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HIGHER-GRADE ENGLISH

HISTORY OF THE LANGUAGE;
ANALYSIS; STYLE; PROSODY.
&c. &c.

BY

W. SCOTT DALGLEISH, M.A.,
Author of "The Great Authors of English Literature,"
&c. &c.

T. NELSON AND SONS
London, Edinburgh, and New York.

1892

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Preface.

This book is intended to supply, in a compact and convenient form, the whole of the work in English required for the Senior Local Examinations of the English and Scottish Universities, for the Higher Grade and Honours Leaving Certificate Examinations of the Scottish Education Department, for the Examinations of the College of Preceptors in England, and for the Examinations in Training Colleges both in England and in Scotland.

The scope of the book is limited to the Language, viewed historically and practically. The Literature is fully treated in the three volumes of Great Authors in the same series.

The volume presents, in a succinct form, the substance of the most recent studies of English scholars. In this connection the author desires to acknowledge his special obligations to the works of Professor Max Müller, Professor Earle, Professor W. W. Skeat, Mr. Henry Sweet, Mr. E. A. Abbott, and Mr. R. Morris.

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* Those in italics are *dead* languages.

HIGHER-GRADE ENGLISH.

PART I.—HISTORICAL.

DEFINITIONS.

1. **Language,** or **Speech,** is the utterance of thought in words.

The use of these words, *language* (from Lat. *lingua*, a tongue) and *speech*, implies that language is essentially something spoken, and not necessarily written or printed.

2. A **Language,** or a **Tongue,** is the system of words used by one nation or people.

Thus we speak of the English language, the French tongue. We may also say the German speech. Commonly the adjective alone is used to name the language; as, English, French, German, Dutch, etc.

3. A **Dialect** is a form of a language peculiar to a district of the country in which it is spoken.

Thus there are in England the Lancashire dialect, the Dorsetshire dialect, the Norfolk dialect, and others less distinctly marked by peculiarities.

4. A **Dead Language** is one that is no longer in use as a spoken tongue—as, ancient Latin and Greek. A **Living Language** is one that is still spoken.

This distinction shows again that language is regarded essentially as speech, or something spoken. Ancient Latin and Greek still exist in literature, but as languages they are dead.

5. The **Vocabulary** of a language is the whole body of words used in it.

The name comes originally from Latin *vox*, the voice.

6. The **Grammar** of a language is the system on which its words are combined, related, and modified in expressing thought.

7. The **Alphabet** of a language is the list of letters with which its words are made.

A perfect alphabet would contain a letter for every separate sound. The English alphabet is not perfect. It contains only twenty-six letters, while there are at least forty-two sounds in the language.

It is *defective* in two ways:—1. It uses the same letter for different sounds. Thus each of the vowels *a*, *e*, *i*, *o*, and *u* stands for several sounds—from two to four; *s* has two sounds; *x* has four. 2. It contains no separate symbols for several common sounds—as, *ng*, *th* (in thin), *th* (in thine), *ch* (in loch).

The alphabet is at the same time *redundant*, because it contains different symbols for the same sounds. Thus *c* and *s* represent the sound of *s*; and *c*, *k*, *q* represent the sound of *k*. The unnecessary letters are *w*, *y*, *c*, *x*, and *q*.

8. Letters are either **Vowels**, which can be sounded by themselves, or **Consonants**, which can be sounded only in conjunction with vowels.

The *vowels* are *a*, *e*, *i*, *o*, *u*, and in some cases *w* and *y*. The *consonants* are the other letters of the alphabet.

9. The **Consonants** are divided into **Mutes**, or dull sounds, and **Sibilants**, or hissing sounds.

The Mutes are *b*, *c* (*k*), *d*, *f*, *g* (hard), *h*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *t*, *v*. The Sibilants are *c* (*s*), *s*, *z*, *x* (=*ks*), *sh*, *zh*, *ch* (=*tsh* in chest), and *j* (=*dzh* in jest).

10. The Mute Consonants are divided, according to the organs of speech used in their utterance, into **Labials**, or lip letters; **Palatals**, or palate letters; and **Gutturals**, or throat letters.

The Labials are *b*, *f*, *p*, and *v*. The Palatals (called also dentals, or tooth letters, and linguo-dentals, or tongue-and-tooth letters) are *d*, *t*, and *th*. The Gutturals are *g* (hard), *k*, and *ch* (in loch).

11. The Mute Consonants are further divided, according to the quality of the sound, into **Sharp**, **Flat**, and **Aspirate**. Thus:—

	LABIALS.	PALATALS.	GUTTURALS.
Sharp	*p*	*t*	*k*
Flat	*b* (*v*)	*d*	*g*
Aspirate	*f*, *ph*	*th* (*z*)	*ch*

12. A **Root** is a word in its first or simplest form. It is the significant part of all the words derived from it.

Thus the root *cur* appears in *cur-rent*, *con-cur*, *in-cur*, *oc-cur*, *re-cur*, etc. What was the origin of roots? Three answers have been given to the

question:—1. That they were cries or interjections, as *oh, ah;* 2. That they were imitations of sounds heard in nature, like *cuckoo, bow-wow;* 3. That they were the answers given by the human mind to the appeals of external things, like the ring of metal or of stone when sharply struck. These three theories are distinguished as the Interjectional, the Imitative, and the Impressional; and popularly as the Pooh-pooh, the Bow-wow, and the Ding-dong.

13. A **Prefix** is an addition put before a root; an **Affix**, or **Suffix**, is an addition put after a root.

In *immortal, mort* is the root, *im-* is a prefix, and *-al* is an affix, or suffix.

14. A **Derivative** is a word made from a root by the addition of prefixes or affixes.

Thus from the root *act* we get the derivatives *enact* and *action.* Derivatives are sometimes distinguished as primary and secondary, the latter being derived from the former. Thus from the root *man* we have the primary derivative *manly,* and from that the secondary derivatives *un-manly* and *manliness.*

15. A **Stem** is the root part of a derivative modified to receive, or in receiving, an affix, and is obtained by cutting off from a word its prefixes and affixes.

Thus the stem of *spoken* is *spoke,* which is a modification of the root *speak.*

16. An **Augmentative** is a derivative expressing increase or excess—as, *braggart,* from "brag;" *sluggard,* from "slow;" *drunkard,* from "drink."

17. A **Diminutive** is a derivative expressing decrease or littleness—as, *lambkin,* from "lamb;" *hillock,* from "hill."

18. A **Frequentative** is a derivative expressing a habit or repetition of an act—as, *barrister,* one who practises at the "bar;" *charioteer,* one who drives a "chariot."

19. A **Causative** derivative is one that expresses the cause of an action—as, to *seat* = to cause to "sit;" to *raise* = to cause to "rise."

20. A **Patronymic** is a derivative denoting son-ship—as, Thom*son,* Brown-*ing,* *Mac*Bryde, *O'*Donnel, *Fitz*-James, *Ap*-Richard.

21. A **Compound** is a word made up of two or more words, each of which is significant—as, *book-case, watch-dog, quarter-master-general, son-in-law.*

22. **Euphony** is the quality which makes a sound pleasing to the ear. (Gr. *eu,* well; *phonē,* sound.)

23. **Bilingualism** is the presence in a language of two words for the same thing, but derived from different sources—as, *confess* and

acknowledge, *humble* and *lowly*, *pray* and *beseech*. (L. *bi*, twice; *lingua*, tongue.)

The first of each of these pairs is a word of Latin origin, and the second is a native English word.

24. **Doublets**, or **Duplicates**, are two forms of a derivative existing in the same language.

From Latin *lex*, law, we get English *legal* and *loyal*; from *rex*, king, we get *regal* and *royal*. It will be shown afterwards that the forms *legal* and *regal* are taken directly from Latin, while *loyal* and *royal* come through French. (See page 52.) Other examples of Doublets are *ward* and *guard*, *wile* and *guile*, *wise* and *guise*.

25. **Cognate** words are words derived from the same root—as, *produce* and *educate*, both from Latin *duco*, I lead.

26. **Hybrids** are words the parts of which come from different languages.

In *wondrous*, the stem *wondr-* is English and the affix *-ous* is Latin (*osus*). In *dislike*, the stem *like* is English and the prefix *dis-* is Latin.

27. **Synonyms** are words that have nearly the same meaning—as, *bloom* and *flower*, *wish* and *desire*, *begin* and *commence*. (Gr. *syn*, with; *onoma*, name.)

It often happens that the one of two synonyms is derived from Latin, and the other from English.

Words of opposite meanings are called *Antonyms*. (Gr. *anti*, against.)

Words that have the same sound but different meanings are called *Homonyms*. (Gr. *homos*, same.)

28. **Metathesis** (change of place) is the transposition of certain letters in a word—as, *hwilc*, *which*; *waeps*, *wasp*; *gaers*, *grass*. (Gr. *meta*, change; *tithēmi*, I place.)

29. **Prothesis** (placing before) is the adding of a letter to the beginning of a word—as, then once, the *n*once; an ewt, a *n*ewt. (Gr. *pro*, before; *tithēmi*, I place.)

30. **Aphæresis** (taking away from) is the cutting off of a letter or a syllable from the beginning of a word—as, *y*-clad, clad; *ex*ample, sample; *n*apron, apron. (Gr. *apo*, off; *haireō*, I take.)

31. **Syncope** (cutting out) is the dropping of a letter or letters from the middle of a word—as, cru*de*lis, cruel; o*ve*r, o'er; male*dic*tion, malison. (Gr. *syn*, with; *kopto*, I cut off.)

32. **Reduplication** is the combination of similar sounds in a compound word—as, *bow-wow*, *hurly-burly*, *helter-skelter*, *see-saw*.

33. **Onomatopœia** is the naming of sounds by imitative words—as, *bang*, *boom*, *crash*, *hiss*. (Gr. *onomata*, names ; *poieō*, I make.)

Some animals are named from their cries—as, *cuckoo*, *peewit*.

34. **Etymology** treats of the origin and history of words. (Gr. *etymon*, true origin.)

35. **Philology** is the science of speech. (Gr. *philos*, loving ; *logos*, speech.)

When the science compares the structure of different languages, it is called *Comparative Philology*.

36. **Grimm's Law** is the law which determines the interchange of consonants in three groups of languages—the *Classical* (including Sanskrit, Greek, and Latin), the *Low German* (including English, Dutch, and Flemish), and the *High German*, of which modern German is the representative.

The law was named after Jacob Grimm (1785–1863), the German philologer who discovered it.

It had been noticed that a sharp consonant in one group of languages tended to become aspirate in a second group and flat in a third. After investigating the matter, Grimm found that the interchanges proceeded on a regular principle, which he expressed in the following table :—

Classical	Sharp	Flat	Aspirate
Low German	Aspirate	Sharp	Flat
High German	Flat	Aspirate	Sharp

The law is applicable to each of the three classes of consonants—labials, palatals, and gutturals.

The meaning of the table therefore is :—

I. That a classical sharp, as *p*, becomes aspirate, *f*, in Low German, and flat, *b* or *v*, in High German.

II. That a classical flat, as *b*, becomes sharp, *p*, in Low German, and aspirate, *f*, in High German.

III. That a classical aspirate, as *f*, becomes flat, *b*, in Low German, and sharp, *p*, in High German.

It has been pointed out that the Latin *duo fratres* and the English *two brothers* exemplify the law in palatals and labials,—*d* and *t*, *f* and *b*, *t* and *th*.

EXAMPLES—LABIALS.

	I.	II.	III.
Classical	*p*ater	kanna*b*is	*f*rango
Low German	*f*ather	hem*p*	*b*reak
High German	*v*atar	han*f*	*p*rechan

EXAMPLES—PALATALS.

	I.	II.	III.
Classical	*t*enuis	*d*ent	*th*er
Low German	*th*in	*t*ooth	*d*eer
High German	*d*ünn	*z*ahn	*t*ior

EXAMPLES—GUTTURALS.

	I.	II.	III.
Classical	*k*ardia	a*g*er	*h*ortus
Low German	*h*eart	a*c*re	*g*arden
High German	*h*erza[1]	a*ch*ar	*k*arts

37. **Languages** are classified, according to the manner in which roots are employed, into **Monosyllabic, Agglutinate,** and **Incorporate.**

38. In **Monosyllabic Languages** roots undergo no change, but the same root does duty in different ways—as a noun, a verb, or an adjective—according to its position in the sentence.

Monosyllabic languages are also called Isolating.

Chinese is a Monosyllabic language. Its method may be illustrated roughly by what is called "positional syntax" in English. Thus the root or syllable "hope" performs a different function in each of the following combinations:—

I *hope*.....Verb (present tense).
I do *hope*.....Infinitive.
Hope springs .....Noun (nominative).
Band of *hope* ..... } Noun (objective).
We have *hope*..... }

39. In **Agglutinate Languages** roots are joined (or *glued*) together to form phrasal words, each root being significant and separable.

Turkish and Finnish are Agglutinate languages.

We may take as rough examples of agglutination, "a *thrice-told* tale," "This *never-to-be-forgotten* day." But in agglutinate languages the word-building is carried out systematically. Thus from the root *hope* we should make the forms *hope-to*, *hope-not-to* (to despair), *hope-able-to* (hopeful), *hope-able-not-to* (hopeless), *hope-make-to* (to encourage); and from the root *love* we should make similar forms—*love-to*, *love-not-to* (to hate), *love-able-to* (loving), *love-able-not-to* (hating), *love-make-to* (to come to love), and so on through a score or two of forms or moods.

40. In **Incorporate Languages** the root and the affixes are fused into one word, and the affixes are, as a rule, inseparable.

Latin and Greek are incorporate languages.

---

[1] This is an exception to the law.

Incorporate languages are also called *Inflectional*, but the term is not wide enough in its scope.

Note that both agglutinate and incorporate languages are polysyllabic or synthetic (building-up), while monosyllabic languages are analytic (breaking-down). The difference between a synthetic and an analytic language is seen when we compare, for example, the following forms in Latin and English :—

LATIN.	ENGLISH.	LATIN.	ENGLISH.
puer	boy.	sævior	more cruel.
pueri	of boy.	sævissimus	most cruel.
puero	to boy.	amo	I love.
puerorum	of boys.	amor	I am loved.
sævus	cruel.	amavi	I have loved.

Old English was more synthetic than Modern English. Thus :—

OLD ENGLISH.	MODERN ENGLISH.	OLD ENGLISH.	MODERN ENGLISH.
wulf	wolf.	wulf-e	to a wolf.
wulf-es	of a wolf.	wulf-um	to wolves.

It would probably be more correct to speak of the above as three stages in the growth of a language, than as three different kinds of language. Probably all languages were first Monosyllabic and then Agglutinate before they became Incorporate.

The same language may represent all three stages at the same time. English compound words, like *watch-dog*, *snow-white*, *bare-foot*, are agglutinate words. *Like a man* is monosyllabic; *man-like* is agglutinate; *manly* is incorporate.

41. A **Family** of Languages includes all languages that have had the same origin. The Divisions of a family are called **Stocks**, and the Divisions of a Stock are called **Branches**.

See "Table of the Families of Speech," page vi. The English language belongs to the Low German Branch of the Teutonic Stock of the Aryan Family.

HISTORY OF THE LANGUAGE.

I.—ENGLISH A TEUTONIC LANGUAGE.

1. **What is the History of a Language?**—The history of a language describes its origin and its growth or progress, its relation to other languages, and the changes it has undergone in its vocabulary and its grammar. The history of a language is mixed up with the history of the people that speak it and of the country in which they live. Thus when two nations are mingled, as the result either of conquest or of colonization, their languages are sure to be affected, the stronger having a tendency to force its speech on the weaker.

2. **Related Languages.**—While different nations speak different languages, some languages resemble each other more closely than others. Hence languages are arranged in families and groups according to their points of resemblance. Indeed, the relations of languages to each other are very similar to those of the members of a family. Brothers and sisters bear the strongest resemblance to each other. The likeness of first cousins is less marked, and that of second cousins is less marked still. The more remote the relationship, the less is the likeness.

3. **The Relations of English.**—Thus English, Friesian, Dutch, and Flemish (see Table, page vi) may be called sister languages. English is first cousin to German and also to Norwegian, Swedish, and Danish. The Keltic and the classical tongues are still more distantly related to English. They belong to branches of the great family that separated from the parent many centuries ago. They have married into the English line, and have left their mark on it at different periods in its history.

4. **The Teutonic Stock.**—The group or stock of languages to which English and also Dutch, German, and Danish belong is called the Teutonic Stock. The name is derived from the Teuts[1] or Teutons, the parents or common ancestors of these different nations and tongues.

5. **Proofs of Common Origin.**—There are two ways in which

[1] Teuts, the word is the same as *Deutsch*, German, and *Dutch*.

languages may resemble one another: they may contain the same roots; and they may have the same inflections and the same laws of syntax. If they contain the same roots,—not merely a few words that are similar, but a mass of the most common, every-day words, evidently the same,—that is one proof of common origin. If they have the same or similar inflections and rules of syntax, that is another and still stronger proof that they have come from the same source. Just as we conclude that two animals which have the same framework, eat the same food, and follow the same habits, belong to the same kind; so we conclude that two languages which have the same roots, and the same grammar, belong to the same family.

6. **Cognate Words.**—English resembles Dutch, German, Danish, and some other languages, in both these ways; and we therefore conclude that they have all had the same origin. The words which English has in common with these languages are not rare words, or words used only occasionally. They are words that belong to every-day conversation, and that enter into the texture of speech. They belong to such classes as these: the numerals, the pronouns, the auxiliary verbs, the names of relatives, prepositions, and conjunctions. Here are a few examples of corresponding words in English, Dutch, and German:—

English.....	three	me	mother	brother	have
Dutch.....	drie	mij	moeder	broeder	hebben
German.....	drei	mich	mutter	bruder	haben

7. **Corresponding Inflections.**—Among the grammatical inflections in which these languages correspond are the *-s* or *-'s* of the genitive or possessive case, the *-st* or *-t* of the second person of verbs, the *-en* of passive participles, and the *-end*, *-ende*, or *-ing* of active participles.

The close resemblance of these languages in what are called irregularities is shown in the following:—

English.....	good	better	best
Dutch.....	goed	beter	beste
German.....	gut	besser	beste

SUMMARY:—1. The history of a language describes its origin and its growth. 2 Languages are related, like the members of a family. 3. English, Friesian, Dutch, and Flemish are sister languages. German, Norwegian, etc., are their cousins. 4. All these belong to the Teutonic stock. 5. Languages alike in their roots and their grammar have had the same origin. 6. There are many corresponding words in English and Dutch and German. 7. There are also corresponding inflections.

II.—THE ARYAN FAMILY.

1. **Three Families of Speech.**—The Teutonic stock is one of seven or eight groups of languages that constitute the Aryan[1] family. All the languages of the world are arranged in three great families—the Aryan, the Semitic, and the Turanian.[2] The Semitic family includes Hebrew, Arabic, and other Eastern languages. The home of this family was in Asia, and its history has been confined to the western part of that continent. The Turanian family includes Chinese, Siberian, Turkish, and some others, which originated in Eastern Asia. The original home of the Aryan family also was in Asia, but its chief representatives are now in Europe. As its members extend from India to Europe, it is sometimes called the Indo-European family of languages.

2. **Most European Languages Aryan.**—The Aryan family embraces most of the languages of Europe. Besides the Teutonic stock, it comprises in Europe the Keltic (Welsh and Gaelic), the Italic (Latin, Italian, French, etc.), the Hellenic (Greek), the Slavonic (Russian, Servian, etc.), and the Lettic (Old Prussian). It also includes two stocks in Asia—the Indian (Sanskrit, the oldest language of the family) and the Persian. The European tongues that are not Aryan are Turkish, the Magyar of Hungary, Lappish, and Finnish.

3. **Differences are due to Separation.**—The differences between one language and another are due to the separation of peoples in remote times. At one time, many centuries ago, there was only one Aryan language, spoken by one Aryan people. As this people multiplied, a band of adventurers would leave the old home in search of new lands. Some generations later, another migration would take place from the parent stock, probably in a different direction from that of the first. This would be repeated again and again at wide intervals. Each of these bands of settlers would carry away from the common home the stock of words, and the manners and customs, in use there at the time of its leaving. Between the time of the first migration and that of each subsequent one, the parent language would undergo changes. Each settlement, therefore, would begin its separate career with a language in many respects different from that with which the others had begun theirs. After the separation,

---

[1] The word *Aryan* comes from a Sanskrit word—*arya*, "noble." It meant originally a "tiller of the soil;" and was applied to tribes that were settled and agricultural, as opposed to tribes that were pastoral and nomadic, or wandering.

[2] See "Table of the Families of Speech" on page vi.

too, each language would change still further, owing to the people meeting with new objects and new circumstances.

4. **Origin of Dialects.**—In the course of time each of these settlements would grow into a nation. The larger it grew, the more likely would the people at the one end of the country be to speak differently from the people at the other end, especially when there was little intercourse between the distant parts. Thus different dialects arose. We may see proofs of this in our own day, and in our own country. The people of Devonshire have many words that the people of Yorkshire have not, and the people of Lancashire use words which the people of Kent cannot understand.

5. **Three Branches of the Teutonic Stock.**—Now, when the Teutons spread over the great plain of Central Europe, and overflowed into the peninsulas farther north, it was natural that distance and lack of intercourse should give rise to differences of speech. In point of fact, three distinct branches of the Teutonic stock came to be recognized: one in the high lands of South Germany—hence called High German; a second in the low lands and along the coasts of North Germany—hence called Low German; and a third in the peninsulas now called Denmark and Scandinavia—hence called Scandinavian.

6. **Effect of Printing.**—A living language grows and changes, but it changes less after it has become fixed by being printed in books. It is upwards of two hundred and fifty years since the Pilgrim Fathers sailed to America and founded the United States; yet the two nations on the opposite sides of the Atlantic use to-day the same language. The reason is, that they read the same books,—each the other's books as well as its own. Special circumstances have led the Americans to add a good many new words; but the language is still the same.

SUMMARY:—1. The three families of speech are the Aryan, the Semitic, and the Turanian. 2. The Aryan family includes most of the languages of Europe. 3. The differences between languages are due to the separation of peoples. 4. Dialects are due to want of intercourse between different parts of the same country. 5. The three branches of the Teutonic stock are the High German, the Low German, and the Scandinavian. 6. Languages change little after being fixed in printed books.

III.—THE ENGLISH CONQUEST OF BRITAIN.

1. **English a Low-German Tongue.**—When English is compared with Dutch and Flemish on the one hand, and with German on the other, it is found to be much more like the former than it is like the

latter, although all four are Teutonic languages. Hence it is concluded that English belongs to the same branch of the Teutonic stock as Dutch and Flemish. English is therefore called a Low-German tongue. Modern German is the representative of Old High

THE ENGLISH MIGRATIONS.

German. Of all modern dialects, that which most resembles English is the Low-German Friesian, spoken in Friesland in the north of Holland. In the well-known lines—

> "Good butter and good cheese
> Is good English and good Fries"—

every word is both English and Friesian.

2. **The English Mother-Country.**—That English is a Low-German tongue is also proved by history. It is known that the English settlers in Britain came from the coasts of North Germany —from what are now Hanover, Holstein, and Schleswig. There,

therefore, we find the first home, or mother-country, of the English people. Friesland, the dialect of which is so like English, is a continuation of the same coast; in fact, the Friesians are believed to be the descendants of the Englishmen who remained on the Continent when their brethren came to Britain. Now the dialects spoken all along that coast are Low-German dialects. The literary language, the language of educated people, is Modern German, which is descended from High German; but the language of the common people is Low German.

3. **Three Tribes of English Settlers.**—The English settlers belonged to three tribes—the *Jutes*, who probably came from Jutland; the *Saxons*, who came from the coasts of Westphalia and Hanover; the *Angles*,[1] who came from Schleswig and Holstein. The Jutes settled in Kent; the Saxons in the south, from Essex to Dorset; the Angles landed on the shores of the Humber, and spread over the midland and northern districts, occupying most of the land.

4. **Time of the Settlement.**—Most of the details of the English settlement rest on tradition, but the main facts may be relied on. The date assigned to the first settlement is 449 A.D. In that year the Jutes, under Hengest and Horsa, landed in Kent, and founded a kingdom there. The date assigned to the sixth and last settlement is 547 A.D. In that year the Angles, under Ida, landed north of the Humber, and formed the kingdom of Bernicia, which was afterwards combined with Deira, the two together constituting Northumbria. It thus appears that bands of colonists continued to arrive at intervals during about one hundred years.

5. The following list comprises all the English settlements and states which at any time had a separate standing; but they did not all coexist as independent states[2] at one time:—

I. **Kent**, founded by Jutes under Hengest, 449 A.D.
II. **Sussex** (South Saxons), founded by Ælla, 490 A.D.
III. **Wessex** (West Saxons), founded by Cerdic, 519 A.D.
IV. **Essex** (East Saxons), founded by Ercenwin, 527 A.D.

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[1] In the east of Flensborg, in Schleswig, there is a small district which is still called *Angeln*. We need not suppose that the Angles came from that particular spot. More probably it was only a small part of the region which they occupied on the Continent before their migration.

[2] Independent States. — The name "Heptarchy" used to be applied to the seven states, Kent, Sussex, Wessex, Essex, Middlesex, Northumbria, and Mercia, in the belief that they were seven independent kingdoms. But the number of separate states exceeded seven, while the number of independent states was generally much smaller. Besides, the word "Heptarchy" means properly government by seven persons, not seven governments. For these reasons the name has now been generally abandoned.

V. **Middlesex** (Middle Saxons), soon absorbed in Essex.

VI. **Bernicia** (Anglians), founded by Ida, 547 A.D.

VII. **Deira** (Anglians), combined with Bernicia into **Northumbria,** 603 A.D.

VIII. **East Anglia** (Anglians), founded by Uffa, 575 A.D.; divided into North-folk and South-folk.

IX. **Middle Anglia** (Anglians), west of East Anglia.

X. **Southumbria** (Anglians), south of the Humber.

XI. **Mercia** (including Middle Anglia and Southumbria), the midland region, from East Anglia to Wales, and from the Humber to the Thames; founded by Cridda, 582 A.D.

These were reduced to three powerful states—Northumbria, Mercia, and Wessex—each of which in turn obtained the overlordship. At last, in 924, a king of Wessex—Edward, son of Alfred the Great—took the title of King of England.

6. **The conquered Britons.**—The Britons whom the English dispossessed were Kelts called Cymri; but the English called them the *Welsh*—that is, foreigners or barbarians. The Welsh fought bravely for their land, but in the end they were conquered, and were either made slaves and servants by the conquerors, or were driven to remote parts of the country—to Wales, Cumbria, and Cornwall (which is Cornwealas).

SUMMARY:—1. English is a Low-German tongue. 2. The English mother-country was on the shores of North Germany, in Hanover, Holstein, and Schleswig. 3. The English settlers were of three tribes—Jutes, Saxons, and Angles. 4. The settlements took place between 449 and 547 A.D. 5. Eleven separate states were reduced to three powerful ones—Northumbria, Mercia, and Wessex—and ultimately to one. 6. The conquered Britons were driven into Wales, Cumbria, and Cornwall.

IV.—THE PERIODS OF ENGLISH.

1. **The first English Book: 670 A.D.**—For a century or more after their settlement in Britain, the English were so busy with fighting, first with the Welsh and then with one another, that they had no time to write books. The first English book known to have been written in England belongs to the latter half of the seventh century. It is Caedmon's poem. There are older poems in English, but they were made before the English came to Britain.

2. **Continuity of the Language.**—Now the English of to-day is essentially the same as the English of Caedmon. In the twelve intervening centuries the language has undergone great changes, so great that the English of the seventh century seems a foreign tongue to an Englishman of the nineteenth; yet in what may be called its backbone the speech of the two periods is one. It is one in grammatical structure, and one in the stock of the commonest words and roots. The words in Modern English that form the mechanism of speech—the auxiliary verbs, the pronouns, the articles—have their roots in Old English. It is easy to write a sentence in which all the words are derived from Old English. It is impossible to write a sentence of a dozen words without using some words of that kind.

3. **Old English: 670–1066 A.D.**—From the time of Caedmon to the Norman Conquest the language is called Old English—670 to

1066. That conquest led to great changes in England. English was lost sight of as a book speech for several generations. It was like a stream which for a space runs under ground, and is much changed when it reappears.

4. **Transition English: 1066–1485 A.D.**—From 1066 to 1485 was a time of transition. During this period the language passed through several stages—first, a time of *Decline* (1066 to 1205); second, a time of *Revival* in separate dialects, called *Early English* (1205–1362); third, a time of *Consolidation*, during which the language was called *Middle English* (1362–1485). The year 1205 is that in which English reappeared as a book speech. The year 1362 is that in which English was re-introduced in the law courts. The year 1485 is that of the accession of the House of Tudor. It is also nearly coincident with the introduction of printing into England,—the event which has most tended to fix the language and to arrest change.

5. **Modern English: since 1485 A.D.**—From 1485 to the present time the language is called Modern English. Modern English thus corresponds broadly with printed English, and includes very little that is of earlier date than the Reformation and the Elizabethan writers. The language has undergone some changes since that time, but they have not been radical or extensive. The periods of English therefore are :—

I. **Old English**	670–1066 A.D.
(**Decline**	1066–1205 A.D.)
II. **Early English**	1205–1362 A.D.
III. **Middle English**	1362–1485 A.D.
IV. **Modern English**	since 1485 A.D.

SUMMARY:—1. The first English book was written about 670 A.D. 2. The English of to-day is essentially the same as the English of the Angles and the Saxons. 3. From 670 to 1066—that is, down to the Norman Conquest—the language is called Old English. 4. From 1066 to 1485 it is called Transition English, divided into Decline, Early English, and Middle English. 5. From 1485 to the present time it is called Modern English.

V.—THE CHANGES IN ENGLISH.

1. **How Words are lost.**—There have been changes in the vocabulary, or stock of words. When objects fall out of use, their names also are likely to disappear. When customs and institutions change, the words connected with them change also. For example, the Old English *mances*, a certain coin or weight, has disappeared because that coin or weight is no longer in use. The title *Bret-walda*

has passed away (except as a historical term), because the office no longer exists. Some words have been pushed out by the use of words of the same meaning from other sources. Thus the Latin word *nation* has taken the place of the O. E. *theod;* the French *despair*, that of the O. E. *wan-hope;* the Greek *parable*, that of the O. E. *bi-spell.*

2. **Gain of new Words.**—While English has been losing some words, it has also been gaining others. At different times and in different ways the English nation has been brought into contact with other peoples—with the Britons or Kelts, whom they conquered; with the Danes, with whom they struggled so long; with the Normans, who conquered them. English has derived additions from these and from many other sources, till it has become the most mixed and many-coloured of languages. To this it owes in a great degree the richness and the variety of its vocabulary.

3. **Loss of Inflections.**—There have been changes also in the grammar. Many inflections have been lost. Old English was, in fact, a synthetic or highly-inflected language; and it is now extremely analytic, using prepositions instead of case-endings, and auxiliary verbs instead of tense-forms.

4. **Extent of the Change.**—The history of the English language is simply a detailed account of these changes—of the gains and losses which the language has met with during its long career. A comparison of the language as it existed at different periods brings this fact out very clearly; and the wider apart the periods compared are, the more manifest is the change. Here, for instance, are, line for line, and word for word, the Lord's Prayer as it was in the time of King Alfred, and the same in the language of to-day :—

Faeder ure, þu þe eart on heofenum,
Father our, thou that art in heaven,

Si þin nama ge-halgod;
Be thy name hallowed;

To-becume þin rice;
Come thy kingdom;

Ge-weorþe þin willa on eorþan, swa-swa on heofenum;
Be-done thy will on earth, so-as in heaven;

Urne daeghwamlican hlaf syle us to daeg,
Our daily loaf give us to day,

And forgyf us ure gyltas, swa-swa we forgifaþ urum gyltendum;
And forgive us our guilts, so-as we forgive our guilt-doers;

And ne gelaede þu us on costnunge, ac alys us of yfle:
And not lead thou us into temptation, but loose us of evil:

Soþlice.
Soothly (or, *Amen*).

The only words that have disappeared are *si* (be), *rice* (except in the suffix *-ric*, in bishop-ric), *syle* (give), *costnunge* (temptation); but there have been great changes in the forms of the great majority of the words. We want to know by what means the language has passed from the first of these forms to the last.

5. **Two Divisions of the Subject.**—It appears from what has been said that the changes in English affected first the Vocabulary, or stock of words, and second, the Grammar, or relations of words. The history of these changes may be most conveniently treated under these two heads :—

History of the Vocabulary;
History of the Grammar.

SUMMARY:—1. Many Old English words have been lost. 2. New words have been added to English from various sources. 3. Many Old English inflections have been lost. 4. The history of English is an account of these changes—loss and gain. 5. There are two divisions of the subject: (1.) Vocabulary; (2.) Grammar

THE VOCABULARY.

I.—THE OLD ENGLISH ELEMENT.

1. **The Backbone.**—Though English is a highly composite language, which has derived its material from many sources, yet the backbone of the current speech is the Old English tongue brought into the country by the Teutonic settlers in the fifth century. That tongue, and those who spoke it, are sometimes called Anglo-Saxon—a name intended to express the mixture of Angles and Saxons, and of Anglian speech and Saxon speech. The name is misleading in as much as it implies that Anglian and Saxon were two distinct languages, and that English is the result of their combination. It is further misleading in as far as it implies that the relation of what is called Anglo-Saxon to English is the same as that of Latin to French, or of parent to child. It cannot be too strongly insisted on that Anglo-Saxon is simply English in its oldest form. Old English is therefore the most suitable name to apply to the language at the stage referred to.

2. **What Words are Old English.**—When it is said that Old English forms the backbone of the current speech, the meaning is that it forms the essential and fundamental part of the whole framework of that speech as spoken and written. The extent to which that is the case may best be shown by examining the classes of words that we obtain from that source. The following are examples :—

A. The commonest parts of speech are English; as,—

1. Articles.....a, an, the.
2. Prepositions.....at, of, to, in, from, with, over.
3. Conjunctions.....and, but, or, if, as, though, since, than.
4. Pronouns..... .....I, thou, we, you, he, she, it, they, that, who, which, etc.
5. Numerals.....one, two, three, etc.
6. Adverbs .....now, then, again, often, ever, up, down, out.
7. Auxiliary Verbs....be, can, may, have, shall, will.

B. Most words of one syllable are English; as, hot, cold, fish, fly, buy, creep, none, etc. See also the words in the above list.

C. Words inflected or derived by vowel change are English; as,—

1. Strong Verbs.....give, gave; bid, bade; speak, spoke; fall, fell; blow, blew; take, took; stick, stuck.
2. Nouns with strong plurals..... } man, men; foot, feet; mouse, mice.
3. Derivatives.....sit, set; sing, song; dig, ditch; weave, woof.

D. Most of the inflections are English; as—

1. In Nouns.....-s, -es, -en, -'s.
2. In Adjectives.....-er, -est.
3. In Verbs.....-est, -eth, -s, -ed, -t, -en, -ing.

E. The most common prefixes and affixes are English; as,—

1. Prefixes.....a-, after-, be-, fore-, mis-, over- (see page 90).
2. Affixes.....-dom, -hood, -ness, -th, -en, -ful, -by (see page 92).

F. The names of the most common and familiar things are English; as,—

1. Relatives.....father, mother, brother, sister, son, daughter, etc.
2. Domestic things....house, home, hearth, bed, seat, board.
3. Parts of the body...head, hair, ear, eye, nose, chin, leg, hand, toe, bone.
4. Food.....bread, milk, loaf, bake, seethe (boil is French).
5. Animals.....horse, cow, deer, sheep, dog, cat, pig, cock, hen, lark, sparrow.
6. Plants.....oak, ash, beech, hawthorn, oats, wheat, barley, rye, grass, clover, apple (pear is Latin).
7. Minerals.....stone, clay, earth, gold, silver, iron, tin, brass (but copper, marble, granite, are Latin).
8. Seasons.....spring, summer, winter (autumn is Latin).
9. Days.....Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday (the names of the months are Latin or French).
10. Times.....morning, evening, noon, night, dawn, gloaming.
11. Natural objects....sun, moon, star, rain, snow, hail, frost, ice, heat, cold, light, darkness, storm, thunder (but planet, comet, eclipse, ray, are classical).
12. Clothing.....cloth, hat, shirt, shoe (but boot, coat, cloak, collar, cap, are classical or French).
13. Field-work.....spade, rake, scythe, harrow, furrow, barn (but plough is Scandinavian).
14. Common actions...sit, stand, walk, run, eat, step, fly.
15. Simple emotions..love, hate, fear, like, dream, believe, think.
16. Common qualities.good, bad, black, white, red, green, hot, cold, hard, soft (but rich, poor, are French).
17. Words used in proverbs..... } time and tide, might and main, weal and woe, kith and kin, make and mar; fast bind, fast find, etc.

G. The following geographical roots are English:—

1. **Ash**, the ash-tree: *Ash*ford, *Ash*ton. Also **ask**, as *Ask*ham.
2. **Brad**, broad: *Brad*ford, *Brad*shaw.

3. **Burgh**, a fort, or fortified town: Edin*burgh*. Also **borough**, as Lough*borough*; and **bury**, as Salis*bury*.

4. **Burn**, a rivulet: Black*burn*. Also **bourn**, as Cran*bourn*; and **born**, as Hol*born*.

5. **Cheap**, a place of merchandise: *Cheap*side. Also **chep**, as *Chep*stow; and **chipping**, as *Chipping*-Norton, *Chippen*ham.

6. **Combe**, a valley: Ilfra*combe*, Wy*combe*.

7. **Dale**, a valley: Tyne*dale*, Teviot*dale*. The prefix **Dal** is Keltic, and means a field, as *Dal*beattie, *Dal*ry.

8. **Ey**, an island: Athelne*y*, Sheppe*y*. Also **ea**, Batters*ea*.

9. **Field**, a forest clearing (where trees have been *felled*): Shef*field*, Lich*field*.

10. **Ham**, a home: Rother*ham*, Hex*ham*, Birming*ham*.

11. **Hurst**, brushwood: Lynd*hurst*, Mid*hurst*, Deer*hurst*.

12. **Ing**, son of: Buck*ing*ham, Hadd*ing*ton, Read*ing*.

13. **Law**, a hill: Largo *Law*, Green*law*. Also **low**, as Lud*low*, Had*low*.

14. **Mere**, a lake or marsh: Winder*mere*, Gras*mere*, the *Merse* (Berwickshire). Also **mer**, as *Mer*sey, *Mer*ton.

15. **Stead**, a place: El*stead*, Wan*stead*, Hamp*stead*.

16. **Stan**, a stone: *Stan*ton, *Staines*, *Stennis* (Orkney).

17. **Stock**, a place: Wood*stock*, *Stock*ton, *Stock*port. Also **stoke**, as Basing*stoke*, *Stoke*ferry; and **stow**, as El*stow*, Bris*tol* (formerly *Brigstow*).

18. **Ton**, an enclosure, a town: Grims*ton*, Kenning*ton*, Pres*ton*.

19. **Weald**, a wood: the *Weald*. Also **wald**, as Meth*wald*, Mons*wald*.

20. **Worth**, a farm, or enclosed land: *Worth*ing, *Worth*ington, Kenil*worth*.

SUMMARY:—1. Old English is the backbone of Modern English: the name Anglo-Saxon applied to the former is misleading. 2. The words that form the essential frame-work of the language as spoken and written are English.

II.—THE KELTIC ELEMENT.

1. **First Keltic Element—Geographical Names.**—We have seen that the natives of Britain at the time of the English Conquest were Kelts. It was quite natural for the English to adopt some of the words which they heard these Britons use. When the English went to Australia and New Zealand, they adopted for the most part the names of natural features which were in use among the natives—Lake *Taupo* and *Waikato* River. In like manner, the English in Britain would not think of changing the geographical names which they found in use, though they might be forced to change their pronunciation. Names of rivers, as *Dee* and *Don*, *Thames* and *Severn*, *Ouse* and *Trent*, were first applied by the Welsh, and were learned from the Welsh by the English. Names of hills were also retained,

as *Chiltern*, *Mendip*, *Cheviot;* and names of islands, as *Man*, *Wight*, *Bute*. Very few towns bear Keltic names, as most of the towns have arisen in more recent times. The names *Carlisle*, *Cardiff*, *Liverpool*, and *Penzance* are, however, undoubtedly Keltic. A few geographical common names have also been adopted, as *brake* (thicket), *crag* (rock), *strath* (valley), *glen* (small valley).

2. **Keltic Roots in Geographical Names.**—The following are examples of Keltic roots retained in the names of places :—

1. **Aber**, a river mouth or a confluence; as, *Aber*deen, *Aber*avon, *Aber*geldie, (*A*)*Ber*wick, *Ar*broath (*Aber*brothock).

2. **Ard**, a height; as, *Ard*och, *Ard*tornish, Dys*art*, *Airds*, *Aird*rie.

3. **Avon**, water; as, the *Avon*, *Avon*more, the De*von* or Do*on*.

4. **Bally**, a house, a town; as, *Bally*mena, *Ball*intrae, *Bal*briggan.

5. **Barr**, a summit; as, *Barr*glass, *Bar*caldine, *Barrie*, *Barra*.

6. **Ben**, a mountain; as, *Ben*more, *Ben*ledi, Sul*ven*, Mor*ven*.

7. **Car, Caer**, a fortress; as *Caer*marthen, *Car*lisle, *Cra*mond.

8. **Carn**, a heap of stones, a *cairn;* as, *Carn*toul, *Carn*ock, *Carn*sore, *Cairn*gorm.

9. **Ceann**, or **Can**, a head or point; as, *Can*tire, *Kin*tyre, *Ken*more, *Kin*ross, *Kin*-ghorn.

10. **Cill, Kil**, a *cell*, a church; as, *Kil*bride, *Kil*patrick, etc.; *Kells*, *Close*burn (=*Kil*-Osbern).

11. **Cnoc, Knock**, a hill; as, *Knock*glass, Balder*nock*, Bally*nick*, the *Knock* (Crieff).

12. **Dal**, a field (used as prefix); as, *Dal*ry, *Dal*beattie, *Dal*keith.

13. **Dun**, a hill fort; as, *Dun*blane, *Dum*barton, *Doune* Castle, *Down*patrick, Croy*don*.

14. **Glen**, a small valley; as, *Glen*garry, *Glen*ogle.

15. **Innis, Inch**, an island; as, *Innis*fallen, *Inch*keith, *Ennis*killen.

16. **Inver**, a river mouth or a confluence; as, *Inver*ness, *Inver*kip.

17. **Llan**, or **Lann**, a church; as, *Llan*dovery, *Lann*oy, *Lam*peter, *Laun*ceston.

18. **Lyn**, or **Lin**, a pool; as, the *Linn* of Dee, Corra *Linn*, Dub*lin*, *Lynn*-Regis.

19. **Mor**, great; as, Ben*more*, Ken*more*, *Mor*ven.

20. **Mul**, or **Mel**, a round hill; as, *Mull* of Galloway, *Mull* of Kintyre, the isle of *Mull*, *Mel*rose, *Mal*vern.

21. **Pen**, a hill; as, *Pennine* Hills, *Pen*zance, *Pen*icuick, the Twelve *Pinns*. (See Ben.)

22. **Pool**, a pool or marsh; as, Liver*pool*, *Poole*, *Pol*ton.

23. **Ros**, a promontory; as, *Ros*common, Muck*ros*, Mont*rose*, *Rose*neath, *Ross*-shire.

24. **Strath**, a wide valley; as, *Strath*more (the great valley), *Strath*clyde, etc.

25. **Usk, Esk, Ex, Axe, Ox, etc.**, water; as, rivers *Usk*, *Esk*, *Ouse*, *Axe*, *Ousel*, etc.; *Ax*minster, *Ex*eter (Ex-an-Ceaster = camp on the Exe), *Ox*ford

3. **Common Words.**—A considerable number of the Keltic words in English relate to menial work and common implements. The probability is that the English masters learned these words from their Welsh slaves, or the English retainers from their Welsh wives; just as the English in America learned to speak of a *wigwam*, and in South Africa of a *kraal*. When the English heard the Welsh speak of their *crocks* and their *mattocks*, their *baskets* and their *cradles*, they would naturally call these things by the same names, especially such things as were new to them. The following words belong to this class :—

Barrow (a burial mound)	Clout	Dagger	Hassock	Poke
	Cradle	Darn	Mattock	Pool
Basket	Crock	Flannel	Pan	Racket

4. **Second Keltic Element.**—The Normans had borrowed a good many Keltic words from the Kelts of France, and many of these words they introduced into England after the Conquest. To this class belong—

Baggage	Bran	Cloak	Gravel	Mavis	Quay
Barrel	Branch	Coble (boat)	Gyves	Mutton	Rogue
Barrier	Budget	Crook	Harness	Pickaxe	Truant
Barter	Car	Garter	Hurt	Pottage	Varlet
Basin	Cart	Gown	Job	Pouch	Vassal

5. **Recent Keltic Words.**—Several words have been borrowed from the Welsh or the Gaels in recent times, along with the things which they name; as, *clan*, *plaid*, *tartan*, *kilt*, *claymore* (large sword), *philabeg* (kilt), *pibroch* (bag-pipe music), *slogan* (war-cry), *whisky*, *brogue* (a kind of shoe). A few have been taken from the Irish Kelts at different periods; as, *brogue* (an accent), *Tory*, *usquebagh* (whisky), *shamrock*.

6. **Obsolete Keltic Words.**—A good many Keltic words which at one time existed in English have now been lost. Such are *kern*, a foot soldier (used by Shakespeare); *crowd*, a fiddle; *cuts*, lots (used by Chaucer). Others still exist as provincial words; as, *berr*, energy; *brat*, an apron; *pele*, a castle (Scottish, *peel*-towers).

SUMMARY:—1. Many geographical names are Keltic. 2. There are many Keltic roots in geographical names. 3. The oldest Keltic common words relate to menial and domestic service. 4. The Normans brought some Keltic words with them from France. 5. There are a few Keltic words of recent introduction. 6. Some Keltic words have become obsolete or provincial.

III.—THE FIRST LATIN PERIOD.

1. **Britain a Roman Province.**—The Romans first visited Britain in 55 B.C., but they did not gain any permanent footing in the island till 43 A.D. The greater part of it was conquered and made a province by Julius Agricola, between 78 and 84 A.D. Several of the Roman emperors visited Britain, and many Romans lived there in houses which they had built for themselves after the Roman model. The Roman government of Britain lasted upwards of three hundred years. Then the Empire became so weak that its distant provinces had to be abandoned, and in 410 A.D. the Roman legions were withdrawn from Britain.

2. **The Occupation Military.**—Rome held Britain as a military power. That they might hold it securely, the Romans formed firm roads (*strata*), passing through the middle of the island from the extremities. Over the rivers they built bridges (*pontes*). They placed permanent camps or castles (*castra*) at numerous points, and garrisoned them with their soldiers. These castles were protected by ramparts (*valla*), and by trenches (*fossæ*). On the coasts they made harbours (*portûs*), and at certain points they planted settlements (*coloniæ*) in the midst of the conquered people. English contains a vast number of words of Latin origin; but only these seven belong to this first period.

3. **Latin Words adopted by the Britons.**—That these words were adopted or imitated by the Keltic natives is proved by their existence in English. The English did not begin to come into Britain till many years after the Romans had left; and there was no other way in which they could get these words than through the Britons. One road was known to the Britons as Watling Street; another as Rikenild Street; a third as Irmin Street; and a fourth as the Foss.

4. **Latin Words combined with English.**—When the English adopted the Latin words mentioned above (§ 2), they frequently combined them with words of their own tongue, as will appear from the following list. From—

Strata, paved roads...*Street*, *Strat*-ford, *Streat*-ham, *Strad*-broke.
Castra, a camp .....Lan-*caster*, Wor-*cester*, Win-*chester*.
Vallum, a rampart....*Wall*-bury, *Walls*-end, *Bail*iff, Old *Bail*ey.
Fossa, a ditch.....*Foss*-way, *Fos*-bridge.
Portus, a harbour.....*Port*, *Ports*-mouth, *Ports*-ea, New-*port*.
Colonia, a colony .....Lin-*coln*, *Colne*.

The English roots combined with Latin here are, *ford*, *ham*, *bury*, *way*, *bridge*, *mouth*, *ea* (=*igge*, island), and *new*.

Of *castra* there are three forms, and each of these is characteristic of a different part of the country—*caster* (the hardest form) prevails in the north (Anglian), as, Lan-caster, Don-caster, Tad-caster; *cester* (a softer form) in the Midlands (Mercian), as, Lei-cester, Glou-cester, Wor-cester; *chester* (a still softer form) in the south (Saxon), as, Win-chester, Dor-chester, Por-chester.[1]

In Lincoln we have the Keltic *lyn*, a pool. In Pontypool the Latin *pons*, a bridge (stem, *pont*), appears in combination with the Keltic *pool*. In Pontefract (*ad pontem fractum*, at the broken bridge), and in Ponteland (*ad pontem Ælianum*, at the bridge of Ælius), both elements are Latin.

SUMMARY:—1. Britain was a Roman province from 80 to 410 A.D. 2. The Romans made roads and other military works in Britain. 3. The Latin names of these works were adopted by the Britons. 4. The English adopted these words from the Britons and combined them with English roots.

IV.—THE SECOND LATIN PERIOD.

1. **The Second Latin Period: 597 A.D.**—Roman Christianity was introduced into England by Augustine and other missionaries sent by Pope Gregory in 597 A.D. It was at once embraced by the king and the people of Kent, and it spread by-and-by to the neighbouring states. Northumbria became Christian in 627, when Paulinus became the northern bishop. Before their conversion, the English, like the Scandinavians, had been heathen barbarians. Their gods were in some cases heavenly bodies, as the sun and the moon; in others, deified heroes, as Woden and Thor.

2. **Church Words Introduced.**—Christianity, with its new services, new officials, and new ideas, could not but lead to the addition of many words to the language. To translate into English the Latin and Greek words used by the priests would have been impossible. The things that required to be spoken about were unknown to the English, and they had no words for them in their language. They therefore adopted, or imitated, the words the churchmen used; and thus, at a very early period, a number of words from Latin and Greek were introduced into English. The following are examples of these words:—

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[1] There are exceptions—for example, *Chester*, on the Dee.

Ælmesse (alms).....Gr. *eleemosynë*, alms.
Ancer (a hermit; anchorite) ..L. *anachoreta*, from Gr. *anachōrein*, to retire.
Biscop (bishop).....L. *episcopus*, Gr. *episkopos*, an overseer.
Calic (chalice).....L. *calix*, a cup.
Clerc (clerk).....L. *clericus*, a churchman, from Gr. *kleros*, lot.
Clûster (cloister).....L. *claustrum*, a closed place.
Munec (monk).....L. *monachus*, a solitary person, from Gr. *monos*, alone.
Preost (priest).....L. *presbyter*, an elder; Gr. *presbyteros*, older.
Predician (preach).....L. *prædicare*, to declare.
Regol (rule).....L. *regula*, a straight piece of wood.

The first form of each word is that in which it was used in Old English, or Anglo-Saxon. The second is the later form of the same words, modified by Norman-French influence.

3. General Words Introduced.—The ecclesiastical connection thus formed led to a great deal of intercourse between England and Rome. The Roman priests brought with them Roman customs and modes of living. Many articles of commerce, relating especially to food and to dress, began to be imported, and along with them their names. Thus many words of a miscellaneous character were added to the language, and have been retained in it till this day, though they have undergone considerable changes. The following are examples of miscellaneous words introduced at this early period:—

Buter (butter), L. *butyrum*, butter; from Gr. *bous*, ox; *tyron*, cheese.
Bete (beet), L. *bēta*, a plant.
Belt (belt), L. *baltĕus*.
Cealc (chalk), L. *calc-is*.
Cyrs (cherries[1]), L. *cerăsus*.
Cóc (cook), L. *cŏquus*.
Cese (cheese), L. *cāseus*.
Ceder (cedar), L. *cedrus*, Gr. *kĕdros*.
Candel (candle), L. *candēla*.
Camel (camel), L. *camēlus*.
Fic (fig), L. *ficus*, the fig-tree.
Forc (fork), L. *furca*.
Lilie (lily), L. *lilium*.
Leo (lion), L. *leō-nis*, Gr. *leōn*.
Mynet (mint, a coin), L. *monēta*, money.
Mul (mule), L. *mūlus*.
Olfend (elephant), L. and Gr. *elephas*.[2]
Ostre (oyster), L. *ostrĕa*.
Pera (pear), L. *pĭrum*.
Pisa (pease[1]), L. *pisum*.
Pipor (pepper), L. *pĭper*.
Pund (pound), L. *pondo*, *pondus*, weight, from *pendĕre*, to weigh.
Paerl (pearl), L. *perŭla*.
Purpur (purple), L. *purpŭra*.
Scolu (school), L. *schōla*.
Sponge (sponge), L. *spongĭa*.
Truht (trout), L. *tructa*.
Tunece (tunic), L. *tūnĭca*.

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[1] Both *cherries* and *pease* are properly singular, but the *s* was mistaken for the plural ending, and was dropped, and thus were formed the false singulars *cherry* and *pea*.

[2] The Old English *olfend* was used to mean a camel; *elephant* is a French form.

It should be noted that a good many of the above words (though not Church words) occur in the Bible. Such are *cedar*, *camel*, *candle*, *fig*, *lily*, *lion*, *pearl*, *purple*, and *school*. In translating these words from the Latin Vulgate, the monks naturally imitated the Latin originals. Classical words have been introduced at various periods subsequently. They will be referred to in their proper place.

SUMMARY:—1. The Second Latin Period began with the introduction of Christianity in 597 A.D. 2. Many Church words were introduced by the Roman churchmen. 3. Also many words of a general character, partly from increased intercourse with Rome, partly from their occurring in the Bible.

V.—THE DIALECTS OF OLD ENGLISH.

1. **Northumbrian and West Saxon.**—The existence of different dialects in England was due, in the first place, to the fact that the Teutonic settlers belonged to different (though allied) tribes. Moreover, they came at different times, extending over a century; and they occupied parts of the country widely separated, between which there was little intercourse in those days. All this tended to the production of different dialects. At least four dialects of Old English have been noted,—the Northumbrian, the Mercian, the West Saxon, and the Kentish. Of these, the most prominent and the most distinctly marked were the Northumbrian, or Anglian, in the north of England, and the West Saxon in the south. The former was the speech of the Angles; the latter preserved whatever peculiarities belonged to the speech of the Saxons. The Anglians of Northumbria were the first to use the language as a book speech; and that is, probably, why the language was called after them "Englisc"—English—even by the Saxons, and why the whole country was called Engla-land, the land of the English.

2. **Disappearance of Northumbrian Dialect.**—The Norsemen, or Danes,[1] who had begun their descents on England in 787 A.D., obtained a secure footing in the north about the middle of the ninth century. They ravaged Northumbria and East Anglia (867–8), drove

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[1] **Norsemen, or Danes.** They are generally called *Danes*, or *Danish-men*, in English history, from the time of the Chronicle and King Alfred downwards, as is shown in the words *Danelagh*, or Danish people, and *Danegelt*, the tax to raise money to buy off the Danes. Strictly speaking, we should apply the name Danes to the settlers on the east coast of England—from the Stour to the Tees—and the name Norsemen, or Norwegians, to those who settled on the north and west of Scotland, and on the coasts of Cumberland, Lancashire, and Cheshire.

out the Anglian kings, and put Norsemen in their place. In their ravages, they destroyed the manuscripts found in the monasteries and elsewhere; and thus the Northern tongue as a book speech was completely crushed out for the time. Indeed, the versions of the Northumbrian poems that we now possess are taken from the West Saxon copies; and there is little doubt that in the copying many of the Northern peculiarities disappeared. In the course of time a new Northern dialect arose, in which Danish influence was strongly marked.

3. **Supremacy of West Saxon.**—After the overthrow of Northumbria, the political supremacy passed to the kingdom of Wessex; and with it also the leadership in letters. Wessex also had its struggle with the Danes; but Alfred succeeded in repelling them in the end. On their agreeing to become Christians, Alfred allowed them to settle in a district of East Anglia and Mercia, which, after them, was called the Danelagh (878). From Alfred's time the speech of Wessex was the standard or classical English.

SUMMARY:—1. The two chief dialects of Old English were the Northumbrian and the West Saxon. 2. The Northumhrian dialect was destroyed as a hook speech by the Danes. 3. The West Saxon then hecame the classical English.

VI.—THE DANISH ELEMENT.

1. **Danes and English.**—The Danes who settled in the north and east of England were, as we have seen, people of the same stock as the English—namely, the Teutonic. Danes and English therefore readily coalesced, and ere long both spoke the same tongue. But that tongue was English, not Danish. The Danes were absorbed in the English people, and adopted their language. Fresh invasions of Danes took place in the tenth and eleventh centuries, and from 1017 till 1042 Danish kings held the throne of England; but these Danes also were absorbed in the English people, and learned to speak their language.

2. **Geographical Words.**—The Danes, however, did produce some effect on the English tongue. As a result of this mixture of peoples, there is a considerable Danish element in English, especially in that of the north. The Danish region extended along the coast from Norfolk to Northumberland, and in the interior from Northamptonshire to Yorkshire. All over that district places bearing Danish names, or names containing Danish roots, predominate. The most common of these roots are:—

By,[1] a town; as, Grims-by, Thores-by, Kel-by.
Fell, a hill; as, Scaw-fell, Cross-fell, Fit-ful (*Hoitfell*) Head.
Dal, a valley; as, Scars-dale, Grims-dale.
Kirk, a church; as, Orms-kirk, Kirk-haugh.
Beck, a brook; as, Cald-beck.
Tarn, a lake; as, Tarn-syke.
Gate, a way; as, Sand-gate.
Ness, a headland; as, Skip-ness.
Toft, an enclosure, or farm; as, Lowes-toft.
Thorpe, a village; as, Thorpe-arch, Al-thorpe.
Garth, an enclosure; as, Apple-garth.
Wich, a creek, or bay; as, Ips-wich, Nor-wich.
Force, a cataract; as, Mickle-force.
Fiord, an inlet, or estuary; as, Mil-ford, Dept-ford.

3. **Common Words.**—Many words still used in the current language are of Danish origin. A notable instance is *are*,[2] the plural of *is*. The West Saxon word for *are* was *synd-on*, or *sind*. That the Northumbrians preferred the form *aren* was due to Scandinavian influence, the Danish form being *er* and the Swedish *ære*. Other Scandinavian words in common use are:—

agog	cake	flit	gust	kindle	root
aloft	dairy	flush (blush)	hustings	kirk	sky
askew	dash	gain	ill	loft	slant
aye (always)	droop	gang	irk	log	sly
bait	fellow	gasp	jam (press)	lurk	tag
bask	flash	gaze	keg	maze	tarn
blunt	flaw	gig	ken	meek	ugly
bound (ready)	fledge	gnash	kid	odd	weak
by-law	flee	gush	kidnap	plough	whim

4. **Provincial Words.**—A few obsolete Danish words are still preserved in provincial dialects and in ballad literature, such as,—

At, to.
Boun, ready.
Busk, prepare.
Cleg, a smart fellow.
Flit, to change house.
Gar, to cause.
Greet, to weep.
Lithe, listen.
Lowe, flame.
Mun, must.
Neif, fist.
Tine, lose.
Wandreth, sorrow.

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[1] **By** is the most common of Danish roots. "In Lincolnshire alone there are one hundred names ending in *by*. To the north of Watling Street [from London to Chester] there are some six hundred instances of its occurrence; to the south of it scarcely one."—Isaac Taylor, "Words and Places," p. 105.

[2] **Are.** According to Mr. Skeat, all the words in the present tense of this verb—am, art, is, and are—are from the same root *as*, to be: *am* = *as-mi*, *art* = *as-thu*, *is* = *as-ta*, *are* = *as-on*. Nor is *are* the only form peculiar to the Northern dialect. *Am* is the old Northumbrian form of the first person, which in West Saxon was *eom*; and *art* is the old Northumbrian *arth*, while the West Saxon was *eort*.

SUMMARY:—1. The Danes who settled in the north and east of England were absorbed in the English people. 2. But the mixture of peoples resulted in adding a Danish element to the language, still seen in geographical names. 3. Also seen in common words. 4. Also in provincial words.

VII.—THE NORMAN CONQUEST.

1. **Completeness of the Change.**—The Normans conquered England in 1066. The Norman Duke William became King of England, and he divided the land among his followers. The change was complete and thorough, and it was effected with marvellous celerity. Not the crown only, but also the whole country, changed hands at once. The members of the English royal family, and many of the English nobles, took refuge in Scotland. The mass of the English people became the vassals and the servants of their Norman conquerors.

2. **Two Languages in the Country.**—This was the end of the Old English Period. The English-speaking people were put in subjection. The owners and the rulers of the country spoke French. The work of universities and schools, of law courts and churches, was carried on in French. Nevertheless the common people, who formed the bulk of the population, continued to use their Old English speech in their intercourse with one another.

3. **Effect on Literature.**—But English ceased for the time to be a book speech. With one remarkable exception, no English books were produced for nearly a century and a half after the Conquest. The books written at that time were chiefly monkish chronicles and histories, and these were written in Latin or in French, never in English.

4. **The Old English Chronicle.**—The exception referred to was the *Old English Chronicle.* Though the old language was neglected and languishing, the Chronicle was carried on in several monasteries. The faithfulness and persistence with which that was done may be taken as evidence of the bitter jealousy with which the oppressed people regarded their conquerors. At the same time, the text of the Chronicle bears witness to the decay which was affecting the language itself,—how its crust was crumbling, as a rock is worn away by the biting air. English became once more liable to the change and decay from which languages that are merely spoken and not written always suffer. Word-endings dropped off, or became changed; and different forms and usages were gradually adopted in different

parts of the country. Most of the inflections which had survived the Danish shock disappeared, and French words occasionally forced themselves into use. The last survivor of these monkish Chronicles —the *Peterborough Chronicle*—expired abruptly with the death of Stephen in 1154; and with it also Old English prose came to an end.

SUMMARY:—1. The Normans conquered England in 1066. 2. The rulers spoke French and the common people English. 3. English ceased for the time to be a book speech. 4. The Old English Chronicle continued till 1154.

VIII.—EARLY ENGLISH.

1. **A Century of Decline: 1066–1205 A.D.**—For more than a century after the Conquest, English was in a state of decline; that is to say, as has already been shown, it ceased to be a book speech, and was only a spoken or "illiterate" tongue. In this state it continued till about the year 1205. The changes which it underwent during that time were not so much due to the direct influence of Norman-French, as to the fact that English was driven into obscurity and deprived of literary practice and a literary standard.

2. **Dialectic Revival: Early English: 1205–1362 A.D.**—When English reappeared as a book speech, its form was greatly changed; rather, it appeared in several forms, differing materially from one another. The differences in form were the natural consequence of the want of a literary standard. In different parts of the country, change had taken different directions, and had resulted in different dialects, to which the name *Early English* is given. In the thirteenth and fourteenth centuries there were three distinct dialects in which books were written,—the Northern, the Midland, and the Southern. They may be distinguished as the *Caster*, *Cester*, and *Chester* dialects, these being the forms which the Latin root *castra* has assumed in each—as, Doncaster, Gloucester, and Winchester. The northern dialect was spoken in the Lowlands of Scotland as well as in the north of England, and passed into modern Lowland Scotch. The Southern dialect was a continuation of the classical tongue of Wessex; but it gradually died out. The Midland dialect, and more particularly the East Midland, became general over England. It was a revival or a development of the English of the Peterborough Chronicle (1154), and afterwards passed into standard English.

3. **What became of the Norman-French People.**—During this period of transition, the Norman-French people were absorbed in the English people, as the Danes had been five centuries before, and the two races became one nation. One thing which made this easy was that the Normans were kindred of the English. "Norman" is really "Northman." The Normans were descendants of Norsemen who had settled in France in the beginning of the tenth century, and who called their country Normandy after themselves. They had given up their Norse tongue for the French; and now they gave up their French tongue for the English.

4. **Influence of Political Events.**—This result was aided by political events. The marriage of Henry I. with Edith-Matilda, a princess of the family of the Old English kings, gave great joy to the English people, and promoted kindly feeling between them and the Normans. When Henry II. of Anjou and his wife Eleanor of Poitou came to England, many Frenchmen followed in their train. Jealousy of these new-comers drove the Norman-French barons, who were already half Englishmen, into alliance with the native English. The loss of his French possessions by John (1204) isolated the Normans in England, and strengthened the bonds of friendship between them and the natives. In the quarrel which extorted *Magna Carta* from John (1215), the barons made common cause with the people against the king. The influx of Poitevins and Provençals in the reign of Henry III. disgusted the English barons, and, with other causes, led to the Barons' War in 1258.

5. **The English Proclamation of Henry III.: 1258 A.D.**—In that very year there was issued the well-known English proclamation of Henry III.,—the first state paper written in English since the Conquest, and very French English it was. One result of the Barons' War was to give a new constitution to Parliament. In 1265, the Parliament summoned by Simon de Montfort contained representatives of cities and boroughs, side by side with barons, prelates, and knights of the shire. This welded all classes and races firmly together. The next king bore the English name of Edward, and called himself an Englishman.

SUMMARY:—1. For more than a century after the Conquest, English was in a state of decline (1066-1205). 2. This was followed by a time of dialectic revival (1205-1362). 3. During that time the Norman-French were absorbed in the English people. 4. Political events promoted the amalgamation. 5. A proclamation by Henry III. was the first state paper issued in English since the Conquest.

IX.—THE NORMAN-FRENCH ELEMENT.

THE THIRD LATIN PERIOD.

1. **Norman-French a Latin Tongue.**—Norman-French was the dialect of French spoken in the north of France. The French language was derived from ancient Latin. When the Romans conquered Gaul (now France) it was occupied by a Keltic people, who gradually adopted as much of the Latin tongue as they could pick up orally from their Roman masters. It was therefore a broken and loose kind of Latin, in which the roots were preserved and the terminations were rubbed off. In Norman-French there are traces of other elements—Keltic, Germanic, and Norse; but the language is fundamentally Latin. The words borrowed from the Normans therefore form in English the Latin of the Third Period.

2. **Classes of Words Introduced.**—The subjects to which these words related were naturally those which belonged to the life, manners, and ideas of the Normans, who were the most powerful and most refined class in the country. Such were *Feudalism* and *War*, *Government* and *Law*, the *Church*, *Architecture*, and the *Chase*. Most of these words named things introduced by the Normans; but some were synonyms for English words. Though a form of feudalism had existed among the English before the Conquest, the system in force all over England after that event was peculiarly Norman, from the unusual powers which it gave to the king. There was also a Christian Church in England before the Normans came; but the Normans filled the cathedrals, churches, and monasteries with French priests and monks, who used their own language in all their services. The Normans built new churches and castles in the French style of architecture. In Parliament and the law courts, likewise, the leaders were Normans, and French was the official language. The chase, again, was the favourite amusement of the Norman kings and their followers. Large districts of England were turned into forests for their use; and the forest laws passed for the protection of these grievously oppressed the English people.

3. **Examples.**—The following are examples of new words acquired from the Normans in each of these classes:—

Feudalism.....fealty, homage, vassal, superior, herald, scutcheon, chivalry, squire.
War.....battle, siege, armour, captain, vizor, standard.
Government.....parliament, state, estate, realm, treaty.
Law.....court, chancellor, judge, assize, damages, plaintiff.

The Church .....friar, prayer, relic, scandal, pilgrim, preacher.
Architecture.....abbey, chapel, altar, castle, palace, conduit.
The Chase.....forest, venison, copse, mews, quarry, brace.
Abstract terms.....colour, excellence, humility, felicity, delight, justice.

4. **The French Disguise.**—A few examples will serve to show the changes words underwent in passing from Latin to English through French. The Latin words were concealed, as it were, in a French disguise:—

Latin.	*French.*	*English.*
caballus (a horse)	chevalerie	chivalry.
captare (to catch)	chasser	chase.
frater (brother)	frère	friar.
parabolare (to speak)	parler	parlour.
	parlement	parliament.
precari (to pray)	prier	pray.
venatio (hunting)	venaison	venison.

5. **Loss of Words.**—It has been said that some of the French words introduced were synonymous with English words. In some cases both words were retained (see Bilingualism, page 46), but in others the new French word drove out the Old English one. Thus *cross* was preferred to *rood*, although the latter is still sometimes used; *second* set aside *other* as an ordinal; *despair* took the place of *wanhope; suspicion* of *wantrust; conscience* of *in wit; temptation* of *costnunge.* A great many of the lost words are compound words, formed after the German fashion by uniting two nouns. Some of these, however, survive—such as thunderstorm, earthquake, sword-bearer; and many others have been formed on their model—for example, bookseller, bricklayer, wheel-barrow, bookcase. Among those that are lost, one interesting group contained words formed from the Old English name of Art, the root of the modern *craft.* For native words which would have grown into such compounds as song-craft and book-craft, we have substituted the classical words poetry and literature. Instead of star-craft, we say astronomy; instead of rime-craft, arithmetic; instead of leech-craft, medicine. We still retain handicraft and witchcraft, but these are the only survivors. In this respect the language lost not only words, but also the power, or at least the habit, of making new words.

SUMMARY:—1. The Norman-French words introduced into English were of Latin origin. 2, 3. They related to Feudalism and War, Government and Law, the Church, Architecture, and the Chase. 4. The Latin words wear a French disguise. 5. A good many English words were driven out by French ones.

X.—MIDDLE ENGLISH.

1. **Restoration of English.**—The authoritative restoration of English as the language of public business in the law courts (1362) and in schools (1385) marks an important stage in its history. These two steps were a public admission that English had made out its claim to be regarded as the national speech. Hitherto it had been degraded and disinherited; now it was restored to its rightful place. The object of the Normans had been to force the French tongue on the English people; but after a trial lasting for two centuries it was seen that the effort had failed, and it was very wisely abandoned.

2. **Fate of the Dialects.**—The particular form of English that became the standard book speech was the East Midland dialect. The Northern dialect, as we shall see presently (chapter xii.), found a refuge in Scotland. The Southern dialect fell out of use about the end of the fourteenth century. Almost the last to use it as a book speech was John of Trevisa, a Gloucestershire canon, who wrote in it a translation from the Latin of Ralph Higden's History of the World, called *Polychronicon.* To him we are indebted for the interesting fact about the English tongue just mentioned. He says: "The yer of oure Lord a thousond thre hondred foure score and fyve, of the secunde Kyng Richard after the conquest nyne, in al the gramer scoles of Engleland children leveth Freynsch and construeth and lurneth an Englysch." The plural ending *-eth* marks this passage as Southern English. Though Southern English thus ceased to be a book speech, it never quite died out as a spoken dialect. It has lingered till our own day in Dorsetshire; and Mr. Barnes has shown its capacity for literary uses by publishing a volume of *Poems Written in the Dorsetshire Dialect.*

3. **The Standard Dialect.**—Several causes led to the adoption of the East Midland dialect as the standard book speech: one was the fact of its being the speech first of Cambridge and then of Oxford—the two universities; another was its being the speech of London—the capital, and the seat of the court; a third was the circumstance that several great writers arose who made that speech classical. It was, in short, the language used in the best society and by the best writers. The chief writers who used it were Geoffrey Chaucer and John Gower. Their contemporaries Langland and Wyclif wrote dialects; but Chaucer wrote English that all Englishmen could understand. It was standard English.

4. **Middle English, or the King's English.**—Standing between Early and Modern English, the language of this period is called *Middle English.* As it was the language of the court and the court poets, it has been called the King's English. Gower and Chaucer were friends, and they both were friends of persons about the royal court. Chaucer was connected with the court in one way or another during the greater part of his life, and was often sent by the king on special missions to Italy and France. There was good reason, then, for calling the language in which he wrote King's English.

5. **The Romance Element.**—The characteristics of the King's English are the further loss of grammatical forms, and a large infusion of French or Romance words. The "Romance Languages" is the name given to those languages of Southern and Central Europe which were directly derived from Latin, the ancient Roman tongue. They are Italian, French, Spanish, and Portuguese.[1] The chivalrous stories of mediæval Europe are called "Romances" because they were written in Romance (that is, Roman) tongues, especially in French and Italian. French romances began to circulate in England in the fourteenth century, and produced a marked effect both on the literature and on the language. They were the favourite storehouse whence English poets drew the materials for their own poems, and in adopting foreign ideas they often adopted the foreign words in which they were expressed. Chaucer and Gower enriched English literature in both of these ways.

6. **Its Nature.**—It must be noted, however, that the Romance element now introduced into the vocabulary was of a different character from the Norman-French element of the eleventh century. It was due, not to the influence of Frenchmen resident in England, but to that of Englishmen who read and enjoyed French poetry. Most of the words adopted at the earlier period were ear-words. Those adopted at the later period were book-words, and therefore bore a closer resemblance to their foreign originals.

7. **Chaucer's Influence.**—It was at the very time when English was being restored to its rightful place, and was being recognized by the king and the government as the language of the people, that the first great English poet appeared. When the use of English in schools was revived in 1385, Chaucer was in the midst

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[1] Other two Romance languages are Roumansch (spoken in the Grisons, Switzerland), and Roumanian or Wallachian; but English owes nothing to them. (See Table, p. vi.)

of the writing of his *Canterbury Tales*—poems into which the romantic spirit is copiously infused. Spenser called Chaucer "well of English undefyled." That cannot be accepted in the sense that his English was free from foreign elements; for, as Professor Earle says, he was "highly Frenchified" in comparison even with the provincial writers of his own day. When a young man, he had visited France in the retinue of Prince Lionel, and had probably there acquired a liking for French poetry, of which he afterwards read a great deal. Some of his earliest poems were simply translations from the French. He subsequently resided in Italy, and absorbed a great deal of Italian poetry. Some of the best of the Canterbury Tales are taken from the Italian poet Boccaccio. Thus Chaucer insensibly imbibed the Romance spirit and caught the accent of the Romance tongues, and he reproduced these in his own original works —in his thought and in his vocabulary. This Romance element added to the sober English speech the charms of grace and lightness. It made the language more musical and more flexible. Mr. Lowell compares the effect to that of yeast on home-made bread. It is a mistake, however, to ascribe the benefit directly to the Normans. It was due much more to the penetrating genius of Chaucer three centuries after the Norman Conquest.

8. **French Words in Chaucer.**—Professor Earle has a list of five hundred and sixteen French and Latin words used by Chaucer which are still in use in standard English, and the list is not complete. It includes these words:—

amiable	courtesy	governance	largess	ordinance	repentance
assay	devise	harness	lineage	penance	sapience
avaunt	disdain	honesty	malice	perfect	science
benign	emprise	humble	martyr	pleasance	treason
blanch	endite	intent	nature	quaint	tyranny
champion	felicity	jeopardy	nurse	quantity	victory
circuit	gentle	jocund	obstacle	ransom	virtue

The extent to which the words denote abstract ideas is quite remarkable. Of course there are many other French words in Chaucer which are now lost, such as *digne*, worthy; *venerye*, hunting; *wastel*, a cake.

9. **Italian and Spanish.**—A considerable class of our Romance words comprises Italian words that have come to us through the French. Such are *ballad*, *cascade*, *crusade*, *parade*. A few also have come through the Spanish; as, *armada*, *bravado*. Most of our Italian and Spanish words belong to a later period than the Romance. The

Italian words were due to the study of Italian art and literature after the Renascence; the Spanish, to the intercourse of English with Spanish seamen and merchants in South America and on the Spanish main.

SUMMARY:—1. The use of English was revived in the law courts in 1362, and in schools in 1385. 2. The Northern dialect was adopted in Scotland; the Southern fell out of use in the fourteenth century. 3. The East Midland dialect became the standard English. 4. Being the language of the court and the court poets, it is called King's English. 5. The characteristics of the King's English are the further loss of grammatical forms, and a large infusion of French words taken from the French Romances. 6. These were book-words, while the first Norman-French were ear-words. 7. Chaucer was chiefly instrumental in introducing the Romance element. 8. Some hundreds of French words used by him are still in use. 9. Most of the Italian and Spanish contributions belong to a later time.

XI.—THE MIXED VOCABULARY.

ROMANCE AND ENGLISH ELEMENTS.

1. **Most of the French Words, of Late Origin.**—It has been shown that there were two occasions on which French words were introduced into England;—first, at the time of the Norman Conquest; secondly, in the time of Chaucer. Most of the words of French origin which the language contains were introduced in the latter period. They were introduced, that is to say, through the literature of the time, and not as words of ordinary conversation. The unobtrusive influence of a few poets thus effected greater changes on the language, and made greater additions to it, than either the laws of French rulers or the mastery of Norman knights.

2. **Character of the Romance Element.**—In the following passage,[1] descriptive of the effects of the Norman occupation of the country, the words of Romance origin are printed in italics. It should be remembered that many of these words were adopted, not immediately after the Conquest, but in the later of the two periods mentioned above:—

"For a time, the two tongues lived side by side, though in very *different conditions:* the one, the *language* of the *master*, at *court* and in the *castles* of the *soldiers* who had become *noble* lords and *powerful barons;* the other, the *language* of the *conquered*, spoken only in the lowly huts of the *subjugated* people.

"The Norman *altered* and *increased* the latter, but he could not *extirpate* it. To *defend* his *conquest*, he took *possession* of the *coun-*

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[1] From De Vere.

try; and, *master* of the *soil*, he *erected fortresses* and *castles*, and *attempted* to *introduce* new *terms.* The *universe* and the *firmament*, the *planets*, *comets*, and *meteors*, the *atmosphere* and the *seasons*, all were *impressed* with the *seal* of the *conqueror.* Hills became *mountains*, and dales *valleys;* streams were called *rivers*, and brooks *rivulets;* waterfalls, *cascades*, and woods, *forests.*

"The deer, the ox, the calf, the swine, and the sheep *appeared* on his *sumptuous table* as *venison*, *beef*, *veal*, *pork*, and *mutton.* *Salmon*, *sturgeon*, *lamprey*, and *trout* became known as *delicacies;* *serpents* and *lizards*, *squirrels*, *falcons* and *herons*, *cocks* and *pigeons*, *stallions* and *mules*, were added to the *animal kingdom.*

"Earls and lords were *placed* in *rank* below his *dukes* and *marquises.* New *titles* and *dignities*, of *viscount*, *baron*, and *baronet*, *squire* and *master*, were *created;* the *mayor presided* over the English aldermen and sheriff; and the *chancellor* and the *peer*, the *ambassador* and the *chamberlain*, the *general* and the *admiral* headed the *list* of *officers* of the *government.*

"The king alone *retained* his *name*, but the *state* and the *court* became French: the *administration* was *carried* on *according* to the *constitution;* *treaties* were *concluded* by the *ministers* in their *cabinet*, and *submitted* for *approval* to the *sovereign;* the *privy council* was *consulted* on the *affairs* of the *empire*, and *loyal subjects* sent *representatives* to *parliament.* Here the *members debated* on *matters* of *grave importance*, on *peace* and *war*, *ordered* the *army* and the *navy*, *disposed* of the *national treasury*, *contracted debts*, and had their *sessions* and their *parties.*"

3. Character of the English Element.—In the following passage,[1] descriptive of the manners and customs preserved by the English, the words printed in italics are of native, that is of Teutonic, origin:—

"But the dominion of the Norman did not extend to the *home* of the *Englishman;* it *stopped* at the *threshold* of his *house:* there, around the *fireside* in his *kitchen* and the *hearth* in his *room*, he *met* his *beloved kindred;* the *bride*, the *wife*, and the *husband*, *sons* and *daughters*, *brothers* and *sisters*, *tied* to each *other* by *love*, *friendship*, and *kind feelings*, *knew nothing dearer* than their own *sweet home.*

"The Englishman's *flocks*, still *grazing* in his *fields* and *meadows*, *gave* him *milk* and *butter*, *meat* and *wool;* the *herdsman watched* them in *spring* and *summer;* the *ploughman drew* his *furrows*, and

[1] From De Vere.

used his *harrows*, and, in *harvest*, the *cart* and the *flail;* the *reaper plied* his *scythe*, *piled* up *sheaves*, and *hauled* his *wheat*, *oats*, and *rye* to the *barn*. The *waggoner drove* his *wain*, with its *wheels*, *felloes*, *spokes*, and *nave;* and his *team bent heavily* under their *yoke*.

"In his *trade* by *land* and *sea*, he still *sold* and *bought;* in the *store* or the *shop*, the *market* or the *street*, he *cheapened* his *goods* and had all his *dealings*, as *pedler* or *weaver*, *baker* or *cooper*, *saddler*, *miller*, or *tanner*. He *lent* or *borrowed*, *trusted* his *neighbour*, and with *skill* and *care throve* and *grew wealthy*. Later, when he *longed* once more for *freedom*, his *warriors took* their *weapons*, their *axes*, *swords*, and *spears*, or their *dreaded bow* and *arrow*. They *leaped* without *stirrup* into the *saddle*, and *killed* with *dart* and *gavelock*. At other *times* they *launched* their *boats* and *ships*, which were still pure English from *keel* to *deck* and from the *helm* or the *rudder* to the *top* of the *mast*, *afloat* and *ashore*, with *sail* or with *oar*."

4. **Bilingualism.**—One of the results of the mixture of elements has been to furnish the language with synonyms—with pairs of words having the same or similar meanings, the one word in each pair being French, and the other English. This *bilingualism*, as it has been called, has been a source of strength to the language. It has given it not only variety of expression, but also the power of discriminating nice shades of difference. One can easily see how the peculiarity might occur. It arose out of the daily intercourse of the two peoples at the time when each had a slight knowledge of the language of the other. When a Norman speaking to an Englishman used a French word, he often added the corresponding English word to make his meaning clearer. An Englishman speaking to a Norman added such French words as he knew to explain his English. When the necessity for the two words had passed away, they would still be used as a means of giving force and variety to style. Hence we have such couples as *act* and *deed*, *aid* and *abet*, *head* and *chief*, *mirth* and *jollity*. Here are other examples:—

N.-F.	E.	N.-F.	E.	N.-F.	E.
strange	uncouth	county	shire	dame	lady
disease	woe	carpenter	wright	sage	wise
iniquity	wickedness	route	road	trespass	sin
venery	hunting	cordial	hearty	testament	will
commence	begin	pray	beseech	palfrey	steed

Bilingualism was continued as a form or feature of style long after the necessity for it had ceased. Thus, in the Book of Common Prayer, which was first printed in 1548, and was issued in its present

form in 1662, there are many instances in which a native and a classical word are used side by side, as if it had been intended that the one word should appeal to the common people and the other to the learned. For example, in the Exhortation and Confession, these pairs occur:—

acknowledge and *confess.*
dissemble nor *cloke.*
humble, lowly.
goodness and *mercy.*
assemble and *meet together.*
pray and *beseech.*

5. **Hybrids.**—We see another result of the mixture of elements, in the production of Hybrids, or words in which different syllables are derived from different languages. Hybrids result from forgetfulness of the origin of prefixes and affixes. According to strict rule, a Greek affix should be added only to Greek roots. When, therefore, we add the Greek affix *-ize* to the Latin *minim*, and make *minimize*, we produce a hybrid. Other examples are *Anglicize*, *Romanize.* The following are examples of different combinations:—

a-cross	E. and Fr.	fore-ordain	E. and L.
al-lot	L. and E.	grand-father	Fr. and E.
awk-ward	Sc. and E.	grate-ful	L. and E.
bi-cycle	L. and Gr.	journal-ist	Fr. and Gr.
bishop-ric	L. and E.	knight-errant	E. and Fr.
bond-age	E. and L.	murder-ess	E. and L.
counter-work	L. and E.	nunn-ery	E. and L.
duke-dom	Fr. and E.	over-turn	E. and L.
eat-able	E. and L.	per-haps	L. and E.
fai-th	Fr. and E.	quarrel-some	Fr. and E.
false-hood	Fr. and E.	seam-str-ess	E. and Fr.
forbear-ance	E. and L.	talk-ative	E. and L.

SUMMARY:—1. Most of the words of French origin in English were introduced in the book speech of the fourteenth century, and later. 2. The words of French origin relate to abstract ideas and artificial society. 3. The English words relate to homely matters, to natural objects, and to simple and rural life. 4. Bilingualism is a result of the mixed vocabulary. 5. Hybrids are another result of the mixed vocabulary.

XII.—THE LANGUAGE OF SCOTLAND.

1. **The South of Scotland Northumbrian.**—After the Northern dialect had ceased to be used by English writers, it was continued as a book speech in Scotland. The south-east of Scotland, between

the Tweed and the Forth, was for several centuries part of the English kingdom of Northumbria (617–966). The language of the Lothians was then the same (excepting a few dialectic peculiarities) as the language of Yorkshire. It had Anglian for its basis, and it included a large Danish element. In 966 Lothian was ceded to the Keltic king of Scots. About 1016 the Tweed became the southern boundary of Scotland.

2. **Scotland Anglicized.**—The language of the district thus annexed by-and-by became the language of the Scottish court and people. After the Norman conquest of England, and especially after the marriage of Malcolm Canmore with the English princess Margaret (1068), Scotland became more decidedly English, not in speech only, but also in customs and institutions. The English language gradually spread northward along the east coast as far as to the Moray Firth.

3. **Norman Influence.**—David I., the "Sair Sanct" (1124–53), who was also a powerful English nobleman, encouraged foreigners, especially churchmen, to settle in Scotland. Among these were men of Norman descent and name, and hence the number of Scottish family names that are distinctly of Norman origin. Examples of these are Grant (le Grand), Maxwell (Maccusville), Sinclair (St. Clair), Wallace (Waleys, a foreigner), Fraser, Bruce, Campbell, Colville, and Somerville. The next king (Malcolm the Maiden) followed the policy of his grandfather, and indeed gave offence to his subjects by his partiality for England and the English king, Henry II., who was his second-cousin.

4. **Scottish Authors.**—In the fourteenth century, the Scots tongue began to be used as a book speech by John Barbour, archdeacon of Aberdeen, in his long heroic poem, *The Bruce*, written about 1377. About the same time, Andrew Wyntoun, prior of St. Serf's, in Lochleven (Kinross), wrote his *Orygynale Cronykil of Scotland* in the same tongue. This language was the beginning of the Scots dialect, in which Allan Ramsay, Robert Burns, and Walter Scott afterwards wrote. Though Barbour was a contemporary of Chaucer, his language is purer English than Chaucer's, inasmuch as it does not contain the French element which is so conspicuous in the *Canterbury Tales*.

5. **Chaucer's Influence.**—Chaucer's influence was, however, introduced into Scotland by James I., who had studied his poems during a long captivity in England (1405–24), and who wrote a beautiful poem called *The King's Quair* (quire, book). This influence was continued by Robert Henryson (1500), William Dunbar (1520),

and Sir David Lyndsay (1555); but Scottish speech has always retained much of its original Northumbrian character.

6. **The French Alliance.**—The large admixture of French words in the provincial dialects of Lowland Scots is, however, not due to the influence of Chaucer. It was a result of the close alliance that existed in early times between the Scots and the French when both were enemies of England. It was natural, and in accordance with custom, that contiguous countries should be at war, and that alternate countries should be allies. As often as there was war between England and France, from the fourteenth century onwards, the Scots were accustomed to create a diversion by making raids on the north of England, with the aid of French gold, and sometimes of French soldiers. That was done on the eve both of Creçy and of Poictiers. Sometimes there was a Scots contingent in the French army. Thus, at the Battle of Beaujé (1421), a body of seven thousand Scots fought for the Dauphin against the English. The alliance led to several royal marriages. James II., James V., and Mary all had French consorts. Social intercourse between the countries was thus increased, and that involved additions to the current speech.

7. **French Words in Scots.**—A few geographical names are of French origin. Thus :—

Beauly=Beau lieu[1] (beautiful place).
Burdiehouse=Bordeaux House.
Melville=Maule ville.
Tankerton=Tancred town.
Normanton=Norman town.

Of common words the following are examples :—

Scots.	*French.*
Ashet, a large dish	*assiette.*
Bailzie, a magistrate	*bailli.*
Boule, a bowl, a ball	*boule.*
Causey, a paved road	*chaussée.*
Corbie, a raven	*corbeau.*
Dam-brod, a draughts-board	*jeu-aux-dames*, a game for women.
Douce, sedate	*doux*, sweet.
Dour, stubborn	*dur*, hard.
Dule, sorrow	*deuil*, grief.
Fash, to trouble	*fâcher*, to trouble.
Fashous, troublesome	*facheuse*, troublesome.

[1] Beau Lieu, in Hants, is locally pronounced *Beauly*. (See Isaac Taylor's "Words and Places," pp. 127, 128.)

Scots.	*French.*
Gein, a black cherry	*guigne.*
Gigot, a leg of mutton	*gigue,* a fiddle.
Glaur, mud	*glaire.*
Gou, taste	*goût.*
Grosel, / **Grozet,** a large gooseberry	*groseille.*
Houlet, an owl	*hulotte.*
Malisoun, curse	*malison.*
Manty, a cloak; a mantua	*manteau.*
Port, gate of a town	*porte,* a door.
Spuilzie, to spoil	*spolier.*
Tassie, a cup	*tasse.*
Uilzie, oil	*huile.*
Vacance, vacation	*vacance.*

8. **French Pronunciation.**—Many English words of French origin are pronounced in Scotland in the French manner. Thus in the following the *u* has the sound of the French *u* or *ou*:—

English.	*Scots.*	*French.*
doubt	dout	*doubter*
duke	duc	*duc*
court	coort	*cour*
course	coorse	*cours*
cure	cüre	*cure*
sure	süre	*sûr*
tower	toor	*tour*
good	guid	

In the following, the accent is on the last syllable, as in French :—

contraire′	ordinaire′	necessaire′
govern′	confort′	sustein′

SUMMARY:—1. The Northern (Northumbrian) dialect was continued as a book speech in Scotland. 2. Scotland became Angliclzed after the Norman Conquest. 3. David I. and Malcolm IV. encouraged foreigners (chiefly Normans) to settle in Scotland. 4. Barbour and Wyntoun wrote in the Scots tongue in the fourteenth century. 5. Chaucer's influence was introduced by James I. 6. The French element in Scots is the result of the Scoto-French alliance. 7. It includes common words and a few geographical names. 8. It extends also to pronunciation of English words.

XIII.—PRINTING AND THE RENASCENCE.

THE FOURTH LATIN PERIOD.

1. **Introduction of Printing.**—Printing was introduced into England by William Caxton in 1477. The art had been invented in Germany thirty years previously, and Caxton had learned it while

residing at Bruges in Flanders. He not only printed books, he also wrote them. One of the earliest books printed in England was his *Game and Playe of the Chesse, translated out of the French.* His press produced in all sixty-eight different works; and when he died, in 1491, his business was continued by two of his foreign assistants,—Wynkyn de Worde and Richard Pynson. Printing soon extended, and books were multiplied by the thousand.

2. **The Work of Copyists.**—The effect of this on the language was very great. When the only way of publishing books was by multiplying manuscripts, it was impossible to obtain uniformity. The copyists often took great liberties with the works they copied. Each version contained some peculiarities due to the fancy of the copyist or to the dialect of the district in which it was produced. The spelling of words was changed; the grammatical forms were altered; sometimes new words were put for less familiar ones. But printing put a stop to these caprices, as all the copies printed from the same types were necessarily the same.

3. **A Standard of Speech.**—Not only was uniformity thus secured, but a standard of speech was set up to which all would be forced to conform. In England that effect very soon followed. The printing press, more than anything else, consolidated English speech; and its introduction, therefore, forms the true beginning of the modern era.

4. **The Revival of Learning.**—About the same time that printing was invented, there was a great revival of learning going on in Europe, which has been called the *Renaissance*, or Renascence. This was due to the scattering of scholars and their manuscripts when Constantinople was taken by the Turks (1453). The refugees first went to Italy, and revived there the study of Greek and Roman literature, history, and art. A passion for antiquity possessed the minds of scholars, poets, and artists.

5. **The English Renascence.**—By-and-by the new learning spread to France and Germany; and in the beginning of the sixteenth century it took root firmly in England. Classical studies were prosecuted with an ardour previously unknown. Erasmus, a learned Dutchman, who was Professor of Greek at Oxford from 1509 till 1514, says that England then ranked next to Italy for exactness and extent of learning.

6. **New Latin Element.**—One effect of this soon showed itself in the introduction into the language of a host of words derived from Latin and Greek. Most of the words of Latin origin which form so

large an element in our modern speech were adopted at or after this time, and constitute the Latin of the Fourth Period.

7. **Latin Doublets.**—In many cases a word was taken direct from Latin which had previously been taken indirectly through Norman-French. In this way doublets, or duplicate words, were produced. Here are a few examples :—

Latin.	*French.*	*English.*	*Latin.*	*French.*	*English.*
exemplum		example.	fidelitas		fidelity.
"	ensample	sample.	"	féalté	fealty.
factum		fact.	legalis		legal.
"	fait	feat.	"	loyal	loyal.[1]
factionis		faction.	major		major.
"	façon	fashion.	"	maire	mayor.
fragilis		fragile.	pauper		pauper.
"	frêle	frail.	"	pauvre	poor.
hospitalis		hospital.	regalis		regal.
"	hôtel	hotel.	"	royal	royal.[1]
lectionis		lection.	securus		secure.
"	leçon	lesson.	"	sûr	sure.

Other examples of Latin doublets are—*captive* and *caitiff*, *cadence* and *chance*, *coffin* and *coffer*, *corpse* and *corps*, *defect* and *defeat*, *history* and *story*, *mint* and *money*, *oration* and *orison*, *potion* and *poison*, *quiet* and *coy*, *senior* and *sir*, *separate* and *sever*, *tradition* and *treason*, *zealous* and *jealous*.

8. **Greek Doublets.**—In like manner, words were taken directly from Greek, and indirectly through French :—

Greek.	*French, or Old French.*	*English.*
adamas, the unconquerable		adamant.
"	diamant	diamond.
asphodelos, the asphodel		asphodel.
"	asphodile	daffodil.
balsamon, a rich kind of oil		balsam.
"	bausme	balm.
blasphēmein, to speak profanely		blaspheme.
"	blasmer	blame.
cheirourgos, a hand-worker		chirurgeon.
"	serurgien	surgeon.
dactylos, a finger		dactyl.
"	date	date.

[1] *Loyal* and *royal* are from modern French. The Norman-French forms were *leal* and *real*. The former is still used in the Scots language. The latter exists in *realm* = *roialme* (O. F.), and in Montreal.

Greek.	*French, or Old French.*	*English.*
phantasia, a making visible		phantasy.
"	fantasie	fancy.
presbyteros, elder		presbyter.
"	prestre	priest.
paralyein, to loosen		paralysis.
"	paralysie	palsy.
skandalon, an offence		scandal.
"	esclandre	slander.

The effect of the introduction of doublets has been to enrich the language, and to fit it for expressing nice shades of meaning; for it seldom happens that both words derived from the same source have exactly the same meaning, or are applied to the same thing. Compare, for example, *fact* and *feat*, *faction* and *fashion*, *hospital* and *hotel*, *legal* and *loyal*, *secure* and *sure*.

9. **English Doublets.**—There are many English doublets—that is, duplicate words both of which are English. In most cases this is due to dialectic differences. We have seen the three post-Norman dialects of English distinguished as the *Caster*, the *Cester*, and the *Chester* dialect. In like manner we find *kirk* used in the north of England and in Scotland, and *church* in the south. Probably we owe to the same source such pairs as *kennel* or *canal* and *channel*, *canker* and *cancer*, *scar* (a rock cut away) and *share*, *pocket* and *pouch*, *skirt* and *shirt*, *scuffle* and *shuffle*, *scabby* and *shabby*. Doublets involving other consonants are *thrill* and *drill*, *fan* and *van*, *deck* and *thatch*, *peak* and *beak*, *rob* and *reave*. Some English doublets are due to contraction, or compression, as *etiquette* and *ticket*, *emmet* and *ant*, *grandfather* and *gaffer*, *grandmother* and *gammer*, *shallop* and *sloop*.

10. **Euphuism.**—Many of the words of Latin origin introduced in the sixteenth century have fallen out of use. The language has gained by the loss; for the pedantic English called Euphuism,[1] which was fashionable for a time at the court of Elizabeth, was affected and unnatural, and showed very bad taste. Its chief advocate was John Lyly the dramatist, who published two books as models of the new speech. This freak was very successfully ridiculed by Shakespeare in one of the earliest of his comedies—*Love's Labour's Lost*—in which he put into the mouths of his characters such words as *festinately*, *indubitate*, *superscript*, *peregrinate*, *abhominable*, *the posteriors of this day* (the afternoon), *excrement* (beard). Examples

[1] *Euphuism*, so called from titles of two of Lyly's books—namely, "Euphues, the Anatomy of Wit," and "Euphues, his England."

of the words of learned length that have been discarded are, *consociate* (unite), *expulsed* (expelled), *immanity* (barbarity), *mansuetude* (mildness), and *stultiloquy* (foolish speaking).

SUMMARY:—1. Printing was introduced into England in 1477. 2. It tended to fix the form of the language. 3. A standard of speech was set up. 4. The revival of learning took place after 1453. 5. It spread into England in the sixteenth century. 6. It introduced a new classical element into English. 7. Modern English contains many Latin doublets, or duplicate words. 8. Also Greek doublets. 9. There are also many English doublets. 10. The pedantic English called Euphuism was a result of the Renascence.

XIV.—MODERN ENGLISH.

SINCE 1485 A.D.

1. **Beginning of Modern English.**—Henry Hallam, the historian of the literature of Europe, mentions Sir Thomas More as the first writer of good English prose.[1] He says that in More's *History of Edward the Fifth* "there is not only a diminution of obsolete phraseology, but a certain modern turn and structure,.....which denote the commencement of a new era, and the establishment of new rules of taste in polite literature." It is worth noting that the year in which More wrote his History (1509) is that of the accession of Henry VIII. to the English throne, and is the date assigned by general consent as the starting-point of the era of modern history. Modern English and Modern History may therefore be said to have begun their career together.

2. **The Reformation.**—One of the earliest and most momentous events of modern history was the Reformation, which, in England, dates from the reign of Henry VIII. The Reformation was greatly aided by two events mentioned in last chapter—the invention of printing and the revival of learning—and it combined with them in producing an important effect on the English language. The revival of learning led to more careful study of the Scriptures in the original tongues, and to the making of more accurate translations; the Reformation led to these translations being read freely by the people; and the invention of printing led to their multiplication and wide distribution. A standard of English was thus brought within reach of all.

3. **Translations of the Bible.**—The earliest of the translators of

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[1] Modern English literature is generally put a little later—to the time of Spenser (1552–99) and Hooker (1553–1600).

this time (and the first since Wyclif) was William Tyndale, whose New Testament in English was printed at Antwerp in 1525–34. He afterwards printed parts of the Old Testament. The first complete English Bible *printed in England* was that of Miles Coverdale, issued in 1535, and dedicated to Henry VIII. All the translations made after Tyndale's time were more or less based on his version. This is expressly true of Cranmer's Bible (1540) and of the Geneva New Testament (1557). The Authorized Version (1611), while following the Bishops' Bible of 1568 (Parker's), made constant reference to those of Tyndale, Coverdale, and Cranmer; and that is why the diction of the Authorized Version is in many points older than that of the time in which it was made.

4. **Bible English.**—The English Bible has had a great effect on English, not only as spoken, but also as a book speech. Bible English is remarkable for its simplicity and its force. In regard to the proportion of foreign elements in it, it is by far the purest English to be found in our modern literature, ninety-six per cent. of its word-list being of native origin.

SUMMARY:—1. Modern English prose begins with Sir Thomas More (1509–13). 2. The circulation of the English Scriptures after the Reformation set up a popular standard of English. 3. The Authorized Version is based on those of Tyndale and Coverdale. 4. Bible English is simple and forcible.

XV.—ELIZABETHAN ENGLISH.

1. **Spenser's English.**—What has been said of the old-fashioned diction of the Bible holds also to some extent of other works. The poet Spenser, whose *Faerie Queene* was printed in 1590–96, was, as we have seen, a great admirer of Chaucer; and he imitates some of Chaucer's peculiarities in his own poetry. He uses words that had fallen out of use in his day, as well as old spellings, forms, and idioms. Here are examples :—

areed ..... interpret.
bedight ..... adorned.
belgardès ..... fair looks.
fet ..... fetch.
forlore ..... left (now forlorn).
girloind ..... garland.
hardiment ..... boldness.
hardyhed ..... hardihood.
joyaunce ..... joyousness.
maisterdome ..... masterdom.
revengement ..... revenge.
scrine ..... casket.
shent ..... blamed.
sickerness ..... security.
simplesse ..... simplicity.
weet ..... know.
wonne ..... dwelling-place.

There is the same antique flavour in the writings of Spenser's friends Sir Philip Sidney and Sir Walter Ralegh.

2. **Shakespeare's English.**—In Shakespeare there are many words and usages that are now obsolete. For example :—

accite	summon.	**enactures**	laws.
allegiant	loyal.	**flote**	wave.
benison	blessing.	**hight**	named.
bisson	blind.	**immanity**	savageness.
bodements	forebodings.	**prevent**	anticipate.
cadent	falling.	**still**	always.
clepe	call.	**suspire**	breathe.
convents'	agrees.	**thrid**	thread.

And many other words and phrases which are no longer used. In spite of these exceptions, however, the English of Shakespeare is English in its full maturity. It has never been used with greater power, ease, grace, or purity than by him.

3. **Bacon's English.**—Lord Bacon was careless about his English style. He had rather a contempt for modern languages, which, he said, would "play the bankrupt with books." He wrote his principal works in Latin, in order that they might "live to be citizens of the world, as English books are not." Nevertheless his English is direct and forcible. It resembles that of Shakespeare in the use of words that are now antiquated ; but he goes beyond Shakespeare in the use of words in their classical sense. For example :—

conference	conversation.	**privadoes**[2]	private friends.
flashy	insipid.	**sensible**	full of feeling.
leeseth[1]	dissolves.	**sorted**	agreed.
managed	broken in.	**unguent**	ointment.
polit'ics	politicians.	**ure**[3]	use.

4. **Milton's English.**—John Milton, who was just eight years old when Shakespeare died, used many old-fashioned words, and invented some new ones. Being a great admirer of the Early English poets, he used many of their pithy words and quaint forms ; as—

aread	counsel.	**swinked**	hard-worked.
belike	likely.	**tilth**	tilled land.
frore	frosty.	**tine**	kindle.
rathe	early.	**won**	dwelling.

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[1] **Leeseth,** O. E. *lysan,* or *leasan,* to loose.

[2] **Privadoes:** Spanish.

[3] **Ure,** from Fr. *œuvre,* work ; L. *opera. Inure, manure, manœuvre* are from the same root.

Being a great classical scholar, he used classical words in their literal sense, and he coined a new word when he could not find an old word that pleased him ; as—

ammiral	admiral ; a ship.	**officious**	ministering.
astonish	stun.	**omnific**	all-creating.
atheous	ungodly.	**plenipotent**	all-powerful.
concent	harmony.	**villatic**	of a farm.

SUMMARY:—1. Much of Spenser's diction is old-fashioned. 2. In spite of obsolete words, Shakespeare's English is English in its maturity. 3. Bacon's English is like Shakespeare's, but more classical. 4. Milton retained old-fashioned words, and invented new classical ones.

XVI.—THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

1. **The English of Queen Anne's Time.**—The writers of the age of Queen Anne—Addison, Steele, Swift, and Pope—are free from the archaisms, or old-fashioned words, that abound in the Elizabethan writers. Their language is practically the language of the nineteenth century. It is entirely so in respect of the vocabulary, although one or two archaisms still adhere to the grammar. In the hands of Addison, Steele, and Swift, the language showed itself to be a fit instrument for the most varied achievements in prose ; while in the hands of Pope it received the highest polish as a medium of poetical diction. Swift's English is a model of strength, purity, and ease.

2. **A New Classical Revival.**—The most striking feature in the language of the eighteenth century was a classical revival, led by Dr. Samuel Johnson, whose writings, and whose position as the literary dictator of his time, gave him great influence. A marked preference was shown for big words and for a pompous style. Some new words were invented, and some that had grown obsolete were revived ; but the peculiarity consisted mainly in the systematic use of the classical element in the existing language, and the avoidance of the simple, familiar, and pithy native words. It was therefore a matter of usage or style, rather than one affecting the constitution of the language. Johnson was followed in this custom, and even surpassed, by the historians Gibbon and Hume, to whose style it gives a stately air and a majestic roll. It has been calculated that one-fourth of Johnson's vocabulary is foreign ; but in Hume the proportion is one-third, and in Gibbon it is more than one-third.

3. **Antithetical Expressions.**—Quite as striking as the changes

in the currency of speech were the peculiarities of idiom and forms of expression adopted by Johnson and his school. These showed themselves in a tendency to fall into modes of arrangement which are unusual in English, but are common in the Romance tongues, which are derived from Latin. It has been remarked, in proof of this peculiarity, that while many of Addison's phrases could not possibly be translated literally into French or Italian, there is hardly one phrase of Johnson's which could not be so rendered. One of Johnson's chief characteristics is his laborious building up of sentences consisting of antithetical or contrasted members; for example:—

"As this practice is a commodious subject of raillery to the gay and of declamation to the serious, it has been ridiculed with all the pleasantry of wit and exaggerated with all the amplifications of rhetoric."

Here there are five pairs of contrasted thoughts, all carefully balanced; namely,—

raillery.....declamation.	pleasantry.....amplifications.
gay.....serious.	wit.....rhetoric.
ridiculed.....exaggerated.	

This sentence is a type of many, and it well illustrates the artificial and ponderous style.

SUMMARY:—1. The language of Queen Anne's time was practically that of the nineteenth century. 2. There was a new classical revival in the eighteenth century. 3. It related to construction, as well as to vocabulary.

XVII.—RECENT INFLUENCES.

1. **German Literature and the French Revolution.**—At the close of last century and the beginning of the present one, the study of German literature—especially the literature of philosophy and criticism—was eagerly prosecuted by Samuel Taylor Coleridge and his followers. At the same time there occurred a remarkable revival in English poetry, which is represented in the works of Coleridge and Wordsworth, Shelley and Byron. If this revival was not directly due to the influence of the French Revolution, it was certainly due to that general revolt in men's minds against the artificial and the false of which the Revolution was the chief political result.

2. **Their Effects.**—Both events have had a greater effect on literature than on language, on thought than on expression. Still, their effect on language has been very considerable. One effect of the German influence has been to revive the power of forming compound words which is inherent in the language, and was freely used in its

earliest stage, but which was all but extinguished by the Norman influence. Another effect has been to create a necessity for extending our vocabulary of philosophical and critical terms. To this we are indebted for the free use of such words as subjective, objective, æsthetic, analytic, synthetic. The poetical revival consisted mainly in a return to the truth and simplicity of nature. Wordsworth not only showed how the highest thoughts might be suggested by the humblest things, but how these thoughts might be expressed in the simplest language.

3. **The Study of English.**—Of late the study of the Old English language, and of Old English literature, has been greatly extended. Within the past few years a very considerable body of literature bearing on this subject has been produced. The movement received its first impulse from the essays which Richard Garnett read to the Philological Society of London between 1835 and 1848. The publication of Dr. Joseph Bosworth's "Anglo-Saxon Dictionary" in 1838 greatly aided the study, which has been systematically developed in various directions in the works of Max Müller, Archbishop Trench, Edwin Guest, W. W. Skeat, Henry Sweet, A. J. Ellis, R. Morris, E. A. Abbott, J. Earle, J. H. Murray, and others both in England and in America. Alongside of the Philological Society, there are now Early English and Scottish Text Societies, for the printing of representative works. The practical effect of this new zeal for the study of the language has been a reaction in favour of the use of Teutonic or native words.

SUMMARY:—1. In the eighteenth century the fashion of preferring words of classical origin prevailed. 2. In the beginning of the nineteenth century the study of German philosophy and of French politics had a certain effect both on English literature and on the English language. 3. During the present century the study of Old English has been greatly extended.

XVIII.—THE ENGLISH OF TO-DAY.

1. **Two Ways of estimating the Elements of a Language.**—We have traced the growth of the English language; we have noted the introduction of new elements and the transformation of old ones. It may be interesting to inquire what is the present constitution of the language. In what proportion are the various elements, native and foreign, contained in the English of to-day? There are two ways in which the question may be answered: we may count the words in a standard dictionary, and ascertain what proportion of them is assignable to each source; we may count the words in books

written by standard authors, and subject them to the same test. The former may be called the dictionary estimate, and the latter the currency estimate.

2. **Difference in the Results.**—It will be seen at once that the two processes must yield very different results. In the dictionary each word is entered only once. In the standard author many words occur oftener than once; while those words which form the joints of speech—*the, an, a; and, but, or, nor; in, on, to, at*—the auxiliary verbs, and many adverbs, occur again and again. But in analysing an author's diction, every word he uses must be taken into account, and as often as he uses it.

3. **The Dictionary Estimate.**—If we reckon the words in the dictionary, including derivatives and compound words, we shall find that not more than 28 per cent. of the words are native, or of English origin, while 56 per cent. are Latin—including the Norman-French element—5 per cent. are Greek, and 11 per cent. are from miscellaneous sources (Italian, Spanish, Portuguese, Dutch, German, Arabic, Hebrew, Hindustani, Persian, and American).

4. **The Currency Estimate.**—The second way of estimating the proportion of English words in the language—that of analysing the current speech in standard authors—yields curious results. It turns out that the translators of the Bible are the purest; and that the historians Hume and Gibbon are of great writers the least pure. The following table shows the percentages of English words:—

The English Bible	96 per cent.
Shakespeare	90 "
Tennyson	88 "
Swift	85 "
Milton	82 "
Spenser	80 "
Johnson	75 "
Macaulay	75 "
Robertson	68 "
Pope	66 "
Hume	65 "
Gibbon	60 "

5. **A Caution.**—As a test of an author's style this analysis is misleading, unless account be taken of the subject written about. A simple story admits of the use of homely language; a history requires more elevated diction; a philosophical treatise compels the introduction of abstract and abstruse terms, most of which are of classical origin. It has been remarked that the names of the outer or objective world

are by preference English, while the names of the inner or subjective world are by preference classical.[1] It is only natural, therefore, that one who writes about the inner or subjective world should use a larger number of classical words than he would use were he writing about the outer or objective world.

6. **Recent Additions.**—The English of to-day has been enriched, as has been shown, by contributions from many sources. It is constantly receiving additions, as new enterprises are undertaken and as new conditions emerge. A recent African war brought us the word *assegai* (a Kafir spear); another African war brought us the word *zareba* (a fortified camp). An incident in the Irish troubles gave us the word *boycott* (to persecute socially). The following list includes the most important of these words :—

Aniline.....A product of coal-tar, applied to dyes made from that substance.
Assegai.....A Kafir spear or javelin.
Bicycle.....A velocipede having two wheels arranged the one before the other.
Bohemianism...A loose and irregular mode of life.
Boycott.....To subject to social persecution (from a Capt. Boycott).
Cable (to).....To send a message by submarine telegraph.
Cablegram.....A telegraph message sent by cable.
Clôture.....A rule for closing a debate (taken from the French). *Closure* is now used.
Darwinism.....The theory of the origin of species advanced by Charles Darwin.
Dynamite.....A powerful explosive made with nitro-glycerine.
Ensilage.....The method of preserving grass in pits.
Microphone.....An instrument for exaggerating faint sounds so as to make them audible.
Philistinism....A mode of life lacking culture or liberal ideas.
Phonograph....An instrument for reproducing the utterances of a speaker and the exact tones of his voice.
Photophone.....An instrument for transmitting sound along a beam of light.
Plebiscite.....A vote of the whole people (from the Latin through the French).
Protoplasm.....The substance which is held to form the physical basis of life.
Silo.....A pit for preserving grass.
Telegram.....A message sent by telegraph.
Telephone.....An instrument for transmitting sound to a distance by means of electricity.
Tricycle.....A velocipede having three wheels.
Wire (to).....To send a message by telegraph.
Zareba.....A fortified camp in the African desert.

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[1] Professor Bain.

SUMMARY:—1. We may estimate the various elements in English (1) by counting the words in a dictionary, or (2) by counting the words in standard books. 2. In the dictionary each word is entered only once; in books the same words are repeated again and again. 3. Twenty-eight per cent. of the words in the dictionary are native words; 56 per cent. are Latin and French; 5 per cent. are Greek; and 11 per cent. are miscellaneous. 4. The English Bible shows the highest percentage of English words—96 per cent. 5. The proportion varies with the subjects written about. 6. New words are always being added to the language.

XIX.—MISCELLANEOUS ELEMENTS.

The following are examples of common words drawn from a variety of languages. It is obvious that these borrowings are the result partly of commercial intercourse, and partly of the spread of the arts and sciences. When an article of commerce, or a new kind of art, or a new branch of science, was introduced into England for the first time, it naturally brought with it the name by which it had previously been known in the country from which it had been brought. This foreign name would undergo changes in the process of its adoption into English, and in the end would become an English word. Many of these words are common to several European languages, and have come into English, not directly from the foreign source, but through French, or Italian, or Spanish.[1]

Australasian.....Boomerang, kangaroo, taboo, tattoo (paint the skin).

African.....Assegai, baobab, canary, fustian, giraffe, gorilla, guinea, kraal, morocco, o'asis, sack, zareba, zebra.

American.....Cacao, canoe, hominy, moccasin, moose, opossum, racoon, skunk, squaw, tomahawk, wigwam.
(*North.*)

American.....Alpaca, caoutchouc, cinchona (*quinine*, Fr. doublet), hammock, mahogany, maize, potato, tapioca, tobacco.
(*South and Central.*)

Arabic[2].....Alchemy, alcohol, alembic, algebra, alkali, amber, ameer, assassin, attar (*ottar* or *otto* of roses), coffee, cotton, elixir, harem, hookah, Koran, mosque, nadir, ryot (rayah), salaam, senna, sherbet, shrub (the drink: *sirup* is a doublet, through the French *sirop*), simoom, sofa, sultan, vizier.

Chinese.....Bohea, china (ware), congou, hyson, nankeen, pekoe, souchong, tea, typhoon.

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[1] Words which English has obviously borrowed from French, Spanish, Italian, or some other modern language, are not included in these lists: for example, *guano* is a Spanish word formed by Spaniards from the Peruvian; *gazelle* is a French word formed by Frenchmen from the Arabic.

[2] **Arabic.** The Arabic words are connected with science—chiefly astronomy and calculation—and were introduced into Europe by the Moors of Spain.

Dutch[1] ....Boom, boor, golf, hoy (a boat), reef (a sail), skates, sloop (*shallop* is a doublet, through the French *chaloupe*), smack, taffrail, trigger, waggon, wear (of a ship), yacht, yawl (*jolly*-boat is a doublet).

French (*modern*)..Aide-de-camp, basinette, bivouac, bouquet, carte-de-visite, cognac, coup-d'état, débris, début, déjeûner, depôt, éclat, etiquette, naïve, nonchalance, outré, penchant, précis, protégé, ragoût, recherché, rendezvous, séance, soirée, souvenir, trousseau.

Hebrew.....Amen, behemoth, cherub, halleluiah, hosannah, iota, Jehovah, leviathan, manna, Messiah, rabbi, sabbath, Satan, seraph, shibboleth, Talmud.

Hindustani.....Avatar′, banyan, Brahmin, bungalow, calico, chintz, coolie, cowry, indigo, jungle, lac, loot, mullagatawny, palanquin, pa′riah, punch, pundit, rajah, rupee, shampoo, suttee, thug, toddy.

Hungarian.....Hussar, shako (through French), tokay.

Italian[2].....Alert, balcony, bandit, bravo, broccoli, cameo, campanile, canto, caricature, citadel, contraband, contralto, conversazione, cupola, dilettante, ditto, doge, domino, extravaganza, fiasco, folio, fresco, gondola, granite, grotto, incognito, influenza, junket, lagoon, lava, macaroni, madonna, madrigal, malaria, manifesto, motto, niche, opera, oratorio, pianoforte, piazza, portico, quarto, regatta, seraglio, soprano, stanza, stiletto, stucco, studio, terra-cotta, torso, trombone, umbrella, vermicelli, virtu (doublet *virtue*), virtuoso, vista, volcano.

German (*modern*).Cobalt, feldspar, hornblende, landgrave, loafer, margrave, maulstick, meerschaum, morganatic, nickel, plunder, poodle, quartz, swindler, waltz, zinc.

Malay.....Amuck, bamboo, bantam, caddy, camphor, cassowary, cockatoo, gamboge, gong, gutta-percha, orang-outang, ratafia, rattan, sago, upas.

Persian.....Awning, bashaw (pasha), bazaar, caravan, curry, dervish, divan, durbar, firman, houri, jackal, jasmine, khan, lac (the gum), pasha, sash, sepoy, shawl, van (caravan).

Portuguese[3].....Albatross, caste, cobra da capello (snake of the hood), cocoa (-nut), fetish, lasso, moidore, palaver (doublet, *parable*), port (-wine).

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[1] **Dutch.** Most of these words relate to commerce and navigation, and were introduced in the seventeenth century, when the Dutch had the largest share of the carrying trade of continental Europe.

[2] **Italian.** Introduced at three periods: (1) In Chaucer's time—Romance; (2) at the Renascence—Literature and Fine Arts; (3) recently—words connected with Italian manufactures.

[3] **Portuguese and Spanish.** Many of these words, connected with foreign commerce, were derived from Spanish and Portuguese settlers in America.

Slavonic.....Drosky, knout, morse (walrus), polka, rouble (ruble), sable, slave, steppe, Uhlan (Polish from Turkish), ukase (through French), verst.

Spanish.....Alligator, armada, battledore, bravado, buffalo, cargo, cigar, cochineal, commodore, cork, desperado, don, duenna, embargo, filibuster, flotilla, galleon, grandee, guerilla, jennet, maize, mat'ador, merino, morris (-dance), mosquito, mulatto, negro, renegade, savanna, sherry, tornado.

Turkish.....Bey, chouse (cheat), dey, kiosk.

XX.—WORDS DERIVED FROM THE NAMES OF PLACES.

Bayonet, a dagger fixed on the end of a rifle or musket.....*from* *Bayonne*, in France.

Bedlam, a lunatic asylum.....*Bethlehem* (St. Mary of), a monastery in London, afterwards used as a madhouse.

Calico, cotton cloth.....*Calicut*, in India.

Cambric, fine linen.....*Cambray*, in Flanders.

Canter, an easy gallop.....*Canterbury:* from the easy pace of the pilgrims who rode to Becket's shrine.

Cashmere, **Cassimere**, **Kerseymere**,[1] a rich kind of woollen cloth..... *Cashmere*, in India.

Champagne, a light, sparkling wine...*Champagne*, in France.

Copper, a reddish-coloured metal.....*Cyprus*, an island in the Levant.

Currant, a small fruit of the grape kind..... *Corinth*, in Greece.

Damask, figured linen.....*Damascus*, in Syria.

Fustian, coarse, twilled cotton cloth...*Fustát* (Cairo), in Egypt.

Gamboge, a yellow gum-resin.....*Cambodia*, in Asia.

Guinea, an old gold coin=21s.....*Guinea*, a country in Africa, which yielded the gold of which it was first made.

Guinea-fowl, a dark-gray fowl, with white spots..... *Guinea*, in Africa.

Guinea-pig, a small rodent.....*Guiana*, in South America.

Gypsy, one of a wandering race.....*Egypt*, in Africa, whence they were supposed to have come (but they really came from India).

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[1] *Kerseymere* has nothing to do with *kersey*, coarse cloth, from *Kersey* (Suffolk).

Holland, a kind of linen ..... } *Holland.*
Hollands, a kind of gin ..... }
Indigo, a blue dye ..... *India.*
Jersey, a woollen jacket ..... *Jersey*, one of the Channel Islands.
Kersey, coarse woollen cloth ..... *Kersey*, in Suffolk.
Madeira, a rich wine ..... *Madeira*, an island on the north-west of Africa.
Magnesia, a medicinal powder ..... } *Magnesia*, in Lydia.
Magnet, the load-stone ..... }
Malmsey, } a strong sweet wine ..... *Malvasia*, in Greece.
Malvesie, }
Mantua, a lady's gown ..... *Mantua*, in Italy.
Meander, a winding course ..... *Meander*, a winding river in Asia Minor.
Milliner, a maker of bonnets, etc. ..... *Milan*, in Italy.
Morocco, a fine kind of leather ..... *Moroceo*, in Africa.
Muslin, a fine kind of cotton cloth ..... *Mosul*, in Kurdistan.
Nankeen, a buff-coloured cotton cloth ..... } *Nankin*, in China.
Pistol, a small hand-gun ..... *Pistoja* (Pistola), in Italy.
Port, a dark purple wine ..... *Oporto*, in Portugal.
Sherry, a light amber-coloured wine ... *Xeres*, in Spain.
Spaniel, a kind of dog ..... *Spain.*
Tokay, a white wine ..... *Tokay*, in Hungary.
Toledo, a finely-tempered sword-blade ..... } *Toledo*, in Spain.
Turkey, a large domestic fowl ..... *Turkey*, whence it was erroneously supposed to have come.
Worsted, twisted thread or yarn made of wool ..... } *Worstead*, near Norwich in England.

XXI.—WORDS DERIVED FROM THE NAMES OF PERSONS.

Burke, to murder or destroy, *from* ..... *Burke*, a notorious murderer (1829).
Chauvinism, hero-worship, blind idolatry ..... } *Chauvin*, a worshipper of Napoleon I. in Scribe's "Soldat Laboureur."
Cicerone, a guide who *describes* what he shows ..... } *Cicero*, the Roman orator.
Daguerreotype, a sun-picture on metal ..... } *Daguerre*, the inventor.
Davy lamp, a safety lamp, used in mines ..... } *Sir Humphry Davy*, the inventor (1815).
Friday, the sixth day of the week ..... *Frigu*, the goddess of love.
Galvanism, chemical electricity ..... *Galvani* of Bologna, the discoverer (died 1798).

Guillotine, an instrument for beheading..... *Guillotin*, a physician, the inventor.

Hansom, a light two-wheeled cab.....*Hansom*, the inventor.

Jeremiad, a doleful story.....*Jeremiah* the prophet, author of *Lamentations.*

Jovial, merry, cheerful.....*Jovis* (of Jupiter).

Lazar, a diseased person.....*Lazarus*, the diseased beggar (Luke xvi.).

Macadamize, to pave a road with small stones..... *Macadam*, the inventor (died 1836).

Mackintosh, a water-proof over-coat ..*Mackintosh*, the inventor.

Martial, warlike.....*Mars*, the Roman god of war.

Martinet, a strict disciplinarian.....*Martinet*, an officer in the French army, under Louis XIV.

Mausoleum, a splendid tomb.....*Mausōlos*, a king of Caria, to whom his widow erected a magnificent tomb.

Mercury, quick-silver... .....*Mercury*, the quick-footed messenger of the gods.

Nicotian, belonging to tobacco.....*Nicot*, who introduced tobacco into France (1560).

Panic, sudden fright.....*Pan*, the god of the woods, who was supposed to startle shepherds in the fields.

Philippic, a discourse full of invective..... *Philip* of Macedon, against whom Demosthenes thundered his Philippics.

Platonic, pure, free from baseness.....*Plato*, the Greek philosopher.

Sandwich,[1] bread and ham interlaid...*Earl of Sandwich* (1718-1792), who invented it as a means of eating at the gaming-table.

Saturday, the seventh day of the week..... *Saeter*, a Northern god; from Lat. Saturn.

Saturnine, grave, gloomy.....*Saturn*, the planet, whose influence was so described by the astrologers.

Spencer,[1] a short over-jacket.....*Lord Spencer* (1782–1845), by whom it was made fashionable.

Stentorian, very loud..... .....*Stentor*, a Homeric herald, who had a powerful voice.

Tantalize, to torment by offering pleasures which cannot be reached *Tantălus*, in Greek mythology, who was made to stand up to his chin in water, which receded when he tried to drink, etc.

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[1] "Two noble earls whom, if I quote,
Some folks might call me sinner;
The one invented *half a coat*,
The other *half a dinner*."

Thursday, the fifth day of the week...*Thor*, the god of thunder; but more probably a corruption of Thunder's day.
Tuesday, the third day of the week....*Tiw*, the god of war.
Voltaism, galvanism.....*Volta*, an Italian, the discoverer.
Wednesday, the fourth day of the week..... } *Woden*, or *Odin*, the god of war.

XXII.—IMITATIVE WORDS.

Many words have been formed by onomatopœia—that is, by imitating the sounds suggested by the objects or actions which they name; for example, *crash*, *cough*, *sneeze*. The following is a list of English words formed in this way :—

bang	crash	hist	pop	sigh	squeak
blubber	creak	hum	puff	slam	squeal
boom	croak	hush	quack	slap	tap
bubble	crow	jingle	rap	slash	thump
bump	cuckoo	lash	rattle	smack	thunder
chatter	dabble	moan	ring	sneeze	thwack
chirp	dash	mumble	rumble	snip	tinkle
clank	din	murmur	scrape	snore	twang
clap	fizz	mutter	scratch	snuff	whack
clash	flap	paddle	scream	sob	wheeze
clatter	gargle	patter	screech	splash	whirr
clink	gurgle	pee-wit	shriek	splutter	whist
cough	hiss	plump	shuffle	squall	whizz

XXIII.—CORRUPTED WORDS.

Many of the words in the following list have been corrupted in such a way as to suggest false etymologies :—

Ale-house (a ship).....*Æolus*.
Ancient (a flag, or flag-bearer).....From Fr. *enseigne*, an ensign.
Andrew Mackay (a ship).....*Andromachë*.
Bag o' Nails (public-house).....*Bacchanals*, worshippers of Bacchus.
Bell and Savage (do.).....*Belle Sauvage*.
Billy Ruffian (a ship).....*Bellerophon*.
Bull and Mouth (public-house)..... } .....*Boulogne Mouth*.
Causeway.....From Fr. *chaussée*, an elevated road.

Country-dance.....From Fr. *contre-danse*, a dance in which partners stand opposite to each other.
Crayfish, or **crawfish**.....From Fr. *écrevisse*, a kind of crab.
Currant Juice (a ship).....*Courageux.*
Dandy lion.....From Fr. *dent-de-lion*, tooth of the lion, from the tooth-like edge of the leaf.
Gin (the spirit).....From Fr. *genevre*, juniper (not from *Geneva*).
Goat and Compasses (public-house)..... } "God encompasseth us."
Iron Devil (a ship).....*Hirondelle.*
Jerusalem (artichoke).....From Ital. *girasole*, the sun-flower, the root of which has a similar flavour.
Kickshaws.....From Fr. *quelques choses*, trifles.
Penthouse.....From O. Fr. *apentis*, and that from Lat. *appendicium*, an appendage.
Purlicue (Sc. to sum up).....Fr. *pour le queue*, for the tail.
Sparrow-grass.....*Asparagus.*
The Ticket.....Fr. *étiquette*, a card of directions.
Wiseacre.....From Ger. *weissager*, a prophet.

Some English words have been corrupted from other English words or combinations of words. In some cases a consonant has been taken from the beginning of one word (*aphæresis*) and added to the end of the preceding one; in other cases, the reverse has taken place (*prothesis*). Thus we have :—

An adder, from *a nadder.*
An apron, from *a napron.*
A nag, from *an ag* (Dan. *øg*, horse).
An orange, from *a norange* (Pers. *naranj*).
A newt, from *an ewt.*
The nonce, from *then once.*
Nuncle (Shakespeare's word), from *an uncle.*
Lone, from *all one.*
Tawdry, from *St. Audrey* (*Ethelreda*).
Twit, from *at wit.*

THE GRAMMAR.

I.—OLD ENGLISH.

450–1066 A.D.

1. **The Alphabet.**—The English adopted the Roman alphabet, which they learned from the Christian missionaries who settled in Kent in the end of the sixth, and in Northumbria in the early part of the seventh century. As the Latin alphabet lacked the letter *w*, the English adopted a sign from the Runic alphabet to represent it. In Alfred's time the sound was sometimes symbolized by *u* and sometimes by *uu;* hence the name "double-u" given to the new letter, which was formed by the junction of two *v*'s—*u* and *v* being interchangeable in Latin. Another symbol was adopted from the Runic alphabet to represent the sound of *th*—namely, þ, called *thorn.* Another symbol for the same sound was made by modifying the Roman *d*, thus ð. At first either symbol was used for the soft *th* in *thine;* but when it became necessary to distinguish between that sound and the hard *th* in *thin*, the sign þ was set apart for the latter, and ð was reserved for the former.

2. **Pronunciation and Spelling.**—The letters *c* and *g* were always sounded hard—*c* as *k*, and *g* as in *gun.* In *ng*, the *g* was sounded separately from the *n*, as in "fin-ger," and not as in "sing-er." A *c* before *n* was also sounded, as *cniht* = k-night. The *f* was always flat, like *v;* and the *s* was always sharp, like *ss* in "hiss." The *h* was always sounded, both at the beginning of a word, like *hám;* in the middle, as *riht* = *richt;* and at the end, as *burh* = *bur-ch* (*ch* as in Sc. *loch*). The *w* was sounded before *r*, as *wri'tan* = *oo-ri'tan;* and also before *l*, as *wli'tan* = *oo-li'tan.* Thus every letter was sounded, the spelling being strictly phonetic.

3. **Inflection.**—In its earliest stage, English was a synthetic language—that is to say, it expressed by inflections the relations of words with each other that are now expressed by separate words, as prepositions and auxiliary verbs.

4. **Case and Number of Nouns.**—In Old English, nouns had four cases—Nominative, Genitive, Dative, and Accusative—gener-

ally distinguished by different case-endings, most of which are shown in the following table :—

SINGULAR.			PLURAL.		
Nom. Acc.	*Gen.*	*Dat.*	*Nom. Acc.*	*Gen.*	*Dat.*
stán (*stone, m.*)	stán-es	stán-e	stán-as	stán-a	stán-um
end-e (*end, m.*)	end-es	end-e	end-as	end-a	end-um
fót (*foot, m.*)	fót-es	fét	fét	fót-a	fót-um
sun-u (*son, m.*)	sun-a	sun-a	sun-a	sun-a	sun-um
gif-u (*gift, f.*) gif-e	gif-e	gif-e	gif-a	gif-ena	gif-um
scip (*ship, n.*)	scip-es	scip-e	scip-u	scip-a	scip-um
gum-a (*man, m.*) gum-an (*Acc.*)	gum-an	gum-an	gum-an	gum-ena	gum-um

It appears from the above table that there were at least *four* affixes for the genitive, and *three* for the dative singular; *four* for the nominative, *two* for the genitive, and *one* for the dative plural; and that the dative singular and the nominative plural were also formed by vowel mutation. Toward the close of the Old English period, and as a consequence of the mingling of Danes with the English, the case-endings became confounded with one another, and some of them were loosened and detached.

5. **Gender of Nouns.**—Gender was partly natural (regulated by the meaning, as in modern English), partly grammatical (regulated by the form or the termination, as in ancient Latin). Generally names of males were masculine, and names of females were feminine; yet *wífmann*, a woman, was masculine, while *wíf*, a wife, *cild*, a child, and *mǽgden*, a maiden, were neuter. *God*, god, was originally neuter, but became masculine when applied to the God of Christianity.

6. **Declensions of Nouns.**—These numerous varieties of gender and case produced a large number of declensions, or classes of nouns. Grammarians reckon in strong nouns six declensions for the masculine, four for the feminine, and three for the neuter; and in weak nouns three declensions—making sixteen varieties of declension in all.

7. **Adjectives.**—Adjectives were declined like nouns in two numbers, three genders, and four or five cases (a fifth case, the instrumental, being recognized by some grammarians, while others regard it as a form of the dative). Adjectives were also declined both definitely and indefinitely, as in modern German; in the former case being always accompanied with the definite article. Thus the in-

definite adjective *gód* (good) assumed nine different forms, according to the gender, number, and case of the noun to which it was joined; and the definite adjective *se góda* (the good) had five different forms. The comparative was formed by adding to the positive *-or* (adverbial), and *-re*, *-ra;* the superlative by adding *-ost* or *-est* (adverbial and indefinite), and *-oste* or *-este* (definite). Comparison by vowel change was common; but that by prefixing *more* and *most* was not used.

8. **The Article.**—There was no indefinite article in Old English. *Stán* meant *a* stone, and *engel*, *an* angel. The definite article was *se*, *seó*, *thaet*, the, that, which was fully declined like an adjective; as also was the demonstrative *thes*, this.

9. **Pronouns.**—The pronouns were declined fully, like nouns and adjectives. The first and second personal pronouns had the dual number as well as the singular and the plural.

10. **Verbs.**—According to the formation of the past tense, verbs were divided into three conjugations (one weak and two strong), and each conjugation was subdivided into three classes, making nine varieties in all. There were also defective and impersonal verbs. The subjunctive mood had different terminations from the indicative. The variety of affixes in the verb is shown in the following table :—

INDIC.					
Pres. Sing. 1.	bind-e (*bind*)	hír-e (*hear*)	luf-ige (*love*)	eom (*am*)	beo (*be*)
Pres. Sing. 2.	bind-est	hír-est (hirst)	luf-ast	eart	bist
Pres. Sing. 3.	bind-eth (bint)	hír-eth (hirth)	luf-ath	is	bith
Plur.	bind-ath	hír-ath	luf-iath	sindon	beoth
Pret. Sing. 1, 3.	band	hír-de	luf-ode	wæs	—
Pret. Sing. 2.	bund-e	hír-dest	luf-odest	wǽre	—
Plur.	bund-on	hír-don	luf-odon	wǽron	—
SUBJUN.					
Pres. Sing.	bind-e	hír-e	luf-ige	sí, -sig	beó
Plur.	bind-en, -on	hír-en, -on	luf-ien, -on	sín	beón
Pret. Sing. 1, 3.	bund-e	hír-de	luf-ode	wǽre	—
Pret. Sing. 2.	bund-e	hír-de (-st)	luf-ode (-st)	wǽre	—
Plur.	bund-en, -on	hír-den, -don	luf-oden (-on)	wǽren, -on	—
IMPER. *Sing.*	bind	hír	luf-a	wes	beó
IMPER. *Plur.*	bind-ath	hír-ath	luf-iath	wesath	beóth
INFIN.	bind-an	hír-an	luf-ian	wesan	beón
GERUND.	tó bind-enne	tó hír-enne	tó luf-ienne	—	—
PART. *Act.*	bind-ende	hír-ende	luf-igende	wesende	—
PART. *Pass.*	bund-en	ge-hír-ed	ge-luf-od	—	—

The gerund was a dative infinitive: thus, *syllan*, to sell; *tó syllanne*, for sale.

11. **Syntax.**—Certain prepositions were followed by certain cases, as in Latin and Greek—*geonde*, through, by the accusative; *be*, by, *fram*, from, and others, by the dative; *in*, in or into, *ofer*, over, and

others, by the accusative when motion-to was implied, and the dative when motion-from or rest-in was signified. The cases were used to express particular relations without prepositions. The dative was used after verbs of giving, addressing, etc. The dative was also used as the case absolute. The genitive was used by itself in a partitive sense, and to express the manner or the measure. The accusative was used to express the direct object after transitive verbs, and to express "time how long." Some verbs were followed by two cases, as in Latin. Certain conjunctions were followed by the indicative mood, and others by the subjunctive mood.

12. **Prosody.**—There was no rhyming in Old English verse. Instead of it there was alliteration or head-rhyme, two initial letters in one line corresponding with one initial letter in the next; thus:—

CAEDMON.	TRANSLATION.
Streamas **st**ódon...	Streams stood.
Storm up-gewát...	Storm up-went.
Weollon **w**ael-benna...	Rolled corpses [of] men.
Wíte-ród gefeol...	The torment-rod fell.
Heah of **H**eofonum...	High from Heaven.
Hand-weorc Godes...	Handiwork of God.

SUMMARY:—1. The Old English alphabet was adopted from the Latin: it had no *w*, but it had two symbols for *th*. 2. There was greater uniformity than now in the pronunciation of such letters as c, *g*, and *s*. Every letter was sounded. 3. The oldest English was highly synthetic. 4. There were numerous endings for the case and the number of nouns. 5. Also for gender, which was partly natural and partly grammatical. 6. There were sixteen varieties of the declension of nouns. 7. Adjectives were fully declined for number, gender, and case, both definitely and indefinitely. 8. There was only one article—the definite. 9. Pronouns were fully declined like nouns and adjectives, and some of them had a dual number. 10. There were nine classes, or conjugations, of verbs. The perfect tenses and the passive were formed by auxiliaries. 11. The syntax of Old English was as complicated as that of Latin and Greek or of Modern German. 12. In place of rhyme, Old English poetry used alliteration.

II.—EARLY ENGLISH.

1205–1362 A.D.

1. **The Norman Influence.**—Till the Norman Conquest the language continued to possess, with some modifications, the complete and complex system of grammar described in last chapter. Then it ceased to be a book speech for nearly a century and a half, and during that time its frame-work of grammar fell to pieces. It was spoken by the English people in their daily intercourse with each other; but it was

written only by one or two monks, whose Chronicles, hid away in cells, could not check the decay that was eating into the colloquial speech. The efforts of Englishmen and Normans to speak to and to understand each other affected the speech of both.

2. **The Time of Decline (1066–1205).**—This decay went on, as has been said, for nearly a century and a half. The Norman influence began in 1066—or rather before that, for Edward the Confessor had been half a Frenchman; and English did not reappear as a book speech till 1205, when the *Brut* of Layamon was written. Within a few years of that date two other books were produced—the *Ancren Riwle* (Rule of Anchoresses) and the *Ormulum*. An examination of these books shows us the effects which a century and a half of neglect and decay had had on the Old English speech.

3. **The Dialects of Early English.**—In the first period after its revival (1205–1362) the language is *Early English*, which, as we have seen, comprised several dialects differing from each other both in pronunciation and in grammar. In grammar the typical difference was in the plural of the present indicative, which in the Northern dialect ended in *-es*, in the Midland in *-en*, and in the Southern in *-eth* (O. E. *-ath*).

NORTHERN (Northumbrian).	MIDLAND (Mercian).	SOUTHERN (West Saxon).
'Caster.	*'Cester.*	*'Chester.*
We hop-*es*.	We hop-*en*.	We hop-*eth*.

The earliest works produced after the revival (the *Brut* and the *Ancren Riwle*) were in the Southern dialect, which followed most closely the old and classical West Saxon. The *Ormulum* was written in the Midland dialect. The Northumbrian Psalter (1300) is the oldest specimen of the Northern.

4. **The Alphabet.**—There were few changes here. The symbols þ and ð were still in use, but the difference between them was not strictly observed, and *th* was frequently used for both after the beginning of the fourteenth century. The use of *k* for *c* (hard) became common, probably because the Normans had introduced the sibilant or French sound of *c*. There is another note of French influence in the occasional writing of *qu* for *cw*, as *quene* for Old English *cwene;* and there is yet another in the use of *wh* for *hw*, as *whilen* for Old English *hwīlum*.

5. **Pronunciation and Spelling.**—Here the most noticeable feature was the softening of the consonants; and as that was most marked

in the Southern dialect, it was obviously due to French influence. Thus we have:—

O. E......mycel	dagas	cnapa	lufode	faren
E. E......mochele	daȝes	cnaua	louede	uaren
Mod. E....much	days	knave	loved	fare

Throat sounds were either elided or expelled. Thus the Old English *g* at the beginning of a word, and Old English *h* in the middle of a word, passed into the palatal ȝ, and that was either changed into *y* or *i*, or was dropped: for example, Old English *gear* = Early English *ȝere* = Middle English *yeer;* Old English *niht* = Early English *niȝt* = Middle English *night;* so *gif* became *ȝif*, and then *if; geond* became *ȝeond*, and then *yond.* Other examples are:—

O. E......halig	eorthlic	thurh	micge	hliphan	sorge
E. E......hali	ertheli	thurch	migge	laghen	sorewe
Mod. E....holy	earthly	through	midge	laugh (*f*)	sorrow

The flattening of the sibilants has been already noted as a point distinguishing the Southern from the Northern dialect. Layamon's *Brut* was written in the Southern dialect, but there is a version of it of a later date in the Northern dialect. A comparison of the two texts brings out this peculiarity; for example:—

North.....saft	sall	sarpe	sort	sip	soldre
South.....scaft	scall	scarpe	sceort	scip	sculdere
Mod......shaft	shall	sharp	short	ship	shoulder

The inference is that *sc* was pronounced as *sh*, as *sk* in Norwegian is now. Thus the distinction between North and South was the same as that between Sibboleth and Shibboleth—the test of an Ephraimite adopted by the Gileadites. In the *Ormulum* (the typical example of the Midland dialect) a consonant after a short vowel is doubled—as, *att*, *thatt*, *iss*, *onn*—but not when another vowel follows—as, *tăkenn*, taken; *sŭne*, "son" (not *sunne*, which means "sun"). In the same dialect *th* after *d* or *t* was always changed to *t*—as, *and tatt* for *and that; thatt tatt*, for *that that*, and so on.

6. **Nouns.**—The most striking fact was a wholesale levelling of the word-endings for case and gender. The terminations *-a* and *-u*, so common in Old English, disappeared, and a uniform *-e* took their place; thus:—

O. E......cnapa	nama	sunu	leoda
E. E......cnauë	namë	sunë	leodë
Mod. E.....knave	name	son	(people)

The following table, compared with that on page 70, shows the extent to which case-endings had disappeared :—

SINGULAR.			PLURAL.		
Nom. Acc.	*Gen.*	*Dat.*	*Nom. Acc.*	*Gen.*	*Dat.*
stōn.	stōn-es.	stōn-e.	stōn-es.	stōn-es.	stōn-es.
vōt (foot).	vōt-es.	vōt.	vēt (feet).	vēt.	vēt.
chirch-e.	chirch-e.	chirch-e.	chirch-en.	chirch-en(e).	chirch-en.
ēie (eye).	ēie.	ēie.	ēie-n.	ēie-n(e).	ēie-n.

In place of the *fifteen* case-endings of Old English we have here only *six*. The common plural-ending *-es* (from O. E. *as*) was probably adopted because *-es* was a plural-ending in French also. Norman-French words took both *-es* and *-s*—as, *parlures*, parlours; *passiuns*, passions. Many Southern nouns made the plural in *-en* (for O. E. *-an*); of Northern only four—*eghen* (eggs), *hosen*, *oxen*, and *shoon*. The South said *brethren*, *children*, *ken* (kine), *honden* (hands); and the North, *brether*, *childer*, *kuy* (*ky*), and *hend*.[1] Gender was more and more ruled by sex, and latterly the neuter was confined to things without life. In the fourteenth century, the Old English feminine suffix *-ster* began to give place to the Romance or French suffix *-ess*. It occurred at first in Romance words—as, *contesse*, *emperesse;* but it was afterwards transferred to English roots—as, *godd-ess*, *shepherd-ess*.

7. **Adjectives.**—Like nouns, adjectives were stripped of many of their terminations, and those that remained were used in different cases, genders, and numbers. This lessened the importance of the distinction between the definite and the indefinite declension. The comparative was formed in *-ere* (O. E. *-re*), and the superlative in *-est* (O. E. *-este*).

8. **Articles.**—The indefinite article, in the forms *ane* (one), *an*, and *a*, now came into use, probably in imitation of the French *une* and *un*. The declension of the definite article was simplified. In the Northern dialect it was wholly uninflected, *the* being used for all cases and genders. *Non* was a negative article (= not an), and, like *an*, it dropped the final *n* before a consonant ; hence *no*.

9. **Pronouns.**—These also were simplified in form and in declension. The dual forms disappeared before 1300. The Northern dialect used *Ic*, *Ik*, and *I;* the Southern, *Ich*. *Mīn* and *thīn* dropped the *n*

[1] R. Morris, "Specimens of Early English"—Introduction.

before a consonant; hence *mí* and *thí* (*my* and *thy*). *Hwo* and *hwat* (originally interrogatives) began to be used as relatives. Old English *hwilc* became *hwilch* in the Southern dialect, and *whilk* in the Northern.

10. **Verbs.**—The partiality for *-e* is shown strongly in the case of the verb. The principal changes are shown in the following tables. The Old English forms are taken from the table on page 71; and the Middle English forms are added for subsequent comparison:—

STRONG VERB.

		OLD ENGLISH.	EARLY ENGLISH.	MIDDLE ENGLISH.
INDIC. *Pres. Sing.*	1.	bind-e.	bind-e.	bynd-e.
	2.	bind-est.	bintst.	bynd-est.
	3.	bind-eth.	bint.	bynd-eth.
Plur.		bind-ath.	bind-eth.	bynd-en.
Pret. Sing.		band.	bōnd.	bōnd.
Plur.		bund-on.	bund-en.	bound-en.
SUBJ.—*Pret.*		bund-e.	bund-e.	bound-e.
IMPER.—*Plur.*		bind-ath.	bind-eth.	bynd-e(th).
INFIN.		bind-an.	bind-en.	bynd-e(n).
GERUND.		tó bind-enne.	to bind-en.	to bynd-en.
PART. *Act.*		bind-ende.	bind-inda.	bynd-ynge.
PART. *Pass.*		bund-en.	i-bund-e.	y-bound-e(n).

WEAK VERB.

		OLD ENGLISH.	EARLY ENGLISH.	MIDDLE ENGLISH.
INDIC. *Pres. Sing.*	1.	luf-ige.	luv-ie.	lov-e.
	2.	luf-ast.	luv-est.	lov-est.
	3.	luf-ath.	luv-eth.	lov-eth.
Plur.		luf-iath.	luv-ieth.	lov-en.
Pret. Sing.		luf-ode.	luv-ede.	lov-ed(e).
Plur.		luf-odon.	luv-ede.	lov-ed(en).
SUBJ.—*Pret.*		luf-ode.	luv-ede.	lov-ed(e).
IMPER.—*Plur.*		luf-iath.	luv-ieth.	lov-e(th).
INFIN.		luf-ian.	luv-ien.	lov-e(n).
GERUND.		tó luf-ienne.	to luv-en.	to lov-e(n).
PART. *Act.*		luf-igende.	luv-inde.	lov-ynge.
PART. *Pass.*		ge-luf-od.	i-luv-ed.	y-lov-ed.

The Early English active participle, *luvinde*, became *luvind* and *luven*. The corresponding affix, *-ing*, is still pronounced as if it were *-in* or *-en* in some parts of England. The affix of the present plural was different in each of the three dialects, and was, as we have seen, one of the chief means of distinguishing them. The Old English *-ath* became *-eth* in the Southern dialect, *-en* in the Midland dialect, and *-es* in the Northern dialect; thus:—

OLD ENGLISH.	SOUTHERN DIALECT.	MIDLAND DIALECT.	NORTHERN DIALECT.
Wé bind-*ath*	we bind-*eth*	we bind-*en*	we bind-*es*

The final *n* of the Midland was often dropped, and then the form approached very nearly to that of standard English. The augment of the passive participle, in Old English *ge-*, appears as *y-* or *i-;* as, *i-broken.* In the Midland dialect it was dropped; as, *broken.* The abridgment of the affix of the gerund made it identical with the infinitive, and *to* was used before both; but *at* was the sign of the infinitive in the Northern dialect.

11. **Syntax.**—The reduction of the number of case-endings led to a more frequent use of prepositions in order to indicate the relations of words. The language became more analytic. When the same form of a noun or an adjective was used for different cases, the meaning depended largely on position, and the order of the words in a sentence became very important. English, following the example of French, now adopted a natural order, in place of the grammatical order which had bound Old English and Ancient Latin; and consequently the language gained in grace and fluency. At this time, and also owing to the loss of case-endings, the nominative began to be used as the case absolute, instead of the dative; but Wyclif used the dative—as, "They have stolen him, *us slepinge.*" The dropping of inflections had yet another effect. It led to the use of a word as different parts of speech, according to its position. The same word may be used as a noun and as an adjective, as a noun and a verb, or as a noun, an adjective, and a verb: for example, in "an iron box," *iron* is an adjective; in "it is made of iron," *iron* is a noun; and in "we iron shirts," it is a verb. This is positional or Chinese syntax. (See page 12, § 38.)

12. **Prosody.**—During the Early English period, rhyme was gradually introduced into English verse from French poetry; but alliteration kept its place alongside of rhyme till the middle of the fourteenth century. Rhyme occurs only occasionally in the *Brut*, and not at all in the *Ormulum;* but of the poems written after 1250 there are few without it. Langland's *Piers the Plowman* (1362) is, however, purely alliterative. There were also alliterative poems produced in the West Midland dialect (Lancashire) about 1360.

SUMMARY:—1. The regularity of English grammar was shattered by the Norman Conquest. 2. The decline lasted for nearly a century and a half. 3. English reappeared in the thirteenth century as Early English in three dialects—Northern, Midland, and Southern. 4. The only changes in the alphabet were the promiscuous use of þ and ð, and the use of *th* for either after 1300. 5. There was a general softening of the consonants,

especially in the Southern dialect, and throat sounds were expelled. 6. Nouns had lost most of their case-endings, declensions were reduced, and gender followed sex. 7. Adjectives lost nearly all their endings, and the distinction between definite and indefinite was obscured. 8. The indefinite article came into use; the definite article was simplified. 9. Pronouns also were simplified in their declension; *hwo* and *hwat* began to be used as relatives. 10. Verbs showed the common preference for the letter *-e* in the forms bindeth, binden, loved, etc. 11. Prepositions were used more frequently, and more attention was given to the order of words. 12. Rhyme was introduced, and alliteration gradually disappeared.

III.—MIDDLE ENGLISH.

1362–1485 A.D.

1. **Chaucer's English.**—Middle English is the English of the last stage of the period of transition. As Early English is the English of Layamon and Ormin, so Middle English is the English of Chaucer and Gower. Between Layamon and Chaucer there was an interval of nearly two centuries, during which the language underwent great changes gradually. In some respects the latest writers of Early English (for example, Langland and Wyclif) differed nearly as much from Layamon as Chaucer did. But there is this great difference between Chaucer and nearly all his contemporaries, that whereas they wrote only a dialect of English, he wrote what was or very soon became national English. The special dialect that was thus exalted was the East Midland.

2. **The Alphabet.**—The symbol ð fell entirely out of use. þ was used occasionally, but the common symbol for both sounds was *th.* Another symbol very seldom used was ȝ, the palatal or liquid form of *g*. Its place was usually taken by *y* or *i*. The letter *j* was little used in Chaucer's time. In its place the manuscripts use *i* or *I*, and sometimes ȝ.

3. **Pronunciation and Spelling.**—The consonants were pronounced very much as in Modern English. *G* had two sounds, as in *gem* and as in *game; c* had two sounds, as in *cent* and as in *cant. Gh* was vocalized into *y*, as *high*, (*hyë* plur.); or it was dropped, as *ynough*, *ynowë; h* was silent in words of French origin, and it became silent in unaccented English words; "as lenë was *'is* horse." *S* had two sounds, as in *his* and as in *hiss.* Words of French origin were generally accented on the last syllable; as, *sentence'*, *reverence'*, *philosophic'*, *treasure'*, *licour'*, *complexioun'* (four syllables), *vertue'*, *nature'*. Final *e* was sounded (and must still be sounded in reading Chaucer) when it represented a lost vowel termination, and when it was

the remnant of a grammatical inflection; but it was often elided before another vowel, as, "In every holt(ë) and heethë." Hence it is generally silent in Romance words or (which is much the same thing) in polysyllables.

4. **Nouns.**—The plural was generally formed as in Modern English,—(1) by adding *-ës* or *-s;* (2) by adding *-en* or *-n;* (3) by vowel change, *gees*, *men*. The genitive singular ended in *-ës* (now *'s*), as, *man*, *mannës; foul*, *foulës*. Some nouns which in Old English had no genitive ending had none in Middle English, as, "fader day," "brother sone." Feminines which in Early English had the genitive in *-ë* dropped the *e*, as, "lady day," "widow sone." The dative in *-e* occasionally occurs, as, *beddë*, *holtë*. The genitive plural ended in *-ës* (now *'s* or *s'*), as, *men*, *mennës*.

5. **Adjectives.**—Adjectives used indefinitely had no suffix, as, "a *yong* squyer;" when used definitely they took *-ë*, as, "the *yongë* sonne." The plural was also in *-e*, as, "schowrës *swootë*." Romance adjectives had their plural in *-es*, as, "places *delitables*." The comparative was generally in *-er;* but a few examples of *-re* are found, as, *derre*, dearer; *herre*, higher. The superlative was formed in *-este* and *-est*. *Hext* and *next* are contractions of *hehest* (highest) and *nehest* (nighest).[1]

6. **Articles.**—The indefinite articles *an* and *a* were constantly used. The definite article was *the* in singular and plural; but the plural *tho* (O. E. *tha;* Mod. Eng. *those*) was also used, as, "*tho* wordes." After *at* the *the* was contracted, as, *atte*=*at the: e.g.*, "*atte* beste," in the best way. This is a remnant of the custom of the *Ormulum* represented by *thatt tatt*. (See p. 74, § 5.)

7. **Pronouns.**—Two forms of the genitive were used, *mīn* and *mī*, *thīn* and *thī*. The same form was used for the dative and the accusative, *me*, *us*, *him*, and *hem* (=*them*). The Old English accusative *hine* disappeared. Both *hit* and *it* were used for the neuter nominative, and *his* (not *its*) for the neuter genitive. The genitives *oures*, *youres*, *hires* (hers) and *heres* (theirs) were used predicatively. The plural of *that* was *tho*. *Men*, or *me*, is used for *one* (like Fr. *on*), as, "or if *men* smot it"=if *one* smote it. *Thow* was sometimes affixed to its verb, as, *schaltow*=*shalt thou*. *What* was used for *why*, as, "*What* shulde he studie?" Both Chaucer and Gower used "the which" and "which that," in place of the simple relative, as, "This abbot

[1] Compare the proverb, "When bale is *hext*, then bone is *next*": When sorrow is highest, relief is nighest.

which that was an holy man." *Which* was used as a genitive,—"of *which* vertu"=from whose virtue.

8. **Verbs.**—The chief forms of the verb in Middle English are given in the table on page 76. There was a general tendency to drop final *-n* in all parts of the verb; and to drop *-th*, or contract it into *-t*, as, *fint*=findeth; *stont*=stondeth; *byt*=biddeth. The active participle in *-ynge* is from *-inde* of the Southern dialect. Negative verbs were frequent, as, *nam*=am not; *nys*=is not; *nas*=was not; *nath*=hath not. *Ben* was used as the plural of *am*, and *are* very rarely.

9. **Adverbs.**—Adverbs were formed from adjectives by adding *-ë*, as, *brightë*, *deepë;* sometimes *-ely*, as, *softely*, *semely*. Others ended in *-en*, as, *abouten*, *biforn;* and here also the *n* was dropped. Many ended in *-es*, as, *whiles*, *hennes* (hence), *amonges* (amongst).

10. **Syntax.**—Prepositions were almost invariably used with the oblique cases of nouns, even when the case-ending survived, as, "*in* every holtë." The dative of pronouns was used with impersonal verbs, as, *me mette*, I dreamed; *me thinketh*, it seems to me. Two negatives did not make an affirmative, but strengthened the negation: "He *never* yit *no* vilonye *ne* sayde." *But* (=only) was always preceded by a negative, as, "I *nam but* deed." The case of reference was the genitive, as, "*of lawe* expert"=expert as to law.

11. **Prosody.**—Alliteration disappeared, and rhyme was invariably used (till the early part of the sixteenth century, when blank verse was introduced by Surrey). Chaucer wrote generally in ten-syllabled and occasionally in eight-syllabled rhyming verse.

SUMMARY:—1. Chaucer is the representative of Middle English (1362-1485); he wrote not in a dialect, but in the national tongue. 2. The alphabet assumed nearly its present form. 3. Pronunciation, also, was much the same as in Modern English, but *h* and *gh* were vocalized, and final *e* was sounded when it was significant. 4. The affixes of nouns were *-es*, *-en*. 5. Adjectives took *-e* in the plural, and made the comparative in *-er* (*re*) and the superlative in *-este* (*est*). 6. *An* and *a* were constantly used; the definite articles were *the* and *tho* (those). 7. The distinction between dative and accusative in pronouns disappeared. *Schaltow* was used for "shalt thou." 8. The verb endings were *-est*, *-eth*, *-en*, *-ed*, *-e*, *-ynge*, and *-ne*. 9. Adverbs ended in *-ë*. 10. Peculiarities of syntax,—use of prepositions; *me thinketh;* double negatives. 11. Alliteration disappeared; rhyme took its place.

IV.—MODERN ENGLISH.

SINCE 1485 A.D.

1. **The Effect of Printing.**—William Caxton stands at the close, as Chaucer does at the beginning, of Middle English. During the intervening period of an hundred years, no great writer arose to

serve as a mile-stone in the progress of the language. The writings of Caxton himself show us the state of the grammar at the time of the introduction of printing into England. He uniformly used the 3rd singular in *-eth*, and the participle in *-ynge*. He used *ben* as the plural of *am*, and *me semed* for "it seemed to me." In other respects, and in spite of a certain antique flavour, his language is practically Modern English. The introduction of printing into England by Caxton (1477) had a powerful effect on the language, in the way of fixing its spelling and its grammatical forms.

2. **The Grammar of the Bible.**—The books which have the greatest influence on a language are those which are most widely read. Such a book was the English Bible, especially after the Reformation. The Authorized Version of 1611 was based, as we have seen, on the earlier versions, from Tyndale's to the Bishops' Bible. Bible English is therefore not the English of the beginning of the seventeenth century, but the English of the early part of the sixteenth. It is the English of Tyndale's New Testament, a work which had an important effect in fixing the standard speech of the nation.

The most striking features of Bible grammar are (1) the almost invariable use of the 3rd person singular in *-th*, as, "He *knoweth* that he *saith* true;" (2) the use of the 2nd person singular with *thou*, as, "*Thou art* the man;" (3) the use of *be* (not *ben*) for *are*, as, God "calleth those things which *be* not as though they were;" (4) the use of *which* relating to persons, as, "Our Father *which* art in heaven;" (5) the use of *unto* for to, as, "He is a chosen vessel *unto* me;" (6) the use of *that* as the restrictive relative, as, "The Lord knoweth *them that* are his;" (7) the repetition of the subject after the relative, as, "The *soul* that sinneth, *it* shall die."

Some peculiarities are of rare occurrence—such as (1) the use of *his* for its—"If the salt have lost *his* saltness" (in three gospels); (2) the plural in *-en*—"These men were bound in their *hosen;*" (3) the use of *worth* (O. E. *weorthan*) for be—"Woe *worth* the day;" (4) the use of *can* for know or have—"any that *can* skill to hew timber;" (5) the use of the dative of advantage—"He said unto his sons, Saddle *me* the ass. So they saddled *him* the ass" (the ass *for him*); (6) the use of the dative after impersonal verbs—that place "where it liketh *him* best" (is best pleasing *to him*).

Some peculiarities of the original text of the English Bible have been removed by modern printers. Thus they have changed *chaws* into *jaws*, *fet* into *fetched*, *moe* into *more*, *oweth* into *owneth*, *sith* into *since*, *sixt* into *sixth*, and *sowen* into *sown*. The translators of 1611

adopted the erroneous view that the *'s* of the genitive case was a corruption of *his* (which is itself the genitive of *he*), and wrote, "Asa *his* heart," "Mordecai *his* matters," and in the heading to Ruth iii., "By Naomi *her* instruction, Ruth lieth at Boaz *his* feet." In the older texts *i* and *j*, *v* and *u*, were used promiscuously.

3. **Spenser's Grammar.**—When we pass over a period of one hundred years from Caxton, we come to the poet Spenser, who may be taken as the representative of Elizabethan English. In his works, the language of which is easily followed, the accented *e* has almost entirely disappeared, and so has the *-en* of the infinitive. The 3rd person singular present ends generally in *-es* or *-s*, and the plural has no suffix. Nevertheless in Spenser we find many old forms that are not found in Caxton or his contemporaries, the reason being that the poet, who was a great admirer of Chaucer, thought that an old-fashioned style would best suit his subject. He revived the participial prefix in *y-drad* and *a-dradd* for dreaded, *y-cladd* for clothed, and in many other instances. He used *to* as an intensive prefix; as, *to-worn*, worn out. He used *don* for do-on, *doffe* for do-off; *treen* for trees, *eyne* for eyes, *fone* for foes; *nas* for ne-has, *not* for ne-wot (knows not), *nys* for ne-is; *glitterand* for glittering, *trenchand* for cutting, and *yod* for went. These, however, were archaisms. They did not belong to the current speech of Spenser's time.

4. **Shakespeare's Grammar.**—Shakespeare was, in part, a contemporary of Spenser, but his language shows a distinct advance on that of the *Faërie Queene*. Shakespeare always wrote as if he were the master of the language, and could bend it to his purposes in any way he pleased. In his hands the language was brought into a perfect state of efficiency for all literary purposes. Yet he retained some of the peculiarities which belonged to the earlier stages.

For example, he used on several occasions a plural of the present tense in *-es*, as, "Hard dealings *teaches* them suspect" (*M. of V.*), and also a plural in *-en*, as, "The whole quire *waxen* in their mirth" (*M. N. D.*). Shakespeare repeatedly used *his* for its, herein following the custom of the oldest English. He habitually used the present in a future sense, which is another characteristic of Old English. He used a double negative—"*Nor never*," "*Nor* strive *not*"—after the English usage of strengthening the negation, and not after the classical usage, in which two negatives were equal to an affirmative. He used double comparatives frequently—"more richer," "more elder," "less happier," and sometimes a double superlative—"most unkindest." He used *methinks* = it seems to me; and *think'st thee?* = does it seem to thee?

Like Chaucer, he used *what* for why—"*What* need you be so boisterous rough?" where *what* is an accusative of reference. He used the same construction in "I am *nothing* jealous"—jealous as to nothing, or in no respect. Like Chaucer, also, he used *the which:* "The better part of valour is discretion, in *the which* better part I have saved my life." He used *the* as an adverb of degree, like the Old English *thy*—"*The* better cherished, still *the* nearer death." He used *me* as a dative—"*Me* rather had"=it would rather for me; "He plucked *me* ope his doublet," me=for my benefit. He used the Old English *an* for if; but more frequently he conjoined the two—*an if.* He used *owe* in the sense of own—"England did never *owe* so sweet a hope."

5. **Milton's Grammar.**—Antique or Old English forms are fewer in Milton than in Shakespeare or in Spenser. He used *eyn* for eyes; and he used *be, beest* in the present tense, for *am, art*—"If thou beest he" (*P. L.*, i.). He used *be* as an intensive prefix; as, *besprent*, sprinkled over. He used *to* in the same sense; as, *to-ruffled*, ruffled very much. The participial prefix *y-* he used rarely, and once wrongly with the active participle ("star-ypointing"). He also prefixed it to Romance roots, thus making hybrids. Hence we may conclude that it had gone almost entirely out of use. In Milton, as in Shakespeare, many Romance words retained their foreign accent; as, *aspect'*, *converse'*, *access'*. Milton also restored the use of the dative as the absolute case; as, "*him* destroyed," "*me* overthrown." Milton's familiarity with classical authors led him to imitate them in the inverted and involved construction of his sentences.

6. **The Eighteenth and Nineteenth Centuries.**—Few changes have been made on the grammar of the language since Milton's time. The use of *his* for *'s* survived till the time of Addison, who wrote, "Upon Pyrrhus *his* threatening." But Addison used also the *'s;* and after his time the form with *his* disappeared. Addison also habitually wrote "*an* head," "*an* heart," "*an* humorist." The use of *his* as a neuter genitive disappeared, and by the beginning of the eighteenth century *its* had taken its place firmly in the language. The use of the 3rd person singular in *-s* became the rule; as did also that of *you* for *thou*—the 2nd person plural for the 2nd person singular—except by members of the Society of Friends. *Ye* was also discarded, except in poetry. *Who* alone was used for masculine or feminine nouns, and *which* was restricted to the neuter gender. At the same time, the distinction between *that* as a restrictive and *which* as an explanatory relative was not observed so carefully by the

eighteenth century writers as it was by those of the seventeenth. Neither does the force of the repetition of the article and the preposition seem to have been understood. Johnson has, "There was an open and secret passage," when he means that there were two passages—the one open, the other secret. Gibbon has "the bullet or arrow," instead of "the bullet or *the* arrow." The effects of the classical revival of the eighteenth century were confined almost entirely to the vocabulary, and did not affect the grammar of English. In spite of classical influence, the language, in respect of its grammar, has become more and more analytic. Even the solitary case-ending in nouns, *'s*, is in some danger of being thrown out by the frequent use of the preposition *of*. The form, "the words of the last speaker" is now preferred to the form, "the last speaker's words." There is also a growing inclination to use *of which* instead of *whose* when the correlative is neuter—to say, "a house *the* cost *of which* was so and so," rather than "a house *whose* cost." The subjunctive mood is also gradually disappearing, probably from a feeling that the use of it is pedantic.

The great amount of attention given during recent years to the study of English grammar historically (in such works as Dr. R. Morris's "Historical Outlines of English Accidence," Professor Earle's "Philology of the English Tongue," and the works of Max Müller, Skeat, Sweet, and others) is bearing fruit in greater accuracy of style, and consequently in greater clearness and force.

SUMMARY:—1. The introduction of printing tended to fix the spelling and the grammar of English. 2. The English of the Bible is that of the sixteenth century; it retains many antique forms. 3. The English of Spenser contained many Chaucerian forms. 4. Shakespeare perfected English as a literary instrument; but he has some archaic forms. 5. In Milton these old forms are fewer than in Shakespeare or in Spenser. 6. Since Milton's time the grammar has undergone little change. The classical revival of the eighteenth century affected the vocabulary only.

RECAPITULATION.

(SEE THE CHART.)

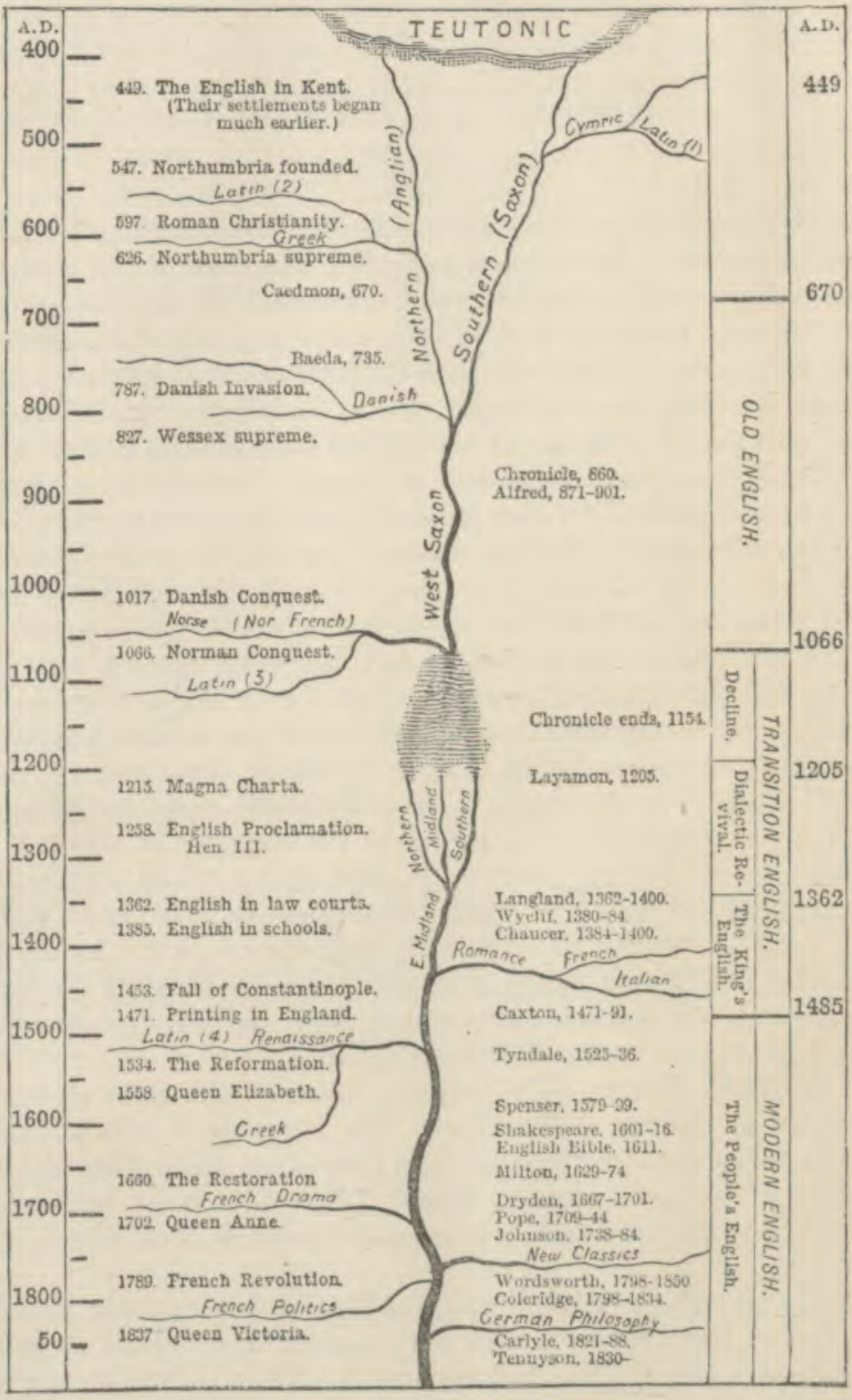
1. **General View.**—The history of the English Language has been more remarkable than that of any other language of the civilized world,—more eventful than those of Greece and Rome, more varied than those of Germany and France, more romantic than those of Italy and Spain. Interwoven with the history of the English people and of the English constitution, it has undergone with them the same changes of fortune. It has had its trials and its triumphs, its times of brilliancy and its periods of decay. Time was when it was the uncouth speech of a few hundred barbarian adventurers; now it is the cherished inheritance of millions of educated men and women scattered all over the globe, and embodies the richest and most varied treasures of thought which any human speech contains.

2. **The Chart.**—The course of the English language may not inaptly be represented by a river. (See the accompanying Chart.) It has a definite source, though that lies in the remote regions of traditionary history. Lying at first outside of the domain of historical fact, there is considerable uncertainty as to its relations with other languages, and also as to the elements of which it is composed. By-and-by, however, it assumes a distinct course, and comes within regions that have been explored, and about which something is known. It becomes a book speech; and thereby its character in different stages is recorded, and its progress is clearly marked. It receives additions on the right hand and on the left, which swell its volume and add to its riches.

3. **Teutonic Source.**—The Teutonic source of the main stream is indicated at the top of the chart. The language in this stage, it should be remembered, belongs to a time much earlier than the beginning of its history in the British Isles. The same source has given rise to other modern languages—German, Danish, Dutch, and Swedish.

4. **Keltic: First Latin.**—After the English had settled in Britain, the earliest contribution to their language was made by the Cymrian Kelts whom the English had conquered. Through the Kelts they also received a small addition of Latin words left in the country by

CHART OF THE ENGLISH LANGUAGE AND ENGLISH LITERATURE.



the Romans, who had occupied it for upwards of three centuries as a military power, and had introduced into it their customs and their laws.

5. **Second Latin.**—Next, the Church of Rome was introduced, which led to a considerable addition of Church Latin, along with some Greek words. Intercourse with Rome increased, and more new words were introduced, along with new articles of commerce.

6. **Northern and Southern Dialects.**—Two well-marked dialects had now become apparent in English speech—the Northern or Anglian, and the Southern or Saxon. The Northern or Anglian dialect was the first to become a book speech; and hence the literary language of the whole country came to be called English, and the country itself England.

7. **Danish.**—The Danish invasion was the next important event in the history of the language, as in that of the people. It was fatal to the Northern dialect as a book speech; but Danish did not take its place as a distinct language: it was by-and-by absorbed in English. The effect of this was twofold,—to weaken the inflections of English, and to introduce a few Danish words. From this time till the Norman Conquest the Southern dialect (West Saxon) was the leading English.

8. **Norman-French: Third Latin.**—The Norman Conquest caused a complete revolution in the language, as it did also in the government of England. Old English sank out of sight for a century and a half. The river became a morass. For a time Norman-French took its place as a distinct current; but in the end it too was lost in the shallows, and became absorbed in the native speech. This was the period of decline; but during its course English was still the speech of the mass of the people. At this time the English language showed, as it has always done, remarkable tenacity of existence. The Danish invasion in the eighth century shook the governments of the North to their foundations, and the Danish conquest of the eleventh century overthrew the governments of the South; but neither event displaced the speech of the people. The Norman Conquest extinguished the Old English line of kings, transferred the government in State and in Church to a new race, and drove many of the Old English aristocracy into exile; but it was powerless to banish or to destroy the English tongue. That continued to be a great part of the life of the English people. It survived the Conquest; and it absorbed the Frankish speech, as it had previously absorbed the Danish speech. The Norse tongue presents, in this

respect, a striking contrast to English. The Norsemen who settled in England were absorbed into the English, and gave up their own speech. The Norsemen who settled in France dropped their own speech and spoke French: when their descendants, as Frenchmen, settled in England, they dropped French and learned to speak English.

9. **Early English Dialects.**—When at last English emerged from the state of dispersion and neglect into which it had been thrown by the Norman Conquest, it did so in the form known as Early English, consisting of several dialects, which ere long were combined in three main currents—a Northern, a Midland, and a Southern. Of these, the Midland proved the strongest, especially the *East Midland*, which in the hands of Chaucer became the speech of the nation.

10. **Middle English: Romance Influence.**—Into the English of Chaucer's time—called Middle English—a large Romance element was introduced. It consisted of numerous French and some Italian words. This addition was the result, not of the Norman invasion, but of the study of French and Italian literature by Chaucer and his contemporaries. Thus the silent influence of books accomplished what conquest had failed to effect. From this point English sweeps onward in a broad and majestic current, bearing with it the richest treasures of thought.

11. **Fourth Latin.**—At the time of the Renascence, or the Revival of Learning, in the fifteenth and sixteenth centuries, a large classical element was added to the language.

12. **French Influence.**—After the Restoration, the influence of French literature—especially poetry and the drama—had a great effect on the literature of England, and some effect also on the language, inasmuch as it led such poets as Dryden and Pope to cultivate a pointed and polished style of diction.

13. **Classical Revival.**—A new classical era, due to the caprice of fashion rather than to any direct historical cause, began in the eighteenth century. Its chief representative was Dr. Samuel Johnson. Its effects continued to be felt till the beginning of the present century, when there was a return from the artificial school of Johnson in prose and of Pope in poetry to the simplicity of nature, in sentiment as well as in forms of speech.

14. **Return to Nature.**—This revival was coincident with the French Revolution, and was probably due to similar causes—namely, a feeling of profound discontent with the tyrannies of fashion, of formalism, and of authority, and a desire for freedom and for nature.

Since that time the most powerful influence affecting English literature, and through it the English language, has been that of German thought, especially in the departments of philosophy and philology. Wordsworth and Shelley may be taken to illustrate, though in different ways, the revolutionary influence; Coleridge and Carlyle are the best representatives of the influence of Germany.

15. **Diffusion of the English Tongue.**—The English language is now more widely diffused than that of any other people. English colonies have been settled in every quarter of the globe, and in every one of them there is a growing English population. English is spoken not only by the population of the British Isles, but also by the millions of the United States, and by hundreds of thousands in Canada, India, Australia, New Zealand, South Africa, and the South Sea Islands. It has been said that the sun never sets on the possessions of England's Queen, which is but another way of saying that there is never a moment in which the sun does not shine on men speaking the English tongue. The population of the world is estimated at 1,423 million: the population using the English language is 310 million, or nearly one-fourth; though the number of English-speaking persons cannot be reckoned at more than 105 million. In the postal service of the world, 1,156 million letters are carried and delivered annually; of these, 587 million are written and read by the English-speaking populations. More than half of the world's correspondence is carried on in English.

PART II.—PRACTICAL.

I.—DERIVATION.

1. **Derivation.**—Derivation is the analysis of words into their simplest elements. The object is to reach the *root*, or significant part of the word, and to see how its meaning is modified by the additions made to it—*prefixes* and *affixes*.

2. **Prefixes.**—Many prefixes are also significant words. These are what are called separable particles—as, *after*, *in*, *out*, *on*, *over*, *under*, *up*. Others are inseparable particles—as, *be*, *fore*, *mis*, *un*. But these also were once significant words—prepositions or adverbs.

3. **Affixes.**—These, in like manner, were once independent and significant words; but from being used as modifying particles, they lost their separate significance. They now form what is called the "formative element" in words, whether they are grammatical inflections, or particles expressing more general relations.

4. The following lists contain the most important prefixes and affixes used in the composition of English words. The roots may be found in any good etymological dictionary.[1]

PREFIXES.

1. OF ENGLISH ORIGIN.

(*The Old English forms are in parentheses.*)

A (on), *on:* aboard, anon (in one), a-walking, alike.
A (of), *from:* adown, akin, athirst.
A (ge): among (*gemang*), aware (*gewaer*).
Al (eal), *all:* almighty, alone (all one), almost.
An (and), *against:* answer (to swear against), along (*and-lang*, against the length).
At, a (aet), *at, to:* atone (at one), ado (at do), twit (*at-wit*, to rail at).
Be (be), (1) *for:* bemoan, bespeak; (2) *over:* besmear, beseech; (3) *to make:* befriend, benumb; (4) *off:* behead.
Be (ge), believe (*gelyfan*).
E (ge), enough (*genoh*).
En, in (en), *make:* enable, embark, imbitter.
For (for), *through:* forgive; *against:* forbid, forswear, forget.
Fore (fore), *before:* foresee, forenoon.
Fro (fram), *from:* froward.
Gain (gegn), *against:* gainsay.
I, y (ge): i-wis, yclept, hand-i-craft, hand-i-work.

[1] The standard "Etymological Dictionary" is W. W. Skeat's.

In (in), *in:* inbred, income, into.
Mis (mis), *wrong:* misdeed, mislead, mistake.
Ne (ne), *not:* none (ne one), never.
Nether (neothera), *lower:* nethermost.
Over (ufera), *upper:* overcoat.
Over (ofer), *too much:* overflow, overwise.
To (to), *this, the:* to-day, to-morrow.
Twi (twi), *two:* twilight, twin.
Un (un, on), *not:* unclean, nnkind.
Un (un), *back:* undo, unfold, unlock.
Un (on), *on:* until, unto.
Wan (wan), *lacking:* wanhope, wanton.
With (with), *against:* withstand, withhold.
Wel (wel), *well:* welcome, welfare.

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2. OF ROMANCE ORIGIN.

A, ab, abs (Fr. *av*), *from:* avert (turn from), absolve (loose from), abs-tract (draw from); avaunt.
Ad, a, ac, af, ag, al, an, ap, ar, as, at (Fr. *à*), *to:* addition, accord, affix, attract; adieu, adroit.
Ambi, amb, am, *around:* ambient, ambition, amputate.
Ante (Fr. *an*), *before:* antecedent, antedate; ancient.
Bene, *well:* beneficial, benediction.
Bis, bi, *twice:* biscuit (twice cooked), bisect.
Circum, circu, *about:* circumference, circuit.
Con, co, col, com, cor, *together:* concur, collect, correct, commit, co-exist.
Contra, contro, counter (Fr. *contre*), *against:* contradict, controvert, counterfeit; country-dance (Fr. *contre-danse*).
De, *down:* deject, describe, descend.
Dis, di, dif, *asunder:* dispel, divide, differ.
Ex, e, ef (Fr. *es*), *out of:* express, emit, effect; escape, escheat.
Extra, *beyond:* extraordinary, extramural.
In, il, im, ir, *in, into* (before a verb): include, illumine, irradiate.
In, il, im, ir, *not* (before an adjective or a noun): incurable, improper, illegal, irregular.
Inter, *between:* intercede, international.
Intro, intra, *within:* introduce, intramural.
Male, *badly:* malefactor, malediction.
Non, *not:* non-existent, nonsense.
Ob, oc, of, op, *against:* object, occur, offer, oppose.
Pene, pen, *almost:* peninsula, penultimate.
Per, pel (Fr. *par*), *through:* pervade, pellucid; pardon.
Post, *after:* postpone, postscript.
Præ (Fr. *pro*), *before:* prefix, precede; provost (Fr. *prévôt*).
Pro, pol, por (Fr. *pur*), *forth:* produce, pollute, portend; purvey, purchase.
Re, red, *back, again:* recall, redeem.
Retro, *backward:* retrospect.
Se, sed, *aside:* select, sedition.
Semi, *half:* semicircle.
Sine, *without:* sinecure.
Sub, suc, suf, sug, sum, sup, sur, sus, *under:* subject, succeed, suffer, suggest, summons, support, surreptitious, suspend.
Subter, *beneath:* subterfuge.
Super (Fr. *sur*), *over:* superfluous, supernatural; surfeit, surtout.
Trans (Fr. *tres*), *across:* transport, translate; trespass.
Ultra, *beyond:* ultramontane.

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3. OF GREEK ORIGIN.

An, a, *without:* anarchy (without government), atheist (without God).
Amphi, *on both sides:* amphibious (with both lives, land and water), amphitheatre (a circular theatre).
Ana, *up:* analyse (to loosen up), anatomy (a cutting up).
Anti, ant, *against:* antidote (given against poison), antagonist (a striver against).
Apo, ap, *away from:* apostate (offstander), aphelion (off from the sun).
Arche, archi, arch, *chief:* archetype (highest type), architect (chief builder), archangel (chief angel).
Auto, auth, *self:* autograph (own writing), authentic (own work).
Cata, cat, *down:* cataract (a rushing down), catastrophe (a turning upside down).
Dia, *through:* diagonal (through a corner), diameter (measure through).
Dis, di, *twice:* dissyllable (double syllable), dilemma (double catch), diploma (folded letter).
Dys, *bad:* dyspepsia (bad digestion), dysentery (disease of the entrails or bowels).
En, el, em, *in:* encyclical (in a circle), ellipsis (left in), empyrean (in fire).
Endon, *within:* endogenous (growing from within).
Epi, ep, *on:* epitaph (on a tomb), epoch (fixed upon).

Ex, ec, *out of:* eccentric (out of the centre), exodus (way out), exogenous (growing from without), eclipse (left out).
Eu, *well:* eulogy (speaking well of).
Hemi, *half:* hemisphere (half a sphere).
Hyper, *over:* hypercritical (over-critical).
Hypo, hyp, *under:* hypothesis (something understood).
Meta, met, *after, change:* metaphor (change of meaning), method (after a plan), metonymy (change of name).
Mono, mon, *alone:* monogram (single writing), monarch (sole ruler).
Pan, *all:* panacea (all-healing), panorama (whole view).
Para, par, *by the side of:* parallel (side by side), parish (houses together).
Peri, *around:* perimeter (measurement around), period (a going round).
Pro, *before:* prologue (speech before), problem (something put forward).
Syn, *with* (also **sym, sy, sys, syl**): synagogue (a gathering together), sympathy (feeling with another), system (parts put together), syllogism (propositions put together).

AFFIXES.

1. OF ENGLISH ORIGIN.

Making Nouns.

Ard, art, *augmentative:* drunkard, braggart.
Dom, *power, state:* kingdom, freedom, wisdom.
En, *diminutive:* maiden, kitten, ~~vixen (fox)~~.
Er, *agent:* miller, player; also beg*gar*, sail*or*.
Hood, *person, state:* manhood, priesthood; also God-*head*.
Ing, *diminutive:* farthing, tithing, Riding (trithing).
Ing, *patronymic:* Browning, Baring, Harding.
Kin, *diminutive:* lambkin, manikin.
Ling, *diminutive:* darling, duckling, gosling.
Lock, ledge, *abstract:* wedlock, knowledge (in M. E. *know-leche*).
Lock, lic, *leek* (a plant): hemlock, charlock, garlic.
Nd (=ing): friend (freond=loving), fiend (feond=hating).
Ness, *abstract:* darkness, goodness.
Red, *counsel:* hatred, kindred.
Ric, *power:* bishopric.
Ship, skip, scape, *state:* friendship, lordship, landskip, landscape.
Ster, *female agent:* baxter, brewster, webster; *agent:* deemster, maltster, huckster.
Th, t, *abstract:* wealth, height (hight), health, gift, theft.
Ther, ter, der, *agent:* father, mother, daughter, laughter, rudder (from row).
Ward, *keeper:* steward.
Y, ie, *diminutive:* pussy, Tommy, lassie, doggie.

Making Adjectives.

En, n, *made of:* wooden, golden, silvern.
En, *participial:* drunken, molten, shorn, torn.
Ern, *direction:* northern, southern.
Fast, *firm:* steadfast, soothfast, shamefaced (fast).
Fold, *multiple:* twofold, manifold.
Ful, *full of:* fearful, playful, wilful.
Ish, *like, rather:* childish, whitish.
Ish, *patronymic:* English, Scottish, Welsh.
Less, *without:* fearless, sinless.
Like, ly, *like:* childlike, warlike, manly, ghastly.
Some, *full:* handsome (easily handled), winsome (full of joy); also buxom (=*bugsum*, bowing easily).
Wise, *ways:* righteous (riht-wis).
Ward, *direction:* homeward, southward, awkward (contrary-ward).
Y, *possessing:* worthy, guilty, healthy.

Making Adverbs.

Ere, *place:* here, there.
Es, se, s, *genitive:* sometimes, else, needs.
Ly, *manner:* badly, richly, only.
Long, ling, *direction:* headlong, sidelong; darkling.
Nce, *place:* hence, thence.
Om, *dative:* seldom, whilom.
Ther, *place:* hither, thither.
Wards, *direction:* homewards, upwards, forwards.
Wise, ways, way: likewise, always, straightway.

Making Verbs.

En, *causative:* broaden, whiten, sweeten.
Er, *causative:* linger (long), lower.

Er, *frequentative:* chatter (chat), hatter (heat), glimmer (gleam).

Le, *frequentative:* grapple (from gripe), sparkle (spark), startle (start).

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2. OF ROMANCE ORIGIN.

Making Nouns.

Ade, ad, ada, ado (L. *ata;* Fr. *ade;* Sp. *ado, ada*): brigade, cascade, salad, armada, desperado.

Age (L. *aticum;* Fr. *age*), *collective:* advantage, homage, passage.

Al, el, le (L. *alis, elis;* Fr. *al, el*): canal, channel, jewel, cattle.

Al, el, le (L. *allus, ellus*): metal, bushel, candle, castle.

An, ain, en, in, ine (L. *anus, enus, inus;* Fr. *an, ain, aine*), *belonging to:* artisan, captain, alien, vermin, cousin, doctrine, famine, sovran (sovereign).

Ant, ent (L. *ans, ens;* Fr. *ant, ent*): defendant, servant, agent, adherent.

Ate, ee, y (L. *atus;* Fr. *ée*), *agent:* advocate, curate; *object:* legatee, committee, army (Fr. *armée*).

Ary, ier, eer, er, or (L. *arius, -a, -um, erius, -a, -um;* Fr. *aire, ier*), *person:* adversary, secretary, brigadier, engineer, archer, chancellor; *place:* granary, armoury, vestry, cellar, larder, laundry, pantry.

Ce, ise, ss, s (L. *itia;* Fr. *esse*), *condition:* justice, merchandise, distress, riches (*richesse*), largess.

Cy, sy (L. *tia;* Fr. *cie*): curacy, minstrelsy.

Ess (Gr. and L. *issa;* Fr. *esse*), *feminine:* countess, duchess, empress.

Et, ette (Fr.), *diminutive:* casket, lancet, pocket, coquette, brunette.

Ic, ics (Gr. *ikos;* L. *icus;* Fr. *ique*), *arts and sciences:* arithmetic, logic, music, politics, physics.

Isk (Gr. *iskos*), *diminutive:* asterisk, obelisk.

Ism (Gr. *ismos;* L. *ismus;* Fr. *isme*), *act, state:* antagonism, baptism.

Ist (Gr. *istēs;* L. *ista;* Fr. *iste*), *agent:* antagonist, baptist.

Ive, iff (L. *ivus;* Fr. *if*): captive (captiff), motive, bailiff.

Ix, ice, ace, ish, dge (L. *ix, ey, icis*), *pertaining to:* matrix, phœnix, chalice, furnace, radish, partridge, judge.

Let, *diminutive:* bracelet, hamlet, ringlet, streamlet.

Ma, me, em (Gr. *ma*): drama, scheme, diadem.

Ment (L. *mentum;* Fr. *ment*): garment, instrument.

Mony (L. *monia;* Fr. *moine*), *condition:* ceremony, matrimony.

Nce, ncy (Lat. *antia, entia;* Fr. *ance, ence*): distance, abundance, presence, brilliancy, decency.

On, ion, eon, oon, in (L. *o-nis, io-nis;* Fr. *on*), *act, state:* dragon, falcon, rebellion, opinion, sturgeon, pigeon, balloon, saloon, origin, virgin.

Our, or (L. *or;* Fr. *eur*): colour, honour, favour, error.

Rel, erel (Fr. *erelle*), *diminutive:* wastrel, mongrel, cockerel.

Ry (Fr. *rie*): cookery, nunnery, poetry, surgery.

Sy, sis, se (Gr. and L. *sis*): epilepsy, palsy=paralysis, analysis, ellipse, paraphrase.

Tion, sion, ion, on (L. *tio-nis, sio-nis*), *act of:* action, profession, fashion, reason, treason.

Tory (L. *torius;* Fr. *oire*), *place:* dormitory, oratory, repository.

Trix (Lat.), *female agent:* administratrix, testatrix. (Nurse is from L. *nutrix;* Fr. *nourice.*)

Ture, sure (L. *tura, sura*): creature, nature, capture, measure.

Y (Gr. *ia, eia;* L. *ia;* Fr. *ie*): company, family, history, victory, Italy, analogy, apology.

Y (L. *ium*): study, remedy.

Y (L. *atus*): deputy, ally.

Making Adjectives.

Able, ible, ble (L. *abilis;* Fr. *able,* etc.): culpable, legible, feeble.

Al, el, le, il, ile (L. *alis, elis, ilis;* Fr. *al, el, il, ile*), *belonging to:* equal, legal, cruel, gentle, civil, hostile.

An, ane, ain, ine (L. *anus, inus;* Fr. *an, ain*): Roman, human, humane, certain, canine, feminine.

Ant, ent (L. *ans, ens;* Fr. *ant, ent*), *participial:* distant, elegant, obedient, prudent.

Ary, arian, arious (L. *arius;* Fr. *aire*): contrary, necessary, agrarian, vicarious.

Ate, ed (L. *atus;* Fr. *é*), *quality:* delicate, desolate, armed, deformed.

Atic (L. *aticus*), *belonging to:* aquatic, lunatic.
Ese, ess (L. *eusis;* Fr. *is, ois*): Maltese, Portuguese, burgess.
Esque, ish, ch (L. *iscus;* Fr. *esque*), *belonging to:* picturesque, grotesque, Danish, Irish, French, Scotch.
Et, ette (Fr.): dulcet, russet, brunette.
Ic, ical (L. *icus*): barbaric, public, rustic, heretical, canonical.
Ive, y (L. *ivus;* Fr. *if*): active, attentive, pensive, hasty (O. Fr. *hastif*), guilty (O. E. *giltif*).
Ous, ose (L. *osus;* Fr. *eux, ose*), *full of:* curious, famous, jocose, verbose.
Tory (L. *torius;* Fr. *oire*), *quality:* amatory, rotatory.

Making Verbs.

Ate (L. *atus*), *made:* complicate, supplicate.
Esce (L. *esco*): effervesce, coalesce.
Fy (L. *ficare;* Fr. *fier*), *to make:* magnify, signify.
Ise, ize (L. *ire;* Gr. *izō;* Fr. *iser*), *to make:* sermonise, apologize, tantalize.
Ish (L. *ire;* Fr. *ir, issant*), *to make:* establish, finish.
Ite, ete, t (L. *itus, etus*): expedite, delete, reflect.

COMPOUND WORDS.

A compound word has already been defined as one made of two or more words, each of which is significant. If either of the syllables is inseparable—that is to say, has no meaning when it stands alone—then the word is a derivative and not a compound. "Title-deed" is a compound word, because both "title" and "deed" are significant words; "misdeed" is a derivative, because *mis* is only a prefix, and is not a word when it stands alone. Words when compounded undergo a change both in meaning and in accent; thus "a black bird′" is different from "a black′bird," and "a red breast′" from "a red′breast." Compound words should be written and printed with hyphens, to mark the separable character of the elements.

COMPOUND NOUNS.

1. **Noun + Noun.**—Corn-field, oak-tree, church-yard, hay-stack, tea-spoon, even-tide, man-killer, self-will, self-esteem.

2. **Adjective + Noun.**—Black-bird, free-man, quick-silver, red-breast, Long-shanks, Round-head.

In English words, the adjective precedes the noun. The compounds in which the adjective follows are mostly Romance; as, *lord-lieutenant, court-martial.* In *quarter-master-general,* "general" qualifies "quarter-master," and "quarter" qualifies "master." In *deputy-quarter-master-general,* "deputy" qualifies the rest of the phrase.

3. **Verb + Noun.**—Pick-pocket, spend-thrift, cut-purse, wag-tail, stop-gap, make-weight.

In these cases the noun is the object of the verb. Sometimes the verb has the force of a gerundive; as, *grind-stone* (stone for grinding), *whet-stone*, *wash-house*.

Sometimes, but rarely, the noun is the subject of the verb; as, *god-send* (what God sends).

4. **Adverb or Preposition + Noun.**—Off-shoot, fore-taste, by-law, by-path, by-word, after-thought.

5. **Verb + Adverb.**—Draw-back, fare-well, stand-still, cast-away, run-away; (adverb + verb) home-spun, out-lay.

Income, *welcome*, *onset*, etc., are derivatives.

6. **Noun + Attributive Phrase.**—Man-of-war, commander-in-chief, will-o'-the-wisp, Jack-a-lantern, brother-in-law.

COMPOUND ADJECTIVES.

1. **Noun + Adjective.**—Snow-white, sea-sick, blood-red, pea-green, praise-worthy, foot-sore. The participial ending is often added to the compound: cone-shaped, eagle-eyed, lion-hearted.

In these cases the noun has the force of an adverb: "white as snow," "sick from the sea," etc.

2. **Adjective + Noun.**—Bare-foot, four-story, six-penny. And with the participial ending: bare-footed, one-eyed, three-cornered.

3. **Adjective + Adverb.**—Round-about.

4. **Verb + Noun.**—Break-neck.

5. **Adverb + Participle.**—Ill-bred, low-born, over-done, new-made, dead-drunk.

6. **Noun + Active Participle.**—Earth-shaking, heart-rending, cloud-compelling, soul-destroying.

7. **Noun + Passive Participle.**—Earth-born, moth-eaten, book-learned.

COMPOUND VERBS.

1. **Noun + Verb.**—Back-bite, brow-beat, hood-wink.

2. **Adjective (Adverb) + Verb.**—Dry-nurse, white-wash, rough-hew, dumb-found, cross-question, cross-examine.

3. **Adverb + Verb.**—Understand, overdo.

4. **Verb + Adverb.**—Don (do-on), doff (do-off), don't (do-ont), dup (do-up).

The Examples in 3 and 4 are really derivatives; the words in combination

having a different meaning from that which they have separately: compare "understand" with "stand under."

COMPOUND ADVERBS.

1. **Noun + Adverb.**—Head-foremost, breast-high, half-mast-high, shoulder-high.

II.—PRINCIPLES OF ANALYSIS.

1. **Analysis** divides a sentence into its terms, and defines each term according to its function, or its relation to the other terms.

Therein analysis differs from parsing, which defines the part of speech of each word in the sentence, and the relations of the words to each other.

2. A **Term** is a word, a phrase, or a clause, which expresses a separate idea.

A clause contains a predicate, a phrase does not. The same idea may be expressed by a word, a phrase, and a clause. Thus:—

Word.....*Shakespeare's* plays are splendid.
Phrase.....The plays *of Shakespeare* are splendid.
Clause... .....The plays *that Shakespeare wrote* are splendid.

3. A **Simple Sentence** has for its terms words or phrases. A simple sentence has therefore only one predicate.

Its symbol is **A**.

4. A **Complex Sentence** has at least one term in the form of a clause. A complex sentence, besides its main predicate, has at least one subordinate predicate, and may have any number of subordinate predicates.

Its symbol is **A a**. The small letter stands for a subordinate clause. There may be several subordinate clauses, distinguished as **1 a, 2 a, 3 a**, etc. If a clause **a** has a clause subordinate to it, the former is marked $\mathbf{a^1}$ and the latter $\mathbf{a^2}$. A clause under $\mathbf{a^2}$ is marked $\mathbf{a^3}$; and so on to any extent.

5. A **Compound Sentence** is a combination of simple and complex sentences. A compound sentence has at least two main predicates, and may have any number either of main or of subordinate predicates.

Its symbol is **A, B**.

It may, however, be **A, B, C, D**, etc., and with subordinate clauses, $\mathbf{A\ a^1\ a^2}$; $\mathbf{B\ b^1\ b^2}$; $\mathbf{C\ c^1}$; **D**, etc. This notation* may be carried out to any extent.

* It is taken from "Grammatical Analysis," by W. S. Dalgleish.

6. The **Subject** and the **Predicate**[1] are the *essential terms* of the sentence. That is to say, there cannot be a sentence without them —expressed or understood.

7. The **Predicate** consists of the verb with its adjuncts (complement or object, and adverbial word or phrase).

8. The **Subject** consists of the nominative with its adjuncts (adjective, word or phrase, possessive case).

9. Form of **Simple Sentence—A.**

Whole Subject.		**Whole Predicate.**		
NOMINATIVE AND ADJUNCTS.		VERB AND ADJUNCTS.		
ATTRIBUTES.	NOMINATIVE.	VERB.	COMPLEMENTS.	ADVERBIALS.
Word (Adjective, Possessive Case, Apposition, etc.).	*Word* (Noun, Pronoun, Gerund).	Finite.	*Word* (Noun, Pronoun, etc.).	*Word* (Adverb).
Phrase.	*Phrase* (Infin.)		*Phrase.*	*Phrase.*

10. The **adverbial adjunct** of the verb, like a simple adverb, may express time, place, manner, degree, cause, purpose, condition, or concession.

11. The **Complement** may be a noun or a pronoun in the objective case, or any words required to complete the sense of an incomplete verb.

12. Form of **Complex Sentence—A, a.**

Whole Subject.		**Whole Predicate.**		
NOMINATIVE AND ADJUNCTS (including Clauses).		VERB AND ADJUNCTS (including Clauses).		
ATTRIBUTES.	NOMINATIVE.	PRIN. VERB.	COMPLEMENTS.	ADVERBIALS.
Word Phrase or Clause.	Word Phrase or Clause.	Finite.	Word Phrase or Clause.	Word Phrase or Clause.

13. The links or **connectives** joining a subordinate clause to a

[1] Some elementary knowledge of analysis is assumed in these lessons. It has not been thought necessary, at this stage, to define "Subject," "Predicate," etc.

principal clause are the subordinating conjunctions and relative pronouns.

14. The link of the **Adjective Clause** is generally a relative pronoun; as—

The kingdom **which** *the Norsemen founded in France* was overthrown.

It may, however, be a conjunction; as, I have seen the house *where* Scott was born. *Where* = in which: so, *when* = at which; *why* = for which.

15. A **Noun Clause** is introduced by *that*, *what*, *how*, *why*, or *who;* as—

That *you have wronged me* doth appear in this. **What** *you say* is true. **Who** *steals my purse* steals trash. It will never be known **how** *he died.*

16. The links of the adverbial clause are the subordinating conjunctions, *when* (time), *where* (place), *as* (manner), *that* (purpose), *because* (reason), *if*, *but* (condition), *though*, *although* (concession).

17. **Caution.**—Subordinate clauses must be named according to their **function,** and not according to their **form.**

18. In a hypothetical sentence, the condition or protasis is in the subordinate clause, the conclusion or apodosis is in the principal clause; as,—

a (protasis).....If you have tears,
A (apodosis).....PREPARE to shed them now.

19. Complex sentences may be contracted into simple; for example:—

COMPLEX.		SIMPLE.
When he had suppressed the conspiracy, he returned to London.	=	*Having suppressed the conspiracy,* he returned to London.

Conversely, a simple may be expanded into a complex sentence.

20. The form of the **Compound Sentence** (**A, B,** etc.) is a combination of the forms for simple and complex sentences.

COMPOUND SENTENCES.	EQUIVALENTS.
1. A, B, C, etc.,	= Two or more simple sentences.
2. A, B b^1; C c^1	= One simple and one or more complex sentences.
3. A a^1; B, C	= One complex and one or more simple sentences.
4. A a^1; B b^1; C c^1	= Two or more complex sentences.

21. The links or connectives of the compound sentence are the coordinating conjunctions:—

1. Copulative..... .....*and*.....sign, +
2. Alternative.....(*either*) *or*, (*neither*) *nor*..... −
3. Antithetical..... *but, only*..... ×
4. Causative ..... { *therefore*..... ·
   for..... ·

The links are sometimes omitted.

22. In analysing a complex or a compound sentence, it should first be broken up into clauses, and then each clause should be divided into its terms.

EXAMPLE.

"'Tis the mind that makes the body rich;
And as the sun breaks through the darkest clouds,
So honour peereth in the meanest habit."

First Step.

A. It is the mind that makes the body rich;

and

+ B. As the sun breaks through the darkest clouds, so honour peereth in the meanest habit.

Second Step.

A. It is the mind

a^1 That makes the body rich (adj. to "it");

and

+ B. Honour peereth in the meanest habit so

b^1 As the sun breaks through the darkest clouds (adv. to "so").

Third Step.

CLAUSE.	CON.	SUB.	VERB.	COMPT.	ADVERBIAL.
A.		It	is	the mind	
a^1 (adj.)		that	makes	rich, the body	
+ B.	And	honour	peereth		(1) in the meanest habit (2) So
b^1 (adv.)	as	the sun	breaks		through the darkest clouds

23. Compound sentences may often be resolved into complex. For example:—

COMPOUND.		COMPLEX.
Either he will come himself *or* he will send Peter.	=	*If* he do not come himself, he will send Peter.
Alternative co-ordination		= *hypothetical subordination.*
Men may come, and men may go, *But* I go on for ever.	=	*Though* men may come and men may go, I go on for ever.
Antithetical co-ordination		= *concessive subordination.*
The light infantry joined the main body, *and* then the enemy retired precipitately.	=	As soon as the light infantry joined the main body, the enemy retired precipitately.
Copulative co-ordination		= *adverbial subordination.*

Conversely, complex may be expanded into compound sentences.

III.—COMPOSITION AND STYLE.

1. **Kinds of Composition.**—There are three kinds of Composition, whether in prose or in verse—namely, NARRATION, DESCRIPTION, and EXPOSITION.

We narrate *events;* we describe *objects;* we expound *principles* or *reasons.* Very rarely does a composition confine itself to one of these classes. In a historical narrative, the writer makes digressions to describe scenes and places with which the events are connected. In a descriptive essay, incidents may be narrated and principles may be expounded. The class to which a work or composition belongs is determined by its prevailing character.

2. **Narration** is used in historical and biographical works, and in other writings which deal with a series of incidents, such as voyages, travels, and fiction. Its rules are:—

(1.) To follow the order of the events.
(2.) To be specific as to places, dates, and agents.
(3.) To treat subordinate events briefly, so as to give prominence to the main subject.
(4.) To introduce description and reflection only as far as they are necessary to illustrate the narrative, and no further.

3. **Description** is used in works that deal with natural scenery, natural history, and works of art. Its rules are:—

(1.) To describe the object or the scene first generally, then particularly—first as a whole, then in its parts.
(2.) To be specific as to locality, dimensions, form, colour, relation to other objects or scenes: the more specific, the more real and vivid is the picture.

4. **Exposition** is used in treating of scientific subjects, and in argumentative essays and speeches. Its rules are:—

(1.) To state clearly the facts or the objects founded on.
(2.) To state clearly the proposition to be maintained.
(3.) To use terms in their strict sense, and when necessary to define them.
(4.) To take the thoughts or the subordinate propositions in logical order—*e.g.*, proofs before conclusions.

5. **Style** is a term used in many of the arts to signify a characteristic mode of expression; as, styles of architecture, styles of painting, styles of music. As applied to literature, it signifies the qualities which make a composition satisfy and please the reader.

6. The chief qualities of style are ACCURACY, CLEARNESS, FORCE, and GRACE; and these may lie either in the LANGUAGE or in the CONSTRUCTION—either in the words themselves, or in the arrangement of the words, phrases, clauses, sentences, and paragraphs.

7. **Accuracy of Language** consists in using words in their proper sense.

Its one rule is to "use the right word in the right place." It is inaccurate to say,—

"Queen Mary's *actions* admit of no *alleviation*." "Guilt" admits of "alleviation;" "actions" admit of "excuse" or "apology."

Inaccuracy often arises from the confounding of synonyms, as when we say,—

"Charles was *persuaded* that he was wrong."

"Persuaded" should be *convinced*. We *persuade* a man to do a thing; we *convince* him of a truth, or of an error in opinion. So it is wrong to say, "*Healthy* food and *wholesome* exercise make *healthful* children." It should be, "*Wholesome* food and *healthful* exercise make *healthy* children."

The following is both inaccurate and inelegant:—

"The *reception* which the visitor *received*, when he stepped on the stage, was enthusiastic." (Say, "the welcome" for "the reception;" or say, "met with" for "received.")

8. **Clearness of Language** consists in its being a true medium for conveying the writer's meaning. The opposite faults are,—

(1.) *Ambiguity*, or doubt in which of two or three senses a word is used; as,—

"The prince was *attached to* the Church of Rome;" where "attached to" may mean either *fond of* or *a member of*.

(2.) *Obscurity*, or darkness of meaning; as,—

"The *inoculation* of the political *virus* imbittered party feeling." Say rather, "the *taint* of the political *poison*."

There is obscurity in *alluding* to prominent men instead of *naming* them; as when we say, "the terror of Europe" for Napoleon I., or "the great lexicographer" for Dr. Samuel Johnson.

There is also obscurity, as well as affectation, in the use of foreign words and phrases, as *fulmen brutum*, for "harmless thunderbolt;" *coup de grâce*, for "finishing stroke;" *malgré nous*, "in spite of us," etc., etc.

9. **Force of Language** is the quality which makes it produce a strong or striking effect. This quality is promoted by,—

(1.) *Simplicity*, or the use of simple and direct words. The opposite fault is pompousness, or bombast; as,—

"He proceeded to his residence and perused the chronicle of contemporary transactions," instead of,—

"He went home and read the newspaper."

For the same reason it is better, as a rule, to use English rather than classical words—"begin" rather than "commence;" "ask" than "re-

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quest;" "scold" than "vituperate;" "wipe out" than "obliterate;" "neighbourhood" than "vicinity."

(2.) *Brevity*, or the use of as few words as possible. The opposite fault is redundancy, or excess of words.

Redundancy appears in three forms,—

(*a*) As *Circumlocution*, or a roundabout way of expressing a simple thought; as when we speak of "threats" as "minatory utterances," or of "thieves" as "persons afflicted with kleptomania."

N.B.—Here the expressions are equivalent, but *only one* is used.

(*b*) As *Tautology*, or saying a thing a second time in a different way (Gr. *tauto*, the same; *logos*, word); as when we say,—

"The fleets gave *mutual* support *to each other*." (Mutual = to each other.)

"I do not trumpet water as a *universal panacea* for *all* ills." (Universal = pan- = all: the idea of all-ness is expressed three times.)

N.B.—Here the expressions are equivalent, and *two or more* of these are used. The root of the error lies in inattention to the exact meaning of words: it is an error of thought.

(*c*) As *Pleonasm* (Gr. *pleos*, full), or the use of words that add nothing to the sense—that are mere surplusage. If your money-box has a long slit which admits pennies, you do not need a short slit for sixpences. Examples:—

"I saw it with my *own* eyes."

"Her position was by no means *of an* enviable *character*." (Omit words in italics.)

Sometimes the Pleonasm is inaccurate or ungrammatical; as,—

"You and I *both* agree."

"Jane and Charles *both* met."

"The *reason* why Socrates was condemned was *on account of* his unpopularity."

"It is *owing to* the accident of Mr. B. occupying this post that the appearance of these books is mainly *due*."

"Farmers find it *far more* profitable, and *much less* troublesome, to sell their milk wholesale to some London dealer *rather* than retail it in their own locality." (Omit "rather," and say "than *to* retail.")

"The true *explanation* of the sudden change is *to be attributed to* his anxiety," etc. (Omit "to be attributed to," or "the true explanation of.")

N.B.—Here the expressions are not equivalent; but they are so related that the use of the one interferes with the use of the other.

(3.) *Being specific*, that is, by using special instead of general terms,—"an oak," instead of "a tree;" "Jupiter" or "Mars," instead of "a planet." The opposite fault is vagueness; as,—

"The front of the house was adorned with *creeping plants*."

How much more forcible and distinct a picture is called up by saying, "with *jessamine* and *clematis!*"

*** Force is also given to style by the judicious use of figurative language. (See page 105.)

10. **Grace of Language** is the quality which makes its effect pleasing. This quality requires the avoidance of—

(1.) *Vulgar words and phrases;* as, "When he went from her, she fell a-weeping and *blubbering*."

"I left our young poet *snivelling* and sobbing behind the scenes."

"Such a *muck-worm* spirit is grievous."

(2.) *Slang*, or the use of colloquial or non-idiomatic words and phrases; as,—

"The secretary did not *come up to the scratch*."

"He indicated that in his opinion the *governor* had *put his foot in it*."

Such words as "humbug," "bosh," "skedaddle," "jolly," "sham," "funk," "screwed," "peckish," ought never to be used in serious writing.

11. In regard to construction, sentences are either **periodic** or **loose.**

A *period* is a sentence, the parts of which are so knit together that there is no possible stopping-place before the end. The sense is suspended until the close: *e.g.*,—

Periodic.—"On this topic they are *either* silent, *or* they speak with *such* uncertain utterance *that* they might *as well* have been dumb."

The connectives that bind the clauses together inseparably are in italics.

Loose.—"On this topic they are for the most part silent; and when they do speak it is with uncertain utterance—indeed, they might as well have been dumb."

This sentence might easily be broken into three.

12. **Accuracy of Construction** consists in the proper arrangement of the parts of a sentence, and in the right use of the connecting particles. Examples of inaccurate construction:—

"Honesty is as valuable, and even more so, as skill." (Read, "as valuable as skill, and even more so.")

"William made no effort *for meeting* the French." (Say, "to meet.")

"We have no *other* object *but* to succeed." (Say, "no *other* object *than*;" or, "*no* object *but*.")

Caution.—Always repeat a Particle before each of several words relating to different things:—

"The red and green flag" means one flag.

"The red and *the* green flag" means two flags.

"The office of secretary and treasurer" means one office.

"The office of secretary and that of treasurer" means two.

13. **Clearness of Construction** consists in so arranging the parts of a sentence that their relation to each other shall be plain and unmistakable. Its chief rules are:—

(1.) Place explanatory words near to the word explained.

The following is not clear:—

"Rome once more ruled over the prostrate nations by the power of superstition."

It implies that Rome had previously done so "by the power of superstition," which is not true. The sentence should be:—

"Rome, by the power of superstition, once more ruled over the prostrate nations."

"I *only* recognize you as my leader," should be, "I recognize *only you* as my leader."

The position of "only" requires to be carefully attended to.

(2.) Make the reference of pronouns clear. Here is an example of confusion from the ambiguous use of pronouns:—

"*He* (Philip) wrote to that distinguished philosopher (Aristotle) in terms the most polite and flattering, begging of *him* (Aristotle) to undertake *his* (Alexander's) education, and to bestow upon *him* (Alexander) those useful lessons which *his* (Philip's) numerous avocations would not allow *him* (Philip) to bestow."—*Goldsmith.*

Better thus:—"Philip wrote to Aristotle, in terms the most polite and flattering, begging of that distinguished philosopher to undertake Alexander's education, and to bestow upon the youth those useful lessons which *his own* numerous avocations would not allow *him* to attempt."

Here is a ludicrous example of confusion from the same cause:—

"He attempted to commit suicide by firing a pistol at his head, *which* he had concealed amongst the bed-clothes." (Read, "by firing at his head a pistol, which," etc.)

Here is another:—

"The top of her dress, *which* was on fire, was put out by Mrs. Rayner." (Read, "The fire, which had caught the top of her dress," etc.)

Caution.—Beware of *and which*:—

"Such are a few of the many paradoxes one could cite from his writings, *and which* are now before me." (Insert "which" after "paradoxes.")

The form can be correctly used only when it is preceded by another "which."

14. **Force in Construction** is the arrangement of the parts of a sentence so that, without loss of clearness, the most telling effect may be produced. It is attained—

(1.) By inversion; as,—

Direct: "I have neither silver nor gold."

Inverted: "Silver and gold have I none."

(2.) By interrogation; as,—

Direct: "Nature is the greatest artist."

Interrog.: "Who can paint like Nature?"

(3.) By exclamation; as,—

Direct: "Man is a wonderful piece of work."

Exclam.: "What a piece of work is man!"

(4.) By antithesis; as, "*Speech* is silvern, but *silence* is golden."

15. **Grace in Construction** is the quality which makes sentences easy for the voice in reading, and agreeable to the ear. It is attained by attention to rhythm or melody.

The faults that should be avoided are *monotony* and *harshness*.

Monotony is produced when a number of monosyllables (or of similarly accented words) come together.

Compare, "One man in his time plays many parts," with, "The better part of valour is discretion;" or compare the lines,—

> "While expletives their feeble aid do join,
> And ten low words oft creep in one dull line."

Harshness is the result of bringing together similar sounds, especially sharp consonants and sibilants—as, *hot temper; hope perish; distress ceases.*

IV.—THE FIGURES OF SPEECH.

1. A **Figure of Speech** is an expression in which certain words are used, not in their literal sense, but in a sense suggested by the imagination; as,—

> "The king was the *lion* of the field."
> "The lion is the *king* of beasts."

In the first example "king" is used literally and "lion" figuratively, in the sense of "the bravest." In the second example "lion" is used literally and "king" figuratively, in the sense of "the noblest" or "the chief."

The effect of figurative language is to impart to style both force and elegance—to make an idea more vivid and striking.

Figures of speech are also called **Tropes** (Gr. *trepō*, I turn), because the word or expression is *turned* aside from its ordinary meaning.

2. The figures of speech most commonly used depend on **three principles,** which appeal strongly to the mind—namely, Resemblance, Contrast, and Association. A few others are grammatical figures, or figures of construction.

I.—FIGURES OF RESEMBLANCE.

3. The figures depending on **Resemblance** are,—

(1.) The simile.	(4.) Apostrophe.
(2.) The metaphor.	(5.) Hyperbole.
(3.) Personification.	(6.) Euphemism.

4. The **Simile** is the figure of comparison: one thing is said to be like another; as,—

> "The Assyrian came down *like a wolf on the fold.*"

Simile is from Lat. *similis*, like.

5. The **Metaphor** is the figure of substitution: one thing is *put for* or said *to be* another, and no particle (*like, as*) is used; as,—

"The Assyrian *wolf* came down on the *fold.*"

Here both "wolf" and "fold" are used figuratively. Sennacherib the Assyrian is called a "wolf," and the camp of the Israelites is called a "fold." *Metaphor* (Gr. *meta*, over, or change; *pherō*, I carry) means literally transference.

This figure forms the foundation of the Allegory and the Parable. (See p. 121.)

Caution 1.—Avoid mixed metaphors in which two or more resemblances are combined; as,—

"I *bridle* in my struggling muse with pain,
That longs to *launch* into a bolder *strain.*"—ADDISON.

Here the muse is spoken of first as a *horse*, and secondly as a *ship*, as well as lastly as a *singer.*

Another example:—

"He never *opens his mouth* but he *puts his foot in it.*"

Caution 2.—Avoid strained metaphors in which the comparison is overloaded with details; as,—

"Walk thoughtful on the silent, solemn shore
Of that vast *ocean* it must sail so soon;
And put *good works* on board; and wait *the wind*
That shortly *blows* us into *worlds* unknown."—YOUNG.

Here the appropriate comparison of eternity to the "ocean" is spoiled by the commonplace suggestions about the freight and the wind.

6. **Personification** is the figure in which lifeless things and the lower animals are spoken of as persons; as,—

"All the *trees* of the field shall *clap their hands.*"
"Earth *felt* the wound."
"*Knowledge* is proud that *he* has learned so much;
Wisdom is humble that *he* knows no more."—COWPER.

Personification is the converse of metaphor. The latter speaks of human beings as animals, the former speaks of animals as human beings. The comparison is often implied in an epithet—as, *gloomy* winter; the *angry* sea; the *thirsty* ground.

The classical name for this figure is *Prosopopœia* (Gr. *prosōpon*, a person; *poieō*, I make).

This figure forms the foundation of the Fable. (See p. 121.)

7. **Apostrophe** is a form of personification. It addresses the absent and the dead, and also animals and lifeless things; as,—

"With *thee*, sweet *Hope*, resides the heavenly light."—CAMPBELL.

Apostrophe (Gr. *apo*, aside; *strephō*, I turn) means a digression or wandering. The poet or the orator "turns aside" from his main theme to address

some absent hero or some virtue or principle. The poet's invocation of the muse is Apostrophe.

A prolonged apostrophe is called *Vision.* In it the writer describes an imaginary scene as if it were real. Byron's "wounded gladiator" (*Childe Harold,* canto iv., 140, 141) is a good example of Vision.

8. **Hyperbole** is the figure of exaggeration or overstatement: it generally implies comparison; as,—

"The horses passed *like lightning*" (simile).
"The invaders shed *rivers of blood*" (metaphor).

Hyperbole (Gr. *hyper,* over; *ballō,* I throw) means overshooting the mark. The figure appeals to the mind's love of the wonderful.

9. **Euphemism** is the figure of mitigation or understatement: it softens the expression, and is thus the converse of hyperbole; as,—

"He has *not kept strictly to the truth;*" for "he has *told a lie.*"

Euphemism (Gr. *cu,* well; *phemi,* I speak) means well-speaking.

The figure is used to state a fact in an inoffensive way; sometimes from regard to the feelings of the person described, sometimes in order to protect the writer from a charge of libel.

II.—FIGURES OF CONTRAST.

10. The figures depending on **Contrast** are,—

(7.) Antithesis.	(9.) Irony.
(8.) Epigram.	(10.) Innuendo.

11. **Antithesis** is the figure of direct contrast; as,—

"Speech is silvern, *but* silence is golden."

Here there are two contrasted similes, and the antithesis lies not in the meaning of the words but in the collocation of the two statements. It might therefore be considered a figure of construction.

Antithesis (Gr. *anti,* against; *tithēmi,* I place) means a setting in opposition.

12. **Epigram** is the figure of surprise: the contrast is between the apparent meaning and the real meaning; as,—

"The *child* is *father* of the man."

This statement seems to involve a contradiction, and even to be absurd; yet it is true, because "father" is used, not in a literal but in a figurative sense. The figure owes its point to the shock of surprise caused by the apparent contradiction, followed by pleasure at the discovery of the real meaning.

Epigram (Gr. *epi,* upon; *graphō,* I write) meant first an inscription on a tomb; secondly, a short witty poem; lastly, any pointed and witty saying.

The epigram enters largely into satirical writing. Many proverbs are epigrams; as, "When all speak no man hears;" "Many kinsfolk and no friends."

Oxymo'ron (Gr. *oxys*, clever; *mōros*, foolish) is a form of epigram; as, *gentle* savage; *bitter* sweetness; *idly* busy.

13. **Irony** is the figure of disguise: it means the opposite of what is said; as,—

"You are a *clever fellow!*" = How stupid you are!
"No doubt but ye are the people, and *wisdom will die with you.*"

In using these words Job meant to tell his friends that they were fools. It may in one sense be considered a euphemism, or a softened expression; but it differs from the euphemism in expressing scorn or contempt.

Irony (Gr. *eirōn*, a dissembler) means disguise or dissimulation. Its sting lies in the fact that it ascribes a good quality in such a way as to withhold it. It praises in ridicule, and thus condemns with scorn.

14. **Innuendo** is the figure of insinuation: the meaning is conveyed by oblique or indirect hints; as,—

"The gay scene is o'er,
But lives in Settle's numbers *one day more.*"

The sting lies in the suggestion that Settle's poems will live a day, but no more.

Innuendo (Lat. *in*, in; *nuo*, I nod) means literally a hint conveyed by a nod. A common form of it is the left-handed compliment, which blames while it appears to praise; as when an artist is told that his picture has improved on Nature. Dryden, however, contrived to compliment himself by innuendo when he said that if Shaftesbury had been as honest a politician as he was a judge,

"Heaven had wanted one immortal song"—

namely, his poem.

Sarcasm and *satire* are general names for the censure conveyed in irony and innuendo. Sarcasm is stronger and more offensive than satire: it implies scorn or contempt as well as censure.

Epigram, irony, and innuendo are much used in satires and vituperative poems.

III.—FIGURES OF ASSOCIATION.

15. The figures depending on **Association** of ideas have many forms and bear various names; but as all involve the interchange of correlative terms, they may be included under the single term

(11.) Metonymy.

16. **Metonymy** is the figure of exchange or transposition; as,—

"He drank the fatal *cup*" (for poison).

Metonymy (Gr. *meta*, change; *onoma*, name) means change of name.

The following are the chief cases of transposition:—

(1.) Proper name for common; as, a *Solomon*, for a wise man; a *Hercules*, for a strong man.

This is also called *Antonomasia* (Gr. *anti*, against; *onoma*, name), or contrast of name.

(2.) Abstract name for concrete; as, *Her Majesty*, for the Queen; *his lordship*, for a nobleman; *youth*, for young persons.

(3.) Concrete for abstract; as, *the fool*, for folly; *the mother*, for motherly love.

(4.) Part for whole; as, fifty *sail*, for ships; four hundred *hands*, for workmen; thirty *summers*, for years.

This figure is usually called *Synecdoche* (Gr. *syn*, with; *ekdechomai*, I receive), or comprehension.

(5.) Whole for part; as, the *darkening year*, for winter.

This also is included in *synecdoche*, but both involve transposition or the interchange of correlatives.

(6.) Symbol for office or power; as, *the crown*, for royalty; *the mitre*, for episcopal rank; *the sword*, for military power; *the pen*, for literature.

(7.) Author for works; as, "He is reading *Milton*," for Milton's poems.

(8.) Vessel for contents; as, *the cup*, for poison; *the purse*, for money; *the cradle*, for childhood; *the city*, for the people in it.

(9.) Country for people; as, "*France* is eager for war."

(10.) Estate for owner; as, "Every one blamed *Glenlyon*"—that is, Campbell of Glenlyon; so also—

"Here's France and Burgundy, my noble lord,"

for the King of France and the Duke of Burgundy.

(11.) Effect for cause; as, *the shade*, for trees; *the light*, for sun; the *light*, for candle; *gray hairs*, for old age.

(12.) Material for product; as, *steel*, for the sword; *canvas*, for a picture; *marbles* and *bronzes*, for sculptures.

(13.) A feeling for its object; as, my *love*, for a person loved; my *horror*, for the thing dreaded.

IV.—FIGURES OF CONSTRUCTION.

17. The figures of construction are also called figures of grammar, because they depend not on the meaning of the language, but on the arrangement of words and clauses. They are—

(12.) Interrogation. (13.) Exclamation. (14.) Climax.

18. **Interrogation** is an assertion put in the form of a question; as,—

"Who can paint like Nature?" = *No* one can.

"Who does *not* hope to live long?" = Every one does.

Note that affirmatives and negatives are reversed in the question form.

The figure makes the expression more vigorous.

19. **Exclamation** is an assertion in the form of an interjection or cry; as,—

"What a piece of work is man!" = Man is a very wonderful piece of work.

The exclamatory form is the stronger and the more arrestive.

20. **Climax** is a series of assertions or exclamations increasing in strength; as,—

"What a piece of work is man! how noble in reason; how infinite in faculties; in form and moving, how express and admirable; in action, how like an angel; in apprehension, how like a god!"—SHAKESPEARE.

Climax (Gr. *klimax*, a ladder) means an ascending scale. The name may apply to a series of sentences in a paragraph, or to a series of paragraphs in a chapter or discourse.

A sudden fall at the close of a series is termed an *anti-climax;* as,—

"Next comes the great Dalhoussey, god of war,
Lieutenant-Colonel to the Earl of Mar."

21. **Caution.**—Figures of speech should be used sparingly and with judgment. A large number of comparisons, contrasts, and illustrations perplexes the mind and subjects it to undue strain. The style in which figures are in excess is called *florid.* It offends against good taste.

TABLE OF THE FIGURES OF SPEECH; FOUNDED ON:—

I.—Resemblance.	II.—Contrast.	III.—Association.	IV.—Construction.
Simile	Antithesis	Metonymy	Interrogation
Metaphor	Epigram	(Antonomasia)	Exclamation
Personification	Irony	(Synecdoche)	Climax
Apostrophe	Innuendo		(Anti-climax)
Hyperbole			
Euphemism			

V.—PROSODY.

1. **Prosody** treats of the laws of verse, or versification.

Prosody is from Gr. and Lat. *prosodia*, a song sung to music: Gr. *pros*, to; *odē*, a song.

2. **Metre** or **Rhythm** is the recurrence of stress or accent at regular intervals.

This gives its character to English verse. The metre does not depend (as in Latin and Greek verse) on the distribution of long and short vowels,

but on the alternation of strong and weak syllables. Thus, the weak syllable coming first,—

"The vine′ still clings′ to the moul′dering wall′;"

or, the strong syllable coming first,—

"Tell′ me not′ in mourn′ful num′bers."

Metre is from Gr. *metron*, a measure. Rhythm is from Gr. *rhythmos*, a flowing; *rheō*, I flow.

3. The divisions of a verse or line of metre are called **feet** or **measures.** Each of the above lines consists of four feet.

4. The dividing of a line into feet is called **scanning** or **scansion.**

There is a useful notation for characterizing metre. It represents an accent or strong syllable by *a*, and a weak syllable by *x*. Example:—

"The vine	still clings	to the moul	dering wall."
x a	*x a*	*x x a*	*x x a*
"Tell me	not in	mournful	numbers."
a x	*a x*	*a x*	*a x*

5. According to the number of feet it contains, a line is called,—

Monometer = one foot.
Dimeter = two feet.
Trimeter = three feet.
Tetrameter = four feet.
Pentameter = five feet.
Hexameter = six feet.

Longer lines are regarded as combinations of two of these.

6. When a line lacks a weak syllable at the end, it is called **defective** (*catalectic*); as,—

"Life is	but an	empty	dream."
a x	*a x*	*a x*	*a* (*x*)

When a verse has a weak syllable beyond its last foot, it is called **excessive** (*hyper-catalectic*); as,—

"So o	ver vi	olent	or o	ver ci	vil."
x a	*x a*	*x a*	*x a*	*x a*	*x*

7. **Rhyme**[1] is the answering of one verse to another in final sound; as,—

"He was a man of middle *age*,
In aspect manly, grave, and *sage*."

[1] *Rhyme* should have been spelled "rime." The *hy* were adopted from a belief that it was from the same root as *rhythm*. *Rhyme* (or as it should be, *rime*) comes from O. E. *rím*, number.

Doggerel is "rhyme without reason," or "the false galop of verses." The word is properly an adjective; so it was used by Chaucer—"This may wel be rime *dogerel*, quod he." It is also applied to the irregular verse of burlesque poetry, the best example of which is Butler's "Hudibras;" as,—

> "And pulpit, drum ecclesiastic,
> Was beat with fist instead of a stick;
> Then did Sir Knight abandon dwelling,
> And out he rode a-colonelling."

A *Macaronic* (Ital. *macaroni*) is a jumble or medley of rhymes, in which modern words are Latinized, or Latin words are modernized, along with genuine Latin words.

8. The following are the rules of rhyme:—

(1.) The vowel sounds and final consonants must be the same, and the preceding consonants must be different; as, *ring, sing; mind, kind; dance, chance.*

The second last syllables may rhyme; as, *bear-ing, tear-ing; steeple, people;* and even the third last; as, *min-ister, sin-ister; for-tunate, impor-tunate.*

(2.) Both the rhyming syllables must be accented, wherever they occur. Thus *we sing'* rhymes with *to ring'*, but not with *pleas'ing.* So also *tear'*ful rhymes with *fear'*ful, and *min'*ister with *sin'*ister.

(3.) Allowable rhymes are those in which the vowel sound is slightly modified; as, *war, car; love, move; sun, upon.*

9. **Alliteration,** or head-rhyme, is the recurrence of the same letter at the beginning of words following close on one another; as,—

> "By Yarrow *st*ream *st*ill let me *st*ray,
> Though none may guide my feeble way;
> Still let the *br*eeze down Ettrick *br*eak,
> Although it *ch*ill my withered *ch*eek."—SCOTT.

Alliteration is from Lat. *ad*, to; *litera*, a letter.

10. **Middle Rhyme** is the name sometimes given to the consonance of a syllable in the middle with another at the end of a line; as,—

"To the *fame* of your *name.*"
"I bring fresh *showers* for the thirsting *flowers.*"

These are really cases of two short lines printed as one.

11. **Blank Verse** has no rhyme, and the sense is carried over from line to line; as,—

> "Nine times the space that measures day and night
> To mortal men, he with his horrid crew
> Lay vanquished, rolling in the fiery gulf,
> Confounded, though immortal."

12. **Feet** are named according to the order of the weak and the strong syllables, and according to the number of syllables in a foot; thus,—

The Iambus..... x a, *offence'*.
The Trochee..... a x, *num'ber*.
The Anapæst.....x x a, *serenade'*.
The Dactyl.....a x x, *wan'derer*.
The Amphibrach.....x a x, *return'ing*.

N.B.—(1.) That the Iambus and the Anapæst are interchangeable, and often occur in the same verse; as,—

"That held	the peach	to the gar	den wall."
x a	*x a*	*x x a*	*x a*

Indeed the two weak syllables of the Anapæst may be considered to be of the same value as the one weak syllable of the Iambus, as two *crotchets* are equal to one *minim* in a bar of music: $x = k\ s$ (*ek-ess*).

N.B.—(2.) That the Trochee and the Dactyl are interchangeable in the same way; as,—

"List to a	tale of	love in A	cadie,	home of the	happy."
a x x	*a x*	*a x x*	*a x*	*a x x*	*a x*

N.B.—(3.) That Amphibrachs may be resolved into Dactyls; as,—

"Where shall	the song of	thy praises	begin?"
a x	*x a x*	*x a x*	*x a*
"Where shall the	song of thy	praises be	gin?" +
a x x	*a x x*	*a x x*	*a x*

13. Iambic pentameter is the **Heroic measure** of English poetry. In its rhymed form it is the measure of Chaucer and Spenser, of Dryden and Pope.

> "'Tis not enough no harshness gives offence;
> The sound must seem an echo to the sense."—POPE.

In its unrhymed form it is the stately and noble **blank verse** of Shakespeare and Milton.

> "Now came still evening on, and twilight gray
> Had in her sober livery all things clad;
> Silence accompanied; for beast and bird,
> They to their grassy couch, these to their nests,
> Were slunk, all but the wakeful nightingale,
> She all night long her amorous descant sung."—MILTON.

14. The charm of blank verse depends greatly on variety in the position of the **pause** (Lat. *cæsura*, a cutting off) in successive lines; as,—

"The quality of Mercy || is not strained;
It droppeth, || as the gentle rain from heav'n
Upon the place beneath. || It is twice bless'd:
It blesseth him that gives, || and him that takes:
'Tis mightiest in the mightiest; || it becomes
The thronëd monarch || better than his crown."

SHAKESPEARE.

15. Iambic tetrameter is the **Romantic measure** of English poetry. It is the measure of Barbour and Blind Harry, of most of the chroniclers, and of Coleridge and Scott.

Scott avoided the monotony of a continuous flow of couplets of this measure by introducing frequent trimeters; for example:—

"Still pouring down the rocky den
Where flows the sullen Till,
And rising from the dim-wood glen,
Standards on standards, men on men,
In slow succession still,
And sweeping o'er the Gothic arch,
And pressing on, in ceaseless march,
To gain the opposing hill."—SCOTT.

16. English **Hexameter** verse consists, not of spondees (two long syllables) and dactyls, as the classical hexameter does, but of dactyls and trochees. Its best example is Longfellow's *Evangeline*, as,—

"List to the	mournful tra	dition still	sung by the	pines of the	forest;
a x x	*a x x*	*a x x*	*a x x*	*a x x*	*a x*
List to a	tale of	love in A	cadian	home of the	happy."
a x x	*a x*	*a x x*	*a x*	*a x x*	*a x*

17. A **Stanza**, or **Strophe**, is a series of lines adjusted to each other. The following are the principal forms of the stanza in English:—

(1.) **Gay's Stanza**: four lines of iambic *threes*, rhyming alternately, the first and the third being excessive: (3 *x a* +, 3 *x a*); thus:—

"'Twas when the seas were roar-ing
With hollow blasts of wind,
A damsel lay deplor-ing,
All on a rock reclined."—GAY.

(2.) **Elegiac Stanza**: four lines of iambic *fives*, rhyming alternately: (5 *x a*); thus,—

"Full many a gem, of purest ray serene,
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."—GRAY'S *Elegy*.

(3.) **Ballad Stanza**: four lines—two of iambic *fours*, alternating with two of iambic *threes*, the latter rhyming; or two lines of iambic *sevens:* (4 *x a*, 3 *x a;* or 7 *x a*); thus,—

> "With that there came an arrow keen
> Out of an English bow,
> Which struck Earl Douglas to the heart
> A deep and deadly blow."—*Chevy Chase.*

Sometimes the fours rhyme as well as the threes. As this stanza is also used in psalms and hymns, it is sometimes called the **Service** stanza.

Some modern ballads are written in trochaic measure (4 *a x*, 3 *a x* +); thus,—

> "Tell me not in mournful numbers,
> 'Life is but an empty dream!'
> For the soul is dead that slumbers,
> And things are not what they seem."—LONGFELLOW.

(4.) **Tennyson's Stanza**: four lines of iambic *fours*, the first and fourth rhyming, and also the second and third: (4 *x a*); thus,—

> "Ring out the grief that saps the mind,
> For those that here we see no more;
> Ring out the feud of rich and poor,
> Ring in redress to all mankind."—*In Memoriam.*

The *Locksley Hall* stanza consists of two lines of trochaic *sevens*, with an excessive syllable (7 *a x* +); thus,—

> "Yet I doubt not through the ages one increasing purpose runs,
> And the thoughts of men are widened with the process of the suns."

(5.) The **Scottish Stanza**: six lines, four of iambic *fours*, with one rhyme; and two (the fourth and the sixth) of iambic *twos*, also rhyming (4 *x a*, 2 *x a*), thus,—

> "Such is the fate of simple bard,
> On life's rough ocean luckless starred!
> Unskilful he to note the card
> Of prudent lore,
> Till billows rage, and gales blow hard,
> And whelm him o'er!"—BURNS.

This was the favourite stanza of Burns, who learned it from Robert Ferguson (d. 1774), his poetical father. It was used, however, by Robert Sempill (d. 1659).

Another form of this stanza was used by Lyndsay in parts of the *Satire of the Three Estates*, and by later poets. It consisted of four lines of iambic *fours*, and two of iambic *threes* (4 *x a*, 3 *x a*); thus,—

"Here is ane cord, baith great and lang,
Whilk hangit John the Armistrang:
Of gude hemp soft and sound;
Gude haly people, I stand for'd,
Whaever beis hangit with this cord
Needs never to be drowned."—LYNDSAY.

(6.) **Rhyme Royal**: seven lines of iambic *fives* (heroics); thus,—*a b a b b c c;* for example,—

"So thick the boughis and the leavis green
Beshaded all the alleys that there were,
And mids of every arbour might be seen
The sharpë greenë sweetë juniper
Growing so fair with branches here and there,
That as it seemed to a lyf without
The boughis spread the arbour all about."—JAMES I.

This stanza is called "royal" from its having been used by King James I. of Scotland in his poem, *The King's Quair.* He, however, learned it from Chaucer, who used it in *The Clerk's Tale.* It was used by Spenser in his *Ruines of Time;* by Dunbar, and also by Gower, Lydgate, and Lindsay.

(7.) **Ottava Rima**: eight lines of iambic *fives* (heroics), rhyming thus,—*a b a b a b c c;* for example,—

"'Twas in the season when sad Philomel
Weeps with her sister, who remembers and
Deplores the ancient woes which both befell,
And makes the nymphs enamoured, to the hand
Of Phaëton, by Phœbus loved so well,
His car (but tempered by his sire's command)
Was given, and on the horizon's verge just now
Appeared, so that Tithonus scratched his brow."—BYRON.

(8.) **Spenserian Stanza**: nine lines—eight iambic *fives* and one iambic *six*, rhyming thus,—*a b a b b c b c c;* for example,—

"A lovely lady rode him fair beside,
Upon a lowly ass more white than snow;
Yet she much whiter, but the same did hide
Under a veil, that wimpled was full low;
And over all a black stole she did throw:
As one that inly mourned, so was she sad,
And heavy sate upon her palfrey slow;
Seemëd in heart some hidden care she had;
And by her, in a line, a milk-white lamb she lad."—SPENSER.

The iambic *six* is called an *Alexandrine*, from the *Alexandreis*, a twelfth century romance written in that measure. Pope says, describing this stanza and line:—

> "A needless Alexandrine ends the song,
> That, like a wounded snake, drags its slow length along."

The Spenserian Stanza is often described as the Ottava Rima with an Alexandrine added; but when the disposal of the rhymes is examined, that is not quite correct. This stanza is used with great effect by Byron in *Childe Harold.*

(9.) **Italian Stanza** or **Sonnet**: fourteen lines of iambic *fives*, with rhymes interlaced in a variety of ways.

The Italian Sonnet consisted of two parts—the *octave* (eight lines) and the *sestette* (six lines). The octave had only two rhymes; thus,—

a b b a a b b a,

and the sestette had two, and sometimes three rhymes; thus,—

c d c d c d, or
c d c d e e.

Wordsworth's sonnet, "Composed upon Westminster Bridge," strictly follows the Petrarchan or Italian model:—

Octave

"Earth hath not anything to show more fair,
Dull would he be of soul who could pass by
A sight so touching in its majesty.
This city now doth like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres and temples lie
Open unto the fields and to the sky,
All bright and glittering in the smokeless air.

Sestette

"Never did sun more beautifully steep
In his first splendour valley, rock, or hill.
Ne'er saw I, never felt, a calm so deep;
The river glideth at his own sweet will:
Dear God! the very houses seem asleep,
And all that mighty heart is lying still."

WORDSWORTH.

Henry Howard, Earl of Surrey (d. 1547), and Sir Thomas Wyatt (d. 1542), who introduced the sonnet into England, used a variety of combinations of rhyme.

Spenser's sonnet is three quatrains and a couplet, the first and second quatrains being interlaced, like the first eight lines of the Spenserian Stanza; thus,—

a b a b | b c b c | c d c d | e e.

Shakespeare's sonnet is three independent quatrains and a couplet; thus,—

a b a b | c d c d | e f c f | g g.

Milton adhered to the Italian model.

The last line of a sonnet is often an Alexandrine.

VI.—THE FORMS OF LITERATURE.

1. All literature is in the form either of **prose** or of **verse.**

In **Prose** (Fr. from Lat. *prosa* or *prorsa*, in the phrase *prorsa oratio*, a straightforward speech) the words are put in a direct or straightforward order.

In **Verse** (Lat. *versus*, a turning) the words are arranged in lines of uniform length. A line is called a verse, because at the end of it the reader turns back to the beginning of the next line. In verse the order of the words is subject to the laws of metre and rhythm.

Prose may be rhythmical, but not metrical.

Prose and verse form a proper antithesis, because they both relate to form. Prose and poetry do not form a proper antithesis, because the former refers to form and the latter to thought or spirit. The poet Coleridge held that the true opposite of poetry was not prose but science. There is often much poetry in prose, and there is much verse that is destitute of poetry.

I.—LITERATURE IN PROSE.

2. The chief forms of prose literature are :—

(1.) The History.	(5.) The Speech.
(2.) The Biography.	(6.) The Novel.
(3.) The Treatise.	(7.) The Allegory.
(4.) The Essay.	(8.) The Parable.

3. A **History** is a narrative of events, or a systematic account of the origin and progress of a nation.

History (Gr. *historeō*, I inquire, or learn by inquiry) means literally investigation. *Story* is a shorter form of the same word.

A *Chronicle* (Gr. *chronos*, time) is a record of events in order of time.

Annals (Lat. *annus*, a year), is a record of events arranged under years.

In *Picturesque History* description is combined with narration; *e.g.*, Macaulay's *History of England*, Kinglake's *Crimean War*, Alison's *History of Europe.*

In *Philosophical History* reflection is combined with narration; events are traced to their causes and in their consequences; principles are dealt with as well as facts; *e.g.*, Gibbon's *Roman Empire*, Burke's *French Revolution*, Buckle's *History of Civilization*, Sir James Mackintosh's *History of England.*

A history may relate to a particular *country*, as a "History of England;" or to a *period*, as a "History of the Sixteenth Century;" or to an *event*, as a "History of the Reformation;" or to a *dynasty*, as a "History of the Tudors;" or to a *book*, as a "History of the Bible."

Constitutional History traces the development of the constitution, or the form of government, in a country; *e.g.*, the works of Hallam, Erskine May, and Stubbs.

Civil or *Political History* narrates the leading events in the public life of a people, including legislation, administration, and social progress; *e.g.*, Hume's *History of England*, Hill Burton's *History of Scotland.*

Ecclesiastical or *Church History* treats of the events in the development of the Christian Church, either as a whole or in periods; *e.g.*, Usher's *Annales*, Knox's *History of the Reformation in Scotland.*

Natural History in its widest sense is a description of external nature, and includes zoology, botany, geology, astronomy, and other natural sciences. The term is now generally restricted to an account of the animal kingdom; *e.g.*, Gilbert White's *Natural History of Selborne*, Owen's *Classification of Mammalia*, Darwin's *Origin of Species*, Huxley's *Phenomena of Organic Nature.*

There are three great periods in the world's history:—

(1.) *Ancient History*, from the earliest times to the Fall of the Western Empire, 476 A.D.

(2.) *Mediæval History*, from the latter event to the Reformation.

(3.) *Modern History*, from the Reformation onwards.

4. A **Biography** is a narrative of the events in the life of a person.

The word is from Gr. *bios*, life; *graphō*, I write. Such a work is usually called a *Life*; *e.g.*, Boswell's *Life of Dr. Johnson*, Lockhart's *Life of Scott.*

An *Autobiography* is a Life of a person written by himself (Gr. *autos*, one's self); *e.g.*, John Stuart Mill's *Autobiography.*

A *Memoir* (or *Memorials*) is a short biography.

The materials of a biography are furnished by *reminiscences*, *correspondence* or *letters*, and *diaries* (Lat. *dies*, a day) or *journals* (Fr. *jour*, a day).

5. A **Treatise** is a systematic exposition of a science or a department of science.

An exhaustive treatise, dealing with all departments of a science, is called a *System*, though the term refers rather to the scheme of principles than to the form of the literary work. We say a "Treatise on Heat," a "System of Logic," and a "System of Philosophy."

Other names for the Treatise are *Discourse*, *Dissertation*, *Disquisition*, and *Discussion.*

A short treatise is called a *Tract* or *Tractate* (Lat. *tractatus*, drawn out); *e.g.*, the Oxford *Tracts for the Times*, Milton's tractate, *Of Education.*

An *Encyclopædia*, or *Cyclopædia* (Gr. *kuklos*, a circle; *paidcia*, learning), is a collection of treatises dealing with the circle of human knowledge. When alphabetically arranged it is sometimes called a *Dictionary* or *Lexicon.* These names, however, belong properly to a book containing all the words in a language, with their meanings, derivation, and use.

A Treatise or a System may consist of a series of *discourses*, *lectures*, or *sermons.*

An abstract of a treatise (or of a history) is called a *Compendium*, or an *Epitome.*

6. An **Essay** is a discussion of facts or principles, less complete and less formal than a treatise.

Nevertheless Locke's work on Mental Philosophy is called *An Essay.*

Essay means literally an attempt or endeavour, and in that sense the word was used by Bacon in his "Essays." For the same reason the term is applied to the first literary effort of school-boys.

Hume's Essay on Morals is called *An Inquiry.*

Essays are *historical, biographical, scientific, philosophical, artistic, literary, religious,* and of other kinds. An essay in literary criticism is called a *Review,* a *Critique,* or a *Commentary.* The last name is applied specially to detailed expositions of the books of the Bible.

A *Lecture* is an essay written for the purpose of being spoken or read aloud.

Many *sermons* and *homilies* (short discourses) are spoken essays; that is to say, their object is merely to inform the understanding.

A short essay in a magazine is called an *Article. Leaders,* or *Leading Articles,* are the chief articles in a newspaper—those that contain the views of the editor. An essay is often published separately in a small stitched book called a *pamphlet* or *brochure* (Fr. *brocher,* to stitch).

7. A **Speech** is an oral exposition of principles or opinions, having for its object to convince or to persuade.

The object of a platform speech or a speech in Parliament is to induce the audience to take the side of the speaker. The object of a speech in a court of law is to convince the judge or the jury of the rightness of the pleader's cause, or of the innocence of his client.

An elaborate and formal speech is called an *Oration* or a *Harangue.* A speech in praise of some one is called an *Eulogium* (Gr. *eu,* well; *logos,* a speaking).

A *Sermon* is properly a speech on a religious subject, having for its object to convince the understanding and to persuade the will.

The opening passage of a speech is called the *exordium* (Lat., introduction), and the closing passage the *peroration* (Lat. *per,* through).

8. The prose works noticed above appeal primarily to the **understanding** and the **will.** Those following appeal primarily to the **imagination.**

9. The **Novel** is a fictitious tale or story, exhibiting human nature in strange or *novel* circumstances. It is generally a love-story.

A *Romance* is a fictitious tale, treating of extraordinary adventures and wonderful characters. It differs from the novel in dealing with incidents more than with character, and in disregarding reality, and even probability. The first romances were written, generally in verse, in the *Romance* languages of Southern Europe—Italian, Spanish, and French; and hence the name.

Swift's *Gulliver's Travels* and *Tale of a Tub* are satirical romances.

Many modern romances are written in verse, such as Scott's *Lay of the*

Last Minstrel and *Lady of the Lake.* His *Rokeby*, on the other hand, is a novel in verse; and so is Mrs. Browning's *Aurora Leigh.*

The *Prose Comedy* is a novel of modern life thrown into the dramatic form. Many novels are adapted for the stage by substituting *scenery* for the descriptive parts and *action* for the narrative parts, and by condensing the *dialogue.*

10. An **Allegory** is a fictitious tale or story, in which facts (real or supposed) are described under a figure.

Allegory (Gr. *allos*, other; *agoreuō*, I speak) means speaking of one thing under the image of another. An allegory therefore bears the same relation to an ordinary story that a metaphor does to an ordinary statement. It has been called a continued metaphor.

Addison's *Vision of Mirza* is a good example of an allegory: human life is described as a Bridge crossing, or partly crossing, the river of Time in the valley of Misery. Bunyan's *Pilgrim's Progress* is the finest of all allegories.

Many poems are allegorical; *e.g.*, Spenser's *Faerie Queene.* Some of the most famous are *Dream-Allegories; e.g.*, Langland's *Vision of Piers the Plowman*, Chaucer's *House of Fame*, Gawain Douglas's *Palace of Honour*, Sir David Lyndsay's *Dreme.*

11. A **Parable** is a fictitious tale containing a comparison or similitude, and pointing a moral.

Parable (Gr. *paraballō*, I place together) means comparison. In a parable the story and the interpretation lie side by side (*para*), and the point or moral is in the latter. A parable is therefore a continued simile.

The Scripture parables of "The Sower and the Seed," of "The Wise and the Foolish Builders," of "The Tares among the Wheat," are good examples.

A *Fable* is a species of parable, in which the lower animals and lifeless things are made to speak. It is therefore a continued personification. The incidents in a parable are possible, those in a fable are impossible; hence the latter word is used for an idle or false tale. *Apologue* means nearly the same as fable, but it is not used in a bad sense.

II.—LITERATURE IN VERSE.

12. **Poetry**, according to the latest definition, is "the concrete and artistic expression of the human mind in emotional and rhythmical language."—THEODORE WATTS.

13. Poems and poets belong to three great classes—1. **Lyrical.** 2. **Narrative.** 3. **Dramatic.**

14. A **Lyrical Poem** is primarily a poem designed to be sung to the music of the lyre (Gr. and L. *lyra*).

Its object is to express the individual emotions of the poet. Lyrical poetry is therefore subjective: "its impulse is pure egoism."—WATTS.

15. The chief forms of **Lyrical Poetry** are:—

(1.) The Song.	(3.) The Idyll.
(2.) The Ode.	(4.) The Sonnet.

16. The **Song** is a short poem on a single theme, and suited for being set to music.

The names of the varieties of song—as *ditty*, *carol*, *madrigal*, *round* or *roundelay*, *lullaby*, *cantata*, etc.—have reference to the music and not to the poetry. Moore's Irish songs are called *Melodies*.

A *Bacchanalian* song is one that celebrates drinking, or conviviality; *e.g.*, Burns's *Willie brewed a Peck o' Maut*. (See "Lampoon," § 31.) Such songs usually have a refrain, or repeated phrase, called the *chorus*, in which the company join the singer.

An *Elegy* (Gr. *elegos*, a lament) is a song of mourning; also called a *Lament*, and a *Monody* (Gr. *monos*, alone).

A *Dirge* (Lat. *dirige*, direct thou; the opening word of a funeral hymn) is a funeral song. A *Requiem* is a song for the peace or *rest* of the dead; so called from the opening words of a mass,—*Requiem æternam dona eis, Domine*, "Give them eternal rest, O Lord."

A *Hymn* is a song of praise.

A *Psalm* is a sacred song, so called because accompanied with the harp (Gr. *psallō*, I twang). *Paraphrase* is sometimes applied to a free rendering in verse of a passage of Scripture; *e.g.*, Milton's *Paraphrase on Psalm cxiv.*, and the Scottish *Paraphrases*.

A collection of songs or poems is called an *Anthology* (Gr. *anthos*, a flower; *legō*, I gather).

17. The **Ode** is a short poem of sentiment or excited feeling.

It is properly a poem written for music (Gr. *odē*, a song). The name is now applied to a poem addressed or dedicated to a famous person, place, or principle. Examples are Milton's *Ode on the Morning of Christ's Nativity*, Gray's *Ode to Adversity*, Collins's *Ode to the Passions*, Dryden's *Ode for St. Cecilia's Day*, Tennyson's *Ode on the Death of the Duke of Wellington*.

In Greek poetry, the choral ode consisted of three parts—(1) the *strophē* (Gr. *strephō*, I turn) or opening verse or stanza; (2) the *antistrophē*, or answering verse; (3) the *epode*, or chorus. *Epode* now signifies any small verse following a larger one.

The most famous of ancient odes are those of Anacreon in Greek, and those of Horace in Latin. Those of Anacreon were of a gay and joyous character, and modern odes of the same kind are called *Anacreontics*.

18. The **Idyl**, or **Idyll**, is properly a pictorial or descriptive poem —a picture in words.

An *Idyl* (Gr. *eidyllion*, a little image) is generally a pastoral poem, because rural life yields the pictures most attractive to the poet. Thomson's *Seasons*, Goldsmith's *Deserted Village*, Burns's *Cotter's Saturday Night*, and Tenny-

son's *Dora* are idyls. In *The Idylls of the King*, Tennyson has given the name to the separate cantos of an epic poem. Browning's *Dramatic Idylls* belong to this class. *The Vicar of Wakefield* is a prose idyl.

19. The **Sonnet** is a short meditative poem (fourteen lines), elaborating a single idea.

The name *Sonnet* (Ital. *sonnetto*, dim. of *sono*, a sound) has reference to the form of the stanza. (See PROSODY, § 17 [9].)

20. The chief forms of **Narrative Poetry** are,—

(5.) The Epic.	(7.) The Pastoral.
(6.) The Romance.	(8.) The Ballad.

21. The **Epic** is a narrative poem recounting a great event, or series of events, in an elevated style.

The *Epic* (Gr. *epos*, a word) is the highest form of narrative and descriptive poetry. It is also called a *Heroic* poem, because it is concerned with the actions of a hero.

The greatest epics in the world are Homer's *Iliad* and *Odyssey*. The greatest English epic is Milton's *Paradise Lost*. The great Anglo-Saxon epic is the *Lay of Beowulf* (fifth century). The chief Roman epic is Virgil's *Æneid*. Italy has two great epics—Tasso's *Jerusalem Delivered* and Dante's *Divine Comedy*. Germany has the *Lay of the Nibelungs*.

The epic is generally, but not always, written in blank verse.

Spenser's *Faerie Queene* is an *allegorical epic*, in which the characters represent virtues and vices. It is written in heroic verse, rhyming, and arranged in stanzas. (See PROSODY, § 17 [8].)

22. The **Poetical Romance** is a narrative in verse, telling a story of love and adventure. In its object and spirit it resembles the prose romance (§ 9), and the ballad (§24).

Most of Chaucer's *Canterbury Tales* are romances—*e.g.*, the story of Palamon and Arcite, the story of Patient Griselda, and the story of Constance. The *Prologue* is a series of portraits of the Canterbury Pilgrims, with a brief account of the plan of the whole poem. It is therefore mainly idyllic.

Scott's poems (*Lay of the Last Minstrel*, *Marmion*, *Lady of the Lake*, and *Lord of the Isles*) and Crabbe's tales (*The Village*, *The Borough*, etc.) are good examples of modern romantic poems.

Byron's *Childe Harold* and *Don Juan* are romances; but the narrative is largely supplemented by description.

23. The **Pastoral** is a poem relating to the life of shepherds, or to rural life generally; or it is a poem in which the characters are represented under the guise of shepherds, as in an allegory.

To the former class (natural pastorals) belong the pastorals of Drayton

and Phillips. Allan Ramsay's *Gentle Shepherd*, considered to be the finest poem of this class, is really a pastoral drama. Of the latter class (the allegorical pastorals) the best examples are Spenser's *Astrophel* and *Shepherd's Calendar*. (Lat. *pastor*, a shepherd.)

Pastoral poems are also called *Bucolics* (Gr. *bous*, an ox) and *Eclogues* (Gr. *eklogë*, a selection of poems). Spenser applied to the divisions of his *Shepherd's Calendar* the name *Æglogues*, or goat-herd tales (Gr. *aigōn logoi*).

Milton's *Lycidas* is cast in a pastoral mould. He called it a *Monody*—that is, an elegy soliloquized.

24. The **Ballad** is a popular narrative poem of adventure.

Ballad (It. *ballare*, to dance) means literally a dance-song.

Ballads were originally heroic songs, chanted or recited by travelling minstrels. They were at first composed in the head, and were handed down from generation to generation traditionally, long before they were written. (See Ballad-stanza, PROSODY, § 17 [3].)

The Border ballads (English and Scottish) are the most famous; such as, *Chevy Chase*, *Kinmont Willie*, and *The Dowie Dens o' Yarrow*.

A ballad or narrative poem is also called a *Lay* (O. Fr. *lai*). That name is now applied to a romance—*e.g.*, Scott's *Lay of the Last Minstrel*.

25. A **Dramatic Poem** represents human life in action, and is written for production on the stage. Its three elements are dialogue, action, and scenes or scenery.

Drama (Gr. *draō*, I do) signifies something acted. There is the same idea in the word *play* applied to a drama, with the idea of amusement besides.

26. The principal forms of the **Drama** are,—

(9.) Tragedy. | (10.) Comedy.

27. A **Tragedy** is a serious drama, elevated in tone and language, and ending sadly.

The word means "goat-song" (Gr. *tragos*, a goat; *aoidos*, a singer), but it is uncertain why the name was given. There are three theories—(1.) That a *goat* was the prize in the public competition; (2.) That the actors were dressed in *goat-skins;* (3.) That a *goat* was sacrificed at the festival of Dionysus (or Bacchus), when the song was sung—the goat being the destroyer of vines. The last is the most probable.

A tragedy with a historical basis is called a *History*. Shakespeare's dramas were divided by his first editors into three classes—histories, tragedies, and comedies.

A *Classical* or *Choral Drama* is modelled on the drama of ancient Greece; *e.g.*, Milton's *Samson Agonistes*, Milman's *Belshazzar*.

A *Masque* or *Mask* is a play which has some tragic features, and is extravagant or improbable in its plot, and in which some of the characters wear *masks; e.g.*, Milton's *Comus: a Mask*.

An *Opera* is a lyrical or musical drama. It may be either tragic or comic. The best operas are the Italian, and in them the story (or *libretto*) is subordinate to the music.

The earliest English plays were called *Miracles*, or *Miracle Plays*, being founded on the stories of the Bible, or on the legends of the saints; *e.g.*, the *Chester*, the *Coventry*, and the *Townley Miracles*, acted publicly once a year for centuries; and the *Ober Ammergau* (Bavaria) *Passion Play*, acted once every ten years since 1633.

The *Moralities*, or *Moral Plays*, grew out of the Miracle Plays, by the gradual introduction of imaginary characters. Their characters were moral qualities and allegorical beings. Both Miracles and Moralities are included under the name *Mysteries*.

The Classical or French Drama, partially followed in England after the Restoration, required observance of the *Three Unities*—of Time, of Place, and of Action.

The Unity of Time confined the incidents represented to such as could really have happened during the time allowed for the performance, or within twenty-four hours.

The Unity of Place made a similar limitation as to space or scene.

The Unity of Action required that the chief event should possess supreme interest—that there should be one leading action, not several. None of these rules except the last are observed in the Shakespearian or Romantic drama.

28. A **Comedy** is a hu[illegible]rous drama.

The name (Gr. *komos*, a [illegible] *odë*, a song) signifies a ludicrous spectacle. It was originally accompani[illegible]th music and dancing.

In many modern comed[illegible] dialogue is entirely in prose; *e.g.*, Goldsmith's *She Stoops to Conque*[illegible] Sheridan's *The Rivals*.

A *Tragi-Comedy* is a play [illegible] which tragic and comic scenes are intermingled.

A *Burlesque* is a short comedy in which ridicule is cast on some person or subject.

A *Farce* is a short comedy filled with (Lat. *farcio*, I stuff) low wit and extravagant or absurd action.

An *Opera* (Lat. *opus*, *operis*, work) is a lyrical or musical drama. An *Opera-Bouffe* is a comic opera. An *Extravaganza* is a musical farce. An *Operetta* is a short and slight musical play.

A *Melodrama* is a sensational or wild and romantic play, written in extravagant language, and with songs introduced (Gr. *melos*, a song).

After-piece, a slight dramatic piece, such as a farce, performed *after* the principal play.

An *Interlude* is a short play introduced between the acts of a drama, or between the drama and the after-piece. (Lat. *inter*, between; *ludo*, I play.)

A *Prologue* is introductory verses recited before a play. An *Epilogue* is such a poem following a play.

A *Monologue* (Gr. *monos*, alone) is a speech uttered by a person who

stands alone on the stage. It is also called a *Soliloquy* (Lat. *solus*, alone; *loqui*, to speak); *e.g.*, Hamlet's soliloquy *On Death*, Cato's soliloquy *On Immortality*. A *Dialogue* is a conversation between two or more persons.

A *Ballet* is a theatrical performance in which the story is described by action only, including dancing. (It. *ballare*, to dance; whence Eng. *ball*, a meeting for dancing.)

29. There are two forms of composition in verse, which can scarcely be considered poetry, as it has been defined above. They are—

(11.) Didactic Verse. | (12.) Satiric Verse.

30. **Didactic Verse** has for its object to teach, or to expound principles.

Didactic (Gr. *didaskō*, I teach) means instructive. Our best examples of didactic poetry are Pope's *Essay on Criticism* and *Essay on Man*, and Cowper's *Task*. Works of this class are really reasonings in verse. They are lifted into the realm of poetry when they are permeated with emotion and imagination.

The *Epistle*, or letter in verse, is a common form of didactic poetry. Pope's *Eloisa to Abelard* and *Epistle to Dr. Arbuthnot* are examples.

31. **Satiric Verse** has for its object to expose folly and vice by means of ridicule.

Satire (Lat. *satira*, from *satura lanx*, a full [illegible]) originally meant a hotch-potch or medley. Then the name was [illegible] to that peculiar metrical composition in which the Roman poets (e[illegible]y Horace and Juvenal) excelled. As invective was a prominent in[illegible] in the medley, satire came to mean bitter ridicule.

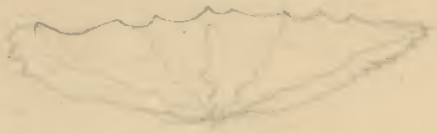
Satirical verse is indirectly didactic. It bears the same relation to ordinary didactic verse that the figures epigram, irony, and innuendo bear to direct statements. These, indeed, are the figures of satire. Satire enters largely into didactic verse. The great masters of satire in English poetry are Butler (*Hudibras*), Dryden (*MacFlecknoe* and *Absalom and Achitophel*), and Pope (*The Dunciad*).

The *Epigram*, a short, witty poem, is frequently satiric.

The *Lampoon* is a piece of personal satire, written to defame and wound the object, not to reform. It was originally a drinking-song, with the chorus (Fr. *lampons*), "Let us drink."

The *Mock-heroic* poem is satirical in spirit; *e.g.*, Pope's *Rape of the Lock*.

James Juille
Kilmarnock
Ayrshire.



16.10.96