Courtship*, nor of the *fifth* or *sixth*; but although the dialogues first appeared in a Magazine in July 1746, yet the *third*



edition, a square 12mo., of which a copy is in the Bodleian, bears date 1746—showing that the demand arose immediately after the first publication. In this *third* edition the two dialogues are both printed, but with separate titles, no mention being made of the Courtship upon the title-page of the Scolding, which is however put first in the pamphlet.

The same applies to the *fourth* edition, of which a copy is in the British Museum, dated 1750. This fourth edition is by far the most sumptuous I have seen; it is small 4to., large type, and has a frontispiece representing two men and a woman in a disordered house. Tables are upset and dishes broken, but there is no incident in the dialogues which can by any stretch of imagination be supposed to be illustrated. The printer, Andrew Brice, Exeter, is the same as the publisher of the *third* edition, who is said by Sir J. Bowring to be one of the authors. This copy bears the name "W. Upcott," and appears at some time also to have belonged to Sir F. Madden, who has written:—

"Bought of Bradbury, No. 2 Mortimer St., 22nd. Feby. 1850.

"I never saw another copy, and I have made large collections on the subject. "F. MADDEN."

Besides this curious *fourth* edition the British Museum has three copies of the seventh (1771) (which seems to be the commonest now remaining of those printed in the last century), but no other. In the Bodleian, besides the *third* edition (1746) there is the *seventh* (1771) and a reprint of the seventh dated 1793. This last is printed in double columns, thus explained on the title-page:

"To which is adjoined a Collateral Paraphrase in Plain English for explaining barbarous words and Phrases."

T. Brice, Exeter, is the Printer, but he has omitted all the notes and the vocabulary found in the editions of 1771 and onwards.

In the Bodleian is also an exact reprint of T. Brice's issue, but the title has "To which is prefixed a translation of the same into plain English"—

"Exeter,—J. McKenzie & Son"

"Price only three pence"

1795.

This last was probably a piracy upon Brice, whose issue is priced "four pence."

I hoped to have found in this paraphrase some help towards explaining the words not found in the vocabulary, but the entire translation into "plain English" is utterly worthless and beneath contempt.

The Bodleian also possesses a "New Edition" "containing marginal notes, and a vocabulary at the End for explaining uncouth Expressions, and interpreting barbarous words and phrases." Exeter.

"Reprinted from an Edition of 1771 by Penny & Son." 1818.

The dialogues may now be bought at the Railway Book Stalls, apparently reprinted from the ed. of 1771, with the preface and vocabulary, price sixpence.

In the *Monthly Magazine*, Sept. 1814, p. 126, is a letter which may well be reproduced here, inasmuch as it throws light upon the pronunciation of the *ch* when used for the first person singular.

*Monthly Magazine*, September 1814, p. 126.

"SIR,

"SEEING lately in your Magazine a list of provincial words used in Essex, and a wish subjoined that your correspondents resident in different places would transmit such lists from their respective counties, I beg leave to offer to your notice the following scanty vocabulary of the provincial words of Somerset, together with a short essay on the dialect of this county, which I hope will not be deemed altogether unworthy of notice.

"SOMERSETIENSIS."

"Taunton, July, 1814."

#### VOCABULARY.

*Ar'guefy*, argue.

*Aus'ney*, to anticipate bad news.

*Brack*, flaw.

*Doff*, take off.

*Dout*, put out, extinguish.

*Dumps*, twilight.

*Dumpy*, short, squat.

*Gabey*, } simpleton.

*Gawkey*, }

*Hell*, to pour.

*Hend*, to throw.

*Latch*, fancy, wish.

*Lie-a-bier*, lie-dead.

*Lissom*, active.

*Not half saved*, foolish.

*Nummet*, } luncheon.

*Nunch*, }

*Ort* (*aught*), anything.

*Pillom*, dust.

\* *Roiley*, to rail.

\* *Rowl*, fair, revel.

*Skiver*, skewer.

*Swant*, proper.

*Thick*, that.

*Tottle*, totter.

*Trapes*, slut.

\* *Upsetting*, christening.

*Wap*, to beat.

“Those marked thus\* peculiar to Exmoor.

“It is a very common observation that the pronunciation of Somerset is more vitiated than that of any other county, so much so that a thorough-bred Somerset-man is with difficulty understood in various parts of England. The cause of this does not consist so much, I think, in the use of provincial words, the inhabitants of this county not making use of so many as those of various other counties, but from a mispronunciation of those words which they make use of. It has always been my opinion that this fault arises in a great measure from a sort of indolence which prevents the people of Somerset from making use of those consonants which require an effort to articulate well, such as *f* and *s*, and relaxing into *v* and *z*, as father, *vather*; Somerset, *Zomerzet*; and of those combinations of consonants which not only require an effort to pronounce them, but are offensive to a delicate ear, in which cases they either interpose a vowel or omit one of the consonants, as posts, *postes*; desks, *deskes*; needle, *neel*; with me, *wi' me*; a pound of butter, *a poun' o' butter*.

“Another effect of this indolence is the lengthening or dwelling on the vowels, so as to make them sound almost like diphthongs, as, none, *no-an*; fool, *vo-ol*; door, *doo-er*, &c.

“They also make use of the word *be* nearly through the whole of the present tense of the verb *to be*, as, *I be—thou beest* (pronounce *bist*), *he is, we, you, they, be*. They terminate the preterite tense and participle past of most verbs, in *d*—as, *I saw, or have seen; I zeed, or have zeed; gid* for gave or given, &c. They always use *'en* for him (*ihn*, German), and *'em* for they or them, both in affirmation and interrogations, and *'er* (German *er*) for *he* in interrogations only, as, *did they see him? did'em zee'en? did he give them anything? did'er gi' 'em ort* (*aught*)! *give him, gi' 'en*, &c.

“They change the *snt* in such contractions as *isn't, was'nt*, into *d'n*, as, *isn't he? id'n er? was'nt he? wad'n er?* but they say *hasn't er?* for *hasn't he?* to distinguish it from *had'n er, hadn't he?*

“Beside these general corruptions there are a few peculiar to different parts of the county. At Marlock, Yeovil, and the adjacent places, they make use of *che*, (pronounced almost like the French *je*), for *I*, as *ch'ill*, *I will*; *ch'ave*, *I have*, &c. Nor do they pronounce the final *r* at all; except by relaxing the sound of the vowel that precedes it into that sound which the French designate by *eut*, in the word *peut*; and if it exists in English, in the syllable *er* in *porter*, &c., in the

same manner as the modern Parisians pronounce *fille* (fi-eu), door, *doo-eu*; pear, *pea-eu*, &c.

“Of the dialect of the inhabitants of Exmoor, the most western part of this county, I can give you little or no information; it is so very corrupt that no one can understand it who has not been bred among them. If you could procure a pamphlet, published sometime since, entitled, I think, “the Exmoor Scolding,” you might give your readers a specimen of it. If I meet with it you may depend on a communication. It is from seeing that work some years since that I have been enabled to recollect those two or three (? words) inserted in the vocabulary marked with an asterisk.

“I must conclude with the hope that, if any of your readers should come into Zomerzeshire, they may find this essay of real utility, both in understanding the inhabitants, and in making themselves understood by them.”

In the *Monthly Magazine* of November, 1814, p. 330, Mr. J. Jennings writes a long letter from Huntspill, dated September 10th, 1814, in reply to the above, and stating many particulars as to the dialects east and west of the Parrett, all of which, together with a considerable list of words accompanying the letter, have since been published in Jennings’s ‘Dialect of the West of England,’ John Russell Smith, 1869.

A N

*Exmoor* COURTSHIP;

O R, A

SUITORING DISCOURSE

I N T H E

*Devonshire* DIALECT and MODE,

N E A R

The FOREST of *EXMOOR*.



The Persons.

*Andrew Moreman*, a young Farmer.

*Margery Vagwell*, his Sweetheart.

Old Grammer *Nell*, Grammer to *Margery*.

*Thomasin*, Sister to *Margery*.

A N

AN EXMOOR COURTSHIP.<sup>1</sup>SCENE *Margery's Home.*<sup>2</sup>*To Margery enter Andrew.*<sup>3</sup>316 *Andrew.* **H**OW goeth et, Cozen Magery?<sup>4</sup>*Margery.* Hoh! Cozen Andra, how d'ye try?*Andrew.* Come, let's shake Honds,<sup>5</sup> thof Kissing be<sup>6</sup> scarce.320 *Margery.* Kissing's plenty enow;<sup>7</sup> bet chud zo leefes<sup>8</sup> kiss the Back o' ma Hond es e'er a Man in Challacomb, or yeet in Paracomb; no Dispreze.<sup>9</sup>

<sup>1</sup> *Courtskip* is a literary word—*kyèò'ürteen*, 'courting,' alone is heard in the dialect.

<sup>2</sup> Another literaryism—a person's *home* is never heard of—it would be *Maa'jurðez œwz*. *Home* is used only in the sense of *at home*; as, *üz mæ'üstur aum?* 'is master at home?' In early editions of 1746 it is *house*.

<sup>3</sup> Again, this would be—*Tu Maa'jurðe kaumth And'r—enter* is altogether too stagy a word.

<sup>4</sup> This salutation is thoroughly vernacular. See Preface, p. 15.

<sup>5</sup> I have never heard *honds*—this pronunciation is obsolete, but only recently so. Jennings (W. of E. Dialect) gives *hon* for *hand* as used so lately as 1814, in East Somerset. No doubt *hond* is the old West Country pronunciation—for Robt. of Gloucester (Will. the Conq., ed. Morris and Skeat, l. 41), says—

'& uor Harald adle is op ibroke  
þat he suor mid is riȝt hond.'

# U AK'SMOAR KOO'URTSHUP.<sup>1</sup>

---

SAIN *Maa'jurčez* au'm.<sup>2</sup>

Tu Maa'jurčē *ai'ntur* An'dr.<sup>3</sup>

*Andrew.* **A**ew gooth ut, Kuuz'n Maa'jurčē?<sup>4</sup> 316

*Margery.* Hoa! Kuuz'n An'dr, aew d-ee traay?

*Andrew.* Kau'm, lat-s shee'ŭk hauns,<sup>5</sup> thauf Kees'čēn bee<sup>6</sup> skee'ŭs.

*Margery.* Kees'ēen-z plai'ntee unēo';<sup>7</sup> bŭt ch-ŭd zu loev<sup>8</sup> kees dhu 320  
baak u mŭ haun uz ae'ur u mae'ŭn een Chaal'ikum, ur eet een  
Paar'ikum; noa deespraa'yz.<sup>9</sup>

---

So also William of Shoreham, A.D. 1307 (De Baptismo, l. 121), says—

*'pe prest takeþ þat ilke child  
In his honden by-thuixte.'*

<sup>6</sup> This *be* is emphatic, otherwise it would be *thauf kees'ēn-z skee'ŭs*.

<sup>7</sup> See 'Somerset Man's Complaint,' p. 9.

<sup>8</sup> This is still the usual phrase, alternating with *zu zeo'u*—it implies *readiness* more than preference. In the 'Chronicon Vilodunense,' A.D. 1420 (ed. Hoare, 1830), we find Stanza 274 referring to St. Editha—

*'For lever here was þe pore to ffedi.'*

This is also a good example of the use of *her* as a nominative. (See W. S. Gram., p. 35.)

<sup>9</sup> Spelt *dispreise*, l. 69—*dispreize* in Ed. I. to IV. 1746. It must have been pronounced as with long *i*—precisely like the modern Cockney *praise*.

*Andrew.* Es dont believe thate\* ;<sup>1</sup> yeet es<sup>2</sup> believe well too.

[Swop! he kisses and smuggles her.

325 *Margery.* Hemph—Oh! tha very Vengeance out o' tha!—  
Tha hast a creem'd ma Yearms,<sup>3</sup> and a most a bost ma Neck.—Wall,  
bet, vor all, how dost try, es<sup>4</sup> zey, Cozen Andra? Es hant a zeed  
ye<sup>5</sup> a gurt while.

*Andrew.* Why, fath, Cosen Margery, nort marchantable,  
330 e're since es scoast<sup>6</sup> a Tack or two wey Rager Vrogwell tether  
Day.—Bet sug!<sup>7</sup> es trem'd en & vagg'd en so, that he'll veel et vor  
wone while, chell warndy.<sup>8</sup>

*Margery.* How, Cozen Andra! Why es thort<sup>9</sup> you coudent a  
vort<sup>9</sup> zo.

<sup>1</sup> I never heard *thate*—the *thet* of the original note is more like the present form. (See W. S. Gram., p. 32.) In First Ed. it is *thek*, clearly an error of the original author. See letter of 'Devoniensis,' p. 64.

<sup>2</sup> In Editions I. to IV. we find *and eet es believe*, &c. This pronunciation of *yet* is the only correct one. I cannot account for the insertion of the *y* in the text, except that it is found and sounded in the literary *yet*. See note to l. 110, p. 36.

<sup>3</sup> The spelling of *arms* with *y* is, I think, an error—a *y* sound would be inevitable, with a diphthong after a close vowel, as *mi æurms*, *dhi ai'd*—which cannot be uttered without the *y* sound.

<sup>4</sup> In the first four editions, both *es-s* in this line are written *ees*, a form which is still common in interrogative sentences. (See W. S. Gram., p. 34.)

<sup>5</sup> I am confirmed in the conclusion expressed in Note 2, by the transcriber's writing *ye* with a *y* which is never sounded—*æw b-ee?* 'how ye be?' *d-ee dhuengk-t-l oa'l tûe u vraws?* 'do you think it will hold to a frost?' (very common idiom); *you* in l. 333 is spelt *ee* in 1st ed.

<sup>6</sup> In the early editions this word is written *scorst*—which still represents the sound more nearly than the text.

<sup>7</sup> A quasi oath, still heard occasionally, but I cannot interpret it.

<sup>8</sup> Here the transcriber denotes the 2nd pers. pl. by simple *y*—pronounced precisely the same as when spelt *ye*, as above in l. 328.

<sup>9-9</sup> In many words ending in *ught* this *r* is inserted, as in *nort*, l. 329; *ort*, l. 167; *brort* = brought; *bort* = bought; *cort*, l. 389.

\* (Note to Ed. of 1778.) That is the proper Word here, according to the Exmoor Dialect; though *Thek* was in the former Editions improperly inserted instead thereof. 'Tis true the Word *Thek*, as well as *Theckee* or *Thecka*, is (generally but not always) used for *That*, when it is a Pronoun Demonstrative: but never when it is a Pronoun Relative, or a Conjunction, in which Cases *Thet* or *Thate* is the Word used. The Devoniens however in their Distinction



*Andrew.* Es doa'n bleev dhaet,\*<sup>1</sup> eet es<sup>2</sup> bleev wuul tûe'.

[Zwaup! u keesth un smuuglth ur.

*Margery.* Haemf—Oa'! dhu vuur'êe Vai'njuns aewt u dhu!— 325  
Dh-as u-kraimd mi ae'ŕrmz,<sup>3</sup> un umaus u-buus mu Nak.—Wuul,  
bút vur au'l, aew dús traay, es<sup>4</sup> zai, Kuuz'n An'dr? Es aa'n u-zeed  
ee<sup>5</sup> u guurt wuy'ul.

*Andrew.* Waay, faa'th, Kuuz'n Maa'jurêe, noa'urt maar'chuntubl,  
ae'ŕr súnz es skoa'urst<sup>6</sup> u taa'k ur tûe wai Raj'ur Vraugwúl taedh'ur 330  
dal.—Bút z'uugz!<sup>7</sup> es tremd un vag'd-n zoa, dhut u-l vee'ül ut vur  
wan wuy'ul, ch-ül wau'rnd-ee.<sup>8</sup>

*Margery.* Aew, Kuuz'n An'dr! Waay es dhaurt<sup>9</sup> yùe kèod'n u  
vaurt<sup>9</sup> zoa.

between Theck or Theekie, and That, do not altogether conform to that which our Saxon Ancestors made between Thyllic or Thyle, (whence the Scotch Thilk) Thyllice or Thylce, *hic & hæc talis*, and their That or Thaet, by which they commonly expressed, *id, illum, illud, istud, hoc, istoc*, &c. The Devonshire Use of these Words may be exemplified by the following Phrases :

—“Hot's thet tha zest? What a gurt *Lee* es thate! The Man thet told tha thecka Story, thof' a' murt zey theeze Theng and thicky, whan a had a Parwobble weth tha, to make hes Tale hang vittily together, coul'dn't bleeve et 'es own zell: Shore and shore, thek Man shou'd a' had the Whitstone.”

This is the proper Exmoorian *Language*, and in plain English runs thus :

“What's that thou sayest? What a great *Lye* is that! The Man who told thee that Story, though he might say this and that Thing when he held a Parley (or Conference) with thee, the better to connect and embellish his Tale, could not believe it himself: Verily and indeed that Man should have had the Whetstone.”

And here it may be requisite to observe, that the Whetstone is deemed a proper Present for a notorious *Liar*, or one who has asserted the Truth of an incredible Story, by Way of Allusion to the following Anecdote, from whence we learn the real Origin thereof :

“Two Journeymen Shoemakers working together in the same Shop, in or near Exeter, had a Dispute concerning their Property in a Whetstone, (a necessary Implement of theirs) each claiming it as their own: At length it was proposed that he of the two that could tell the greatest *Lie*, in the Judgment of a third Person then present, to whose Decision it was referred, should have the Whetstone to his own Use: This being agreed to, the One to make sure of it asserted, that he once drove a Nail through the Moon; the other readily acknowledged this to be true, swearing that he at the same Time stood on the other Side of the Moon and clinch'd it. Upon which this latter was immediately adjudged to have an indisputable Title to the Whetstone.—Hence the Whetstone came to be deemed a proper Present for a notorious *Liar*; and hence every great *Lie*, when intended to corroborate another, is called a Clincher.”

335 *Andrew.* Why, 'twos oll about thee, mun;—vor es chan't<sup>1</sup>  
hire an<sup>2</sup> eel Word o' tha.

*Margery.* How! about me!—Why, why vore about me,  
good zweet<sup>3</sup> now?—Of a Ground<sup>4</sup> ha can<sup>5</sup> zey no Harm by<sup>6</sup> ma.

*Andrew.* Well, well, no Mater.<sup>7</sup> Es conden hire tha a run<sup>8</sup>  
340 down, and a roilad upon zo, and zet still like a Mumchance,  
and net pritch<sup>9</sup> en vort.

*Margery.* Why, whot, and be hang'd to en, cou'd a zey o' me a  
gurt Meazel?

*Andrew.* Es begit tha Words now;—bet ha roilad zo, that  
345 es coudent bear et.—Bet a dedent lost<sup>10</sup> hes Labour, fath; vor  
es toz'd en,<sup>11</sup> es lamb'd en, es lace'd en, es thong'd en, es drash'd en, es  
drubb'd en,<sup>12</sup> es tann'd en to the true Ben, fath: Bet step!<sup>13</sup> cham  
avore ma Story.<sup>14</sup> — Zes I, Thee, thee art a pretty Vella!  
Zes he, Gar, thee cassent make a pretty Vella o' ma.—No  
350 agar, zey I, vor th' art too ugly to<sup>15</sup> be made a pretty  
Vella, that's true enow. Gar, a was woundy mad<sup>16</sup> thoa.<sup>17\*</sup>—

<sup>1</sup> This is clearly an error—it could not have been *es chant*, but the common *shant* for *shall not*.

<sup>2</sup> This *an* is a literaryism. (See W. S. Gram., p. 29.)

<sup>3</sup> *Good now* is a very common phrase, but I never heard *good sweet now*!

<sup>4</sup> This is quite obscure.

<sup>5</sup> Another literaryism—the double negative, *u kaan zai noa*; 'he can't say no' would be the true idiom.

<sup>6</sup> This *by* is the regular idiom, and means *against*, as applied to conduct or character—the sense would have been identical if the word *harm* had been omitted, and it had been written, *ha cant zey nothing by ma*. The word is used here precisely in the same sense as—'I know nothing by myself.'—1 Cor. iv. 4.

<sup>7</sup> *No matter*—impossible for a native—*no odds* would have been the expression.

<sup>8</sup> *run* is always *urn*, the true descendant of the O.E.

<sup>9</sup> *r* followed by a short *u* or short *i* always changes places, as *buursh*, *búrj* (bridge), *úrch* (rich).

<sup>10</sup> *To lose* is still *to lost*. (See W. S. Gram., p. 49.) Here the editor of 1771 has rightly corrected the text—in the early Editions it is *looze*.

<sup>11</sup> All these different words, to repeat the same act, are thoroughly characteristic of the custom still in use, though perhaps a little exaggerated. I have often heard boasts nearly as verbose and absurd.

\* (*Note to Ed. of 1778.*) Tho or Thoa is used for Then when spoken of Time past; but Than when referred to Time future. (See l. 369.)

*Andrew.* Waay, twuz aul ubaewt dhee, mun;—vur es-shaa'nt<sup>1</sup> 335  
uy'ür u<sup>2</sup> ee'ül wuurd u dhu.

*Margery.* Aew! ubaewt mee!—Waay, waay voa'r ubaewt mee,  
gèod zwëet<sup>3</sup> naew?—Uv u Graewnd<sup>4</sup> u kn<sup>5</sup> zai noa aa'rm buy<sup>6</sup> mu.

*Andrew.* Wuul, wuul, noa maat'ur.<sup>7</sup> Es kèod-n uy-ur dhu u-uurn<sup>8</sup>  
daewn, un u-rauy'lud upaun zoa, un zút stee'ül lik u muum'chaans, 340  
un nüt pürch-n<sup>9</sup> vaur-t.

*Margery.* Waay, haut, un bi ang' tûe un, kèod u zai u mee, u  
guurt Mai'zl?

*Andrew.* Es begit' dhu wuurdz naew; büt u-rauy'lud zoa, dhut  
es keod-n bæ'ur ut.—Büt u daed-n lau'st<sup>10</sup> úz lae'übur, faa'th; vur 345  
es toa üz-n,<sup>11</sup> es laam un, es lae'üs-n, es dhaungd-n, es draa'shd-n, es  
druub-m,<sup>12</sup> es tan un tu dhu trûe Bai'n, faa'th: Büt staap!<sup>13</sup> ch-úm  
uvoa'r mi stoar'cë<sup>14</sup>—Zaez aay, Dhee', dhee urt u puurt'cë vael'u!  
Zaez ee', Gaa'r! dhee kas-n mak u puurt'cë vael'u oa' mu.—Noa  
Agaar, zaez aay, vur dh-urt tûe uug'lëe tu<sup>15</sup> bee mae'üd a puur'tee 350  
vael'u, dhaet-s trûeun'cò. Gaa'r, u wauz waewn'dëe<sup>16</sup> mad dhoo.<sup>17</sup>—

<sup>12</sup> *Drumm'd* in early Editions.

<sup>13</sup> *Step* in the text is an error—in the First Ed. it is *stap*—which is still the only pronunciation of *stop*.

<sup>14</sup> *Uvore my story* is the regular idiom for 'I am digressing.' A scandal is a *stoar*.

<sup>15</sup> This clause is too literary, it should be, '*tûe uug'lëe vur tu bee u-mae'üd u puur'tee vael'u oa'*,' with distinct stress on the final preposition *of*. The speaker would certainly not have omitted either of the prepositions. The *for* before the infinitive of purpose is nearly invariable, as in O.E.; and the final *of* is equally a part of the construction. See note 16, p. 83.

<sup>16</sup> Clench. '*An In-and-In: a woundy bray young yellow,  
As the 'port went o' hun then, and in those days.*'

Ben Jonson, *Tale of a Tub*. Act I. Sc. 2.

Medley. '*Indeed there is a woundy luck in names, sirs,  
And a vain mystery.*'—*Tale of a Tub*. Act IV. Sc. 11.

<sup>17</sup> (See W. S. Gram., p. 86.) *Tho* is used for *then*, throughout the *Wilton Chronicle*, A.D. 1420, as—

'*Five moner pepull here dwellyd þo.*—Stanza 12.

*To wæx þe Bretones for hurr' synne;*

*Pictis and Scottys and Hyrisshe also;*

*And þe Denmarckes come þo first yne.'*

'*þo alla baysshette.*'—Stanza 217.

'*To Wylton ano þo come he ywys.*'—Stanza 351, ed. Hoare.

352 Chell try thate, zeys he.—As<sup>1</sup> zoons that wut, zes I. —  
 Zo up a roze, and to't we<sup>2</sup> went.—Vurst a geed ma a Whister-  
 poop under tha Year, and vorewey a geed ma a Vulch in tha  
 355 Leer.—Ad, thoa<sup>17</sup> es rakad<sup>3</sup> up, and tuck en be tha Collar, and  
 zo box'd en, and zlappl'd en, that es made hes Kep hoppy, and hes Yead  
 addle to<sup>4</sup> en.

*Margery.* Well, es thenk ye, Cozen Andra, vor taking wone's<sup>5</sup>  
 Peart zo.—Bet cham agest he'll go vor a Varrant<sup>6</sup> vor ye, and take  
 360 ye bevore tha Cunsabel; and than ye mey<sup>7</sup> be bound over, and  
 be vorst<sup>8</sup> to g' in to Exeter to Zizes; and than a mey<sup>7</sup> zwear  
 tha Peace of es,<sup>9</sup> you know.—Esen<sup>10</sup> et better to drenk Vriends and make  
 et up?

*Andrew.* Go vor a Varrant!<sup>6</sup> Ad, let en, let en go; chell net  
 365 hender en: Ver there's Tom Vuzz can take his cornoral Oath that  
 he begun<sup>11</sup> vurst.—And if he deth, chell ha' as<sup>12</sup> good a Varrant<sup>6</sup> vor  
 he, as he can vor me, dont quesson et: Vor the Turney into<sup>13</sup>  
 Moulton knowth me, good now, and has<sup>14</sup> had zome zweet Pounds o'  
 Vauther<sup>15</sup> bevore ha dy'd. And if he's a mcended to<sup>16</sup> go to La, es can  
 370 spend Vorty<sup>18</sup> or Vifty Shillings as<sup>19</sup> well's he. And zo let en go,

<sup>1</sup> This is quite wrong—*zu zeo'n-z dhu wut* is the correct idiom.

<sup>2</sup> *We* is a literaryism—it should be *es* or *uus wai'nt*.

<sup>3</sup> *i. e.*, wake up as out of sleep—rouse oneself. The same word is used, l. 144.

<sup>4</sup> *Aadle vor'n* would be the true idiom—*aadle to en* as in the text sounds quite foreign to the dialect.

<sup>5</sup> This expression is impossible in the dialect. The expression in this case would certainly be—*takeen u ün'cebau'deez pae'urt-zo*. (See W. S. Gram., 38, 39.)

<sup>6—6—6</sup> *Warrant* is a common word, and it is quite foreign to the dialect to pronounce *w* as *v*. In Ed. 1746 the word is spelt *warrant*—the change to *varrant* is an error of the editor of 1771, who doubtless desired to make his dialect as marked as possible.

<sup>7—7</sup> *May* is literary; never heard in the dialect. (See W. S. Gram., p. 71.) The *y* in *ye* is never sounded, although so persistently written throughout these dialogues. It is clear that *y* is a very doubtful consonant in such words as *yearms*, l. 326; *yeet*. See note 2, l. 323.

<sup>8</sup> The transcriber has made two errors in this word—it is one of those which always keeps the *f* sharp, while it drops the *r*; as a noun the word *force* is unknown. A third error is the omission of the participial prefix.

<sup>9</sup> Here, where it is manifestly first person plural, is the same spelling as is throughout supposed to represent *I*.

<sup>10</sup> *i. e.* *Is'nt it better*. Here *es* stands for *is*. This *is* is emphatic, otherwise it would be *aèd-n ut*. (See W. S. Gram., p. 56—61.)

Ch-úl truy dhaet, zaez ee.—Uz<sup>1</sup> zèò'n-z dhu wút, zaez aay.— 352  
 Zoa aup u roa'zd, un tùe-t wee<sup>2</sup> wai'nt.—Vuiſt u gid mu a wús:tur-  
 pèop uun'dur dhu yuur, un voa'rwai u gid mu u vuuleh een dhu  
 lee'ür.—Ad, dhoa'<sup>17</sup> es rae'ükud<sup>3</sup> aup, un tuuk-n bi dhu Kaul'ur, un 355  
 zoa bauks-n, un zlaap-n, dhut es mae'üd úz kěp aup ee, un úz ai'd  
 ad'l tùe<sup>4</sup> un.

*Margery.* Wuul, es thaengk-ee, Kuuz'n An'dr, vur tak'een waunz<sup>5</sup>  
 pae'ürt zoa.—Bút eh-úm agaast-u-l goa vur u Waar'unt<sup>6</sup> vaur ee, un tak  
 ee bivoa'r dhu kuun'subl; un dhan ee múd<sup>7</sup> bee u-baewn oa'vur, un 360  
 bee u-foo-üs<sup>8</sup> tu g-een t-Aek'stur tu Suy'zúz; un dhan u múd<sup>7</sup> zwae'ür  
 dhu pai's oa es,<sup>9</sup> yu noa.—Uz-n<sup>10</sup> ut bad'r tu draengk vrain'z un mak  
 ut aup?

*Andrew.* Goa vur a Waar'unt!<sup>6</sup> Ad, lat-n, lat-n goo; eh-úl nút  
 een'dur-n: Vur dhur-z Taum Vuuz kn tak úz kaur-nurul oa'üth dhut 365  
 ee bigeend<sup>11</sup> vuus.—Un-eef u dúth, eh-úl ae'u zu<sup>12</sup> gèod u Waar'unt<sup>6</sup> vur  
 ee, z-ee kan vur mee, doa'n kwaes'n ut: Vur dhu Tuur'něe een'tu<sup>13</sup>  
 Moa'ltn noa'üth mee, gèod nuw, un-dh<sup>14</sup> u-ad zum zweet paewnz u  
 vau'dhur<sup>15</sup> uvoa'r u duyd. Un-eef ee-z u-mee'ndud tu<sup>16</sup> goo tu Laa, es kún  
 spai'n vaur'tee<sup>18</sup> ur veef'tee shúl'eenz uz<sup>19</sup> wuul-z ee. Un zoa lat-n goo, 370

<sup>11</sup> *Begun* is literary, not dialect. (See W. S. Gram., p. 46.)

<sup>12</sup> *As* is impossible here.

<sup>13</sup> The market or neighbouring town is always spoken of as *into*—'Send into market'—'He livth into Lynton town.' *Moulton* here means South Molton.

<sup>14</sup> *Has* of the text is literary—*hath* is the proper word contracted after *and* into *dh*.

<sup>15</sup> In the Editions up to 1750, *Father* is in this case, and generally elsewhere, spelt *veather*, pronounced *vai'dhur*. In a few cases only in those editions we find *vauther*.

<sup>16</sup> Should be *vur tu goo tu Laa*. *Law* is still pronounced thus. The use of the prep. *for* before the infinitive of purpose is nearly invariable. (See W. S. Gram., p. 52.) Just as it is in the old writers—

'Swete lefdi seinte Marie, uor þe muchele blisse þet tu hefdest þo  
 þu iseie þine brihte blissful sune þet te Gyus wenden vorto  
 Aþrusemen, ase anoper deaðlich mon.'

(Ancrén Riwle, ed. Camden Society, p. 40.)

See also *Chronicon Vilodunense*, ed. Hoare, Stanzas 100, 101, and throughout the poem. Of this use endless quotations might be given.

<sup>17</sup> See p. 80, l. 351.

<sup>18</sup> *Forty* and *fifty* are generally pronounced with the *f* quite sharp as in lit. Eng., while *four* and *five* are always *vaaw'ur*, *vai'v*. See remarks by *Devoniensis*, p. 64.

<sup>19</sup> Should be, *so well as he*.

371 and whipe<sup>1</sup> whot a zets<sup>2</sup> upon o' Zendeys wey lies Varrant.<sup>6</sup> But hang en, let's ha nort more to zey about en; vor chave better Besense<sup>3</sup> in Hond a gurt deal.<sup>4</sup>

[He takes hold of her & paddles in her Neck & Bosom.

375 *Margery.* Come, be quite,<sup>5</sup>—be quite, es zey,<sup>7</sup> a grabbling o' wone's<sup>8</sup> Tetties.—Es wont ha' ma Tetties a grabbedd zo; ner es wont be<sup>9</sup> mullad and soulad.—Stand azide,<sup>10</sup> come, gi' o'er.

*Andrew.* Lock, lock; how skittish we be now; you werent<sup>11</sup> so skittish wey Kester Hosegood up to Darathy  
380 Vuzz's Up-setting. — No, no, you werent<sup>11</sup> so skittish thoa, ner sa squeamish nether. — He murt mully and souilly tell<sup>12</sup> a wos weary.<sup>13</sup>

*Margery.* Es believe the very Dowl's in Voke vor leeing.

*Andrew.* How; sure and sure you wont deny et, wull ye,  
385 whan oll tha Voaken<sup>14</sup> took Notese o' et.

*Margery.* Why, Cozen Andra, thes wos the whole Fump o' the Besenese.<sup>15</sup>—Chaw'r<sup>16</sup> in wey en<sup>17</sup> to daunce; and whan the Daunce was out, tha Croud cry'd Squeak, squeak, squeak, (as a useth to do,<sup>18</sup> you know) and a cort ma about the Neck, and woudent  
390 be a sel,<sup>19</sup> but a woud kiss ma, in spite o' ma, do what es coud to hender en.—Es coud a borst tha Croud in Shivers, and tha Crouder too, a voul<sup>20</sup> Zlave as<sup>21</sup> a wos, and hes Viddlestick into the Bargain.

<sup>1</sup> This word is very emphatic, and hence the strong aspirate.

<sup>2</sup> In the Exmoor district the *th* inflection is quite the rule, and particularly with such words as *sit, wet, fret, eat, walk, take*—which all have *th* only, and not *eth*; *take* becomes *tae'äkth* or *takth*.

<sup>3</sup> Misprint in the text. See *Besenese*, l. 387.

<sup>4</sup> In rapid speech the *t* of *guurt* glides into the *d* of *deal*—thus it is always *u guur-dae'äl* for a *great deal*.

<sup>5</sup> *Quiet* is always a monosyllable. In the early editions this was written *quiet*—but has been very properly amended in the 7th.

<sup>6</sup> See p. 82, note 6.

<sup>7</sup> *Es zey* is improbable—the two sibilants destroy each other, in rapid speech.

<sup>8</sup> This should be *grab'leen u ün'eebau-deez tüt'eez*. See *W. S. Gram.*, pp. 38, 39.

<sup>9</sup> In early editions this was *wont be zo mullad*, a much better reading than the text.

<sup>10</sup> This is quite literary—*aside* is unknown. She would not have used such an expression under such provocation—she would have said *git uwai'*. The idiom of *stand aside* is *stan u wan zuyd* (stand on one side).

un hwyyp<sup>1</sup> haut u zút-th<sup>2</sup> upaun· u Zún·döez wai úz Waar·unt.<sup>6</sup> Bút 371·  
ang un, lat-s ae·ñ noa·ürt moo·ür tu zai ubaewt-n ; vur ch-uv bad·r  
bús·unees<sup>3</sup> een haund u guur-dae·ül.<sup>4</sup>

[U takth oa·ld oa ur, un pad·lth een ur nak-n buuz·um.

*Margery.* Kau·m, bee· kwuyt,<sup>5</sup>—bie kwuyt·, u zai<sup>7</sup> u grab·leen u 375·  
waunz<sup>8</sup> tút·eez.—Es oa·ünt ae·ñ mi tút·eez u-grab·ld zoa ; nur es  
oa·unt be<sup>9</sup> u-muul·ud un suwlud.—Stan uzuyd ;<sup>10</sup> kau·m, gi oa·ür.

*Andrew.* Lauk, Lauk ; aew skút·eesh wee bee naew ; yùe  
wae·ürunt<sup>11</sup> zu skút·eesh wai Kaes·tur Oazgòd, aup tu Daar·utee  
Vuuzúz aup-zút·een.—Noa, noa, yùe wae·ürunt<sup>11</sup> zu skút·eesh dhoa, 380  
nur zu skwai·meesh naedh·ur.—Ee muurt muul·če un suw·lče tael<sup>12</sup> u  
wúz wae·üree.<sup>13</sup>

*Margery.* Es bleev dhu vuur·ee Duw·l-z een voak vur lee·een.

*Andrew.* Aew ; shoa·ür un shoa·ür yùe oa·n deny· ut, wul çe,  
haun aul dhu voa·kn<sup>14</sup> tèok noa·üttes oa ut. 385

*Margery.* Waay, Kuuz·n An·dr, dhús wuz dhu woal fuump u  
dhu bús·unees.<sup>15</sup>—Ch-au·r<sup>16</sup> een wai un<sup>17</sup> tu dau·ns ; un haun dhu  
dau·ns wuz aewt, dhu kraewd kruyd skwik, skwik, skwik (uz u  
yùe·zuth tu dùe,<sup>18</sup> yu noa) un u kau·ürt mu baewt dhu nak, un wúd-u  
bee u-saed,<sup>19</sup> büt u wúd kees mu, een spuyt u mu, dùe haut es kòod tu 390  
ee·ndur-n. Es kòod u buus dhu kraewd een shív·urz, un dhu  
kraew·dur tùe, u vuw·ul<sup>20</sup> Zlae·üv uz<sup>21</sup> u wauz, un úz Fúld·stik een·tu  
dhu baar·geen.

<sup>11</sup>—<sup>11</sup> The present form would be *yùe waud-n*. The *werent* of the text sounds too bookish.

<sup>12</sup> I doubt if *till* or *until* would have been used—it should be *gin* or *vore*.

<sup>13</sup> I never heard *wearly* in the dialect—it should be *vore u wuz u-tuy-ürd*.

<sup>14</sup> Quite obsolete. See note, l. 197.

<sup>15</sup> This being rather a 'fine' word, it is lengthened out into its full three syllables. This is doubtless intended to be conveyed in the text.

<sup>16</sup> Quite obsolete. This form evidently stands for *I war* or *were*.

<sup>17</sup> This phrase '*in with him*' is peculiar, but thoroughly vernacular—it implies *in the ring* made by the company while two of the party performed a reel or some other pas de deux. Square dances were not known, and are not now danced by the real peasantry at the revels, gossipings, or club walkings when dancing is the usual evening diversion.

<sup>18</sup> *Do* here is literary—the dialect omits the verb, *uz u yùe·zuth tùe*.

<sup>19</sup> *i. e.* refused, resisted. Compare *guinsaid*.

<sup>20</sup> This is not a dialectal word. It may have been used, but I doubt it.

<sup>21</sup> *As* is literary. *Slave that he was* is the more probable expression.

*Andrew.* Well, well, es b'ent angry, mun.<sup>1</sup>—And zo let's  
395 kiss and Vriends.<sup>2</sup> [Kisses her.] Well, bet, Cozen Magery,  
oll thes while<sup>3</sup> es hant told tha ma Arrant;—and chave an over  
Arrant to tha, mun.<sup>1</sup>

*Margery.* [Simpering.] Good zweet now, whot Arrant es et?  
Es marl whot Arrant ye can ha' to me.

400 *Andrew.* Why, vath,<sup>4</sup> chell tell tha. Whot zignivies<sup>5</sup> et ta  
mence tha Mater?<sup>6</sup> Tes thes? bolus nolus wut ha' ma?

*Margery.* Ha ma? Whot's thate? Es cant tell whot ya me-an  
by thate.

*Andrew.* Why, than, chell tell tha vlat and plean. Ya know es  
405 kep Challacomb-Moor in Hond;<sup>7</sup> tes vull stated:<sup>8</sup> But cham  
to chonge a Live<sup>9</sup> for three Yallow-beels. And than there's tha  
Lant up to Parracomb Town: And whan es be to Parracomb, es must  
ha' wone<sup>10</sup> that es can trest to look arter tha gerred-teal'd Meazels,  
and to zar<sup>11</sup> tha Ilt and tha Barra, and melk tha Kee to Challa-  
410 comb, and to look arter tha Thengs o' tha Houze.

*Margery.* O Varjuice! Why, Cozen Andra, a good stedly  
Zarrant<sup>12</sup> can do oll thes.

*Andrew.* Po, po, po! chell trest no Zarrants.<sup>12</sup>—And more an  
zo, than they'll zey by<sup>13</sup> me, as<sup>14</sup> they ded by<sup>13</sup> Gaffer Hill tether  
415 Day: They made two Beds, and ded g' in to wone.—No, no, es  
bant zo mad nether.<sup>15</sup> — Well, bet, look, dest zee,<sup>16</sup> Cozen

<sup>1</sup>—<sup>1</sup> See note, l. 55. Extreme familiarity is here implied, as also in l. 355.

<sup>2</sup> The omission of the verb *be*, as in this instance, is very common. (See W. S. Gram., p. 57.)

<sup>3</sup> *All this while* is not dialect, and has no business here. Some such expression as *aa'dr au'l* (after all), or *kaum tu laa's* (come to last), the latter most likely, would have been used.

<sup>4</sup> This word is pronounced *fuath*, with the *f* quite sharp—it is spelt so in many places in the text; *e. g.* ll. 345, 347.

<sup>5</sup> Not a dialectal word—such words, and indeed this whole sentence, tends to bring the entire 'Courtship' into discredit as a faithful record.

<sup>6</sup> What do Exmoor natives even now know about *mincing the matter*?—*bee-ut-baewt-dhu bëosh* (beat about the bush), is what they would comprehend.

<sup>7</sup> An owner is said to keep land *in hand* when he farms it himself.

<sup>8</sup> *Full-stated*, a technical quasi law-term, implying that 'the three lives' are all now surviving, but the context shows that *one* of the lives was not a satisfactory one, and hence he was to substitute a better upon payment of a fine.



*Andrew.* Wuul, wuul, es bae'ünt ang'gree, mun.<sup>1</sup>—Un zo lat-s kees-n Vrai'uz.<sup>2</sup> [Keesth ur.] Wuul bút Kuuz'n Maa'jurëe, 395 aul dhús wuy'ul<sup>3</sup> es aa'n u-toa'l dhu mi Aar'unt ;—un eh-uv u oa'vur Aar'unt tu dhu, mun.<sup>1</sup>

*Margery.* [Súm'pureen.] Gèod zwëct naew, haut aar'unt úz ut ? Es maar'ul haut Aar'unt ee kn ae'ü tu mee.

*Andrew.* Waay, faath,<sup>4</sup> ch-úl tuul dhu. Haut zig'n-eevuyz<sup>5</sup> ut tu 400 maens dhu Maat'ur?<sup>6</sup> Tæz dhús? boa'lus noa'lus wút ae'ü mu ?

*Margery.* Ae'ü mu ? Haut-s dhaet ? Es kaa'n tuul haut ee mai'n bi dhaet.

*Andrew.* Waay, dhún ch-úl tuul dhu vlaat-n plaë'ün. Yu noa es kip Chaal'ikum-Moa'ür een aund ;<sup>7</sup> tæz vèol stae'ütud :<sup>8</sup> but ch-aam 405 tu chaunj u luyv<sup>9</sup> vur dree yal'ur bee'ülz. Un dhan dhur-z dhu Lant aup tu Paar'ikum-taewn : Un haun es bee tu Paar'ikum es mús aeru wan<sup>10</sup> dhút es kn trús tu lèok aa'dr dhu guur'ud taay'üld Mai'z lz, un tu saar<sup>11</sup> dhu últ un dhu baaru, un múlk dhu Kae'ee tu Chaal'ikum, un tu lèok aa'dr dhu dhengz u dhu aewz. 410

*Margery.* Oa Vaar'jees ! waay, Kuuz'n An'dr, u gèod stúd'ë Saar'unt<sup>12</sup> kún dhè aul dhús.

*Andrew.* Poa, poa, poa ! ch-úl trús noa Saar'unts.<sup>12</sup>—Un moo'ür-n zoa, dhan dhai ul zai bi<sup>13</sup> mee, uz<sup>14</sup> dhai daed bi<sup>13</sup> Gaaf'ur Ee'ül taedh ur dai : Dhai mae'üd tuè bai'dz, un daed g-eeen tu wan.—Noa, noa, es 415 bae'ünt zu mad naedh'ur.<sup>15</sup>—Wuul bút, lèok, d-ee zee,<sup>16</sup> Kuuz'n

<sup>9</sup> In North Devon, the district here named, a good deal of the land was until very recently, held upon leases for lives, renewable upon payment of fines and quit rents. The custom was and is to pay a smaller fine during a survival for the right to exchange an old life for a younger one. This is still called 'changing a life.' This tenure is becoming rarer, as the Ecclesiastical Commissioners—the great reversioners of these lands—are refusing to continue the system.

<sup>10</sup> This would be *somebody*, not *one*.

<sup>11</sup> *Serve* is always *saar*, not *zar*. See 'Devoniensis,' p. 64.

<sup>12</sup>—<sup>12</sup> So *servant* is never *zarrant*. See 'Devoniensis,' p. 64.

<sup>13</sup>—<sup>13</sup> *By* is used when what is said of a person is derogatory. Natives would never think of speaking well *by* a person ; they always speak well *of* him. See p. 80, Note 6, also W. S. Gram., p. 89.

<sup>14</sup> *As* here is a literaryism—it should be *sae'üm-z* (same as) or *ee'ns*. (See W. S. Gram., p. 66, Note 1.)

<sup>15</sup> This would now be *nudh'ur*.

<sup>16</sup> In a coaxing, persuasive sentence, a native would never use the 2nd pers. sing. except to a child. He would invariably use the plural. (See W. S. Gram., p. 35.)

Magery; zo vur vore es tha wut<sup>1</sup> ha' ma, chell put thy<sup>2</sup> Live pon Parracomb Down. Tes wor<sup>3</sup> twonty Nobles a Year and a Puss to put min in.<sup>4</sup>

420 *Margery.* O vile! whot marry?—No chant<sup>5</sup> ha' tha best Man in Challacomb, nor yeet in Parracomb. Na, chell ne'er marry, vor ort's know. No, no! they zey<sup>6</sup> thare be more a marry'd aready than can boil tha Crock o' Zendeys.—No, no, Cozen Andra; es coud amorst swear chudent ha' tha best  
425 Square in oll England.—Bet come; prey,<sup>7</sup> Cozen Andra, set down<sup>8</sup> a bit. Es must g' up in Chamber, and speak a Word or two wey Zester Tamzin. Hare's darning up of<sup>9</sup> old blonkets, and rearting tha Peels, and snapping o' Vleas.—Es ell come agen presently.<sup>10</sup>

430 *Andrew.* Well, do than; bet make Haste, d'ye see.—Me-an time<sup>11</sup> chell read o'er the new Ballet cheve<sup>12</sup> in ma Pocket.

*Margery.* New Ballet! O good now, let's hire ye sing et<sup>13</sup> up.<sup>14</sup>

*Andrew.* Zing!—No, no, tes no singing Ballet, mun; bet  
435 tes a godly one good now.

*Margery.* Why, whot's't about, than?

*Andrew.* Why, tes about a Boy that kill'd hes Vauther;

<sup>1</sup> Here too he would say *yæ'ül* or *æ'ül*. *Thee wilt* is most improbable; it is slightly hectoring and not in the least persuasive.

<sup>2</sup> The foregoing remarks apply equally to *thy*. It should be *you'är*.

<sup>3</sup> I never heard *wor*—it is always *wueth* or *wuth*.

<sup>4</sup> *i. e.* 'twenty nobles and a purse to put them in.' (See W. S. Gram., p. 37.) Very common phrase, in speaking of value.

<sup>5</sup> *Chant* is a misprint or mistake.

<sup>6</sup> This '*they say*,' or as is most usual, '*they do say*,' is the precise equivalent of *on dit*—and it is just as commonly used. Usually in such a sentence as this it would be, '*they do say how*,' &c., or '*they do say eens there*,' &c.

<sup>7</sup> *Pray* in this sense is bookish, not dialect. A native would say *Püdh'ëe*, *i. e.* *prithee*. See l. 261.

<sup>8</sup> *Sit* is spelt *zet* elsewhere. Here in rapid speech the *t* final and *d* initial become one, and the whole becomes one word *zû-dæwn*.

<sup>9</sup> This *of* is quite vernacular, and conveys a fine shade of meaning beyond the power of lit. Eng. in so few words. It gives the idea of general occupation, *i. e.* darning blankets in a frequentative sense, and not any particular old blankets. The same applies to the *snapping o' vleas*, but these pursuits are contrasted with *rearting the Peels*, which conveys the impression, through the

Maa'jurĕe; zu vuur voar uz dhu wít<sup>1</sup> ae'ŭ mu, ch-ul puut dhuy<sup>2</sup> luyv pun Paar'ikum daewn. Tæz waeth<sup>3</sup> twaun'tee Noa'blz u Yuur un u Puus tu puut mín een.<sup>4</sup>

*Margery.* Ou vuy'ul ! haut maar'ĕe ?—Noa, shaant<sup>5</sup> ae'ŭ dhu bas 420  
mae'ŭn een Chaal'ikum, nur eet een Paar'ikum. Naa, ch-úl nae'ŭr  
maar'ĕe, vur oa'ŭrt-s noa. Noa, noa, dhai zai<sup>6</sup> dhur bee moo'ŭr  
u-maar-ĕed urad'ĕe-n kún bwuy'ul dhu Krauk u Zún'dĕez.—Noa,  
noa, Kuuz'n An'dr; es kèod nmau'rs zwæ'ŭr ch-bòd-nt ae'ú dhu bas  
Skwæ'ŭr-n aul Ing'lun. Bút kau'm; prai,<sup>7</sup> Kuuz'n An'dr, zá-daewn<sup>8</sup> 425  
u beet. Es mís g-uup-m Chúm'bur, un spaik u wuurd ur tûe wai  
Zús'tur Taam'zeen. Uur-z daar-neen aup uv<sup>9</sup> oa'l blaun'kuts, un  
ree'urteen dhu Pee'ulz, un znaap'een u vlai'z.—Es ul kaum ugee'ŭn  
praz'unt luyk.<sup>10</sup>

*Andrew.* Wuul, dhè dhan; bút mak ae'ŭs, d-ee zee.—Mai'n tuym<sup>11</sup> 430  
ch-úl rai'd oa'ŭr dhu nè baal'ut ch-uv<sup>12</sup> een mu pau'gut.

*Margery.* Nùe' baal'ut ! Oa gèod naew, lat-s uy'ŭr ee zing  
ut<sup>13</sup> aup.<sup>14</sup>

*Andrew.* Zing !—Noa, noa, tæz noa zing-een baal'ut, mun; bút  
tæz u gaud'lee wún geod naew. 435

*Margery.* Waay, haut-s-t ubæwt, dhun ?

*Andrew.* Waay, tæz ubæwt u bwuy dhut kee'ŭld úz Vau'dhur;

absence of the prep. of righting (*i. e.* mending) the pillows actually in use by the household, while the blankets would be understood to be spare ones.

<sup>10</sup> This word sounds rather literary. *Presently* when used at all implies *now*, and not as is politely understood, *after a little time*. I think Margery would have said—' *Es ell come agen purty quick.*'

<sup>11</sup> Not dialect. Andrew would have said, *wuy'ŭl yùe bee u-goo*—certainly not *meantime*.

<sup>12</sup> He would have said here, *haut ch-uv u-gaut*—*have* is not used alone in this sense, and he would not have omitted the relative in this case.

<sup>13</sup> A song or ballad is a thing used, not an abstraction—the pronoun therefore would be *he*, nom. *un*, objective. *it*, in reference to a song, is not vernacular. (See W. S. Gram., p. 32) It should read *zing un aup*.

<sup>14</sup> This *up* is very peculiar, but perfectly true to custom. To *sing a song* would imply an ordinary, sober, or sentimental one; but to *sing up a song* would convey an idea about the song that there was something *outré* about it—extravagant or indecent. Familiarly to *tell a tale* would imply a sober, orderly story, but to *tell up a tale* implies something that nobody believes—a cock and bull story.

and how hes Vauther went agen,<sup>1</sup> in Shape of<sup>2</sup> a gurt voul<sup>3</sup>  
 Theng, wey a cloven Voot and Vlashes<sup>4</sup> o' Vire, and troubled  
 440 the House so, that tha Whatjecomb, tha Whit Witch, was vorst<sup>5</sup>  
 to<sup>6</sup> lay en in the Red-Zea;<sup>7</sup> and how the Boy repented,<sup>8</sup>  
 and went distracted, and wos taken<sup>9</sup> up, and wos hang'd vor't  
 and sung<sup>10</sup> Saums, and sed his Praers. 'Twill do your Heart good to  
 hire et, and make ye cry lick enny Theng.—There's tha Picture  
 445 o'en too, and tha Parson, and tha Dowl, and tha Ghost, and tha  
 Gallows.

*Margery.* Bet es et true, be sure?

*Andrew.* True? O La! Yes, yes:<sup>11</sup> es olways look to thate. Look  
 see' tes here in Prent<sup>12</sup>—\* *Lissened according to Order.*—That's  
 450 olweys prented on what's true, mun.—Es took care to see  
 thate whan es bort en.

*Margery.* Well, well, read et;—and chell g' up to Zester.

---

S C E N E the Chamber.

*To Thomasin enter Margery.*

*Margery.* **O**H! Zester Tamzen!—Odd! ee es a come a long,  
 454 and vath and trath<sup>13</sup> hath a put vore<sup>14</sup> tha Quesson

---

<sup>1</sup> *i. e.* appeared or walked after death—*went again* is the common idiom to express the reappearance of the dead. I well knew a case of an old man, of whom it was said, after he was killed, that *he went again*. The succeeding tenant (still living, 1879) of his cottage was a man with a wooden leg, who could only live in the cottage a very short time, because the previous (dead) tenant was so 'troublesome'—for he used to come every night and drag the wooden leg all about the *plancheen* (floor) by the buckle-straps. This occurred less than 25 years ago, and all the circumstances and people are well-known to me. Similar stories are very common, and so is the belief in both the reappearance of the dead, and in the power of white-witches to lay the ghosts.

<sup>2</sup> This is quite a literaryism. It would be *lig u guert*, &c., 'like a great.'

<sup>3</sup> *Foul* is not a West Country word—it is Lancashire in this sense. Here it should read *gurt ugly thing*. (See W. S. Gram., p. 102.)

<sup>4</sup> An *r* is sounded in most words in *ash*, as *aarsh* = ash; *smaarsh*, *laarsh*, *vaursh*. Comp. *vort*, *thort*, &c., of the text, l. 334; *flash* too is not sounded *vlash*, but the *f* is quite sharp—*vlaarsh* is *flesh*. (See W. S. Dial., p. 71.)

\* (*Note to Ed. of 1778.*) So Country People us'd to read *Licensed*, &c.

un aew úz Vau'dhur wai'nt ugee'ün,<sup>1</sup> een shee'ÿp<sup>2</sup> uv u guurt vuwl<sup>3</sup> dhaeng, wai u kloa'vm vèot un flaar'shúz<sup>4</sup> u vuy'ur, un truub'ld dh-aewz zoa, dhut dhu Hauch'čekum, dhu Weet Wúch, wùz foo'us<sup>5</sup> 440 tu<sup>6</sup> laa'y un een dhu Huurd-Sai;<sup>7</sup> un aew dhu bwuwy raipai'ntud,<sup>8</sup> un wai'nt deestraak'tud, un wuz u-tòekt<sup>9</sup> aup un wuz angd vaur't un zingd<sup>10</sup> Saa'mz, un zaed úz praa'yürz. Twíl dùe yur aart gèod tu huy'ür ut, un mak ee krüy lig ún'ee dhaeng.—Dhur-z dhu pik'tur oa un tùe; un dhu paa'sn un dhu Daewl, un dhu goa'üs, un dhu 445 gaal'ëes.

*Margery.* Bút úz ut trùe; b-ee shoa'ur?

*Andrew.* Trùe? Oa laa'! ees, ees;<sup>11</sup> es au'vees lèok tu dhaet. Lèok zee túz yuur een púrnt<sup>12</sup>—\* Lús'nd ukoa'rdeen tu au'rdu. —Dhaat-s au'vees upúrntud pun haút-s trùe, mun.—Es tòek kee'ür tu zee tu 450 dhaet haun es baurt-n.

*Margery.* Wuul, wuul, rai'd ut;—un ch-ül g-uup tu Zaes'tur.

---

S A I · N dhu Chúm'ur.

Tu Taam'zeen ai'ntur Maa'jurëe.

*Margery.* **O**a! Zaes'tur Taam'zeen!—Aud! ee úz u-km u lau'ng, un faa'th-n traath,<sup>13</sup> u-th u-puut voa'r<sup>14</sup> dhu Kwaes'n 454

---

<sup>5</sup> *Force* is always *foo'üs*, not *voo'üs*. There is no sound of *r* in the dialectal word.

<sup>6</sup> This ought to read *foo'us vur tu laa'y un*.

<sup>7</sup> *Red-Zea* is impossible; *red* is *uurd*, but emphasised it is *huurd*. *Sea* is always *sai*, never *zai*, the latter means *say*. See p. 64, where 'Devoniensis' confirms this.

<sup>8</sup> *Repented* is rather a 'fine' word, but it is used in the dialect, and is then uttered very deliberately *rai-pai'ntud*.

<sup>9</sup> i. e. *was apprehended*—the regular idiom for *arrested*. *Taken up* is impossible; past. part. *u-tòekt*. (See W. S. Gram., p. 48.)

<sup>10</sup> (See W. S. Gram., p. 76.) *Sung* is a literaryism.

<sup>11</sup> *Yes* is never heard—it is always *ee's*.

<sup>12</sup> It is still a very common saying. *Oa! aay noa' tuz trùe, kuuz aay zeed ut een púrnt*. *Print* is always *púrnt*. See note 9, p. 80.

<sup>13</sup> This is the only way in which *troth* is used—*by my troth* is never heard. The pronunciation is much broadened to rhyme with *fath*—the *vath* of the text is a mistake, the *f* is pronounced sharply.

<sup>14</sup> *To put vore* is the common idiom = to out with.

455 to ma a' ready.—Es verly beleive thy<sup>1</sup> Banes will g' in next Zindey.  
 —Tes oll es ho' \* vor.—Bet es tell en, Marry a-ketha! and tell en  
 downreet es chant marry tha best Man in Sherwill  
 Hunderd. — Bet dest tha hire ma, Zester Tamzen; dont ye  
 be a Labb o' tha Tongue in what cham a going to sey, and than  
 460 chell tell tha sometheng. — The Banes, cham amorst sure,  
 wull g' in ether a<sup>2</sup> Zindey or a<sup>2</sup> Zindey-senneert to<sup>3</sup> vurdest.  
 Es<sup>4</sup> net aboo Two and Twonty;—a spicy Vella<sup>5</sup> and a vitty  
 Vella<sup>5</sup> vor enny keendest Theng.—Thee know'st Jo Hosegood e,  
 reckon'd a vitty Vella<sup>5</sup>: Poo! Es<sup>4</sup> a sooterly<sup>6</sup> Vella to Andra;  
 465 there's no Compare.

*Thomasin.* Go, ya wicked Cunterveit!<sup>7</sup> why dest lee so  
 agenst thy Meend; and whan ha put vore tha Quesson tell en tha  
 wudsent marry?—Besides, so vur as tha know'st, ha murt<sup>8</sup> take P'p o',  
 and meach<sup>9</sup> off, and<sup>10</sup> come no more anearst tha.

470 *Margery.* Go, ya Alkitotle? ya gurt voolish<sup>11</sup> Trapes!  
 Dest thee think a beleev'd<sup>12</sup> ma, whan es sed chudent marry? Ee  
 es net so sart<sup>13</sup>-a-baked nether. Vor why? es wudent be too  
 vurward nether; vor than ee murt dra baek. — No, no; vor  
 oll whot's sed, es hope tha Banes wull go in, es sey, next Zindey.—  
 475 And vath, nif's do vall over the Desk, twont thir ma, ner yeet  
 borst ma Bones.—Bet nif they dont g' in by Zindey-senneert,  
 chell tell tha, in short Company,<sup>14</sup> es chell<sup>15</sup> borst ma Heart.—  
 478 Bet es must go down to en; vor he's by ees zell oll theez while.

<sup>1</sup> This is evidently a misprint. Margery could not have believed *thy Banns*, i. e. her sister's would go in. In the early Editions of 1746 it is *tha Banes*.

<sup>2—2</sup> This short sound—a in the text—is the contraction of *on*. (See W. S. Gram., p. 96.) It is precisely the same as the *a* in *amiss*. In the Chronicon Vilodunense, Stanza 279, ed. Hoare, we read: *dude on mys = did amiss*.

<sup>3</sup> *To* is used for *at*. (See W. S. Gram., p. 89.) Also Devonienensis, p. 64.

<sup>4—4</sup> Here *es*, which usually stands for *us* or *I*, means *he is*.

<sup>5—5—5</sup> *Fellow* is generally *fuul'ur*, a word in very common use—this sharp pronunciation of the *f* distinguishes *fellow* from *felloe* or *felly*, which is always pronounced *vool'ur*.

<sup>6</sup> i. e. *Whipper-snapper, a nobody*.

<sup>7</sup> This is not dialect, but the epithet is probable.

<sup>8</sup> This would certainly now be—*u múl tak = he might take, &c.*

<sup>9</sup> *Meech* and *meecher* are still very common terms for sneak—skulk—and the word is also old—

tu mu urad'čē.—Es vuur'lēe blaiv dhu<sup>1</sup> bae'ūnz ūl g-een naks Zún'dēe. 455  
 —Túz aul es oa.\* vaur.—Bút es tuul-n, Maar'ēe u-kaedh'u ! un tuul-n  
 daewn-ree-ürt es shaa'n maar'ēe dhu bas mae'ūn een Shuur'weel  
 Uun'durd.—Bút dús dhu huy'ūr mu, Zaes'tur Taam'zeen ; doa'n ee  
 bec u Laab u dhu tuung een haut ch-úm u-gwai'n tu zai, un dhan  
 ch-úl tuul dhu zaumfeen :—Dhu Bae'ūnz, ch-úm umaur's shoa'ūr, 460  
 wúl g-een aedh'ur u<sup>2</sup> Zún'dēe ur u<sup>2</sup> Zún'dēe zaen'ee-ürt tu<sup>3</sup> vuur'dees.  
 U-z<sup>4</sup> nūt ubeo' tūe un twaun'tee ;—u spy'sčē Vael'u<sup>5</sup> un u vút'čē  
 Vael'u<sup>5</sup> vur ún'ee keen'dees dhaeng.—Dhee noa-s Joa Oa'z'gēod úz  
 u-raek'nd u vut'čē Vael'u<sup>5</sup> : Pèò ! ú-z<sup>4</sup> u sèò'turlēe<sup>6</sup> Vael'u t-An'dr ;  
 dhur-z noa' Kumpae'ūr. 465

*Thomasin.* Goa, yu wik'ud Kuun'turvait !<sup>7</sup> waary dús lee' zoa  
 ugúns dhi meend ; un haun u puut voar dhu Kwaes'n tuul-n dhu  
 wúts-n maar'ēe ?—Uzuydz, zu vuur-z dhu noa's, u muur-tak<sup>8</sup> Púp oa,  
 un meech<sup>9</sup> oa'f, un<sup>10</sup> kaum noa moo'ūr unee'ürs dhu.

*Margery.* Goa, yu Aal'keetoa'tl ? yu guurt fèol'ecsh<sup>11</sup> trae'üps ! 470  
 Dús dhee dhaengk u blaiv-vud<sup>12</sup> mu, haun es zaed chèod-n maar'ee ? Ec  
 úz nūt zu zaart-u<sup>13</sup>-bae'ükud naedh'ur. Vur waay ? es wúd-n bec tūe.  
 vuur'wurd naedh'ur ; vur dhan ee murt draa baak.—Noa, noa ; vur  
 aul haut-s zaed, es oap dhu Bae'ūnz wúl g-een, e-zai, naks Zún'dēe.—  
 Un faa'th, neef-s dhē vaal oa'vur dhu dús, t-oa'n dhurr mu, nur eet 475  
 buus mi boa'ūnz.—Bút neef dhai doa'n g-een bi Zún'dēe zaen'ee-ürt,  
 ch-úl tuul dhu, een shoa'urt Kau'pmpēe,<sup>14</sup> es ch-úl<sup>15</sup> buus mi Aart.—  
 Bút es mus goo daewn tūe un ; vur ee-z bi eez-zuul aul dheez wuy'úl. 478

---

*' Ny in alle þe tyme of his regnyng,  
 Theff nor mycher forsothe þer nasse.'  
 (Chronicon Vilodunense, A.D. 1420, ed. Hoare, Stanza 206.)*

<sup>10</sup> Here a negative should come in, *un nūt kaum noa moo'ūr*.

<sup>11</sup> *Fool* and its compounds are pronounced with the *f*, sharp and distinct.

<sup>12</sup> The inflexion would in this case be fully sounded. In the early editions this was *ee believad*.

<sup>13</sup> Spelt *zart* elsewhere in the text, l. 54.

<sup>14</sup> *i. e.* in few words. For change of *n* into *m*. See W. S. Dialect, p. 17.

<sup>15</sup> This cannot be right. The pronoun is in the text used twice over = I, I shall, it should read, *es sh'el* ; as the *chell* can be only intended for *shall*. In Ed. 1746, we read *shall borst*, which is of course right. The change is in the later editions, and the alteration was doubtless made to get in as many instances as possible of the *ch*—which after all is the main feature of the dialogues.

\* (*Note to Ed. of 1778.*) *Ho'* is here an Abbreviation of *Hope*.

SCENE the Ground-Room<sup>1</sup> again.

To Andrew enter Margery.

480 *Andrew.* WELL, Cozen Magery, cham glad you're<sup>2</sup> come  
agen: Vor thes Ballet es zo very good,  
that et makes<sup>3</sup> wone's Heart troubled to read et.

*Margery.* Why, put et up than,<sup>4</sup> while es git a Putter o'  
Cyder. Wull ye eat a Croust<sup>5</sup> o' Brid and Chezee,<sup>6</sup> Cozen  
Andra?

485 *Andrew.* No, es thankee, Cozen Magery; vor es eat a  
Crub as<sup>7</sup> es come<sup>8</sup> along; besides<sup>9</sup> es went to Dinner<sup>10</sup> jest avore.  
—Well, bet Cozen Magery, whot Onser dest<sup>11</sup> gi' ma to tha  
Quesson es put vore now-reert.

489 *Margery.* What Quesson was et?

<sup>1</sup> *Ground-room* is not dialect. The ground-floor rooms are *dh-æwz* (the house) and *baak-æwz* (back-house). If either are spoken of on the upper floor the expression is *daewn-æwz*—the precise equivalent of the ordinary *down-stairs*. Neither *up-stairs* nor *down-stairs* are dialect. In houses of greater pretension the family living room is *dh-awl* (the hall), and the room for company, seldom used, *dhu paa'ldur* (the parlour).

<sup>2</sup> Literary. In the dialect it is *yùe bee*, or in N. Dev. very often *yùe'm*, or emph. *yùe haam*. See W. S. Gram., p. 55; also W. S. Dial., p. 19.

<sup>3</sup> This whole clause is too literary—no native would thus express himself. *Makes* is not used in N. Devon or Exmoor district, it is always *mak'th*. The impersonal pronoun is not *one* but *anybody*. See W. S. Gram., pp. 38, 39. *Troubled* so used would be *u-truub'ld*—prefix never omitted except for euphony. The natural rendering of the clause would be, in the spelling of the text, 'that et troubleth anybody's Heart to read it.'

<sup>4</sup> This would be nearly unintelligible to a real native. Such a phrase as *put it up* is impossible. The pronoun would always, even judging from the transcriber's own context, be *en*. Margery would have said *puut-n uwai dhan*.

<sup>5</sup> *Crust* and *crumb* are peculiar in pronunciation—they have more of the *oo* sound than is conveyed by the *crout* of the text.

<sup>6</sup> *Chezee* is a misprint. The pronunciation of *cheese* is the same as in received English. *Brid* is rather too fine talk. It would be said probably by Margery if speaking to a 'real gentleman.'

<sup>7</sup> This use of *as* is much too literary—it has not the sense of *whilst* or



S A I · N d h u Graewn-rèom<sup>1</sup> ugee·ÿn.

*Tu An·dr ai·ntur Maa·jurëe.*

*Andrew.* **W**UUL, Kuuz'n Maa·jurëe, ch·úm glad yèo·ur<sup>2</sup> u·kaumd ugee·ÿn : Vur dhús baal·ut úz· zu vuurëe gèo·d, 480 dhut út maks<sup>3</sup> wanz aart truub·ld tu rai·d út.

*Margery.* Waay, puut út aup dhan,<sup>4</sup> wuy·l es git u púch·ur u Suy·dur. Wuul ee ai·t u krèost<sup>5</sup> u buurd·n cheez,<sup>6</sup> Kuuz'n An·dr ?

*Andrew.* Noa, es dhangk ee, Kuuz'n Maa·jurëe ; vur es ait u 485 krèob uz<sup>7</sup> es km<sup>8</sup> ulaung ; zuydz<sup>9</sup> es wai·nt tu daen·ur<sup>10</sup> jest uvoa·r. —Wuul, bút Kuuz'n Maa·jurëe, haut aun·sur dús<sup>11</sup> gi mu tu dhu kwaes'n es puut voa·r naew·ree·ÿrt.

*Margery.* Haut kwaes'n wanz út ?

489

during in the dialect. Andrew would have said *ee·ns es km ulaung* (see W. S. Gram., p. 66), or still more probably *ee·ns es wuz u·kaum·een ulaung*.

<sup>8</sup> In the early editions we read *came*, but this was quite literary, and was correctly altered. The past tense of *come* is still *come* (or *com·d* before a vowel). See W. S. Gram., p. 46. *Came* would seem to be a modern form. Robert of Gloucester uses *com* :

'Wende azen to Normandie ·  
from wan he com er.'—Will. Conq. l. 252.

'A Sein Nicolas day he com.'—l. 254.

In the Chronicon Vilodunense *come* is used for the past tense throughout, *comen* for the plur., and *y come* for the p. part. :

'To Wylton ano þo come he y wys.'—st. 351.

'And sekenen come þedur mony and ffele.'—st. 586.

So Trevisa always uses *com* for the past tense :

'Whanne he com tovore þe duc.'—Norman Invasion, l. 33.

<sup>9</sup> This word generally loses the first syllable. It is spelt *bezides* in earliest editions.

<sup>10</sup> This idiom is still the common one, and means not *went to dine*, but actually *partook of* and *finished* dinner.

<sup>11</sup> This persuasive question should have been in the 2nd pers. plur.—*haut aun·sur dúc· ee gi mu ?* In the next sentence he addresses to her Andrew uses the plur.

490 *Andrew.* Why, sure ya bant so vorgetvul,<sup>1</sup> Why, tha  
 Quesson es put<sup>2</sup> a little rather.<sup>3</sup>

*Margery.* Es dont know whot Quesson ye mean; es begit whot  
 Quesson twos.

*Andrew.* Why, to tell tha vlat and plane<sup>4</sup> agen, twos thes;<sup>5</sup>

495 Wut ha' ma, ay or no?

*Margery.* Whot! marry to Earteen?<sup>6</sup>—Es gee tha same  
 Onser es geed avore, Es wudent marry tha best Man in oll  
 England.<sup>7</sup>—Es eud amorst zwear ehud never marry at oll.<sup>8</sup>—  
 And more and zo, Cozen Andra, cham a told ya keep Company  
 500 wey *Tamzen*<sup>9</sup> *Hosegood*, thek gurt banging, thonging, muxy  
 Drawbreech, dagggle-teal'd<sup>10</sup> Jade, a zower-zop'd, yerring, chock-  
 ling Trash, a buzzom-chuck'd haggaging Moyle, a gurt Fusti-  
 lug.<sup>11</sup> Hare's<sup>12</sup> a Trub! And nif ya keep hare Company, es'll ha'<sup>13</sup>  
 no more to zey to tha.

505 *Andrew.* Ay, thes es Jo Hosegood's Flimflam. — Oh, tha  
 vary Vengeance out o'en!

*Margery.* No, no; tes none of Jo Hosegood's Flimflam;  
 but zo tha Crime o' tha Country goth.

*Andrew.* Ah, bet twos Jo Hosegood's zetting vore in tha vurst<sup>14</sup>  
 510 Place. Ha wull lee a Rope upreert.—Whan ha hath a took<sup>15</sup> a  
 Shord and a paddled, ha wull tell Doil, tell Dildrams, and roily

<sup>1</sup> The transcriber is wrong in spelling this *-ful* with a *v*. Adjectives in *ful* have the *f* quite sharp. (See W. S. Gram., p. 15.)

<sup>2</sup> *Es aakst oa ee u lee'll rae-ŷdhur* is much more vernacular than the text. *To put a question* is bookish.

<sup>3</sup> 'For he hadde ylost meny stalword men in þe raþer batayl.'

Trevisa, Norman Invasion, l. 55 (ed. Morris and Skeat).

'The fifetende day, thai bathe

Sal be mad newe and faire ful rathe.'

Homilies in Verse, A. D. 1330, Signs of the Doom, l. 144.

'Lete not þi luft hond · late nor raþe,

Beo war what þi riht hond · worcheþ or deleþ.'

Piers Plowman, Pass. III. l. 56 (ed. Morris and Skeat).

<sup>4</sup> This pronunciation is obsolete—the broader *pluwyn* has become usual, especially in the Exmoor district, but in S. Dev. and Cornwall it is not so.

<sup>5</sup> Andrew would certainly have said *dhās yuur* = 'this here.'

<sup>6</sup> I do not know the meaning of this word, but from the *to* preceding it, conclude it means *out-right* or *all at once* (the word is quite obsolete).

*Andrew.* Waay, shoo'ŕ yùe bæ'ünt zu vurgit'fèol,<sup>1</sup> waay, dhu 490  
kwaes'n es puut<sup>2</sup> u lee'dl rae'üdthur.<sup>3</sup>

*Margery.* Es doa' noa haut kwaes'n ee mai'n; es bigit haut  
kwaes'n twauz.

*Andrew.* Waay, tu tuul dhu vlaat-n plai'n<sup>4</sup> ugtín', twuz dhús;<sup>5</sup>  
Wút ae'ü mu, aay ur' noa? 495

*Margery.* Haut! maar'če tu ee'ürteen?<sup>6</sup>—Es gee dhu sae'ün  
aun'sur es gid uvoa'r, es wúd-n maar'če dhu bas mae'ün een aul  
Ing'lun.<sup>7</sup> Es kúd umaurs zwæ'ŕ ch-úd nŭ'ur maar'če ut au'l.<sup>8</sup>—  
Un moo'ŕ-n zoa, Kuuz'n An'dr, ch-úm u-toa'ld yùe kip kau'mpmče  
wai Taam'zeen<sup>9</sup> Oa'zgeòd, dhek guurt bang'reen, dhaung'reen muuk'sče 500  
draa'buurch, dag'l tee'ld<sup>10</sup> jee'üd, u zaa'wur zaap'ud, yuur'een, chauk-  
leen traa'rsh, u buuz'um chuuk'ud, ag'čejeen maay'ül, u guurt fuus'ti-  
lugz.<sup>11</sup> Hae'ŕ-z<sup>12</sup> u truub! Un-eef yùe kip hae'ŕ kau'mpmče, es-ul u<sup>13</sup>  
noa moo'ŕ tu zai tu dhu.

*Andrew.* Aa'y dhús uz Joa Oa'zgeòdz flúm-flaam.—Oa, dhu 505  
vuur'če vai'njuns aewt oa un'.

*Margery.* Noa, Noa; túz noa'ün u Joa Oa'zgeòdz flúm-flaam;  
bút zoa dhu kruym u dhu kuun'trče gooth.

*Andrew.* Aa, bút twuz Joa Oa'zgeòdz zút'een voa'r een dhu fuus<sup>14</sup>  
plac'us. U wúl lee u roo'ŕp aup-ree'ürt.—Haun u aath u-tèokt<sup>15</sup> u 510  
shoa'ŕd ur u-pad'ld, u wúl tuul dauy'ul, tuul dúl'drumz, un raay'lče

<sup>7</sup> England is always so pronounced, never as in received speech with two *gs* = *Ing'glund*.

<sup>8</sup> In the first four editions Margery adds here, 'No more chon't—vor ort's know.'

<sup>9</sup> Thomasin, with its diminutive *Tamsy*, pronounced Taam'zeen, Taam'zče, was a very common name, but is becoming rarer.

<sup>10</sup> This form is rare now, but I have heard it. *Tail*, like *plain*, is sounded much broader, *tau'yul*.

<sup>11</sup> This epithet is always in the plural, and it is so given elsewhere, l. 118.

<sup>12</sup> This is very emphatic, hence the aspirate and the drawling out of *uur*, the usual *she*, into *hae'ŕ*.

<sup>13</sup> *Have*. (See W. S. Gram., p. 96.)

<sup>14</sup> *First* is pronounced generally with *f* sharp, *fuus*. Occasionally this is thickened into *v* as in the text, but the *r* is not sounded. *Vuus* is a noun—the technical name of the ridge-piece of a roof.

<sup>15</sup> Always *u-tèokt*. (See W. S. Gram., p. 48.) See also 'Nathan Hogg.'

512 upon enny Kesson Zoul.<sup>1</sup>—Ad; nif es come athert en, chell gee en  
 a Lick;—chell ly en o'er tha Years;—chell plim en, chell tose en,  
 chell cotten en, chell thong en, chell tann en;—chell gee en a  
 515 Strat in tha Chups;—chell vag en, chell trem en, chell 'drash en,  
 chell curry hes Coat vor en;—chell drub en,<sup>2</sup> chell make hes Kep  
 hoppy.—Ad! chell gee en zutch a Zwop;—chell gee en a Whappet,  
 and a Wherret, and a Whisterpoop too:—Ad chell baste en to tha  
 true Ben.

[Speaks in a great Passion, and shews with his Hands  
 how he'll beat his Adversary.<sup>3</sup>

520 *Margery*. Lock, lock, lock, Cozen Andra? Vor why vore<sup>4</sup>  
 be ye in zitch a vustin Vume?—Why, es dont zey twos Jo  
 Hosegood zes zo, but only zo tha Crime of tha Country goth.

*Andrew*. Well, well, Cozen Magery, be't how twull,<sup>5</sup> whot  
 caree I?<sup>6</sup>—And zo, Good-buy, Good-buy t'ye,<sup>7</sup> Cozen

525 Magery.—Nif Voaken, be jealous avore they be married, zo  
 they mey arter.—Zo Good-buy, Cozen Magery. Chell net  
 trouble ye agen vor wone while, chell warndy. [Going.

*Margery*. [Calling after him.] Bet hearky, hearky a Bit, Cozen  
 Andra! Es wudent ha ye go away angry nether. Zure and  
 530 zure you wont deny<sup>8</sup> to zee me drenk?—Why, ya hant  
 a tasted our Cyder yet. [Andrew returns.] Come, Cozen  
 Andra, here's t'ye.<sup>9</sup>

*Andrew*. Na, vor that Matter,<sup>10</sup> es owe no<sup>11</sup> Ill-will to enny  
 Kesson, net I.—Bet es wont drenk, nether, except<sup>12</sup> ya vurst  
 535 kiss and Vriends. [Kisses her.

<sup>1</sup> *Soul* is always pronounced with sharp *s*. A *zoul* is a plough, and natives never make mistakes in names. See *Devoniensis*, p. 64; also note, l. 297.

<sup>2</sup> After *p*, *b*, *f*, *v*, the *n* changes to *m*. (See *W. S. Gram.*, p. 65.)

<sup>3</sup> Not a dialectal word.

<sup>4</sup> See l. 1 ('Scolding').

<sup>5</sup> This is a very common phrase, but the *it* is usually omitted. *Bi aew twul*, spoken almost like one word, is the precise equivalent of the Cockney *anyhow*.

<sup>6</sup> This is possible, but most improbable. It would now be *haut d-aay kee'ür?* or *haut audz uz ut mee?* This is the first appearance of *I* in either 'Scolding' or 'Courtship.'

<sup>7</sup> In salutations and farewells it is most usual to add *t-ee* = to you.

pun ún'čē kaes'n Soa'l.<sup>1</sup>—Ad; neef es kaum udhuurt-n, ch-úl gee un 512  
u lik;—ch-úl laay un oa'úr dhu yuur'z; ch-úl plúm un, ch-úl toaz-n,  
ch-úl kaut-n un, ch-úl dhaung un, ch-úl tan un;—ch-úl gee un u  
straat-n dhu chuups; ch-úl vag-n, ch-úl trúm un, ch-úl draash-n, 515  
ch-úl kuur'ēe úz koa'ut vaur-n, ch-úl druub-m,<sup>2</sup> ch-úl mak úz kep  
aup'čē.—Ad! ch-úl gee un zúch u zwaup;—ch-úl gee un u waup'ut,  
un u wuur'ut, un u wús'turpèop t'he.—Ad ch-úl bae'üs-n tu dhu  
trùe bai'n.

[Spai'kth een u guurt paar'shn, un shoa'th wai úz anz  
aew u-l bai't-s adversary.<sup>3</sup>

*Margery.* Lauk, Lauk, Lauk, Kuuz'n An'dr! Vur waay voa'r<sup>4</sup> 520  
b-ee een zúch u vuus'teen vùem?—Waay, es doa'n zai twuz Joa  
Oaz'gèod zaes zoa, bút uun'ēe zoa dhu kruym u dhu kuun'trēe gooth.

*Andrew.* Wuul, Wuul, Kuuz'n Maa'jur'čē, beet aew twúl,<sup>5</sup> haut  
kee'ūr'ēe aay?<sup>6</sup>—Un zoa, Gèod bwuuy, Gèod bwuuy t-ee,<sup>7</sup> Kuuz'n  
Maa'jur'čē. Neef voa'kn bee júl'ees uvoar dhai bee u-maar'čēd, zoa 525  
dhai múd aar'tur.—Zoa Gèod bwuuy, Kuuz'n Maa'jur'čē. Ch-úl mít  
truub'l ee ugee'ün vur wan wuy'ül, ch-úl waurn'd-ee. [Gwai'n.

*Margery.* [Kau'leén aa'dr-n.] Bút aar'k'čē, aar'k'čē u beet, Kuuz'n  
An'dr! Es wúd-n ae-ee goo-wai ang'gr'čē naedh'ur. Zhoo'ur un  
Zhoo'ur yùe oa'n dinaa'y<sup>8</sup> tu zee mi draengk? Waay, yùe aa'n 530  
u-tae'üstud aa'wur Suy'dur eet. [An'dr rai'tuur'nth.] Kaum Kuuz'n  
An'dr, yuur-z t-ee.<sup>9</sup>

*Andrew.* Naa, vur dhaat Maat'ur,<sup>10</sup> es oa' noa<sup>11</sup> ee'ül wee'ül tu ún'ee  
Kaes'n, nít aay.—Bút es oa'n draengk, naedh'ur, saep<sup>12</sup> yùe fuus  
kees-n vra'inz. [Keesth ur. 535

*Maur'neen t-ee* (good morning), *Gèod nait-ee* (good night to you), &c. Buy in  
*good-buy* is always *bwuuy* = *be wí' ye*.

<sup>8</sup> This is the real old intransitive form of the verb—simply *to refuse*. It is  
still used commonly in this form, but is rather rare as a transitive verb.

<sup>9</sup> This is the most usual form of pledging. In a hay-field the first drinker  
usually says before putting the cup to his lips, *Kaum soa'üs, yuur-z t-ee'* (come  
mates, here's t-ye).

<sup>10</sup> I never heard this phrase—*matter* is not dialect. Andrew would have  
said, *Naa, zu vuur-z dhaat gooth*.

<sup>11</sup> This is literary. In such a sentence a double negative would be invariable  
—*Es dont owe no ill-will*.

<sup>12</sup> *Except* is unknown—*saep* or *saeps* are common.

536 *Margery.* Ya wont be a zed.<sup>1</sup>—[He drinks.]—Well, bet hearky, Cozen Andra; wont ye g' up and<sup>2</sup> zee Grammer avore ye g' up to Challacomb? Tes bet jest over tha Paddick, and along tha Park.<sup>3</sup>

540 *Andrew.* Es carent much<sup>4</sup> nif's do go<sup>5</sup> zee Old Ont Nell:— And how do hare tare along?<sup>6</sup>

*Margery.* Rub along, d'ye zey?— Oh! Grammer's wor<sup>7</sup> Vower Hundred Pounds,<sup>8</sup> reckon tha Goods indoor and out a door.

545 *Andrew.* Cham glad to hire et; vor es olweys thort her to ha be<sup>9</sup> bare Buckle and Thongs.

*Margery.* Oh, no mun; hare's mearty well to pass,<sup>10</sup> and maketh gurt Account<sup>11</sup> o' me, good now.

*Andrew.* Cham glad to hire o' thet too. Mey<sup>12</sup> be hare<sup>13</sup> may  
550 gee tha a good Stub.—Come, let's g' ender<sup>14</sup> than.

[Takes her Arm<sup>15</sup> under his, and leads her.

---

SCENE *Old Grammer Nell's.*

*To her enter Andrew and Margery.*

*Andrew.* **G**OOD DEN, good Den, Ont Nell.—Well, how d'ye try? How goth et wey ye.<sup>16</sup>

---

<sup>1</sup> You won't be answered or contradicted, *gain-said*. Common phrase.

<sup>2</sup> *And* in rapid speech would become *m* after *p*. See note, l. 516.

<sup>3</sup> See note, l. 114.

<sup>4</sup> This expression sounds quite foreign to the district. *Es doa'n kee'ür muuch* would now be said.

<sup>5</sup> This is quite characteristic to leave out the *prep. to* before the infinitive, but it should have been *dïe goo vur zee*.

<sup>6</sup> Common phrase = *how does she do?* Another equally common would be *How do her bear't up?*

<sup>7</sup> *Worth* is now always *waeth*.

<sup>8</sup> *Margery* would never say *hundred pounds*, but would say *hundreds of pounds*. (See W. S. Gram., p. 11.) *Hundred* is spelt *hunderd* in early editions.

<sup>9</sup> Here the part. prefix is omitted for euphony. At length it would read *to ha a be*. Robert of Gloucester usually wrote *ibe* for the p.p. of *to be*.

*Margery.* Yùe oa'n bee u-zaed.<sup>1</sup>—[u drengkth.]—Wuul, bût 536 aar'këe, Kuuz'n An'dr; oa'n ee g-uup-m<sup>2</sup> zee Graam'ur uvoar ee g-uup tu Chaal'ikum? Tùz bût jest oa'vur dhu pad'eek, un ulaung dhu paark.<sup>3</sup>

*Andrew.* Es kee'ürnt muuch<sup>4</sup> neef-s dùe goo<sup>5</sup> zee Oa'l Aunt Nal: 540 Un aew du hae'ür tae'ür laung?<sup>6</sup>

*Margery.* Ruub ulaung, d-ee zai? Oa! Graam'ur-z wuur<sup>7</sup> vaa'wur uun'durd paewn,<sup>8</sup> ræk'n dhu gèod'z ee'ndoo'ür-n aewt u doo'ür.

*Andrew.* Ch'úm glad tu huy'ür ut; vur es au'vees dhaurt uur 545 tùe u bee<sup>9</sup> bae'ür buuk'l-n dhaungs.

*Margery.* Oa, noa mun; hae'ür-z muur'tee wuul tu paas,<sup>10</sup> un makth guurt ukaewnt<sup>11</sup> u mee, gèe-naew.

*Andrew.* Ch'úm glad tu huy'ür u dhaet tùe. Mai<sup>12</sup> bee uur<sup>13</sup> múd gi dhu u gèod stuub.—Kaum, lat-s g-yaen'dur<sup>14</sup> dhan. 550

[Takth ur aarm een<sup>15</sup> uun'dur eez, un lai'dth ur.

S A I · N O a · l G r a a m · u r N a l z .

T-uur ai'ntur An'dr un Maa'jurëe.

*Andrew.* **G**EOD-AI'N, gèod-ai'n, Aunt Nal.—Wuul, aew d-ee traay? Aew gooth ut wai'ee?<sup>16</sup>

'Ar king Willam adde ìbe king

Volliche pre zer.'

Reign of William Conq., l. 317 (ed. Morris and Skeat).

<sup>10</sup> Mighty well off.

<sup>11</sup> *i. e.* sets great store by me. Very common expression.

<sup>12</sup> Mayhap, *mee-aap*, is much more common. *May be* is very bookish.

<sup>13</sup> The transcriber persists in spelling *her*, *hare*, but it cannot be right when unemphatic. *Har* is more like it, but too broad. *May* is not so used

<sup>14</sup> 'Let us go yonder then.' *Yonder* is a very rare word—*lat-s g-yaen dhan* is the usual dialect form. *Yaen* is very common. (See W. S. Gram., p. 84.)

<sup>15</sup> Although this is mere stage direction, it is as well to point out that in the dialect *under* is not used alone, but with either *in* or *down* or *down in* to qualify it—'Es voun un down in under the jib.'

<sup>16</sup> This form is the common one in the hills of W. Som. In the vale it is *aew dùe ut goo wai' ee?*

- 553 *Old Nell.* Why, vath, Cozen Andra, pritty vitty, whot's chur.<sup>1</sup> Chad a Glam or two about ma.—Chad a Crick in ma
- 555 Back and in ma Niddick. Thoa<sup>2</sup> chur a lamps'd in wone o' ma Yearms. Tho<sup>2</sup> come<sup>3</sup> to a Heartgun. Vorewey struck<sup>3</sup> out and come to a Barngun. Tho come<sup>3</sup> to an<sup>4</sup> Allernbatch; and vorewey fell<sup>5</sup> in upon ma Bones, and come to a Boneshave.—Bet e'er zenz the Old Jillian Vrinkle blessed vore tes pritty vitty;
- 560 and cham come to my Meat list agen.—Well, bet hearky, Cozen Andra: Es hire ya lick a lit<sup>6</sup> about ma Cozen Magery; ay, and have smelled about her a pritty while. Chawr<sup>7</sup> a told that<sup>8</sup> ye simmered upon wone tether up to Grace Vrogwill's Bed Ale.<sup>9</sup>—Well, Cozen Andra, twull<sup>10</sup> do vary well vor
- 565 both. No matter<sup>11</sup> how soon. Cham all vore,<sup>12</sup> and so chawr<sup>7</sup> zo zoon's es hired o'et.—Hare's net as<sup>13</sup> zome Giglets, zome prenkeng mencing Thengs be, oll<sup>14</sup> vor Gamboying,<sup>15</sup> Rumping, Steehopping,<sup>16</sup> and Giggleting; bet a tyrant Maid vor Work, and tha stewardliest<sup>17</sup> & vittiest Wanch that comath on tha' Stones o'
- 570 Moulton, no Dispreise.

---

<sup>1</sup> Quite obsolete. I think the *s* a mistake in the text. It should have been *whot chur*, otherwise it would read *what I I were*. On the other hand there is authority for a pronoun preceding the *ch* (see Glossary, *chave*); but it is strange that in the text just below, l. 555, the same speaker uses *chur* alone for *I were*. *Haut aay wauz* is the present form, *i. e.* compared to *what I was*.

<sup>2</sup>—<sup>2</sup> *i. e. then*. (See W. S. Gram., p. 87.) This was the regular literary form in the olden time—

*'Bot whē he had brouzt þo four' kindam<sup>o</sup> to hepe,  
And won þe cyte of Chest' also,  
He cōmañdede all men to clepe  
All his lond Englund þo.'*

Chron. Vil. (ed. Hoare), st. 22.

þo is used throughout the Chronicon. See p. 81, note 17.

*'Duc Willam was þo old · nyne and þritti ȝer.'*—l. 195.

*'þo his bataile was ydo · duc Willam let bringe.'*—l. 197.

*'& Richard þat was þo a child.'*—l. 107.

Robert of Gloucester (ed. Morris and Skeat).

<sup>3</sup>—<sup>3</sup> Examples here and following of the still very common omission of the nominative. (See W. S. Gram., p. 34.)

<sup>4</sup> The article *an* is literary; not used in the dialect even before a vowel. See W. S. Gram., p. 29.

<sup>5</sup> *Fell* is unknown.



*Old Nell.* Waay, faath, Kuuz'n An'dr, púr'tée vút'ée, haut-s 553  
 ch-ur.<sup>1</sup> Ch-ad u glaam ur tûe ubaewt mu. Ch-ad u krik een mu  
 baak un een mu Núd'ik. Dhoa<sup>2</sup> ch-ur u-laampsud een wan u mi 555  
 ae'urnz. Dhoa<sup>2</sup> kaum<sup>3</sup> tûe u aart-guun. Voa'rwai strèokt<sup>3</sup> aewt un  
 kaum tûe u baarn-guun. Dhoa kaum<sup>3</sup> tûe u<sup>4</sup> Aal'urnbaach; un  
 voa'rwai vaald<sup>5</sup> een pun mu boa'ũnz un kaum tûe a boa'ũn-shée'ũv.—  
 Bút ae'ũr zúnz dh-oa'l Júl'yun Vringkl blas'ud voa'r túz pur'tée vút'ée;  
 un ch-úm u-kaum tu mi Mai't lúst ugee'ũn.—Wuul, bút aar'kée 560  
 Kuuz'n An'dr; es huy'ũr ee lik u leet<sup>6</sup> ubaewt mu Kuuz'n Maa-  
 jurée; aay, un-v u-smúld ubaewt ur u púr'tée wuy'ũl. Ch-awr<sup>7</sup> u-toa'ld  
 dhut<sup>8</sup> ee sùm'urd pun wan taedh'ur aup tu Grae'ũs Vraug'wee'ũlz  
 bai'd ae'ũl.<sup>9</sup>—Wuul, Kuuz'n An'dr, t-l<sup>10</sup> dùe vuur'ée wuul vur  
 bèo'ldh. Noa maat'ur<sup>11</sup> aew zè'o'n. Ch-úm aul voar,<sup>12</sup> un zoa ch-awr<sup>7</sup> 565  
 zu zè'o'n-z es huy'ũrd oa ut. Uur-z nút uz<sup>13</sup> zaum Gig'luts, zaum  
 prengkeen mún'seen dhaengz bee, aul<sup>14</sup> vur gaambu'w'leen,<sup>15</sup> ruum'peen,  
 stee'aupeen<sup>16</sup> un gig'lteen; bút u tuy'runt maa'yd vur wuurk, un dhu  
 stûe'urlees<sup>17</sup> un vút'ée-ees waunch dhut kaumth pun dhu stoa'ũnz u  
 Moa'ltu, noa deespraayz.

570

<sup>6</sup> Pay a little attention. Not an uncommon expression, borrowed from canine courtship, and the idea is developed in the next line by the *smelling about*.

<sup>7-7</sup> *I was*. The form in the text quite obsolete. This is the same word as spelt *chur*, ll. 554, 555.

<sup>8</sup> *That* as a conjunction is far less frequently used than *how* or *eens*.

<sup>9</sup> Ben Jonson, 'Tale of a Tub'—

'A man that's bid to a bride-ale, if he have cake  
 And drink enough, he need not veer his stake.'

Act II. sc. i. (Turfe).

'And by that means the bride-ale is deferred.'

Act III. sc. i. (Turfe).

<sup>10</sup> The *w* is quite dropped in *it will*—unless emphatic, always *túl* or *t'l*.

<sup>11</sup> *No odds* is much more natural. *No matter* is quite literary.

<sup>12</sup> *I am all for it* (or *in favour*), and so *I was*, &c. Lit. *I am all forward*. Common expression.

<sup>13</sup> *As* is not dialect, *like* is the proper word.

<sup>14</sup> See note, l. 201.

<sup>15</sup> Spelt *gambowling* elsewhere, the correct sound.

<sup>16</sup> In early editions we read *steehopping*, *ragrouting*, and *gigletting*. The last word is always pronounced with *t* in the final syllable, precisely as written in the text—*giggle-ting*. This reading is an improvement on the first ed.

<sup>17</sup> *Stewardlest*, *vittest* (no *and*), in early eds. *Vittiest* is the better reading.

571 *Margery*. [Softly aside<sup>1</sup> to her.] Thenk ye, Grammer, thenkee keendly.—And nif es shudent ha en shou'd borst ma Heart. —[Aloud.] Good Grammer, dont tell me of marrying. Chave a told Cozen Andra ma Meend already, thet<sup>2</sup> chell ne'er marry  
575 vor ort es know.

*Old Nell*. Stap hether,<sup>3</sup> Cozen Magery, a lit and tarn these Cheesen.<sup>4</sup>—[Pretendedly private to her.] Go, ya Alkitotle,<sup>5</sup> why dedst<sup>6</sup> tell<sup>7</sup> zo, tha wert<sup>8</sup> ne'er marry? Tha wutten ha tha leek;<sup>9</sup> a comely spreyy vitty Vella vor enny keendest  
580 Theng. Come, nif tha wut ha en, chell gee tha<sup>10</sup> good Stub. There's net a spreyer Vella in Challacomb.

*Margery*. Bet Grammer, wull ye be zo good's ya zey, nif zo be, vor your Zake, es vorce ma zel to let en lick a bit about ma?

*Old Nell*. Ay, es tell tha—[Aside]—Cham agest<sup>11</sup> hare'll dra  
585 en into a Promish wone Dey or wother.

*Andrew*. Well, Ont Nell, es hired whot ya zed, and es thank ye too.—Bet now chave a zeed ye, tes zo good as chad a eat ye, as<sup>12</sup> they uze to zey. Es must go home now as vast as<sup>13</sup> es can.—Cozen Magery, wont<sup>14</sup> ye go wey ma a lit Wey.

590 *Margery*. Mey be<sup>15</sup> es mey go up and zee Ont Moreman, and mey be<sup>15</sup> es mant. [Exeunt.

<sup>1</sup> *U wan zuyd* = on one side, is the vernacular for *aside*. This is but stage direction, and perhaps not intended to be in the dialect.

<sup>2</sup> *How* is much better.

<sup>3</sup> This is still the usual form of *come here*. *Step* is always pronounced *staap*.

<sup>4</sup> This plural is quite obsolete.

<sup>5</sup> *Alketole* in first ed. The text is the correct reading.

<sup>6</sup> *Dest* in first ed., the evidently true reading.

<sup>7</sup> *Tell* is always used for *talk*—'I heard them telling together,' 'He was telling up all sorts of stuff.' See note to l. 116.

<sup>8</sup> *Wert* is evidently a misprint, it never can have been used for *wilt*. In first ed. it is *th'rt ne'er*.

<sup>9</sup> *Luck*. *Leek* is surely a misprint in the text. It is the same in all editions, but I have never heard anything like it.

<sup>10</sup> Here the article is dropped on account of two similar vowels coming together. Spoken slowly it would be *gi tha a good stub*. In first ed. read *gi?* for *gee*.

<sup>11</sup> This word is spelt *agast*, l. 229—the correct reading.

' & is folc uorþ mid him · as hii were agaste.'

Robert of Gloucester, Will. Conq., l. 142 (ed. Morris and Skeat).

*Margery.* [Sau'flēe uzuy'd<sup>1</sup> t̄e ur.] Dhaengk ee, Graam'ur, 571  
dhaengk ee keendlēe.—Un-eef es shēod-n ae-un, shūd buus mi aart.  
—[Ulaewd.] Gēod Graam'ur, doan tuul mee u maar'ēe-een. Ch-uv  
u-toa'ld Kuuz'n An'dr mu meend urad'ēe, dhut<sup>2</sup> ch-úl nae'ūr maar'ēe  
vur aurt es noa. 575

*Old Nell.* Staap aedh'ur,<sup>3</sup> Kuuz'n Maa'jur'ēe, u leet un tuurn  
dhai'z cheez'n.<sup>4</sup>—[Purtai'ndeen pruy'vut tu uur'] Goa, y-Aal'ki-  
toa'tl,<sup>5</sup> waay dús<sup>6</sup> tuul<sup>7</sup> zoa—dhu wút<sup>8</sup> nae'ur maar'ēe? Dhu wút-n  
ae'ū dhu luuk;<sup>9</sup> u kaum'lee spraay vút'ēe Vael'u vur ún'ēe keen'dees  
dhaeng. Kaum, neef dhu wút ae'-un, ch-úl gi dhu<sup>10</sup> gēod stuub.— 580  
Dhur-z nūt u spraay'ur Vael'u een Chaal'ikum.

*Margery.* Bút Graam'ur, wúl ee bee zu gēod-z ee zai, neef zu bee,  
vur yoo'ūr zae'ūk, es foo'ūs mi zuul tu lat un lik u beet ubaewt mu?

*Old Nell.* Aa'y es tuul dhu—[uzuyd]—Ch-úm ugaa's<sup>11</sup> uur-úl drae  
un een't̄e u praum'eesh wan dai ur nuudhur. 585

*Andrew.* Wuul Aunt Nal, es huy'ūrd haut ee zaed, un es dhaengk  
ee t̄e.—Bút naew ch-uv u-zeed ee, t̄uz zu gēod-z ch-ad u ai't ee, uz<sup>12</sup>  
dhai yùe'z tu zai. Es mus g-au'm naew zu<sup>13</sup> vaas uz es kan.—Kuuz'n  
Maa'jur'ēe, oan<sup>14</sup> ee goo wai mu u leet wai?

*Margery.* Mai bee<sup>15</sup> es mai g-uup-m zee Aunt Muur'mun, un mai 590  
bee<sup>15</sup> es mant. [Exeunt.]

'*Falsnesse for fere þo · flegh to þe freres,  
And gyle dud hym to gon · agast for to deye.*'

Piers Plowman, C. Pass. III., l. 221 (ed. Skeat, E. E. T. S.).

'*Of this meruaille agast was all the prees,  
As mased folk they stoden euerichone.*'

Chaucer, Man of lawes tale, l. 677.

'*þe Englysshmē þey woxe a gast.*'

Chronicon Vilodunense (ed. Hoare), st. 71.

<sup>12</sup> *As* in this sense is not dialect. It should be *sae'ūm-z* (same as), or *eens*  
*they uze to zey.*

<sup>13</sup> This *as* is also literary, and impossible to Andrew.

<sup>14</sup> The *w* in *wont* is quite dropped in the dialect.

<sup>15</sup>—<sup>15</sup> *Mayhap* is much more common—*may* be is 'fine talk.' This sentence,  
to be vernacular, must be thus—'Mee-aa'p es múd g-uup-m zee Auunt Muur'-  
mun, un mee-aa'p es múd-n.' *Mant* is a word in an unknown tongue.;

## SCENE the open Country.

*Enter Andrew followed by Margery.*

592 *Margery.* **A**D! es'll zee en up to Challacomb-Moor Stile.—  
—Now must es<sup>1</sup> make wise chuw<sup>r</sup><sup>2</sup> a going  
to Ont Moreman's, and only come theez<sup>3</sup> Wey. [Aside.

595 *Andrew.* [Spying her.] Cozen Magery, Cozen Magery!  
stap a lit.<sup>4</sup> Whare zo vast mun?—[She stays.]—Zo, now  
es zee ya be as good as yer Word; na, and better; vor tha zedst  
mey be chell, and mey be chont.

*Margery.* Oh, ya take tha Words tether Way. Es zed may be  
600 chell, and may be chont, go up and zee Ont Moreman. Es zed no  
more an zo. Es go thes Wey vor to zee hare<sup>5</sup> that es oll.  
Bet chudent go zo vur to meet<sup>6</sup> enny Man in Challacomb, ner  
Parracomb, ner yeet in oll King George's Kingdom, bless hes  
Worship! Meet tha Men aketha!—Hah! be quiet, es zey,<sup>7</sup>  
605 a creeming a Body<sup>8</sup> zo. And more and zo, yer Beard precketh  
illvavourdy.<sup>9</sup> Es marl<sup>10</sup> what these gurt black Beards be  
good vor. Ya ha made ma Chucks buzzom.<sup>11</sup>

*Andrew.* Well, whot's sey, Cozen Margery? Chell put in  
tha Banes a Zendey,<sup>12</sup> bolus nolus.

610 *Margery.* Then es ell vorbed<sup>13</sup> min, vath.

<sup>1</sup> In this form the first person singular is still very often as in the text. *Naew mus ees mak wuyz* would be the common idiom at present. It is written *ees* in first ed.

<sup>2</sup> *Chuw* must be a misprint. It is spelt *chawr* on the last page = *I were*, and also spelt *chawr* in first ed.

<sup>3</sup> *This* is usually *dhee'z* in North Dev., *dhee'üz* in West Somerset.

<sup>4</sup> I think this must have been intended for *bit*, *staap u beet* is so very common a phrase, and more in harmony with the context.

<sup>5</sup> *Her* is here emphatic.

<sup>6</sup> *Meet* is pronounced very short, also *sweet*, *feet*, *keep*, &c. The fine *it* in *pit*, *knit*, &c., of received Eng. exactly represents the sound.

<sup>7</sup> Spoken rapidly, the *s* before *z* is lost. See numerous instances in W. S. Gram., also see l. 597.

<sup>8</sup> This would be far more commonly *üneee bau'dëe* than *u bau'dëe*.

<sup>9</sup> I never heard this word in the dialect. It might be used, but if so the *f* in *favour* would be pronounced sharp.

S A I · N dh-oa · pm Kuun · trëe.

*Ai'ntur* An·dr u'vaul'ëel bi Maa·jurëe.

*Margery.* **A**D! es-l zee un aup tu Chaal'ikum Moar Stuy'ul. 592  
Naew mus ees<sup>1</sup> mak wuyz ch-awr<sup>2</sup> u-gwai'n  
t-Aunt Muur'munz, un uun'ëe kaum dheez<sup>3</sup> wai. [Uzuyd.

*Andrew.* [Spuy'een oa ur.] Kuuz'n Maa-jurëe, Kuuz'n Maa-jurëe! 595  
Staap u leet<sup>4</sup> Wae'ür zoa vaas, mun?—[Ur staapth.]—Zoa, naew  
e-zee yùe bee zu gèod-z yur wuurd; naa, un bad'r; vur dhu zaeds  
mai bee ch-ùl, un mai bee ch-oa'nt.

*Margery.* Oa, yùe tak dhu wuurdz taedh'ur wai. Es zaed mai bee  
ch-ùl un mai bee ch-oant g-uup-m zee Aunt Muur-mun. Es zaed noa 600  
moo'ür un zoa. Es goo dheez wai vur tu zee hae'ür<sup>5</sup> dhaat úz aul.  
Bút ch-èod-n goo zu vuur tu mit<sup>6</sup> ún'ëe mae'ün een Chaal'ikum nur  
Paarikum, nur eet een aul Keng Jaur'juz keng'dum, blas úz  
wunsh'up! Mit dhu mai'n ukaedh'u!—Aa! bee kwuy't, e-zai,<sup>7</sup>  
u-krai'meen u bau'dëe<sup>8</sup> zoa. Un moo'ür un zoa, yur bee'ürd praekth 605  
ee'ül-fae'üvurd'ëe.<sup>9</sup> Es maar'nl<sup>10</sup> haut dhai'z guurt blaak bee'ürds bee  
gèod vaur. Yùe'v u-mae'üd mi chuncks buuz'um.<sup>11</sup>

*Andrew.* Wuul, haut-s-zai, Kuuz'n Maa-jurëe? Ch-ùl puut een  
dhu bae'ünz u Zún'dëe,<sup>12</sup> boa'lus noa'lus.

*Margery.* Dhan es-l vurbai'd<sup>13</sup> mín, faa'th!

610

<sup>10</sup> 'Where is your sweetheart now, I marle?'

Ben Jonson, Tale of a Tub, Act II. sc. i. (Hilts).

<sup>11</sup> I have not heard this adjective verbalised, but it is quite in keeping with the spirit of the dialect, only in the case here given it would certainly be *buuz'umëe*. (See W. S. Gram., p. 49.)

<sup>12</sup> *On Sunday.* This *a* or *u* has many meanings. (See W. S. Gram., p. 96.)

'*Ac sone azen to Engelonde · a Sein Nicolas day he com.*'

Robert of Gloucester, Will. Conq., l. 254 (ed. Morris and Skeat).

'*y-pyned onder pouns pilate · y-nayled a rode.*'

Dan Michel (A.D. 1340), Credo (ed. Morris, E. E. T. Soc.).

<sup>13</sup> Curiously this word is always pronounced thus, and it was so doubtless when the 'Courtship' was written. Both *bed* and *bid* have the same sound, *buid*.

611 *Andrew*. Oh! chell trest tha vor thate. Es dont think you'll take zo much Stomach<sup>1</sup> to yer sel as to vorbed min avore zo menny Vokes.—Well, Cozen Magery, good Neart.

*Margery*. Cozen Andra, good Neart. — Es wish ye well to  
615 do.

---

SCENE Margery's Home.

*To Thomasin enter Margery.*

*Margery*. **Z**ESTER Tamzen, whare<sup>2</sup> art? Whare art, a pope-ling and a pulching? Dost hire ma?

*Thomasin*. Lock, lock, lock! Whot's the Matter, Magery, that tha leapest, and caperest, and sing'st so? What art tha  
620 hanteck?

*Margery*. That's nort to nobody.<sup>3</sup> Chell whistley, and capery, and zing,<sup>4</sup> vor oll thee.<sup>5</sup>—Bet yeet avor oll,<sup>6</sup> nif tha wuttent be a Labb of tha Tongue now, chell tell tha sometheng—Zart!<sup>7</sup> whistery!—Ma Banes g' in a Zendey, vath, to Andra,  
625 the spicest Vella<sup>8</sup> in Sherwill Hunderd.

*Thomasin*. O La! why thare lo! Now we<sup>9</sup> shall be marry'd near together; vor mine be in and out agen;—thof<sup>10</sup> my Man dont yeet tell ma tha Dey. Es marl ha dont pointee whot's in tha Meend o'en.<sup>11</sup>

630 *Margery*. Chell g' in to Moulton To-marra pritty taply, to buy<sup>12</sup> some Canvest vor a new Chonge.

---

<sup>1</sup> *i. e.* 'You will not have the face,' &c.

<sup>2</sup> The first *where art* has the accent on the verb, the second on the adverb.

<sup>3</sup> One of the commonest sayings in the dialect.

<sup>4</sup> This ought to be *singy* in the text, as much as *capery*.

<sup>5</sup> Common phrase = *in spite of thee* or *notwithstanding thee*.

<sup>6</sup> This phrase, very common in the district, is the equivalent of the *housom-ever* of other dialects, and of *nevertheless* of lit. Eng.

<sup>7</sup> I think *Zart!* is a common quasi-oath like *Zounds!* and not as given in the Glossary.

*Andrew.* Oa ! ch-úl trús dhu vur dhaet. Es doa'n dhaengk yùe-ul 611  
tak zu muuch stuum'ik<sup>1</sup> tu yur-zuul-z tu vurbai'd mún uvoa'r zu  
mún'ëe Voaks.—Wuul Kuuz'n Maa'jurëe, gèod nee'ürt.

*Margery.* Kuuz'n An'dr, gèod nee'ürt.—Es weesh ee wuul tu  
dùe. 615

## S A I · N M a a · j u r ë e z A e w · z .

*Tu* Taam'zeen ai'ntur Maa'jurëe.

*Margery.* **Z**AES·TUR Taam'zeen, wur<sup>2</sup> aa'rt ? Wae'ür urt u-poa'p-  
leen un u-puul'cheen ? Dúst uy'ür mu ?

*Thomasin.* Lauk, Lauk, Lauk ! Haut-s dhu maat'ur, Maa'jurëe,  
dhut dhu lai'pus, un kee'üpurus un zingus zoa ? Haut, urt dhu  
han'tik ? 620

*Margery.* Dhaat-s noa'ürt tu noa'baudëe.<sup>3</sup> Ch-úl wús'lëe, un  
kee'üpurëe, un zing'ëe,<sup>4</sup> vur aul dhee.<sup>5</sup> But eet uvoa'r aul,<sup>6</sup> neef dhu  
wút-n bee u Laab u dhu tuung naew, ch-úl tuul dhu zaum'feen.—  
D-zaart !<sup>7</sup> wús'turëe !—Mú bae'ünz g-eeen u Zún'dëe, faath, tu An'dr,  
dhu spu'y'sees vael'u<sup>8</sup> een Shuur'weel Uun'durd. 625

*Thomasin.* Oa Laa ! waay dhae'ür loa ! Naew wee<sup>9</sup> shl bee  
u-maar'ëed nee'ür tugadh'ur ; vur muyn bee een un aewt ugee'ün ;  
thauf<sup>10</sup> muy mae'ün doa'n eet tuul mu dhu dai. Es maar'ul u doa'n  
pwuuy'ntëe haut-s een dhu meend oa un.<sup>11</sup>

*Margery.* Ch-úl g-eeen tu Moa'ltn tu maar'u púr'tee taap'lëe, tu 630  
buy<sup>12</sup> zum kan'vúst vur u nùe chaunj.

<sup>8</sup> *Fellow* is spelt *vella* throughout in the text, but this is one of the errors like those referred to by Devoniensis, p. 64. See note, l. 462.

<sup>9</sup> *We* is not heard in the district. This is evidently a slip of the transcriber. Should be *us*, or rather *es*, as in the text throughout, except in l. 378.

<sup>10</sup> *Thauf* is always pronounced with sharp *th*, the direct converse of *though*, its equivalent in received Eng.

<sup>11</sup> This form of possessive is much more used than *his*. (See W. S. Gram., p. 13.)

<sup>12</sup> Here it ought to have been *vur tu buy*. (See W. S. Gram., p. 52.)

632 *Thomasin.* Ay, ay; zo do; vor tha cassent tell what mey happen<sup>1</sup> to tha in thy middles Banes.

*Margery.* How! ya gurt Trapes!—Whot dest me-an by thate?

635 Es scorn<sup>2</sup> tha Words. Ded ort hap to thee in thy middle Banes? Happen aketha!

*Thomasin.* Hah! Ort happen to me in my middle Banes? Es scorn et to tha Dert o' ma Shoes, looks zee, ya mencing, kerp-

639 ing Baggage.—Varewell.<sup>3</sup>

<sup>1</sup> *Happen* is unknown. This is a simple literaryism.

<sup>2</sup> *Scorn* is a rare word in the dialect.

<sup>3</sup> This word is pronounced with *f* sharp.

The Third Edition has

*'So end all the Dialogues.'*

To those who are unacquainted with the GLOSSIC SYSTEM, or who have not the key referred to in page 16, the following brief abstract will be found convenient.

The *Consonants* *b, d, f, j, k, l, m, n, p, t, v, w, y, z*, and the digraphs *ch, sh, th*, have their usual values; *g* is always hard, as in *gig*; *h* initial as in *ho!* (only used for emphasis in this dialect); *s* as in *so*, never as in *his*; *r* is reversed or cerebral, not dental or alveolar, and ought properly to be written *r*, but for convenience simple *r* is printed; *ng* as in *sing*, *think* = *thingk*; *ngg* as in *anger* = *anggur*; *zh* is used for French *j*, the English sound in *vision* = *vizhun*; and *dh* for the *voiced* form of *th*, as in *that* = *dhat*. The *Vowels*, found also in English, are *a* as in *man*; *aa* in *bazaar*; *aa* short, the same in quality, but quantity short; *ai* in *aïd*; *ao*, like *o* in *bore*; *au* as in *laud*; *au* the same short, as *a* in *watch*; *ee* in *see*; *ëe*, the same short, as in French *fîni*; *i* as in *finny*; *oa* as in *moan*; *öa*, the same short (not found in English); *oo* in *choose*; *u* in *up*, *carrot*; *uo*, *u* in *bull*. Dialectal vowels are *ae*, opener than *e* in *net*, French *è* in *nette*; *èo*, French *eu* in *jeune*, or nearly; *èø*, the same long, as in *jeûne*; *ûe*, French *u* in *duc*, or nearly; *ûe'*, the same long, as in *dû*;



*Thomasin.* Aa'y, aa'y ; zoa dùe ; vur dhu kas-n tuul haut múd 632  
aap<sup>1</sup> tu dhu een dhi múd-l bae-űnz.

*Margery.* Aew ! yu guur-trae-űps !—Haut dús mee-űn bi dhaet ?  
Es skaurn<sup>2</sup> dhu wuurdz. Dúd oa-űrt aap tu dhee, een dhi múd-l 635  
bae-űnz ? Aa'p ukaedh'u !

*Thomasin.* Haa ! Oa-űrt aap tu mee-n mi múd-l bae-űnz ? Es  
skaurn ut tu dhu duurt u mi shűez, lèok-s zee, yu maen'seen, kyuur-  
peen bag'eej.—Faar'wuul.<sup>3</sup> 639

*uu*, a deeper sound of *u* in *up* than the London one, but common in England generally; *ua*, a still lower and deeper sound; *ú* (now used for Mr. Ellis's *oe* No. 28, and *ì, èo, ùo*, No. 30) is the *natural vowel* heard with *l* in *kind-le* = *kind-úl*. It lies between *in* and *un*, and etymologically is a lowered and retracted *ì*, as *tùm'ur, zúl* = timber, sill. The diphthongs *aa'w*, as in Germ. *haus*; *aa'y*, long *aa*, finishing with *ǝ*, as in Ital. *mai*; *aay*, the same with shorter quantity (a frequent form of English *I*); *aew*, *ae* finishing in *oo*, sometimes heard in vulgar London pronunciation, as *kaew* = cow; *auy*, as in *boy* (nearly); *aw'y*, with the first element longer or drawled; *uw* = *ow* in *how*; *uy*, as in *buy* = *ì, y* in *bite, by*; *uuy*, the same a little wider, under influence of a preceding *w*, as *pwuuy'zn* = poison. *Imperfect diphthongs*, and *triphthongs*, or *fractures* formed by a long vowel or diphthong finishing off with the sound of *ű*, or the natural vowel, are numerous; thus *ae'ű* (nearly as in *fair* = *fae'ű*); *ao'ű* (as in *more* = *mao'ű*); *ee'ű* (as in *idea, near*); *oa'ű* (barely distinct from *ao'ű*, say as in *grower* = *groa'ű*); *oo'ű* (as in *wo'er* = *woo'ű*); *aaw'ű* (as in *our* broadly); *aay'ű*; *aew'ű*; *uw'ű* (as *flower* = *fluw'ű*); *uy'ű* (as in *ire* = *uy'ű*). Of the imperfect diphthongs *ee'ű* and *oo'ű*, from the distinctness of their initial and terminal sounds, are most distinctly diphthonal to the ear, the stress being also pretty equal on the two elements. The turned period after a vowel, as *oo'*, indicates length and position of accent; after a consonant it indicates shortness of the vowel in the accented syllable, as *valh'űr* = *vădh'űr*. As a caution, the mark of short quantity is written over *èe, òa*, when short, as these are never short in English; and it is used with *ű* when this has the obscure unaccented value found in *ű-bove, mannű, natiűn*, etc. The peculiar South-western *r* must be specially attended to, as it powerfully affects the character of the pronunciation. It is added in its full strength to numerous words originally ending in a vowel, and *whenever written it is to be pronounced*, not used as a mere vowel symbol as in Cockney *winder, tomerrer*, etc. *That* sound is here expressed by *ű*, as *win'dű, maar'ű*.

## POSTSCRIPT.

---

LIST of variations in the readings in the first, third, and fourth editions as compared with the text. (See note to p. 11, also Postscript, p. 60.)

The figures opposite each line denote which edition, in my opinion, has the true reading, if the difference is of any moment.

Line		Line		
	<i>read</i> Tamzin sister to Margery	347	<i>read</i> stap <i>for</i> step <sup>1</sup>	1
	<i>for</i> Thomasin (Title)	348	„ thee! thee <i>for</i> thee, thee	1
	„ Margerys House <i>for</i>	349	„ Gar! <i>for</i> Gar,	1
	Margerys Home	349	„ Castn't <i>for</i> Cassent	
322	„ dispreize <i>for</i> dispreze	350	„ zes I <i>for</i> zeys I	1
323	„ thek <i>for</i> thate	351	„ ha was <i>for</i> a was	
323	„ and eet <i>for</i> yeet	351	„ mad than <i>for</i> mad thoa	9
325	„ vary <i>for</i> very	352	„ thek, <i>for</i> thate	9
326	„ most <i>for</i> most	352	„ zes he <i>for</i> zeys he	1
326	„ burst <i>for</i> bost	355	„ Add, then ees <i>for</i> Ad,	
326	„ well <i>for</i> wall		thoa es	9
327	„ oll <i>for</i> all	358	„ ees <i>for</i> es	
327	„ ees zay <i>for</i> es zey	359	„ eel <i>for</i> he'll	1
327	„ ees hant a zee'd <i>for</i> es	359	„ Warrant <i>for</i> varrant	1
	hant a zeed	360	„ t' Exeter <i>for</i> to Exeter	1
330	„ e'er zince <i>for</i> e're since	365	„ Tom Vuss <i>for</i> Tom Vuzz	9
330	„ scorst <i>for</i> scoast	365	„ hes <i>for</i> his	
330	„ t'ather <i>for</i> tether	365	„ thet <i>for</i> that	
331	„ zo <i>for</i> so	366	„ <i>he</i> begun <i>for</i> he begun	
333	„ ee <i>for</i> you	366	„ do's <i>for</i> deth	9
339	„ Matter <i>for</i> Mater	368	„ knows <i>for</i> knowth	9
339	„ cou'den <i>for</i> Couden	369	„ Veather <i>for</i> vauther	1
340	„ leke <i>for</i> like	369	„ ha <i>for</i> he	1
342	„ zey o' <i>me</i> <i>for</i> zey o' me	371	„ wipe <i>for</i> whipe	
345	„ looze <i>for</i> lost	371	„ zindeys wi <i>for</i> zendeys wey	
347	„ drumm'd <i>for</i> drubb'd	371	„ Bet <i>for</i> But	1

Line		Line	
373	<i>read</i> bezenze <i>for</i> besense	1	427 <i>read</i> Zister <i>for</i> Zester
375	„ quiet <i>for</i> quite (2)	9	427 „ blankets <i>for</i> blonkets 1
375	„ zay <i>for</i> zey		428 „ ees 'll <i>for</i> es ell 1
375-6	„ es (3) <i>for</i> ees (3)	9	429 „ presently <i>for</i> presently
377	„ be zo mullad <i>for</i> be mullad	1	430 „ zee <i>for</i> see 1
380	„ than <i>for</i> thoa	9	432 „ you <i>for</i> ye
381	„ squeamish <i>for</i> squeamish		437 „ Veather <i>for</i> Vauthur 1
383	„ ees <i>for</i> es	9	439 „ we <i>for</i> wey 9
384	„ zure (2) <i>for</i> sure (2)	1	440 „ zo <i>for</i> so 1
385	„ noteze <i>for</i> notese		440 „ whotjecombe <i>for</i> whatje- comb
387	„ bezenze <i>for</i> besenese		441 „ tha Boy <i>for</i> the Boy
387, 388	donce <i>for</i> daunce		442 „ was ta-en <i>for</i> was taken
389	„ uzeth <i>for</i> useth		443 „ zung zed <i>for</i> sung sed 1
390	„ a zed <i>for</i> a sed	1	443 „ Zaums <i>for</i> Saums 9
390, 391	ees <i>for</i> es	9	444 „ yow <i>for</i> ye
392	„ ha wos <i>for</i> a wos		444 „ Thare's <i>for</i> There's 1
392	„ veddlestick <i>for</i> viddlestick		446 „ bezure <i>for</i> be sure 1
393	„ bargaen <i>for</i> bargain		447 „ Look's zee <i>for</i> Look see
399	„ ees <i>for</i> es	9	448 „ Lissen'd <i>for</i> Lissened
399	„ ee <i>for</i> ye	1	449 „ what es <i>for</i> what's
400	„ zignavies <i>for</i> zignivies	1	449 „ zee that <i>for</i> see thate 1
400	„ to <i>for</i> ta		„ Tamzenenter <i>for</i> Thomasin enter 1
401	„ volus nolus <i>for</i> bolus nolus		453 „ fath <i>for</i> vath 1
402, 403	thek (2) <i>for</i> thate (2)	9	454 „ b'leve tha Banes wull <i>for</i> beleive thy Banes will 1
402	„ ye <i>for</i> ya	9	456 „ downreert <i>for</i> downreert 1
404	„ yow <i>for</i> ya	9	457 „ dont ee <i>for</i> dont ye 1
405	„ statad <i>for</i> stated		458 „ zey <i>for</i> sey 1
406	„ drie <i>for</i> three	1	459 „ zometheng <i>for</i> sometheng 1
408	„ girred <i>for</i> gerred		459 „ amost <i>for</i> amorst 9
410	„ of <i>for</i> o'	9	459 „ zure <i>for</i> sure 9
414	„ t'ather <i>for</i> tether		460 „ other <i>for</i> ether 9
416	„ lock, dost <i>for</i> look, dest	9	460 „ Zende (2) <i>for</i> Zinde (2)
417	„ vur yore <i>for</i> vur vore	9	460 „ zenneert <i>for</i> senneert 1
418	„ twanty <i>for</i> twonty		461 „ E's not abo' <i>for</i> Es net aboo
418	„ purse <i>for</i> puss	9	463 „ Ees a zooterly <i>for</i> Es a sooterly 9
421	„ ner eet <i>for</i> nor yeet	1	464 „ thare's <i>for</i> there's
423	„ marryd <i>for</i> marra'd		465 „ Countervit <i>for</i> Cunterveit 9
424	„ cud <i>for</i> es coud	1	466 „ tha meend <i>for</i> thy meend 9
424	„ zwear chudn't <i>for</i> swear chudent		467 „ wudstn't <i>for</i> wudsent
425	„ Squaer <i>for</i> Square	1	467 „ Besides, zo <i>for</i> Besides, so 1
425	„ zet <i>for</i> set	1	
426	„ a lit <i>for</i> a bit	9	
426	„ ees must <i>for</i> es must	9	
426	„ chamber <i>for</i> chember		

Line		Line	
467	<i>read as knowst for as tha</i>	496	<i>read ne'er for never</i>
	know'st 9	496	No more chon't vor ort's
467	„ Pip o' <i>for</i> P'p o'		knaw <i>after</i> marry at oll 1
469	„ yow Alkitole <i>for</i> ya Alki-	497	„ you <i>for</i> ya 1
	totle 9	499	„ zower - zop'd <i>for</i> zower-
469	„ yow gurt vulesh <i>for</i> ya		sop'd 1
	gurt-voolish	501	„ you . . . ees'll <i>for</i> ya . . .
470	„ ee believad <i>for</i> a beleev'd 1		ees'll
470	„ ees zed chudn't <i>for</i> es sed	503	„ this is <i>for</i> thes es 9
	chudent 1	506	„ of tha . . goeth <i>for</i> o' tha
471	„ zo zart <i>for</i> so sart 1		. . goth 9
471	„ ees wudn't <i>for</i> es wudent	509	„ Doil, and tell <i>for</i> Doil,
472	„ vurword <i>for</i> vurward		tell
473	„ ees (2) <i>for</i> es (2)	510	„ Add! . . . gi' <i>for</i> Ad;
473	„ zed . . zey <i>for</i> sed . . sey 1		. . . . gee
473	„ Zunday <i>for</i> Zindey 9	511	„ lay . . . the years <i>for</i>
474	„ ner borst ma <i>for</i> ner yeet		ly . . . tha years 1
	borst ma	511	„ toze <i>for</i> tose 1
475	„ Zendei-zenneert <i>for</i> Zin-	515	„ Add! . . . gi' . . . gi' <i>for</i>
	dey-senneert 1		Ad . . . gee . . . gee
476	„ shoort <i>for</i> short 1	515	„ whapper <i>for</i> whappet 1
476	„ es shall <i>for</i> es chell 1	517	„ Benn <i>for</i> Ben
477	„ ees . . es zel <i>for</i> es . . ees	519	„ ee <i>for</i> ye
	zell 9	519	„ fume . . . ees <i>for</i> vume
477	„ thes <i>for</i> theez 9		. . . es
479	„ zo <i>for</i> so 1	520	„ only that zo <i>for</i> only zo 9
481	„ get <i>for</i> git 9	520	„ goeth <i>for</i> goth 9
482	„ Zyder <i>for</i> Cyder 9	525	„ yow <i>for</i> ye 1
482	„ will ee <i>for</i> wull ye 1	527	„ ees . . . away <i>for</i> es . . .
482	„ bread and cheeze <i>for</i> brid		away
	and chezee 1	528	„ ma drenk, wull ye ? <i>for</i> me
484	„ came <i>for</i> come 9		drenk ? 1
484	„ bezides <i>for</i> besides 1	528	„ yow <i>for</i> ya 1
484	„ Denner <i>for</i> Dinner 1	529	„ Zyder <i>for</i> Cyder 9
485	„ dost <i>for</i> dest 9	530	„ tee <i>for</i> t'ye
488	„ zure <i>for</i> sure 9	532, 534	yow (2) <i>for</i> ya (2)
488	„ yow ar'n't <i>for</i> ya bant 9	535	„ hearkee <i>for</i> hearky
489	„ vorgetvul <i>for</i> vorgetful 9	538	„ Ees caren't <i>for</i> Es carent
490	„ ees . . . ees <i>for</i> es . . . es	541	„ vour <i>for</i> vower 9
490	„ ee mean <i>for</i> ye mean 1	541	„ Hunderd <i>for</i> Hundred 1
490	„ what <i>for</i> whot	545	„ Oh, no no mun <i>for</i> Oh, no
494	„ Ees <i>for</i> es		mun 1
494	„ zame <i>for</i> same 1	547	„ thek <i>for</i> thet 9
495, 496	ees (3) <i>for</i> es (3)	547	„ mey <i>for</i> may
495	„ wudn't <i>for</i> wudent	548	„ gi' <i>for</i> gee

Line		Line	
549	<i>read</i> Ount Nell <i>for</i> Ont Nell	595	<i>read</i> yow be zo <i>for</i> ya be as 1
550	„ goeth et wi' <i>for</i> goth et wey 9	596	„ may (2) <i>for</i> mey (2)
553	„ Tho chawr <i>for</i> Thoa chur	597	„ yow . . . t'ather <i>for</i> ya . . . tether
556	„ vell <i>for</i> fell	597, 598	ees (2) <i>for</i> es (2)
557	„ zince <i>for</i> zenz 9	598	„ chell . . . g' up <i>for</i> chel . . . go up 1
557	„ Jilian <i>for</i> Jillian	599	„ Ees <i>for</i> es
559	„ Ees . . . yow <i>for</i> es . . . ya	599	„ Wey to zee <i>for</i> Wey vor to zee 9
560	„ smeled . . . pritty <i>for</i> smelled . . . pretty	599	„ that's <i>for</i> that es 9
561	„ yow . . . t'ather <i>for</i> ye . . . tether	600	„ chudn't <i>for</i> chudent
562	„ twell <i>for</i> twull 9	601	„ ner eet <i>for</i> ner yeet 1
564	„ eeshired o't <i>for</i> eshired o't 9	602	„ ees zey <i>for</i> es zey
565	„ Steehopping, ragronting and gigletting <i>for</i> Stee- hopping and giggleting	604	„ ees marl whot theze <i>for</i> es marl what these
567	„ stewardlest, vittest <i>for</i> Stewariest and vittiest 9	605	„ yow <i>for</i> ya
569	„ Thenkee <i>for</i> Thank ye 1	606	„ zey . . . Magery <i>for</i> sey . . . Margery
570	„ nif's shudn't <i>for</i> nif es shudent 9	607	„ volus nolus <i>for</i> bolus nolus
571	„ o' <i>for</i> of 1	608	„ ees'll vorbed men fath <i>for</i> es ell vorbed min vath 1
572	„ that, <i>for</i> thet	609	„ thek . . . yow'll <i>for</i> thate you'll 9
573	„ ort's <i>for</i> ort es 9	610	„ yare zel . . . men <i>for</i> yer sel . . . min 1
574	„ hather <i>for</i> hetter 9	611	„ many <i>for</i> menny
574	„ lite and tern <i>for</i> lit and tarn	613	„ Tamzin . . . . popling <i>for</i> Tamzen . . . . popeling
575	„ alketole <i>for</i> alkitotle 9	614	„ Dest <i>for</i> Dost
576	„ dest <i>for</i> dedst 1	615 & <i>sqq.</i>	Tamzin <i>for</i> Thomasin
576	„ tha' rt <i>for</i> tha wert	616	„ zing'st zo <i>for</i> sing'st so 1
578	„ gi' <i>for</i> gee	619	„ yow <i>for</i> thee 9
579	„ spryer <i>for</i> spreyer 1	619	„ Eet a vor oll <i>for</i> yeet avor oll 1
580	„ wullee . . . yow <i>for</i> wull ye . . . ya 1	620	„ zometheng <i>for</i> sometheng 1
581	„ ees do vorce <i>for</i> es vorce 1	621	„ fath <i>for</i> vath 1
585	„ chat eat <i>for</i> chad a eat 9	625	„ eet tell me . . . . Ees <i>for</i> yeet tell ma . . . . Es 1
587	„ wontee go wi' <i>for</i> wont ye go wey	628	„ zome <i>for</i> some
588	„ ees may g' up <i>for</i> es mey go up	622	„ whot <i>for</i> what
589	„ ees <i>for</i> es	630	„ tha' <i>for</i> thy
590	„ Add! ees'll <i>for</i> Ad! es'll	631	„ thek <i>for</i> thak 9
591	„ ees . . . chawr <i>for</i> es . . . chuwrr 1	632	„ happen <i>for</i> hap 9
592	„ thes <i>for</i> theez 9	634	„ ees <i>for</i> es

# A VOCABULARY OR GLOSSARY,

EXPLAINING

THE MOST DIFFICULT WORDS IN THE FOREGOING  
DIALOGUES.



THE original Glossary is reprinted verbatim from the Edition of 1778.

It will, of course, be understood that the etymologies here given are exact reproductions, and are by no means to be considered as correct. Many of them are wrong; as, for example, *Lock!* from the A.S. word *to look*; which word, moreover, is said to be *locan*, instead of *lócian*. Many more of these etymologies are simply ridiculous.

The present editor's remarks upon each word are inserted at the end of the respective paragraphs, and **commence with the present pronunciation of the word**, unless obsolete, in Glossic between square brackets [ ].

The reference figures have been inserted immediately after the word, and apply to the lines of the text.

In many instances words are said to be 'from Ang. Sax.' where no A.S. word is given. In these cases the word presumed to be intended has been inserted in italics and within brackets [ ?].

When no further definition of a word is given, it must be understood that the original Glossary gives the full meaning as understood at present.

The words of the text which are not in the original Glossary but which seem to need explanation have been added, and are printed in Italics, their pronunciation in Glossic immediately following the word.

I desire gratefully to acknowledge the many valuable hints I have received from Professor Skeat, as well as the kind assistance of Mr. Chorley, of Quarme, in the remarks following.

## A

*Abomination*, 111 [ubaum·inae·ÿrshn], this word is scarcely dialect, though it is very frequently used by the working class as an expletive. 'Abomination shame,' 'abomination lie,' are very common.

*Ad!* 17, 72, 85, 93 [ad], an interjectional quasi oath, still very common. Of the same meaning as *Gar!*

*Aeal-Clathing*, 155 [ai'd·klaa'dheen], head-clothing or covering, cap or bonnet (rare). *Clathing* is very commonly used for covering, precisely as *coat* is used in lit. Eng.—as 'a good clathing o' thatch,' 'a thick clathing o' dung.' In both these examples *coat* would be the idiom of received Eng.

*Agar*, 350 [u gaur], a quasi oath.

*Agest*, 359, 584, *aghest*, or *agast*, 229, Afraid, terrified; and sometimes used to express such great Terror, as if a Ghost had appeared. [ugaa's] (common). See note, l. 584.

*Agging*, 75, murmuring, provoking, egging on, or raising Quarrels. [ag'een] nagging (very common).

*Agog*, 228, going. At present this would be *Zaut uqoo'* instead of *Zet agog*, as in the text. *All agog* is still common in the sense of 'all up for anything.'

*Aketha*, 456, 604, 636, *Akether*, 76. See note, p. 32 (obsolete).

*Alkitotle*, 470, 577, a silly Elf, or foolish Oaf. Perhaps, a foolish Creature troubled with Fits or Epilepsies, to which the Elk, in Latin *Alce*, is said to be subject. Q. [aal·kitoa'tl] (obsolete, but not forgotten).

*Allernbatch*, 24, 557, an old Sore: From the Angl. Sax. *Ælan*, accendere, Botch ut Supra; and then it may signify a Carbuncle or burning Boil. [aal·urnbaach] (common).

*A-long*, as spelt in some former Editions, but should be *E-long*, means slanting. [ai'laung or ulaung]. At present this word means *flat*, not slanting—*all along* = at full length. I have no knowledge of *E-long*. Slanting, in the ordinary sense, cannot here be meant; warped or drawn awry is the meaning. Halliwell gives *avelong*, elliptical, oval. In the *Promptorium Parvulorum* (ed. Way) *avelonge* is translated *oblongus*, with a note: 'This word occurs again hereafter, *WARPYN*, or *wex wronge* or *auelonge* as *vesselle*, *oblongo*. In Harl. MS. 1002, f. 119, *oblongo* is rendered to make *auelonge*; and in the Editor's MS. of the *Medulla*, *oblongus* is rendered *auelonge*. Moore gives the word *avellong*, used in Suffolk, when the irregular shape of a field interferes with the equal distribution of the work.'

*Ancest*, 80 [unee'ÿs], near. Used indifferently with *a-nigh*, but always with some verb implying motion. It would not be used to explain a

situation, such as 'the house lies *aneest* the road'—here it would be *nigh* or *handy* the road; but it would be said, 'I wad-n *aneest* the place,' because the *was not* implies *did not go*.

**Angle-bowing**, 198, 212, a Kind of Fencing against Sheep: From Angl. Sax. [*angel*?] a Hook, or Bending of a Fishing Rod, [*ang'l-boa-teen*]. Note that one *g* only is sounded, not *two* as in lit. Eng. *Angle-bowing*, as described p. 46, is still used on the turf-coped walls of the Exmoor district; and would also now be understood to mean a kind of fish-poaching by means of an *angle-bow* or wire noose fixed at the end of a rod. *To set angle-bows*, is to set wires for game. Any running noose is called *ang'l-boa*. See *angylle*, Prompt. Parv.; also note to Ed. of 1778, p. 46.

**Antle-beer**, 274, Cross-wise, irregular: Ab Antæ, the Door-Posts. [*an'tl-bee'ür*] (rare, still in use). The form of two uprights and one cross-piece, like a door-frame. I fail to see any sort of connection between badly-ironed linen and a door-frame. 'Antle-beer, gallows fashion,' is common.

**A-prill'd**, 194, 313, Sour'd, or Beginning to turn sour; when applied to Milk, Beer, &c.; sometimes to be prick'd or gored, so as to be made to fret or fume. Vide Skinner. [*u-pür'ld*] (rare, obsolescent). It is common to speak of cider as 'prick'd' when turning sour, and there is connection between *pritch* (q. v.), or *prick*, and *pritchell*, a blacksmith's punch.

**Apart**, Sullen; disdainfully silent, with a glouting Look; in a sour dogged Disposition. [*upuurt*]. It is still common to say 'her's a gone off apart.'

**Arrant**, 396 [*aarunt*], errand; always so pronounced.

**Athert**, 198, 512 [*udhuur't*], athwart, across. This word, pronounced as above, is the only one to express *across* or *crosswise* in use in the dialect. A *cross-cut saw* is always a *dhuurt zau*.

**Avore**, 17, 29, 73, 108, 122, 199, 261 [*uvoa'r*], before; also very frequently *until*, or *by the time that*. *U-l kip aun uvoa'r ee-v u-broakt-n ubroa'ül*, 'He will keep on until he has broken it to pieces,' was said in my hearing very recently of a child playing with a picture-book. *Dhik ul lèok düf'urnt uvoa'r ee-z u-fün'eesh*, 'That (article) will look different by the time that (not before) he is finished.' See note, l. 108.

**Avore oll**, 291 [*uvoa'r au'l*], nevertheless, notwithstanding (the regular phrase).

**Avroar**, 123, or **Avraur**, Frozen, Frosty. [*uvroa'ür*] (rare). See note 17, p. 37.

**An Axwaddle** or **Axwaddler**, 144 (from the Devonshire Word Axen for Ashes), an Ash-padder or Pedlar; one that collects and deals in Ashes; sometimes one that tumbles in them.—Hence an Axen Cat; and sometimes one that paddles and draws lines in them with a stick or poker. [*aaks-waud'l*] a well-remembered but obsolete trade. Not many years ago, coal fires were unknown in the Exmoor district, and *ashes* meant only the ashes of burnt wood or peat; even now the two kinds are carefully distinguished as *aar'shez* and *kowl aar'shez*. Before the cheapening of *alkalies* for washing, *wood-ashes* used to be, and



still are, placed in a large box strainer; water is thrown upon them, which, when poured off, is quite clear and of the colour of *porter*; this is called *lie* [luy], and being strongly alkaline is still used in some places for washing, to save soap.

The *axwaddles* used to go about with a pack-horse and collect the surplus dry ashes from farm-houses, paying for them in drapery or other pedlary wares, but seldom in money. Cottagers used only to have sufficient to make their own *lie*. *Axen* for *ashes* is now spoken by some very old men, and the word is also retained in the names of several farms, &c.

*Ay*, 234. See *Hy*.

## B

**Ba-arge**, 122, 201, 226, 238, from the Saxon [*beark*?], *Majalis*, a Barrow-pig, generally used in Devonshire to signify a fat heavy Person, one that is unwieldy as a fatten'd Hog. (Obsolete.)

*Baggage*, 44, 279, 639 [bag'eej], a common term applied to females only. *Puur'tee oarl bag'eej, uur ai'z, shoar nuuf*. This word has no connection with *Baggaged*. *Bundle* [bun'l] is an equally common epithet for a woman.

**Baggaged**, 4, or **By-gaged**, Behagged, i. e. Hog-ridden or bewitch'd. [bag'eejd, bigae'ujd] (common), over-looked, hag-ridden.

*Banes*, 455, 460, 474, 609 [bae'ünz], banns of marriage; also bands, middle-bands, q. v.

'Andr. *Would that were the worst.*

Fox. *The very best of our banes, that have prov'd*

*Wallock. Come, I'll sing thee a catch I have*

*Made on this subject.'*

'The Women's Conquest,' 1671.

**Banging**, 6, 500, large, great. [bang'een] (very common). This word is used only in connection with *gurt*, and generally seems to be merely complimentary to it, adding no particular force as to size, but implying a coarseness of quality, precisely like the Italian *acci*, as in *carta, cartaccia*. In the text (6) it implies a hoidenish bouncing as well, in consequence of its being separated from *gurt*. *A gurt banging lie, a gurt banging dog*, are common phrases.

*Bannee*, 233, 264 [ban'ee], to rudely contradict (still used, not common).

*Bare*, 546 [bae'ur], simple, plain, unadorned (very common as used in the text).

'Polish. *Before her as we say, her gentleman usher,*

*And her cast off pages, baro to bid her aunt*

*Welcome.*—Ben Jonson, 'Magnetic Lady,' Act ii. sc. 4.

'Fitzdottrel. *That's your proportion! and your coachman bald,*  
*Because he shall be bare enough.'*

Ben Jonson, 'Devil is an Ass,' Act ii. sc. 1.

**Barngun**, 557, some fiery Pimples breaking out upon the Skin; or, perhaps, a burning Sore of the Erysipelas Kind, vulgarly called *St.*

Anthony's Fire: But this is what the Devonians call Ill-thing, from the Angl. Sax. (*beornan*?) to burn. [baarn'guun], an inflammatory skin disease. I believe it to be *shingles*, which I have heard called *barney-gun* (rare, but still used). See Heartgun.

**Barra**, 409, or **Barrow**, a gelt Pig [baar'u], this word is not now used alone, but always with pig—barrow-pig (the only term in use).

**Baste**, 93, 518 [bae'ũs(t)], to beat so thoroughly that the beaten one shall steam. All the words for thrashing have various fine shades of meaning.

**Bate**, 226 [bae'ũt], to contend, to quarrel. A *bate*, a passion, a rage.

'And þat þey repentyd hem wonder sore,  
þ' ew' þey maden aȝeyn hurr' bate or stryff.'

Chronicon Vilodunense, ed. Hoare, stanza 739.

**Beagle**, 243 [bai-gl]. I cannot find that as an epithet this word has now any particular force. Its use here seems to mean simply *bitch*.

**Beat**, 197, or **Peet**, Turf burnt for the Improvement of cold land, commonly called Burn-beating, and in some Counties Denshiring, because frequently used in some Parts of Devonshire. [bai't, beet] (daily use).

**Bed-Ale**, 564, Groaning Ale, that which is brewed for a Gossiping or Christening Feast. [bai'd æ'ũl] (very common). We do not now talk of *groaning ale* but of *groaning drink*. I doubt if the former term was ever used, the latter is still quite common. The term *ale* applies to the festival, not to the drink, as in *Two Gentlemen of Verona*, Act ii. sc. 5:

'Launce. . . . Not so much charity as go to the ale in a Christian.'

So also *Piers Plowman*, ed. Skeat, Prol. 42:

'Feyneden hem for heore foode ' fouȝten atte ale.'

'*Bride-Ales, church-ales, clerk-ales, give ales, lamb-ales, leet-ales, Midsummer Ales, Scot-Ales, Whitsun-Ales, and several more.*'—Brand's '*Pop. Antiq.*' (4to. ed.), vol. i. p. 229.

See note 9, p. 103.

**Beest**, 196. This I believe to be a mere piece of literary dialect. I have often heard *beeth* [bee'dh] construed with a plural nominative, but never with a singular. See Robert of Gloucester, William of Shoreham, Chaucer, &c., who all use *beþ* with plural construction.

**Begit**, 493 [bigit'], forget (very common still).

**To the true Ben**, 19, 519, or **Bend**, soundly and to the Purpose. [tu dhu trũ bai'n] (common).

**Best lectle rather**, 210 [bũt lee'dl rae'ũdhur]. *Rather* means earlier in point of time in the dialect, and is never used to imply a preference, for that the word is *zẽ'ndur*, sooner. See note 3, p. 96.

**Betwattled**, 4, seised with a Fit of Tattling, or betotled and turn'd Fool. [bitwaut'ld] (obsolescent).

**Be vooor days**, 122. See *Vore days*. I quite dissent from the definition here given, which appears to be contrived to render the text

intelligible. The present term is *woar dai*, meaning before daybreak. In the 'Ancren Riwe' (ed. Camden Society), p. 20, we read:

' & *lestēn vort efter prime ipe winter erliche; ipe sumer biuor deies.*'

To this is a note referring to the Cleopatra MS., giving another reading, '*I sumer biforð marezen.*' Here we have the identical phrase as old as the XIII. cent. clearly meaning *before daybreak*. I think the true meaning of l. 122, however small the connection may be with the text, is "Thou wilt coal varty a-bed until (just) before daylight." One of the very commonest similes for a person who fusses about without doing anything is "jist like an old hen avore day."

**Blazee**, 233, 264 [blae'üzēe], fly into a rage and scold loudly and abusively (very common still).

**Blazing**, 42, 308, spreading abroad News, or blazoning and proclaiming the Faults of others. [blae'üzēen] (very common). Belg. *oor-blaesen?* to blow in one's Ear, meaning to whisper. One often hears, 'So-and-so will blaze it all over the place.'

**To Blenky or blenk**, 124, to snow but sparingly, resembling the Blinks or Ashes that sometimes fly out of a Chimney, and fall around the Place. [blaenkēe]. Possibly to *whiten*. This word is rarely used respecting snow, but is very commonly applied to the falling of sparks or flakes of fire. See *Snewth*.

**Bloggy**, 258. See *Blogging*.

**To Bless vore**, 25, 559 (i. e. to bless for it, with a View to cure it), to use Charms or Spells to cure Disorders.—'She should have needed no more Spell.'—Vid. Spenser's Calender, Ægl. 3d. & Theocriti Idyll. B. Ver. 90. [blas voa'r] to charm, very commonly spoken about *warts*. The word probably is used in the sense of to *wave* or *brandish*, as in passing the hand backwards and forwards over the affected part while reciting the *hocus pocus*: this meaning may be derived from the common action used in the benediction:

' *And burning blades about their heads doe blesse.*'

Spenser, 'Faerie Queene,' Bk. i. c. 6.

**Blogging**, 313, looking sullen. (Obsolete.)]

**Blowze**, 16 [bluwz], rough red-faced wench, hoiden. As a substantive this word is now very rare, but *blouzy*, rough, romping, hoidenish, is not an uncommon word applied to females.

' *Whiles Gillett, his blonse, is a milking the cow,  
Sir Hew is a rigging thy gate or the plow.*'

Tusser, ed. E. D. S., p. 43.

**Blowmaunger**, 121, 200, 238 (perhaps from the French *Blanc-manger*, White Meat, a Kind of Flummery), used by the Exmoorians, &c., to denote a fat blown cheek'd Person, as if blown up with Fat by full feeding and junketing; or perhaps it may be applied to one who puffs and blows while he is eating. (Obsolete.)

**Boddize**, 13, 83, 84 [band'eez], the stiff leather stays worn by country women. I have often seen them worn with no garment covering them, and in that case the state of *deshabille* favours the description in p. 84 (*Courtship*), where 'He takes hold and paddles,' &c.

*Bolus nolus*, 401, 609 [boá'lus noa'lus], *nolens volens*. This is still a common expression, picked up no doubt originally at the *Suy'zez* (Assizes).

**Bone-shave**, 23, 258, The Sciatica. See Note to Page 26, also p. 70. [boá'ün shee'uv] (common).

**Boostering**, 295, *Labouring* busily, so as to sweat. [bèò'stureen] impetuous, bustling, working in a fussy, blustering manner (common).

*Borst*, 256, 391, 572. See Bost.

*Bost*, 50, 249 [buust], burst. This word is constantly used in the sense of *break*—in l. 50 this is the meaning; she is like a fresh-yoked steer, so headlong that she would *burst*, i. e. break, the plough tackle, however strong. So in l. 220, *bost dha neck o' en*, i. e. 'break the ewe's neck;' l. 249, *bost tha cloam*, i. e. 'break the crockery.'

**Bozzom**, 63, 72, 607, or, **Buzzom-chuck'd**, 502, The having a deep dark Redness in the Cheeks. [buuz-um chuuk'ud] (still used, rare). See note, l. 607.

*Bresh*, 82 [brish, buursh], beat, thrash; indefinite as to implement.

**Briss**, 156, Dust.—**Briss and Buttons**, Dust and Sheep's Buttons or Sheep's Dung. [brús] (very common). This word does not mean simply *dust*—for that *pilm* [púl'un] is the word—but the fluffy kind of dust found behind furniture, or in old barns. So in the text, *briss and buttons* means the fluffy, cob-web sort of dust to be got from an old shed, or from pulling about fusty hay, and the clinging *burs* of *thistles* or *clay*. In this place and connection, I do not think *buttons* mean sheep's dung.

**A Brocking Mungrel**, 259, a Mungrel Jade that is apt to throw her Rider.—From the Saxon [*Broc*?] Caballus, [and?] a Monger. [brauk'-een muung'grul]. I wholly dissent from the above explanation. Brocking (quite obsolete) meant *badgering*, hence *bothering*, *aggravating*. Mongrel was not applied to horses but to dogs, and hence the epithet in the text is perhaps simply equivalent to *aggravating bitch*. Prof. Skeat says: 'The place in A.S. where *broc* is applied to a horse is contemptuous; the true sense being badger only. The epithet means literally a mongrel dog used for badgering or brocking, without regard to the fact that a mongrel would be of slight use for such sport.' The word *mongrel* is very commonly applied in a contemptuous sense to any creature, man or beast, and conveys the idea of low or bad breeding. 'A mongrel-bred bullock,' 'a lot of mongrels' (sheep), 'a gurt mongrel' (a coarse, ill-bred man), are every-day expressions.

**Buckard**, or, **Bucked**, 205, when spoken of Milk, soured by keeping too long in the Milk-Bucket, or by being kept in a foul Bucket.—When spoken of other things,—*hircum olens*, having a rankish Taste and Smell. [buuk'ud] (very common). The word is not now used in the senses here given, but is applied to cheese only, when instead of being solid it has a spongy look and is full of cavities.

**To Buckle**, 291, or, **Buckle to**, to gird up the *Loins*,—to be diligent and active. [buuk'l túe] (very common).

*Buckle and Thongs*, 546 [buuk'l-n dhaungs], an expression (still used) to imply emptiness, as of the straps and buckles to bind a burden, but without the materials to be bound. See Bare.

**Buddled**, 136, Drown'd, Suffocated, as if in the Buddle Poll, and serv'd as Tin Oar, when washed. [buud'ld] (rare, but in use). A *buddle-hole* is a hole made in a hedge for a drain.

**Buisy** (Ab. A.S.) (?), Busky my Boys! [This word does not occur in the text.—Ed.]

**Buldering Weather**, 205, hot and sultry, tending to Thunder. (Obsolete.)

**Busking**, 312, running up against one-anothers Busk (*sic*) by Way of Provocation. Q? [buus'keen] (very common), raising the busk—or Americane, 'rizin the dander.' The *busk* is the hair or *bush*, growing along a dog's back, which when angered by another dog he raises on end, or *stivers*. A cat raises her fur also, but I never heard of a cat's busk. So *busking* means doing or saying something to excite another's choler.

**Buttons**, 156, besides the commonly known meaning of the word, is sometimes us'd to express Sheeps Dung, and other Buttons of that Kind; as also the Burs on the Herb Burdock, but these in Devonshire are call'd Cuckold-Buttons, in some other Places Beggars-Buttons. See Briss.

*Button'd*, 214. See Buttons.

**Buzzom and Buzzom-chuck'd**. See **Bozzom**.

*Bygaged*, 251, 254. See Baggaged.

## C

**Candle-teening**, 314, Candle-lighting.—To teen and dout the Candle means to put in and put out the Candle. [kan'l-teen'een] (common). *Teen the candle* = light the candle, is a common expression. See note, l. 314.

**To Caniffle**, 257, *or*, **Canifflee**, to dissemble and flatter. (Obsolete.)

*Cantlebone*, 280 [kan'tl-boa'un] (common), usually the collar-bone. In the text the expression is equivalent to 'break the back.'

*Carce*, 228, 263, care. See note 6, p. 50.

*Cassent*, 127 [kas-n], canst not. See W. S. G., p. 64.

**Cat-ham'd**, 120, ungainly, fumbling, without any Dexterity. [kyat-aamd or aam'ud] (very common). Generally applied to horses, and especially to moor-bred ponies; but I have heard it used respecting persons, and then it implies *splay-footed*. The more usual form is *cat-hocked* [kyat-unuk'ud].

**Caucheries**, 183, 243, perhaps for potential Cauteries, Caustics or burning Medicines; but in Devonshire means any Slops or Medicinal Compositions without any Distinction; the same with Couch or Cauch, perhaps from the Gr. (*sic*) miscere, to mix or mingle. [kau'chureez]. *Cauch* is still used in the sense here given, but I never heard of *caucheries*. The word implies rather a plaister or salve than a potion.

*Chad*, 244, 256, 554, 555, I had.

*Cham*, 405, I am.

**Champe**, 219, a Skuffle. (Obsolete.) I doubt this definition. It is quite common to say, 'I ont ha no more chiin-cham,' *i. e.* no more nonsense, objection, hesitation.

**A Change or Chonge**, 631, a Shirt or Shift;—because it should be often changed. [chanj]. This pronunciation is not like Eng. *change*, but the same as in *flange*. Still the regular name for a *shift*.

*Chant*, 231, I am not.

**'Chave**, 206, 211, 372, 396, *i. e.* Ich have, I have.—And so 'ch for Ich is prefixed to many other Words, viz. 'Mey be chell and may be chon't;' *i. e.* It may be I shall, and it may be I won't or will not. [This form of *I* is entirely obsolete and forgotten in the district. I cannot but think that its use in the text is much exaggerated, and the more so as it is in one or two instances used in evident error. Before Shakspeare's time all these words were written *y chave*, *i cham*, *icholle*, *y chull*, &c. See 'Essay' by 'Somersetiensis,' p. 73.

*Chawnt*, 245, I will not; *Chont*, ll. 598, 600.

*Chawr*, 563, 565. See *Chur*.

*Chell*, 246, 404, 413, 421, I shall.

*Chingstey*, 302 [cheen'stai], chin-stay, the cap-strings tied under the chin. The leather strap which fastens a bridle by passing round the jaw is called a *chin-stay*, but I never heard the term applied as in the text.

*Chittering*, 63, 309 [chút'reen]. This word (still very common) implies something between *chattering* and *tittering*. The noise made by a number of sparrows is called *chittering*. Applied to a person, it signifies something lower than chatter—something as meaningless as the *twittering* of sparrows. See note, l. 309.

'The feathered sparrowe cald am I;  
In swete and pleasaunt spryng  
I greatly doe delight, for then,  
I chitter, chirpe and syng.'

Kendall, 'Flowers and Epigrammes,' A.D. 1576.

*Chocklee*, 232, to cackle. See Chockling.

**Chockling**, 44, 45, 311, 502, the Cackling of a Hen when disturbed; and when spoken of a Man or Woman, means hectoring and scolding. [chaak'leen]. A hen always *chuckles*, never *cackles*.

*To chonge a life*. See note 9, p. 87.

*Chongy*, 123 [chaun'jœe], changeable, unsettled, stormy—applied to weather (very common).

**Chounting**, 39, 310, taunting, scornfully reviling, or jeering. This is not derived from chanting, nor has any relation thereto, unless meant in a harsh disagreeable Tone. Vide *Chun*. [chawn'teen] (still used). The word implies mumbling or mouthing, but more in the way of complaint than abuse.

- Chucked*, 302 [chuukt], choked. This word is still always pronounced thus.
- Chuer**, 223, in other Counties a Chare, a Jobb of Work; generally applied to the Work of a Person who assists on all Occasions, and in different Kinds of Work: Hence a Chare-woman or Chewrer, who helps the Servants in a Family. [chò'ur in N. Dev., choa'ür in W. Som.] (very common). See note 1, p. 50.
- To Chuery or Chewree**, 281, 291, to assist the Servants, and supply their Places occasionally, in the most servile Work of the House. [chò'ürée, choa'ürée]. *Uur du choa'ürée*, means that she goes out for hire as a charwoman. See note, l. 223.
- Chun**, 14, 244, 278, 287, Quean, or Woman, Q?—But a Quean formerly meant a Whore, and generally now a bad sort of a Woman. [*Chun* is obsolete, but quean [kwee'ün] is very common. 'Her's a nice old quean' may be often heard.]
- Chups*, 101 [chuups], chops, *i. e.* cheeks.
- Chur*, 554, 555, I was. See note 1, p. 102.
- Chuur*, 593. See *Chur*.
- Clathing**, Cloathing—**Clathers**, 135, Clothes. [klaa'dheen, klaa'dhurz] (very common). See Aead-Clathing.
- Clam**, 133, a Stick laid over a Brook or Stream of Water to clamber over, supplying the Want of a Bridge, a Clap or Clapper. [klaam] called also more frequently a *clammer*, is still a common name for a board or pole laid across a brook for a foot-bridge.
- Clome**, 249, (perhaps from Loam), Earthen-ware. [kloa'm] (the common name for crockery). Spelt *cloam* in the text.
- Coad, or Caud**, 148, unhealthy, consumptive, or cored like a rotten Sheep. [kaod] common disease of sheep, through feeding on wet land. Cf. A.S. *cóð*.
- Coal-varty*, 122, 272. See note, p. 36.
- Coander*, 143 [koa'ndur], corner. The insertion of a *d* in this and other words, as *taavuldur*, tailor, is still a peculiarity of this dialect. See W. S. G., p. 19.
- Cockleert**, 110 (*i. e.* Cock-light), Diluculum, the Dawn, when the Cock crows: In the Evening, Crepusculum. [kauk-lai't] (very common).
- Cod-Glove**, 92, a Furze-Glove without Fingers. [kaud gluuuv] (obsolescent), now generally called 'hedging glove.'
- To Coltee**, 265, 296, to act the Hobby-horse, to be as playful as a young Colt. [koal'tée] (very common).
- Colting*, 46 [koa'lteen], romping in a very opprobrious sense, when applied to a woman (common). Chaucer has *coltish* (Halliwell). See also *Cymbeline*, Act ii. sc. 4.
- Compare*, 465 [kmpae'ür], comparison (very common).

'*This offspring of my braine, which dare not scarcely make compare with the foulest.*'—'Optic Glasse of Humours,' A.D. 1639.

**To Condiddle**, to waste, disperse, or convey away secretly or imperceptibly. [kundú'd'l] (still in use). 'I'd a got ever so many old spade guineas wan time, but they be all a condiddled.'

**Condiddled**, 290, insensibly wasted away.—Spoken of Goods or Substance, clandestinely and gradually spent and consumed.

*Cornoral Oath*, 365 [kaurnurul oa'ũth], an oath as solemn as that sworn before a coroner (common).

*Cort*, 210, 213, 389, intended for the past tense of *catch*. No such form of tense now exists in the dialect, but if it ever did the *r* would be sounded as in *thort* = *thought*. See W. S. Gram., p. 46.

*Cotton*, 77, 514 [kaut'n], to beat, to whack. The use of this word implies an instrument, and not a drubbing with fists or bare hands. See *Lace*. (Still very common.)

**To Creem**, 326, 605, to squeeze, and as it were to cramp. [kraim] (still in use).

**Crewdling**, 159, a cold, dull, unactive and sickly Person, whose Blood seems to be as it were curdled. [krèò'dleen] (still used). ?

**Crewnting**, 43, 45, or **Cruning**, Groaning like a grunting Horse. [krèò'nteen] grunting, complaining, lackadaisical (common).

**The Crime of the Country**, 508, 522, the whole Cry, or common Report of the Neighbourhood. [kruym u dhu kuun'trèe] (still in use).

**Crock**, 248, always means a Pottage-Pot, when not distinguished by an Adjunct; but besides this Porridge-Crock (as 'tis sometimes call'd) there is the Butter-Crock, by which the Devonians mean an Earthen Vessel or Jar to pot Butter in; and the Pan-Crock, which see in its place. [krauk]. The crock is an iron pot of peculiar and well-known shape. It is nearly a globe, having a swinging handle, by which it is hung up to the *chimney crook*, and has three short projections by way of legs. Moreover, it has always three horizontal rings upon its circumference. Other vessels and utensils change their fashions, *crocks* never do.

**A Croud**, 388, 391, a Fiddle. [kraewd] (obsolescent).

'*This fiddle is your proper purchase,  
Won in the service of the churches;  
And by your doom must be allow'd  
To be, or be no more, a crowd.*'

Butler, 'Hudibras,' Pt. I. c. ii. l. 1002.

'*A lacquey that can . . . wait mannerly at a table . . .  
Warble upon a crowd a little.*'

Ben Jonson, 'Cynthia's Revels,' Act i. sc. 1.

**Crouder**, 392 [kraew'dur], fiddler (common).

**Crown**, 86 [kraewn], to strike on the head (rare, but not obsolete). The use of some instrument is implied in this word.



**A Crub**, 486, a Crumb of dry Bread, with or without Cheese. [krəob] (obsolescent).

**To Cuff a Tale**, 298, to exchange Stories, as if contending for the Mastery;—or to canvas a Story between one and another. (Obsolete.)

*Curry*, 89, 516 [kuur'čē], to thrash, to whack. 'I'll curry your hide for you,' is a very common threat. Some weapon is here also implied.

*Cuttled*, 107, 308 [kuut'ud], a word of rather general meaning, implying crabbed, ill-conditioned, snappish (rare, obsolescent).

## D

*Daggle-teal'd*, 501. See *Dugged*.

**The Very Daps of a Person**, 230,—The Aptes, Aptitudes or Attitudes: The exact Likeness of another, in all his Gestures and Motions. [dhu vuur'ēe daaps] (very common).

*Deeve*, 123 [deef], deaf. See note 16, p. 35.

**Dem!** 106, 139, You Slut! [dac'ŭm] (very common). This word does not now mean *you slut!* but its use in speaking to any woman would be insulting, without conveying any definite implication.

**Good Den**, 551, Good E'en, Good Even.—An Afternoon Salutation.—Vide Shakespear's *Romeo and Juliet*:

'Mercutio. God ye Good e'en, fair Gentlewoman!

Nurse. Is it Good e'en?

Mercutio. 'Tis no less I tell you,' &c.

[gēod ai'n] (common). The *good den* of the text is impossible.

*Deny*, 530 [dinaa'y], to refuse. This word is still commonly used as in the text, p. 98—'You wont deny to see me drenk.' A quite authentic story is told of a man standing up in a church, not very far from Parracombe, nor very long ago, to forbid banns thus: 'I deny it and defy it, th' ummun's mine!'

'And now he left that pilgrims might deny  
To see Christ's tomb, and promis'd vows to pay.'

Fairfax, 'Tasso,' i. 23.

**To Dere**, to hurry, frighten, or astonish a Child.—See *Thir*. (Obsolete.)

*Dest*, 35, 37, 46, 57, 60, 79, 129. See *Dist*.

*Deth*, 366 [deth, dŭth], doth. This pronunciation is still that most heard in N. Dev., and has certainly been so for above 500 years.

'þe King Phelip of France þe lasse þo of him tolde,  
& drof him to busemare as me ofte deþ þan olde.'

Robert of Gloucester, *Will. Conq.*, l. 463 (ed. Morris and Skeat).

'Ac ȝyf þou nart, ich cristni þe;  
And deþ þat his to donne.'

William of Shorcham, A.D. 1307, 'De Baptismo,' l. 125.

**To tell Dildrams**, 511, and **Buckingham-Jenkins**, 145, to talk strangely and out of the Way.—The latter seems to be an Allusion to

some old incredible Story or Ballad concerning one Jenkins of Buckingham: Q. Whether that Jenkins, who is said to have liv'd to the Age of 167 Years was a Buckinghamshire Man? or what other Person of that Name may be alluded to? (Obsolete.)

**The Dimmet**, 163, 170, the Dusk of the Evening. [dúm'ut] (very common), the evening twilight.

**No Direct**, 149, no plain downright Truth, and consequently no Trust to be given. [noa durak'] (very common), no reliance.

*Dispreise*, 68, 570 [deespraayz], a very expressive phrase, still very common, for which no precise equivalent exists in lit. Eng. In l. 68 its use implies that in proclaiming Roger Hill's character to be equal to any other, she by no means wished to put a slight upon the rest.

'Pandarus. *I will not dispraise your sister Cassandra's wit.*  
Shakspeare, 'Troilus and Cressida,' Act i. sc. 1.

*Dist*, 31 [dús(t)], dost. See W. S. G., p. 35, on the use of the 2nd pers. sing.

*Distracted*, 442 [deestraak'tud], mad. This is a word of very common use. 'I be amost distracted wi the tooth-ache.' 'Poor blid, her's most distracted, ever zince he died;' *i. e.* her husband died.

'*Better I were distract,*  
*So should my thoughts be sever'd from my griefs.*  
Shakspeare, 'K. Lear,' Act iv. sc. 6.

**To Doattee**, 143, to nod the Head when Sleep comes on whilst One is sitting up. [doa'útée] (very common). The action is occasionally to be noticed in church.

*Docity*, 209 [daus'utée], gumption, knack, handiness (very common still).

**To tell Doil**, 137, 145, 511, to tell like a sick Man when delirious. (Obsolete.) Compare To Dwallee.

**The Dorns**, 274, the Door-Posts. [duurnz] (the usual name). This word is quite technical, and is applied to the frame to which a door is 'hung,' when this frame is made of solid, square timber, such as is usually the case in buildings of the *cottage*, *stable*, or *barn* class. The framework of doors in better-class buildings is usually flat, and is then called *door-jams* or *door-linings*. See Antlebeer.

**It Doveth**, 125, it thaws. [doa'vuth] (obsolescent).

**The Dowl**, 173, 174, 383, 445, or **Dæul**, the Devil. [daew'ul] (rare, but not unknown).

*Dowl vetch tha*, 29 [dhu Daew'l vaech dhu], *the devil fetch thee*, a disease of which the context sufficiently explains the meaning. It would be quite well understood nowadays what was meant by such an expression, but it is rare. It implies the almost severest reproach that can be uttered to an unmarried woman.

*Drade*, 135 [drae'üd], drew. See note 9, p. 43. This is a good example of a strong verb in lit. Eng. remaining weak in the dialect. See W. S. G., p. 46.

*Drash*, 94, 346, 515 [draash, draarsh], to thrash. When used for *drub* it implies some weapon, as stick or cudgel. The word would not be used to signify a mere drubbing with hands or fists. See *Lace*.

**A muxy Draw-breech**, 7, 501, a lazy filthy Jade, that hangs an A-se as if overloaded by the Dirt at her Tail. [draa·-burch] (common).

*Drenking*, 196 [draeng·keen]. In Devonshire this is the food, *i. e.* meat and bread and cheese, given in the afternoon to labourers during hay-making and harvest. Called in Somerset *vover o'clocks* or *arternoons*. It has nothing to do with the cider allowance, which is quite understood to be going on all day, often *ad lib*. The word *drink* is applied to malt liquor only. 'A drap o' drink' means 'a drop of ale.' 'A dinner and drinkings' is the usual term for a landlord's feast, meaning the dinner with pipes and grog to follow.

*Dressing*, 273 [dras·een], clothes, linen.

*Drow*, 245 [droa], throw.

*Drow vore*, 175, 176, 180, 309 [droa voa·r], to twit (very common still). See note 5, p. 44.

*To drub*, 347, 516 [druub], to beat, with or without weapon (seldom used—more Cockney than provincial). See *Lace*.

**Dugged**, 101, 135, 203, **Dugged-teal'd**, 16, *Dugged-yess*, 44, and **Daggle-teal'd**, Wet, and with the Tail of the Garment dragg'd along in the Dirt. [duug·ud] (common). Sheep when in a well-known dirty state are said to be *dugged-tailed*.

**To Dwallie**, 137, or **Dwaule**, to talk incoherently, or like a Person in a Delirium. [dwau·lée] (still used). A man in his cups, who talks in a rambling hiccoughing style, is said to *dwallie*.

## E

*Earteen*, 496. See note 6, p. 96.

**Eart one, eart t'other**, 159, 160, 225,—Now one, then the other. (Obsolete.)

*Ee*, 128 [ai·, rarely ee·], eye.

*Een*, 229 [ee·n], end (common).

**Egging**, 307, spurring on, or provoking. [ag·een] (See *Agging*.)

**E-long**, 275, slanting. (See *A-long*.)

**Elt**, See *Ilt*.

*Eu*, 364 [un, 'n], him; 214, her. See note 6, p. 49.

*'But what was that Zin Valentine?*

*Did you ever know 'un, goodman Clench?*

\*                    \*                    \*                    \*

*As the 'port went o' hun then, and in those days.'*

Ben Jonson, 'Tale of a Tub,' Act i. sc. 2.

**Es**, 2, 10, that is Ise (the Scotch of the Pronoun Ego) which, as well as Ich, is sometimes used in Devon for I.—(See *Chave*.)—Es or Ez is also

sometimes used for *is*. [I entirely dissent from this. The use of *es* in the text is exaggerated but not impossibly frequent. It is the regular *us* of Devonshire used as a nominative. It is to be heard daily throughout N. D. pronounced *ess*, and is nothing more than the very common substitution of the plur. for the sing., as in the Cockney *let-s look for let me look*. This word is spelt *ees*, ll. 2, 176, but when so pronounced it is used interrogatively only. See W. S. Gram., p. 34.]

## F

*Fath!* 19, 345, 347 [faa'th], By my faith! still about the most frequent exclamation of asseveration to be heard in N. Dev. and the Exmoor district of Som. It occurs many times in the text, but is generally spelt *vath*. This, however, is wrong. In some instances, *e. g.* l. 19, it is *fath!* the true pronunciation. See *Fy*.

*Fibbee*, 264 [fúb'ee], to lie (rare).

*Flimflam*, 505, 507 [flúm-flaam], idle talk (very common still): quite different from *chim-cham*. See *Champe*.

'This is a pretty flim-flam.'

Beaumont and Fletcher, 'Little Fr. L.,' Act ii.

'These are no flim-flam stories.'

Ozell, 'Rabelais' (Trans.), Prol. Bk. ii. vol. ii. p. 4.

**Foust** or **a-foust**, 155, Dirty and soil'd; but this Word is not used in Devonshire to express mouldiness, as in some other Counties. [fuwst] (very common). This word implies dusty from the winnowing of corn, or from hay, rather than dirty; or if soiled by mud or other filth it must have become dry or 'dried on' before it would be called *foust*. The word *fousty* is applied to hay or straw when in a bad condition.

**Fulch** or **Vulch**, 67, a pushing Stroke with the Fist, directed upward;—from *fulcio*, *fulcire*, to prop up or support. [vuulch] (used but rarely).

**Full-stated**, 405, Spoken of a Leasehold Estate that has Three Lives subsisting thereon; that is, when it is held for a Term, which will not determine till the Death of the Survivor of Three Persons still living. [vèol stae'utud] (very common). See notes to ll. 405, 406.

**The whole Fump of the Business**, 34, for *Frump*, (*Sanna*) (?)—The whole of the Jest; or all the Circumstances of a Story, and the Means by which it came to such an Issue. (Rare.)

**Fusty-lugs**, 118, 502—spoken of a big-boned Person,—a Great foul Creature. [fuus'tilugz] (common). Used only in the plural. The foulness implies bad smelling.

*Fy!* [faa'y] = *par foi*, as common an expression in Devonshire as its analogue is in France—'Are you quite sure? Ees *fy!*' *Oh fie!* is a common exclamation of disapproval.

In *Prompt. Parv.*, p. 159, ed. Way, Camden Soc., 1865, is a note:

'In the Wicliffite version occur the following passages: "He that seith to his brother *Fy* (*al. fugh*) schal be gilty to the counsell."—Matt.

v. 22. "And as thei passiden forth, thei blasfemed him, movyng her heddīs, and seiynge, Vath, thou that distriest the temple," &c.—Mark v. 29.'

Compare also Ps. xxxv. 21, and Ps. xl. 18, Prayer Book version.

## G

*Gambowling*, 131 [gaambu·leen], gambolling, frisking. This very common word is always pronounced thus—accent on penult. *Gamboyling*, 141, 568.

**The Gammerels**, 153, the lower Hams, or the Small of the Leg. [gaam·urulz] (common), of a quadruped, the projecting joint or elbow of the hind legs; of a human being, the under sides of the thighs just above the bend of the knee.

**A Gapesnest or Gapesness**, 186, a Wonderment, a strange Sight.—'Fit only for a Gapesness,' i. e. Fit only to be stared at, as some strange uncommon Creature. [gaaps-uaes] (very com.), a gazing-stock.

*Gar*, 349 [gaur], a quasi oath, still one of the commonest.

**Geowering**, 309, or **Jowering**, Brawling or Quarrelling. [jaaw·ureen] (very common), growling, grumbling in a quarrelsome manner. In the Prompt. Parv. this word is *Iorowre* and *Iurowre*, *susurro*, and in a note (p. 268, ed. Way) is said to be onomatopœic, in the same sense that the sound of some birds is termed *jurring* or *jarring*. In the 'Liber Vocatus Femina' (MS. Trin. Coll. Cam.) it is said '*coluere jurrut, and cok syngeb.*' Cotgrave gives '*Bocquer*, to butte or jurre;' also '*Heurter*, to knock, jur, or hit violently.' Surely the dialect word to *jower* is more expressive than any of these for a murmuring, grumbling growl.

**Gerred**, 47, 48, 154, or **Girred**, for Gorred; Dirty or bedaub'd. [guur·ud] (heard occasionally).

**Gerred-teal'd Meazles**, 408, Filthy Swine;—Because frequently scrophulous, or, in many Places, spotted. (Obsolete, unknown.)

*Getfer*, 226 [gaet·fer] (*Gefter* in some editions), gaffer, neighbour.

*Gigleting*, 131, 141, 568 [gig·lteen], giggling, silly, laughing at nothing. See note 6, p. 39.

*Giglet*, 566 [gig·lut], a giddy, silly romp, one who grins or giggles at nothing, when applied to a woman; a wastrel, a good-for-nought, when applied to a man (very common). The Prompt. Parv. has (pp. 193-4, ed. Way) '*Gybelot, gyglot, gygelot, ridax, agagula.* Ben Jonson also uses *giglot*, a wanton girl (Glossary to ed. Gifford, Moxon, 1838). See also Halliwell; 'Measure for Measure,' Act v. sc. 1; '1 Henry IV.' Act v. sc. 1.

'If this be  
The recompence of striving to preserve  
A wanton giglet honest, very shortly  
'Twill make all mankind pandars.'

Massinger, 'Fatal Dowry,' Act iii. sc. 1.

**Glam**, 149, a Wound or Sore, a Cut or Bruise, Botch or Swelling, &c. an accidental Hurt. Vide Lampsed. [glaam] (obsolescent).

*'A pottage for a gleymede stomak,  
bat may noyt kepe mete.'*—See Prompt. Parv. p. 198.

**Glumping**, 39, 41, 313, Looking sullen; Dark and lowering, gloomy or glum. [gluum'peen] (very common).

**Goodlee**, 58, 262 [gèod'ëe], to improve, to get on. Used very commonly in speaking of cattle. *Dhai sheep-l shoa'r tu gèod'ëe*, 'Those sheep will (be) sure to thrive.'

**To Gookee**, 145, To have an awkward nodding of the Head, or Bending of the Body backward and forward. [gèok'ëe] (common), to bend backward and forwards, like a cuckoo's well-known swing. To act the cuckoo [gèok'eo].

**A Gore-Coat**, 154, A Gown or Petticoat gored, or so cut as to be broad at the Bottom, and narrower at the upper Part; such as may be seen in some antient Pictures, particularly of Q. Elizabeth; from Gore a Pleit or Slip.—Vide Ball's Edit. of Spenser's Calander, Ægl. 3. [goa'ür koo'üt] (common).

*'Betere is þolien whyle sore  
þen mournen euermore.  
Geynest vnder gore,  
Herkne to my roun.'*

Alysoune, l. 41, 'Specimens of Lyric Poetry,' A.D. 1300  
(ed. Percy Soc.).

*'An elf-quene shall my leman be  
And slepe under my gore.'*

Chaucer, 'Cant. T.,' l. 13,719.

*'Goore of a smocke, poynte de chemise.'*—Palsgrave.

*'Gheroni, the gores of a woman's smocke.'*—Thomas, 'Ital. Gram.'

**Gottering**, 187. See *Guttering*.

**To Grabble**, 376—for Grapple. [grab'l] (very common), to seize tightly, to hold firmly.

**Grammer**, 537, 542 [graam'ur], grandmother; applied to any old woman.

**To Grizzle**, 312, to grin, or smile with a sort of Sneer. [gúr'zl] (very common), to laugh in a mocking manner.

**A Grizzle-de-mundy**, 78, a foolish Creature that grins or laughs at any trifling Incident. [gúr'zl-di-muun'dée] (very common).

**Gurt**, 6, 15, 39, 118, Great. [guurt] (always thus).

**Guttering**, 10, 11, 187, Guttling and devouring, eating greedily. [guut'ureen] (very common).

## H

*Ha*, 167, 214 [u], he, she. See note, l. 214. See also W. S. G., p. 96.

‘*Nixt þan : ha zette strengþe · þet þe vyendes  
þet slezþe zent to zygge to keste out.*’

Ayenbite of Inwyt (A.D. 1340), E. E. T. S., ed. Morris, p. 263.

The ‘*Chronicon Vilodunense*,’ which is a life of St. Editha, speaks of *her* throughout as *he*. *She* is not once to be found.

‘*And Kyng Egbert sustre also he was  
And þere inne also hee was ybore.*’—Stanza 35.

‘*Erle Wolstons wyff forsothe hee was  
Or he toke ye mantell and þe ryng  
And to make a relygiose house of hur owne place  
He prayede hur brother Egbert þe kyng.*’—Stanza 36.

‘*His owne spēncer’s douzþ hee was.*’—Stanza 44.

I much doubt if this is from A.S. *heo*. See En.

**Ha-ape**, 51, Stop, or keep back,—(To Ha-ape,) is generally applied by Plowmen, to the forcing the Oxen backward, to recover the proper Direction of the Furrow, which is termed Haaping them back; and the Word of Command to the Bullocks in this Case is Haape! Haape back!—l. 51.—‘*nif Vauther dedn’t haape tha,*’ i. e. If Father did not stop, restrain, and force thee to a contrary Course. [hau’p] (very common). The use of this word would convey an extra insult, as implying that the father would treat his daughter, and use the same language to her, as he would to a bullock. The word is thus very forcible in connection with *sture*, l. 49, just above.

*Haddick*, 123 [ad’ik], haddock. See note 16, p. 37.

**Haggage**, 27, an awkward slovenly Hag, or Slattern. [ag’eej] (very common), baggage.

*Haggaging*, 64, 502 [ag’eejeen], slovenly, awkward, beggarly, or dressed like a hag (still in use, but rare).

**Haggle-tooth’d**, 58, Snaggle-tooth’d. [ag’l-tèò·dhud] (common). Having teeth growing across or projecting.

**Halzening**, 298, predicting the Worst that can happen. [aal’zneen] (common). Predicting or divining with the *halse* or *hazel* rod, hence predicting evil to an enemy, and hence, as now used, speaking or wishing evil generally.

*Handbeating*, 197 [an-bee’ñteen], digging up the turf to burn it in the process of burn-beating. There is a process of cutting the turf by a sort of large flat knife pushed forward by the chest—this is called *spading the beat*; but in stony ground, or where there are many roots, the turf must be dug with a mattock—this latter is *handbeating*. See *Beat*.

**Hange or Hanje**, 30, 158, The Purtenance of any Creature, join’d by the Gullett to the Head, and hanging all together, viz. the Lights, Heart, and Liver. [anj, hanj] (the only term in use). The word does

not include the *head* of the animal, as here stated: when sold together, the whole is called *ai'd-n anj*, 'head and hange.'

**Hanteck**, 620, Antic or frantic. [an'tik, *emph.* han'tik] (very common as a noun, but rare as an adjective), cracked, mad.

**Hap**, 267, 315 [aap], chance; *gurt-hap* = unusual chance (in daily use). *Happen*, in any sense, is never heard.

'*þe couherdes hound þat time · as happe by-tidde,  
feld foute of þe child · and fast pider fulwes.*'

William of Palerne, l. 32, ed. Roxburgh Club.

See also *Prompt. Parv.* p. 226.

'*Is wiþ tresor so full begon,  
That if 3e happe þerþon,  
3e schull be riche men for eure.*'

Gower, 'Tale of the Coffers,' l. 62.

**Hare**,—Her; by the Exmoorians also used for She.—By the Cornish (on the contrary) and also by some few Devonians, She is often used instead of Her, viz. in the Accusative as well as Nominative Case. [uur, *emph.* huur]. The *hare* of the text is too drawn out, even if very emphatic. It is in the Exmoor district a broad sound, almost *har*. See W. S. Gram., p. 35.

**Harest**, 32 [aar'us], harvest. Always so pronounced.

**To Hawchee**, 188, 192, to feed foully. [a'uch'ee] (still used, rare), to make a loud noise in feeding.

**Hawchemouth'd**, 187, One that talks indecently, or rather makes no distinction between decent and indecent Language, but mouthes out what comes uppermost; and whose Discourse therefore is a mere Hotch-potch. [a'uch-maew'dhud, a'uch'ee-maew'dhud] (common), loud, obtrusive, gross in talk. *Hawchemouth* is a common epithet.

**Hay-pook**, 88, 284 [aa'y-p'èok], hay-cock—the usual word. *P'èok u aay* is equally common, but *cock* is unknown. See *Pook*.

**Heart-Gun**, 23, 556 (Cardialgia—*Tabum quoddam Cordis* :) Some great Sickness in the Stomach, or Pain about the Heart, rather worse than the common Heart-burn. [aa'rt guun] (still in use). *Gun* as a suffix, probably A.S. *gund*, seems to mean ailment of an inflammatory kind. See *Barn-gun*.

**To Henn**, 248, 255, to take and throw. [Vide Spenser's *Calend.* Ægl. 3. 'The Pumie Stones I hastily hent and threw.'] But this Word is seldom used in Devon, tho' frequently in Cornwall. [ai'n], the most commonly-used word for *to fling* or *throw*, as *to henn a stone*. It does not mean *to take and throw*. It is in daily use in N. Dev. and W. Som., where *to throw* [droa'] means either to cast down in wrestling or *to fell*. Trees are always *u-drow'd*. See note 5, p. 52. This word in no case means to *seize* or *take hold*.

**Hewstring**, 48, 267, Houstring, coughing, wheezing. [èò'streen] (very common).

**Hey go!** 15, 247, 283 [aa'y go], Heigho! The *g* is always sounded in this interj.



**Hire**, 31, 139, 444, 566, 617—used for Hear. (Still used by a few old men, obsolescent.)

**Hoazed**, 261, Hoarse.—see Hozed below. [oa·ũzd] (very common).

*Hoazed* [u-oa·ũzd, emphatic u-hoa·ũzd], become hoarse; used as a verb only in the past participle (still very common). *Hoarse* [oa·ũz] is a noun in the dialect. *Uur-dh u-gunt u tuur·abl oa·ũz*, 'She has a terrible hoarse.' Prof. Skeat says, 'Why not "cough?" Surely it is here = M.E. *host*, a cough; not the adj. *hoos*, hoarse. The *r* in Mod. E. *hoarse* is an absurd intrusion, never sounded, and wrong.' Mr. Chorley says, 'I once heard a clergyman say that on going on a Saturday night to do duty for a brother clergyman, he found the sexton walking up and down the river (the Barle) to get a *hoaze*, he said, as he was to sing bass in church next day.'

**To Hobby**, 296, 299, to play the Hobby-horse, to be at Romps with the Men. [aub·ee] (very common), to jump on a man's back, to act the romping, wanton hoyden.

*Hobby-horse*, 46 [aub·ee au's], a sham horse moved by a person inside, a stage horse. In olden times, and even in living memory, the hobby-horse formed part of the sports of the village revel. Applied to a woman the epithet is coarse and offensive. See Ben Jonson, 'Entertainment to the Queen,' vol. v. p. 211, ed. Walley; also

*'Shall th' hobby-horse be forgot then,  
The hopeful hobby-horse shall he lie founder'd?'  
Beaumont and Fletcher, 'Woman Please'd,' Act i.*

In the same act we are told how the horse was carried:

*'Take up your horse again, and girth him to you,  
And girth him handsomely.'*

**Holing**, 297, Calumniating; ab. A. S. Hol, Calumnia. [oa·leen], picking holes. Prof. Skeat suggests that probably the phrase 'picking holes' arose from a misunderstanding of A.S. *hol*, detraction.

**Horry**, 47, 155, 205, foul and filthy. (Obsolete.)

*'Of vche best þat bereȝ lyf · busk þe a cupple,  
Of vche clene comly kynde · enclose seven makeȝ,  
Of vche horwed, in ark · halde bot a payre.'*

Alliterative Poems (A.D. 1360), E. E. T. S., ed. Morris, l. 333.

*'þat þis synfull world þat so horry ys.'*  
'Chronicon Vilodunense,' ed. Hoare, st. 467.

In the above quotation the meaning is 'adulterous,' 'lecherous'—hence it may have readily come to mean *filthy* as applied to clothes.

**To Holster**, 219, to hustle and bustle, to make a confounded Noise. (Obsolete.)

*Hoppee*, 95, 206 [aup·ee], to hop, to jump. A good example of the inflection *ēe* to the intransitive infinitive, which often lends a frequentative force, as in the text. See W. S. Gram., pp. 45, 49.

**Hot**, 149, 207, 213, 254, 259 [haut], what. This is the true pronunciation, although generally the literary *what* appears in the text.

**To be Hove up**, 52, means the same as Hozed. [oa'v], lifted up, exalted; past tense of *heave*.

**Hozed or Hawzed**, 290, finely off!—Ironically spoken.—Perhaps finely housed, or in a fine Hovel; for the Word Hobbler (probably from Hovel) is used by the Devonians ironically in much the same Sense; as, such a-one is in a fine Hobbler! meaning in some great Difficulty. [oa'zd]. I doubt the explanation here given. This word is evidently a cant phrase for *died*, *i. e.* have become so short of breath as to stop breathing. I have heard the word so used.

**A Huckmuck**, 118, a short thick-shouldered Person; or rather meant for a Person with short Legs, one whose Hocks are immers'd in, or bespattered by the Muck or Dirt;—or perhaps an unshapely Creature like a Brewer's Huckmuck, *i. e.* a sort of Wicker Strainer us'd to prevent the Grains and Muck from running out with the Wort. [uuk-muuk], very common as an epithet for a paltry, mean, shuffling person. As a common implement in brewing, it consists of a mere bundle of twigs placed at the bottom of the mashing 'kieve' for the purpose given above. Hence as an epithet it is closely allied to *bundle* or *faggot*. Cf. heck, E. D. S. Gloss. B. 14, p. 86.

**The Hucksheens**, 154, the Legs up to the Hams, or Hocks. [uuk-sheenz] (common), hock-shins, under side of thighs. See *Gamerels*.

*Hum*, 152, 200, 212 [uum, aum], home. Spelt *whome*, l. 113. See note 6, p. 36.

**To have a Hy to every-body**, 232—to call after,—to have some-what to say to:—Heus! Heigh Sir! You Sir! [haay!] (very common), applied to gossips and forward women, 'ready to talk to any man that comes along.'

## I

*Jawing*, 307 [jau'een], mouthing, growling.

**The Jibb**, 249, a Stiller to fix a Barrel of Liquor upon. [júb], the only name in use for a cask-stand.

*Ill hearty*, 103 [ee'ül aart'ée], unhealthy, ailing, delicate (very common).

**The Ilt**, 409, the spayed female Pigs. (Obsolete, both word and custom.) This word was formerly *gilt* or *yilt*. The Prompt. Parv., p. 194, has *Gylte*. *idem* quod *Galte* (nefrendus); and adds in a note: 'Bishop Kennett in his glossarial coll. gives "galts and gilts, boar-pigs and sow-pigs, from old Dan. *gallte*, porcus." . . . Any female swine is called a gilt in Staffordshire.'

**Jowering**, 21, 309, Geowring. See *Geowring*.

*Ise*, 17. See *Es*. I believe this form of *ego* does not and never did exist. *I'ze* means I has = I have, but it is not Western. I have been told by educated people that *ise* is still used for 'I will,' or rather 'I shall,' = I s', but I can find no sign of it, and I think it is the literary dialect of Shakspeare and Ben Jonson, which has been

taken to be infallible—and hence if the form is not used, it ought to be. Professor Skeat agrees with me that it is no more than ‘conventional play-writers’ slang,’ and says that it occurs also in a song in ‘Two Noble Kinsmen.’

*Jump*, 107 [juump], a loose jacket or slop, a man’s garment, and hence the piquancy of the abuse; called now a *junper*.

## K

**The Kee**, 110, 202, 409, the Kine, or Cows. [kae’ee]. This is a common pronunciation. In the singular it is *a cow* [kae’ee]—*cows* are [kae’eez].

**Any Keendest Thing**, 210, 293, any Kind of Thing,—all Sorts of Things, ever so much. [kee’ndees] (very common).

**Keeve or Kieve**, 249, a Mashing Tub. [kee’v]. This word generally means the *mash*, *i. e.* the malt in process of infusion. The malt as soon as wetted is left to stand a certain time before the *mashing* or *stirring* takes place, and this operation is called *setting the kieve*. The word *kieve* used alone in reference to a vessel would be understood to mean a *cider-vat*, but the same utensil is constantly used for brewing, and then it becomes the *mashing-kieve* [maer’sheen kee’v].

**A Kep**, 94, 206, 300, 516, a Cap. [kep, kp]. This is still the usual pronunciation in N. D. and Exmoor district. Spelt *kepp*, l. 94.

**Kerping**, 308, 638, Carping. [kyuur’peen] (very common), discontented, grumbling.

**Kesson**, 232, 297, 512, 534, Christian. (Obsolescent; now *kúr’steen*.) See note 18, p. 57.

**A Kickhammer**, 279, a Stammerer. [kik-aam’ur] (very common), no longer a stammerer, but an insignificant, bumptious little upstart.

*Kiver’d*, 156 [kúv’urd], covered.

## L

**A Labb**, 3, 459, 623, a Blab. [lab] (common).

‘Labbe, or he that can not *kepyn non counsel*.’

Prompt. Parv., p. 282.

‘*Quod tho this sely man, I am no labbe,  
Ne, though I say it, In’am not lefe to gabbe.*’

Chaucer, ‘Miller’s Tale,’ l. 3506.

*To Labbe*, 306. I am quite uncertain as to this word. I assume it to be pronounced *lab’ee*, and if so it might mean *let be* (obsolete).

‘*Hee’l purchase induction by simony,  
And offers her money her incumbent to bee,  
But still she replied, good sir, la-bee,  
If ever I have a man, square cap for me.*’

Cleaveland’s Poems, A.D. 1561 (Nares).

**To Lace, &c.**, 80, 81, 346.—See below in the Note subjoined to this Page. [lae'ūs] (very common). Implies the use of some **pliant instrument**; the word would not be used to express a **drubbing** with the hands or fists. The words referred to below are **not** all synonymous, and are therefore inserted separately, if in the text. Some imply a particular kind of beating, others the use of some weapon or instrument, others that no other weapon than hands or fists is used.

**To Lackee**, 199, to loyter, or be long lacking or wanting from Home. [laak'ēe] (very common). The word *want* is scarcely ever heard in the sense in which it is used in lit. Eng.—*I want* is always *I lack* or *do lackee*. *Doar'ūn laak bīt tai'n mūn'eets tu dree u klauk*, 'It wants but ten minutes to three o'clock;' lit. (*It*) *don't lack but*.

**To Lamb**, 346 [laam], to beat, with or without instrument. See *Lace*.

**Lamps'd**, 127, Lamed, or disabled by a Wound or otherwise: vel ab A. S. *Lama claudus, debilis, enervatus*; vel a Lat Barb. *Lanceatus*. Vide G. J. Vossium de vitiis Sermonia, Lib. 4. Cap. 12. (Very rare.) This word is spelt *lams'd* in the text, but there can be little doubt of its being the old *lampass*, a disease common to horses, here verbalised, like *rheumatised*, *spavined*, &c.

'Biondello. *His horse . . . besides, possessed with the glanders, and like to mose in the chine, troubled with the lampass, infected with the fashions.*'—Shakspeare, 'Taming the Shrew,' Act iii. sc. 1.

**Lant**, 407 [lan], land, *i. e.* freehold property as distinguished from any other tenure. It is still very usual in speaking of a farm or any piece of ground, 'he'v a bought in the lives and made land of it,' *i. e.* he has paid for the enfranchisement. A very common saying of a man who has an unattractive daughter is 'her's land to un,' meaning that there is no more chance of her being removed from her home than a piece of freehold, or that in her he has an abiding tenure.

**Laping or Leeaping**, Leaping. (Not dialect.)

**Lathing**, 189, Invitation. [laa'theen]. Kennett says this is a Staffordshire word, and Halliwell says it is still in use. I believe it is to be heard in N. Dev., though rarely.

**Lecker**, 287 [laek'ur], drink. Quite another thing from *Leckers*.

**Leckers**, 183 [laek'urz], mixtures, or compounds of fluids for medicinal purposes. To express ordinary drink the word is singular—*laek'ur*, liquor. I have heard a sick person ask for *mi laek'urz*, meaning *my physic*.

'*Hizt mozt be do ine kende water,  
And non oper licour.*'

William of Shoreham, 'De Baptismo,' l. 13.

'*Ne mede, ne forpe, no oper licour  
pat chaungeþ wateres kende.*'—Ibid, l. 22.

Note,—To *Lace*, to *Lam*, to *Lick*, to *Linse*, to *Liquor*; as likewise to *baste*, to *cotton*, to *curry*, to *drub*, to *drum*, to *fag*, to *tan*, to *thong*, to *thresh*, to *toze*, to *trim*, cum multis aliis,—are metaphorically used to signify,—To give a sound Beating, and want little or no Explication: It was therefore thought needless to insert them under their several Initials, but only to hint thus much concerning them.

'*Ac 3yf þer wer y-mengd licour  
Oþer wid kende watere  
Ich wozt wel þrinne to cristuþe  
Hit nere nefur þe betere.*'—Ibid, l. 42.

'*And bathed every vein in such licour  
Of which virtue engendred is the flower.*'

Chaucer, 'Prologue,' l. 3.

*Lee*, 150, 201, 510 [lee, oftener lai], to lie. See note 1, l. 151.

**The Leer**, 355, the Leer-Ribs,—'He gave him a Fulch under the Leer,' i. e. in the Hollow under the Ribs. See **Fulch**. [lee'ür], the most usual name for the flank between the ribs and the 'pin' or hip. In speaking of animals that part is always called the *leer* (very common).

*Lick*, 71, 513, 561 [lik], a blow with the hand; no implement understood.

*Lick*, 226 [lig], like.

**Lipped**, 18, to be let pass; to be loose and free; and sometimes the breaking out of the Stiches in Needle-work, or the like. [I think this should be '*lat dhu lüp ut*,' i. e. *slip it = get off*] (obsolete as used in the text, but common as in the last definition).

*List* [lúst]. See Meat-list.

*Lit*, 561, 576, 589 [leet], little (still used, but rare). See note 6, p. 103.

*Live*, 235 [luy'v], life.

**Lock!** 1, 137, 520, 618, What! Heyday! Alack! Lo! ab A. S. Locan (*sic*), to look. [lau'k!] (very common). This is a quasi oath—a variety of *Lor!*

**Loblolly**, 189 (so call'd, perhaps, quasi Lubber-lolly, as being the Broth of the Country Lubbers; or rather Laplolly, because it may be lapp'd up and eaten without a Spoon) an odd Mixture of the worst Kind of Spoon-meat: The Word is also sometimes used for thick Beer. [laub-laul'ëc] (common). This word is applied to any of the milk compounds or puddings, such as *junket*, blanc mange, syllabub, &c.

*Lollypot*, 273, a common epithet, meaning booby, softy.

**Lonching**, 64, quasi Launching, or making long Strides. [lau'ncheen] (rare, still heard).

'*Who lukes to the lefte syde, whenne his horse launches,  
With the lyghte of the sonne men myghte see his lyvere.*'

'Morte Arthure,' l. 2560.

'*That long-legged fellow comes launching along.*'

Forby, Gloss. E. Anglia.

*Long-hanged*, 30, 121, 158, 238 [laung-an'jud]. See **Hange**. This epithet means *long-bodied*; it is still very common.

**Lounging** or **Lundging**, 160, leaning on any Thing, such as a Gate or Stile, like a lazy Creature that hath nothing else to do. [luun'jeen] (very common). Spelt *lunging* in the text.

*Loustree*, 216 (obsolete). See *Lustree*.

**To Lustree or Lewstery**, 291, to bustle and stir about like a lusty Wench. [lèo'strée] (common).

*Ly*, 513 [laa'y], to strike, to beat; a weapon is rather implied in the use of this word.

## M

**To Make-Wise**, 12, 292, 593, to pretend,—to make as tho' Things are so and so, when they are not. [mak wuyz], to feign, to pretend, to make believe, to counterfeit (still very common). Used also for *pretending*, as *Ee paast ulaw'ng mak wayz u ded-n zee mu*, 'He passed along pretending he did not see me.'

'*Besides to make their admonitions and reproofs seeme graver and of more efficacie, they made wise us if the gods of the woods . . . should appear and recite those verses of rebuke.*'—Puttenham, l. i. ch. 13, p. 24 (Nares).

*Maïd*, 568 [maa'y'd], girl; the only word ever heard in common talk. *Girl* [guar'ld], if used, is *fine*, for gentlefolks' ears.

**The Malls**, the Meazels. (Obsolete.)

*Marchantable*, 329 [maar'chuntubl], perfect, fit for sale; thence applied, by the bucolic mind, to state of health. *Nort marchantable* means 'nothing to boast of' (still very common).

**Marl**, 130, 207, 214, 269, 628, a Marvel or Wonder. [maar'ul] (common). See notes, ll. 130, 606.

*Marrabones*, 268 [maar'uboa'unz], knees (very common).

*Meach off*, 469 [mee'ch oa'f], to slink off, to play the truant. *Meacher* [mee'chur], a truant (very common). See note 9, p. 92.

'*Some meaching rascal in her house.*'

Beaumont and Fletcher, 'Scornful Lady,' Act v. sc. 1.

'*Ophelia. What means this, my lord?*'

Hamlet. *Marry this is miching malecho; it means mischief.*

Shakspere, 'Hamlet,' Act iii. sc. 2.

'*Falstaff. Shall the blessed sun of heaven prove a micher and eat blackberries.*'—Ibid, '1 Henry IV.,' Act ii. sc. 4.

The Prompt. Parv. has '*Mychyn, or pryely stelyn smale thyngys.*'

*Mearty*, 547, mighty (common).

**Meat-list, come to my**, 560, i. e. Stomach, Appetite. [mai't, always] (common phrase).

**Meazels**, 30, 49, 104, 186, Sows or Swine. [Obsolete. Spelt *meazle*, 30. I doubt if it meant *swine*, as here stated. In 'The Stacions of Rome,' Vernon MS., ab. A.D. 1370, ed. Furnivall, E. E. T. S., l. 247, of the Emperor Constantine we read—

'*A . Mesel forsoþe, we fynde he was.*

*Til crist sende him . of his gras.;*

*Pope Siluestre . . . .*

- l. 255. *þat þe water wesch · a-wey his sinne*  
*And al þe fulpe · þat he was Inne.*'

Here the word clearly means *leper*. See also 'Piers the Plowman,' ab. A. D. 1370, ed. Skeat, Pass. X. 179. Chauces uses both *mesel*, a leper, and *meselrie*, leprosy—'The Persones Tale' (De Ira). From the connection in the text with *long-hanjed* the glossarist probably concluded the word to mean sow, but he might just as well have put cow. Prof. Skeat reminds me that the dictionaries confound *meazel*, *leprosy*, and *measles* (see Webster), which are totally distinct.

**Men**, 270. See **Min**.

**Mencing**, 22, 568, 638 [mún'seen], mincing, affected (very common). Spelt also *mincing*, l. 22 in the text. See Isaiah iii. 16, 'walking and mincing as they go.'

**Merst** (obsolete) = mightest. l. 10, the *be* is here, as it still is very commonly, omitted. See W. S. Gram., p. 57.

**Mickled with the Cold**, 277 (a Lat. *micare*, tremere,) (?) shrunk'd up and benumb'd, the same with Steev'd, which means also stiffen'd and benumb'd. (Obsolete.) The glossarist has here given a good example, quite unconsciously, in the word *shrunk'd*, of the addition of the redundant weak inflection to the past participle of a strong verb. See W. S. Gram., p. 48.

**Middle-banes**, 632, 636 [múd'l bæ'ũnz], middle-bands, the waist (rare, but not obsolete).

**Min** or **Mun**, 224, 268, for Them; as l. 266, 'When tha dost zey mun,' i. e. when thou dost say them.—and l. 419, 'A Puss to put min in,' i. e. a Purse to put them in.—Mun is also used vocatively for Man, and sometimes even in speaking to a Woman, l. 335, but then it seems rather to mean *mannus*, for the which the Saxon Word was also man; thus l. 397, 'chave an over Arrant to tha, mun.'—i. e. I have an important Errand to thee, my little Hobby.—See the Word Over, explained in p. 143. [mún] (common in both senses here given). See W. S. Gram., p. 37.

**Moil** or **Moyle**, 64, 502, a Mule. (Obsolete.)

'Pyrgus. *Sir, Agrippa desires you to forbear him till the next week; his moils are not yet come up.*'—Ben Jonson, 'Poetaster,' Act i. sc. 1.

See also Beaumont and Fletcher, 'Scornful Lady,' Act ii. sc. 1.

**To Moily**, to labour like a Mule, to be an incessant Drudge.—'I have toiled and moiled all Day,' i. e. I have had a very hard and toilsome Day's Work. [mauy'lee] (common). Prof. Skeat doubts if there is any connection between a *mule* and to moil. Nares says, 'Probably from *moile*, a mule, being an animal very useful for labour.'

**More an' zo**, 63, 140, 195, 499 [moo'ũr-n zoa], moreover (very common).

**Mullad** or **Mulled**, 167, 377, closely rubb'd and tightly squeezed. [muw'lud], pulled about, mauled, tumbled about.

**Muggard**, 194, 313, and **Muggaty**, sullen and displeas'd, at a real or suppos'd Affront. [muug'urd] (obsolescent). Way, in the Prompt.

Parv., refers to this word as in the Exmoor dialect, and seems to connect it with *muglurd*, a *nyggarde*. It is easy to conceive of a *niggard* as sullen and morose.

*Mully*, 381 [muw'lee], to pull about, to handle overmuch (common).

**A Mulligrub Gurgin**, 185, 237, a Meal Grub that feeds only upon Gurgins or Gurgians, the coarsest Kind of Meal, and the common Food for Hounds. [muul'igrub guur'geen] (epithet still used).

**A Mum-Chance**, a Fool dropt as it were by Chance, or by the Fairies; or One who is for the most Part stupid and silent, and never speaks, at least not to the Purpose, but by mere Chance. [muum'-chaans] (common).

'*What would you have a body stand like mum-chance, as if I did'nt know?*'—'Unnatural Mother,' 1698 (Nares).

Earlier in the seventeenth century the word meant a kind of game played with dice or cards, in which silence was an essential part; hence it came to mean a person stupidly dumb.

**Mun**, vide supra Min.

**A brocking Mungrel**.—See Brocking.

*Murt*, 468, 473, might (obsolete).

**Mux**, 204, Muck or Dirt. [muuks] (very common), mud, the ordinary soft *ordure* covering of a farm-yard. See Pilm.

**Muxy**, 7, 153, 500, Dirty, Filthy. [muuk'see] (very common), muddy, deep in mire; also, as in the text, plastered with the contents of a farm-yard.

## N

**The Natted Yeo**, 210 (for Notted, or Not-headed, because without Antlers,) the Ewe without Horns. [naut'ud yoa]. This term is applied to both sheep and cattle. A sheep without horns is a '*nott*;' a cow without horns (a distinct breed) is a '*nott bullock*.' In the district of Exmoor the sheep are still, as they were then, nearly all *horned*, and an ewe without horns would be an exception, hence we find *Wilmot* in the text speaking of the natted yeo as one in particular, and therefore to be specially described as *natted*.

'*Sweet Sirope I have a lamb,  
Newly weaned from the dam,  
Of the right kind, it is notted,*'

Drayton, 'Muses Elysium,' Nymph 2.

The word in Chaucer's 'Prologue' (l. 109), which in modern popular editions is 'translated' *nut-head*, and so is senseless, should be *nott-head*, i. e. close cropped.

*Nether*, 149 [naedh'ur], another.

**The Niddick**, 24, 555, the Nape or hinder Part of the Neck. [núd'ik] (common).

*Nif*, 12, 162, 195, 196, 198, 208, 221 [neef], if. This is still the



common, indeed the nearly invariable, form; *i. e. an if*, so common in old writers.

**A Ninniwat**, 36 (*q. d.* the Watch of a Ninny or Fool,) a foolish Expectation,—vain Hopes or Fears. [*nún'ewauch*] a state of great excitement (very common).

**Nort**, 621 [*noa'ürt*], nought, nothing. Still the invariable pronunciation—the *r* very distinct.

**Now-reert**, 31, 140, 210, 255, 488 (*i. e.* now-right,) just now. [*naew ree'urt*] (obsolescent).

## O

**Odds**, 294 [*audz*], difference. See note, l. 294.

**Ort**, 10, 119, 160, 197, 253, 575, 635, sometimes us'd for Ought, or Aught, any Thing; at other Times for Oft, often, as in l. 253. [*oa'ürt*], always thus pronounced when meaning *ought* or *anything*, but it is not now used for *often*. This is quite a different word from *orts*, leavings.

**Ount**, 25 (pronunciation obsolete). The use of this word does not at all imply relationship. It is the 'aunt' of Shakspeare, and is equivalent to the Cockney *Mother*—'Mother Shipton,' 'Mother Redcap,' &c.; and simply denotes an old person.

**Over**, is frequently us'd to express over great, material, or important; as 'he hath an over Mind to such a Thing,' that is, a great Inclination to it:—An over Errand, an important Message.—See *Min* or *Mun*, as explain'd in P. 141. [*oa'vur*] (obsolescent in this sense).

**Ovove**, 14 [*uvoa'r*]. This is the same word as is elsewhere spelt *avore*, but the meaning in l. 14 is slightly different—here it means *to the front*. The passage means 'whether he would come forward or no.'

'Pan. *My ancestor To-pan, beat the first kettle drum*  
*Avore hun, here vrom Dover on the march.'*

Ben Jonson, 'Tale of a Tub,' Act i. sc. 2.

**To take Owl o'**, 162, 310 (*i. e.* to take unwell of it) to take it ill, or amiss. (Obsolete.) Perhaps the phrase survives in the very common saying, '*I do live too near a 'ood, vor to be a frightened by a Owl.'*

## P

**Pad**, 113 [*pad*], a bundle of yarn consisting of twenty-four small slipes or hanks, each consisting of four skeins, each skein measuring 360 yards; consequently a pad of yarn always contained the same number of *yards*, whatever its size or weight. Before the days of machinery, but far into the nineteenth century, the country manufacturers gave out wool to the peasants to be spun at home, and the size of the thread required was noted by ordering the *pad* to be spun to a certain weight, or in other words— $24 \times 4 \times 360 = 34,560$  yards, to be got out of so many lbs. of wool. In some factories even now this mode is still retained, and instead of spinning 20s. or 30s. they spin at

so many lbs. per pad. This word is not to be confounded with *ped*, a basket, used by Tusser, Ray, and others, as also in the Norwich *Ped-market*.

**To Paddle**, 5, 374, 511, signifies not only to dabble in the Water, &c. but also to make too free with Liquor, or to drink freely. [See the old Song of the swapping Mallard,

‘And as the Mallard in his Pools,  
So we will paddle in our Bowls.’]

(Obsolete in this sense.) The act described in l. 374 *et seq.* seems to have been quite in keeping with the manners of the period, as shown by the following:

‘*It is not becoming a person of quality, when in company with ladies, to handle them roughly, to put his hand into their necks or bosoms, to kiss them by surprize, &c.; you must be very familiar to use them at that rate, and unless you be so, nothing can be more indecent, or render you more odious.*’—‘Rules of Civility,’ A.D. 1678, p. 44 (Nares).

**To Palch along**, 201—To Stalk, or Walk on softly,—To Palch, also signifies to patch or mend Clothes, that is to put a Palch or Palliage on them; from the Word Palliate, which signifies either to disguise or to patch up a Matter. (Obsolete.)

**A Pan-crock**, 156, 215, a little Earthen Pan. [pang-krauk] (very common). This word is also still used occasionally for a *skirt* or *petticoat*. This must be its meaning in l. 156, as an earthen pan covered with *briss* and *buttons* would be scarcely probable. The word must be *pank-rock*. I cannot account for the *k* sound, but submit that *pan-rock* would be quite intelligible. The Prompt. Parv. has ‘*Pane of a furrure.*’ ‘*Panne*, a skinne, fell, or hide.’—Cotgrave. Again *pane* is the ordinary name of the flannel wrapper with which babies are covered, not especially, as Halliwell says, when they are ‘going to be christened.’ Nares gives *pane*, an opening or division in parts of a dress. ‘*A pane of cloth, panniculus.*’—Coles.

‘*He ware jerkins and round hose,  
With laced panes of russet cloath.*’

Fynes ‘Moryson,’ Part ii. p. 46.

‘Fastidious. *Strikes off a skirt of a thick-laced satin doublet I had, lined with four taffatas, cuts off two panes embroidered with pearl.*’—Ben Jonson, ‘Every Man out of his Humour,’ Act iv. sc. 5.

Beaumont and Fletcher, Minsheu, Massinger, Warton, all speak of ‘*paned hose*,’ which seems to have meant *striped*; hence a *pan-k-rock* may have been a *striped petticoat*. Germ. *rock*.

Prof. Skeat says, ‘Perhaps *pank-rock* = *pant-rock* = *pan’d-rock*.’

**To Pank**, 48, to pant. [pangk] (always thus). A man who saw a locomotive for the first time exclaimed, ‘Lor ! how a panketh !’

**Parbeaking**, 148, Belching;—perhaps a Corruption of Parbreaking, vomiting,—*stomachosus*, facile in Iram prorumpens. [paarbai’keen] (very rare).

‘*Her filthy parbreake all the place defiled has.*’

Spenser, ‘Faerie Queene,’ B. i. c. i. st. 20.

*Pawel*, 217 [pau'd], dug or beat with the fore-feet.

**Peels**, 428, for Pillows. [pee'ũlz] (generally so pronounced still). See note 9, p. 88. '*Peel* is the older word.'—Skeat.

**Pennet**, 172, a little Pen, a Sheep or Cow-Pen. (Obsolete), a cow-pen is always now a *pine* [puyn].

*Petha*, 261. See *Pitha*.

*Pick prates*, 221, to tell tales (still used).

**Pilm**, 83, 84, Flying Dust: hence in P. 16, 'I'll make thy Boddice pilnee,' means, I'll thresh thee so as to make the Dust fly out of thy Boddice. [pũlum] (very common). See *Briss*. I have seen in some local Society's Transactions, I think, but cannot find it, a story of a witness who was asked by a Judge what he meant by *pillum*. 'Pillum, my lord, why that's mux a drow'd.' Judge, in despair: '*But what is that?*' '*What mux a drow'd, my lord? Oh! that's pillum a wet.*'

**Pinchvart**, 111, or **Pinchfart**, a miserly Niggard, who pinches and saves that which is not worth Half a Fart-hing. [pũnchfaart] (very common). Cf. Prompt. Parv. '*Pynchar, nyggarde.*'

**To Pink**, 256, to push.—In the Præter Tense pung, as 'he pung me,' i. e. he push'd me. [paeng], ping is the word now used (rare). The idea is rather to *prod* or to push with some instrument, as pitchfork or broom, and the glossarist seems to consider it the same as to *pink*, which means to *pierce* or stab, as 'To *pink* a man,' i. e. to run him through. Shakspeare speaks of '*her pink'd porringer*' ('Henry VIII.' Act v. sc. 3), and of '*pumps . . . all unpink'd i' the heel*' ('Tam. Shrew,' Act iv. sc. 1), which evidently means *pierced* with holes. The *pung'd* of the text is another good example of the super-addition of the weak inflection to the strong verb. See Mickled, also W. S. Gram., p. 48.

**To take Pip**, 162, 310, 468, and **meach off**,—See P. 92—to take amiss, or be out of humour, and so steal away. (Obsolete.)

**Piping**, in l. 148, means wheezing.—'A parbeaking and piping Body'—a Person subject to belching and wheezing. [puy'peen] (very common). Of a person with a short *hecking* cough it is often said, 'Her'v a got the pip.' The well-known gaping disease of chickens is always called the *pip*. '*Pypppe, sekenesse.*'—Prompt. Parv. '*Pypppe, a sickenese, pepye.*'—Palsgrave. '*Chervel, y-dronkyn with muls, oftyu for-dop þe pippe.*'—Arundel MS. 42, fo. 66.

**Pistering**, 297, a Word which whenever used, is always joined with Whistering, i. e. Whispering, (as in P. 56) perhaps from the French *pester*, to rail at, or tell Tales; and so Whistering and Pistering must be understood to mean telling Stories to the Disadvantage of others in Whispers, or with an Air of Secrecy. [pũ'stureen] (common), a mere pleonasm, still used only in connection with *whistering*, adding nothing to the sense, but only a further onomatopœia, to represent the sound of whispering.

*Pitha*, 57, 132, 137 [pidh'u, pũdh'u; now pronounced pũdh'œ]. prythee; very commonly used, but no *r* is ever heard in the word. See W. S. Dial., p. 20.

**Pixy**, 130, pignye, a Fairy.—(ab Islandic. Puke, Dæmon.)—Tee-heeing Pixy, P. 38. Laughing Fairy or Goblin. [pik'sée]. The well-known 'little folks' or fairies are still firmly believed in. They are known in the West only as *Pixies*. A very common expression is 'Plaze God and the Pigs,' the latter word being no doubt a corruption of *Pixies*. Hence we have *pixy-stools*, fungi; *pixy-rings*, in the pastures; *pixy-wording*, or *hoarding*, in the orchards; *pixy-rided*, to guard against which a horseshoe is nailed against the stable-door.

'Thee pixie-led in Popish piety.'

Clobery, 'Divine Glimpses' (1659), p. 73.

**Plat-rooted**, 56, broad and flat-footed. [plaat-vèot'ud] (very common). The word is now used to imply *splay-footed*, also *shambling* in gait.

**To Plim**, 67, 513, to swell up, as new Bacon, &c. in dressing.—'Chell plim tha,' l. 67—i. e. I shall or will beat thee, so as to make thee swell like a young Fowl put to the Fire:—So to make the Cheeks plim, is to beat them so as to make swell and look plump. [plùm]. This word is still constantly used to express the thickening or swelling process caused by boiling rice, flour, or pease; hence any person or animal becoming fatter is said to *plim*. Compare *plump*.

**Podger**, 248, a Platter, whether made of Pewter or Earthen Ware; but the former is generally term'd a Podger-dish, and the latter a cloamen Podger, or frequently a Podger without any Distinction. [pau'ur] (obsolescent).

**Pointee**, 629 [pwauy'ntée], to appoint, to make known (common).

**To Pomstery**, 26, to use Slops or Salves, and play the Empiric and Quack. [paum'sturée] (obsolescent). Compare *pomander*.

**To Poochee**, 188, 192, 311, to make Mowes or Mouthes, or screw up the Mouth like a Pouch. [pèò'chée] (very common), to pout, to protrude the lips.

**Pook**, 88, a Haycock, quasi Peake or Cone;—Cornu-Brit. Pooe, or Punk, a Heap. See Dr. Borlase's Cornish Vocabulary. [pèok], the only name in use for hay-cock, to be heard every day.

**Popeling**, 616 [poa'pleen], poking, loitering (obsolete). The word now is 'poking,' i. e. very slow in movement, dilatory.

**To Popple about**, to hobble about. (Not in the text.)

**Popping**, 138, Blabbing, like a Popinjay or Parrot. (Common.)

'For a suretie this felowe waxeth all folyshe, doth utterly or all togither dote, or is a very popyng foole.'—'Acolastus,' 1540 (Halliwell).

**To Potee**, 216, to push with the Feet. [poa'útée] (very common). This word means to struggle and kick with the feet while lying down—it would not be applied to the kicking of a standing animal or person. A sheep while being shorn is said to *poa'uté*; a bed-fellow who kicks is said to *poa'uté*.

'Corn. *poot*, to kick like a horse.'—Williams's 'Corn. Dict.'

'Welsh, *pwttio*, to prick.'—Richard's 'Welsh Dict.'

'*Putio*, to butt, to thrust.'—Williams's 'Corn. Dict.'

This very common word seems to be a veritable Celtic relic.

**To Powt**, to thrust out the Lips and swell the Cheeks in Token of Anger. [puwt] (very common). (Not in the text.)

**To Prink**, 22, 109, 567, or **prinkee**, to dress fine, or set one's self off to the best Advantage. [pringk, praengk] (common).

'*To be prinkt up, to be drest up fine or finical like children or vain women.*'—Lansdowne MS. No. 1033 (Halliwell).

**Prill'd**, 194. See A-prill'd.

**To Pritch**, 193, 244, to prick Holes in ;—to make Holes for the Wires in the Leathers of Wool-Cards. [púrch] (in daily use). At present the word is chiefly used to express the *punching* of the *nail-holes* in horse-shoes. The instrument used is called a *púr'cheel* or *prúch'eel*, written *pritchel*.

**Puckering**, 277, in Rolls and Wrinkles, — all zig-zag and awry. [puuk·ureen] (very common). This word is chiefly applied to sewing. If two edges of cloth are sewn together unevenly, so that one is wrinkled while the other is smooth, the work is said to be *puckered*. To *pucker* is to sew as described.

*Pulching*, 616. See *Palch*. Stalking about very deliberately.

**To Pummel a Person**, 80—to beat him soundly,—to box him. [puum·ul] (very common). This word implies the use of fists only—no weapon.

**Pung**, 256. See Ping (? Pink).

**To Purt**, 21, 163, 309, **purtee**, or **be apurt**,—to sit silent or sullen. [puurt] (common). See *Apurt*.

*Puss*, 419 [puus], purse. Still always thus pronounced—precisely the same sound as in *fuss*.

**To Putch**, 33, 71, to pick up Corn or Hay to the Mow or zess with a Pitch-fork. See *Zess*. [púch]. This word still means not merely to take up hay or corn on or with a pitchfork, but to load it on the wagon in the field, or from the wagon on to the rick or the *zess*. This is accounted the hardest work in the hay or harvest field, and is the post of honour for the ablest man. Hence we infer a kind of compliment to George Furze, l. 32.

*To put vore*, 467, to put forward, a phrase used in a variety of ways. *To put vore work*, is to set it on, to start it; *to put vore any animal or thing*, is to exhibit it, or to place it in front of something else. In the text the use is quite vernacular.

## Q

*Qualify*, 227 [kwaul·ifuy], to bear witness, to testify.

**Quelstring**, hot and sultry, or sweltry. (Common.) Not in the text. See *Quelstring*.

**Querking**, 43, the deep slow breathing of a Person in Pain; a Tendency to groaning. [kwuur'keen] (very common), complaining generally of ill-health, croaking, grunting.

## R

**Rabble-rote**, 222, a Repetition of a long Story;—a Tale of a Tub. (Obsolete.)

**Racing**, 63, 308, raking up old Stories, or rubbing up old Sores. (Obsolete in this sense.)

**Ragrowtering**, 131, 141 (from ragery and rout, tumultus) playing at Romps, and thereby rumpling, roughening, and tearing the Clothes to Rags; or playing the Rogue, viz. in a wanton Frolic. [ragruw'tureen] (common), going on the rampage.

**Rakee up**, 144, 355 [rae'ükčee aup], to rouse oneself as from sleep, to gather oneself together, *fig.* to gird up the loins; to move like young cattle do after a rest, stretching, yawning (very common still). I have very often heard, 'Why! thee didsn't rakee up avore just eight o'clock.' See *roily* for remarks upon the past tense inflection, *rakad*.

'Benedicite he by-gan with a bolke and hus brest knockede

Rasclod and remed and route at þe laste.

"What a-wake, renk," quap repentaunce "rape þe to shryfte!"

Piers Plowman, C viii. 6, ed. Skeat, E. E. T. S.

**Rathe**, (not rear, as Gay has it,) early, soon; e. g. 'a leet-rather,' or as in l. 211, 'bet leetle rather,' i. e. but a little while ago,—a little sooner. I would rather, i. e. I would sooner do so and so.—In Somerset, 'Why do you op so rathe,' i. e. get up or rise so early? [rae'üd̥h] (common). See *Rather*.

'Bring the rathe primrose, that forsaken dies,

To strew the laureat herse where Lycid lies.'

Milton, 'Lycidas.'

**Rather**, 211, 491 [rae'üd̥hur], earlier; the comparative of *rathe*, early.

A well-known early apple is called the *Rathe-ripe*. This word is never used in the dialect to express *preference*, but for that *zèo'ndur*, sooner, is the word; occasionally it is *lee'vur*, *liefer*. The use of *rather* in l. 218 is a literaryism—*zoonder* it should be. See note, l. 491.

'The rather lambs be starved with cold,

All for their master is lustless and old.'

Spenser, 'Shepherd's Cal., Feb.,' l. 83.

**Rathe-ripe Fruit**, early Fruit.

**A rathe-ripe Wench**, a Girl of early Puberty.

'So it is no lesse ordinary that these rathe-ripe wits prevent their own perfection.'—Hall's 'Quo Vadis,' p. 10 (Nares).

**To Ream**, 18, to stretch or strain.—Bread is said to ream, when made of heated or melted Corn, and grown a little stale; so that if a Piece of it be broken into two Parts, the one draws out from the other a kind of String like the Thread of a Cobweb, stretching from one Piece

to the other.—Note, Corn is said to be melted when put together before thoroughly dried, and so heated and fermented in the Zess or Mow. [rain], the only word in use for stretch or enlarge. The implement for enlarging holes in iron is called a *reamer* [rai'mur]. Cider is said to be *u-rai'mud* when it becomes adhesive and capable of being stretched, *i. e.* when it runs like oil or treacle, a condition by no means uncommon; called also *ropy*.

*'His full grown stature, high his head, lookes higher rise,  
His pearching hornes are ream'd a yard beyond assise.'*

'A Herring's Tayle,' 1598 (Nares).

See *Rakee*.

**Rearing**, 106, 313, Mocking, by repeating another's Words with Scorn and Disdain. [rae'üreen] (obsolescent in this sense).

**Reart**, 128, right.—So Light is pronounced Leart; Might, Meart; and the like Pronunciation prevails in almost all Words ending in ight, among the Rusticks in Devon. [This pronunciation is obsolete, it is now rai't.]

**Rearting**, 428, righting or mending.

**Rewden Hat**, 91, a Straw Hat;—a Woman's Hat made of Rood or Reed, that is of Combed Straw. [ree'dn] (*rewden* is obsolete).

**Rex or rather Rix**, a Rush; **Rixen**, Rushes.—**The Rex-bush**, 129, 284, a Bush or Tuft of Rushes. [raeks, vraeks, *pl.* vraek'sn]. In the particulars of a sale of land (1879) one of the fields is described as 'Wrexens Plot' (always thus).

**A Rigg**, an impudent wanton Girl. Minshew. [rig]. This word now generally means a horse imperfectly castrated.

**Riggee**, 265, 296 [rig'çee], to act the wanton.

**Rigging**, 63, 130, 141, 299, acting the Wanton; ready to bestride any inactive Stallion, and give him a quickening Spur. [rig'een] (very common).

*'Wantonis is a drab!*

*For the nonce she is an old rig:*

*But as for me, my fingers are as good as a live twig.'*

'Marriage of Witt and Wisdome,' 1579.

*'Nay fy on thee, thou rampe, thou ryg, with al that take thy part.'*—

'Gammer Gurton' (Nares).

**Riggleting**, 148, Wriggling, Twisting and turning, or playing the Romps, and riding upon Men's Backs. [rig'leteen] (very common), wanton, riggish.

*'Enobarbus.*

*For vilest things*

*Become themselves in her; that the holy priests*

*Bless her when she is riggish.'*

Shakspeare, 'Antony and Cleopatra,' Act ii. sc. 2.

**A Rigmutton-Rumpstall**, 146, may sometimes mean a rammish Ridgel; but is generally used to denote a wanton Wench that is ready to ride upon the Men's Backs: or else passively to be their Rompstall. (Common epithet.) The word *mutton*, when applied to a

woman, whether alone or as part of a compound epithet, seems always to have been opprobrious.

'Speed. *Ay sir; I, a lost mutton, gave your letter to her, a laced mutton; and she, a laced mutton, gave me, a lost mutton, nothing for my labour.*'—Shakspeare, 'Two Gent. of Verona,' Act i. sc. 1.

The same expression is used by Ben Jonson and others. We also find *mutton-monger* used by Bellafront ('Honest Wh.') in several places, by Webster ('Appius and Virg.'), Chapman ('May Day'), and in 'Sir J. Oldecastle.'

**Ripping**, 311, taking off the Rind and exposing our Nakedness;—or ripping up our Character and laying open all our Faults. [ríp'een] Very commonly used in this sense, but in that case it is always to *rip up*.

'*They ripped up all that had been done from the beginning of the rebellion.*'—Clarendon.

This word, when used alone, commonly means the peeling off the bark from oak for tanning. Ripping-time is the season of spring, when the sap is rising in the oaks, and when the bark will *run*, *i. e.* come off easily.

**Rittling a-bed**, 267, Wheezing, rattling, routing, and snoring. (Obsolete.)

**Rixen**. See above.

**Rixy**, 59, Quarrelsome, scolding. a Lat. Rixa (?). [rik'sée], carping (rather rare).

A **Roil**, 16, 31, 231, or **Royle**, a big, ungainly Slammakin; a great awkward Blowze or Hoyden. [rauy'ül] (common), a scold, a loud-tongued railer.

**To Roily upon One**, 1, 6, 7, 225, 340, 344, 511, to rail on him, or traduce his Character. [rauy'lee] (very common), to abuse, to villify. The past tense and p. part. (ll. 340, 344) have the full inflection (roilad) in the text. Compare this with all the transitive verbs in ll. 346, 347, for a striking confirmation of the rule given in W. S. Gram., pp. 45, 76, 80, as to this inflection marking the intransitive and frequentative form of verbs.

**Roundshaving**, 233, 311, Spoke-shaving, reprimanding severely. [raewn-shee'üveeu] (common), abusively scolding.

**Roustling**, 16, Rustling and Rattling. [ruw'sleen] (sometimes heard).

**A Rouzabout**, 56, a restless Creature never easy at Home, but roaming from Place to Place. Also, a Sort of large Pease, which from their regular Globosity will hop or roll about more than others. [ruwz-ubæwt], spelt *rouzeabout*, l. 55. I disagree with this definition. The word implies a rough, slap-dash, bustling hoiden—much the same as *roustling*, with the idea of *gad-about* added.

**To Rowcast**, 195 (*i. e.* to rough-cast), to throw Dirt that will stick. [ruw'kaas] (very common), properly the technical name for a particular kind of rough plastering, in which the mortar is thrown and made to stick against the wall; hence to '*throw mud*' means to abuse with strong epithets.



**Rowl or Real**, 2, a Revel or Wake; the Anniversary of the Dedication of a Church. [Obsolete; the word is now *raev'ul*.] Nearly every village in the district still has its *revel*, when a kind of rustic fair is held, with wrestling, bell-ringing, and much drunkenness.

**Rubbacrock**, 56, a filthy Slattern that is as black as if she were continually rubbing herself against a Boiler or Kettle. [*ruub'ukrauk*] (common epithet). See *Crock*.

**To Ruckee**, 143, 269, to quat or crouch down, whether on a necessary Occasion or otherwise. [*ruuk'ëe*] (very common).

'But now they rucken in hire neste,  
And resten as hem liken beste.'

Gower, MS. Soc. Antiq. 134, f. 114.

'Thai sal for thyrste the hefed sowke,  
Of the neddyr that on thaime sal rowke.'

Hampole MS., Bowes, p. 198 (Halliwell).

'Have lazie wings, be ever leane, in sullen corners rucke.'

Warner, 'Alb. Eng.' p. 185, ed. 1610.

'The furies made the bride-groomes bed, and on the house did rucke.'

Golding's Ovid, p. 73, ed. 1603 (Nares).

Chaucer also uses *rowke*.

**Rumping**, 131, 141, 568 [*ruum'peen*], romping. Several words spelt with *o* are still pronounced *u*, as *ruub* = rob, *juub* = job, *ruump* = romp.

**A Rumble**, 288, a large Debt contracted by little and little. [Somerset, 'Twill come to a Rumble, or breaking, at last: But Rumble in Devon means not the same as Rupture, but a Thing ruffled and drawn up together, as a Garment rumbled up to a Wad, with many Plaits and Wrinkles.] (Obsolete; the word is now *ruum'pus*.) Professor Skeat suggests that this word means *runkle*, i. e. *wrinkle* or *hint*. See note, l. 288.

## S

**Sar**, 409 [*saar*], to serve, to feed. To give their food to pigs or cattle is always to *sar* them. It also means to *earn*, i. e. to *serve for*—'I shant *sar* zixpence to-day, to this work.' This word is never *zar*. See 'Devoniensis,' p. 64.

**Sart a baked**, 472 [*saart u-bae'ükud*], soft or dough-baked—a very common description of a *softy*.

**Sauntering**, 282, 283, idling, dilatory.

**Savin**, 183, 242 [*saav'een*], the well-known shrub *Juniperus Sabina*.

**A Scatt or Skatt**, a Shower of Rain. [There is a Proverb at Kenton, in Devon, mentioned by Risdon, 'When Hall-down has a Hat, let Kenton beware of a Skatt.' See Brice's Topographical Dictionary, Art. Kenton.] [*skad*] (very common). *Scatt* is not *Exmoor* but *Exeter* dialect; in N. D. and W. S. it is always *scad*. Here is one of the

evidences that these dialogues, as well as the glossary, were written or transcribed by a South Devon. The proverb relating to *Haldon* (a hill near Exeter) still further confirms this.

**Scatty Weather**, 125, Showery, with little Skuds of Rain. [skad-čē wadh'ur] (common). The *skud* here is literary or else 'Shropshire' (Skeat).

**Scoarce or Scoace**, 330, to exchange. 'Es Scoast a Tack or two,' P. 78, i. e. I exchanged a Blow or two,—I swopp'd with him a Fisty-Cuff or two. [skoar's].

'Pan. . . . Would not miss you, for a score on us,  
When he do 'scourse of the great charity to us.

Pup. *What's that, a horse? can 'scourse nought but a horse,  
And that in Smithweld. Charty! I ne'er read o' hun.'*

Ben Jonson, 'Tale of a Tub,' Act i. sc. 2.

The pun in this passage would not be intelligible except in the literary or conventional dialect of Ben Jonson, because *discourse* is, and I think was, pronounced *skeo's*, while *scoarce*, to swap, is pronounced *skaor's* or *skaor'urs*. The word is still used, though not commonly.

*Scollie*, 260. See *Skull*.

**Scratch'd or a-scratch'd**, 124, just frozen; the Surface of the Earth appearing as it were scratch'd or scabby. [u-skraacht] (common). When water shows the slightest film of ice, when the appearance is only of lines or scratches, it is said to be *scratched*. "'Twad-n very sharp z'mornin', I zeed the water was only jist a *scratched*.'

**To Screedle**, 224, or *scrune* over the Embers, to hover over them, covering them with one's Coats as with a Screen. [skree'dl] (rare, not obsolete).

*Scrubbing*, 266, 271 [skruub'reen], scraping, scratching, rubbing the skin.

**To Scrumpee**, 188, 192, to scranch like a Glutton, or as a Dog eating Bones and all. [skruum'pēe] (rare), to craunch.

*Sed* [u-zaed], refused, prevented, hindered (still common as in the text). See *Zed*.

**Seggard**, 108, Safeguard, a kind of outer Garment so call'd. (Obsolete, but not quite forgotten), a skirt for riding, to be put on over all.

'Make you ready straight;  
And in that gown, which first you came to town in,  
Your safeguard, cloke, and your hood suitable.'

Beaumont and Fletcher, 'Noble Gentleman,' Act ii. sc. 1.

'On with your cloak and saveguard, you arrant drab.'

'Ram Alley' (Nares).

'The men booted, the gentlewomen in cloaks and safeguards.'—Stage direction in 'The Merry Devils' (Nares).

*Sheen*, 128 [shee'n], shine, a glimmer. Many words in long *i* in lit. Eng. are still pronounced long *ee*.

*Shivers*, 256 [shúv'urz], pieces, atoms.

**Shoard**, a Piece of broken Earthen Ware, a Potsherd. [shoa'ürd] (very common).

**To take a Shoard**, 5, 511, to take a Cup too much. [shoa'ürd] (very common). Spelt *shord* in the text. The Prompt. Parv. has 'Scherde or schoord, of a broke vesselle.' *Potsherd* was *potshheard* in early editions of the Bible. Shakspeare spells it *shard*.

'1st Priest. For charitable prayers,  
Shards, flints, and pebbles, should be thrown on her.'  
'Hamlet,' Act v. sc. 1.

The word also means *a notch* or *to notch*—'Thee's a *shorded* my knife;' 'There was a gurt *shord* in the hedge, eens could drave a wheelbarrow drue un.' As a piece of broken crockery, *shord* is often used for the entire vessel; cf. in 'taking a *shord*.' A '*shord o' tea*' is a very common phrase for 'a cup of tea.'

**A Shool**, a Shovel. [shèo:l in N. D., shuw'ul in W.S.]

*Shooling*, 197 [shèo'leen], shovelling. This is still pronounced *shèo'leen* in N. Dev. and the Exmoor district, but *shuw'leen* in the rest of W. Som. Prompt. Parv. has 'Schovelyn wythe a schowelle.' This last exactly represents the present pronunciation in W. Som. In the old ditty, 'The Death of Cock Robin,' the word *shovel* is made to rhyme with owl:

'Who'll dig his grave?  
I, said the Owl, with my spade and showl,  
And I'll dig his grave.'

*Shoor and shoor*, 12, surely.

**To Shoort**, 112, to shift for a Living. [I never heard the word, but this explanation does not agree with the text.]

*Shug-meazel*, 186. I cannot find any certain explanation of this epithet. Throughout W. S. the call for a pig is *chèog! chèog!* and possibly the *shug* of the text may be this word. See *Meazel*. If I am correct the phrase means 'measly pig.'

**To Simmer**, 563, to simmer, like Water in a Kettle, or Broth in a Pot, when beginning to boil. [súm'ur] (common).

*Skulking*, 259 [skuul'keen], sneaking.

**To Skull**, 117, 228, to School; to rate or scold at. [skèol] (very common). The *ull* of this word is identical with the sound of *bull*, *pull*, &c., treated at length in W. S. Dial. *School* is pronounced precisely the same, and hence *to scold* and *to school* are synonymous. Spelt *scollee*, l. 260; *scullest*, l. 228.

**To Slat**, 101, 248, to slit a Stick or Board lengthwise, to crack, to throw a Thing against the Ground so as to break it;—also to give a Slap or Blow. [slaat]. See W. S. Gram., p. 65.

'How did you kill him?  
Slatted his brains out.'  
'Marston' (Webster).

This is precisely the expression now to be heard daily in the dialects of N. Dev. and W. Som., except that it would be *slat* instead of *slatted*.

*Slop it all up*, 190 [zlaup ut aul aup], to slobber, to eat greedily and noisily, like a pig (very common).

*Slotters*, 243. See *Zlotters*.

**Slottery Weather**, Foul Weather. [slaat·urēe wadh·ur] (very common), rainy weather.

*Smuggle*, 324 [zmuugl], to hug violently, smotheringly. See *Mullad* (common).

*Snappy*, 257, 313 [znaap·ēe], to speak very snappishly, to snub, to snap at one (very common still). These words are spelt in the text some with *y* and some with *ee*. In all cases the termination is the same, and marks the intransitive inflection of the infinitive. See *W. S. Gram.*, p. 49.

‘King. *Biron is like an envious sneaping frost,  
That bites the first-born infants in the spring.*’

Shakspeare, ‘*Love’s Labour Lost*,’ Act i. sc. 1.

‘*Do you sneap me too, my lord?*’

Brome, ‘*Antipodes*’ (Nares).

‘Falstaff. *My lord, I will not undergo this sneap without reply.*’

2 *Henry IV.*, Act ii. sc. 1.

*Snewth*, 124 [znèo·th], snoweth. This and *blenketh* are good instances of the idiomatic omission of the nom. case. See *W. S. G.*, pp. 34, 51.

**Snibble-nose**, 107, or rather **Snivel-nose**, One who snuffs up the Snout. —Cutted Snibble-nose, a cutting niggardly Person; One that would save the very Droppings of his Nose:—A common Description of a Miser, in this County. [snúb·l noa·üz] (common epithet).

*Sooterly*, 463 [sèo·turlee], paltry, mean.

**To Sowle**, 167, 377, 381, to tumble one’s Cloaths, to pull one about, &c. See *Mullad*. (Obsolete.) Spelt *soulad* in the text. ‘To pull by the ears’ (Nares).

‘3rd Servant. *He’ll go, he says, and sowle the porter of Rome gates by the ears.*’—Shakspeare, ‘*Coriolanus*,’ Act iv. sc. 5.

‘*Venus will sowle me by the ears for this.*’

‘*Love’s Mistress*’ (Nares).

The Prompt. Parv. has ‘*Sowlynge, or solwyng, makyng folwe, solwyn or foulm.*’ It is probable that the meaning in the text is to imply rough usage, as well as *soiling*.

**Soze**, 306, or **Soace**, properly for *Sirs*; but sometimes spoken to a Company of Women as well as Men. [soa·us] companions, mates; very commonly used, but only in the vocative case. It is probably a vestige of the old monkish preachers, whose *socii* would be analagous to the *brethren* of their modern successors. The word is still preserved in the Winchester ‘*notion*’ *socius*, the school term for the compulsory companion of a boy outside the college precincts.

**Spalls**, Chips.

**To drow vore Spalls**, 178, 286, 309, to throw one’s Errors and little Flaws in one’s Teeth, quasi *Spalls* or *Chips*, which fly off from the Car-

penter's Ax or Woodman's Bill:—Or to throw out spiteful Hints, or spit one's Venom against another, quasi Spawls. [droa voa'r spaalz] (common). The *spalls* here do not mean *chips*, as stated above—that word is *spralls*, or *sprawls*. I do not know the meaning of *spalls*, and never heard it in any other connection than the above. See note 5, p. 44. Professor Skeat suggests that it may mean *splinter*. Cf. *spelk*, *spellican*. In Cambs. *spalt* means *split*.

**Spare**, 293, slow.—It also sometimes means a Thing not constantly used, but kept in reserve for a Friend occasionally, as a Spare-bed, &c. [spae'ür] (very common). *Spare-growing* is a constant description of slow-growing plants.

**Splet**, 172, 174 [splüt]. This word is used with very different meanings in these two instances—the first meaning to *run* and the second to *split*.

**Sprey**, 579, 581, sprack, spruce, and clever. [spruy] (very common). This word implies more litheness and activity of body than of mind. *Clever* is quite inappropriate to *sprey* as a Devon word, except in the sense that a horse is clever, *i. e.* a good fencer; but in Norfolk *clever* would mean *sprey*. See Ray (ed. Skeat), E. D. S.

**Sproil**, a Capacity of Motion, Ability to sprawl about, and be active. See Stroil. [sprauy'ul; more commonly sprau'1], activity, quickness of limb. Precisely the substantive of *sprey*.

**A good Spud**, a good Gift or Legacy, such as may answer your Hopes and Expectations. (Obsolete.) Not in the text.

**To Spudlee**, 217, or **Spuddle out the Yewmors**, 223—to stir or spread abroad the Embers, with a little Spud or Poker. [spuud'lee] (very common), also to struggle. Halliwell is quite wrong in connecting this word with *embers*. It is very commonly used, and is applied to several meanings. A man, just recovering from an illness, to whom I offered a job of pulling down a bank of earth, said, 'I s'pose I can *spuddle* down thick.' It is usual for farmers to say, 'Come, look sharp, and *spudlee* along.' In the latter it has the force of 'bestir yourself.' In the text, l. 217, it is used in its most usual sense, to *struggle*.

**To Squat down**, to quat down.

**Squattee**, 160 [skwaut'ëe], to crouch down, to sit on the heels (very common). See Ruckee.

**Squelstering Weather**, 276, sweltry or sultry. [skwuul'streen] (common), sweltering.

'The slaughter'd Trojans, squeltring in their blood,  
Infect the air with their carcasses.'

'Tragedy of Locrine,' p. 26.

**A Stare-bason**, 58, One that is saucer-eyed, and impudently stares one in the Face. [stae'ür bae'üsñ] (common epithet).

**Stave**, 134, a Staff;—also a Tree or Plank laid across the Water for a Foot-bridge, with something of a Rail.—'When the Water was by Stave' (l. 134) or up by Stave, *i. e.* When it was so high as to cover the Bridge, and render it dangerous to pass over. [The definition here given is quite imaginary. The bridge was never called a *stave*.

See Clam. The expression in the text is *by stave*; to show the condition of the river, *i. e.* that it was in flood, and as deep as an ordinary walking-staff. At present it is quite common in the district to speak of a river when in flood as '*stave high*.'

**Steehopping**, 131, 296, 568, Gadding abroad idly to hear or carry News: Possibly from the British Ystiferion Eve-droppings, and so may denote the Conduct of Eve droppers who hearken for News under Windows; and so is expressive of the Talebearer's chief Employment, *viz.* to carry Stories from House to House. Also, jumping and capering. [*stee'aupeen*]. The derivation here given is simply absurd. Prof. Skeat suggests that *stee* is a way, path—hence 'going by the way.' Cf. *sty-head* (*i. e.* pass-head) and *stee*, a ladder, Cumberland. See Glossary of Cumberland (Dickson), E. D. S., p. 94. Compare also Germ. *steg*. The word is very common, and is applied to any person fond of gadding about. Not long ago I heard a woman thus described, 'Her's always *steehopping* about; better fit her'd bide home and mind her houze.'

'To climb aloft, and others to excel:  
That was ambition, a rash desire to sty,  
And every link thereof a step of dignity.'

Spenser, 'Faerie Queene,' Bk. ii. c. vii. st. 46.

**Steev'd with the Cold**, 277, (See Mickled,) quite stiff and frozen. [*u-stee'vd*] (very common).

**To Stertlee**, to startle. [*stuur'tlee*] (very common). Not used in this sense in the text. See Stertling Roil.

**Stertling Roil**, 21, 31, a wag-tail Blowze, or one whose Motion is directed like a Ship by the Rudder in her Stern.—'Stertlee upon the Zess,' (as in l. 32, 70) *i. e.* to act the Wag-tail there; (one that will fall down upon her Back with the least Puff of Wind. [*styuur'tleen raun'ul*] (still used, rare). This is quite another word from *to startle*, and is differently pronounced.

**Stewarliest**, 569 [*stue'urlees*], most careful, best managing, most stewardly (common).

**Stinned**, 250 [*stúnd*], stunned. Used sometimes for *cracked*—this is probably the meaning in the text.

**Stivering**, 312, or **Stubvering up against**, Standing stiff. [*stíu'ur-eeen*] (very common). Generally applied to the hair, which is said to be *all stivered up* when it is standing up on end, or of a neat-haired person when his or her hair is ruffled and untidy. The word is also used intransitively in the sense of getting angry—'Did'n her stiver up tho', hon her yeard o' it!' See Busking.

**To Stile Linen**, 273, &c. to smooth it with a Steel, or ironing Box.—To iron the Clothes. [*stuy'ul*]. The instrument is still known as the *stiling iron*, but I believe *to stile* is now obsolete.

**Stomach** [*stuum ik*]. *To take stomach*, is to face, to dare, to brave out (common).

'Katherine. He [Wolsey] was a man  
Of an unbounded stomach, ever ranking  
Himself with princes.'

Shakspeare, 'Henry VIII.,' Act iv. sc. 2.

'Stern was his look, and full of stomach vain.'

Spenser.

**To Stool Terras**, 175, to set up wet Turfs two and two, one against another, touching each other at the upper Part, and astrout at the Bottom, that the Wind may blow between them, and help to dry them for Fuel. [stèo'l tuur'uz] (very common). See W. S. Dial., p. 71.

*To Stram*, 94, 264 [straam], to beat with the fists.

**A Stram**, 174, any sudden, loud, and quick Sound: So (as a Verb) to Stram the Doors, means to shut them with Noise and Violence.—Hence a bold and unexpected Lie that greatly shocks and surprizes the Hearer, is called a Strammer; and hence also to Strammece, means to tell great and notorious Lies. [straam] (very common).

**To Strat**, 105, 147, to dash in Pieces; to throw any Thing against the Ground, &c. so as to break it off: Hence to strat the Match that is to break it off, or prevent the intended Marriage. [straat] (common). Spelt *strad* in the text, l. 105.

**A Strat in the Chops**, 78, 80, 515—A Blow in the Face or Mouth. [straat] (very common). A blow with hand or fist only.

**To Strat a Person up**,—To dash the foul Water or Mud of the Streets against him, and bespatter him therewith. (Obsolete in this sense.) The word would now be to *slat*, i. e. to splash, to bespatter.

**Stroil**, 209 (from Struggle) Strength and Agility.—'Thou hast no Stroil or Docity,' i. e. no Activity nor Docility;—No more Agility or Motion than a Person disabled from striving or struggling. [strauy'ul] (very common), pluck, quickness of eye and limb.

**Stroil** is also a Denomination of the long Roots of Weeds and Grass, in Grounds not properly cultivated. [strauy'ul] (very common), couch, twitch, *triticum repens*. Not used in the text.

**Stroaking**, 47, 110, or **Strocking the Kee**, (i. e. the cows,) Milking after a Calf has suck'd. [struuk'een, stroa'keen] (in constant use). Drawing off a little milk from ewes after the weaning of the lambs; also partially milking a cow when it is intended to dry up the milk. The term is applied to any female, whether man or beast, when it is desired to take no more milk than is necessary to relieve the organs.

*A good Stub*, 550, 580, a large Sum of Money, whether given or expended; as, 'it cost a good Stub,' i. e. it was bought at a great Price.—'He did not give his Vote without having a good Stub,' that is, a large Bribe. This word is still in common use in the Exmoor district in W. Som. It is more usually *sub*.

**A Sture**, 49, a Steer; also a Dust raised. [stùe'ür, rarely so pronounced]. For a *dust* it is a different word, *stoar*, i. e. *stir*—to *stir* is always to *stoar*. A very old and common saying against undue dwelling upon the disagreeable is—'Dhu moo'ür yùe stoar-t, dhu wùs t-l staengk.'

*Sugs!* 331 [suugz]. See note 7, p. 78. This is a variation of *Zooks!*

**Swapping**, 16, or **Swopping**, big, large, unwieldy;—as the Swopping Mallard of All Souls College in the Song, means a very large

**Mallard.** [zwaup'een] (very common), generally used with, and as a complement of, *great* or *big*. See *Banging*.

'*A filch-man in his handle, a swapping ale dagger at his back, containing by estimation some two or three pounds of yron in the hyltes and chape.*'—'A Countercuffe given to Martin Junior,' 1589 (Nares).

**A Swash-bucket,** 57, a Wench who carelessly swashes and splashes the Pig's Wash out of the Bucket, when she carries it to feed the Hogs:—That this, or some such slatternly Conduct, whether of the Pig's Bucket, or Milk-Pail, &c. is meant by this Word in the foregoing Dialogues, seems evident; at least that it can have no Reference or Allusion to a Swash-buckler or hectoring Soldier, but to some mean Office of a Woman Servant in the Country. [zwaurs'h-buuk'ut], common term for a farm-house slattern. Prof. Skeat suggests that this word 'may, after a sort, allude to *swash* in *swash-buckler*.' The *swash* here used certainly denotes rough force as well as slovenliness. Those who are acquainted with the style of genuine hedge draggletails will at once perceive the full force of the epithet.

'Sam. *Draw if you be men. Gregory, remember thy swashing blow.*'—Shakspeare, 'Romeo and Juliet,' Act i. sc. 1.

## T

**To Tack,** 18, 101, 103, 312 (from *Attaquer*, Fr. to attack) means in Devon, to give a Stroke with the Palm of the Hand, not with a clenched Fist. [taak] (very common), always to strike with the open hand, to smack. Infants are threatened with having their hands or bottoms *tacked*. Probably *tack* is the same as *tap*.

**A Tack,** a Stroke so given. (very common). Not in the text.

**To Tack Hands,** to clap Hands, either by Way of Triumph or Provocation; as also in a Dance, &c. [Not in the text.]

**Tackle, good Tackle,** a Table well furnished.—Good Things, good Provisions. [taak'l] (very common). Applied to food in general, but more frequently to drinkables. I have very often heard the remark upon weak grog, or upon some experimental beverage, 'This is poor *tackle*.' *Tackle* not in the text.

**Tackling,** 11, 187 [taak'leen], food, provisions. Anything very nice is frequently called *rae'ur taak'leen*. *Tackle* is, however, the commoner word. *Taak'l füt vur dhu keng* is often heard. *Tackling* is the usual name for *harness*.

**Tacklou,** in Cornish signifies a Creature (? creatures), a Thing (? things)—Good Things, fit Instruments for the Purpose. [Unknown in Devon or W. Somerset.] (Not in the text.) Prof. Skeat says—'Cornish, *tacel*, a thing, a tool; plur. *taclow*, things. Welsh, *tacyl*; plur. *taclau*. Pure *Celtic*, not Eng. dialect. Hence Eng. *tackle*, Cornish *tacel*, *i. e.* a thing, instrument, tool, and thence the sense of *tackle* in English.'

**Tan,** 82, 347, 514 [tan], to beat with some weapon. See *Lace*.

**Tanbaste,** 219, or **Tanbase,** Scuffling or Struggling. (Obsolete.) Halliwell is wrong in giving this word as a verb.



**Taply**, 630 (a Corruption of Timely (?), Sax. Timlice tempestive)—Early; betimes in the Morning. (Obsolete, unknown).

**To Tare.** See Tear.

**Tachy**, 21, peevish, captious, displeased on every trifling Occasion. [taech'ëe] (very common), touchy. Here is a good example of not dialectal but literary corruption.

'*Touchy* is the absurd corruption of it (tachy). It has nothing to do with *touch*.'—Skeat.

Prompt. Parv. has '*Tetch'e, or maner of condycyone. Mos condicio.*'

'*A chylidis tatches in playe shewe playnlye what they meane*' (mores pueri inter ludendum).—Horman.

'*Offritiæ, crafty and deceytful taches.*'—Elyot.

'*Of the maners, taches, and condyciouns of houndes.*'

'*Master of Game,*' Sloane MS. 3501, c. xi.

'*Sith all children be tached with euill manners.*'

'*Piers Plowman,*' B 9, 146, ed. Skeat, E. E. T. Soc.

'*Alle þyse ar teches & tokenes · to trow vpon zet,  
& wittnesse of þat wykked werk.*'

Alliterative Poems, 1360, '*Destruction of Sodom,*' l. 1049.

'*And to his fadris maneris enclyne,  
& And wikkid tacchis and vices eschewe.*'

'*Occleve,*' MS. Soc. Antiq. 134, f. 279.

'*It is a tacche of a devouryng hounde  
To resseyve superfluyt and do excesse.*'

MS. Cantab. Ff. 16, f. 157 (Halliwell).

Bailey's Dictionary has *tech* for touch, marked as *old*. Coles has '*Titchy, morosus, difficilis. To be titchy, asperibus moribus esse.*'

'*Duchess. A grievous burden was thy birth to me;*

*Tetchy and wayward was thy infancy.*'

Shakspeare, '*Richard III.,*' Act iv. sc. 4.

'*Troilus. I cannot come to Cressid but by Pandar;*

*And he's as tetchy to be woo'd to woo,*

*As she is stubborn-chaste against all suit.*'

Shakspeare, '*Troilus and Cressida,*' Act i. sc. 1.

It is easy to see how from simple 'frame of mind' the word developed an evil significance. Webster completely slurs over the word as colloquial, and calls it '*vulgarly techy or tetchy;*' while Johnson says it comes from *touch*!

**Taties**, 193, Potatoes. [tae'udeez] (always so).

**To Tear or Tare**, 218, 292, 294, signifies (in Devon) not only to rend, crack, or break, but also to make a great Stir. [tae'ur] (very common). Windows or crockery are *torn*, while clothes are *broken* [u-broa'kt]. It is very usual to hear of a person in a passion, '*Wad-n ur in a purty tare, hon a yeard o' it?*' or '*You never zeed nobody in no such tare in all your li-ve.*'

**To Tear or tare along**, 541—to bustle through business, to be stirring and active.—'*How do hare tare along*' (p. 100) i. e. How doth she go

on, or make her Way in the World? How doth her Diligence and Assiduity succeed? [tae'ür laung] (common). See note 6, p. 100.

**Ted**, 113, or **Tet**, to be ordered or permitted to do a Thing; as 'I ted go home at such a Time,' i. e. I am to go home, &c. 'We tet not put on our Shoes till we have them,' i. e. We are not to put them on till, &c. [taed] (rare), bound, or under obligation. There is no idea of being *ordered* in this word—it is that of being *tied*. Cf. 'tied to time.' Prof. Skeat thinks *ted* in this phrase a p. part. of *tie*. The word also means to turn or shake hay, in which sense it is a different word altogether. Mr. Chorley says that a farmer would say to his man, 'Thee tak the machine, and go and *ted* thick mead o' hay.'

*'Then Dick and Doll, with fork and rake,  
Trudge after him, the hay to make;  
With bouncing Bess and piping John,  
Merry as crickets every one;  
Tedding, turning, cocking, raking,  
And such bus'ness in hay making.  
The lads and lasses sweat and fry,  
As they the grass do toss and dry.'*

'Poor Robin,' A.D. 1746.

**Tedious**, 107 [tai:jus], aggravating (very common).

**Teeheeing**, 130 [tee-hee'en], giggling, tittering, silly laughing (still very common). 'Very old.'—Skeat.

*'Te he! quoth she, and clapt the window to.'*

Chaucer, 'Cant. Tales,' l. 3738.

*'For all the tee-hees that have been broke by men of droll, or dirt that has been thrown from daring spight.'*—Fairfax, 'Bulk and Selvedge of the World,' A.D. 1674 (Halliwell).

*'But when the hobby-horse did wihy,  
Then all the wenches gave a tihy.'*

Cobbe, 'Brit. Popular Antiquities,' vol. 1, p. 207.

**Teening**, 314. See Candle-teening.

*'Wash your hands, or else the fire  
Will not teend to your desire.'*

*'Part must be kept wherewith to teend  
The Christmas log next yeare.'*

*'Come while the log is teending.'*

Herrick (author of 'Cherry Ripe'), 'Hesperides,' A.D. 1620.

*'Ne was there salve, ne was there medicine,  
That might recure their wounds; so inly they did tine.'*

Spenser, 'Faerie Queene,' Bk. ii. c. xi. 21.

Compare *tiuder*, tinder-box. See note 10, p. 59.

**Teening-bottle**, 287 [tee neen bau:tl], tin-bottle. *Tin* is always *tee neen*. See W. S. Gram., p. 19.

**Tell**, 150 [tuul], to say, to speak, to talk. See notes to ll. 116, 138.

**Terra** or **Terve**, 175, a Turf. [tuur:ù] (always thus). See W. S. Dial., p. 71.

**Tervee**, 216, to struggle and labour to get free. [tuur'vĕe] (common).

**Tether**, 139, 160, 311 [taedh'ur, tuudh'ur], other. See note, l. 281.

It should be noted that although *tother* may now be almost accepted in colloquial English, as in *tother day*, it only occurs in Early English when preceded by *þe*, because *þe toþer* = *þet oþer*.

'*Bot þe tō shall for þe top' dye.*'

Chronicon Vilodunense, ed. Hoare, st. 236.

i. e. *that one, that other*. This distinction is still very much more retained by real dialect speakers than by mere users of colloquial phrases. The former still retain *the* before *tother* in most cases.

**Tether-eend**, 281 [taedh'ur ee'n], seat, Podex (very common).

**Tetties**, 375 (Teats.) Breasts. [tút'reez] (the usual name). Corn. *tidi*, the breast, pap; Welsh, *did*. Prompt. Parv. '*Tete, uber.*'

**Thick-lifted**, 126, short winded or breathing with Difficulty, (as very fat Persons do)—Asthmatical. [thik lú'fud] (common), given to pant and puff, wheezy. This word is given as *thick-listed* in some editions, and so is copied by Halliwell. (*Thecklifted* in the text.)

**To Thir**, 475—This signifies much the same as to Dere, a Word commonly used by Nurses in Devonshire, signifying to frighten or hurry a Child out of his Senses. (Rare, obsolescent.)

**Thirl or Therl**, 73, gaunt and lank, thin and lean. (Obsolete.) Spelt *therle* in the text.

**Thoa**, 355, 556 [dhoa:], then. See note, l. 351. So used by most old writers.

**Thof**, 215, 268, 348, 628 [thau'f], though or although. This word is always pronounced with the *th* sharp as in *think* and the *ough* as *off*; on the other hand *trough* (*trau'f* in lit. Eng.) is invariably pronounced *troa'*. See W. S. Gram., p. 94. See note, l. 215.

'*þou Bethleem Iuda,*

*þof þou be noght þe mast cité,*

*þou es noght lest of dignité.'*

Cursor Mundi (A.D. 1320), Visit of the Magi, l. 97, ed. Morris.

'*And dampnyd men he savede fele*

*þaw þey weron dampnyd in þt stounde.'*

Chronicon Vilodunense (A.D. 1420), ed. Hoare, st. 277.

'*And thofe the bryde blythe be*

*That Percyvelle hase wone the gree.'*

'*Thozfe Percevelle has slayne the rede knyght,*

*þitt may another be als wyghte.'*

'Perceval,' A.D. 1453 (Halliwell).

**Thong**, 77, 364, 514 [dhaung], to thrash with some limp *thong* or lash-like instrument (very common). See Lace.

**Thonging**, 6, 501 [dhaung'een], flinging or swinging the skirts or *tail* by bouncing about, so as to make them resemble a great whip. The word is most expressive, and means much more than bouncing (common).

*Thort*, 333 [dhaʊrt], thought. Still always pronounced thus—*r* quite distinct as in *fought*. See *Vort*; also note 9, p. 78.

*Tiltish*, 42 [túl-teesh], uppish, touchy, ready to take offence (common). Of a horse, apt to kick.

*Tiltishness*, 75 [túl-teeshnees], fretfulness, touchiness, ill temper (common).

*Timersome*, 59, Passionate. [tum'ursum] (common), sensitive, easily roused in temper; also shy, timid.

*Ting*, a long Girt or Surcingle, that girds the Panniers tight to the Pack-Saddle. [ting] (common), a tying, usually a long strap of raw hide.

**To Ting a Person**, 72, to give him or her a tight Scolding; or to upbraid one with such Particulars as touch the quick, and pinch as feelingly as the Ting does the Belly of the Horse when tightly buckled. [ting, more commonly ding]. The connection here assumed with ting = a girth, is very far-fetched; it seems to me much more allied to the *ding*, *dong* of a persistently sounding bell. To *ding* a person is to scold loudly and long.

**Tirant**, special, extraordinary. [See *Tyrrant*. The explanation here is incorrect, but, as usual, copied by Halliwell.]

**Torn or Tourn**, 255, a Spinning Wheel; so call'd from its turning round. [tuurn] (very common). The whole machine is called a *turn*, *quill-turn*, or *spinning turn*. The *wheel* is only that part which drives the *spindle*. See *Pad*. A very favourite description of any article much patched or renewed by instalments is '*Dhik-s jis lig dh-ow'l duum'unz speen'een tuurn*.' The *turn* in question is said to have first had a new wheel, then new legs, then new spindle, then new frame, but always to have been the same *turn*.

*Torn*, 37 [tuurn], moment, instant. 'Every other turn' is still a constant expression for 'now and again,' or for any quickly repeating incident. It may be taken from the spinning-wheel or from ploughing, when at every alternate *turn* the plough passes by the same spot.

*Toteling*, 53 [toa'tleen], slow moving, inactive, dead-alive (common). Applied also to the slow, laboured movement of aged and infirm people.

**A Totle**, 120, 293, a slow lazy Person; an idle Fool, that does his Work awkwardly and slowly.—(so call'd perhaps, q. d. Taught ill, but Q. as to this?) (Obsolete.)

**To Totle and tottee about**, 253—to totter up and down. [toa'tl] (common). *Tottle* is rather a common surname.

**To Towzee**, 216, 291, to toss and tumble. [tuw'zée] (rare). Spelt *towsee* in the text, l. 216.

*To Toze*, 346, 513 [toa'üz], used in the text for to *thrash*, but it conveys the idea of *twisting*, or rather *untwisting*, as if a struggle or scuffle had been the beginning of the fray. The common meaning is to *untangle*, to loosen by pulling. To *toze* out matted locks with a comb is the usual expression. A *knot* difficult to untie must be a *toz'd*.

'Autolycus. *Think'st thou, for that I insinuate, or toze from thee thy business, I am therefore no courtier?*'—Shakspeare, 'Winter's Tale,' Act iv. sc. 3.

Prompt. Parv. has 'Tosare, of wulle or other lyke. *Carptrix.*'

Johnson has 'Tose, to comb wool.'

*Trapes*, 65, 158, 470, 634 [trae'ups], a woman all bedraggled by walking through deep mud, hence a slattern (common).

*Trapsee*, 200 [trae'upsée], to walk through a wet or muddy path, and to get all bedraggled. A man may *trae'upsee dræe dhu muuks*, but he would never be called a *trapes*. A man said to me, 'I was a forced to *trapesee* all the way to Withypool avore I voun un.'

*Trem*, 515 [trúm], to trim, *i. e.* thrash or beat (still very common), with or without instrument. See *Cotton*.

'*An she would be coold, sir, let the soldiers trim her.*'

Beaumont and Fletcher, 'False One,' Act ii. sc. 3.

*Trest up a ground*, 305 [u-trúst aup u graewn], trussed up above ground, *i. e.* hung (a rare but not obsolete phrase).

*Trim*, 86 [trúm], to beat. Generally spoken in connection with children—in that case it implies slapping with the open hand. See *Trem*.

**A Troant**, 282, 283 (not a Truant or Micher, but in Dev.) a foolish witless Fellow, and sometimes a lazy loitering Lubber. (Obsolete.)

**A Trolubber**, 265, or **Trough-lubber**, a common Labourer, whose ordinary Business is hedging and ditching. [troa'luub'ur] (very common), one whose work is mostly with *troaz*, *i. e.* troughs or ditches; hence a clownish, heavy, slouching fellow. A ditch is nearly always a *ditch-trough* [deech-troa']. ? is this the origin of *trolloper* and *trollop*?

*Troubled*, 20, 29, 439 [truub'ld], afflicted. This word is still used in connection with all kinds of disease or ailments. *Uur-z u-truub'ld wai dhu ræe'maatik*; he is troubled with the *ary-sup'ulees*, &c. The word has in the above sentences a frequentative meaning, equivalent to 'subject to rheumatism,' *erysipelas*, &c. It is also the usual word for *haunted*. See note, l. 439. A very common saying respecting any one who is believed to appear after death is, 'he's main troublesome.'

*Trub*, 104, 106, 262, 503 [trèob], a drab, a slut, a good-for-nothing, useless wench. This is an opprobrious epithet for a woman. See *Chun*. (Very rare now.)

**How do you Try?** 317, 327, 551—How do you find yourself? How do you do?—Sometimes the Salutation is, 'How d'ye hold it?' to which some Punsters will answer, 'In both hands when I can catch it;' but the Meaning is, how do you hold or retain your Health?—A Nautical Term. [æw d-ee traay] (rare, but not obsolete salutation).

*Twined*, 217 [twuy'nud], twisted, wriggled (very common still). Note that intransitive verbs have their past inflexion fully sounded *ud*. See W. S. G., pp. 45, 77. See also *Rolly*.

*Tyrrant*, 568 [tuy'runt], a pushing, driving, bustling person. No implication of oppression or cruelty is conveyed by this expression, any more than in *cruel good*. 'Her's a tyrant for butter and cheese,' is an every-day expression, and means that she is an excellent hand at making them. The word is only applied to women.

## U

**Unlifty**, 103, Unwieldy. [aun'luftŕe] (common), clumsy, awkward.

**Upazet**, 230, or **Uppa-zit**, opposite; set before you in full view. [aupuzaut']. This word has no connection with *opposite*. Halliwell's definition, 'Upazet. In perfection' (copied from old Gloss., see p. 68), is an absurd invention to complete the sense of the passage. The phrase means *up-a-set*, set up in view, or exhibited as plainly as if 'Ount Sybyl Moreman' were before you. The use of the word in the text, though somewhat redundant, is quite in keeping with the spirit of the dialect, and is not at all uncommon. I heard a man say of another, whom he had recognised, 'I be so safe 'twas he, as auf (though) I'd a got-'n now avore me, *up-a-zot*,' i. e. set up for inspection. Cf. Upzetting.

*Up-reert*, 151, 510 [aup-ree'urt, oftener aup-rai't], upright. In early editions it is *lee a rope out-reert*. See notes, l. 151.

**Upzetting**, 8, 380, i. e. Up-sitting;—a Gossiping or Christening Feast. [aup-zút'een] (common). At present the being dressed and ready to receive visitors after a wedding, funeral, &c., is called 'sitting up,' and the days when such visitors are expected are called 'sitting up days.'

*Uze*, 229 [yùe'z], use, custom, habit (still very common).

## V

**To Vag**, 80, 515, to thwack, or beat one with a Rod, &c. to fag. (Obsolete.)

**To vall over the Desk**, 475, a Cant Term for having had the Banns of Marriage published in the Church. [vaal oa'yur dhu dús] (still a common saying).

**To Vang**, 8, to take:—And likewise to undertake at the Font of Baptism, as a Sponsor for a Child.—In the Præter Vung (?).—Thus l. 8, 'When tha vungst (and be hang'd to tha!) to Robbin'—i. e. When thou wert Godmother (and may hanging await thee!) to Robin. [vang] (very common), to hold, to seize. Cf. fang. I have never heard of *vung* for the past tense, and believe it never existed; if it did, it is now quite forgotten. It no longer signifies to become sponsor. The present term for that duty is to *stand for* [tu stan vaur]. The verb is conjugated *vang*, *vang(d)* before a vowel, *u-vang(d)* before a vowel. Compare Germ. *fungen*. See note, l. 256. See E. D. S. Gloss. B. 14.

*Vurjuice*, 411 [vaar'jees], verjuice; a common exclamation.

*Vath*, 400, 475, 553, 610, 624. See *Fath*.

*Vath and trath!* 454 [faath-n traath!], a rather stronger interjectional phrase than *faath!* only, = 'by my faith and troth.' The expression

is still much used, and in it alone is the word *troth* extant. Whether *truth* is the original pronunciation, or whether it has been adapted to match *fauth*, is a question for students. See *Fy*.

*Vauthe* [fau'θ], fault. This pronunciation is still not uncommon, but *fawt* or *fawt* are more usual. (Not in the text.)

**Veaking**, 42, 75, 308 (quasi Feiging, Carping;) fretful and peevish. (Obsolete.) The explanatory word *Feiging*, in all the editions, is obsolete also.

*Veest*, 93 [vees, *often* vuys; *plur.* vee'stez, vuy'stez], fist.

*Vengeance*, 4, 35, 207, 506 [vai'njuns], still a very common name for the Devil. See also 'Somerset Man's Complaint,' p. 9.

'Left to conflict nakedly with hell and vengeance.'

Rogers (1642), 'Hist. of Naaman,' p. 39.

*Verly bleive*, 303 [vuur'lee blai'v], verily believe; still a very common form of asseveration. *Verily* is always sounded as two syllables.

*Vet et*, 252, 303 [vút ut], fetch it, *i. e.* come round, recover. This word is altogether different from *to vit meat*. It is, I think (l. 252), the p. part. of *fetch*. We see the word spelt *vett* in the 'Somerset Man's Complaint,' p. 8, and *fet* by Chaucer. In the 'Chronicon Vilodunense' the word is used frequently in different forms, in all of which it has a form more like the modern dialectal. *Fetch* is now pronounced *fauch* or *vauch*. In stanza 732 of the Chron. Vilo. we read *fache* for the infin. of *fetch*.

'*hurre soule was fate to hevene w' angels ffre.*'—st. 482.

'*Bot Seynt Ede was dede forsothe byfore*

*And hurre soule fatte to hevene blysse.*'—st. 549.

'*For bleynde men hadden þere hurr' seyzt*

*And crockette and maymotte fatton þere hurre hele :*

*Miracules weron do þer' þus day and nyzt*

*And sekemen come þedur mony and ffele.*'—st. 586.

'*A basyn w' wal' þo forthe was fatte.*'—st. 704.

'*twey p'stes . . . fetten þe shryne.*'—st. 1174.

In *Piers Plowman*, about the same date as the above, we read :

'*And of-sente hire a-swipe · Seriauns hire to fette.*'—Pass. III. 96.

'*Freres with feir speches · fetten him þennes.*'—Pass. II. 205.

Gower has :

'*And þanne he let þe cofres fette*

*Vpon þe bord and dede hem sette.*'

Tale of the Coffers, l. 45.

Chaucer has :

'*A Briton book, writen with Euangiles,*

*Was fet, and on this book he swor anoon.'*

Man of Lawes tale, 668.

See note 3, p. 8.

*Viggee*, 216 [vig'ee]. See *Vigging*.

**Vigging**, 218 (See *Potee*,) vig, vig, vig; used to express the Action of Dogs digging with their Feet, in order to scratch out Fleas. [vig'een] (this would be still understood, rare).

'The old word is *fike*, of which *fidget* is the diminutive.'—Skeat.

The Prompt. Parv. has 'Fykiū a-bowte, *infra in Fyskiū.*' 'Fiskiū a-bowte yn ydilnesse.'

'*I praye you se howe she fysketh aboute.*'—Palsgrave.

'Troitière, a raumpe, fsgig, fisking huswife, raunging damsell.'—Cotgrave.

'*Makeð feir semblaunt, & fikeð mid te heaued.*'

'Ancren Riwele,' p. 206.

'*þet flickereð so mit þe, & fikeð mid dogge uawenunge.*'

Ibid, p. 290, ed. Camden Soc.

'*And since I trotted from my trotter stall,*

*And figd about from neates feete neatly drest.*'

'A Quest of Enquirie,' A.D. 1598 (Nares).

**Vinnied** or **Vinnad**, Finnewed, Mouldy. [vún'ud] (the usual term in every-day use), mildewed, spotted with mould, or with any defiling matter. Cheese with green mould is always called *vún'ud*. Webster gives this word as '*vinnewed, obsolete.*'

'*Many of Chaucer's words are become as it were vinew'd and hoarie with over long lying.*'—T. Beaumont to Speght, in his Chaucer (Nares).

'*A souldier's hands must oft be died with goare,  
Lest, starke with rest, they finew'd waxe and hoare.*'

'Mirror for Mag,' p. 417.

'*A panary of wholesome food, against fenowed traditions.*'—Bible Translator's Preface to Readers.

'*The old moth-eaten leaden legend, and the foisty and fenowned festival.*'—Dr. Favour, cited by Todd (Nares).

In Shakspere the word is *whinid* in early editions, but in later ones, e. g. Stebbing, it is quite deflavoured and spoilt by the reading *unsalted*.

'*Ajax. Speak then, thou whinid'st leaven, speak: I will beat thee into handsomeness.*'—Troilus and Cressida, Act ii. sc. 1.

'Fenne has occasionally the abstract signification of mire.' In Vegecius, Roy. MS. 18, A. xii., Scipio speaks '*with this reprobable scorne; ye ben worthy, to be blottede and spottede, foulede and defoulede with fenne and with drit of water (luto inquinari) and of blode, þat in tyme of werre ne were not, ne wolde nat be bespreynt ne be wette with enemyes blode.*'—Bk. iii. c. 10, Prompt. Parv. p. 155, ed. Way.

**Vinny**, 139, a Battle or Skirmish; and in the foregoing Dialogues (see p. 40) a scolding Bout.—Possibly from Whinniard (?), a Hanger or crooked Sword, used as a Defence from Assaults; and this perhaps derived from the Latin Vindicta (?), Revenge: For the Word Vinny here, cannot mean to whinny or neigh like a Horse, this being a signal of kind Invitation, rather than garrulous Opposition. [Obsolete.] This derivation is far too speculative. Why may not this word also be derived from *fenn* = mire; hence bespattering or befouling as the usual result of a tussle? Cf. 'throwing dirt.' See Vinnied.

**To Vine-dra Voaks**, 201, i. e. to finedraw Folks; to flatter or deceive People by fair Speeches;—to cut their Throats with a Feather. [I believe it would have been pronounced *fai'n draa voaks.*] To 'fine-



dra a stoar' (a tale) would mean to grossly exaggerate. 'Thick there stoar's too *fine a dra'd,*' is not an uncommon saying. I cannot find any trace of the word being now used as in the text.

*Vire-tangs*, 72 [vuy'ur-tangz]. The common tongs are still called most usually the *fire-tongs*. *Tongs* alone are smith's pincers.

**To Vit Meat**, to dress it, or make it fit to be eaten. (Obsolete.) Not in the text. Halliwell is again absurdly wrong in copying this, and so giving '*Vit*. To dress meat.' To *vit* is clearly to make fit, and is simply the transitive form of the verb, of which to *vittee* is the intransitive and frequentative. A native never could have got his mouth into shape to utter 'to *vittee* meat,' but he would of course have said 'the mait will *vittee*.' It is evident the last century glossarist was a native and practically knew the true meanings of the words, though he was unconscious of the grammatical connection. See W. S. Gram., p. 49, *et seq.*

**To Vittee**, 57, 262, to go well, fitly, and successfully. [vút'ée] (common), to thrive, to get on.

**Vitty**, 73, 462, 464, 553, 559, 569 (quasi fitty,) apt, decent, handsome and well. [vút'ée] (very common); also as an adverb—properly, in the right manner. Spelt *vittee*, l. 73.

*Vittiness*, 209 [vút'inees], dexterity, neat-handedness (very common).

*Vlagged*, 74 [vlag'ud], loose, flaccid, flabby (very common).

*Vlee*, 299 [vlee], to fly; so always *vlee lig u buurd*, 'fly like a bird.' Always, as in the text, *fly to*, not *fly at*.

**Voar, Voor, or Vore**, 286—Forth;—Also a Furrow. [voa'r] (very common still in all the senses found in the text).

**To drow voar**, 286, 309, i. e. to throw forth; to twit a Person with a Fault. [tu droa voa'r] (very common). See note 5, p. 44.

**Voar-and-Back**, 119, revers'd; the Right-hand Side being placed on the Left, or what should be forward put backward: So up and-down (in the Devonsh. Dialect) means up side-down, or inverted. [voa'r-n baak] (very common); *baak-n-voa'r* is more usual. Spelt *vore-and-back*, l. 119. I do not think this expression means *fore* or *right hand back*, or *back-hand forward*, as here implied—(a) because no stress is laid on the *and*, which is clipped down to a mere sound of *n* in both the forms I have given; and (b) because the same idiomatic form is used to express the other positions of reversal, e. g. *in-and-out* [een-un-æwt] is invariable for *inside-out*, and *up-and-down* [aup-m-dæwn] for *upside-down*. If *hand* were intended it would have stress—the *right side* is always called right-hand side [rai't-an-zuyd], or left-hand side [laft-an-zuyd] for *left side*.

Prof. Skeat suggests that the *and* in *up-and-down*, &c., is *on*; i. e. *up-on-down* = *up-* (side) *on-down* (side). This is very probable.

*Vokes*, 202 [voaks], folks, people. Also spelt *voaken*, ll. 197, 385, 525, but this latter form is quite obsolete. According to context, the word may mean people in general or the work-people. Usually *voak*, as in ll. 291, 383, would mean people in general, while the plural, as in l. 297,

means work-people. It is most common to distinguish men and women, as *mai'n voaks*, *wuom'een voaks*. See note 9, p. 47. Spelt *voaks*, l. 202.

*Vore*, 286 [voa'r], for (emphatic).

*Vore*, 229 [voa'r], until. See notes, ll. 108, 229.

**Vore-Days or Voar-Days**, 122, late, or forward in the Day; the Day being far advanced. [voa'r daiz]. *Be voor days* in the text. The expression *vore-days* is rare, while *vore-day*, or *avore-day* is very common. The latter undoubtedly means 'before daylight.' Halliwell, as usual, throws no light, but simply copies this glossary. Bosworth certainly gives A.S. *forð dæges*, at the close of day; but I can find no passage in later Eng. to confirm the definition of *vore days* given above. See *Be voor days*.

**Vore-reert**, 50, 120, forth-right, or right forward.—headlong, without Circumspection. [voa'r ree'ürt] (rare, obsolescent); [voa'r ruyt], the present form (very common). Spelt *vore-reert*, l. 50. This word has at present a stronger force in the dialect than it seems to have possessed formerly, if we are to accept the definitions of dictionary makers. Bosworth gives '*forð riht*, right forward, direct, plain;' and much the same sense is given to the word by Beaumont and Fletcher and by Massinger, according to Webster. The vernacular meaning is truly given in the glossary, the idea being headstrong, unreasoning, hence rudely blustering. The following quotations seem to imply something approaching the force of the dialect:

'Though he foreright  
Both by their houses and their persons pass'd.'

Chapman, 'Odyssey,' xvii.

'Fil. Hey boy! how sits the wind?

Gios. Fore-right, and a brisk gale.'

'The Slighted Maid,' p. 3 (Nares).

*Vorewey*, 170, 354, 556, 558 [voa'rwai, voarwai], immediately, straight away. This word (still very common) does not imply quite so instantaneous an action as *wi' tha zame*. See note 2, p. 44. In some cases this word would have just the meaning of literary *fore-right*.

**Vorked**, forked. 48, 'so vur's tha art a vorked' i. e. so far as thou art forked: and l. 135, 'drade tha out by the vorked Eend' i. e. drew thee out by the forked End; which Phrases want no other Explanation, the Fork therein meant being well known: And perhaps it may not be deem'd beside our Purpose to add, that the same Word is us'd for the Twist or Twissel of Maiden Trees. [vaur'kud]. See W. S. Gram., p. 81. (Common.)

**Vort or Voart**, 334, fought.—'Es thort you coudent a vort zo' i. e. I thought you could not have fought so. [vau'rt] (common). Most words in *ought* have an *r* in them. See *Thort*, *Nort*.

*Vor why?* 208 [vur waa'y], on which account, because, wherefore (common phrase as here used).

'Al þ' vuel of Dina þ' ich spec of er, ne com nout  
forðui þ' te wummen lokede cangliche o weopmen.'

'Ancren Riwle,' ed. Camden Soc., p. 56.

' *And swa wald God at it suld be ;  
For-whi he sayd þus till Noe.*'  
Non permanebit, &c.

Richard of Hampole, 'Pricke of Conscience,' l. 732.

' *For sythen mans lyf bycom shortere,  
For-whi þe compection of ilk man  
Was sythen febler þan it was þan.*'—Ibid, l. 744.

**Vramp-shapen**, 120, distorted. [vraamp shee'upm] (obsolete). In the text this word is *shaken*—this is clearly an error or misprint. Possibly the same as *frampold*.

**Vreach**, 282, Readily, carefully, diligently and earnestly. [vrai'ch], actively, with spirit (common). The idea is the same in 'the *free horse*,' *i. e.* energetic, with all the might. I believe this is the old word *wreche*, which would be naturally pronounced *vreach*, like *vrite*, *vrestle*, &c.

' *That may be heled with no leche,  
So violent thei are and full of wreche.*'

MS. Addit. 11,305, f. 97.

' *And couere me atte that dredful day,  
Til that thy wreche be y-passed away.*'

Ibid, f. 75 (Halliwell).

' *Ne do þu nout him scheome, so þet tu uorhowie  
Wreche of his dome ⁊ nime to þin owune dome.*'

Ancren Riwele, p. 286, ed. Cam. Soc.

**Vulch**, 67, 354. See *Fulch*.

*Vull-stated*. See *Full-stated*.

**A Vump**, 86, a Thump. [vuump] (rare).

**To Vump**, to thump, or give one Blows with the Fist;—also to vamp or botch up old Clothes. (Obsolete.)

*Vung*, 8, 256. See *Vang*. Halliwell gives '*Vung*, received. *Devon*,' but no such word is known, or ever has been, in the dialect.]

**Vustin Fume**, 521, a mighty Fume, a swelling boisterous Rage. (*Vustin* obsolete, *fume* not dialect.)

**Vustled up**, 107, wrapped up; a Lat. Fascia (?). [vuus'ld aup] (very common). This means more than *wrapped up*—it is *bustled up* or *bundled up*, like a very loose, untidy package. *B* and *v* are constantly interchanged, as in *ruvle* (rubble), *curbe* (curve).

*Vuzzy-park*, 114 [vuuz'ce paark], the name of a field still very common on many hill farms. It implies a pasture field liable to be overrun with furze or gorse. See note 8, p. 37.

## W

**Waistcoat**, 155 [wae'us'koa'ut]. This was not always a man's garment. The short jackets still worn by peasant women, just reaching below the waist, are still called *waistcoats*. Beaumont and Fletcher speak of a fine lady wanting

*A ten pound waistcoat, or a nag to hunt on.*

'Woman's Prize,' Act i. sc. 4.

The word is used for the name of a woman's garment by them in several plays, also by Massinger ('City Madam') and in 'Poor Robin.'

**Wambling**, 53, a Rumbling or Commotion in the Guts;—also waving tumbling or lolling a Thing backward and forward, or from Side to Side. [waum·leen] (very common), unsteady, going from side to side. A wheel running much 'out of truth' is said to *waum'l*. A stock for centre-bits is a *waum'l stauk*.

The Prompt. Parv. has 'Wamelynge, of þe stomake, *idem quod* walmynge. *Nausia*.'

'*Allecter*, to wamble as a queasie stomacke dothe.'—Cotgrave.

In Trevisa's version of 'Barth. de Propriet.' it is said of mint: '*It abateth with vynegree parbrakinge* (q. v.), *and easting, that comethe of feblunesse of the vertue retentyf; it taketh away abhominacion of wambling and abatethe the yexeing*.'

To wamble in this sense is still very common, but in the text, l. 53, the meaning is *rambling*, like a drunken man.

**Wangary or Wangery**, 74, soft and flabby. [wang·urée] (very common). This is the regular word used by butchers to express the condition of meat which will not get solid—a very common fault in warm weather, or if the animal was out of condition when slaughtered. I heard a very respectable cook say (1879) of some meat, 'Twon't never take salt when 'tis so *wangery*.' This word is the same as *to wang*, to shake about, to be unsteady, to wag.

**Wapper-eyed**, 59, Goggle-eyed, having full rolling Eyes; or looking like one scared;—or squinting like a Person overtaken with Liquor. —Possibly from *wapian*, Sax. fluctuare, stupere. [waap·ur yd] (very common).

'**Chell Warndy**, 270, 281, 332, 527, I'll warrant you. [wau·rnt-ee] (very common). It is to be carefully noted that, as explained in note, l. 332, the *y* in *warndy* represents *ye*, and the word is correctly defined by the glossarist. Halliwell is utterly wrong in giving '*warndy*, to warrant.' The word should be read as *warrant-ye* or *warnt-ee*. To *warrant* (v. tr.) is *warn*, as 'I'll *warn* thick 'orse sound.' Before a vowel or vowel sound the *t* is heard, as in 'I'll *warnt-y*,' the usual form of asseveration; *i. e.* warrant you.

**Washamouth**, 138, One that blabs out every Thing at random, or whatever happens to be uppermost. [waursh-umaewf] (common).

**Wee wow or a-wee-wow**, 275 (see note)—Waving this Way and that Way; prave, perverse. [wee wuw] (very common), unsteady, out of truth, as of a wheel very loose on its axles, and so running in zig-zags.

*Well a fine*, 81, 269, very well. See note, l. 81.

**Well to pass**, In a thriving Way, possess'd of a good Estate, or having a competent Fortune. [wuul tu paas] (rare).

*Went agen*. See note 1, p. 90. Appeared after death.

*Wetherly*, 220. See p. 69 (obsolete).

*Wey*, 10, 32, 58, 72 [wai], with.

**A Whappet**, 517, a Blow with the Hollow of the Hand. [waup'ut] (very common). The word is now *whap* [waup].

*Whare*, 13 [hwæ'ur, *emphatic*; wuur, *unemph.*], whether (still the common form).

'*Why here's all fire, wit, where he will or no.*'  
'Match at Midnight,' vii. 386.

'*Lady Frampul. I know not wher I am or no; or speak,  
Or whether thou dost hear me.*'

Ben Jonson, 'New Inn,' Act v. sc. 1.

'*Good sir, say wher' you'll answer me or not.*'  
'Comedy of Errors,' Act iv. sc. 1.

'*No matter now, wher thou be false or no,  
Goswin; whether thou love another better,  
Or me alone; or wher thou keep thy vow.*'  
Beaumont and Fletcher, 'Beggar's Bush,' Act v. sc. 1.

**Wharewey**, 235, Wherewith, or Wherewithal. [wæ'ūr-wai'] (very common).

**Whatjecomb**, 440, or **Whatchecam**, what d'ye call him? [hauch-ikum] (very common).

**Whatnozed**, for hot nosed, (formerly spelt hoate-nosed,) red-nosed, as if heated by drinking too freely. [waut-noa'üzud] (common).

**A Wherret or Whirret**, 100, 518, a Clap or Cuff given on the Face, according to Minshew; but in Dev. it rather means a Box o' the Ear. [wur'ut] (very common).

'*Troth, now I'm invisible, I'll hit him a sound wherret on the ear,  
when he comes out of the garden.*'—'Puritan,' Act iv. sc. 2.

'*How meekly  
This other fellow here received his whirrit.*'

Beaumont and Fletcher, 'Nice Valour,' Act iv. sc. 3.

**Whileer**, 88, 140, 152, 276, i. e. a while e're or a while before; a little while since. [wuy'lae'ūr] (obsolescent). Spelt *whilere*, l. 152; ere-while.

'*Caliban. Let us be jocund; will you troll the catch  
You taught me but whilere.*'

Shakspere, 'Tempest,' Act iii. sc. 2.

'*That cursed wight, from whom I scapt whyleare,  
A man of hill, that calls himself despair.*'

Spenser, 'Faerie Queene,' Bk. 1, ix. 28.

'*Doe you not know this seely timorous deere,  
As usual to his kinde, hunted whileare.*'

Browne, 'British Pastimes,' i. 3, p. 69.

**Whitstone**, a Whetstone; a Liar's Property. See Notes on P. 78 & 79. §[The term *whetstone* for a liar, or for the prize for lying, seems to be very old, and, according to Nares, was a standing jest among our ancestors as a satirical premium to him who told the greatest lie.

Ray puts first '*He deserves a whetstone,*' among proverbial phrases denoting liars.

*'And what shall he gain that gets the victorie in lying?  
He shall have a silver whetstone for his labour.'*

Lupton, '*Too Good to be True,*' p. 80, A.D. 1580.

Other instances are given in '*Popular Antiquities,*' i. p. 429. Mendax, the liar, in an old Morality (Bulleyn's), cited in Waldron's '*Sad Shepherd,*' pp. 162, 220, says his arms are

*'Three whetstones in gules, with no difference.'*

*'Well might Martano beare away the bell,  
Or else a whetstone challenge us his dew,  
That on the sodaine such a tale could tell,  
And not a word of all his tale was true.'*

Harrington, '*Trans. of Ariosto,*' xviii. 36.

*'Crites. Cos! how happily hath fortune furnished him  
With a whetstone.'*

Ben Jonson, '*Cynthia's Revels,*' Act i. sc. 1.

Hence the force of Bacon's sarcasm to Digby, who was unable to describe the philosopher's stone which he professed to have seen, '*Perhaps it was a whetstone.*'

'It is a custom in the North when a man tells the greatest lie in the company to reward him with a *whetstone*; which is called lying for the *whetstone.*'—Budworth, '*Fortnight's Ramble to the Lakes,*' ch. 6, A.D. 1792.

*'Diurnals writ for regulation  
Of lying, to inform the nation,  
And by their public use to bring down  
The rate of whetstones in the kingdom.'*

Butler, '*Hudibras,*' pt. ii. l. 57.

**To whister**, 297, 624, to whisper.—'*Zart! Whistery*' P. 108, i. e. Soft! let us whisper. [wús'tur] (common).

**A Whisterpoop**, 93, 353, 518, a Sort of whistling, or rather whispering Pop,—a Blow on the Ear; ironically meant to express a sudden and unwelcome Whisper. [wús'tur pèop] (very common), an unexpected blow, a sudden blow.

*Whittle*, 108, 204, 278 [wút'l], a flannel petticoat. It is now the name in common use for the long flannel petticoat, made to open down the front, which is worn by babies until they are 'shortened,' or, as is said in W. S., 'tucked up.'

**A Whitwitch**, 440, a white Witch, a Conjuror;—A good Witch, that does no Mischief unless it be in picking the Pockets of those who are no Conjurors, by pretending to discover the Rogueries of others. [wectwúch] (very common). There are many still thriving, and in large practice.

**Whorting**,—'out a Whorting,' l. 91—i. e. out in the Woods, &c. to search for and gather Whorts or Whortle-berries. [hurr'teen]. The *w* in this word is quite gone—I doubt if it ever was sounded. Prof. Skeat says the *w* is not sounded in Surrey. Cf. *Hurtmoor*, near Godalming.

*Whot*, 275, hot. Halliwell says *whot* is still in use. Cf. *Whatnozed*.

**The Why for Ay**, 236, a sufficient Compensation, or valuable Exchange of One-thing for another.—As in P. 50, ‘Thou wouldst kiss the A— of G. H. to ha’en’ (i. e. to have him); but thou hast not the Why for Ay, i. e. not a sufficient Fortune to answer his. [waay vur aay] (very common).

**Wimbing**, Winnowing Corn. [wím’een]. To winnow is always to *wím* or *wuom*; there is no *b* sound. Hence *wim-sheet*, the large sheet used in *winnowing*.

*Wi’ the same*. See note 2, p. 44.

**Witherly**, 220, Wilful, contrary,—a Witherly Chat: Item, wilfully; with main Force and Violence. (Obsolete.) Spelt *wetherly* in the text.

*Wone tether*, 312 [wan taedh’ur], one another (always so).

*Wother*, 307, either (still used in Devon).

*Wothering*, otherwise, else (rare in Devon).

*Wotherway*, 275, otherwise (rare in Devon).

**Woundy**, 351 [wuw’ndœ], wildly, excessively (obsolete). This is one of those expletive adverbs, without much meaning, which have their day and are forgotten. *Awful* or *awfully* would just now be the colloquial equivalent. *Woundy*, however, seems to have lasted at least 200 years, from Jonson’s time. See note 16, p. 81.

**Wraxled**, 217 [vraak’slnd], wrestled. It should be noted that to *wrestle* being an intransitive verb, the past inflection is pronounced fully *ud* (see W. S. Gram., p. 50); also that words spelt *wr* are most commonly pronounced *vr*, as *vrite*, *wrong*, *vright*. Nathan Hogg spells these words with *v*.

**Wraxling**, Wrestling. [vraks’leen, vraa’sleen, vrau’sleen]. See *Wraxled*.

*Wutt*, 11 [wuut], wilt (emphatic).

## Y

**Yellow Beels**, 406, or **Yellow Boys**, Guineas. (Obsolete.) Probably *Yellow Bills*, as we might now say *Yellow Vics* for sovereigns. At the date at which these dialogues were first written the coinage would mostly bear the image of William III. Beels meant also *bills* or *notes*. In those days there were guinea notes. A five-pound note is to-day a *five-pound bill*. Bill is still pronounced *bee’ül*.

**To Yappee**, when spoken of a Dog, signifies to yelp.—See *Yeppy*. [yap’ée] (very common). A spaniel or terrier is said to *yap’ée* when he utters his sharp bark on disturbing his game.

The Prompt. Parv. has ‘Wappyñ, or baffyn as howndys (or snokyn) —wappon, or berkyn.’

‘Wappynge, of howndys, whan þey folow here pray, or that they wolde harme to.’

Forby gives ‘Wappet, a yelping cur; and yap.’

Dr. Caius gives '*wappe*' in the same sense.

To *wappee* is just as common as to *yappee* in the dialect. Both words imply the shrill bark of a small dog. A *hound* is never now said to *yappee* or *wappee*, but to *speak* or *give tongue*.

**Yeaveling**, 166, 200, 223, 314, the Evening. [yai·vleen] (obsolescent). For change of *n* into *l*, compare *chimley* for *chimney*.

**Yeavy**, 43, Wet and Moist.—a Sax. *Ea*, aqua (?). [yai·vée] (very common). This word describes the condition of condensed damp on walls or stone floors just after a thaw. At such times the walls are said to *ai·vée*. The *y* in *yai·vée* is obsolescent.

**Yemors**, 224 [yaem·urz], embers. When a wood fire has burnt down there are always plenty of hot embers underneath, even though to all appearance the fire is quite out. By stirring these a considerable heat is readily obtained—hence the allusion in the text, 'spudlee out the yemors.' Nothing was known of *coal fires* in Thomasin's days around Exmoor.

*Yeoanna Lock*, 152, 211. See note 2, p. 42.

**To Yepy**, 261, to make a chirping Noise like Chicken or Birds;—also used negatively to denote the Voice of a Person that can't be distinctly heard: As in P. 52, 'thou art so hoarse that thou canst scarce yepy.' [yep·ée]. This word is precisely the same as *yappee* (*q. v.*), but in N. Dev. it is often pronounced closer, *yep·ée*.

**Yerring**, 41, 310, 501, Yelling, Noisy. [yuur·een] (very common).

**Yess**, 44, 89, 102, 295, Podex, in plain English mine A—. [yes] (the *y* is obsolescent). See note, l. 44.

Prompt. Parv. gives '*Ars, or arce, aars. Anus, culus, podex.*'

*'If sheepe or thy lambe fall a wrigling with taile,  
Go by and by search it, whiles helpe may preuaille;  
That barberlie handled I dare thee assure,  
Cast dust in his arse, thou hast finisht thy cure.'*

Tusser, '*Maies husbandrie*,' 51, st. 4, ed. E. D. S.

In the dialect this word is of course in daily use as above, but it is also used to express the back part of anything, as '*Put thick up 'pon the arse o' the wagon.*'

**Yewmors**, Embers, hot Ashes: The same Word is also used for Humours. [yùe·murz, sometimes]. See *Yemors*.

**Yeo**, 210, an Ewe Sheep. [yoa·] (always so pronounced).

**Yheat-stool**, 54 [yee·üt·stèol]. In every large old chimney-corner is to be found on either side a short stool or bench, which is of course the warmest seat—this is probably the *heat stool*. This explanation is borne out in l. 160. In the first edition this word was spelt *he-at-stool*. It is possible that the word may express what is now known as the *brandis*, an iron tripod for supporting a pot or pan over a wood fire.

In the Prompt. Parv. this word is '*Brandedede, branlet, branlede, or truet = Tripes.*'



Haliwell gives the word as *brandreth*, but gives no authority.

'*Tak grene 3erdis of esche, and lay thame over a brandethe.*'

MS. Lincoln Med. f. 283.

*Yoe*, 213. See *Yeo*.

## Z

*Zar*. See *Sar*.

*Zart!* 624 [zaart!], a quasi oath, —*d's heart!* (very common). Not to be confounded with *soft*, also spelt *zart* in the text.

*Zart-and-vair*, 54 [zaart or saart-n-vae'ür] soft and fair (more commonly *saart-n-vae'ür*), i. e. soft-witted, idiotic. The whole epithet is quite incongruous and unmeaning as used in the text, but quite in keeping with the spirit of the dialect—to apply any kind of adjective to any object in sight, and to make the whole into an epithet. This is not peculiar to any district, for recently I heard a *cad* in the London streets call out in an abusive tone to another—'You're a nice old cup o' tea.'

**Zæwl or Zowl**, a Plough to cast up Furrows. [zoo'ül]. This word, though in daily use, and indeed the only common name for a plough throughout Devon and W. Somerset, and although it has certainly come down to us from Saxon times, is scarcely found in mediæval authors. In the dialect *plough* (arare) is used as a verb only. As a noun, *plough* means team of horses. I heard a farmer (Oct. 1879) say of two strayed horses in a field, 'Who's *plough's* this here, then?' The word *sull* appears constantly in local advertisements, and we have many kinds, as the old *nanny-zool*, *two-vore-zool*, *combing-zool*, *double-zool*, *tatie-zool*, and others, all of them various kinds of *ploughs*.

'*Ɔif eaz ne kurue, ne þe spade ne dulue, ne þe suluh ne erede, hwo kepte ham worte holden?*'—'Ancren Riwe,' p. 384, ed. Cam. Soc.

*Zeck*, 2, sick.

*Zed*, 536 [u-zaed], a said, withstood, gain-said, take *no!* for an answer.

*Zeert*, 37 [zee'ürt], sight. This pronunciation is now rare—generally *zait* only is heard. The same applies to *cock-leert*, *vore-reert*, &c.

**Zenneert or Zinneert**, 163, 194, Sev'night. [zaen'ait] (obsolescent). Spelt *zennet*, l. 163.

*Zet*, 37, 119, 226, 228 [zít], set. The same sound as *sit*, 167. Both verbs are conjugated alike—p. tense, *zawt*; pp. *u-zawt*. See W. S. G., p. 48. See note, l. 228.

**Zewnteen or Zæwnteen**, Seventeen. (Obsolete; present form, *zab'mteen*.)

'Should **Zem**, 9, for 'I should seem,' it seems, or so the Report goes:—As in P. 24, 'Should zem thou wert sick,' &c. i. e. it was so reported.—I Sem, an old word, for I see, I perceive. [zúm]. This is the common word for *consider*, *think*, *reckon*. *Ay zúm t-l kawm tûe u skad*, 'I think it will come to a scad,' i. e. there will be a shower.

**The Zess**, 32, 70, 87, 240, 284, the Sheaves regularly piled and stowed in a Barn in like Manner as a Corn rick or Mow is without

- doors; but the Devonshire Word *Zess*, always means the Pile of Sheaves within the Barn. [zaes, zes]. The regular term, still used as here defined. The part of the barn where the *zess* is placed is called *the pool* [peo'l]. Halliwell is wrong in defining it as a compartment of a barn.
- Zidle mouth**, 51, the Mouth awry, or more extended on One Side than the other. [zuy'dl muwdh or maewf] (very common epithet).
- Zlat**, 101 [slaat], a blow. See *Slat*. This word is one of those corrected in the Glossary. It is in very common use. See W. S. Gram., p. 65.
- Zlotter**, 184 [zlau'tur], a mixture for medicinal purposes, implying rather a semi-fluid, such as a soft poultice, or a mixture of the brimstone and treacle kind (still in use). This word and the next are not to be confounded with *slatter*. See Caucherics.
- Zlottering**, 53 [zlaut'ureen], physicking, given to taking medicine, or doctoring. This quite agrees with the character ascribed by Thomasin to Wilmot throughout the dialogues (rather rare, but still in use).
- Zoo**, 110, as 'To let the Kee go Zoo,' i. e. let the Cows go dry. [zèò, zoa'] (very common). Prof. Skeat says this is a real Celtic word. Cornish, *sych*; Welsh, *sych*; Irish, *siuc*; Latin, *siccus*. Halliwell gives this as *assue*, but without authority.
- Zowerswopped**, 40, 501 (quasi Sowre sapped,) ill natured, crabbed. [zaaw'ur zaap'ud] (very common). This word implies a nature so thoroughly crabbed that the very *sap* or marrow is sour. Spelt *zower-zapped* and *zower-zop'd* in the text.
- Zwir thy Torn**, 112, Quhir, or whirl round thy Spinning Wheel with speed; let thy Diligence be proclaimed by its Zwirring, or quhirring Noise. [zwuur dhi tuurn] (very common). See note, l. 112.
- Zwop**, 324 (a Sax. Swapa, ruina,) the noise made by the sudden Fall of any Thing; as 'He fell down, zwop!'—In the Exmoor Courtship, P. 78, it expresses the sudden snatching of a smacking Kiss. [Spelt *swop* in the text.]
- Zwop**, 98, 100, 517 [zwaup], a whack, a whop, blow with or without a stick or other instrument.
- The Prompt. Parv. has 'Swap, or stroke, *Ictus*.' 'Sweypte, or swape, or strok, *Alapa*.'

F I N I S .

\* \* \* \*  
\* \* \*  
\* \*  
\*

II.

WESTMORELAND.

---

A BRAN NEW WARK.

---

EDITED BY THE

REV. PROFESSOR SKEAT, M.A.



## INTRODUCTION.

---

THE following piece is carefully reprinted from the original edition, printed at Kendal in 1785. This edition is described in the Bibliographical List, published by the E. D. S., at p. 104; which see. I may add that I have discovered another copy of the work amongst the books given by Dr. Whewell to the library of Trinity College, Cambridge; this is not quite the same edition, being a reprint of the former one, as appears from internal evidence. The date has been cut off in the binding, but it was printed in *London*. For the purpose of the present reprint, I applied to the authorities at King's College, London, and was much gratified by their kindness in lending me their copy. Whilst carefully following this copy throughout, I have also collated the proof-sheets with the copy in the Trinity library, and have noted all the variations of any interest.

The author of the present curious tract was the Rev. Wm. Hutton, Rector of Beetham in Westmoreland from Sept. 1762<sup>1</sup> till his death in August, 1811, and the head of a very ancient family seated at Overthwaite in that parish; see Burn and Nicolson's *Hist. of Westmoreland and Cumberland*, i. 219. The present vicar is our author's namesake and grandson. The word *Worfat*, as we learn from the Prologue, is a corruption of Overthwaite.

Unlike many specimens of (so-called) provincial talk, this piece does not appear to have been written to sell; so that the author was not endeavouring, as is often the case, to put together a quantity of trash (often very incorrect as specimens of dialect) in order to raise a laugh and catch a penny. The difference in tone from the ordinary

---

<sup>1</sup> The author himself, writing at 'Yuletide, 1784,' says he has 'tented his flock' for 'aboon *twenty-four* years'; see l. 20. The explanation is, that he was already curate of Beetham in 1760.

run of such productions is most striking. It breathes the language of genuine Christian love, and shews that the author was a man of kindly feeling and excellent sense. It is rightly styled 'A Plain Address,'<sup>1</sup> and is well calculated to promote that kindly feeling amongst neighbours which the author had so much at heart. It will commend itself, to the reader who possesses a kindred spirit, as 'a gem of purest ray serene.'

Strictly speaking, the language is not dialectal, but literary English; yet it contains so large a number of dialectal words as to make it well worthy of being reprinted for the Society.

The peculiarities of the original have been preserved. One of these, for example, is the use of a note of interrogation in place of one of admiration.

The notes at the bottom of the text (except that to l. 60) are the author's own. The short glossary which immediately follows the text is also the author's. The Appendix, containing various readings, a few notes, and a rather fuller glossary, is added by myself.

WALTER W. SKEAT.

---

<sup>1</sup> On a fly-leaf at the beginning is printed a second title, containing only the words—

A PLAIN ADDRESS,  
WRITTEN IN THE  
PROVINCIAL DIALECT,  
OF THE  
BARONY OF KENDAL.

Beneath this is written, in the King's College copy, "fifty only printed," in the author's own handwriting. On the back of this leaf he has also written—"Master Henry Wilson—For the sake of your Father, Wm. de Worfat sends you this small Present. When you are grown a Man, judge of Me with Candour, & smile upon my Wark? It has its faults, but I say with Montesquieu; 'the ill grounded objections of many spring from their own heads, not from what I have written.' Wm. de Worfat, Sept. 12th, 1785."

A  
BRAN NEW WARK,

BY WILLIAM DE WORFAT,

CONTAINING

A true Calendar of his Thoughts

CONCERNING GOOD NEBBERHOOD.

Naw first printed fra his M.S. for the use of the hamlet of

WOODLAND.



Diligens appetitus aliquando negligit verba cultiora nec curat quid bene sonet, sed  
quid indicet atque intimet quod ostendere intendit. *St. Aust.*

---

KENDAL:

Printed by W. PENNINGTON. 1785.





THE  
PROLOGUE

BY WILLIAM DE WORFAT,\* CLERK ;

*Shewing his awn estate, and then addressed to sic north-country folks, as may be flown into the outlands, or sped thro' these realms in divers occupations, and wha in length of time, and with good leeving, may hev amaast forgitten their mother tongue.†*

**G**OD be with ye ! I regard with the tenderest affection every mother's barn o' ye, fra the heeghest to the lawest ; I equally respect the gentleman that treads in black snod pumps, and the clown that rattles oor the paavement in cakered cloggs ; because each hes a race to run, a saaul to save, and may he prosper ! The person that 5 addresses himself to ye, is placed by providence amang woods and scarrs, oorun with brocks and founmarts, otters and weezels. Ye waat it is the height of aur fun to beat the bushes and hunt thro' the scrogs ; what can excel the chaace of a wild cat ? or naaked in summer to splash in the *Ea*, and dive like a porpoise ? different 10 spots ‡ have their different pleasures, eigh and difficulties tea. We laugh at a wedding, and cry at a berring ; a christning brings a feast ;

---

\* *Alias Orfat, alias Overthwaite.*

† Several words which occur in these pages mark the different sources from which the English language is derived, at the same time they shew the mutability to which it is subject, confirming the observation of *Horace*.

*Multa renascentur quæ jam cecidere ; cadentque  
Quæ nunc sunt in honore vocabula ; si volet usus  
Quem penes arbitrium est, & jus, & norma loquendi.*

‡ *Spot*, upon the spot, in the plural also *places*.

on the sabbath we say aur prayers, and the rest of the week ya day marrows another. What I mean to give ye, gentlemen, mun be  
 15 delivered in hamely manner, in clauted terms, net that my reading, sic as it is, was gitten in a summer's heat, as said auld *Ascham*, nor I trust will be weshed away with a christmas snaw, for my books hev been conn'd early and late ; but inkhorn words, to be honest, we knaw lile about ; in this hamlet, they wad net edify. 'Tis the pride  
 20 of my heart to tell ye, that for aboon twenty four years I hev duly tented the flock of my allotment, naa prawling wolf, naa cunning fox iver escap'd my eye, naa sad dog iver glanc'd on the virgin of the dale without my giving an alarm. Pleased with rural simplicity, aaiming to hev a good conscience, I am meeterly content. My  
 25 humble situation indeed may check ivery sprauting thought, but then my duty to my parishioners is mare strangely enforced, "and my attention kept in by necessity, is mare sharpened towards concerns which end net with my life."\* Every place hes its advantage and its disadvantage ; heigh leeving and extravagance heve net fund  
 30 their way yet into *Arnside*, and *Worjat* is a deserted village ; what then, naa hard fac'd bumbalif comes within my fald-yeat, fidling and revelry disturb net my hause, except when the waits gang their raund : Then to be sure the *Yule* clog blazes on the hearth, then the lads of my family thump the flure to the tune of *Ald Roger*. The  
 35 barns of the nebber-raw merrily carrol the story of the *Cherry Tree*† with other godly *Ballads* ; ‡ and lasses fidge their parts ; naw *Jumping Joan*,<sup>1</sup> naw *Queen of Hearts*. Fine times but seldom seen ; o  
 38 the rest of the year, they mend and darn, knit and spin, bauk and

---

\* This is the sentiment of a minister of one of the islands of the *Hebrides*.

† One of our carrols has a story of *Joseph* and *Mary's* going into a garden, when the virgin desired *Joseph* to pluck her a cherry, telling him she was with child. This is very ridiculous, yet in all ages people have entertained themselves with rude conceits on this subject. In a chamber of *Shelbrea* priory, *Sussex*, there is now remaining some paintings of animals bearing testimony to the birth of Christ. From the beak of a cock in the act of crowing, is a label with these words, *Christus natus est*, next a duck from whose beak issues another, *quando quando*, from a raven *in hac nocte*, a cow has *ubi ubi*, and a lamb seems to bleat out *Bethlam*. Such is the production of monkish leisure.

‡ In an old translation the song of *Solomon* is called the ballad of ballads.

<sup>1</sup> Names of old country dances.

bleech ; they hev mucking and threshing, ploughing, peating, maw-  
ing, haying, shearing. Haw lile knaws ya part of the ward haw 40  
tother leeves.<sup>1</sup>

Ye good christians, that like swallows and cuckoos, love to  
change to mare sunny hawghs, and naw feed on richer pickings,  
turn yer thoughts for a minute to the shaws, the crofts and intacks  
of the north, to the strea theek'd cottages which gave ye birth? 45  
think of them, then strike your breasts, and thank your God, thank  
him twice, nay thrice, for weel I wat ye ken the poverty of aur  
dales ; sic saunds as these ye sauked in upon yer mother's laps, ye  
lisp'd and prattled on yer father's knee : But hah ! wha is this that  
fancy marks, shooting dawn the braw of *Stavely*, and laaking on the 50  
banks of *Windermere*? the water nymphs popple up thro' the surface  
of the deep, and hail his future fortune.

*Most learned and venerable prelate,*

Excuse my provincial dialect? I only annex such words to my  
ideas as we and our fathers have used for ages past. When I reflect 55  
on the number of *men*<sup>2</sup> which the north country produced, some of  
whom<sup>3</sup> even assisted in translating the bible and in composing our  
liturgy, I am not ashamed of it ; I know them by their lingua, I 58

<sup>1</sup> About fifty years ago, my worthy predecessor, not indeed a saint, but  
worth a hundred saints of the middle ages, with twenty marks per year, brought  
up a large family decently, and gave to two of his sons a college education.  
About that time a living in *Cumberland* was no better ; the vicar had 5*l.* per  
year, a goose grass, a whitle gate, and a harden sark.

These revenues however are greater than that of *Micah' Levite*, see *Judges*  
xvii, who had ten shekels of silver a suit of apparel, and his victuals.

<sup>2</sup> Amongst these the northern apostle *Barnard Gilpin*, stands first in the  
list, then follow a *number* of eminent persons, *Airy, Smith, Crakenthrop,*  
*Chumbers, Barwick*, the bishops *Carleton, Pearson, Fleming, Barlow, Gibson,*  
*next Mills, Seel, Shaw, Fothergill, Lancelot Addison, Peter Collinson, &c.*

*Roger Askam*, speaking of Dr. *Medcalf*, master of *St. John's* college,  
*Cambridge*, about 1533, says he found that college spending two hundred  
marks per year income, he left it spending a thousand marks and more. Speak-  
ing of the donors, he says all these givers were almost northern men. Some  
men thought that Dr. *Medcalf* was partial to northern men, but sure I am that  
northern men were partial in doing good, and giving more lands to the further-  
ance of learning than any other country men in those days did.

<sup>3</sup> *Rydley* the martyr, born in *Northumberland*, *Aglionby* and *Grindal* of  
*Cumberland*, *Sands of Hawkshead*.

trace them to have gone out from us. They did not conceal their  
 60 *aras*, they cou'd not their *foces*.<sup>1</sup> But see! another form peers  
 forward, he holds the gospel in his right hand, a crucible in his left.  
 Once the play-fellow of my childhood, excuse my language? thro'  
*Woodland* we communicate all our ideas in cast off terms, yet terms  
 which monarchs formerly deign'd to use, and which were yours and  
 65 mine, when we rambled together o'er the head of *Heversham*, or  
 angled in the brook of *Beetha*. Reverend champions of our holy  
 faith, defend it from every public, every insidious enemy? Do ye  
 inform the great and affluent? proselyte them from the vanities of  
 the world to the knowledge and love of the saviour? but permit me,  
 70 whilst I grovel amongst these knots and barrows, to instruct my  
 people by every honest mean, which may enlighten vulgar com-  
 prehension. 'Tis my wish by slow degrees to reduce the savage  
 tempers of the Saxon lineage, to calm their passions, and humanise  
 74 their hearts.

*Yule Tide*, 1784.

W. DE WOLFAT.

---

<sup>1</sup> *Sic*; for *focos*.—W. W. S.

THE  
PLAIN ADDRESS.

---

**H**AW strangely the mind of man flackers and flounces? It skims 75  
 oor earth, air, fire and water; is nivver at rest, ner nivver will  
 be whilst the *ward standeth*. I Cor. viii. 13. Sometimes it is butter-  
 flee mad; sometimes teers itsel with measuring the tail of a fiery  
 comet. There's naa sort of parlish feats it will net attempt. Two  
 hundred years sen somebody thought of harnessing a flock of wild 80  
 geese for a trip to the moon. They nivver cou'd du it. A good  
 bishop was cock-sure that in fifty summers, it wad be as common to  
 co for my wings, as it is naw for my boots: We quite beat these ald  
 dons at invention; aur fathers knew some at, we know mickle maar.  
 'Tother day I was inform'd, that an unshot codfish hes maar raans in 85  
 its belly than thare be people on the face of the earth, and that a  
 mite er a maggot will run as fast as a race-horse. These discoveries,  
 my good brethren, er ta fine for my addle paate; I will neither  
 venture my neck, ner strain my wits. What is it to us, shoud thare  
 really be four millions of taad-poles in a single drop of vinegar? god 90  
 hes wisely hidden them fra aur seet. I grant it, that ya drop o  
 alligar may be an ocean to sic tiny inhabitan[t]s, but when yan comes  
 a shoar, 'twill be time enough to study his shap. We believe in god,  
*let us magnifie his works*, which men er sure *they behold*. His works,  
 varily, er net stinted; see them in the lile tomtit? the chitterwren? 95  
 leak at them in the great eagle, the ostrich, the condor?<sup>1</sup> ye heve

---

<sup>1</sup> A large American bird in the woods of *Potomack*, fierce and formidable, with a body as large as a sheep, and its wings measure 12 feet from tip to tip.

97 heard of elephants, and whales; what huge lumps of bane and girsle,  
of fat and blubber! deary me! let net these creatures surprise ye?  
should a kraken<sup>1</sup> welter up the sands, and fill the gap between  
100 *Arnside-point*, and *Meethop-cragg*, ye mud weel be astonished. But,  
what am I talking about? such marvelous things indeed shew the  
vastness of creation, and they tickle the ear of curiosity; they  
dunnet edify mitch. It is a blessed truth that the mind cannot  
continue lang in a bree,<sup>2</sup> when teered with ballooning, it therefore  
105 descends to maar useful subjects. Star-gazing is a pleasure, but to  
leak to yans feet is maar necessary. *Tully*, a sensible fellow, said  
that we come into the ward to stare about us, to admire this and  
that and tother; a seet of folks think soa still, yet God seems to  
design us for better business. *We er called by faith in Christ Jesus*  
110 *to good works*, and a promise of ETERNAL LIFE is made to us, if we  
du aur best humble endeavours. Aur God is good, is merciful thro'  
o generations, and ta assist us, hes laird dawn two great commands.  
Ye knaw 'em bath, my dear brethren, and he that *loves God with all*  
*his heart with all his soul, with all his mind*, will sartenly love his  
115 brother also. If we gang wrang here, we er lost for ivver.

THOU SHALT LOVE THY NEIGHBOUR AS THYSELF.

*Math. xix, 19.*

I write this in capital letters, and wish it to be engraven on aur  
hearts. It is a teata conny verse indeed, yet things mun widely  
120 alter before it be duly obsarved. At present there er in ivvery neak  
ta manny mischief-makers, busy-bodies. . What! love my neighbour<sup>3</sup>

---

<sup>1</sup> The kraken is an enormous sea animal of a crablike form, found near the coast of *Norway*. Its back only has appeared to be of a mile, or a mile and a half surface, with several points or horns growing out of it, as high as the masts of a middle sized vessel. *Mr Guthrie* says, he would not mention this animal could there be the least doubt of its existence. There is no fixing the limit of bulk encreasing by longevity: perhaps no man has yet seen the greatest whale in being. Serpents encrease their size the longer they live. The one which stopped the Roman army in *Africa*, was 120 feet long. 'Tis very credible, for there are now serpents in that country as large; some have been seen to swallow an ox or buffalo whole, others will take the water and roll o'er the deck of a ship lying at anchor.

<sup>2</sup> Strong agitation.

<sup>3</sup> The wretch I am speaking of, never thinks he has grist enough at his mill.

as mysell! will a griping covetous hunx believe this to be gospel? 122  
 nay, nay, says he, rubbing his elbow, emess its enough naw a days  
 to pay ivvery man [h]is awn. Charity begins at haame. True my  
 friend, but let me raund it in thy ears, charity shoud reach to the 125  
 Hottentots; thy guts heve nivver yearned with compassion, nor hes  
 tau *followed on*, as *Hosea* says, to love thy fellow creatures. A  
 covetous man trapes to th' kirk-garth on a sunday morning, he meets  
 them that he wants to see, and it saves another journey; then he  
 mappen enters the Lord's hause, doffs his hat, claps it before his 130  
 face, and squats dawn in a form. I wish that mammon is net next  
 his heart, I wish that christians wad, during the sarvice, be serious  
 and devout, net come to kirk with a moon belief,<sup>1</sup> with unsettled  
 thoughts, but to pray and praise God as they ought. The jews hed a  
 rule to run to the synagogue, but to walk slowly back; I wish that 135  
 when folks git haame, they wad turn oor their bibles.<sup>2</sup> Bibles and testa-  
 ments were formerly seen on the sconce or lang-settle end; they may  
 naw be oftener met with on a seaty shelf cover'd with dust, or mause-  
 itten; wad there was a leaf turn'd dawn, whare a feal ex'd *Wha is*  
*my neighbour!* But again, I heve net done with kirk business, I 140  
 mean the spiritual business which shoud thare employ weel disposed  
 christians. Hes naane of ye seen a young thing, giggling and laugh-  
 ing at a firley farley? she quite forgat what the clark was saying,  
*Lord have mercy upon us!* dizend fra head to foot, she coud think  
 of nought but her bran new bonnet. Her sawcy een were ticing 145  
 fools, whilst the parson was converting sinners. Can ye think that  
 her virginity was "donn'd with the helmet of faith."<sup>3</sup> It is bad  
 nebbourhood,<sup>4</sup> when a body is not suffered to say his prayers 148

---

<sup>1</sup> Archbishop *Laud's* expression.

<sup>2</sup> Let me beg of parents to make their children and servants read the scriptures at home. "The scriptures are the two paps of the church from which we suck the sincere milk of the word, and one pap is not more like another than these two for substance." *Leigh's Crit. Sacra.*

<sup>3</sup> A line in *Fairfax's Tasso.*

<sup>4</sup> "He that dwelleth in a city where there is a synagogue and prayeth not there with the congregation, this is he that is called a bad neighbour," *Rabbi Maim.* On which words Mr. Thomdike observes, "well may he be called a bad neighbour, who will not lend his neighbour's prayers the strength of his own."

quietly.<sup>1</sup> Yan ell be winking and prating, another glopping and  
 150 makking remarks, a third nodding his head in an easy slome.  
 Waa betide thee! and yet let me net wish ought ats bad!  
 haw fast hes ald nick<sup>2</sup> sic folk in his clutches? Good friends,  
 these er sad duings, efeelings. My saal is vexed within me.  
<sup>3</sup>Hoa fellow thare! sweetly sleepest ta naw, when the devil  
 155 rocks thy cradle. Pardon my zeal, mappen it may rise heegh  
 in a good cause. In some churches the sidesmen gang about  
 with staaves, and give ivvery sleeper<sup>4</sup> a good nope. Is this reet  
 or wrang? our Lord, when he fand his disciples fast and saund  
 asleep, only just chided them, *What! cannot ye watch one hour?*  
 160 Let us bear with yan another's infirmities, let us persuade net  
 drive men into Christ's faald? Oh! may that heat[h]en monster,  
 persecution, that curst dodt cow<sup>5</sup> never maar plague this country!  
 they say she yance hed horns and put furiously, God be praised  
 her bulls beal and bellow naa langer. Good father of mercies! that  
 165 folks can co themsells christians efter frying and roasting, and bray-  
 ing to mummy ought of their awn likeness; and apreia for what?  
 for difference of opinion, or for net allowing that a thing can be in

---

<sup>1</sup> I love to hear myself say, *The Lord be with you*, and my neighbours answer, *And with thy spirit*.

<sup>2</sup> From Nikur an idol worshipp'd by the northern nations.

<sup>3</sup> Mr. *Farmer*, vicar of *Heversham*, spoke thus from the pulpit, to a sleeper, I am told with success. Another time observing, as he took his text, some company talking in Lord *Berkshire's* pew, he stopp'd, they star'd, Gentlefolks, says he, when you have done, I'll begin. Another time the people being in a hurry to get their hats ready for going out, Stay, cry'd he, and take the peace of God with ye. One sunday, observing some ladies laughing and talking in Lord *Berkshire's* pew in the lesson which was taken out of proverbs, when he came to the following verse he looked passionately at the ladies and thus delivered himself as if to them solely, *as a jewel in a swine's snout so is a fair woman without discretion*, ladies! flyer and laugh at that if you please. At *Kendal* church, hearing some officers talking aloud, he stopped, When you have done I'll go on.

<sup>4</sup> Bishop *Babbington* says, "if the fervent spirit of the preacher should break and tear his inwards in pieces, all is one, men snort and sleep, and go on in a damnable dulness of mind." Really, my Lord, if this would not waken them, I do not know what would.

<sup>5</sup> *Chillingworth* speaks of this curst cow; he was her great enemy, and baited her purely.



two places at yance,<sup>1</sup> that black is white. God gave us our senses to feel with, to handle with, and when St. *John* was faithless, aur Saviour appealed to them. Zleads! he nivver played hocus pocus,<sup>2</sup> 170 or offered to drag men like dogs with a raap.<sup>3</sup> What can be said of juggling, and gulling, and knocking on the head? Cruel bad nebbourhood! Coud Beelzebub and his comrades put on flesh and dwell amang us, they wad play just sic tricks.

Turn we to maar pleasing views, to meditate on the prince of 175 peace, the meek, the mild, the loving Jesus. Hear him! hear him! *love one another as I have loved you*; again and again he repeats it, which made St. *Paul* observe to the *Thessalonians*, *as touching brotherly love, ye need not that I write unto you, for ye yourselves are taught of God to love one another.* I infer from hence that 180 Christ will love good nebbours, his father will love them, and the Holy Ghost will dwell in their hearts. The jews expected that Christ wad heve appeared a helter-skelter<sup>4</sup> Heroe, treading on the necks of kings and emperors. Mad thoughts! he meant naa harm to the persons or property of men: net to crawl oor the poor creatures 185

---

This made *Averroes* resolve, *quando quidem christiani adorant quod comedunt, [sic], sit anima mea cum philosophis?* When Mrs *Ann Askew* the martyr was examined, they asked her whether a mouse eating the host received God or not? she smiled but returned no answer. *Gardiner* in one place says "a mouse cannot devour God; but soon after the wily prelate thinks that Christ's body may as well dwell in a mouse as it did in *Judas*." To what difficulties learned men are driven in support of falsehood! Old *Bale* after quoting a page of such nonsense, concludes, "mark this gear for your lern-nyng, oyled divynes!" Archbishop *Tillotson* declared of transubstantiation "that it was a millstone hung about the neck of popery, which would sink it at the last. It will, says he, make the very pillars of St. *Peter's* crack."

<sup>2</sup> Supposed to mean, *hoc est corpus*.

<sup>3</sup> I shall here briefly remark, that our Lord's legacy to us was this, *my peace I give unto you, my peace I leave with you.* "He therefore who fosters within his breast, malice, envy, or an unforgiving temper, is in a very dangerous state with respect to salvation. Heaven can have no relish without love. To meet there, if possible, a person we have not lov'd, and from the bottom of our hearts forgiven, would distract and make us miserable. Let then love work by faith, that is, be the fruit of our faith, and not mingle mangle righteousness." This is the language of a martyr for the truth.

<sup>4</sup> *Hileriter* [sic] and *celeriter*, merrily and quickly. I might have used a better epithet, *harem skarem*, rash, mad, who turns all into confusion.

186 of his hand, net to destroy them, but their vices : ner did he design  
to govern any kingdom on earth. He com to break in pieces the  
ald kingdom of darkness. This he did, my beloved, without wrath  
or anger, without the murdering instruments of war, for he conquer'd  
190 by suffering. His patience and his mercy were as infinite as his  
love, or else he hed *blown away his enemies with the blast of the  
breath of his displeasure*.<sup>1</sup> God drawnd the praud children of  
*Adam* ; the rainbow is a witness ; *Raven-scout*<sup>2</sup> and *Beetham-fell* to  
this day shew us the marks of the flead. Folks, it seems were grown  
195 cock-a-hoop ; (but the heegh leaks of the meety were sean brought  
laa) they were swept away like the peatstacks in *Faulshaw*, which  
yesterday tawer'd aloft with their black heads, but to day er scal'd<sup>3</sup>  
oor the marsh of *Milnthrop*. Good Lord ! when I consider thy  
kindness shewn to the jews by neet and by day ; thy sending them  
200 *Moses* and *Joshua*, and prophet efter prophet, I am lost in devout  
amazement ; astonished at their conduct. Thou didst bring them up  
as thy awn family, thou declarest it in *Esaiah* i. 2. and yet they  
rebelled against thee. They judged net the fatherless, nor did the  
cause of the widow come before 'em. Their great men were pely  
205 and praud ; their women were haughty, with stretched aut necks  
and wanton een, mincing as they walked and tinkling with their  
feet. Their nation were continually provoking God to anger ; and  
yet his lang suffering and his mercy endured for many ages. At  
209 length he even sent his son among them, yet they refused salvation

---

<sup>1</sup> Who would imagine that christians in aftertime should be able to copy this fine figure so literally. In 1655 the Portuguese governor of *Solvaterra* tied a *Castilian* officer to a great gun and blew him away. In 1683, the Algerines blew away a French consul from a mortarpiece. In the *East Indies* this is the common punishment of desertion. In 1760 there were twenty four persons blown away. 2. Sam. xxii. 16. "at the blast of the breath of his nostrils." The blast of a furnace, the blasting of rocks give fine ideas.

<sup>2</sup> I dont know the derivation of this word, which is a common name for a great precipice. Our waterfall in the river is called, sometimes the *force*, sometimes the *scout*. The steep ridges of rocks on *Beetham-fell*, are called *scouts*, the fell beneath them *Underlaade*, that is *Underload*. *Raven-scout* is the highest point of a ridge of rocks in *Holme-park*, adjoining to *Farleton-knot*, frequented by ravens, and sometimes visited by eagles on their passage.

<sup>3</sup> Scaled, scattered, levelled, so to scale muck, or molehills, to scale hay, and yet this word puzzled most of the editors of *Shakespeare*.

fra his son, and compleated their awn destruction. Methinks I hear 210  
 ye, my beloved, cry aut, fie upon! fie upon this worthless people!  
 God sent his son to save us tea, wha at that time were daws'd<sup>1</sup> in  
 sin and concupiscence. What mun we du? I'll tell ye, Craw net  
 oor the obstinate jew; but in your day repent, believe, and love;  
 yea love yan another without dissimulation. 215

I haasten hawever to ask a mast important question. Suppose  
 this efternean you were to see *Jeremiah*, *Obadiah*, or *Jona*, standing  
 on *Windscar*, with a voice that wad carry a league. Ye hear him  
 co, *repent! repent!* or the earth will swallow ye up: The saund is  
 redoubled fra crag to crag; *Whitbarrow* and *Brigsteer* echoe back 220  
*repent!* My brethren, if ye believed the sarmon of the prophet,  
 haw wad ye tremble in your skins? Soa when the Israelites saw  
 the leetnings and the burning Maunt, they were saare fretted, but  
 fear is net repentance, and the danger gaane, the testrels leev'd and  
 lusted as usual, were bad nebbours, and in their good days hated o 225  
 the ward but their sells. Ye think mayhap, that ye wad surely listen  
 to a prophet; naa sic thing; net to an angel fra heaven, if ye will  
 net mind the *still small voice of the gospel*. Your minister begs of  
 ye to consider the four last things, death and judgment, heaven and  
 hell; as the tree falls, soa mun it lig. Life is short, and he wad 230  
 rouse ye fra the lethargy of inconsideration. He wad heve ye pre-  
 pared to meet your God.

Suppose then again, and we have a reet to suppose it, that this  
 varra neet the trumpet shoud wakken ye? in the twinkling of an  
 eye ye jump aut o bed; th' hause totters, th' earth trembles, th' 235  
 element opens, th' dead er rising, angels fleeing in the air, devils  
 roaring, bad nebbours screaming, shrieking, swooning. Your families  
 cling about ye, help! help! Ye leak up, heaven shines breet as  
 chrystal; ye leak dawn, hell flames blue, a tarn of melted brim-  
 stone.<sup>2</sup> On the reet hand ye behold your judge, terrible in majesty, 240

<sup>1</sup> "Dause thyself in jordan seven times, the leprosy of sin will not off."

Archdeacon *Nicholson* of *Brecon*.

<sup>2</sup> "Oh! said a divine of our church, that a body might take a peep into  
 hell!" This scene is introduced with a like design to urge faith, love and  
 charity, as preservatives against falling into that horrid chasm.

241 in justice : The register of your faats lies before him.<sup>1</sup> O Jesu, ye  
 wad say, let us alaan yaw wee bit ! we er net ready with aur  
 accounts ; we hev net lov'd nor fear'd thee as we ought ; we hev net  
 lov'd aur nebbours. Hah ! he wad answer, the prayer of your dis-  
 245 traction is vain ; the hour of mercy is past, long have I been your  
 mediator and intercessor with my father. The universe now requires  
 the rigour of my justice. My dearly beloved ! haw feel ye about  
 your breasts ? This is serious talk ; it maks me whither ; may it  
 bring forth in you quiet and peaceable leeving ! Ye hev nought to  
 250 lig white<sup>2</sup> on, but your awn frowardness.<sup>3</sup> Think naa warse of me  
 for giving you Godly advise ! Eternal life,<sup>4</sup> who can help repeating

---

<sup>1</sup> That elegant writer bishop *Hall* thus describes the giving of the law. "Here was nothing but a majestical terror in the eyes, in the ears of the Israelites ; the lightning darted in their eyes, the thunders roaring in their ears, the trumpet of God drowning the thunderclaps, the voice of God out-speaking the trumpet of the angel : The cloud enwrapping, the smoke ascending, the fire flaming, the mount trembling. If such were the proclamation of God's statutes, what shall the sessions be ?"

<sup>2</sup> *White*. This local word signifying the mark at which an arrow is shot, may not the sense here, *nought to blame*, be borrowed from thence.

<sup>3</sup> Frequent thoughts on the shortness of temporal life and the day of judgment are excellent means to call our ways to remembrance to set the Lord still in our sight. Bishop *Babbington* makes the following comparison, but it is the fancy of an elder writer. "Life is like a tree, at the root whereof two lile mice lig gnawing and nibbling without mercy ; a black an and a white an. The white mouse nibbles o the lang day, the black an o the neet ; who can tell how far these two mice have eaten through him ?" His lordship I must confess, does not edify me very much.

<sup>4</sup> I am better pleased with the speech of one of the courtiers of *Ina* King of *Northumberland*, concerning *Paulinus* who was then preaching the gospel in that little kingdom. "We may, says he, addressing himself to the king, aptly compare man's state unto this little robinredbreast that is now in this cold weather, here in the warm room, chirping and singing merrily, and as long as she shall remain here, we shall see and understand how she doth ; but anon, when she shall be flown hence, abroad into the wide world ; and shall be forced to feel the bitter storms of hard winter, we shall not know what will become of her ; so likewise we see how men fare, as long as they live among us, but after they be dead neither we nor our religion have any knowledge what becomes of them ; wherefore I do think it wisdom to give ear unto this man, who seemeth to shew us not only what shall become of us but also how we may obtain everlasting life."

This is a translation by the great *Camden* in his remains, from venerable *Beda*.

it, is the prize, and remember! that you receive it by Christ Jesus 252  
 your Lord; wrestle then for it with an active faith; leeve fouzanably  
 and kindheartedly for a year and a day; and then if your conscience  
 rue, eo me a lear, and divide my tithes amang ye! The truths which 255  
 my divine mester gave to the ward, I deliver unto you, a truth with  
 which St. *John* when near a hundred years ald, spreading aut his  
 arms, thus accosted those about him, *Little children, love yan another.*

Without this binding quality o aur righteousness is as filthy  
 rags;<sup>1</sup> dea I say filthy? yea the Holy Spirit in abhorrence of sic sort 260  
 of conduct, seems to mak use of words purposely braade.

My fellow christians, I heve oready noticed pride and earnestness,  
 as unfriendly to social life; 'tis lang<sup>2</sup> o these that good nebbour-  
 hood fails in part, but thare er other enemies which I munnet pass  
 over sleightly. 265

---

<sup>1</sup> See *Esaiiah* 6. 5. *Qu.* Might not the translator have conveyed to us the  
 sense of the sacred writer by a more delicate expression? I have often asked  
 myself this, on reading other parts of scripture; I know with *Chaucer* that

“Braade words er good, whilst good folks use them  
 They er only bad, when bad folks abuse them,”

And again

“Christ spake himself full braade in holy writ,  
 And weel I wat, no villainy is it.”

This is no way satisfactory but at length I find myself extremely obliged to  
 the learned bishop *Lowth*, for his excellent comment on this subject, which I  
 beg leave in this place to lie before my readers. “The Hebrew religion  
 regulated the common conduct of social life. Many of those images which the  
 Hebrew poets made use of with the greatest effect on their cotemporaries, are  
 lost on us, and even appear low and sordid. The Jewish laws have for one of  
 their chief objects the discrimination of things pure from those that are impure.  
 Amongst the various subjects of purification, we find certain diseases and bodily  
 infirmities, and indeed habits of body, which cannot by any human means be  
 conquered or removed, wherefore it is not to be wondered at, that the sacred  
 poets call in the use of those images in their descriptions of the most important  
 objects, when they either lay open the corruption and depravity of human  
 nature, or arraign the wickedness of the times in which they liv'd, or when of  
 the virgin daughter of *Sion*, stripped and naked they lament the forlorn and  
 abject condition. Figures these, which if considered only in themselves, seem  
 odious and disgusting, but which, when they are traced to their sacred source,  
 will appear to be full of energy and dignity.”

<sup>2</sup> The great *Bacon* has this expression in his life of *Henry* 7th, “It was not  
 long of himself,” (through his own fault.) Who could have thought of finding  
 his in *Bacon*?

## PART THE SECOND.



- 266 **A** Plain address needs naa apology ; it begins with simplicity, and ends with common sense ; it is delivered in the language of aur hills and dales, a language which sarves o the purposes of life. Ivvery trumpet is good which gives a fixed steady saund, *there er*
- 270 *manny kinds of voices in the world, and none without signification.* There er manny huge big books also, but a great book is a great evil, wearing aut the eyes and tearing the patience. We er somat maar merciful hawivver to aur fellow creatures than formerly, and yet net tender enough. Times hev thar vices as weel as diseases.
- 275 Inhumanity lessens, and before the end I expect perfect good nebbourhood ; my reason is, folks dunnet burn their barns to please that cruel devil *Molock* ; ner drag their prisoners at chariot wheels ; ner throw them to be worried by lions and tigers ; ner feed their eels with em. Religion or wrang conceptions about it dunnet make
- 280 folks leeve in caves and holes of the rocks by their sells, to shun mankind ; ner git upon pillars and posts twenty feet heegh, and thare spend their days ;<sup>1</sup> they forgat that *love is the fulfilling of the law*. God be thank'd that christians naw know better, practise better. Barbarous customs are banish'd the land. Formerly great
- 285 people kept monkeys to grin, and mock at human actions, kings hed fools tu, to shew the weakness of aur nature ; these fools durst speak

---

Christians dunnet naw wrangle fra morning to neet in porches and piazzas about and about the truth, striving wha can speak maast against it, that is wha can be the cleverest blockhead. They dunnet form a meety contest about what nivver can be determined, haw many millions of angels may sit upon a pin point. They dunnet twist and twine probabilities and intentions in a manner either to lull their consciences, or quibble with their God. *See the provincial letters.*

truth when noblemen wad net. Drolls and buffoons were kept to 287  
 mak mirth at feasts, they leev'd by their wits and laugh'd at their  
 mesters. These merriments and greater fun still was reserved for  
 Christmas holidays.<sup>1</sup> Envy net, my parishioners, the pleasures of 290  
 your forefathers, ner say the present times er warse ; it is a mistak,  
 and I am only sorry that with their coarser diversions, English  
 hospitality hes taan its flight. To rougher manners were joined  
 great virtues, great vices : May we copy efter the first, and banish  
 the latter from aur gentler bosoms ; May we think fra morning to 295  
 neet of this conny pithy sentence, this motto which I wish was  
 written aloft at ivvery loanin end of the parish,

*Love thy neighbour as thyself !*

What yet hinders ! I will tell ye freely. The enemies to aur  
 peace spring fra aur passions, and corrupt inclinations. Knavery 300  
 flees directly in the face of this great command ; adultery robs us,  
 eigh, within aur varra bedstocks ; fornication is a lawless liberty  
 takken in a dark corner, and drunkenness commonly ends in frandish  
 riot, or in madness. Wee'l handle 'em singly. Wha is a knave ?  
 He that gaas creeping in the dark, nimming and nifting whativver he 305  
 can lig his fists on. Bold villainy I meddle net with, it tells its  
 awn story ; but shifting of mere-stanes and bending young trees  
 wrang side oth hedge, to make Jammy's twig become Roger's tree  
 this is a sad and an evil coveting of aur nebbour's property, and  
 desarves hanging. If seven aut of ten in a lile tawnship were to be 310  
 dishonest, what mud become of tother three ? why ! they wad be  
 cheated aut of hause and harbour : There wad be an end of nebbour-  
 hood truly. Weel may I say, good father in heaven forgive a  
 manny poor wretches, wha hardly knaw what they du. Knavery is  
 the sin of poverty, it deals in dirty wark, and nivver ends in ought 315  
 thats good. Whativver is gitten is like a swallow's nest made up  
 of a little dirt and a few streaws, which in a frosty winter drop dawn

---

<sup>1</sup> *Baldwin le Petteure* had his name and held his land in *Suffolk* per saltum sufflum and pettum, for dancing pout-puffing, and doing that before the King of *England* in christmas holidays, which the word pet signifyeth in French. *Cambden's remains.*

of themselves.<sup>1</sup> To rob a roost, to break an orchard, to fileh pows, withys, spelks, to cut dawn saplings, and carry off rotten ring-fences  
 320 er reckoned leeny tricks, but fitter for heathen *Sparta*,<sup>2</sup> than the barony of *Kendal*. And yet methinks, my brethren, he that sell'd me 'tother day a barren cow and a calf, for a calver, outbang'd 'em o for wardly cunning. But what said the good bishop *Latimer*, "Thou that doest this; do it if thou lust, shalt go to the devil, and be  
 325 hang'd on a fiery gallows world without end." The holy martyr shall tell the story at the bottom of the page,<sup>3</sup> whilst I gang on with another of my awn.

### THE PARSON'S TALE.

Last saturday sennet,<sup>4</sup> about seun in the evening, (twas lownd  
 330 and fraaze hard) the stars twinkled and the setting moon cast gigantic shadows. I was stalking hameward across *Bluckwater-mosses*, and whistling as I tramp'd for want of thought, when a noise struck my ear, like the crumpling of frosty murgeon; it made me stop short, and I thought I saw a strange form before me: It  
 335 vanished behind a windraw; and again thare was nought in view but dreary dykes, and dusky ling. An awful silence reigned around; this was sean brokken by a skirling hullet; sure nivver did hullet, herrensue, or miredrum, mak sic a noise before. Your minister was fretned, the hairs of his head stood an end, his blead storkened, and  
 340 the haggard creature moving slawly nearer, the mirkness of the neet

---

<sup>1</sup> This simile I have from Archdeacon *Nicholson* of *Brecon*. I believe he had it from *St. Chrysostom*.

<sup>2</sup> At *Sparta* robbing made a part of the education of their youth.

<sup>3</sup> "They go (says his lordship in one of his sermons) and take a calf of another cow and put it to a barren cow, and so come to the market and sell the barren cow six or eight shillings dearer than they should have done else. The man which bought the cow, cometh home, hath many children, and no more cattle than this cow, and thinketh he shall have some milk for 'em, but he findeth it a barren cow, and the poor man is deceived. The other is a jolly fellow, and called one that can shift; sic folks can speak soa finely that a man would think butter would scant melt in their mouths." Excellent old man! I love thy simplicity, thy boldness in the worst of times, thy apostolic zeal. May I be found like thee at the last, a good, if not a great man!

<sup>4</sup> A week or seven nights, so fortnight, fourteen nights.



shew'd her as big again as she was. Scarcely did a rag cover her 341  
naakedness. She stoup'd and drop'd a poak and thus began with a  
whining tone. Deary me! deary me! forgive me good Sir, but  
this yance, I'll steal naa maar. This seck is elding to keep us fra  
starving. My mother, my brothers and sisters, and my ald neam, 345  
O deary me! Whilst she spaake 'these words, her knocking knees,  
and diddering teeth melted my heart. Ah! said I to mysell, did  
net king *David*, when hungred, eat the holy bread? Did net Jesus  
and his disciples crop the ears of their nebbour's corn! Hunger will  
break through stane-walls. Necessity will disturb the laws of moral 350  
obligation; get thee haame my lass, and sin naa maar. I judge thee  
net, oready thy conscience condemns thee. The Almeety bless ye,  
Sir, said she, aur wooning is net aboon a dozen stanethraws fra this  
spot, preia gang with me, and see with your awn een, aur pitiful  
plight. 355

We nivver feel greater pleasure than when we relieve distress,  
than when we du good; *it is more blessed to give than to receive*:  
Nivvertheless, sometimes thare is danger and temptation even in the  
godly deed. Thares a thin partition 'tween good and evil; this  
minute I feel mysell a saint, the next a dannet. Whence spring 360  
aur thoughts? what first mover starts them fra their secret lodge-  
ment? mickle talk hes thare been about it; I confess I cannot  
fathom this; somat like a flint with gunpowder, strikes fire and  
springs a mine, when we the least expect it. We passed by the  
rocking stane oor a bed of scars, they were slippy, and she stottered, 365  
she fell: I had liked to have tumbled a top of her snocksnarles. I  
believe it was pity maade me lift her or help to lift her up. Be it  
what it wad, up as she raaise, a star fell directly athwart, and shining  
full in her face, discovered to me the finest flesh and blead that ivver  
was cumpassed by mortal man. My pulse bet quick, my quicker 370  
thoughts ran oor aur father's prayer, and I fund mysel safe. Luckily  
we were come near the hovel; the girl unsneck'd the raddle heck.  
Wretched scene! the hovel or hut belang'd to a widow in a peck of  
troubles. Tis just aleun weeks sen I buried her husband. Poor  
*Geordie!* he was a graadly bain fellow, and wrought his sell to 375  
death; What coud a body dea maar for his family? She followed

377 his coffin with neen barns crying efter her, and a tenth sawking at  
 her breast. When she saw me she wept; I wept ano.<sup>1</sup> She sat on  
 a three legg'd steal, and a dim coal smook'd within the rim of a  
 380 brandreth, oor which a seaty rattencreak hung dangling fra a black  
 randletree. The walls were plaister'd with dirt, and a stee, with  
 hardly a rung, was rear'd into a loft. Araund the woman her lile  
 ans sprawl'd on the hearth, some, whiting speals, some, snottering  
 and crying, and ya ruddy cheek'd lad threw on a bullen to make a  
 385 loww, for its mother to find her loup. By this sweal I beheld this  
 family's poverty. She was confaunded; I was motionless; at length,  
*Maggy*,<sup>2</sup> said I, *Maggy*, I am thy teacher, thy friend, tak comfort!  
 God's aboon still, tho' the ward awns the net; he will net forsake  
 thee. *Afflictions and troubles dunnet spring fra the dust; they er*  
 390 *sent for wise purposes, and it is aur part to bow dawn like the*  
*bulrush, to be humble and resigned, tho' mebby, with saar troubled*  
*hearts. It is said, The trust of the evil-doer shall be an attercob-*  
*web,<sup>3</sup> but a perfect man God will net cast away.* Trust thau then,  
*Maggy*, in the great Father of mercies, and wait for better days!  
 395 *the poor will net oways be forgotten.* But let me ask thee; Haw  
 durst ta wink at thy children, whilst they laad theirsells with  
 burthens of iniquity? Thinks ta, God sees these bad tricks and will  
 398 net punish? Whether they were peats or flushcocks, or prickins

---

<sup>1</sup> *Ano* means *and all*, that is *also*.

<sup>2</sup> After writing this interview, I was much pleased with reading a letter from Mr *Bradford*, the martyr, in Queen *Mary's* reign, to a person under affliction. "Ah my joy! if you were a market sheep, you shoud go in more fat and grassy pasture. If you were for the fair, you shoud be stall-fed and want no weal; but because you are of God's own occupying, therefore you must pasture on the bare common.<sup>1</sup> Happy and twice happy are you, my dear sister, that God now haleth you whither you would not, that you may come where you would. Suffer a little and be still!"

<sup>3</sup> Which says the excellent old *Sanderson*, the light touch of a besom striketh away in a moment. *Isaiah* xiv, in the finest ode extant, is made to say by the translator, concerning *Babylon*, *I will sweep it with the besom of destruction, saith the Lord of Hosts.*

---

<sup>1</sup> A professor of *Aberdeen* about 1660, gives a caution, lest teachers in driving their flocks to green meadows, should overdrive them. Not a bad hint to some at this day.

that thy daughter hes stown, whether of lile or greater value, she is guilty of filching; she fand 'em before they were lost. My brethren! 400 ye knaw the woman and her circumstances; I speak to ye overseers, relieve the poor, and tempt them net to be dishonest, by scanty relief. A piece of a mouldy jannock, a dubbler of haver-meal, and a pan-full of cockle-broth were o that these poor wretches hed to keep life and soul together. Let us dea what mense<sup>1</sup> we can, and prevent 405 what evil. This is true charity, and they that think otherwise, seaner or later, a hagworm will bite fra the clint, a slaaworm will wrap raund the ancles.

I come, secondly, to that warst sort of theft, that cruel unnebourly action ADULTERY: Next to murther this is the blackest faat; 410 yet they tell us, 'tis common amang great folks, stars and garters gentlemen! or rether gentle-sinners! ye that er careful for nought but proggng for belly-timber,<sup>2</sup> I beg you to love your awn wives, otherwise as sure as a gun, dawn yee'l gang to the bottomless pit: Thare ye may ring, knock, and hallow, thro' eternity for a drop of 415 cald water, but naa servant waits to give it. *Abram* will be deaf, and your hell-fire thirst mun be bidden. Instead of goulden cups, ye wad then be fain to lap it aut of your neaves. The rich man in the gospel "laid it on thick only in purple and fine linen, in vanity and pomp."<sup>3</sup> We read net that he was an adulterer. Yan of this 420 stamp, soa far fra loving the man of his next dure, studies ivvery nick of time to rob him, to give him a feastering waund. He destroys the peace of a family, confaunds kinship, and when he hes hed his will of a silly woman, leaves her to blush at her guilt, and to bear the resentment of an injured bedfellow. Thus is adultery the 425 greatest sin against good nebbourhood, under the cope of heaven; yan excepted, and indeed a body mud nearly as weel lose his life, as his peace of mind.

I come next to simple WHOREDOM, God hes said, this he will likewise judge. Young tykes oft buy pleasure dearly. Solomon 430

---

<sup>1</sup> *Mense* from *mensa*, a table, alluding to the tables in the old monasteries spread for the poor.

<sup>2</sup> Sir *Thomas More* uses this expression.

<sup>3</sup> Dr. *Stanhope*.

431 gives 'em good advice, but they turn the deaf ear.<sup>1</sup> Oh! that folks  
 wad but lust when and whare they mud lust lawfully.<sup>2</sup> Oh! that  
 they wad leak forward to what in the end follows unhallowed  
 liberties. Unchastity in man or woman teems with misfortunes,  
 435 with wretchedness; he suffers often in his health, maastly in his  
 pocket, oways in his mind; restless and unsettled, he is lead (*sic*) like  
 the ox to the slaughter. Nor is her case mickle better; with the  
 loss of her maidenhead, she loses all that is valuable, her honour,  
 her dignity, her purity, her innocence, nay that awful respect which  
 440 even bad men pay to virtue and chastity. The good ald word *head*  
 means oft a place of command, naw dea fond silly girls give up their  
 only place of command for a minute's gratification; maar the pity.  
 We hev another word of special import, *maiden-hood*. *Hood* is hod  
 or possession, a hod-fast; and may o the virgins in the nation defend  
 445 it lustily [!] They that yield to the perfidious enemy, sean find their  
 ruin, er shun (*sic*) by the modest, despised by the villainous. Efter ya  
 slip 'tis difficult to fetch back lost reputation, and her barn tea,  
 bears the reproach of the cruel: But if she fo a second time, her  
 ways then lead dawn to misery, to rottenness, to death, to everlasting  
 450 destruction. Haw lile is this thought on? when youth giving up  
 the reins to appetite, rush headlong into unlawful pleasure.<sup>3</sup>

---

<sup>1</sup> A king of *France* more averse to fornication than *Solomon*, once travelled into the Holy-Land, and was long absent; but a good bishop shall tell the story. "Upon this he sickened, and the physicians did agree it was for the want of a woman, and did consult with the bishops of the country, who did conclude, that because of the distance of his wife, he should take a wench. This good king hearing their conclusion, would not assent thereunto, but said, he had rather be sick even unto death, than break his espousals." In 1303, the rector of *Orton, Cumberland*, gave a bond of ten marks to bishop *Halton*, to be forfeited whenever it should appear he was guilty of incontinency.

<sup>2</sup> See *Deuteronomy* xii, 20, 21.

<sup>3</sup> Mispent youth leaves a spent body to old age. This was the true saying of Dr *Boyce*, a translator of our bible. It is said of him that he could read Hebrew at five years of age.

Old *William Perkins* says, *St. Paul* offers six reasons for fleeing fornication; one of them thus, "*The body is the temple of the Holy Gost, these swine make it the devil's sty.*" How strangely do old divines paint the devil. The translator of *Luther* to the *Gallatians* thinks the white devil that forceth men to spiritual sins, is far more dangerous than the black devil which maketh them to commit fleshy ones.

Tis time here to bring forward the boon companion of the dis- 452  
honest and the wanton, the DRUNKARD. He, poor fellow is never  
quiet till ligging in a hedge-bottom. He gaas net to kirk or market  
withaut stopping at the ale-house. 'Tis a burning sham to see him 455  
like a maffin bezzling dawn strang liquors. His blead whirls fast  
thro' his veins, he becomes a rattlehorn, leaks wild, loses his limbs,  
his senses: A drunken man shoud be teed like a wild beast, till his  
reason returns. He can be naa nebbour at dow, that tipples and  
swattles, and idles fra morning to neet. Naa maar can the *idleman* 460  
be; he leeves on the industry of other folks; maunders about fra  
hause to hause, haking and slinging, with a tongue as glib as a bell-  
clapper: What has been said at *Robert's* flees to *Josee's* next minute;  
the story spreads but naa body knaws whare it began. Tittle tattle  
begits scandal; scandal, like a cur-dog, bites into' th heels; besides 465  
it is weel knawn, "*Thro' idleness of the hands the house droppeth.*"  
*Eccles. x, 18.* Weel indeed may it du soa when the awner will net  
fend for his sell. Honesty and industry maks a poor man thrive.  
Its a pleasing seet when fathers and mothers, brothers and sisters  
work the day lang, without quarrelling.<sup>1</sup> When sarvents er bund 470  
by love and duty, as mitch as by wage, when naa brawling or threap-  
ing is heard, naa noise but the goodnatur'd laugh, the thoughtless  
whistle, and the sang of *hearts at ease*. Lang may my parishoners  
leeve merry and wise, share and share alike, helping each other at  
ivvery lift. We cannot du without this; he is the praudest of men 475  
that thinks otherwise. If aur nebbour's stot or stirk break into' th  
fog, let us net pinfald it, rather settle the matter with soft words.

---

<sup>1</sup> Bishop *Latimer* in one of his sermons, gives the following little history of his own family. "My father had no lands of his own, only he had a farm of three or four pounds a year at the uttermost, and hereupon he tilled so much as kept half a dozen men. He had walks for one hundred sheep, and my mother milked thirty kine. He was able and did find the king a harness, with himself and his horse. I can remember that I buckled his harness when he went to *Blackheath-field*, (1497) He kept me to school, or else I had not been able to preach before the king's majesty now. He married my sisters with twenty nobles a piece, so that he brought them up with godliness. He kept hospitality for his poor neighbours, and some alms he gave to the poor, and all this he did of the same farm."

Let us give and tak. If a man rails, bid God bless him, and soa  
*heap coals on his head.* My brethren, ye mappen dea net understand  
 480 this verse of St. *Paul's*, which he repeats from King *Solomon*, in the  
*Proverbs.* He does not mean by heaping coals to consume a nebbour,  
 but either that by thy doing thy duty to him, thou exposet the  
 man to the will of God, who will be thy avenger, as Mr. *Locke*  
 explains the passage; or as Dr. *Doddridge* and others think, thou  
 485 wilt mak him ashamed of his awn conduct, and he will in future  
 seek thy friendship. Hawivver, to be reet in case of quarrelling,<sup>1</sup>  
 oways obey the laws of God; as for human laws, keep aut of the  
 brears, to save your breeches. Whareivver ye woon, whativver is  
 your station, be eminent in goodness. Good peaceable believers er  
 490 scarce, they er, in the words of bishop *Hull*, "like stakes in a hedge,  
 pull them up, all the rest are but loose and rotten sticks easily  
 removed."

And naw I hev nearly done, I commit my parishoners to God's  
 providence, to his mercy. Remember, the all just, the all seeing  
 495 judge of human actions is not like a whamp, which when yance it  
 hes stung, cannot sting again;<sup>2</sup> nor will Christ clock like a hen, he  
 hes shewed mercy, judgment will come. Ye are the flock allotted to  
 498 me in my humble walk of life; I will love ye *whilst the breath is in*

---

<sup>1</sup> Wharting begits quarrels, in families, in nations; quarrels often end in  
 war, in rebellion; either is dreadful, the last particularly. Once an archbishop  
 of St. *Andrews* was taken by his enemies, and directly hung upon a live thorn,  
 upon which a wit wrote the following verse,

*Vive diu felix arbor, semperque: vireto  
 Frondibus, ut nobis talia poma feras?*

The cruel wit wishes that the tree may long flourish to bear such glorious  
 fruit. Such indeed [is] the fruit of rebellion!

This puts me in mind of an enigma in *Pope's Pastorals*, which is blamed by  
 a critic as a puerile conceit.

Say, *Daphnis*, say in what glad soil appears  
 A wondrous tree, that sacred monarchs bears?

This is far fetched, because *Charles 2d.* only stood within the shade of the  
 boughs. *Qu.* Had not *Pope* thought of the above latin verse?

<sup>2</sup> These allusions, odd as they appear, are taken out of the sermons of  
 eminent divines, who wrote in the sixteenth century.

me,<sup>1</sup> and may I, oh may I be able at the last day thus to address my Lord and Master! These are they that thou gavest me, they are 500 washed, they are sanctified, they have believed, have trusted in thee, and hope for thy salvation. *Amen, Amen.*

---

<sup>1</sup> *Job* xxvii, 3. Dr. *Cheney* bishop of *Gloucester* writing against the reformers, has this curious piece of advice. "In reading the scriptures, be you like a snail; for when he feels a hard thing against his horns, he pulls them in: So in points of controversy, do ye pull in your horns." The advice may be good but not as the doctor meant it.

THE  
EPILOGUE

BY WILLIAM DE WORFAT.

---

My pen is net yet worn to the stump ; my candle is net burnt to the socket ; but hasten, *William*, hasten, if thou hes ought to add.

505 To love my nebbour was and is my subject. I hev oready shew'd manny lets and bars in the way ; manny hev escaped my memory. Mistakken zeal hes murdered its thousands of christians ; ignorance its ten thousands : Nay, sometimes we destroy aur friends unwittingly. several good folks hev been buried alive, besides *Duns Scotus*, poor

510 fellow, he dash'd aut his brains against his coffin-lid. I beg of ye, nivver carry aut a nebbour to the grave before he be stark dead, a body may be in bad fettle in a fit, a trance and yet whick at heart. There was another great faat formerly in this country, ald women were in constant fear of net leeving aut their time. A bow'd back,

515 a blear eye, or a comical leak, was sure to mak an ald woman pass for a witch, and then she was as sure to be condemn'd and burnt. Sham to the times ! to the men of the times, that coud judge so poorly ! In 1697, twenty miserable creatures were condemn'd in *Scotland* on this supposition, and five really suffered death. Dea I

520 mention *Scotland* ! for hundreds of years what debateable wark, what rhaading, and watching, and warding ! what dakering and cruel nebbourhood along the *Border Service*. Need I mention the red and white roses of *England*. Was net the religion of Christ oways forgitten, as weel as his legacy ? *My peace I give unto you,*

525 *my peace I leave with you*. But on, *William*, on ! These fewds and evils hev lang ceas'd fra troubling us. I start them up in memory, to shew aur happier condition. My beloved, we were a happy people indeed till lately, till grown cobby : aur family fell to wrangling, to blaws, till the west gable-end shrinking dawn, hed like

530 to hev laid aur hause in ruins. Ye brethren that er gaan aut fra us,



God speed ye weel; ye will net sean git sic another built up; before 531  
 that can be, father will be set against the son, and the son against  
 the father; eigh and millions of your barns, yet unborn, will only  
 break forth from the womb, to welter in their bleed. Heigh ho!  
 heigh ho! struggle we must with a bad ward, before we can enter 535  
 the joy of aur Lord. Wha! wha! wha is my nebbour? he of the  
 next dure? it may, er may net be. My relation? seldom. Is it the  
 rich and powerful? they hev the means, if they hev the inclination.  
 Is it the parsons? they hev leet and knowledge, may they hev feeling  
 hearts. The story of the good Samaritan sets the priest in a bad 540  
 view: He was blind to distress; he passed by on the other side.  
 We er come then at last to the single body, that may be esteemed  
 aur nebbour, he that is merciful. The compassionate, the loving, the  
 humane, the charitable, these answer the end of the commandment.  
 And we know that concerning these qualities, enquiry will be maad 545  
 at the last day. Beloved, I hev nearly done, my address to you is  
 an address to my awn conscience; I am a sarvent of Jesus Christ,  
 tho' net in soa gaudy a livery as some of my school-fellows, wha hev  
 jump'd into better places.<sup>1</sup> I envy 'em net; my sarvice is amaast  
 oor, and I think I cannot du maar good elsewhere. I love ye, my 550  
 parishioners, and nought can maak a miff amang us, but ya thing.  
 When the devil wants mischief, he rolls a tithe-egg before us, we  
 stoup to tak it up, and tea often it bursts in aur hands. Tithe  
 maintenance is a tryal to bath ye and me; it trys my patience, and  
 your honesty. Ye consider net that the dues ye grudge me, er part 555  
 of your estates; that for seven hundred years together, your estates  
 hev been bought and heired with them. Let us then shak fist and  
 neaf in love and friendship; if I hev the white, ye hev the yolk.  
 And naw, fare ye well, ivvery saal of ye! when my flesh is consum'd,  
 and my banes dry as kiln-sticks, may *Woodland* continue to flourish 560  
 in o virtue and godliness of leeving. This is the prayer of your  
 vicar for *Arnside* and *Storth*, for *Hale* and *Whasset*, for *Beetham*  
 and *Haverbrack*, for *Farlton*, for *Oakbank*, and *Worfat*.

---

<sup>1</sup> Since writing the above, my school-fellow, formerly of *Hincaster*, is made an Irish bishop. I therefore should have named him in the prologue.

The author begs, that those gentlemen who have forgot their  
565 **T** mother tongue, will remember that

*About* means about, *among* among, *amaast* almost, *ano* also, *awn*  
own.

*Bane* bone, *braw* brow, *bath* both.

*Co* call, *craw* crow.

570 *Dawn* down, *dunnet* do not, *du* or *dea* do.

*Eigh* yes, *efter* after, *er* are.

*Fra* from.

*Gitten* gotten, *git* get, *ga* or *gang* go, *gaan* gone.

*Haw* how, *hes* has, *hev* have.

575 *Ivver* ever.

*Lang* long.

*Mare* more, *mebby* may be, *mud* might.

*Naa* no, *naw* now, *nivver* never, *net* not, *ner* nor.

*O* of, *o* all.

580 *Preia* pray you.

*Raund* round, *reet* right, *raw* row.

*Saund* sound, *saul* soul, *sic* such.

*Ta* to, *ta* thou, *tea* too.

*Waund* wound, *wark* work, *warse* worse, *wad* would.

585 *Varra* very.

*Ya* or *yan* one, *yance* once.

The derivation of the old words from the Saxon roots, is left to  
the knowledge and ingenuity of the reader.

FINIS.

## VARIOUS READINGS.

---

THE following is a list of the variations in what I think is plainly the later edition, viz. the one printed in London.

In the heading, for *estate* the London edition has *esteate*; for *with*, it has *wi'*; and for *amaast*, *ameast*.

2. muther's. 4. peavement; cakert. 7. foemerts. 9. neaked. 13. o'th week. 15. heamey. 18. leate. 21. tended; nea [*thrice*]. 26, 27. mear. 28. pleace. 31. nea. 33. harth. 40. o'th ward haw. 43. mear sunney. 48. deales; muther's. 60. *areas* (sic). 63, 66. aur. 76. it is niver. 78. tears. 79. nea. 84, 85. mear. 86. feace. 87. reace-horse. 88. peate. 90. tead-poles. 92. inhabitants; *the t being dropped in the earlier edition*. 97. beane; grisle. 103. mich. 105, 106. mear. 113. beath; bretheren. 120. thear. 121. meakers. P. 12, note 1; and *omitted before* roll. 124. his awn [*for is awn*]; heame. 136. heame. 142. neane. 148. nebberhood. 158. aur. 161. *For* heathen, *both edd. have* heaten. 162. mear. 163. the, *misprinted for* she. 164. nea. P. 14, note 3. stop'd *for* stopp'd; of *omitted in* out of proverbs. 170. appeal'd. 171. reap. 175. mear. 183. Hero. 184. nea. P. 16, note 2. I do not know. 216. heasten; meast. 223. sear. 224. gane; testrils. 227. nea; heven. 231. lithargy. 236. the dead. 243. heve [*1st time*]. 248. makes. 250. nea. 260. yea, *misprinted for* dea. 261. breade. P. 19, note 1. Bread words; full bread; villany; contemporaries. 270. *many*. P. 20, note 1; meast. 292. an I. 293. tean. 305. geas; whatever. P. 21, note 1. *Both edd. wrong; the first has* pont-puffing, *the second* point-puffing (*see note*); signifieth; *Camden's*. 324. shall. 330. freaze. 339. hears. 340. slowly. 342. neakedness. 344. nea. 346. speake. 348. hungered. 351. heame; nea. 354. apreia. 361. lodgment. 367. meade. 368. rease; shined. 370. compassed. 371. mysell. 372. *Here the later ed. correctly has* unsneck'd, *which in the earlier one is misprinted* unsneck. 375. greedly. 376. mear. 391. sear. 396. lead. P. 24, note 2, l. 4. should go. 403. piece of mouldy. 416. sarvant. 449. rottoness. P. 26, note 1, l. 7. espousal; l. 9. prove that [*for* appear]. 459. nea. 470. land (*a misprint*); sarvants. 486. quarreling. 488. seave. P. 28, note 1, l. 5. *virto* (*a misprint*); l. 8. *both edd. omit is*; l. 12. wonderous; note 2. allutions. P. 29, note 1, l. 5. means it. 513. the [*for* this]. 524. forgotton. 537. er it may net be; relations. 545. mead. 547. sarvant.

The most noticeable point about these variations is the systematic substitution of *ea* for *aa*; as in *peavement*, *neaked*, *nea*, *mear*, *peate*, *tead-poles*, *heame*, &c., for *paavement*, *naaked*, *naa*, *maar*, *paate*, *taad-poles*, *haam*. So also, instead of *late*, *place*, *dales*, *face*, *race-horse*, &c., we have *leate*, *pleace*, *deales*, *feace*, *reace-horse*; evidently with the idea of giving a more exact notion of the sounds. It is strange that *grisle* is put in place of *girsle*; not impossibly this is a misprint, as some fresh misprints have crept in, whilst others have been corrected.

## NOTES.

10. *Ea* simply means water or river, A.S. *éá*, and is the E. representative of the Lat. *aqua*. Hence *Ea*, *Ea-mont*, *Roth-ay*, *Brath-ay*, and other river-names. In Gloss. B. 1, we find—"Ea, a river along the sands on the sea-shore."

41 (footnote). His 'predecessor' was the Rev. Daniel Wilson. Hence, probably, the reason for his presenting a copy of his book to 'Master Henry Wilson.'

53. The 'venerable prelate' is perhaps the schoolfellow who is alluded to in the footnote to l. 549; see also l. 62, and the note to l. 549.

56 (footnote). "Doctor *Nico. Medcalfe*, that honorable father, was Master of *S. Iohnes* Colledge, when I came thether. . . He found that Colledge spending scarce two hundred markes by the yeare; he left it spending a thousand markes and more. . . And that which is worthy of memorie, all thies giuers [donors to the Colledge] were almost Northenmen; who being liberallie rewarded in the seruice of their Prince, bestowed it as liberallie for the good of their Contrie. Some men thought therefore, that *D. Medcalfe* was parcial to Northrenmen, but sure I am of this, that Northrenmen were parcial, in doing more good, and geuing more landes to ye forderance of learning, than any other contrie men, in those dayes, did."—R. Ascham, *The Scholemaster*, b. ii; ed. Arber, p. 133.

61. By a *crucible* we must surely understand a *crossier*.

81. "The philosophers of king Charles his reign were busy in finding out the art of flying. The famous bishop Wilkins was so confident of success in it, that he says he does not question but in the next age it will be as usual to hear a man call for his wings when he is going a journey, as it is now to call for his boots. The humour so prevailed among the virtuosos of this reign, that they were actually making parties to go up to the moon together, and were more put to it in their thoughts how to meet with accommodations by the way, than how to get thither. . . . The duchess of Newcastle objected to bishop Wilkins the want of baiting-places in the way to his new world; the bishop expressed his surprise that this objection should be made by a lady who had been all her life employed in building castles in the air."—*The Guardian*, no. 112; Monday, July 20, 1713.

127. Hosea, vi. 3. So *follow after* in Prov. xv. 9.

133. "A moon belief;" i. e. fickle, changeable, unsettled.

147 (footnote). I do not find this line. "Her helm the virgin donn'd" occurs in b. i. st. 48. However, the idea is merely taken from Eph. vi. 14—17.

168 (footnote). In the *Select Works* of Bp. Bale, printed by the Parker Society, p. 154, will be found the story of Anne Askew and the mouse. Following it are Bp. Bale's remarks; he says—"Mark this geer for your learning;" and, a little further on, at p. 155, he says—"let these oiled divines dispute among old gossips." William de Worfat puts the two expressions together into one sentence.

169. Surely *St. Thomas* must be meant.

193 (footnote). *Scout* is a mere variant of *shoot*; either applied to a projecting or jutting rock (one that shoots out), or to a waterfall, or shoot of water. "*Scout*, a high rock or large projecting ridge. Sax. *scœotan*, to shoot out;" Brockett's Glossary. But the form of the word is rather Scandinavian than Anglo-Saxon; cf. Icel. *skúta*, to jut out. *Force* is the Icel. *fors*, *foss*, a water-fall.

197. *Scal'd*; allied to Icel. *skilja*, to part, separate, divide, disperse. The remark that "this word puzzled most of the editors of Shakespeare" is one of those which men acquainted with provincial dialects are rather too fond of making, quite forgetting that, but for the editors, they would themselves be greatly puzzled by words which are utterly unknown to speakers of dialects, and yet are very familiar to scholars. In the present instance, for example, the remark is quite uncalled for. There is no passage in Shakespeare where the explanation suggested is of any value whatever. It is, indeed, difficult to imagine what can be meant; but perhaps the allusion is to Cor. i. 1. 95, where the right reading is probably *stale*, i. e. render it stale, tell it over again. See note to l. 250.

240 (footnote). "Oh that a man myghte haue the contemplation of hell!"—Latimer, Seven Sermons before Edward VI., ed. Arber, p. 113.

241 (footnote). The quotation is somewhat abridged from Hall's Contemplations, b. v. contemp. v.

250. Here the author is utterly wrong in every way, both in the word he uses and in his explanation of it. The word is not *white*, but *wite*, and consequently has nothing to do with "the mark at which an arrow is shot." *Wite* is 'blame' simply, from A.S. *wite*, punishment, fine, later used in the sense of blame, as in Chaucer—"And but I do, sirs, lat me han the *wyte*;" Cant. Tales, Group G, l. 953. But a 'white' is the white centre of an archery-butt, as in the Taming of the Shew, v. 2. 186. It is only one of the thousand instances in which men who have no philological knowledge first guess wrongly at an etymology, and then misspell, misapply, or pervert the word they use in order to support the guess. One great difficulty in the study of English dialects has always been this, viz. the eager desire, too often displayed, of corrupting the evidence itself.

250 (footnote 3). The fable here alluded to is a very old one. It occurs in the Legend of Barlam and Josaphat, ed. Horstmann (in his Altenglische Legenden), ll. 459—462, &c.

“Vppon þe rote of þe tre twey mees he seyð  
 þat hadde al þe rote frete wel nyð;  
 þat o mous was whit, þat oper blak was;  
 Me þinkeþ þis mon was in a wondir cas.”

This again is borrowed from the Latin version of the Gesta Romanorum, c. 168, and has been traced to an Eastern source. See the English version of the Gesta, ed. Herrtage, Introd., p. ix.

251 (footnote). The story belongs to the reign, not of *Ima*, but of *Edwin*, king of Northumbria. See Bede, Eccles. Hist. b. ii. c. 13; and the version of it in one of Wordsworth's sonnets. Our author copies it, as he says, from Camden's Remains, ed. 1657, p. 235; but Camden says *Edwin*, correctly.

260 (footnote). Of the two quotations here said to be from Chaucer, the latter is from his Prologue to the Cant. Tales, ll. 741, 742, and runs, correctly, thus:—

“Crist spak himself ful brode in holy writ,  
And wel, ye wite, no vilanye is it.”

But the former quotation is plainly nothing but a poor paraphrase of the same two lines, and can hardly (I think) be found in Chaucer himself. In l. 11 of this footnote, the phrase “to *lie* before my readers” is a remarkably awkward instance of bad grammar, as it is capable of a wrong interpretation.

263 (footnote). “To conclude, if this king did no greater matters, it was long of himself; for what he minded, he compassed.”—Bacon, *Life of Hen. VII.*, ed. Lumby, p. 220, l. 13. The author’s remark is a queer one; it is precisely the sort of expression to be found in an early author. *Long of*, followed by a personal pronoun, occurs six times in Shakespeare.

281. Alluding to St. Simeon Stylites, and others who similarly so strangely afflicted themselves. The reference in the footnote is to the Provincial Letters of Pascal, in which he so wittily and skilfully attacked the morality of the Jesuits.

290. The footnote is from Camden’s Remains, ed. 1657, p. 135. “So Balwin le Pettour, who had his name, and held his land in Suffolk, *per saltum, sufflum, et pettum sive bumbulum*, for dancing, pout-puffing, and doing that before the king of England in Christmas holy-days, which the word *pet* signifieth in French.” Here ‘pout-puffing’ means pouting and putting out the cheeks, so common an action of the old buffoons. The Latin *sufflum* expresses the same thing. The word is misprinted ‘pout-puffing’ in the Kendal edition, and ‘point-puffing’ in the London one; but I have corrected it. *Pettum* is a made up word from French; the Lat. verb is *pedere*. There is no doubt as to the truth of this strange statement; see my note to P. Plowman, C. xvi. 206; Warton, *Ilist. English Poetry*, ed. 1871, iii. 162, note 3.

332. “And whistled as he went, for want of thought.”—Dryden, *Cymon*, 85.

404. Compare P. Plowman, C. x. 92—

“Ther is payn and peny-ale as for a pytaunce ytake,  
Colde flessch and cold fyssh, for veneson ybake;  
Frydayes and fastyng-daies, a ferthyng-worth of muscles  
Were a feste for suche folke, oþer so fele cockes.”

That is, “there [among the poor] bread and penny-a-gallon ale is considered as a good pittance, and cold meat and cold fish is in place of roast venison, and, on Fridays and fasting-days, a farthing’s worth of muscle-fish or as many cockles would be a feast for such people.” Cockles are plentiful in the head of Morecambe bay, at no great distance from Overthwaite.

405 (footnote). This comical etymology of *mense* is, of course, quite wrong. It is a well-known Lowland Scotch word, of which the older form is *mensk*, as in Jamieson. It is derived from O. Icel. *mannr* (usually *maðr*), a man; hence (with the usual vowel-change) Icel. *mennskr*, adj. manlike, *mennskr*, humanity, kindness; and Scotch *mensk*, *mense* (1) dignity (2) good manners, kindness.

431 (footnote). The ‘good bishop’ alluded to in the note is Latimer. The quotation is from the first of his Seven Sermons before king Edward VI., ed.

Arber, p. 35. Latimer probably obtained the story from Fabyan's Chronicles, or some such book. The king was Louis VII. (mis-called by Fabyan Louis VIII.). "Howe be it, that to some persones suche fablys ben full pleasaunt to here, wherefore all suche I remytte [*refer*] vnto the sayd Frenshe Cronycle, & somewhat I shall folowe the auctour Gyraldus, the whiche with other, testyfyen, that Lewys, in his returne towarde Fraunce, waxed syke for the longe forberyng of his wyfe; wherefore by thadyuce of physycions, and also of-bisshoppys [!], he was counceyled to take a wenche, because his wyfe was so farre from hym; but the kyng withstode *that* counceyll, & sayd that hym had ben leuer to be syke & dye of Goddys honde, than to lyue in spouse-brekyng, & offende his lawes. And so the kyng put hymselfe to the mercy of God & receuyed helth shortly after."—Fabyan's Chronicle, ed. Ellis, p. 270.

440. This explanation of *head* is wrong. *Maidenhead* is only another spelling of *maidenhood*; compare *Godhead* with *manhood*. The words are not different, as said in the text, but the same. The explanation of *hood* is also quite wrong. The suffix *-hood* is A.S. *-hād*, meaning office, station, condition, state, &c. In l. 445, I have inserted a note of admiration at the end of the sentence, to shew that *may o* (i. e. may all) expresses a wish; without this hint, the sentence is obscure.

470. The quotation in the footnote is almost *verbatim* from Latimer's "First Sermon" before king Edw. VI. See Latimer's Seven Sermons before Edward VI., ed. Arber, pp. 40, 41.

481. "There can be little doubt that the metaphor is taken from the melting of metals. It is obvious that *thou shalt heap coals of fire on his head* could never have meant *thou shalt destroy him*; because to feed an enemy could in no sense destroy him."—Conybeare and Howson, *Life and Epistles of St. Paul*; note on the passage.

486 (footnote). The reference is, I suppose, to the murder of James Sharp, archbishop of St. Andrews, on Saturday, May 3, 1679, at a spot about three miles from St. Andrews. The quotation below is from Pope's First Pastoral, or Damon. The critic who blamed the conceit as 'puerile' was not very far wrong; for this poem was written by Pope at the age of sixteen.

510. "Paulus Jovius relates that Duns Scotus was buried before he was dead, and that it was afterwards found, upon inspection of the grave, that in his misery he had knocked out his brains against his coffin. Another version of the story is, that he was found to have gnawed off the flesh from his arms;" English Cyclopaedia, art. *Duns Scotus*.

549. "Wm. Preston was educated at Heversham School by Thomas Watson, the bishop of Llandaff's father; he was born at Endmoor in the parish of Preston Patrick, near Betham. He was consecrated Bishop of Killala in 1784, and in June, 1788, was translated to Ferns and Leighlin. I possess a copy of the engraved portrait of him, and a very amiable-looking man he is. There is a notice of him in Atkinson's *Worthies of Westmoreland*." The above note was communicated to me by William Jackson, Esq., of Fleatham House, Saint Bees; who has kindly helped me in several points, and to whom I wish to express my thanks.

## GLOSSARIAL INDEX.

---

I VENTURE to call attention to the remarkable facts (1) that our author only explains very easy words in his very brief glossary; and (2) that, of the harder words, a large number are given in the glossary printed as 'Gloss. B. 1' by the E. D. S., which was written by the Rev. John Hutton, and printed for W. Pennington, of Kendal, in 1781. When we consider that the 'Bran New Wark' was also written by one of the Hutton family in 1784, and printed for the same W. Pennington, I think we may conclude that our author must have been well acquainted with the glossary above-mentioned. My theory is that he probably himself contributed to that glossary, and thought it unnecessary to explain over again words which had already been explained there. The remarkable coincidences in spelling and vocabulary between the 'Bran New Wark' and this glossary are very striking, as will be apparent to any one who will be at the pains to compare the two. Such an odd spelling as *dodt* can hardly have been independently adopted by two authors; nor is it likely that they would independently write *lay the white on* instead of *lay the wite on*. Compare also the words *bain*, *bang*, *barrow*, *beesom*, *cock-a-hoop* (given under *bobberous* in the Glossary), *brandreth*, *bran-new*, *brock*, *buanel*, *cakerd*, *clints*, *clogs*, *cobby*, *conny*, *duker*, *dannat*, *didder*, *dubler*, *ea*, *elden*, *fidge*, *frandish*, *haqworm*, *haiking*, *harermeal*, *hullet*, *janmacks*, *knott*, *leeny*, *lound*, *marrows*, *maunder*, *mense*, *merestone*, *meterly*, *nijle*, *nape*, *prog*, *put*, *raunle-balk* and *racken-crook*, *rungs*, *scarvs*, *seonce*, *scout*, *scroggs*, *skale*, *skirl*, *slench* or *slinch*, *sloun* or *slome*, *suocksnarles*, *snod*, *snotter*, *speals*, *spelks*, *ster*, *stirk*, *storken*, *stoter* or *stotter*, *swail*, *swattle*, *teata*, *tent*, *threap*,



*tike, ward, whamp, white* (to whittle sticks), &c. Some of these words are, of course, common enough; but I think I have at any rate shewn cause why, in interpreting any particular word in the 'Bran New Wark,' the Glossary to the 'Tour to the Caves' should be particularly consulted. The references are to the lines, as numbered.

## A

- Aaiming**, endeavouring, striving, 24.  
**Abaut**, about, 19.  
**Aboon**, above, 20.  
**Addle**, weak (used of intellect), 88.  
**Aleun**, eleven, 374.  
**Alligar**, alegar (= ale eager), ale which has fermented, and is used for vinegar, 92.  
**Amaast**, almost, 549.  
**Amang**, among, 209.  
**Ano**, and all, i. e. also, 378.  
**Apreia**, I pray thee, 166. See **Preia**.  
**At**, to (sign of the infinitive), 459.  
**Athwart**, across, 368.  
**Ats**, that is, 151.  
**Aur**, our, 13.  
**Autlands**, i. e. outlands, foreign parts, *heading, line 2*.  
**Awn**, own, 202.
- B**
- Bain**, willing, ready, 375.  
**Bane**, bone, 97.  
**Bang**. See **Outbanged**.  
**Barn**, child, 2.  
**Barrows**, hillocks, tumuli, 70.
- "*Barrow*, the side of a rocky hill; or a large heap of stones;"  
 Glos. B. 1.
- Bath**, both, 113.  
**Bauk**, wash, 38. Applied to buck - washing; see *Buck* in Halliwell.  
**Beal**, bellow, roar, 164.  
**Bedstocks**, bedsteads, 302.  
**Belly-timber**, food, 413.  
**Berring**, burial, 12.  
**Besom**, a broom, 393 (footnote).  
**Bet**, beat, 370.  
**Bezzling**, swilling, 456.  
**Bidden**, endured, 417.  
**Blead**, blood, 339.  
**Brandreth**, an iron frame over the fire, 380. See Gloss. B. 1.  
**Bran-new**, quite new, 145.  
**Braw**, brow of a hill, 50.  
**Braying**, pounding, 165.  
**Brears**, briars, 488.  
**Bree**, strong agitation, 104. (So explained by our author himself.)  
**Breet**, bright, 238.  
**Brocks**, badgers, 7.  
**Bullen**, a stalk of hemp, 384. The same as *bunnel* in Glos. B. 1.

**Butter-flee**, butterfly, 77. Butter-flee-mad, mad after butterflies.

## C

**Cakered**, "bound with iron as are clog-shoes," 4. Brockett gives—"Cawker, an iron plate put upon a clog."

**Calver**, a cow that is not barren, 322.

**Chitterwren**, wren (that chitters, i. e. chirps), 95. M.E. *chiteren*, to chirp as a bird.

**Clauted**, patched (lit. clouted); hence, homely, plain, 15.

**Clint**, a crevice in a rock, 407. "*Clints*, crevices amongst bare limestone rocks;" Glos. B. 1.

**Clock**, cluck, 496.

**Clogs**, shoes with wooden soles plated with iron, 4. See Glos. B. 1.

**Co**, call, 83, 165.

**Cobby**, proud, 528. Also "in good spirits;" Glos. B. 1.

**Cock-a-hoop**, pretentious, vain-glorious, 195. "*Bobberous*, all a cock-a-hoop;" Glos. B. 1.

**Cockle-broth**, broth made of cockles, 404.

**Cocksure**, exceeding sure, 82.

**Condor**, condor, 96.

**Conn'd**, studied, 18.

**Conny**, pretty, good, excellent, 119, 296. See Glos. B. 1; cf. Sc. *canny*.

**Craw**, crow, 185.

**Croft**, a field next the dwelling-house, 44.

**Crumpling**, crumbling with a low crackling noise, 333.

**Cumpassed**, embraced, 370.

**Curst**, shrewish, ill-tempered, 162.

## D

**Dakering**, disputing, 521. "*Daker*, a dispute;" Glos. B. 1.

**Dannet**, a worthless fellow, 360. One who *dows not*, i. e. is of no value; like G. *taugenichts*. See **Dow**.

**Dawn**, down, 50.

**Daws'd**, dowsed, sunk, 212.

**Dea**, do, 376. See **Du**.

**Dearyme!** an interjection, 343.

**Diddering**, shaking, shivering; hence, chattering (said of teeth), 347.

**Dizend**, bedizened, decked out, 144. [Hence E. *be-dizen*.]

**Dotd**, docked, i. e. without horns, 162. This remarkable spelling occurs also in Glos. B. 1. See *Dodded* in Atkinson's Cleveland Glossary.

**Doffs**, puts off, 130.

**Dons**, masters, clever fellows, 84. Used in Cambridge.

**Dow**, to avail, profit; *at dow* = to be useful to others, 459. Cognate with G. *taugen*.

**Du**, do, 213, 357. See **Dea**.

**Dubbler**, a large plate, a plateful, 403.

**Dunnet**, do not, 103.

**Dykes**, ditches, 336.

## E

**Ea**, river, 10. See the note.

**Een**, eyes, 145.

**Efeclings**, by my faith, 153. A dimin. of *i'feys*.

**Efter**, after, 377.

**Efternean**, afternoon, 217.

**Eigh**, aye, yes, 11, 302.

**Elding**, fuel, 344. *This seck is elding* = the contents of this sack is fuel.

**Element**, sky, 236. So in Essex; and so in Shakespeare.

**Emess**, by the mass, 123. See *Amess* in Dickinson's Cumb. Glos.

**Er**, are, 94, 95, 320.

## F

**Faat**, fault, misdeed, 410, 513; *pl.* Faats, 241.

**Fald-yeat**, foldgate, 31.

**Feal**, fool, 139.

**Fend**, provide (for), 468.

**Fettle**, condition, state of health, 512. Common as far S. as Shropshire; and perhaps farther.

**Fidge**, perform busily, 36. To *fidge* is to be restless, to be busy about trifles; also "to kick with the feet," as in Glos. B. 1.

**Filch**, pilfer, 318.

**Firley-farley**, wonderful thing, bit of nonsense (used in contempt), 143. A reduplication of M.E. *ferly*, a wonder; P. Plowman; B. prol. 6.

**Flackers**, flits about, beats about, 75.

**Flounces**, jumps about, 75.

**Flushcocks**, 398. "*Flushcocks* are 'sieves' growing in damp places on the fells, shorter and flatter than the ordinary 'sieve;' they are cut, dried, stacked, and often used as bedding for horses." —W. Jackson. "*Seeve*, a rush;" Dickinson. The *flushcock* is *Juncus lamprocarpus*; the *sieve* is *Juncus effusus*; Britten.

**Fog**, aftermath, 477.

**Followed on**, followed, continued, 127. See Hosea, vi. 3; and Eastwood and Wright's Bible Wordbook.

**Fond**, silly, 441.

**Foumarts**, polecats, 7.

**Fra**, from, 91.

**Fraaze**, froze, 330.

**Frandish**, mad, passionate, frenzied, 303.

**Freetned**, frightened, 223.

## G

**Gaan**, gone, 530; Gaane, 224.

**Gaas**, goes, 305, 454.

**Gang**, go, 115.

**Giggling**, laughing sillily, 142.

**Girsle**, gristle, 97.

**Git**, get, 531.

**Gitten**, gotten, got, 16.

**Glopping**, staring about, 149.

**Graadly**, well-meaning, 375. Spelt *greidly* in Glos. B. 1.

**Gun**; as sure as a gun = certainly, 414.

## H

**Hagworm**, lit. hedge-snake, a viper, 407.

**Haking**, loitering, 462.

**Hallow**, halloo, shout, 415.

**Hamely**, homely, 15.

**Harbour**, shelter, 312.

**Havermeal**, oatmeal, 403.

**Haw**, how, 75.

**Haughs**, river-side pastures, 43. See *Haugh* in Ferguson's Cumb. Glossary.

**Heck**, half-door. See **Raddle-heck**.

**Helter-skelter**, wild, 183. (The suggestion *hilariter-celeriter*, in the note, is a specimen of learned rubbish).

**Herrensue**, heron, 338.

**Hes**, has, 85.

**Hev**, have, 18, 20.

**Hocus-pocus**, trickery, 170. Unmeaning words used by jugglers; the suggestion (*hoc est corpus*) is ridiculous.

**Hod-fast**, holdfast, a sure possession, 444.

**Hullet**, owl, 337.

**Hunx**, a miser, 122. "*Haspin*, an hunx;" Glos. B. 1. "*Hunniel*, an hunx, or covetous person;" id.

### I

**Inkhorn words**, literary words, 18.

**Intacks**, enclosures taken in from a common (lit. in-takes), 44.

**Iver**, ever, 22.

**Ivery**, every, 25.

### J

**Jannock**, a coarse loaf of oaten bread, 403.

### K

**Kirk**, church, 133.

**Kirk-garth**, churchyard, 128.

**Knots**, rocky-peaked hills, 70.

**Kraken**, a sea-snake, 99.

### L

**Laa**, low, 196.

**Laad**, load, 396.

**Laaking**, playing, amusing himself, 50.

**Lang o**, along of, owing to, 263.

**Lang-settle**, long seat, 137. A wooden form with a high back; "a bench like a settle;" Glos. B. 1.

**Leak**, look, appearance, 515.

**Leak**, look, 96.

**Lear**, liar, 255.

**Leeny**, clever, smart, 320. "*Leeny*, alert, active;" Glos. B. 1.

**Leetnings**, lightnings, 223.

**Leeves**, lives, 41.

**Leeving**, *s.* living, 29.

**Lets**, hindrances, 506.

**Lig**, lie, 230.

**Lig**, lay, 306; Lig wite on, lay blame upon, 250. (Misspelt *white*; see the note.)

**Ligging**, lying, 454.

**Lile**, little, 19; Lile aans, little ones, 383.

**Ling**, a kind of heather, 333.

**Lingua**, lingo, 58.

**Loanin**, lane, 297. (Also *lounin*.)

**Loup**, a stitch in knitting (lit. a loop), 385. See Glos. B. 2..

**Lownd**, still, quiet, calm, 329.

**Loww**, blaze, light, 385.

### M

**Maffin**, a stupid fellow, 456.

**Mappen** (may happen), possibly, 130, 155.

**Mare**, more, 26, 27.

**Marrows**, matches, is like, 14.

**Maunders**, lounges, wanders idly, 461.

**Mause-itten**, mouse-eaten, 138

**Mebby**, may be, perhaps, 391.

**Meeterly**, moderately, tolerably, 24. (From the verb to *mete*.)

**Meety**, mighty, 195.

**Mense**, kindness, 405. See the note.

**Mere-stanes**, boundary - stones, 307. "Cursed, saith the law, is hee that removeth the land-marke. The mislaier of a *meere-stone* is to blame;" Bacon, Essay 56.

**Mickle**, much, 84.

**Miff**, quarrel, 551.

**Miredrum**, bittern, 338.

**Mirkness**, darkness, 340.

**Moon belief**, fickle belief, fickle faith, 133.

**Mucking**, cleaning muck out of a 'byre' or cowhouse, 39.

**Mud**, might, 100; would, 311.

**Mummy**, a soft pounded mass, 166.

**Mun**, must, 119; must, will, 14; must, shall, 212.

**Munnet**, must not, 264.

**Murgeon**, "rubbish-earth cut up and thrown aside in order to get turf," 333; see *Glos. B. 1.*

## N

**Naa**, no, 21, 22.

**Naw**, now, 36, 37.

**Neaf**, fist, 558; *pl.* Neaves, 418.

**Neak**, nook, corner, 120.

**Nebber-raw**, neighbouring row of houses, 35.

**Neen**, nine, 377.

**Neet**, night, 199.

**Ner**, nor, 76.

**Net**, not, 15, 19.

**Nifting**, pilfering, 305. [Perhaps a misprint for *nifling*, which is the spelling in *Glos. B. 1.*] Cf. "*Nip up*, to pilfer, pick up quickly;" Dickinson, *Cumb. Glossary.*

**Nimming**, purloining, 305.

**Nivver**, never, 76, 81.

**Nope**, a rap, 157. "*Nope*, a small blow or stroke," *Glos. B. 1.*

## O

**O**, of, 91.

**O**, all, 112. And see **Ano**.

**Oor**, over, 4, 76.

**Oorun**, over-run, 7.

**Oth**, of the, 308.

**Outbanged**, surpassed, 322. "*Bang*, to beat or overcome;" *Glos. B. 1.*

**Oways**, always, 436.

## P

**Paate**, pate, head, 88.

**Parlish**, wonderful (lit. perilous), 79.

**Peats**, pieces of peat, 398. "*Peat*, turf for the fire;" *Glos. B. 1.*

**Peck of troubles**, i. e. a quantity of them, 373.

**Pelsy**, perverse, 204. "*Pelsey*, obstinate, cross, mischievous, bad, wicked, evil;" Halliwell.

**Pinfald**, *v.* impound, 477.

**Poak**, bag, 342.

**Popple up**, pop up (through water), 51.

**Pows**, poles, stout sticks, 318.

**Preia**, I pray thee, 354. See **Apreia**.

**Prickins**, 398. "When the thorn-hedge, cut down so that it may grow afresh, forms an insecure barrier, the stronger stems are cut into short pieces (*prickings*) and thrust in close rows along the top of the hedge on each side, thus making the separation between the fields safe, and protecting the young shoots till they grow up again;" W. Jackson.

**Progging**, getting food, 413.  
 “*Prog*, food, provisions;” *Glos.*  
 B. 1.

**Pumps**, thin shoes, 3.

**Put**, pushed (with the horns),  
 butted, 163.

## R

**Raans**, roes (of a fish), 85.

**Raap**, rope, 171.

**Raddle-heck**, wattled half-door,  
 372. “*Rudling*, watling;” *Glos.*  
 B. 1.

**Randletree**, a ‘randle-bauk,’ a  
 piece of wood in a chimney from  
 which is hung the pot-crook or  
*racken-crook*, or *ratten-crook*, 381.  
*See Randle-bauk in Glos. B. 1.*

**Rattencreak**, pot-crook, pot-hook,  
 380. *See above.* [Corruption  
 of *rakken-creak.*]

**Rattlehorn**, a giddy, thoughtless  
 person, 457. *So also Rattle-pate,*  
*in Halliwell.*

**Raund**, round, 33.

**Raund**, rown, i. e. whisper, 125.

**Raw**, row. *See Nebber-raw.*

**Reet**, right, 157.

**Rhaading**, raiding, foraying, 521.

**Rue**, repent, be sorry, 255.

**Rung**, round or stave, i. e. step of  
 a ladder, 382.

## S

**Saal**, soul, 559.

**Sauked**, sucked, 48.

**Saunds**, sounds, 48.

**Scaled**, scattered, 198. *Spelt*  
*skale in Glos. B. 1.*

**Scarrs**, bare rocks, especially on a  
 mountain side, 7; *Scars*, 365.

**Sconce**, “a fixed seat by the side

of a fire-place” (*Glos. B. 1*), 137.  
*Brockett gives: “Sconce, a fixed*  
*seat at one side of the fire-place*  
*in the old large open chimney;*  
*a short partition near the fire,*  
*upon which all the bright utensils*  
*in a cottage are suspended.”*

**Scout**. *See note to l. 193.*

**Scrogs**, stunted bushes, brush-  
 wood, 9.

**Sean**, soon, 531.

**Seaty**, sooty, 138, 380.

**Seck**, sack, 344.

**Seet**, sight, 91.

**Sell'd**, sold, 321.

**Sells**, selves, 226.

**Sennet**, week (seven nights), 329.

**Seun**, seven o'clock, 329.

**Shaws**, copses, woods, 44.

**Sic**, such, 15.

**Sidesmen**, assistants to church-  
 wardens, 156.

**Skirling**, shrieking, screaming,  
 337.

**Slaaworm**, slow-worm, 407.

**Slinging**, slinking, sneaking, 462.  
*See Slench in Glos. B. 1.*

**Slome**, slumber, 150.

**Snaw**, snow, 17.

**Snocksnarles**, all of a heap, 366.  
 Generally used of entangled  
 thread; *see Glos. B. 1 and B. 2.*

**Snod**, smooth, 3.

**Snottering**, sobbing, 383.

**Somat**, somewhat, 363.

**Speals**, small sticks, 383.

**Spelks**, “small sticks to fix on  
 thatch with,” pegs, 319. Also  
 used to mean “slips of hazel  
 used to form the bottoms of flat  
 baskets such as clothes-baskets

or *swills*, as such baskets are called when used in farm-yards to carry cut turnips in," &c.; W. Jackson. In fact, *spelks* and *speals* are general terms for any thin slips or splinters of wood; the diminutive form is *spelicans*.

**Sprouting**, rebellious, 25. "Sprout, to kick and struggle;" Halliwell.

**Squats**, sits, 131. See *Swat* in Glos. B. 1.

**Stanethrows**, stone-throws, 353.

**Steal**, stool, 379.

**Stee**, ladder, 381.

**Stirk**, heifer, 476. "Stirk, a steer;" Glos. B. 1.

**Stark-dead**, quite dead and stiff, 511.

**Starsandgarters**, an exclamation, 411.

**Storkened**, lit. stiffened, hence, congealed, 339. See Glos. B. 1.

**Stot**, young ox, 476.

**Stottered**, stumbled, 365.

**Swattles**, swills, 460. "Swattle, to guzzle;" Glos. B. 1.

**Sweal**, flame, blaze, 385. Spelt *swaile* in Glos. B. 1.

## T

**Ta**, to, 112.

**Ta**, thou, 396, 397.

**Taad-poles**, tadpoles, 90.

**Taan**, taken, 293.

**Tarn**, pool, 239.

**Tau**; *hes tau* = hastou = hast thou, 126, 127. See **Ta**.

**Tea**, too, 11, 212.

**Tearing**, tiring, 272. See **Teered**.

**Teata**, very, 119. (*Teata* = too-too, as in Shakespeare; see *Toota* in Glos. B. 17.)

**Teed**, tied, 458.

**Teered**, tired, 104. See **Tearing**.

**Teers**, tires, 78.

**Tented** (later ed. *tended*), guarded, tended, 21. "Tent, to watch or guard from doing a thing;" Glos. B. 1.

**Testrels** (later ed. *testrils*), worthless fellows, 224. See **Taistrel**, **Taystrail**, and **Testril**, in Glos. B. 1, B. 2, and B. 7.

**Threaping**, chiding, arguing, 471.

**Ticing**, enticing, alluring, 145.

**Tramp'd**, trudged along, 332.

**Trapes**, saunters, 128.

**Tykes**, headstrong striplings, 430. Spelt *tike* in Glos. B. 1.

## U

**Unsneck'd**, undid, unfastened, 372. "Sneck, a door-latch;" Glos. B. 1.

## V

**Varra**, very, 234.

## W

**Waat**, (ye) know, 8.

**Wad**, would, 19, 132.

**Ward**, world, 388, 535.

**Warding**, guarding, 521.

**Wardly**, worldly, 323.

**Wark**, work, 520.

**Warse**, worse, 291.

**Waund**, wound, 422.

**Weezels**, weasels, 7.

**Welter**, roll, tumble about, 99.

**Weshed**, washed, 17.

**Whamp**, wasp, 495.

**Wharting**, teasing, lit. thwart-

- ing, note to l. 486. Cf. *whart-whartle*, to cross, tease; Forby.
- Whick**, quick, i. e. alive, 512.
- White**. See **Wite**.
- Whither**, to shiver, shudder, 248. Originally to whirr, quiver, whiz; see Barbour's Bruce, xvii. 684.
- Whiting**, whittling, shaving with a knife, 383.
- Windraw**, heap of dug earth, 335. See *Glos. B. 16*.
- Wite**, blame, 250. Misspelt *white* both here and in *Glos. B. 1*, where it is entered under *Wite*.
- Withys**, bent osiers, 319. "*Withy*, a round hoop of osier;" *Glos. B. 1*.
- Woon**, (ye) dwell, 488.
- Wooning**, dwelling, abode, 353.
- Y**
- Ya**, one, 13, 91; **Yan**, one (of them), 92; **Yans**, one's, 106; **Yaw**, one, 242.
- Yance**, once, 163, 495.
- Yaw**, one, 242. See **Ya**.
- Yeared**, felt grief, or pity, 126. Cf. *ermen*, to grieve; Chaucer.
- Yule-clog**, yule-log, Christmas log, 33.
- Z**
- Zleads**, no doubt the same as 's *lids* = by God's lids or eyelids, fou d in old plays, 170.





London:

CLAY AND TAYLOR, PRINTERS.





PE  
1133  
S84  
1874

Sweet, Henry  
A history of English  
sounds from the earliest  
period -

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---

