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STVDII  
SALAMANTINI

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ANECDOTES  
OF THE

**ENGLISH LANGUAGE:**

CHIEFLY REGARDING THE LOCAL DIALECT  
OF

**London and its Environs;**

Whence it will appear that the Natives of the Metropolis,  
and its Vicinities, have not Corrupted the  
Language of their Ancestors.

IN A LETTER FROM

**SAMUEL PEGGE, ESQ, F.S.A.**

TO AN OLD ACQUAINTANCE, AND CO-FELLOW OF THE  
SOCIETY OF ANTIQUARIES, LONDON.

THE SECOND EDITION, ENLARGED AND CORRECTED.

TO WHICH IS ADDED,

A SUPPLEMENT

TO THE

PROVINCIAL GLOSSARY OF FRANCIS GROSE, ESQ.

" Our sparkefull Youth laugh at their Great-Grand-Fathers' English,  
who had more care to do well, than to speake *Minion*-like."

CAMDEN'S Remains, p.22.

LONDON:

PRINTED BY AND FOR J. NICHOLS, SON, AND BENTLEY,  
RED LION PASSAGE, FLEET STREET

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ADVERTISEMENT IN 1803

The little Essay here presented to the Public was found among the Papers of its deceased Author; who seems to have made it the amusement of a leisure hour; and probably laid aside or resumed his pen as his health and spirits ebbed and flowed. Such as it is, the Editor presumes it will be taken in good part, and create good-humour in its Readers; who cannot but be aware of the difficulty of reducing *Language or Taste* to a common standard.

POSTSCRIPT IN 1814

The former Edition of this Volume Was submitted to the Public under an express injunction in the last Will of its worthy and learned Author; and its reception was such as would have fully gratified him could

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he have witnessed it. At its first appearance, the Editor did not feel himself at liberty to make any material alterations in Mr. PEGGE'S original arrangement; but, amidst a large mass of Papers connected with this and other subjects entrusted to his revisal, were many nearly finished articles congenial to the present enquiry, which have furnished the Additions and Corrections in the present Edition; which is improved by a very copious INDEX.

The PROVINCIAL GLOSSARY also is an appendage which, it is hoped will prove acceptable to the Philologist; and is printed separately, for the accommodation of former Purchasers, either of Mr. Pegge's " *Anecdotes of the English Language*," or of Mr. Grose's " *Provincial Glossary*."

J.N.

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## TESTIMONIALS

"PHILOLOGY offers few subjects more curious than the history of the English Language; which has been derived from various sources, has received numerous admixtures in its progress, has Been the sport of whim and caprice, and is at present far from being completely grammaticized. The late ingenious MR. PEGGE amused himself, and will doubtless amuse his Readers, while, under a feigned zeal for the credit of the common London or Cockney dialect, he discussed the aukward state of our Language at a period not very remote from the present day, and adduced written authorities, of no mean rank, to justify expressions which are now regarded as evidences of vulgarity and want of education. With much grave humour, he pleads the cause of 'old, unfortunate, and discarded *words* and *expressions*, which are now turned out to the world at large by persons of education (without the smallest protection), and acknowledged only by the humbler orders of mankind; who seem charitably to respect them

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as decayed Gentlefolks that have known better days;' and he insists that those modes of speech, which DR. JOHNSON treated with so much contempt as mere 'colloquial barbarisms' claim respect on account of their pedigree, though not for the company which they are now forced to keep. Formerly these were of good repute; and though they be now melted down and modernized by our present literary refiners, the COCKNEY evidences his partiality to the old Family Language, and is not ashamed of being some centuries behind the present fashion. COCKNEYS, then, are entitled to some favour from an Antiquary, and their dialect will supply him with food adapted to his taste.

"This *fondled* creature is so much Mr. PEGGE'S darling, that he will not permit the fashionable world to abuse him as they have done. The sneering *Courtier* is reminded that the dialect in use among the Citizens, within the sound of *Bow-bell*, is that of Antiquity; and that 'the *Cockneys*, who content themselves with the

received Language and pronunciation which has descended to them unimpaired and unaugmented through a long line of ancestry, have not corrupted their native tongue, but are in general luckily right, though upon unfashionable principles'

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These peculiarities of expressions, *the shibboleths* of the common citizens, are here termed *Londonisms*.

"For some of the modes of pronunciation employed by the COCKNEYS, the Author attempts no defence; thinking that it is better to throw them on the mercy of the Court: but he artfully endeavours, before he leaves them to their fate in this respect to put a smile on the countenances of their Judges.

" If this learned Antiquary does not think it worth his while to rescue the Londoner's peccadillos of pronunciation, yet of his ordinary words and expressions he sets up a bold defence. The use of redundant negatives, in 'I don't know nothing about it,' or 'Worser and more worser;' and 'Mought' for might—'Ax' for ask—'Fetch a walk'—'Learn' for teach—'Shall us'—'Summons'd' for summon'd—'A-dry —'His-self' for himself, and 'theirselves' for themselves—'This here,' that there'—'Because why'—'Ourn, Yourn, Hern, Hisn'—'A few while'—'Com'd for came—'Gone with,' 'went with,'—'gone dead' —have more said in their favour than COCKNEYS themselves, would suppose; and the sneer of the *beau monde* is rebutted by the sanction of respectable men, who gave the *ton* to our great great grandfathers. In some instances, indeed,

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the COCKNEY appears, without perhaps being conscious of it, to have kept nearer to the true etymology, and to have more closely followed the genius or our language, than even the Courtier. Let the matter, however, turn out as it may; by thus adverting to their etymology, which is in fact, as Mr. PEGGE terms it, *the history of words*, and by considering their parentage, intermarriages, and collateral

family-connexions, we shall obtain some correct notions of the nature of our language, and be better enabled to perfect its grammar.

"Mr. PEGGE has so managed his defence of *Londonisms*, as not to controvert Quintilian's principle respecting language, —*Consuetudo sermonis es consensus eruditorum*.

"In the *Additamenta*, are some judicious strictures on the Dictionary of Dr. JOHNSON; who, it is truly observed, not aware of the authenticity of dialectical expressions, has been guilty of many omissions, and blundered in his etymologies. PEGGE is induced to believe that more may be said in support of the *Poticary* of the COCKNEY, than the *Apothecary* of the learned and fashionable world, which has usurped its place\*.

\*See p. 72, of the present Edition.

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"Whether the Fashionable World will take the hints here given by our deceased Antiquary, to correct their expressions, and to guard against the perversion of grammar, we cannot pretend to say: but of this we are confident, that, if they read his Essay, they will be amused by the playfulness of his verbal criticisms, and by the various anecdotes with which he has enlivened his pages." *Monthly Review*, 1805, *XLVII*. 242.

"This Essay, as we are told by the Editor, was probably 'the amusement of the Author's leisure hours, who laid aside or resumed his pen, as his health and spirits ebbed and flowed.' It was found among his papers after his decease; and is given to the Publick by his friend Mr. NICHOLS, who doubtless felt a just confidence that the generality of Readers must be pleased with the union of so much curious information, with such easy jocularly of humour. The Author professes to undertake the defence of Cockney dialect, as it is called; and shows, in fact, that the chief part of the peculiarities which characterize that dialect are not so properly corruptions, as the remains of a more antient mode of speaking, now in

general disused. He sets out with a sort of genealogy of our Language, which is so well deduced,

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that it deserves a place in this account of the book\*.

"The Author then mentions Dr. Meric Casaubon, the Rev. G. W. Lemon, Junius, and others who are fond of deriving our language from the Greek: he notices also, from Dr. Hickes, Sir John Fortescue Aland, &c. the affinity between the Greek and the Gothic languages, and concludes his enquiry in these terms†.

"It might be added, that Philosophy, for the last three centuries, has imported many Greek terms directly from the Writers of that Language; but that these are easily distinguished, as being in general terms of science: and with this adjunct we shall have altogether a very sensible view of the sources of our language, conveyed in a few paragraphs. No notice is taken, we may observe, of the Oriental words supposed by some Writers to have been engrafted into our Language; because (excepting about thirty or forty words which are names of things produced in the East) no rational conjecture can be formed, how we should obtain such additions. Similarities of this kind must therefore be regarded as casual coincidences.

\*See it in pp. 4-7, of the present Edition.

† See pp. 10, 11.

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"This agreeable Author then lays it down as a previous principle, that 'the most unobserved words in common use are not without fundamental meanings, however contemptible they may appear in this age of refinement.' To illustrate this, he exemplifies in the two very humble words *ge* and *wo*, used by waggoners and car-men. The former he derives from the same source as to *go*, which has the same meaning; and even points out the existence of it to *ge*, in that sense, in some

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of the Northern dialects. This illustration is sufficiently ingenious; but being still more pleased with the deduction of the carter's *wo*, we shall copy that, for the benefit of our Readers\*.'

"As the Language of the COCKNEY is the chief object of research in this Essay, the Author, undertaking to prove that his Hero is no corrupter of words, but only a staunch adherent to ancient forms, we are amused [at page 21] with a well-digested collection of the usual learning of the name COCKNEY; with some additions, and a final conjecture, that it may be derived from *coquelinier*, to *fondle* or *pamper*, which has some probability, but does not carry conviction. [At p. 55] a small collection of erroneous words, which the

\*See it in pp. 13-16, of the present Edition.

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Author does not undertake formally to defend: such as *necessuated* (or rather *necessiated*), *curocity*, *stupendious*, *unpossible*, *leastwise*, *aggravate*, *conques* (for *concourse*) of people, *attacted*, *shay* and *poshay*, *gownd*, &c. &c. on most of which, however, there are notes of some interest. The whole collection is extremely amusing; but the regular plan of the Essay begins at page 80, from which place the Author numbers his instances, and forms them into a kind of chapters. Our Readers will smile to be told, that the phrases and words wick this Antiquary selects for defence are, 1. I *don't* know *nothing* about it. 2. *Worser*, *lessser*, *more worser*. 3. *Know'd* and *see'd*. 4. *Mought* for *might*. 5. *Aks* for *ask*. 6. *Took* for *taken*, and other irregular participles. 7. *Fetch a walk*. 8. *Learn* for *teach*, and *remember* for *remind*. 9. *Fit* for *fought*. 10. *Shall us*, &c. 11. *Summonsed* for *summoned*. Here, however, the charge of corruption will hardly be made. 12. *A-dry*, *a-hungry*, *a-cold*, &c. 13. *His self* for *himself*, *their selves* for *themselves*. We must here protest, as we pass, against a phrase, which the Author calls regular, namely, "let *he* do it *his self*," which should certainly be, 'let *him* do it;' *Let* being an Active Verb governing an Accusative; let me

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come, let them go, &c. 14. *Ourn, yourn, hern, &c.* 15. *This here, that here, &c.* &c. 16. *A few while.* This we cannot recognize as an expression current among COCKNEYS, with whose language we conceive ourselves to be acquainted. 15. *Com'd* for *came*, &c. 18. *Gone with, gone dead, &c.* These divisions extend till we meet with some *Additamenta*, containing cursory remarks on JOHNSON'S Dictionary, and other entertaining matters.

"On the whole, we have never seen a book of philological amusement put together in so original a style, or containing more unexpected, yet apposite remarks, and authorities from a variety of books. The Author chats with his Reader, but his chat is always agreeable; it is the *garrula senectus*, but the garrulity is full of humour and original pleasantry; and we regret when it is at length silenced by the awful word *Finis*."

*British Critic*, 1803, vol. XXI, p. 418.

"This posthumous Letter is written with singular spirit and humour. Its object is to show that the dialect of London is the only uncorrupted English; or, if corrupted, that its corruptions have merely risen from an attempt to render it more musical, or from the accidental

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changes inseparable from an oral tongue. —This view of our Language [that given in pp. 4—6,] is not perhaps strictly correct. In the West there are some traces of the *Cumraig* or the Irish *Gaelic*; and in the North, the *Saxon* is not the exclusive source of the vernacular dialect. Yet, on this point, it is not easy to speak with accuracy, since we have so few Provincial Glossaries. We have often expressed a wish that our various dialects might be rescued from oblivion, while yet in existence \*. Even at this moment they are gradually vanishing; and, unless the last vestiges be speedily caught, it will be in vain to seek for them hereafter. Independently of the dialects, the metaphors should also be preserved (one of



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these occurs to us while writing). In the late popular play, 'The Soldier's Daughter,' to '*rap or rend*' is a phrase employed for procuring a thing by any means. The words should be *rip or rind*, a metaphor taken from barking (ripping and rinding) trees. A similar one we lately met, equally corrupted, thus, 'more and mould.' It means 'entirely eradicated.' *More* is *root*; and the phrase implies torn up with such violence, that the earth (mould) is separated with the

\* This desideratum is partly 'supplied by an Appendix to the present Volume.

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*more*. One other remark we would add, that there are few Provincialisms which do not lead to the etymology. This is certainly true with respect to the names of places, and it is true also in other terms. It is brought to our recollection by a word noticed in p. 72, '*poticary* for *apothecary*: the etymon of the latter may be *apotheca*; but this is not the old word, which is evidently *botica*.— Mr. PEGGE labours to discover the derivation of the word *Cockney*\*, which he thinks is from the participle of the verb *coquelin*, to fondle or pamper: *coqueliné* may be softened by pronunciation to *coquené*. 'The King of Cockney,' in the old ballad, evidently meant the Lord Mayor of London, not the King of England. —We should with much pleasure enlarge on this Letter, which has greatly entertained us, and affords many valuable remarks on the old English Language, were not various works, that equally claim our attention, in arrear. We must content ourselves, therefore, with this general commendation, and conclude our article with one of the shortest specimens that we can discover among such as are characteristic of the work in general."

*Critical Review*, 1804, vol. II. p. 214.

\*See p. 27, of the present Edition.

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"The aim of this pleasant Writer, the *second* Antiquary of the House of PEGGE, is to vindicate the dialect of London, or the 'Cockney Language,' from the imputation of vulgarisms and ungrammaticalness, and justify, by a happy selection of examples from writers of the Elizabethan age, that its rather has preserved the original character of our Language than adulterated it by corruptions. —This little Essay, alike diverting and informing, concludes with various examples of Etymology." *Mr. Gough, in Gent. Mag.* 1803, vol. LXXIII. p. 145.

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VNiVERSITAS  
ANECDOTES  
OF THE  
STVDII  
ENGLISH LANGUAGE  
SALAMANTINI  
IN A LETTER TO AN ANTIQUARY.  
DEAR SIR,

SO much has been said of the English language since the death of Dr. JOHNSON that I have been induced to look minutely into one branch of it, which has had the misfortune to be severly reprobated, "The LOCAL DIALECT of LONDON and it Environs." I am well aware that the subject is too trivial to be brought before the Tribunal of the Society of Antiquaries at large; and therefore throw it into the world, to find advocates under your benevolent protection,

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and as a closet-amusement for individuals in a vacant hour.

The charge agains the LONDONERS is, that they have *corrupted* and *debased* our Language; to support which, the accusers bring forward the dialect of the present age as the standard, which, on examination, will be found to be very far from the truth.

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Not being myself a COCKNEY, if I produce evidence sufficient to acquit the LONDONERS, I shall at least escape the imputation of partiality, if I am not honoured with the Freedom of the City in a gold box.

Few people trouble themselves about the daily provincial seeming jargon of their own County, because, being superficially understood, it answers the purposes of the Natives without farther investigation: though, I believe, it may be affirmed that every dialect in the kingdom of England has (for the most part) a radical existence in one or other of the languages whereof our own is compounded. I dare at least confidently assert, that there is a less number of Provincial words and expressions in LONDON and its vicinities

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(within twenty miles), than in any other part of the kingdom, from a given centre; that the verbal peculiarities are comparatively few; and that what is called *vulgarity* is barely a residuum of what was antiently the established national dialect, at different periods, from time immemorial\*.

In support of this asseveration I shall not refer you to Dictionaries, which seldom give us more than one descent of the word in question; whereas, if extended higher, they would contain the genealogical history of a language. This will appear from the following remarks, whereby some original words, in more languages than our own, will unexpectedly transpire.

Do not be alarmed by supposing that I am leading you into a dogmatica detail regarding the English language in general: but suffer me to say two or three words on it, whether they have, or have not, been said an

\*Mr. Ray has given a considerable number of North Country words, and left a vast many behind him; whereas the dialect of London (as far as my penetration goes) produces comparatively but few.

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hundred times before. Dr. JOHNSON was scarcely at all aware of the authenticity of antient dialectical words, and therefore seldom gives them any place in his Dictionary. He seems not to consider them as *free-born*, or even as *denizens*; but rather treats them as *out-laws*, who have lost the protection of the commonwealth: whereas they generally contain more *originality* than most of the spurious words of modern date.

I do not, Sir, contend for the strict legitimacy of our language; for the provincial branches of it are not all by one common parent. Thus, for instance, if you would seek for the terms and expressions of the Northern people of England, it will be in vain to ransack the British tongue, which fled with the natives into the fastness of Wales: for the Northern dialect (Scotland included) is for the most part *Saxon*. On the other hand, it would be fruitless to search in the Saxon forests of the North for the language of the Western counties of England, which (except by transplantation)

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is of British growth. In Kent and Sussex, and the immediate Southern counties (coast-wise at least) our pursuit may be directed in a great degree to *Gallicisms*, in point of idiom as well as words: and lastly, in LONDON (the great Babel of them all) every language will be found incorporated; though that of the true *Cockney* is, for the most part, composed of *Saxonisms*. The Danes left us some traces of their language, though it is but a dialect of that extensive tongue, which, under the different names of Teutonick, Gothick, Celtick, &c. was known in every region of what is called *the North of Europe*. As to the irruption of words from the Southern parts of the Continent, we have the French, which came in with the Conqueror, and continued in full force, so long as our Law Pleadings ran in than language, and our Statutes were penned in it. From Italy we have gathered a few words (not a great many), introduced perhaps first by the Lombards, then by Nuncios who came hither from the Pope, and by Ecclesiasticks who were perpetually scampering to Rome before the Reformation;

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to which may be added other words imported by our Merchants trading to Italy and the Levant.

Of modern date we have a few more, that have been smuggled over by our fine travelled Gentlemen, or which have made their *entrée* with the Singers, Fiddlers, and Dancers at the Opera.

The Spanish language will afford more adopted words (especially in the military branch) than the Italian; a circumstance perhaps to be attributed to our Royal Intermarriages. Katharine of Arragon lived here many years, even after her divorce, in whose suite were probably many Spaniards; and King Philip must have contributed a large re-inforcement of Spanish words and phrases, as he had an hundred Spanish body-guards in daily pay. Katharine, the Queen of King Charles II. may be supposed to have introduced a few Portuguese terms; but those are so nearly allied to the Spanish, as to be scarcely discernible from them.

Many Flemish and Dutch words might also be imported by Emigrants who fled

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hither from the persecution on the score of Religion at different periodss

These, Sir, I conceive to have formed the apparent component parts of our language; but not without a retrospect to the Latin and Greek tongues: and yet, notwithstanding that the Romans were in possession of this Island for four hundred yeas as a Colony, I rather imagine that the reliques of their language have, for the most part, been derived to us through the media of the Northern nations, with the addition of the French, Italian, and Spanish. As to the Greek, Dr. Meric Casaubon\*, and after him more copiously the Rev. George William Lemon in his Dictionary†, have laboured to bring our language in a very great degree to the standard of the Greek. Mr. Camden concurs as to a strong plausibility in the deduction of some words in his Remains‡, but cautions us against an implicit

belief. Franciscus Junius was of opinion that the Gothick was really a dialect of the Greek; and Junius

\* De Linguâ Saxonica.

† 1783, 4to.

‡ P. 29.

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from the turn of his studies, was perhaps a better judge than Camden. Dr. Hickee, the great Saxonist, also allows that the Gothick language has a bold mixture of the Greek in it; for, says he, "GOTHICA Lingua *in multis locis græcissat*." To this opinion the Rev. William Drake (late vicar of Isleworth), a very accurate Critick of the present day, says he is much inclined to accede, as it seems to be the only rational way to account for that variety of Greek idioms and terms that are so plentifully interspersed in his own language†. Sir John Fortescue Aland likewise, in his elaborate notes on Sir John Fortescue's Treatise on Monarchy‡, insinuates that the *Gothick* and *Greek* tongues probably originated from one common language, and carries his supposition so far as to imagine that his common language was that spoken by the sons of Japhet; and refers us to the Book of Genesis, Ch. x 1, 2, 3, 4, 5.

\* Saxon Grammar.

† See Mr. Drake's Memoir in Archæologia, Vol. V. p. 311.

‡ P. 20.

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This, if you please, we will leave to the decision of others, and of this Dr. Parsons will tell you more perhaps than you want to know. As to the Latin tongue, Dr. Blackwell, in his "Court of Augustus\*," observes, that the body and general structure of that language is, "clipped Greek."

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Apart from the surmise of Dr. Kicces and Sir John Fortescue Aland, if you have sufficient curiosity to collate the formation of the major part of the capital letters (about 15) in the *Mæso-Gothick* alphabet (as given by Dr. Hicces) with the corresponding letters in the *Greek* alphabet, you will find an internal evidence of the affinity, if not of the consanguinity, between the two languages. Dr. Hicces, however, goes farther, and points out a very striking feature of resemblance in the similar pronunciation of G.G. when in contact, by observing that, in this situation, the first G. had, in the *Mæso-Gothick*, the sound of N. as it has in the *Greek*. This he exemplifies in the *Gothick*

\*Vol. I. 4to. p. 78.

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verb *Gaggan* (to go) which, he tells us\*, from such pronunciation produced the Saxon verb *Gangan*†.

The Goths here spoken of were those who inhabited *Moesia*, not far from the Northern borders of *Greece* (a vast tract of country now comprehended in *Turkey*), whose language, with different dialects, probably extended over all the North of *Europe*, nearly in the same latitude, from the coast of *Norway* to the *Black Sea*.

To compound the matter. It is hence pretty clear that there was formerly either a *Græcitas* in the *Gothick*, or a *Gothicitas* in the *Greek* language; or, in other words, it becomes a question whether the *Goths* spoke *Greek*, or the *Greeks* spoke *Gothick*? Who shall decide which was the parental language? Be this as it may, it would not be to my purpose to enter into an investigation of such a nature; and therefore let the subject be dismissed with an observation, that,

\* *Grammatica Anglo-Saxonica*, p. 43.

† Whence our verb "to *Gang*"

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whatever Greek we may find scattered about in our language, it was brought hither North-about in neutral bottoms, and took the several names of the importers, whether Saxons, Danes, or others, who carried with them more or less of the language of every country which they overspread, or with which they were connected.

Taking our language mixed and modified as we find it, give me leave to apprise you, by one little previous disquisition, that the most unobserved words in common use are not without fundamental meaning, however contemptible they may appear to us in this age of refinement.

To elucidate this, I have selected two words from the humblest line of humble language; for, when our waggoners and carmen make use of the terms *ge* and *wo* to their horses, they speak in language well known to, and in actual use (in their general senses respectively) among our ancestors. Horses are made to move or stop mechanically by these words, at the pleasure of the drivers, being drilled into an observance of

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them by habitual sound and the fear of punishment. Now the word *ge*, Sir, does not appear to me to be an artificial or whimsical term, without any other meaning than as applied to the motion of a cart-horse; on the other hand, with a very trifling modification, it seems to be the imperative "*Geh*," of the German verb "*Gehen*"—"To go\*." The pronunciation of "*Geh*," I am told is hard ("*Ghey*"), which, with us, has by length of time, and for more easy utterance, been softened into "*Ge*," conformably to the sound of "*Geh*" in English; for, in our language, the letter *E*, preceded by the letter *G*, is allowed to have a soft tone; as, where *G* comes into contact with the vowels, the intonations are thus:—"Ga, Jee, Jy, Go, Gu."

In Yorkshire, in Lancashire, and other Northern parts of the Kingdom, the term "*Ge*" is applied in other cases; for where things do not *suit* or *fit* each other, or where neighbours do not *accord*, the expression is,



\*See the German Dictionaries and Grammars.

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—"They do not *Ge* well together." You will see the word "*Ge*" given, in this sence, in the Glossary to the Lancashire dialect in the works of Tim Bobbin\*:— nay, I can say that I have been an ear-witness to this expression myself.

But to return. The horses by this word "*Ge*" are put in motion, when, if their pace be too slow, the command is doubled or redoubled by—"Ge, Ge, Ge," which, in case of non-compliance, is enforced by the whip.

Our Lexicographers, Bailey and Dr. Johnson, allow the word a place in their Dictionaries; but content themselves by observing, that "*Ge*" (so they write it) is a term among waggoners to make their horses *go faster*, without recurring to the radical word—which you will allow me to call a *Primum Mobile*.

Let us now proceed to the second principal word understood by horses, viz. "*Wo*,"

\*A writer not often quoted, and not known to thousands of people who look into books.

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which will be found to be a term of high degree, anciently applied to valorous knights and combatants in armour (or *harness* as it was called), though now it is degraded to horses in the *harness* of the present day. When, therefore, a waggoner uses this interjection to his horses, he speaks in the Danish language, it being a broad pronunciation of the word *Ho!* which is a word commanding cessation and desistance. It had anciently, as I have hinted, an honourable attachment to tilts and tournaments; for when the King, or President at the combat, gave the signal of discontinuance, by throwing down his warder (or baton), the Heralds cried out to the combatants *Ho!*\* that is, *stop*†. The French have enlarged the term

\* *Ha!* in Fencing is a corruption of *Hai*—*thou hast it*. Ital. See Johnson's note to *Romeo and Juliet*, act ii, sc. 4.

† See a note on a passage in the Tragedy of *Macbeth*, in the edition of Dr. Johnson and Mr. Steevens, 1778, p. 478; and also a note to Chaucer's *Canterbury Tales*, by Mr. Tyrwhitt, lines 1708 and 2658, where Holinshed is cited. See also the *Reliques of ancient English Poetry*, vol. I p. 20. 3d Edition. Dr. Johnson likewise, in his *Dictionary*, produces authorities for it both from Shakspeare and Dryden.

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to a dyssyllable by the assistance of their favourite adjunct *La*, and used the compound word *Ho-la* (or *stop there*) in combats, and which we have adopted in common language, when we call to a person to stop. "*Mettre entre eux le Hola*," is a French expression, borrowed from the Tilt-yard, used for putting an end to a dispute or verbal controversy\*. Shakspeare gives us the word *Hola* in one passage, where it is closely connected in metaphor with a horse's motion, when Celia says, in "*As you like it*," (Act III. sc. 2.) —"*Cry Hola! to thy tongue, I prythee; it curvets unseasonably.*"

Of the simple term *Ho!* uncompounded, in the sense of *stop*, you have these two instances in Gawin Douglas's Translation of Virgil†:

"Forbiddis Helenus to speik it—and cries *Ho!*"

In this example it appears in the proper form of an interjection; but in the second

\* See *Huetiana*, Art. 87

† Book III. p. 80 line 50.

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it is used as a verb, where speaking of Juno he says:

"That can of wraith and malice never *Ho!*"

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In nautical language it still exists insensibly, and in its pure and natural state, with a very trifling expansion; for when one ship hails another, the words are—"What ship? *Hoy!*"—that it, "*Stop*, and tell me the name of your ship, &c. †"

Take this little disquisition as a specimen of the dry matter with which I am proceeding to encumber you; and do not let your patience too hastily throw down its warder and cry *Ho!*

But to return. Your long and intimate acquaintance with every thing relating to our forefathers gives me the boldness to ask an eleemosynary patronage of the following address. It is in behalf of some old, unfortunate,

\* Book V. fol. 148. line 2.

† Perhaps the little trading vessel, termed a *Hoy*, may have received its original name from *stopping* at different small places in its voyage, to take in goods or passengers, when called to or hailed from the shore.

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and discarded *words* and *expressions*, turned out to the world at large by persons of education (without the smallest protection), and acknowledged only by the humbler orders of mankind, who seem charitably to respect them as decayed Gentlefolks that have known better days. I am confident, Sir, that you, as an Antiquary, whose voluntary office it is to succour and preserved the Aged from perdition, will not withhold your attention from hearing me in defence of the injured parties which I shall being before you in your judicial capacity as a literary man; when I hope to prove that my Clients are not mere *Certificate-men*, but that they have *whilom* gained *legal settlements* by long service, though now ousted by usurpers, to the verification of the adage, that "Might overcomes Right."

Though the subject of the following pages be too trivial for the consideration of the great tribunal of the Society of Antiquaries collectively, it may, nevertheless, serve to amuse you for an hour as an individual.

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The ear, Sir, is equally negligent with the eye; and we take no more note of sounds which we daily hear, than of objects which we daily see. Thus, while we are commenting on SHAKSPEARE, mending or marring his text, the dialect of the hour passes by our ears unheeded.

The language of every country is as subject to change, as the inhabitants, property, buildings, &c.; and while Antiquaries are groping for the vestiges of tottering Castles, and poring over fragmentary Inscriptions just risen from the grave; —why not advert also to Words and Phrases which carry with them the like stamp of age? Such will these be with which I am now going to trouble you; and which, though current every day, and suspected of a base alloy, will be found to bear the fire, and come up to the standard. I know it is Felony, without benefit of Clergy, to scour an old coin, be the legend ever so illegible; but the objects before us will appear more antient for the operation, when the modern dust and dirt which obscure them shall have been brushed away.

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By all that has been hitherto observed, I would prepare you, Sir, for what follows; meaning only to insinuate that there is food for an Antiquary in the daily dialect of LONDON, which, with all its seeming vulgarity, owes its birth to *days of yore*, as much as any other object of the senses on which Time has laid his unfeeling hand.

Bishop Wilkins remarks, that "All languages which are vulgar (or living languages) are subject to so many alterations, that in tract of time they will appear to be quite another thing than they were at first\*." Every school-boy knows (and perhaps very feelingly) the debasement of the Greek tongue, the subdivisions of which into Dialects have occasionally brought him to the block. The Bishop adds, that "every change is a gradual *corruption*, partly by *refining* and *mollifying* old words for the more easy and graceful sound†." This is so far from an accusation that can be

\* Wilkins's *Real Character*, p. 6

† *Idem*, *ibid.*

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brought against the parties before you, that it operates strongly in their favour; for, if a COCKNEY chuses to adhere to the dress of his ancestors, or to their language, he cannot, in either case, be called an Innovator. Most people admire family plate; but family language (forsooth!) must be melted down and modernized.

If the COCKNEY merely *speaks* according to the usage of his progenitors,—what shall be said of a man who actually *wrote* such language two hundred years ago, on a conviction that it was stronger and more energetic than that of his own time, which he had courage enough to despise, though it was then reputed to be in a state of refinement? The Author I point at is Spenser, whose language, both in his *Pastorals* and in his *Faëry Queen*, is evidently not of the age when he wrote (the reign of Queen Elizabeth), but is professedly introduced in imitation of Chaucer. The reason for this is given by a Commentator (known by the initials *E.K.*) who was Spenser's contemporary and friend, and therefore knew his

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motives. To all this Mr. Thomas Warton accedes\*.

This Commentator, to use his own words, gives the Poet great praise, for that—"he laboured to restore, as to their rightful heritage, such good natural English words as have been long time out of use, and almost cleane disherited. †"

Some of these insulted parties it is now my province to endeavour to vindicate, and to replace them in their patrimonial respectability and rights of primogeniture.

And now, Sir, before I move a step farther, you have a natural right to call upon me for an explanation of the word—"COCKNEY:" but, alas! it is confessed to be of most others the least definable. BAILEY in his *Dictionary*, and after him Dr. JOHNSON, give it as a term the origin of which is much controverted. Glossarists have written *about*

\* E. K. means *Edward Kerke*, as appears from Mr. Warton's note on a passage, in Act II. Sc. 1. of Shakspeare's first part of *Hen. IV.* Edit. Johnson and Steevens, 1778.

† Observations on Spenser's *Faery Queen*, Vol. I. p. 126. 1762. 12mo.

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*it and about it*; —the game has been started; but not one of them has had the satisfaction of hunting it down\*. Dr. MERIC CASAUBON would persuade us, as he attempts to do in most possible cases, that *it* and *its article* taken together, (*a Cockney*), complete the Greek word—"Oicogenes," *born and bred at home*†. The learned Doctor may not indeed be far from the meaning, however he may err in the etymon. The Greek word, to be sure is picturesque, and the combined sound approximate: but, as far as derivation is concerned, I beg to take my leave. Dr. HICKES deduces it from the old French "Cokayne," now "Coquin," to which last COTGRAVE (among other senses of the word) gives us that of "A Cockney;" and Cotgrave seems to have seen farther into the intrinsic meaning of the word than he here expresses, as will be shewn before we

\* The French have, at Paris, the word *Badaud*, according to Boyer, exactly in the same situation as our word *Cockney*; this is confirmed by Mr. Menage. The French word, by the way, is equally obscure and unaccounted for. (Menage *Dictionnaire Etymologique*.)

† De Linguâ Saxonica.

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quit the subject. To obtain Dr. Hickee's point, the word "Cokayne" must become a tri-syllable; but he gives no authority by accent in prose, or by metre in verse; though his conjecture may find support hereafter."

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If, Sir, you will insist upon the vulgar and received opinion, as delivered by story-tellers *viva-voce*, we learn that the word is compounded of *Cock* and *neigh*; for that, once upon a time, a true-born and true-bred Londoner went into the country, and, on first hearing a horse *neigh*, cried out—"How the horse *laughs*!" but, being told that the noise made by the Horse was called *neighing*, he stood corrected. In the morning, when the *Cock* crew, the Cit immediately exclaimed, with confident conviction, that the *cock neighed*! This traditional history is mentioned by Dr. SKINNER, who treats it, deservedly, as a mere forced conceit—"de quo," says he, "nota Fabula est, reverà Fabula\*." It might have passed well-enough among Dean Swift's jocular etymons.

\*Etymologicon, in voce *Cockney*.

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Let us not, however, so rashly favour the story as to believe that the first exclamation produced the common term, "*A horse-laugh*;" for that expression, I think, rests upon different ground. Some Etymologists contend that it is a corruption of *hoarse* laugh; but in such case it must be confined to those who either naturally have a very rough voice, or have got a violent cold, neither of which circumstances are absolutely necessary; for what we call a *horse-laugh* depends rather upon loudness, rude vehemence, or vulgarity of manner. It seems to be, in fact, no more than an expression of augmentation, as the prepositive *horse* is applied variously to denote several things large and coarse by contradistinction. Thus in the vegetable system we have the *horse-radish*, *horse-walnut*, and *horse-chestnut*. In the animal world there is the *horse-emmet* (or *formica-leo*), the *horse-muscle* and the *horse-crab*; not forgetting that a fat, clumsy, vulgar woman is jocularly termed a *horse-godmother*. To close all, we say "*As sick a Horse*," to express a great

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discharge by vomiting, whereas a horse never experiences that sort of sickness.

Notwithstanding the definition lies so remote, yet most interpreters seem to agree in the meaning of the word, that the term COCKNEY is intended to express a person bred up and pampered in the City of LONDON, and ignorant of the manners and ideas of all the rest of the world; which agrees with Dr. SKINNER'S description (and coincides with other writes) that a *Cockney* is "Vir urbanus, rerum rusticarum prorsus ignarus." Dr. Hickes, indeed, carries the criterion to another point, collaterally not very foreign, when he says that the old French word *Cockayne* implied one who loved good eating and drinking, "Gulæ et ventri deditus." The Glossarist to Chaucer\*, however, goes abundantly too far in annexing any degree of derogation to the word, which he renders as expressive of very opprobrious qualities, such as *rogue knave*, &c. terms which are never of necessity implied: for though many rascals may perhaps

\*Urry's Edition.

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be *Cockneys*, yet the converse will by no means hold good\*. On the other hand, from the situation in which we find the word in written language (taken with the context) it applies merely to the fondled Citizen, whose notions are confined within the walls of the Metropolis†.

In Chaucer it imports no more than a silly fellow, devoid of wit or courage, —

I shall be held a daffe (i.e. a fool) or a *Cockney*‡.

The antiquity of the word may be carried up much higher; for Hugh Bigod, Earl of Norfolk in the reign of King Stephen, had a strong Castle at Bungay in Suffolk, which he held to be impregnable; and, when speaking of the wars between that King and the Empress, whose partisan it is evident he was, he said,

\* Grey's Notes on Shakspeare, I. p. 234, from Dr. Hickes.

† It seems very odd at this day to suppose that any man born in London should never have been in the country; but we must take the state of the roads in former



times, and various other things into the consideration:—but the term *Cockney* itself is now pretty well worn out.

‡ The Reeve's Prologue, line 1100.

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Were I in my Castle of Bungay,  
Upon the river Wavenay,  
I would not value the king of *Cockney*\*."

By *Cockney*, I presume, the Earl meant to express the whole City of London indiscriminately.

The Earl of Dorset, in his Poems, uses the term to denote a native of the Metropolis.

Shakspeare, in one passage, seems to contrast the idea of a *Cockney's* cowardice with a swaggering Braggadocio, where, in Twelfth-night, the Clown says,

"I am afraid this great lubber the world will prove a *Cockney*†."

In another place he paints the party in bolder colours, and in exact conformity with the received opinion. The words are from the Tragedy of King Lear. In an agony of despair, the King exclaims,

"Oh me, my heart, my rising heart! —but down!"

to which the Fool replies,

"Cry to it, Nuncle, as the *Cockney* did to the Eels,  
when she put them into the pasty alive: —she

\* Camden, and Magna Britannia, Suffolk.

† Act IV. Sc. 1.

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rapped them o' th' coxcombs with a stick, and cried,  
*Down, wantons, down!* It was her brother that, in

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pure kindness to his horse, *buttered* his hay\*."

Eels being always sold alive, the ignorant maid, who we are to presume had not dressed any of them before, never thought of killing them; but treated them as rebellious creatures, wondering that they did not submit themselves as quietly as other fish, which came dead to her hands.

The above-cited instances point strongly at the—"Rerum rusticarum ignarus:" and as to the "buttering the hay," it is no bad sympathetic type of the—"Gulæ et ventri deditus."

Thus much for traits of our own *Cockneys*; and, as I have hinted at those of Paris, I give you the following specimen of French Cockney-ship (*Badauderie*) from Mr. Menage.

A Parisian, who could not swim, bathing in the Seine, got out of his depth, and would have been inevitably drowned had not some swimmers been at hand to save him. On recovering, he protested that he would never

\*Act II. Sc. 10.

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venture in the water again till he had learned to swim\*.

Upon the whole, Sir, the term COCKNEY, being one of those inexplicable words which has puzzled the greatest Glossarists, I may well be excused from any investigation: with observing that the established criterion of this class of people (as to the *natale solum*) is the having been born within the sound of *Bow bell*; that being taken, I presume, as the most central point of the antient City of London within the Walls. In support of this test, the fantastic and aspiring daughter of honest Touchstone (the Goldsmith of Cheapside), in the Comedy of "Eastward Hoe"" (printed 1605), says, in contempt of her birth, family, and at the horrid thought of being a COCKNEY, that she used —"to stop her ears at the sound of Bow bell†."

For the honour of the COCKNEYS, be it remembered, that in the Christmas feasts,

\* Menagiana, Vol. III. p. 114. Edit. Amst. 1716. One would have thought that the scene must have lain on the banks of the Liffey.

† Act V. ad calcem. See Old Plays, Vol. IV. 2d Edit.

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which were formerly held with so much foolish expence at our Inns of Court, the *King of Cockneys* (an imaginary Lord Mayor of London, chosen from their own Community) was entertained with extraordinary respectability; of which we have a full account in Dugdale's "Origines Juridiciales." —for in the 9th year of King Henry VIII. it was ordered that—"The KING OF COCKNEYS should sit, and have due service; and that HE, and his *Marshall, Butler, and Constable-marshal*, should have their lawful and honest commandments, by the delivery of the Officers of Christmas\*."

After all that has been said, Sir, let us not be unmindful of some real and substantial benefits which have arisen to society, from this order of Citizens in particular who have thus innocently fallen into such unmerited contempt. At the time when Mr. Strype published an enlarged edition of Stowe's Survey of London and Westminster†, there

\* P. 247. Some of these childish feasts cost the Prince; as he was called, 2000*l*.

† A.D. 1720.

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was an annual feast, held at Stepney, expressly called "The COCKNEY'S Feast;" on which day a contribution was made either at church or at dinner (or at both), with which the parish children were apprenticed. Mr Strype (who was himself a Cockney) adds, tht he had more than once preached before the Society on the occasion\*. Mr Lysons† says, that the principal purpose of the Society was, the apprenticing poor children to the sea-service; and that the institution was

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patronized by several persons of distinction; among which he adds, that the Duke of Montague and Admiral Sir Charles Wager were the Stewards for the year 1734. It gave place at length to a more general institution, "The Marine Society," established 1756. So long as the primary Fraternity lasted, a secondary effect was produced, as it certainly tended to keep up the breed of true and genuine COCKNEYS, and thereby operated toward the preservation of the purity of the

\*First Appendix to Strype's Stowe, p. 101.

† Environs of London, Vol. III. p. 408.

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English language, as will appear from the circumstance and examples which follow.

Having said thus much, Sir, to no purpose; I have the boldness to throw out one word of comfort, that seems to point at the semablance of an etymon, and will risque a conjecture, which, as far as I know, has not been hazarded before. The French have an old appropriate Verb (not to be met with in the modern Dictionaries—but you will find it in Cotgrave) viz. "*Coquelinèr un enfant*," to *fondle* and *pamper* a child. The Participle Passive of this Verb will therefore be "*Coqueline*," which, by no great violence, may, I think, be reduced to "*Coquené*;" for, in pronunciation, the penultimate syllable (*li*) will easily melt in the mouth, and accord, in our spelling, with the word COCKNEY\*.

Thus I have brought together every thing material that I can find relative to the term in question:—nor had I urged so much but

\*Baret, in his Alvearle, says, that a child which sucks long used to be called "A Cockney, after St. Augustine," meaning the well-known Doctor of the Church.

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that I felt myself amenable to you for something on the subject—and here I leave it.

A plain, honest, true-bred COCKNEY then, Sir, though he has often a quaint affectation of what he takes to be wit, and in conversation tires you to death with the repetition of some favourite word or expression, is perfectly innocent of the personal crime of fabricating new ones, leaving that to men of greater genius. Words unheard before, if analogically formed, give a zest to language; while at the same time new epithets and new metaphors heighten the flavour still more. The late Mr. BOSWELL, Dr. JOHNSON'S friend, exulted much in the sanguine hopes that he had procreated the word *equitation*, till he found that the word had been *foaled* by Henry Earl of Pembroke, who published a book expressly on the subject of Horsemanship with this very word in the title-page\*.

Dr. JOHNSON has pleaded guilty to the charge of coining *three* or *four* words inserted in his dictionary, though he has not

\*Boswell's Journal of Dr. Johnson's Tour of the Hebrides.

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specified them: but who looks for words, unread before, in any Dictionary? We are told likewise that he issued as many more new words during his Tour to the Hebrides\*. There are many words in his writings, which are not found in his Dictionary; *Pelfry* for example.

Queen Elizabeth was very successful in minting the Latin word "*Fæminilis*," which is reputed to have carried with it great elegance. It is found in her Majesty's Speech to the University of Cambridge, when she visited it A.D. 1564, which begins—"Etsi *fæminilis* pudor, &c. †"

Dr. Thomas Fuller, who is well known to every body, and quaint in every possible instance, styles himself, in his "Appeal of Injured Innocence, (fol. Part III. p. 47) "Prebendarius *Prebendarides* ‡."

I suppose the Doctor's father was a

\* Boswell's Journal of Dr. Johnson's Tour, pp. 141, 428.

† Peck's *Desiderata Curiosa*, where the Speech is printed at length, lib. VII. It may be seen also in Mr. Nichol's Collection of the "Progress of Queen Elizabeth."

‡ See Granger, vol. II. 8vo. p. 171.

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Prebendary\*. So Fitz-Stephen is Latinized by *Stephanides*, on the principle of the Greek *Patronymes*.

Such incursions into regular and established language have been made in every language living and dead, though few of the more antient have reached our time. The first new-coined word that I know of was *struck* by Demosthenes; who, having heard that King Philip of Macedon had bribed the Oracle in order to dispirit the Athenians, accused the Priestess of *Philipizing*. Perhaps this was not the first time that Philip had been tampering with her Holiness, to carry his designs by means of her predictions. On the other hand, Demosthenes afterwards received a mortifying retaliation, by another new-coined word from one of Alexander's partizans, from whom he had received a bribe, when, having unluckily a complaint in his throat (whether accidental or convenient

\*He was only Rector of Aldwinckle, in the County of Northampton. His mother was sister to Bishop Davenant, who does not appear to have held any Prebend.

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we will not say), he was not able to speak on the occasion. Upon this his silence, some one lamented aloud that the Orator had been suddenly seized with a *money-quinzey*\*.

To return to our own language: I have annexed a receipt (which you may read or not as you please) for fabricating new words in as full and ample a manner as a made-dish can be produced upon the principles of any culinary pharmacopœia

whatever, by the assistance of certain compound ingredients, without any foreign assistance at all.

Take the privative *un*, add it to a positive adjective or adverb, and you have as good a negative as any in the world.

The *dis* or the *de* will answer equally well.

The *un* has been added to a Verb, as in "Chrononhotongologos," where it is said of the King, that

"Fatigu'd with the tremendous toils of war,  
Himself he *unfatigues* with gentle slumbers." Sc. 1

\*Αργυραγγη

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*A*, no doubt, must be, in compliance with sense, a substitute for *of*: —but *of* is itself very frequently a redundancy, used after the Participle Active.

If it has any sense after them, it expresses *concerning*, viz. speaking *of* it, hearing *of* it: —but we cannot properly say tasting *of* it, or seeing *of* it; these last being Verbs Active, that require something to act upon.

The factitious terminations admissible in words are numberless; and therefore I shall mention but a few.

Take the terminative—*ism*, mix it with any word to your taste, and it will chemically produce a *tertium quid*. We hear of *trueism* now and then in Parliamentary language; but—*ism* sounds more melodiously when it follows a Consonant rather than a Vowel. Thus dinner-*ism* and supper-*ism* are preferable to tea-*ism* or coffe-*ism*, on account of the hiatus.

True-*ism* was not, however, used for the first time in our Houses of Parliament; for it occurs in Swift's "Remarks on the Rights

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of the Christian Church," ch. VIII. p. 232. —and in Berkeley's "Alciphron," II.  
p.208\*.

—*Ity* and —*ety* terminations, which will assist the epithet very much.  
*Miserabil-ity*, for instance, is as regular a word as *irritabil-ity*; *scoundrel-ity* as  
*scurril-ity*; and *uxori-ety* as *vari-ety*, &c.

We say *paucity*; why not *tardity*?

Or, *gloriosity*, from *generosity*;

*Miserability* from *inability*;

*Uxoriety*, from *notoriety*?

—*Ous* is a termination which carries weight with it, and might be admitted, as  
in *multitudinous*, and other similar words in which it has obtained a situation; as,  
—*magnitudinous*, *gratitudinous*, *solitudinous*, *plenitudinous*, &c.

This leads to —*ousity* and *asity*, an extension of an Adjective into a  
Substantive, as *monstruosity*.

—*Ation* is a modern finish, which has been in much use since *starvation* was  
heard in Parliamentary language. It will splice

\*Gentleman's Magazine, 1786, vol. LVI. p. 1048.

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very conveniently with either a Verb or a Noun, which has carried it even to  
*bother-ation*. At a rout-*ation* you may meet with a great deal of talk-*ation* and  
scandaliz-*ation*;—at a concert, much fiddle-*ation* and faddle-*ation*; —and at a city  
entertainment, much eat-*ation*, drink-*ation*, breakfast-*ation*, boil-*ation*, roast-*ation*,  
and every kind of luxurious anti-starv-*ation*.

I meet with *savation* in the Paston Letters, published by Sir John Fenn, Knight;  
and again with *skeusacion*, i.e. excusation or excuse, in vol. II. p. 259. Shakspeare  
in *Othello*, Act IV. Sc. 1. and in the *Merchant of Venice*, IV. Sc. 1. has '*scuse* for  
*excuse*; but a still more bold elision appears in *Henry IV*. Part I. where we find  
'*scarded* for *discarded*.



*Illucrative*—Some offices may be called honourable, though they are *illucrative*.

*Apprizals*, as well as *reprizals*.

*Greatishness* from *selfishness*.

Language in general, modes of speech, or the particular application of words, Sir, were never held to be the manufacture of

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the mob; but to have been decided and established by the sage of the superior orders of mankind\*. The consent, therefore, of men of every age, who speak and write with propriety, stamps the currency of words; and though such words may thereafter grow out of date, or be vitiated by habit and mis-pronunciation, there yet remains a trace of them, to ascertain their intrinsick value. Fashion has long been the arbiter of language, as well as of dress, furniture, &c.; all which have varied, nobody knows why, or how the innovations have crept it, because the aggresors against the old fashions have never been detected†.

So vague was the state of the French language when Mons. Vaugelas wrote (between the yeas 1585 and 1650), that, during his translation of Quintus Curtius, which occupied him for thirty years, it had varied so much, that he was obliged to correct the

\* "Consuetudinem sermonis vocabo consensum *Eruditorum*." [Quintilian, lib. I. cap. 12.]

† Consuetudo vicit, quæ, cum omnium Domina rerum, tum maxime *Verborum*, est. Aulus Gellius, lib. XII. cap. 13.

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former part of his work, to bring it to the standard of the latter. This occasioned Mons. Voiture to apply to it the epigram of Martial upon a Barber, who was so

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slow in his operation, that the hair began to grow on the first half of the face, before he had trimmed the other\*.

It is no very easy matter to read and understand Chaucer, and the Poets of that age, currently in their old-fashioned spelling (apart from their obsolete words), even when *translated*, as I may term it, into modern types; and much less so in their ancient garb of the Gothick or black letter, till their language becomes familiarized by habit. I conceive farther, that the antiquated French tongue would be still more unintelligible to a Frenchman of the present age; to evince which, it may be only necessary to compare the "Grand Coutumier de Normandie," or "Les Assizes de Jerusalem," with more modern writers; or even Rabelais with Voltaire.

\*Anecdotes Litteraire; Paris, 1750, 8vo. tom I. p. 115.

"Entrapelus tonsor, dum circuit ora Luperci,

Expungitque genas; altera barba subit."

Martial, Epig. vii. 83.

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Orthography, therefore, is as the fashionable literary world for the time being shall have been pleased to make it; but with this latitude, that formerly our English spelling was, for a long time, happily governed by the ear, without any solicitude about the position or number of letters in a word, so that there were plenty of them. Since orthography has been attempted to be curbed by rule, deviation from the ancient open practice has been studiously affected; in consequence of which, the mode established as perfectly right at the commencement of a century, may perhaps be discarded as palpably wrong before it is half expired.

We need not recur to the case of Mons. Vaugelas before given; for such of us who can recall thirty or forty years to remembrance, may bear testimony to many variations in our own language both in phrase and spelling.

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It is no part of my plan or intention to trouble you, Sir, with a descant on Orthography; but give me leave to say (as it were in a parenthesis), that our language has

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undergone some considerable alterations very lately. *Honour, favour &c.* are not cut down to *honor, favor, &c.* Dr. Johnson, however, our latest *Dictionarian* (if you will allow me to use the term) gives no instance of these words being written with such defalcations; neither does he leave it at all doubtful, by indulging them with an *alias*\*.

Again, Sir, it is not the *ton* to write *physic, music, public, &c.* without the old final letter *k*, which no schoolboy dared to have done with impunity forty years ago. But this is not the first time that these, and other such words, have lost a limb; for *physick, musick, &c.* were written, in older English, *physicke, musicke, &c.*

What a crime of *leze-antiquité* would it be, were I by a letter to invite you to view a very curious *antic* vase now in my possession! —and yet I can support my spelling, on the modern principle, thus—*antique*—

\*We remember to have heard that, in the Library of St. John's Collegue, Cambridge, is a copy of Dr. Middleton's *Life of Cicero*, in which some member of the House took the pains to re-insert the *u* in all such words.

Mr. GOUGH, in *Gent. Mag.* 1803, vol. LXXIII. p. 146.

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*anticke—antick—antic*; and which is perfectly analogous to the words above given.

Mr. Nares\* softens the matter, by observing that *two* letters can better be spared out of dissyllables than *one* out of monosyllables; which is so far true, that our monosyllables would make a very paltry appearance were they to be curtailed

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of their final letters. We will contrast two sentences, consisting of the same words, the one written with the final *k* and the other without it, and observe the effect they will have to the eye upon paper; though they are identically the same to the ear in point of sound.

"*Dick gave Jack a kick;—when Jack gave Dick a knock on the back with a thick stick.*"

Per contra, "*Dic gave Jac a kic;—when Jak gave Dic a knoc on the bac with a thic stic.*"

Dr. Johnson, however, decidedly avers that in English orthography no word whatsoever, long or short, ends with the letter *c*: —nor

\*Orthoepy, p. 91, &c.

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are the French, who eat so much of their language in speaking, hardy enough to abridge their spelling by writing *physiq*, *musiq*, or *publiq*.

This our modern mode of writing is still more singular and excentrick, if we will observe that no other words ending with the consonants *c k* have been deprived of their final letter *k*. For example, we do not write *attac*, *ransac*, &c. — *bedec*, &c. —nor *traffic*, *frolic*, &c. —nor *bulloc*, *hemloc*, &c. —nor *wild-duc*, *good-luc*, &c.

Innovations have been sometimes dangerous in supposed orthography, where established error has long prevailed. Dr. Fuller assures us, that an under-clerk in the culinary department of the Royal Household (in his own time) was threatened with a summons before the tribunal of the Board of Green-cloth to answer for the crime of writing (in his official accounts) the term *Sinapi* (i.e. mustard), as it should be spelt, contrary to the established mode of the Court, which had been for time immemorial, to write it *Cinapi*\*. In

\*Fuller's Church History, Book IV. p. 150.

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another case, which I have before me, the most serious consequences once actually followed a very trifling mistake in orthography, and by which the offending party lost no inconsiderable property. Mons. Varilla, a French author well known among Divines, had a nephew, whom he proposed to make his heir; but who, in a letter to his uncle, was unfortunate enough to close it with—"votre tres *hobeissant*," instead of "*obeissant*." This little error so exasperated Mons. Varillas, that he never forgave it, —set his nephew down for an egregious blockhead, unworthy to be the successor to the fortunes of a man of learning, —and left his estate to pious uses\*. Thus much for orthography.

Idiom is the dress and fashion of expression, in which I suppose every language has its peculiarities. Let not then the inhabitants of a Metropolis, who are conceived to be an order of men superior to the vassalage of the remoter parts of the kingdom, and

\*Anecdotes Litteraries, Paris, 1750, tom. II. p. 138

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whose manners have been expressly handed down to us in the words "politeness" and "urbanity," be denied a *few* singularities, new or old, while every other part of the Island abounds with so *many*. All Courts (and our own among the rest) have ever affected a *ton*, or refined dialect of their own; wishing, no doubt, to differ as much as possible from the *bourgeoisie*: but it does not follow that the language of the City is without a basis; though, like the foundations of the City itself, it may lie deep.

As to *ton*, Sir, be pleased to accept the following anecdote. In the reign of Louis XIV. a very alarming little revolution took place in the application of an epithet in the French language; for it had become a ruling fashion to give to every thing *great* the term *gros*, as—"un *gros* plaisir," —"une *grosse* qualité," "une

*grosse beauté," &c. The King took an occasion to intimate a dislike to these expressions, because, in fact, he was frightened out of his wits, lest he, who had been for some time style LOUIS *le Grand*, should exchange his title for that of*

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a second LOUIS *le Gros*. Mons. Boileau, however, upon perceiving the King's alarm, had the address to observe how impossible it was for the world even to think of LOUIS *le Gros* in the reign of LOUIS *le Grand*;—when the Royal mind was quieted, the *ton* had its course, and soon vanished\*.

The French Court, ever fond of novelty, once carried its innovations in language even to the subversion of grammar, in one notable instance, so far as to alter the *gender* of a Substantive, in compliment to an infantine mistake of their Grand Monarque. This circumstance I have elucidated in a little memoir published in the Antiquarian Repertory†, which is in substance briefly this: The word *Carosse* (a coach) was originally *feminine*, as its termination implies, and is so found in Cotgrave's Dictionary‡; but, when Mons. Menage published his Dictionaire Etymologique§, he gives it as avowedly *masculine*, but not without remarking that it had been formerly *femenine*—"du quel

\* Menagiana, Amsterdam, 1716, 12mo. Vol. IV. p. 3.

† Vol. III. p. 155.

‡ Edit. 1611.

§ 1650.

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genre ce mot étoit autrefois." The revolution, as to the gender of this word, arose from the following trivial grammatical error. Louis XIV. came to the Crown, A.D. 1643, at the age of about five years; and soon afterwards, on enquiring for his coach, happened to confound the sex of it by calling out—"Où est *mon carosse*?" This was sufficient to stamp the word (*carosse*) masculine, of which gender it has

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continued to the present moment. Such a trifling puerile error is not to be wondered at; but that a whole Nation should adopt a change of gender in compliment to it, is a palpable absurdity, of no common magnitude.

"Regis ad exemplum totus componitur orbis"

used to be held as most courtly doctrine; but seldom more ridiculously than in the foregoing instance, except in that which follows. The former was a bagatelle; the latter gave so different a cast to the features of a whole Nation, that, one may suppose it might be difficult for a moment to discriminate a man from his former self. When Louis XIII.

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succeeded Henry IV. at age of *nine* years, the Courtiers, because the new King *could* have no beard, resolved that they *would* have none themselves; and every wrinkled face appeared as beardless as possible, reserving only whiskers, and a small tuft of hair beneath the under lip. The honest Duke de Sully was the only courtier who has hardy enough to appear in the Royal presence with his beard in the form of the late reign\*.

Louis XIV. (as has been observed) acceded to the Throne of France at five years of age; and his education was neglected, to

\* Pogonologia, London, 1786, 12mo. p. 29. This is confirmed by existing portraits, which are in his Majesty's collection, and now in the presence-chamber at St. James's, where Henry IV. appears with a portly beard, in the style of his ancestors, and Louis XIII. (an adult) with only the tuft of the lower lips and whiskers. This persecution, we are told, was carried by the Courtiers even to the curtailing of horses' tails: which two circumstances occasioned the Marechal Basompierre (who had been imprisoned in the Bastile by Henry IV. where he continued twelve years, till the accession of Louis XIII.) to observe on coming to the Court again—"that he saw no change in the world, since he had been secluded from it, but that *men* had lost their *beards*, and *horses* their *tails*."

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give way to the intrigues of state, under the regency of his mother, Anne of Austria, and of the administration of Cardinal Mazarine, during a long minority;—and I have been well assured that the illiterature of this Grand Monarque went so far that, to the last, he could hardly write his name. He formed it out of six straight strokes, and a line of beauty which first stood thus, | | | | | | S; these he afterwards perfected, as well as he was able, and the result was LOUIS.

Thus much for the endowments of that King in the art of writing:—how far they went in the art of reading I cannot ascertain; but to his honour be it said, that he was so sensible of a general defect in his own education, as to take all possible care to preclude every default in that of his Son; circumstances which French Writers themselves do not affect to conceal\*.

\*See Dictionarie Historique, Litteraire, et Critique. Art. Louis XIV; where speaking of Louis, the son of Louis XIV. the words are—"Son Pere, qui sentoit tout le defect de l'education qu'il avoit reçue, n'oublia rien pour en donner une meillieure à son fils, et mit aupres de lui tout ce que la France avoit de plus éclairé."

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It is a matter of no great surprize that the Constable du Gueselin in the fourteenth century, though both a warrior and a statesman, should not be able either to *write* or *read*\*:—but that the Constable Montmorency, in the reign of Henry IV. of France, which terminated in 1610, should be equally ignorant of both writing and reading, shews that scholastic accomplishments, even at that



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period, were not thought necessary to form any part of the characters of those who were accounted *great men* †.

But what is most extraordinary, and in cases we should have expected rather more than the usual literary qualifications, we are told that, even among the Bishops, in the seventh century, there was so great a general want of even the meanest learning, that it was scarcely deemed opprobrious to acknowledge their ignorance; and in the article of writing, several of them have

\*St. Palaye, *Memoires sur l'ancienne Chevalerie*, tom. II. p. 84. 4to; Paris, 1781.

†Horace Earl of Orford's note, in the *Life of Lord Herbert of Cherbury*, p. 58.

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been found, who actually could not sign their names.

I rest my authority upon the Rev. Dr. Joseph White, Laudian Professor of Arabick in the University of Oxford, who gives two instances (from among many others which he could have produced) selected from the Acts of the Councils of Ephesus and Chalcedon, where subscriptions of some Bishops are to be found in the following terms:—"I, A. B. (Bishop of ——) have subscribed by the hand of C.D *because I cannot write.*" And again;—"Such a Bishop, having said that *he could not write*; I, whose name is under-written, have subscribed for him\*."

Allow me another word concerning Louis XIV; for, to do him still more justice, though both he and his Minister Colbert were illiterate, yet were they patrons of men of learning; and it is owing to the sense which Louis entertained and felt of the meanness of his own literary accomplishments,

\*See the notes and illustrations at the end of Dr. White's *Sermons*, preached at Bampton Lectures, 1784, p. vi.

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that the world received the Delphin edition of the Latin Classicks, which, by that King's order, was prepared for the more easy information of the Dauphin\*.

But to return, Sir, and confine myself to the subject; which is, to shew, that the humble and accepted dialect of LONDON, the *Londonisms* as I may call them, are far from being reproachable in themselves, however they may appear to us not born within the sound of *Bow-bell*; nay, farther, that the *Cockneys*, who content themselves with the received language and pronunciation which has descended to them unimpaired and unaugmented through a long line of ancestry, have not corrupted their native tongue, but are, in general, luckily right, though upon unfashionable principles;—and, moreover that even those very words which appear to be distorted in pronunciation are, for the most part, fairly and analogically formed.

\*Huetiana.

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THE pronunciation and use of some few words, it must be confessed, are a little deformed by the Natives of LONDON, of which I candidly give you the following catalogue; but, as they are words of inheritance, and handed down from ear to ear without intermediate assistance, they may admit of much vindication.

Vulgularity—for vulgarity<sup>1</sup>.

Necessuated, for necessitated <sup>2</sup>. Thus also they say *debilitated* for *debilitated*.

Curoosity for curiosity.

Curous for curious<sup>3</sup>.

On the other hand, they say *stupendious*,

<sup>1</sup>Or more properly *wulgar*ity, of which initial more hereafter; precipitately formed to correspond with the familiar words— *popularity*, *singularity*, &c.

<sup>2</sup> I will not decide that our word is correct, though more palatable to the ear. Shakspeare writes, "necessity-ed." All's Well that ends Well, Act V. Sc. 3. However this may appear upon paper, it does not sound well, on account of the hiatus.

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<sup>3</sup>The Cockney's adjective is *curous*, which, according to their formation, renders *curiosity* perfectly regular. I do not vindicate the adjective.

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for stupendous. I find *stupidious* in Derham's Physico-Theology, edit. 9<sup>th</sup>, p. 367. Perhaps it may be an error of the press.

Unpossible for impossible <sup>4</sup>.

Milton uses *unactive*, and no *inactive*. Par. Lost, book IV. line 621. and book VIII. line 97. As also *unsufferable*, and not *insufferable*, book VI. line 867. Sir Henry Nevile, in a letter to Sir Robert Cecil, 1602, used the word, "It is an *unpossible*, thing for me to so." Mr. Lodge's Illustrations of English History, III, p. 122.

Least-wise for at least <sup>5</sup>.

*Wise* is a German word, signifying *manner*, and will as fairly combine with *least* as with those words which are its usual associates, viz. *like-wise*, *other-wise*, &c.

Aggravate for irritate <sup>6</sup>.

<sup>4</sup>"Is all *unpossible*." Shakspeare, Rich. II. Act II. Sc. 2. *Unpartial* for *impartial*, is used by writers in Shakspeare's time. The privative *im* in the place of *un* is a modern refinement. See a note by Mr. Malone, in "Measure for Measure," in the edition of Shakspeare, by Dr. Johnson and Mr. Steevens, 1778, 8vo.

<sup>5</sup>"At least-wise." Life of Lord Herbert of Cherbury, p.9.

<sup>6</sup>The vowel at the beginning (though not the same) added to the similarity of sound at the termination of the word, seems to account for the mistake. The measure and accent of the words are the same.

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A conquest of people, for a *concourse* <sup>7</sup>.

Commandement, for commandment <sup>8</sup>.

Attackted, for attacked <sup>9</sup>.

Shay and po-shay, for chaise and post-chaise <sup>10</sup>.

Gownd, for gown <sup>11</sup>.

<sup>7</sup> The first syllable governs the second from inattention there being a similarity into the whole sound of each word.

<sup>8</sup> Shakspeare uses it:

"Be valued 'gainst your wife's commandement."

Merchant of Venice, Act IV. Sc. 1.

"Fom him I have express commandement."

Henry VI. P. 1. Act. I. Sc. 3.

<sup>9</sup> The mistake lies on a supposition that the verb is to *attact*, similar to the verbs *transact*, *contract*, & c. on which idea the word *attackted* is regularly formed.

<sup>10</sup> They mistake *chaise* for the plural, and that the singular is *chay* (or *shay*); and in *post-chaise*, the last letter of *post* is lost, whereby the *s* and the *ch* are blended together. I remember a mayor of a country town, who had the same idea of plurality annexed to the word *clause*; and therefore, whenever he spoke in the singular number, would talk of a *claw* in an Act of Parliament.

<sup>11</sup> The final *d* is here introduced to give a finish to the word, analogous to *ground*, *sound*, *pound*, &c.

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Partender, for partner <sup>12</sup>.

Bacheldor, for bachelor <sup>13</sup>.

Obstropolous, for obstreperous <sup>14</sup>.

Argufy, for signify <sup>15</sup>.

Scrupulosity, for scruple <sup>16</sup>.

Common-garden, for Covent-garden <sup>17</sup>.

Pee-aches, for Piazzas <sup>18</sup>.

Kingsington, for Kensington <sup>19</sup>.

Kiver, for cover <sup>20</sup>.

Daater, for daughter. Saace, for sauce. Saacer, for saucer. Saacy, for saucy <sup>20</sup>.

<sup>12</sup> The expansion of this word, like the preceding, is merely intended to round it (*pour le rondir*), and to make it run smoother of the tongue.

<sup>13</sup> Here again we have an interpolation, merely, as the Cockney thinks, to mend the sound.

<sup>14</sup> A good guess, and no bad imitation of a hard word.

<sup>15</sup> Not a bad word, and analogous to *beautify*, &c.

<sup>16</sup> As *curous* forms its substantive *curiosity*; so from *scrupulous* is derived *scrupulosity*.

<sup>17</sup> The mistake is so natural, as hardly to require any apology.

<sup>18</sup> This strange name is learned by the ear; for the Cockney would not know the word were he to see it on paper.

<sup>19</sup> This pronunciation has probably only obtained since our kings have made the mansion there a palace.

<sup>20</sup> All these, it must be confessed, savour rather of an affected refinement.

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Chimley, for chimney <sup>21</sup>.

There are very few words in English that have the letters *m* and *n* in this position. Walker's Dictionary of Termination affords but one, viz. *calum-ny*; whereas there are several very familiar words wherein the *l* follows the *m*,—as firmly, calmly, warmly, seemly, &c.

Perdigious, for prodigious.

Progidy, for prodigy <sup>22</sup>.

Contagious, for contiguous <sup>23</sup>.

For *fraid* of, instead of *fear* of <sup>24</sup>.

Duberous, for dubious <sup>25</sup>.

Musicianer, for musician <sup>26</sup>.

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<sup>21</sup> This is not a peculiar to London, though it prevails universally; for it is found in Lancashire. See the Glossary to Tim Bobbin's Works. It may be observed that the *n* and the *l* are both consonants of the same organ.

<sup>22</sup> Venial mistakes.

<sup>23</sup> Though the Cockneys apply *contagious* to buildings, I do not know that they say a disease is *contiguous*.

<sup>24</sup> I have heard this expression drop from off the mouths of several who fancied themselves persons of distinction.

<sup>25</sup> The interpolation of the letter *r* in this word may have been suggested by those of similar sound, such as *timorous*, *slanderous*, *barbarous*, & c.

<sup>26</sup> Randle Holme, in his Academy of Armory (see the Contents of Ch. III.), has written *musicianer*:—but he was an illiterate man. I have heard of a Cockney who could not be convinced that he was wrong in this word, till he was asked by a friend if he ever heard of a *physicianer*?—In Leicestershire a *mason* is a *masoner*.

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Squits, for quit <sup>27</sup>.

Pillord, for pilloried <sup>28</sup>.

Scrowdge, for crowd (the verb).

Squeedge, for squeeze (both as a verb and a substantive) <sup>29</sup>.

Anger (a verb), to make angry <sup>30</sup>.

Whole-tote, the whole <sup>31</sup>.

<sup>27</sup> *Quits* is as bad as *squits*. It is the language of schoolboys. The plural seems to be brought forward from the necessity of two persons being concerned in the transaction.

<sup>28</sup> This is abbreviation:—but the participle is bad in either case. It is, however, the Cockney's term.

<sup>29</sup> We are told by Phillips, in "The New World of Words," that there is an obsolete verb, "to *scruse*," implying to *crowd* or *press hard*. This, by heedless

pronunciation, has probably been first corrupted into *scrowdge*; after which model the word *squeedge* may analogically have taken place of *squeeze*.

<sup>30</sup> Dr. Johnson gives this verb a place in his Dictionary, and quotes Hooker, Shakspeare, Lord Clarendon, and Pope. In the North, they say of one who keeps his servants on short commons, that he "hungers them," an expression very apposite to that before us.

<sup>31</sup> A pleonasm, arising from ignorance, that a *whole* and *total* are at the same time without any re-inforcement. We have heard *for all all that* used in the same way.

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Vemon, for venom.

Vemonous, for venomous <sup>32</sup>.

Sermont, for sermon <sup>33</sup>.

Verment, for vermin <sup>34</sup>.

Palaretick, for paralytick <sup>35</sup>.

Postès, and pòsteses, for posts <sup>36</sup>.

Sittia-tion, for situation <sup>37</sup>.

<sup>32</sup> Both by metathesis.

<sup>33</sup> The Scottish word is *sermon*. Glossary to Douglas's Virgil.

<sup>34</sup> From vermont, by analogy. They also call a *surgeon*, a *surgeont*. But how come they by surgeon for *chirurgion*.

<sup>35</sup> Metathesis.

<sup>36</sup> So also ghostès and ghòsteses, beastès and beásteses. The first words in these three instances are ancient plurals preserved by old Scottish writers, as in Gawen Douglas's translation of Virgil, & c. *Mistès*, a dysyllable, for *mists*, is used by Shakspeare in *Midsummer Night's Dream*.

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As to pòsteses, ghòsteses, & c. they are heedless pleonasms: but the contraction of the old plurals (postès and ghostès, to posts and ghosts) is refinement, and rests with us. They have heard of *gods* and *goddesses*, and why not *posts* and *posteses*.

<sup>37</sup> I am not clear (punning apart) whether, if the Cockney were put to his spelling, he would not write this word *city-ation*, which is intended to carry with it the latent meaning of a pleasant or unpleasant part of the *City* according to the epithet made use of.

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Portingal, for Portugal <sup>38</sup>.

When the Portuguese money (Portugal-pieces as they were called) was current in England, this word was in the mouth of every Cockney who had a *Portingal*-piece in his pocket.

Somewheres, for somewhere. Oftens for often. Nowheres, for nowhere <sup>39</sup>.

Towards, for toward <sup>40</sup>.

Every-wheres.

Any-wheres.

Any-hows.

Some-hows.

No-hows <sup>41</sup>.

<sup>38</sup> Holinshed, Stowe, and most of the old Chroniclers, write it *Portingale*. So porcupine was anciently written and pronounced *porpentine*. (See Mr. Steevens's Note to Act. III. Sc. ult. of Shakspeare's Comedy of Errors.) The Portuguese are called Portingalls, in a letter from the Earl of Salisbury, A. D. 1607. Mr. Lodge's Illustrations of English History, III. p. 348.

<sup>39</sup> Artificial plurals.

<sup>40</sup> The former seems to be meant as a plural of the latter. Both are compounds, as appears from such words as, *To God ward*, & c.

<sup>41</sup> These plurals are common in London, and in some of the Southern counties.



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Mislest, for molest<sup>42</sup>.

Scholard, for scholar<sup>43</sup>.

Regiment, for regimen<sup>44</sup>.

For *margent*<sup>45</sup>—See Shakspeare in *Love's Labour's Lost*, Act II. Sc. 1.—*Midsummer Night's Dream*, Act II. Sc. 2.—*Hamlet*, Act V. Sc. 2.—On the other hand, he uses *margin* in *Romeo and Juliet*, Act I. Sc. 3. Baret, in his *Alvearie*, printed 1580, gives us *margent* only; and so does Dr. Skinner's *Etymologicon*, the imprimatur of which is dated 1668. Junius, published by Mr. Lye 1743, allows both, and so do Bailey and Dr. Johnson. We may then confine the change

<sup>42</sup> In conformity with *mis-lead*, *mis-trust*, & c. taking *molest* for a compound verb.

<sup>43</sup> This is pretty general every where among the lower order of people, and formed from such familiar words as *coward*, *drunkard*, & c.

<sup>44</sup> The old term was *regiment*, which Bailey does not discard, though he admits it to be obsolete. There are books in being with this word in their title-pages, viz. "The *regiment* of health." "The *regiment* against the pestilence." "The *regiment* of life," & c.

<sup>45</sup> *Margent*, for *margin*, is used in Milton's *Comus*, and by other writers, and yet I do not remember to have heard of *margental* notes, as we do of *marginal* notes. Mr. Gray, in his *Prospect of Eton College*, uses (poetically) *margent*.

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to the middle of the last century, at which time they were contemporaries;—but of the two, *margin* has survived.

Contráry, for contrary<sup>46</sup>.

Blasphémous. "I never heard a man talk in such a *blasphemous* manner in all my life;" which is an expression not uncommon among the lower order of

COCKNEYS who possess any tolerable degress of decency. Milton shall support the accent:

"Oh argument blasphemous, false, and proud!"

Par. Lost, book V. line 809.

Howsomdever and whatsomdever, for however and whatever<sup>47</sup>.

<sup>46</sup> The penultima is made long in some instances by more writers than one; as by Shakspeare in Hen. VI. P. I. Act III. Sc. 1.

"And themselves banding in contráry parts."

And again by Milton:

"And with contrary blast proclaims most deeds."

Sampson Agonistes, line 971.

This is called Poetical licence, 'tis true;—let then the Cockney have a Prose-licence.

<sup>47</sup> The radical compounds are *how-ever*, and *what-ever*, first enlarged to *how-so-ever* and *what-so-ever*, and then expanded into *how-som-ever* and *what-som-ever*, for sound-sake by some, which last have been rounded off by the Cockney into *how-som-dever* and *what-som-dever*. The French often throw in a letter (as the *l* and the *t*, in *si l'-on*, *y-a-'t-il*, & c.) to meliorate the sound; and here, not to be out-done, the Londoner will not content himself with less than the two, let *who-som-dever* say to the contrary.

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Dr. Johnson gives *soever* as a Compound Adverb in itself, and which will mix with *who—what—* and *how*, & c. In the "Eltham-Statutes," published by the Society of Antiquaries, we meet with "whensomever." See chapters 50. 55. 73.

Successfully, for successively<sup>48</sup>.

Respectively, for respectfully.

Mayoraltry, for mayoralty. Admiralty, for Admiralty<sup>49</sup>.

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<sup>48</sup> "He did not pay the money, though I called upon him three days *successfully*." This is the London language; and though I will not answer for the promiscuous use of the words *respectively* and *respectfully* are found to have been synonymous in the days of Shakspeare.

"You are very *respectively* welcome, Sir."

Timon of Athens, III. Sc. 1.

Again,

"You should have been *respective*, and have kept it."

Merchant of Venice, V. Sc. 1.

See also other instances in "Old Plays," 2d edit. 1780, vol. IV. p. 480.

<sup>49</sup> This interpolation of a letter seems to arise from a supposition that the *l*, in the penultima, necessarily requires to be followed by the letter *r*, in the last syllable. The standards of such ideas seem to rest upon the words paltry, sultry, poultry, & c.

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Commonality, for commonalty <sup>49</sup>.

Curious, nice, severe, scrupulously-exact. This does not connect with *curous* before given.

Properietor, owner, proprietor <sup>51</sup>.

Non-plush'd, for non-plus'd <sup>52</sup>.

Unbethought, for recollected <sup>53</sup>.

<sup>49</sup> Here they deviate from the preceding mode of pronunciation, and use another inter-literation (if I may be allowed the term), by taking for their precedent such words as—patiality—, —equality, —mortality—, & c. with which they are familiar.

<sup>50</sup> This word, in the sense now before us, the Londoners pronounce as it is spelt; and not *curous*, as they do in its usual sense. Dr. Johnson allows this to be one use of the word, and gives the authority of Shakspeare:

—"For *curious*, I cannot be with you,

Signor Baptista, of whom I hear so well."

Taming of the Shrew, Act IV. Sc. 4.

It may also be found in other passages of Shakspeare.

<sup>51</sup> They do not, however, use *properiety* for *property*.

<sup>52</sup> A harmless interpolation of the letter *h*, to assimilate the word to such as legally possess the *h*, viz. push'd, blush'd, flush'd, brush'd, & c. They also say (per crasin) "at an unplash."

<sup>53</sup> The syllable *be* is redundant;—but the great misfortune here is, that the word before us does not convey the meaning it is intended to carry: for rather than say (upon recollection) "*I UNBETHOUGHT myself*," it ought be said "*I UNFORGOT myself*." Perhaps, however, it should rather be, "*onbethought me*," by a close pronunciation, corrupted to *unbethought*: i.e. "I bethought myself of it, or on it."

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Discommode, for incommode <sup>54</sup>.

Colloguing, for colleaguig <sup>55</sup>.

Docity, for docility <sup>56</sup>.

Drowneded, for drowned <sup>57</sup>.

Despisable, for despicable <sup>58</sup>.

<sup>54</sup> Dr. Johnson allows *discommode*, *discommodious*, and *discommodity*: but at the present *incommode*, *incommodious*, and *incommodity*, have the lead, Though *dis* seems to be the stronger privative of the two.

<sup>55</sup> Dr. Johnson allows the verb *colleague*. The Londoner only widens the word in pronunciation. In the Variorum edition of Shakspeare, 1778, in a note on the word *colleague*, (Hamlet, Act I. Sc. 2.) Mr. Steevens vindicated Sir Thomas Hanmer's word *colleagued*, by several examples from writers contemporary with Shakspeare.

<sup>56</sup> Formed from ferocity, velocity: to which may be added others of a different leading vowel; such as audacity, capacity, & c.

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<sup>57</sup> Consonantly with other words ending with —*ded*, such as sound-ed, bound-ed, wound-ed, & co—In the 35<sup>th</sup> Article of the Church of England, the homilies are directed to be read in churches diligently and distinctly, that they may be understood of the people.

<sup>58</sup> We must look a great deal farther into the history of words than a Cockney can be expected to do, if we tenaciously adhere to *despicable*. To begin with the Verb *specio*, then to the same Verb with its privative *despicio*, and thence to the Adjective *despicabilis*, before we get at our word, is too circuitous a passage for the Londoner, who will take the shortest cut, and from the word *despise*, at once (*per saltum*) gives you *despisable*, a term of strong and competent meaning, naturally formed.

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I once overheard in the street one person say to another (but whether he was an Irishman I cannot pronounce), speaking of a Captain of a ship, that he was a very good sort of man on shore; but that when at sea, he was the most tyrannical, and the most *despisable man* upon earth.

An-otomy, a skeleton <sup>59</sup>.

Paragraft, for paragraph <sup>60</sup>.

Stagnated, for stagger'd <sup>61</sup>.

<sup>59</sup> Meaning something anatomized. The *an* is here manifestly mistaken for an article.

<sup>60</sup> I do not know whether the Londoners say *Epitaft* for *Epitaph*: but they ought, for the sake of uniformity.

<sup>61</sup> This appears to be a much stronger and a more expressive word than our *stagger'd*, which only intimates a quaking of the external frame; whereas, *stagnating* implies that the circulation of the blood, and the operation of every vital function, were suspended for the moment. I do not, however, give the

Cockney credit for the force of the word; as it seems to have been a random shot, and as if the first syllable had taken its chance for the rest of the word.

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Disgruntled, offended <sup>62</sup>.

Ruinated for ruin'd <sup>63</sup>.

Solentary, for solitary <sup>64</sup>.

Ingeniously, for ingenuously <sup>65</sup>.

Eminent danger, for imminent danger <sup>66</sup>.

<sup>62</sup> A strange word, carrying with it with an exaggeration of the term *disconcerted*. It seems to be a metaphor taken from a hog; which I cannot account for, unless naturalists say that hogs grunt from some pleasurable sensation. I have, however, printed authority for it in Sir Philip Warwick's Memoirs (p.226), where, speaking of the Earl of Manchester being made a prisoner in the house of his daughter the Countess of Rutland, the writer says, the lady was much "*disgruntled*" at it. But, after all, the word, as used by the knight, must have been an unguarded escape; for he was rather of humble birth in Westminster (see Granger's Biographical History); a son of an organist of the Abbey, and perhaps in early life a chorister.

<sup>63</sup> We confined the word *ruinated* to a decayed building. Lord Bacon, however, uses it in the same sense as the Londoner, as applied to personal impoverishment. "Philip and Nabis," says he, "were already *ruinated*. See the verb in Bailey's Dictionary, folio.

<sup>64</sup> Formed upon such words as voluntary, sedentary, & c.

<sup>65</sup> Used by Lord Herbert of Cherbury, in his Life, p. 86. See also Dodsley's Old Plays, 2d edition, 1780, col. VII. p. 392, and vol. VIII. p. 242, where in a note Mr. Reed observes that, in our antient writers, *ingeniously* and *ingenuously* are used for each other without the least distinction.

<sup>66</sup> The common people of France are accused by Mons. Vauguelas of making this identical mistake, "Peril eminent pour imminent." *Remarques sur la Langue Française*, edit. 1737, Preface, p.44.

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Intosicated, for intoxicated <sup>67</sup>.

Perwent, for prevent <sup>68</sup>.—Per contra, a London attorney oncel told me, that he had *pre-used* the papers laid before him.

Skrimidge, for skirmish <sup>69</sup>.—"Skrimage" is jocularly used for "*skirmish*," by Dr. Johnson, in his 239<sup>th</sup> Letter to Mrs. Thrale.

Refuge, for refuse <sup>70</sup>.

<sup>67</sup> For meliority of sound, and to soften the letter *x*, especially if the part speaking should happen to be a little tipsy. They have another word not unlike it; viz. *confisticated* for *confiscated*.

<sup>68</sup> The first syllable consist of metathesis, and the second of the permutation of *w* for *v*, of which more anon. (See p. 77.)

<sup>69</sup> A *scrimmer* is a fencer, and used by Shakspeare in Hamlet, Act IV. Sc. 7. Hence *scrimish*, by transposition of letters made *skirmish*, became the encounter.—*Escrime*, French. See next article.

<sup>70</sup> It is a sort of rule with the Cockney to convert the—*isk* into—*idge*, and the same with other similar terminations. Besides *skrimidge*, they have *radidges*, for *radishes* *rubbidge* for *rubbish*, *furbidge* for *furbish*, & c. The word *refuge* conforms to *deluge*, of which most of them have heard; and the rest rank with *damage*, *cabbage*, *cribbage*, *luggage*, & c. words which are perfectly similar to them.

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Nisi prisi, for nisi prius <sup>71</sup>.

Taters, for potatoes<sup>72</sup>.

Vocation, for vacation<sup>73</sup>.

Luxurious, for luxuriant<sup>74</sup>.

Loveyer, for lover<sup>75</sup>.

<sup>71</sup> A pretty good guess at terms imperfectly learned by the ear.

<sup>72</sup> One is almost induced to believe that the lower order of Londoners imagine that taters, as they constantly call them in their natural state, is a generical term, and that pot is a prefix which carries with it some specifick difference. If so, their idea is, that their taters are not to be considered as pottaters till they are boiled.

<sup>73</sup> Such is the force of use and long habit, even against almost daily opportunities of correction, that I never heard any bed-maker, & c. in a College or Inn of Court, that did not always talk of the long vocation.

<sup>74</sup> "Luxurious fields" is an expression that occurs twice in Evelyn's *Sculptura*, 2d edit. pp. 16. 33. Possibly *luxurious* and *luxuriant* were formerly synonymous; and if so, the latter is a refinement of the former, and does not impeach the Cockney.

<sup>75</sup> Formed from *lawyer*, which in the Scottish language was formerly written *law-wer*. Fortescue on Monarchy in the notes, p. 56. The letter *y* rather softens the pronunciation, and is perhaps found, for the same reason, in *sawyer* and *bowyer*. *Rower*, as a proper name, is very common in several parts of the kingdom. In the Northerly counties of England, the term *taylor* is always sounded *taylyor* among the common people.

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Humorous, for humoursome<sup>76</sup>.

Pottecary, for apothecary<sup>77</sup>.

<sup>76</sup> This occurs in the Spanish Tragedy, printed among the Old Plays; see the 2d edit. 1780, col. III. p. 137; and more instances might easily be given.

—"Women oft are *humorous*,



These clouds will over blow with little wind."

So in Shakspeare, Hen. IV. P. II. Act. IV. Sc. 4.

—"humorous as Winter."

Thus respectful for respectful was anciently in use; see p. 65.

<sup>77</sup> Dr. Johnson and other lexicographers are pleased to derive this word from the Greek "apotheca, a repository;" but how does that apply to one thing more than another? Chaucer, and writers even so lately as the reign of Queen Elizabeth, write it *potecary*. I incline to believe that the Cockney is right; and that it is radically the Spanish word *boticario*, as *botica* in that language more emphatically signifies the shop of an apothecary, as opposed to the itinerant empirick: and the permutation of *b* and *p* is very common. The letter *a* I presume to have been the Article, which, in process of time, adhered uniformly to its Substantive. This coalition causing the word to begin with *apo*, it is no wonder that the sanguine advocates for Greek derivation should jump at it.—In the Comedy of the Four P's, by J. Heywood, published 1569, one of them is the *Poticary*; and I never heard that he was arraigned by the Critics of Pseudography. They are the *Poticary*, the *Pedlar*, the *Palmer*, and the *Pardoner*. Heywood, who was a man of learning, would hardly have made a *Poticary* one of his characters, had he not been conscious that he was right, when there were so many others with the same initial that would have answered the purpose, viz. *Priests*.—Q. If the *ap*— in *Ap-prentice* be not redundant? See Old plays.

[73]

Nyst and nyster, for nice and nicer.

Clóst and clóster, for close and closer.

Sinst, for since.

Wonst, for once <sup>78</sup>.

After having given the Positive the terminating sound of *st*, the Comparative naturally follows.

Industerous, for industrious <sup>79</sup>.

Sot, for sat <sup>80</sup>.

Fraggs, i. e. fragments <sup>81</sup>.

<sup>78</sup> *Nyst* seems to be formed, by sound, from fast, last, moist; and *clost* for most, post, toast, & c. which positives beget the comparatives *nyster*, and *clóster*.

If *sinst* has any better claim to originality, it may be considered as the superlative of the old word *sin*, which is still in use in the Northern parts of England; though I rather incline to impute this pronunciation to mere vulgar habit. It has occurred to me in print, a fact which I did not expect, for the Earl of Shrewsbury (in Vol. II. Letter 52, in Mr. Lodge's Illustrations of British History,) has let it escape from him; and, moreover, his lordship chose to spell it *cinst*. The Londoners also say *wonst*, instead of *once*: but wether they say *twyst*, for *twice*, I cannot determine. To the rest of these words I have been an ear-witness.

<sup>79</sup> Formed upon such words as boisterous— traitorous.

<sup>80</sup> Their infinitive is *set*, and they have no notion of the Verb *sit*. From *set* then they form *sot*, as they find *got* is deduced from *get*.

<sup>81</sup> The refuse of the lower people considered among low people themselves as fragments of society, and of which this word is an abbreviation, and may be heard in Covent-garden market. It ranks very well with fag-ends, rags, tags, & c.

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Charácter, for carácter <sup>82</sup>.

Moral, for model <sup>83</sup>.

Jocotious or jecotious, for jocose <sup>84</sup>.

Hisn, hern, for his and her's.

Ourn, yourn, for our's and your's <sup>85</sup>.

<sup>82</sup> Milton gives it this accent in the verb:

"Charáctered in the face, This have I learnt".

Comus.

So also Shakspeare,

"Are visibly carácter'd, and engrav'd."

The Cockneys, however, do not, I conceive, confound the Substantive with the Verb; but take their accent from similar words, such as *contráctor*, *detráctor*, and *malefáctor*.

<sup>83</sup> Every Cockney hears *morals* talked of, though he is unacquainted with *models*; otherwise he would not say that a child is, by personal likeness, the very *moral* (meaning *model*) of its parent; which is an inversion of the order of things because the *model* as the prototype must necessarily precede what is formed from it. He might say, that the father (or the mother) is the very *moral* (to use his own word) of the child.

<sup>84</sup> These words tally with the familiar words *ferocious*, *atrocious*. The Cockney does not say *morosious*, because *morose* is not a word that appears in his hemisphere.

<sup>85</sup> These are reserved for a more respectable situation in the following pages, Article XIV.

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The t'other, for the other <sup>86</sup>.

Nolus bolus, for nolens volens <sup>87</sup>.

Waps, for wasp <sup>88</sup>.

These, Sir, and a few other such "*vulgarities*" (to use the London word), such *vita sermonis*, to be heard daily throughout the Bills of Mortality, I readily

<sup>86</sup> This, that, and t'other ( or the other), are allowable; but *the t'other* is a redundancy, and in fact is *the the other*.

<sup>87</sup> Here the COCKNEY, being allowedly out of depth, lays hold on the first twig that offers, viz. on such words as come nearest in sound. He hears his apothecary talk of a *bolus*, and does not doubt but that there may be such a thing as a *nolus* (a stronger dose) in the *Materia Medica*, if the *bolus* does not operate. On the other hand, these words may be supposed to have no real meaning, like *hiccius-doctius*, or "*hocus-pocus*;" though the learned tell us, that the latter of them are corruptions

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of "*hoc est Corpus*," and that the illiterate Romish priests, who gabble Latin which they do not understand, instead of "*hoc est Corpus meum*," have been taught to say "*hocus pocus meum*." All this we may believe when we are told, that they call part of the funeral service, "*De Profundis*," (the 130<sup>th</sup> Psalm), by the style and the title of "*Deborah Fundish*:"—after which we cannot be surprized that an ignorant imprisoned Cockney pick-pocket should call a "*Habeas Corpus*" a "*hap'oth of Copperas*," which, I am told, is the language of Newgate.

<sup>86</sup> The transposition of the letters *s* and *p*, is our own, and not imputable to the Cockney; for *Waps* is the original Saxon word.

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admit: but then every body understands their meaning; and their language is not like the unintelligible gabble of nine-tenths of the provincial inhabitants of the remoter parts of England, which none but their natives can understand, though I doubt not but on close investigation such language (as I hinted before) might be radically justified. Bring together two clowns from *Kent* and *Yorkshire*\*, and I will wager a ducat that they will not be able to converse, for want of a dialect common to them both.

From the different enunciation of the vowels, the Latin tongue spoken by a Scot, a Frenchman, a German, or an Italian, is with difficulty comprehended by an Englishman; and so *vice versâ*. Nay, we may go a step farther; for Scaliger, having been addressed for some time in Latin by a gentleman of Scotland, made his excuse for not replying, by saying, "he did not understand the Scottish language †."

Though the enunciation of the vowels

\*Of these Provincialisms, see more hereafter.

† *Anecdotes Litteraires*, Paris, 1750. vol. I. p. 60.

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by the Scots and the French is the same, yet the tone of any vernacular language, which is always apt to prevail, discomposes a Foreigner's immediate apprehension. The Jews of Spain and Portugal, we are told, cannot converse with the German Jews, on account of their different pronunciation of the Hebrew \*."

But, after all, the most striking and most offensive error in pronunciation among the Londoners, I confess, lies in the transpositional use of the letters *W* and *V*, ever to be heard where there is any possibility of inverting them. Thus they always say,

Weal, instead of *veal*, and

*Winegar*, instead of *vinegar*;

while in the other hand, you hear

*Vicked*, for *wicked*—

*Vig*, for *wig*; and a few others.

The following little dialogue is said to have passed between a citizen and his servant:

Citizen. Villiam, I vants my vig.

Servant. Vitch vig, Sir?

\*Tovey's *Anglia Judaica*, p. 301.

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Citizen. Vy, the vite vig in the vooden vig-box, vitch I vore last vensday at the westry.

To these may be added their use of the letter *W*, in the place of the letter *H*, in compound words; for, instead of *neighbourhood*, *widowhood*, *livelyhood*, and *knighthood*, they not only say, but would even write, *neighbourwood*, *widowwood*, *livelywood* and *knightwood*. Nay, they have been caught in the fact, for the last of these words is so spelt in Dr. Fuller's Church History, and in Rymer's *Fœdera*. This oversight cannot, however, be charged upon either of those Writers; but, as they both lived in or near London, it is most probable that their

amanuenses were first-rate *Cockneys*, and that, in collating, the transcripts by the ear, allowances had been made for mere pronunciation, without suspecting error in the orthography.

All that can be said upon these unpleasant pronunciations taken together is, that letters of the same organ of speech have been mutually exchanged in several languages.

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In the province of Gascoigne in France, the natives substitute the letters *B* and *V*, for each other, which occasioned Joseph Scaliger to say of them—

"*Felices Populi, quibus bibere est vivere\**."

Take these then, Sir, as the foibles of the COCKNEY'S dialect; and let us proceed to the supposed daring crimes of which he stands accused, and from which, I trust, his justification and acquittal will be effected from the evidence of Antiquity.

Refinements began to creep in before the days of Mr. Camden (as my Motto † insinuates), who thought so meanly of them, that they provoked his resentment. Let it not, however, be understood, that I am contending for the re-establishment of the antient dialect; for our Language now seems to be at its height of purity and energy.

\*Bohun's Geog. Dict. article Gascoigne.

†See the Title-page.

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Having admitted the preceding little peccadillos, we will produce those heinous charges and grievous offences, those particular words and expressions, with which the LONDONERS are so heavily accused by the *beau-monde* and the scholastic part of mankind.

The most notorious imputed crime is, the use of *redundant Negatives*; such as

—

Nº. I.

"I DON'T KNOW NOTHING ABOUT IT."

This is a luxuriance of no modern date among the COCKNEYS; but it is not of their own manufacture; for there is evidence enough in the history of our Language, drawn from the old school, to shew that this mode of speech, this accumulation of Negatives, is no new-fangled tautology. One Negative is now accepted by us, and reputed as good as a thousand. The present COCKNEYS think otherwise; and so did the Ancestors of us all. Taking the language

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of France for a moment as a model, a Frenchman answers your question negatively, by—"Je *ne* sçai *pas*;" and the Londoner, in the same phraseology, says—"I *don't* know *nothing* about it." Now, if the abundant use of Negatives be esteemed an elegance in the French language\*, the

\*The tenacity of the Frenchman with respect to negatives exceeds, if possible, his *quondam* attachment to this *ci-devant Grand Monarque*. If he is denied one species of Negative by an *arrêt* of the *Belles Lettres*, he takes another— Thus, he may not say, "Je *ne* l'aime, *ni* l'estime *pas*;" the *pas* in this case being disallowed, not because it is unnecessary, but because it is unfashionable; and therefore he repeats the first Negative (*viz.* the *ne*) in the latter part of the sentence differently situated; and according to Pere Bouhours (whom Mr. Addison calls the most penetrating of the French Critics), the established phrase is—"Je *ne* l'aime, *ni ne* l'estime." Thus he will have the redundant Negative, *coute qui coute*. The superfluous *ne* is often idiomatically used by the French; and their ears are accustomed to it, while it startles and Englishman in many instances, till he is familiarized with it: for in literal translation it frequently seems to reverse what is intended to be expressed. Thus a Frenchman, in telling you, "he is afraid his brother will die," says, when the sentence is rendered *verbatim*, "He is afraid his brother may *not* die:"—for his words would be, "Je crains que mon frere *ne*

meurt." Such is the turn of their language when contrasted with the idiom of the English; and such the force of this Negative in many similar cases; so that the French seem to us as if they sacrificed grammar and common sense in compliment to it.

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Cockney will say— why not in English? and the more the better. I cannot help recounting a case in point, where a cluster of Negatives is said to have been disgorged by a Citizen, who, having mislaid his hat at a Tavern, enquired with much pompous vociferation— "if *nobody* had seen *nothing* of *never* a hat *no-where's?*" But, to be more serious. Here are but *three* out of *four* that are redundant: I will now then produce the same super-abundance, not indeed from an act of the whole Legislative Body of the Kingdom, though from Regal authority. In a Proclamation of King Henry V. for the apprehension of Sir John Oldcastle, on account of his contumacious behavior in not accepting the terms before tendered to him, are these words:—"Be it knowne, as Sir John Oldcastell refuse, *nor* will *not* receive, *nor* sue to have *none* of the graces," & c.\*

\*Chronicle concerning the examination and death of Syr John Oldecastell, by Bale; Appendix, p. 142.

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Though we now exclude the double Negative, yet we find it very common among Writers at different former periods, where the use of it was carried as far as the ear could possibly bear. An instance or two shall suffice. Thus Chaucer:

"So lowly, *ne* so truily you serve  
N'il \* *none* of 'hem as I."

Troil. and Cress. lib. V.

So also Shakspeare:



—————"a sudden day of joy

That thout expect'st *not*, *nor* I look'd *not* for."

Rom. and Jul. Act. IV. Sc. 1.

Examples occur so frequently in Shakspeare, that it would be troublesome to recount them. "*No*, *nor* think I *never* shall," is an expression used by Roger Ascham †. He was a Yorkshire-man, and there I have myself heard this similar language—"No, I shall *not* do *no* such thing."

\*I need not say that *n'il* means *will not*. Chaucer also uses *n'old* for *would not*. (*Will* he, *n'il* he, is still in common use, implying whether he *will* or will *not*. Nolens volens.) *N'am*, i.e. am not, and *n'as*, i. e. was not, occur in Chaucer. In the North, *I'sl* is a strange mongrel corruption of I shall.

†Toxophilus, Bennett's edition, p. 123.

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In our general grammatical construction even the double Negative has fallen into disuse; and was wearing out so fast early in the eighteenth century, that is derisional adoption is felt by every one who reads the distich at the end of the Epitaph of P. P. the Parish Clerk, printed in Pope's Works,

"Do all we can, Death is a man  
Who *never* spareth *none*."

So far I have only produced the French language as the ostensible model; but our Saxon progenitors made a plentiful use of Negatives before they had the honour of kissing the hand of the Norman Conqueror. The learned Saxonist Dr. Hickes tells us, that it was the fashion of Chaucer's time, when Saxonisms were not quite worn out, to make use of *two* Negatives to strengthen an expression\*. After this, the Doctor, in support of his asseveration, produces some examples from the Saxon, wherein not only *two*, but *three* and *four* Negatives are found

\*Thesaurus Ling. Vet. Septent. cap. XII. "Notandum est, quod in Linguâ Anglo-Saxonicâ negatio enuncietur per duo negativa."

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acumulated in one phrase. This idiom was therefore characteristick in our Language above 700 years ago.

Mr. Speght, in the Advertisement to the readers of his second edition of Chaucer says— "It was his (Chaucer's) manner, imitating the *Greeks*, by *two* Negatives, to cause greater negation." This observation Dr. Hickes very justly, I conceive, imputes to Mr. Speght's want of skill in Antiquity ("nihil antiqui sapiens"); and then tells us (from himself) that Chaucer, not understanding Greek, followed the model of the Saxon language; "Literarum Græcarum ignarus, more sui temporis, in quo *Saxonismus* non penitus exoleverat, *duobus negativis* usus est\*."

Dr. Hickes having acquitted Chaucer of the heavy charge of understanding Greek, of which Mr. Speght, his Editor, had accused him; give me leave to put in a word or two, by observing that Chaucer must have

\*Thesaurus Ling. Vet. Septent. cap. XII. See also Sir John Fortescue-Aland's Preface to Fortescue on Monarchy, p. lxxix. and the notes on chapter III. of the work.

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been perfectly innocent; for he was gathered to his fathers above half a century before Greek, as an independent language, was understood in England \*. All that can be said is, that "they lay in his way, and he found them."

The history of the Greek tongue, Sir, as a discriminated Language in England, seems to have been briefly this. We are told in the Preface to Ockley's "History of the Conquest of Syria, Persia, and Egypt, by the Saracens" (p. xiv.), that Greek was not understood in the Western parts of Europe till after Constantinople was taken by the Turks, A. D. 1453, the thirty-first year of our king Henry VI. Mr. Ockley farther says, that, as the Saracens advanced in their incursions into Syria,

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Persia and Egypt, many learned Greeks fled, and escaping with their literary collections, sought an asylum in the West, wither they transported their written language. Before this

\*Chaucer died in 1400. Greek was known in England in 1453.

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time, he adds, that the Philosophers and Schoolmen among us contended themselves with Latin translations of Aristotle and other Greek Authors, not actually made from the originals, but from Arabick versions. The enlightened part of the Saracens were lovers of learning and science, which they diffused in every conquered country; and thus, after they had penetrated into Africa, even the Moors, when they over-ran the greatest part of Spain, became undesignedly the restorers of much Learning which had slept during those barbarous ages which followed the devastation of the Roman Empire.

This, Sir, I consider as one epoch favourable to the introduction of the Greek Language into England; or at least into the West of Europe.

Mr. Camden tells us, that the French and Dutch (though I rather suppose that by the latter he means the *Germans*) are proud of the affinity between their Languages and the Greek\*. It was approaching toward us from the East, and therefore would

\*Remains, p. 28.

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naturally touch at every place of Learning upon the Continent before it reached us. At length it landed here; and the first time that we hear any thing material concerning it, was in the reign of king Henry VIII. when its introduction made no small bustle at Oxford.

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It appears that William Grocyn, an English Divine, educated at Winchester school, and New-college, Oxford, having heard much of the Greek Language (of which he had already acquired a random kind of knowledge) travelled into Italy to cultivate a closer acquaintance with it, and returned to Oxford full-fraught with Greek. Erasmus became the pupil of Grocyn, who read lectures on his newly-imported Language, which, however, was considered by many as a dangerous and alarming innovation. So different in all respects from the old School-learning, both as to character and sound, the students no doubt saw and heard them with astonishment, and treated them, as Jack Cade says in Shakspeare, as "such abominable

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words as no Christian ear could endure to hear\*." But this was not all; for the intrusion created serious dissensions. The University became divided into two factions, distinguished by the appellations of *Greeks* and *Trojans*, who bore a violent animosity to each other, and proceeded to open hostilities, insomuch that the *Trojans* insulted Erasmus, who patronized the Greek Language, and read Lectures upon it in the Schools†.

Thus matters stood at Oxford as to the Greek Language, when, about the year 1535, it was warmly patronized likewise at Cambridge by Mr. (afterwards Sir John) Cheke, of St. John's College, and by Mr. (afterwards Sir Thomas) Smith, of Queen's College, who, by their joint labours, settled the pronunciation, & c. Hitherto Mr. Strype tells us (in the "Life of Sir John Cheke") that every passage in Greek, which accidentally occurred in any Writer, was scouted, and consigned to oblivion with

\*Henry VI. Part II. Act IV. Sc. 7.

† Granger's Biog. Hist. vol. I. 8vo. p. 101. in the note.

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the stigma of—"Græcum est; non potest legi\*." These two learned Colleagues were succeeded by able advocates, who publicity supported the Greek tongue as established in all points by Sir John Cheke and Sir Thomas Smith†. Thus sanctioned at the time of which we have been speaking, and afterwards espoused by great and able men in the Church and in the State, of both Universities, the Language has been derived to us as pure as could have been supposed from so remote a source;—not only as a scourge to us, Sir, when we were school-boys, and as a profit to pedagogues: but (joking apart) to the splendor of universal science, and the melioration of mankind, both in sacred and profane learning.

\*Life, p. 18.

† Strype's Life of Sir Thomas Smith, ch. II.

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Nº II.

"WORSER"—"LESSER."

"MORE WORSER," &C..

"MOST AGREEABLEST," & C.

I now proceed, Sir, to other boldnesses of expression in daily use among the LONDONERS;—their enlarging the Comparatives and Superlatives. But what shall be said if they should herein be supported by Writers of no small account?

"Let thy *worser* spirit tempt me again."

King Lear, Act. IV. Sc. 6.

"Chang'd to a *worser* shape thou canst not be."

K. Hen. VI. P. I. Act. V. Sc. 4.

—————" and *worser* far

Than arms."

Dryden, cited by Bishop Lowth.

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It is common also with the COCKNEYS to convert the Comparative *better* into a Verb; as —"He is much *better'd* in his circumstances." "A servant leaves his place to *better* himself," & c. They might likewise transform the opposite Comparative

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*worse* into the same shape, and quote Milton: for both—

"May serve to *better* us, and *worse* our foes."

Par. Lost, B. VI. l. 440\*.

*Lesser* (as an Adverb for *less*) is another augmented Comparative to be found in London, and in Shakspeare.

"I think there's ne'er a man in Christendom,  
Can *lesser* hide his love or hate than he."

K. Rich. III. Act III. Sc. 4.

It is as common also as an Adjective in colloquial language, in London, as it is upon paper among many of our best Writers:

"Attend to what a *lesser* Muse indites." Addison.

You have it in both situations in Spenser, and others, to Pope inclusively†. Dr. Johnson blames the Poets for following and encouraging a vulgar error: for he says, that *lesser* is a barbarous expansion

\*To *better*, a Verb, is used by Shakspeare in Coriolanus, Act. III. Sc. 1. And *slow* is converted into a Verb (meaning to *retard*), in Romeo and Juliet, Act IV. Sc. 1. which is supported in the Variorum edition, 1778, by a quotation from Sir Arthur George's Translation of the 2d Book of Luncan;

———"my march to *slow*."

†Several instances may be found in Johnson's Dictionary.

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of *less*, formed by the commonalty, upon a persuasion that every Comparative must have—*er* for its termination. The like may be said, and on the same grounds,

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of *worser*, on which Bishop Lowth remarks that, of the two (*lesser* and *worser*), the latter "sounds more barbarous, only because it has not been so frequently used\*." Dr. Wallis † allows both *lesser* and *worser* a place among the Comparatives in a collateral degree ‡. I agree with Dr. Johnson, that the termination —*er* has much weight in forming a Cockney's Comparative; to which I think we may subjoin, that the Londoners have no opinion

\*Introduction to English Grammar, p. 59. The same may be said of the Verbs *lessen* and *greaten*, the latter of which startles one a little at first sight. It is allowed by Dr. Johnson in his Dictionary, where he gives two examples, and you will find another in Dr. Fuller's Church History, book VI. p. 340.

†Grammar, p. 95.

‡ *Lest*.] Mr. Pennant writes the Superlative *so*, for which he cites Wallis, p. 95, and Edward's Canons of Criticism, 6<sup>th</sup> edit. p. 278. vide Notes to Pennant's Synopsis, notes to p. 11. Mr. Pennant says it is a contraction of *lesser*; but it seems rather to be contracted from *lessest*. We write *least* for the Adverb.

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of any Comparative that consists but of one syllable, nor are they always contented with two; for they are apt to give the sign of the Comparative and of the Superlative to Comparatives and Superlatives themselves, as will presently appear. But first, however, give me leave to reprobate the rest of the world (ourselves included) for a similar partiality to the final —*er* in some terms (not indeed Comparatives, though with equal redundancy), which are heard every day among both gentle and simple. We all talk of upholster-*ers*, and poulter-*ers*, terminations which, on examination, will come equally under the charge of supererogation: for, in fact, we might as well say hatter-*ers* or glover-*ers*.

Stowe, who had access to the Charters of Incorporation of all the Companies in the City of London, styles our *upholstERERS*, *upholstERS*; and our *poultERERS*, *poultERS*\*;

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\*Shakspeare (Henry IV. Part I. Act II. Sc. 4.) writes *Poulter*. Another authority is given in a note to the edition of Shakpeare, by Dr. Johnson and Mr. Steevens. If you wish for Parliamentary sanction, see the Statute of the 2<sup>nd</sup> and 3<sup>rd</sup> of King Edward VI. chap. 25.

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the expansion of which words is attributable to us, who by a stammering kind of syllable (rhetorically called a *Traulismus*), have added a final duplicate of the — *er* without the least reason or provocation.

Fruiter-*er* seems to be equally to be equally redundant.

Cater-*er* is written Cater in the margin of the Life of Gusman de Alfarache, folio edition, 1622, p. 125.

As to *worser*, it is no more than a double Comparative, with the usual termination, in a case which the ear will bear, and which it would abhor in many other words, such as *better-er*, *happier-er*, *sooner-er*\*.

But to preceed. The LONDONERS are farther accused of inflaming the offence by sometimes saying *more worser*; but, to shew how much the Comparatives, with the auxiliary term *more*, were once allowable, the following examples shall suffice †:

\*We may add to this the pronunciation of a master brewer in a market-town, "forgive us our trespassisses."

† Dr. Johnson has a good passage, by way of banter, where he tells Mrs. Thrale that— "nothing in all life now can be more *profligater* (in Italicks) than what he is; and if in case that so be that they persist *for* to resist him, he is resolved not to spare *no* money nor *no* time."

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———"Nor than I am *more better*  
Than Prospero." Tempest, Act. I. Sc. 2.



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—"Ne'er from France arrived *more happier* men."

Hen. V. Act IV. Sc. ult.

"*More sharper* than your swords."—

Hen. V. Act III. Sc. 5.

Shakspeare has, in one instance, written very unguardedly "less happier;" and where his metre does not exculpate him,

—"The envy of *less happier* lands."

Rich. II. Act II. Sc. I.

Dr. Johnson, in a note on this passage, has fairly imputed Shakspeare's mistake to the habitual use of something above the bare Comparative, which in his time formed the accustomed Language of the age.

These examples, I think, Sir, are sufficient to support the LONDONER in the general use of *double Comparatives*, with impunity, if he chuse to adopt them, though they are out of fashion.

Let us now follow him in the *double Superlatives*; such as—*most impudentest*,—*most ignorantest*,—*most particularest*,—*most agreeablest*, & c. and we shall find

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grounds equally ample for his justification. In the Psalms we meet with *Most Highest*, which is allowed to be an expression of great force, and properly applicable to the Divinity: but, admitting this to be a magnificent Eastern idiom, we have humbler authorities to produce. St. Paul, in the language of the Translation of the Acts of the Apostles (ch. xxvi. ver. 5.) says, in plain narrative,—"*After the most straitest* sect of our religion, I lived a Pharisee." There are also many profane sanctions to support the use of such expressions.

Ben Johnson, in his English Grammar, gives us, from the writings of Sir Thomas More, "*most basest*;" and, in his comment, to shew that he himself did not disavow the same phraseology, remarks that such mode of speaking is an English Atticism, after the manner of "The *most antientest* Grecians." John Lilly, whose style was in his time (about the middle of the Reign of Queen Elizabeth) thought

to be the standard of purity, makes use of "*most brightest*." After this, Shakspeare supplies

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us with the following examples: viz. "*most boldest*\*;" — "*most unkindest* †;" — "*most heaviest* ‡;" to which others, from the same writer, might be added. As every degree of signification beyond the Positive is an augmentation, so is this the triple degree of it, which carries it a stage farther than the usual extent, to enforce the Superlative. There is a strong and energetick example of this in Hamlet §:

—— "but that I love thee best,  
O MOST *best*, believe it."  
"Very westest point."

Leland's Itinerary, vol. III. p. 7, describing Scilly.

Now, the naked truth is, that these *Super-superlatives* are all Saxonisms, the modern prefix *most* being joined to the pure Superlative as an augmentation, instead of the ancient increment *alder* (Anglicè *older* or *greater*), which the Saxons used for the same purpose, of enhancing the force of their Superlatives. *Aldirlevist Lord* (i. e. most dear) occurs in Chaucer's Troilus

\*Julius Cæsar, Act III. Sc. 1.

† Idem, act III. Sc. 2.

‡ Two Gentlemen of Verona, Act IV. Sc. 3.

§ Act II. Sc. 2.

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and Credeide, lib. III. line 240. And even in Shakspeare's Henry VI. Part II. Act I. Sc. 1. we meet with *Alderliefest Sovereign*\*. *Alder-first*, and *Alder-last* are to be found in Chaucer, denoting strong contrarieties; for the terms *first* and *last*, being in themselves extremes, may be considered as equally partaking of the nature of Superlatives. Dr. Skinner gives us *alder-best*; which tallies with Shakspeare's

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*most-best*; and Mr. Somner agrees that *ealdor*, *elder*, or *alder* (take which you please), are used adjectively †.

Perhaps you may be surprised at seeing this word *alder* (or *elder*) compounded with the superlative *best* literally exemplified in Latin; not classical Latin perhaps, but such as one of our Universities affords:—for what do we Cantabs mean by a *Senior Optime*, but one of the *elder-best* of the Graduates of the year? To answer this,

\*Lief, Leefe, Leve, are the Positives, which become Superlatives by being combined with *alder*; but *alder-levist* is a double Superlative.

†Not to trouble you with quotations, you will find not less than seven of these Compounds brought together in "Verstegan's Restitution of decayed Intelligence," 4to. 1634, p. 208.

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they have contrasted the factitious word *Junior Optime* (literally a *younger-best*, but of no Saxon authority), for the sake of a relative expression. The others, who merit no distinction at all, go gregariously as mere Graduates; but a Saxon would call them the *Alder-last*.

I must, however, beg leave to go a step farther before I quit this Saxon Augmentative, and produce to you the *Positive*, or root of the Comparative *alder*, viz. *auld* or *old*, which retains its force, at this day in the Northern and Middle parts of the kingdom, where it is still used by the common people in the sense of *great*.

Shakspeare gives us the word *old* with this meaning repeatedly, to whom, as a Warwickshire-man, it was familiar:

"Yonder's *old* coil at home."

Much Ado about Nothing, Act V. Sc. 2.

"Here will be an *old* abusing of God's patience and the King's English."

Merry Wives of Windsor, Act I. Sc. 4.

"If a man were porter to hell-gate, he would have *old* turning of the key."

Macbeth, Act II. Sc. 3.

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Shakspeare was so well acquainted with the force of the word, that, according to the spirit of equivocation which prevailed in that age, he could not avoid playing upon it; as where Grumio, in the Taming of the Shrew, enters, and proclaims "News, *old* news, and such news as you never heard of!" Baptista replies—"Is it *new* and *old* too? how should that be\*?"

You will find it in the Collection of Old Plays, published first by Mr. Robert Dodsley in twelve volumes 8vo. and afterwards by Mr. Isaac Reed (though without his name) in twelve volumes in a smaller size, with copious and interesting Notes, and a Glossarial Index. This Editor, relying upon a Commentator on Shakspeare, 1778, who gives several examples of this sense of the word *old*, does not do it justice, when he agrees with the Commentator to call it merely an *Augmentative*; whereas it should seem, from what has been here said, that it was formerly an established and significant

\*Act III Sc. 1.

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*Adjective*, liable to a comparative degree, and to all other incidental changes.

I cannot be deceived in this particular; for I have repeatedly heard the word used in the North, where the expression was "and *old* price," meaning a *great* price, and where it could be nothing but an Adjective.

There is another synonymous word in the Northern parts, to which I can bear equal testimony, viz. *long*. for "a *long* price" is as common a term as "an *old* price." I will produce both these words in a conference between two farmers in the centre of the kingdom. "A. Did you buy Mr. Smith's horse? "B. Yes; —and I gave

him a *long* price for it: — but there was *old* talking about it before we could agree."

Shakspeare has the word *long* in this sense, where the Hostess, speaking of the quantum of Fasstaff's debt to her, says,

"A hundred mark is a *long* loan."

Henry IV. P. 2. Act II. Sc. 1.

The Scots have a proverb, which seems to attach this sense to the word. We call the day of judgement the *great* day;—but their

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is, appealing to that day in a matter of conscience,

"Between you and the *long* day be it\*."

Having brought forward Shakspeare, whom I shall have frequent occasions to cite hereafter; let me apprize you, Sir, once for all, that I do it for the sake of the words and phrases of this time, and to support the dialect which I am defending. As to this Learning, about which (to borrow Matthew Prior's expression) there has been "such an effusion of Christian ink," it will make no part of my accusation, except in a few instances. That he has sometimes offended against the Rules of Grammar, you shall judge, from a few passages which I will produce hereafter; but he has not often transgressed so much as deservedly to have drawn down the heavy sentence of Dr. Johnson, who allowed him no more Latin than would serve to *grammaticise* his English †.

But to return. Notwithstanding that we disallow the use of one Comparative to strengthen another, as in "*more better*,"

\*Kelly's Scottish Proverbs, 8vo. 1721, p. 71.

† Boswell's Life of Dr. Johnson, vol. II. p. 338.

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and "*more happier*" yet we do not think it incongruous to pile up a Superlative termination on the top of a Comparative, as in the words "*uppermost*"—"*undermost*"—"uttermost," & c.\* These exaggerations, the Glossarists tell us, are founded on Saxon authority; and if that be the case, our COCKNEY has an analogy to warrant him in his Compounds, when he talks of "the *endermost* house in a street," "the *biggermost* man in the parish"—or of "his own *bettermost* wig †."

By the assistance of our faithful allies *more* and *most*, we can, at this day, form *Comparatives* and *Superlatives* from any given Positive, without hazarding one crude or unmelodious word;—but, at the same

\*Authorities for all these, besides others which might be produced, may be seen in the Dictionaries of Bailey and Johnson.

†I have heard the common people in the Northern parts of England talk of an *indermore* (that is an inner) room; and of an *indermost* room, which I did not understand to mean an *endermost*, but an *innermost* room; for which last word we have authority in Johnson's Dictionary. The letter *d*, in both cases, is inserted merely to round the word in pronunciation.

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time, if the LONDONERS will not be content with them, let them adhere to the *oldermost* mode of expression, and plead prescription.

Though I do not, Sir, espouse such redundant Superlatives as we have exhibited in our own Language, yet I rather profess to admire a factitious Superlative in the Latin, when it carries force with it. Mr. Menage somewhere calls a very large *folio* volume *foliisimo*; and again observes, in another place, that the getting money was "*negotium negotiosissimum*\*."

Dr. Fuller, in his Worthies, article *Kent*, mentions Haimo of Faversham, Provincial, and afterwards General, of the Franciscan order in England, in the thirteenth century, who went to Paris, where he was accounted—*inter Aristotelicos* ARISTOTELISSIMUS.

Dean Swift had the same idea, when he calls Mr. Tickell "*Whiggissimus*†."

I shall close this article with an unsuccessful attempt in the manufacture of such Superlatives. When King James I. and

\*Menagiana.

† Dr. Johnson's Life of Dean Swift.

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Charles Prince of Wales, visited Cambridge, A. D. 1614, the Publick Orator addressed the Prince with the appellation of "*Jacobissime* Carole." Though one would have thought that this new-fangled complimentary epithet might have flattered so vain a man as King James, yet (notwithstanding he might be inwardly gratified by it) the solemnity of the occasion, and the freedom of the expression, produced a contrary effect; for both the King and the Auditory appeared to be displeas\*d\*.

Nº III.

"KNOW'D" FOR KNEW AND KNOWN;  
AND "SEED" FOR SAW AND SEEN.

*Know'd* passes currently, Sir, with the common people of LONDON, both for our Perfect Tense *knew*, and our Participle Passive *known*; and I conceive that each of them is regularly deduced from the Infinitive. The modern Past Tense I *knew*, seems

\*Earl of Hardwicke's State Papers, Vol. I. p. 395.

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to have been imported from the North of England, where the expressions are—"I *sew* (instead I *sow'd*) my corn:"—"I *mew* (that is, I *mow'd*) my hay:"—and "it *snew*," for it *snow'd*\*. To the first and second of these words I have been an ear-

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witness; and as to the last, the Writer of the Fragment at the end of Sprott's Chronicle (who probably was a Yorkshireman), speaking of the Battle of Towton, says— "and all the season it *snew*." Dr. Wallis, a Kentish-man, who lived in the last century, admits *knew* to be an imperfect Preterit, together with *snew* and many others †.

In one similar instance we have returned from the *irregular* to the *regular* formation

\**Sew* for *sow'd* is found in Gower de Confessione Amantis. lib. V. fol. 93. b.— and in Douglas's Virgil. See the Glossary.

Holinshed used *snew* under the year 1583, speaking of a Tragedy called Dido performed before Prince Alasco, where among other devices it is said that "it *snew* an artificial kind of snow." This entertainment is given at large in Mr. Nichol's "Progresses of Queen Elizabeth," under her Majesty's Progress, in that year.

†Grammar, p. 121, where he says— "Sed et utrobique *snow'd*."

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of the Preterit; for the Translators of the New Testament tell us, that the cock *crew*, whereas that word is become obsolete, and we now say *crow'd*, which is allowed as to legitimacy, both by Dr. Wallis, and after him by Bp. Lowth\*. Bailey likewise, in his Dictionary, calls *crew* the Bastard Preterit, and allows *crow'd* to be the right heir†. Dr. Johnson gives both; but makes no decision. From these corruptions in such verbs as *grow*, *throw*, *blow*, & c. we, and not the COCKNEYS, have formed the Preterits *grew*, *threw*, *blew*, & c. instead of the true ones, *grow'd*, *throw'd*, *blow'd*, & c.; although we reprobate the direct formation, and quarrel with the LONDONERS for retaining the natural Past Tense I *know'd*. It will be said that this is an Irregular Verb. Granted:—but who made it so? Not the parties accused.

The received termination of such Preterits as *knew*, & c. afford a pregnant example of the inconsistency of the English Language.



\*Introduction to English Grammar, p. 97.

† Dictionary, in voce.

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Verbs ending in—*ow*, have for the most part adopted the termination of —*ew* in the Perfect Tense; as *blow*, *blew*; *grow*, *grew* & c.; while at the same time we have the like Preterits from other Verbs, totally different and incongruous in their Infinitives; as from *slay* we meet with *slew*; from *fly*, *flew*, and perhaps a few others:—while *flow* is obliged to be content with the regular Preterit *flow'd*; for we have never, I believe, heard of a river that *flew*.

*Know'd*, as the Participle Passive, is another branch of this Verb, to which the COCKNEY is as partial as he is to the Perfect Tense, though it be so notoriously disavowed by us. I will give you instances of both, in one sentence. If a LONDONER should be called upon to appear to the character of a Prisoner at the Bar of the Old-Bailey, it is ten to one but that he will tell the Court—"that he has *know'd* the Prisoner for seven years; but never *know'd* any harm of him."

In like manner the COCKNEY, on all occasion, uses *throw'd* for both Preterit and Participle

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Passive; as, "A. B.'s horse *throw'd\** him;" and "the Bill was *throw'd\** out in the House of Commons." And again he analogically uses *draw'd* in like manner to serve both purposes; as, "C. D. was *draw'd\** in to pay a sum of money, for which he *draw'd* upon his banker."

*Grow'd* is another instance; for, speaking of an upstart, you may hear it said—"that, since he *grow'd\** rich, he has *grow'd\** to be a very pompous man." The Preterit in this case is, however, supportable by written evidence; for in the Translation of the French Romance "Morte Arthur" it is said (speaking of Sir Tristram that—"he *grow'd* in might and strength †."

According to the account given by Bp. Lowth, we have preserved our Passive Participle *known* from the irregular Saxon

\*All our Preterits and Participles Pasive of *throw*, *draw* and *grow*, are condemned as irregular by Dr. Wallis. *Grammatica Linguæ Anglicanæ*, p. 121.

† Mr. Warton's Notes on Spenser's Fairy Queen, vol. I. p. 21, 12mo. 1762.

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*know-en*, as likewise *thrown* and *drawn* from *throw-en* and *draw-en* by abbreviation, all equally repugnant to regular formation. The COCKNEY, on the other hand, who has been used to such Participles as *flow'd*, *snow'd*, *mow'd*, & c. derived from their respective Infinitives, naturally forms a like Participle from *know*; and we must not expect a Hackney-coachman, who is an *Ubiquary*, and who picks up his Language (as well as his Fares) in the streets, to be quite so correct as an *Antiquary*..

Allow me then that *I know'd* is justly formed from *I know*; and you will readily grant that *I see'd* is as fairly deduced from *I see*.

*See'd* passes currently with the common people of LONDON, both for our Perfect Tense *saw*, and our Participle Passive *seen*, as branches of the Verb *to see*. They will say, for instance,—"*I see'd* him yesterday;" and "he was *see'd* again to-day;" both which parts of the verb are in fact regularly descended from the Infinitive.

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I am happily aware that our Participle *seen* is a contraction of the Saxon *see-en*, which is condemned by Bp. Lowth, and stigmatized moreover by all Saxon Grammarians, as anomalous, the natural termination of such Participle being either in—*ed*, or —*od*\*.

The COCKNEY, therefore, scorning all obligation to Saxon deformity, confines himself to the truth, as followed by his forefathers, and by their antecessors from generation to generation, before this and other words (which will occur hereafter) were invaded by corruption.

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In short, if the Saxons themselves thus debased the Verb *to see* in its Participle,—how shall those Englishmen be warranted who have unnaturally introduced the Preterit *saw*?

You will admit, no doubt, that in our language the Verb *decree* produces *decree'd* in the Past Tense; and that the Verb *agree* gives us *agree'd* in the same situation. Now,

\*Dr. Hickee's Anglo-Saxon Grammar.

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Sir, it would produce the most unpalatable melody imaginable, if the Preterit of these Verbs were to correspond with that of the Verb *see*, according to our established mode of formation. How uncouth would it sound to my ear, even though I had gained a Chancery-suit, to be told that "the Lord Chancellor *decraw* in my favour:"—or to your ear, after having heard that you had been at Tunbridge-Wells, were I to say, —"I hope the water *agraw* with you." This last word, indeed, if ever it should be adopted, ought to be confined to a dose of physic; and both of them might well be consigned to the language of the Chicksaws and the Catabaws.

Nº IV.

"MOUGHT" FOR MIGHT.

This word is allowed by Bailey in his Dictionary (Scott's edition), and by Dr. Johnson, to have been formerly used for the modern word *might*; though they both observe that *mought* is now grown obsolete.

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So much better; for professed Antiquaries, my dear Sir, of all men, ought not to reject a word on account of its Anciency! Chaucer and other Writers of an early date use it repeatedly\*.

Dr. Wallis speaking of *might*, voluntarily adds— "olim *mought*;" though he does not give us any farther part of its history. It is clear, however, that all these authorities must prevail, as being well-founded; and that our word *might* is merely a delicate pronunciation for female lips, or introduced by foppish refinements under the foolish French appellations of *bon ton*, instead of *mought*, which has stronger claims to regular formation.

Now, Sir, the truth is, that the Preterit *mought* had anciently for its radix the Saxon Verb *mowe*, which was in common use with Chaucer (for he had no alternative), and which we have softened into *may* †. The modern word *might* is indeed so weak an

\*See the Glossaries to Chaucer; Fairfax's Tasso; and the Reliques of Ancient English Poetry.

† See Mr. Tyrwhitt's Glossary to Chaucer. Reliques of Ancient English Poetry. Fortescue on Monarchy, chap. VI

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enemy, that the COCKNEY has three to one against it: for, besides his own word *mought*, he can produce both *mot* and *mote*, on the authority of the Editor of the "Reliques of Ancient English Poetry\*." *Mote* will be found in Fairfax's Tasso, translated at the close of the Reign of Queen Elizabeth†. It is also allowed by Dr. Hickes, in right of survivorship: and I cannot but think that *mought* is undoubtedly descended from a more ancient family than *might*; and we find, moreover, that *mought* was not quite extinct early in the eighteenth century, when gentlemen wrote pretty much as they spoke, or at least what they thought more elegant language. Thus, then *mought* occurs in a Letter from the Earl of Worcester to Lord Cranborne, dated 1604 ‡: and again, in a Letter from the Earl of Salisbury to Mr. Kirkham, dated 1605 §.

\*Glossary to Vol. I.

† "Within the postern stood Argantes stout

To rescue her, if ill *mote* her betide."

Book III. stanza 13.

‡ Mr. Lodge's "Illustration of English History," III. 4. 266

§ Idem, III. 299.

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N° V.

"AKS," OR "AX," FOR ASK.

A true-born LONDONER, Sir, of either sex, always *axes* questions, *axes* pardon, and, at quadrille, *axes* leave. There is undoubtedly a metathesis, or, at least, a transposition of sound, in this little word; and the Courtier lays it entirely to the charge of the COCKNEY, who does not retaliate, but persists in his own patrimonial pronunciation. If one wishes to know the etymology or the orthography of any given word, it is natural to have recourse to the works of those who lived long before us, and in times when Language was most free from adulteration, and came simple and undisturbed from its fountain. Analyzation will, however, be necessary, that we may come at the truth.

As to the Latin Language, Gerard John Vossius has produced as many examples of the permutation of letters as fill 44 pages in folio\*. In our own, the number would not

\*Etymologicon Linguae Latinae, fol. Lyons, 1664, p. 1.

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be small, if they were fully collected together, which has been partly done by Dr. Skinner in the Prolegomena to his "Etymologicon."

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Though "ax," in all its branches, is one great criterion in Language as to the verification of a COCKNEY; yet the truth will be found to lie on his side, however uncourtly it may seem to refined ears; for it is the confederacy of the *beau monde*, which has transposed the sound, and converted the primitive Anglo-Saxon "acs" (for so it should be spelt from the Infinitive "*acsian*") to our Anglo-barbarous "ask"\*. In support of this, Sir, I shall shew you that the word "ax" (as, for conformity with the general spelling, I shall hereafter write it, except that it occur otherwise in a quotation,) is to be

\*Lye's Anglo-Saxon Dictionary. See also Junius;—but for examples in point I give you the following:

"*axeth*". Paston letters, written temp. Edw. IV. and published by Sir John Fenn, knight, 1787, vol. I. letter IX.

"*Axed*, in the church." Id. II. letter XLVI.

"*Axyd* and *Axhyd*." Id. II. XLIX.

"*Axingis*," i. e. askings, is used by Wicliff: see his Life by Lewis.

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found in various old English Writers, and is still preserved colloquially to this day, in such other parts of the kingdom likewise where obsolete originality prevails\*.

Chaucer uses the verb "*axe*," and the noun "an *axing* †."

Margaret Countess of Richmond and Derby, in a Letter to her Son; Henry VII. concludes with—"As hertly blessings as y can *axe* of God ‡." In the next Reign, Dr. John Clerk writes to Cardinal Wolsey, and tells him that—"The King *axed* after your Grace's welfare §." You will find it in Bale's "Life and Trial of Sir John Oldcastle," written about the middle of the 16<sup>th</sup> century, p. 107; and, to drop a century lower, Dr. Skinner, who died in 1667, says, that, in his own time, the primitive word "ax" was in use with many people—

\*Tim Bobbin's View of the Lancashire Dialect, in the Glossary.

† Tyrwhitt's Glossary. See Dodsley's Old Plays. Gawen Douglas's Virgil.

‡ Lord Howard's Collection of Letters, I. p. 155. London. 1753.

§ Bibl. Cotton. Vespasian, C. XIV. p. 201.

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"à multis etiamnum *ax* effertur;" nor does he attribute to it the smallest degree of criminality or vulgarity\*.

I have reserved one instance, which, in the chronological history of this little word, ought to have appeared sooner, but for the sake of the comment of a learned Writer, who accounts for several words in our Language, which, like the modern "*ask*", have been formed to what they now are merely by the transposition of a vowel and a consonant. "*AxEN*" the third person plural (which we should now write "*ask*") is used by Sir John Fortescue, in his Book "on Absolute and Limited Monarchy †," which his Commentator Sir John Fortescue-Aland deduces directly from the Saxon *Verb* "*acscian*." This he does on the authority of Somner's Saxon Dictionary: but in another place (in a note on chap. V.) he gives us several other examples of words in present use, which have been manufactured from the Saxon by this

\*Etymologicon, in voce *Ask*.

† Ch. XVII.

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inversion of letters. These I shall give in a note, together with some additions\*.

If what I have here said does not carry age enough with it to satisfy the cravings of an Antiquary, I shall beg that you would take the opinion of Dr. Meric Casaubon, who derives it from the *Greek* without farther ceremony †.

On the other hand, Sir, I have shrewd and well-grounded suspicious, that we, who in this instance reject the word "*ax*," and

\*METATHESES, in addition to Fortescue.

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Briddes for birds, Chaucer; now used in the North. Fortescue Aland.

Drit for dirt, thread for third, used by Wickliff. See Lewis's Life.

Brunt for burnt. Chaucer, Brent.

Waps for wasp. North, Fortescue Aland.

Brun for burn. Chaucer, Brent.

Forst fro frost. Fortescue Aland.

Brest for burst. Chaucer, Brent, North.

Thrust for thirst, i. e: thirst. Chaucer.

Thurgh for through; thurghout for throughout; thurghfare for thoroughfare. Chaucer.

N. B. These turn chiefly on the inverted positions of the letter R, and its concomitant vowel.

† Αξιτω, peto, postulo. Meric Casaubon, de Linguâ Anglicâ vetere.

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favour the word "*ask*," have, in another example, committed ourselves by transforming the term "*task*" into that of "*tax*." The former occurs as synonymous in old Chronicles; and Bailey, in his Dictionary, allows "*task*" to mean a pecuniary tribute, as well as a duty to be performed.

Thus Holinshed says: "There was a new and strange subsidie or *taske* granted to be levied for the King's use:" and farther, "*tasks*, customs, and tallages," are combined together in a Decree made in the Court of Exchequer, anno 21 Eliz. Reginæ, touching the revenues of the Duchy of Cornwall\*.

Dr. Johnson thinks that the word "*tax*" is radically the British term "*tâsq*," a subsidy or tribute, which may very well resemble each other by the permutation of letters. In old leases, certain pecuniary imposts were called "*takes*," as is observed by the late Sir John Cullum, Bart. in his "History of Hawsted," where he cites a lease made



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\*See a Collection of the names of the several Princes of Wales, & c. collected by Richard Connak, in the Reign of King James I. reprinted in an octavo pamphlet, 1747, p. 12.

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1589, and which term is easily compressed into the word *tax*\*; but farther, in another lease dated 1580, the same mulct is called a "*task*" †.

Shakspeare, who flourished about the times last mentioned, will support us in proving that *tax* is a perversion of the word *task*: for he makes Hotspur reproach King Henry IV. ( among other things) with having

—————*Task'd* the whole State."

Hen. IV. P. 1. Act IV. Sc. 3.

Now, Sir; as to the equal import of these two words, I fancy both of us can recollect (long as it is since we left school) that we once thought the *task* imposed upon us during the holidays, was no small *tax* upon our juvenile engagements, our pleasures and our pass-times.

\*History of Hawsted, second edition, 1813, p. 235.

† Ibid. p. 233.

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Nº VI.

TOOK FOR TAKEN.

ROSE FOR RISEN.

FELL FOR FALLEN.

WROTE FOR WRITTEN.

It must be confessed that the LONDONERS are too apt to confound the Participle Passive with the Active Preterit, as in the instances above given, and some others: but their reading seldom extends farther than the News-papers of the day, wherein

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they find their own Language confirmed in most of these cases. In their common and daily colloquial intercourse, they do not affect accuracy, and I presume they write as they talk. But let eminent Authors arise from their grave and throw stones if they dare; and their own pages shall confront them. If the COCKNEY be wrong in these instances, he does not err alone; and if he be denied *his Clergy*, let Writers of Rank look to their heads.

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The following are some flagrant examples that occur in Writers of great celebrity.

*Took for taken.*

"Was *took*." Shakspeare's Hen. IV. P. 2. Act I. Sc. 2. Milton's Comus.

"Hath *took*." Milton's Verses on the Death of Shakspeare.

So also in the Compounds:

*Mistook for mistaken.*

"Have been *mistook*," Hen. IV. P. 2. Act IV. Sc. 2. Twelfth Night, V. Sc. 1.

"Is *mistook*." Love's Labour's Lost, III. Sc. 1.

"To be *mistook*." Milton, Arcades\*.

*Overtook for overtaken.*

"Never is *o'ertook*." Macbeth, IV. Sc. 1.

Again:

*Forsook for forsaken.*

"That hath *forsook*." Milton, Il Penseroso, and Samson Agonistes.

"*Forsook* by thee, in vain I sought thy aid." Pope's Odyssey.

\*More examples of these may be seen in Bishop Lowth's Introduction to English Grammar, p.108, from Swift, Dr. Bentley, Prior; where also his Lorship cites Bolingbroke, and Atterbury, for the use of *shook* for *shaken*.

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There is something singular in this case. Happily for all parties concerned, both Dr. Johnson and Bailey, in their Dictionaries, very decidedly allow *took* and *forsook* to be Participles Passive, as well as Preterits of their respective Verbs, and cite some authority; but then they give no reason how this confusion came to pass. I am inclined, therefore, to suppose (though I have nothing to sanction the hypothesis) that Verbs terminating in —*ake*, like those ending in —*eak*, originally formed their Passive Participles from their Active Preterits by the simple addition of the Saxon final letter *n*; which, being by degrees lopped off in pronunciation, would leave those two branches of the Verbs the same. The following arrangement favours the supposition where these Verbs are thus confronted.

Speak, spoke, spoken.

Break, broke, broken.

Take, toke\* (or *tooke*), *token* (or *token*).

\**Toke* is found in several old writers, as in Douglas's *Virgil*, in Roger Ascham, & c. Mr. Pennant also wrote *toke* in the Preterit, and not *took*.

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*Forsake, forsoke, (or forsook), forsaken (or forsooken)\*.*

Now, Sir, if this formation be admissible, all parties concerned will be justified; and the COCKNEYS, being supported at all events, by their betters, ought to escape particular censure.

In the following examples I apprehend that all will be found guilty; but the illiterate COCKNEY may, I hope, be recommended to mercy; if not, he falls in the best company, and

"Solamen miseris socios habuisse," & c.

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ROSE AND AROSE, FOR RISEN AND ARISEN.

"The Sun has *rose*." Swift.

"Have *rose*." Prior.

"Have *arose*." Dryden, on Oliver Cromwell.

"Had not *arose*." Bolingbroke.

"Are *arose*." Comedy of Errors.

\*And so perhaps of all other Compounds. Q. When the final —*en* was broken off? and if not temp. Hen. VIII.?

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This last, and those which follow, cannot, as I conceive, be justified upon the same principle.

FELL FOR FALLEN.

Gay has tripped in this particular; but it was Language he probably picked up in the shop; for he once stood behind a counter.

"Sure come disaster has *befel*." Fable III.

There is less excuse to be made for Prior, an Academick, who has unguardedly trespassed in the same point.

"He shoul have *fell*." Solomon, b. III.

All that can be urged in vindication is that they both stumbled agaist rhymes, which leaves Mr. Stanyan without excuse, who uses the word more than once.

"Is thought to have *fell* in this battle\*."

"Must have *fell* into their hands †."

WROTE FOR WRITTEN.

This oversight is to be found in many of our best and classical Authors, pointed out

\*Grecian History, I. p. 224.

† Id. p. 336.

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by Bishop Lowth; Milton, Dryden, Clarendon, Prior, Swift, Bolingbroke, Bentley, Atterbury, and Addison, besides Shakspeare\*. To these let me subjoin, if it be but for the sake of a little ill-nature, a Writer on Grammar itself, the late Richard Johnson, M.A. in his "Grammatical Commentaries," p. 366. It is true, that his objects are the elements of the Latin tongue; but, at the same time, he ought not to have quite forgotten the *as in præsenti* of his Vernacular Language.

It is observable that Bailey allows *wrote* to be Participle Passive, as does Dr. Johnson (after him), on the sole authority of Dr. South, a *Cockney*. notwithstanding which, however, Dr. Johnson was too correct to adopt it in his own works, even after the combined examples of all the above-mentioned eminent Authors. I could, indeed, with very little trouble, point out many excellent Writers, now living, who have run into the same error; but delicacy forbids

\*Introduction to English Grammar, p. 106.

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me to—"taunt them with the license of ink\*."

Bishop Lowth complains bitterly of this confusion of Active Preterits and Passive Participles. "The abuse," says his Lordship, "has long been growing upon us, and is continually making further encroachments†." Some of these errors the Bishop admits to have arisen from contraction, —others are, at least, excusable;—while the rest are so wholly established by custom, as to have been consigned to the ward of Incurables without any hopes of recovery. But let us hear what his Lordship says in extenuation, as a general amnesty for all writers and talkers, past, present, and to come, and which has been sanctioned by prescription.

"There are not in English so many as an hundred Verbs, which (now) have a distinct and different form for the Past tense Active and the Participle Passive.

The (present) general bent and turn of the Language is toward the other form which

\**Twelfth Night*, Act III. Sc. 2.

† Introduction to English Grammar, p. 109.

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makes the Past Tense (Active) and the Participle (Passive) the same. This confusion prevails greatly in common discourse, and is too much authorized by our best writers\*."

The force of habit is then exemplified by the Bishop in familiar cases, where he observes, how easily we forgive such expressions as. "I have *wrote*," and "I have *bore*;" while we should be started at, "I have *knew*," or, "I have *saw*;" though, in fact, they are equally barbarous.

After this, I can only repeat that, if the above good and classical Writers take advantage of the general confusion of Preterits Active and Participles Passive, it is but reasonable, nay just and equitable, that they should receive the COCKNEYS under their protection.

Before we take our final leave of this article, I cannot but observe the confusion and perplexity which must necessarily arise to all learners of our language, whether

\*Introduction to English Grammar, p. 105.

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infants or foreigners, from the modern promiscuous use of the Present and Perfect Tenses on some of our Verbs. Those which strike me at the moment are the words *read* and *eat*, wherein nothing but the context can decipher which tense is implied. As to the former, the ancient mode of ascertainment put the matter out of doubt at

once; for the old preterit of *read* was *red*, deduced in the same manner as *led* is from *lead*.

Now, Sir, the fact is, that the Infinitive and Present Tense were formerly written *rede*, from the Saxon; as we see in Chaucer, and which continued in use till the time of Roger Ascham\*. Here was sufficient distinction both for the eye and the ear; and by the same necessary discrimination of look and sound was deduced the Preterit *red*, which is not only to be observed in Chaucer and Ascham, but is adhered to by some modern Writers even of this day †.

\*English Works, p. 193. 230.

† *Rede* the old Verb, and its Preterit *red*, are both found in Gawen Douglas's Translation of Virgil. *Spede* was the Verb of which *sped* is the Past Tense, and may be seen in Chaucer. Possibly *bledd*, which has *bled*, and *breed*, which has *bred*, for their Preterits respectively, might have *blede* and *brede* for their radicals.

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Lord Bolingbroke has adopted *red* in his "Study of History;" and, to shew the ground of his faith, and that he would be analogically right, has cleared another Verb of similar obscurity, by writing *spered* as the Preterit of *spread*.

Gill, in his "Logonomia," gives us *red* as the regular Past Tense.

Sir John Hawkins adheres to it.

Dr. Johnson does not seem to have been aware of either the old Infinitive *rede*, or the old Preterit *red*; but contents himself with observing that "the verb *read* is pronounced *reed*, and the preterit and participle *red*\*."

Bishop Lowth only observes, that the Past Tense and Participle "*perhaps* ought to be written *red*," though his Lordship allows that ancient writers spelt it *redde* †.

\*Dictionary, in voce.

† Bishop Horsley introduced *redde* in the "Philosophical Transactions."—Mr. Pinkerton, a very modern Writer, has compounded the matter, and spells it *redd*\*, a mode which certainly distinguishes the word more clearly from *red* the colour.

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Dr. Wallis wished to have it written *read*; but that is not supported by any ancient authority; neither does he produce any, but only to the Preterit *read* adds "potius *readd* quasi *read'd*." Now, Sir, to my ear *readed* is not the sort of word that will admit of an apostrophe in pronunciation.

Mr. Nares says, *red* confounds it with the colour, p. 259, where Dr. Johnson is cited, I believe in the Grammar, q. v. *Led* from *lead*, Mr. Nares observes, clears a difficulty—*red* from *read* makes one.

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*Eat*, both as to the modern Preterit and the Passive Participle (though abbreviated from *eaten*), are open to the same general condemnation. The true Past tense is *ate*, and is still preserved by many Writers; and I can but favour the distinction. We meet with it in Scripture, as may be seen by referring to a Concordance; and Dr. Johnson and many other Authors still preserve it. Square-toed and old-fashioned as it may be, it certainly weeds the sense at once of every equivocation, and assists the Reader; and it is to be wished that it was more attended to. As to *read* for a Preterit or a Participle,

\*History of the Goths.

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though a distinction is certainly wanting, yet it must be given up: general consent is against the old practice, and there is a symptom of affectation in deviating from the now-received mode. Learners must, therefore, be contended to observe two different pronunciations in each of these little words, and govern themselves by the context.

Nº VII.

"FETCH A WALK,"



"FAUGHT A WALK."

The verb *fetch*, both in its Infinitive Moods, and in its Past Tense of the Indicative Mood, is, in the sense before us, generally applied by the common people of LONDON to a walk for pleasure,—a *promenade*. Thus a COCKNEY will say to his companions, on a Sunday after dinner, when the *ennui* is coming on, "Let us *fetch* a walk." Again,

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in the Past Tense, he will tell them what "a prodigious pretty walk he *faught* on the preceding Sunday." These expressions, Sir, sound very dissonantly to our ears; for we should as soon think of *carrying*, as of *fetching* a walk. It is, however, the idiom of LONDON;—and it cannot be denied but that *faught* is as fairly deduced from *fetch*, as *caught* is from *catch*, *taught* from *teach*, or the old word *raught* (to be found in Shakspeare and other Writers about his time) from *reach*\*.

Our Ancestors seem to have affected what I have called *broad* words, as much as the present COCKNEYS. Thus, instead of "*distracted*" and "*extracted*," they wrote "*distraught* †" and "*extraught* ‡." *Raught* from *reach* I have just mentioned; and you will find "*over-raught*" for

\*Hen. V. Act. IV. Sc. 6. "He ..... *raught* me his hand, & c. It is also found in Fairfax's Translation of Tasso.

† Romeo and Juliet, Act IV. Sc. 4. Rich. III. Act. III. Sc. 5.

‡ Hen. VI. Part III. Act II. Sc. 2.

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"*over-reached*". "These, proving offensive to the ear, have been gradually modified; and, the abbreviates of the regular Participles of these Verbs being adopted, we then find in Shakspeare, "*distract*" and "*extract*." Milton adheres to

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these curtailed Participles, such as "*distract*" for *distracted* †; "*suspect*" for "*suspected* ‡;" and "*instruct*" for "*instructed* §."

The natural Preterits of these Verbs are *fetch'd*, *catch'd*, *teach'd*, and *reach'd* ||. Two of these we retain, while we reject the two others. *Caught* is no very modern substitute for *catch'd*, or the COCKNEY would not have picked it up as an elegance, for it is found in Chaucer ¶.

Apart from the Saxon verb, *feccan*, the old English verb was *fet*, seemingly both in the Infinitive, in the Preterit, and in the

\*Comedy of Errors, Act I. Sc. 2.

† Sampson Agonistes, l. 1556.

‡ Par. Lost, b. II. l. 399.

§ Idem, b. I. l. 439.

||I have heard the word *teach'd* among the common people in the Northernly parts of England.

¶ See Mr. Tyrwhitt's Glossary.

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Participle Passive, which could only be distinguished by the context. Take the following examples:

"Mr. Palmer was *fet* from\*, & c.

—— "Did from Britain *fet*"

Spenser's Fairy Queen, B. III. Canto. I.

—— " And hear my deep-*fet* groans."

Hen. IV. P. II. Act. II. Sc. 4.

"And from thence we *fet* a compass, and came to Rhegium."

Acts of the Apostles, ch. XVIII. printed 1677 †.

This indistinction is so violent, that, where *fet* is used as the Infinitive, the Preterit or Participle Passive must have been an abbreviation of *fettED*. But this by the way.

\*See "Informations gathered at Reading, A.D. 1571, touching the storie of Julius Palmer, martyr," in the Appendix, or Catalogue of Originals, at the end of vol. III. of Strype's Memorials.

† In Chaucer's time the Saxon Verb *feccan* became *feeche*, the participle passive of which was both *fette* and *fet*. See Mr. Tyrwhitt's Glossary. *Fet* is found in "Liber Festivalis," printed by Wynken de Worde, who died in the reign of Hen. VIII. It occurs also in the old translations of the Bible, as in the Book of Kings, I. ch. ix. v. 28— in Samuel, II. ch. ix. v.5. and some other places.

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Similar to this is the Preterit *let* from *letted* in many instances. As, "I *let* him "go," & c. i. e. *letted*. *Beset*, i. e. *bessetted*, *overset*.

"The rain *wet* him through."

Now, Sir, if you are so little conversant with the dialect of LONDON as never to have heard the verb "*fetch*" applied to a *walk*, I dare be bold enough to say that you have read it, though the application of it has perhaps escaped your notice. I will therefore produce instances to your eye. Thus then Shakspeare, in *Cymbeline*, makes even the queen say:

"I'll *fetch* a *turn* about the garden, pitying  
The pangs of barr'd affections."

Act I. Sc. 2.

You may impute this, perchance, to Shakspeare as an unguarded escape; but let us hear Milton, who has adopted the word in the most sober and solemn manner.

"When evening grey doth rise, I *fetch* my round  
Over the mount, and all this hallow'd ground."

Arcades.

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Hence we may conceive this word, in the sense before us, not to have been disrespected in the days of Milton. At the commencement of the eighteenth century, however, it seems to have been a term in no repute in the polite world; for Congreve puts it into the mouth of Sir Wilful Witwou'd, in the Comedy of the "Way of the World," where he makes him say to a lady, in language intended to betray vulgarity,

"If that *how* you were disposed to *fetch a walk* this evening, — I would have *faught a walk* with you." Act IV. Sc. 4.

The use of the Preterit "*faught*" is among the LONDONERS, so sacredly confined to a *walk*, that they do not extend it to any thing portable; as in that case they would say, "I *fotch* it." This is similar to their past tense of "*catch*;" for they will tell you that, in "*fetching*" a walk last Sunday, they "*cotch*" cold,—and, not they "*caught*" cold.

Were I contending, Sir, for any thing more than the analogous formation of the word "*faught*" from the Verb "*fetch*," I might

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add, that even they who apply either of them to a *walk* are guilty of great impropriety, and do not conform to the dialect from which it is borrowed;—for it is, in fact, a Sea-term, which came to the Landmen, *above-bridge*, from the meridian of Wapping. The word does not properly attach to the *walk* itself, more than it would to the *voyage*, but to the *place* whither the parties (to use Sea-language) are *bound*. The very Sailors offend against their own idiom when they use the phrase *at land*; for, instead of saying "let us *fetch* a walk in the park," they ought say. "let us take a walk, and *fetch* the Park," conformably with their language at sea, when they talk of "*fetching* land, *fetching* the Channel," & c.

The fundamental meaning of this expression, amog Seamen, seems to have an allusion to the well-known saying concerning Mahomet and the mountain, as if the tars intended to suggest that— "If the land will not come to us, we must *fetch* it by our own approximation." Thus again,

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agreeably to this Sea-term, a COCKNEY will tell you, "that he *fetch*ed a man a knock on the face;" now in this case the Cockney must of course advance toward the man do it; as I think that the man would hardly be fool enough to approach the Cockney in order to receive the blow.

This term is to be found in technical use among all Writers of Voyages, as well as in the colloquial Language of Sailors, both at sea and on shore:—but, if a Land-man chuse to *fetch* a walk from Westminster to Wapping, or a Sailor at Wapping chuse to *fetch* the Park, I can have no possible objection;—so that I am not obliged to be of the party.

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Nº VIII.

"LEARN" for TEACH: and  
"REMEMBER" for to REMIND, or  
RECOLLETC.

"Pray, Miss, who *learns* you to play upon *the musick*?" is a very common COCKNEY expression. Here, Sir, I must divide my discourse into two heads; first, as to the word "*learn*;" and secondly, as to the term "*the musick*." The substitution of "*learn*," in the place of "*teach*," is the Family Dialect in the circle of the true LONDONER, who speaks, without affectation, the Language of his forefathers. Our more enlightened young ladies will titter, if not laugh, at such vulgarity, having been made to believe, by their Governesses, that the *master* TEACHES, and that the *pupil* LEARNS. It must be confessed that, in modern acceptation, the words are not equivocal. The CITY-MISS, however, is far from being without

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an advocate; for, from the Translators of the Psalms, in the common service of the Church, there is ample room for justification:

"Lead me forth in thy truth, and *learn* me\*."

"Them shall he *learn* his way †."

"Oh, *learn* me true understanding ‡."

Now, if MISS picked up this word at Church, I may insist upon it that she has been a very good girl, and minded what she was about; though, after all, I am afraid, it will only prove to be an hereditary disorder.

The seat of the disease, as I am to call it in conformity with the present usage, may, however, be traced, and relief administered to the LONDONER, saving the favour of modern apostates from the ancient practice. In the Anglo-Saxon Language, Sir, the Verb "*laeran*," whence it came to us modified into "*learn*," had indiscriminately both senses, and implied "*docere*" (to teach), as well as "*discere*" (to learn); a circumstance

\*Psalm xxv. ver. 4.

† Idem. ver. 8

‡Psalm cxix. Division ix. ver. 2.

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of no small import, as it gives the COCKNEY as justifiable an opportunity of adopting one sense, as we have of embracing the other\*. To descend considerably lower than the Anglo-Saxons, and at the same time to vindicate the Translators of the Psalmist, Chaucer uses the word "*lerne*" in the sense of "*teach* †."

Shakspeare, who comes much nearer to us in point of time, so far considered them as words of equal import, that he has more than once used them in the same sentence, merely, as it should seem, to vary the expression:

"Unless you could *teach* me to forget a banished father, you must not *learn* me to remember any extraordinary pleasure."

As you Like It, Act I. Sc. 2.

And again:

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"You *taught* me language:—the red plague rid you for *learning* me your language!"

Tempest, Act I. Sc. 2. ‡.

\*See Junius.

† Tyrwhitt's Glossary: and Dr. Johnson cites Spenser's Fairy Queen.

‡ Again in Richard II. Act IV. Sc. I. The instances in Shakspeare are too numerous to insist upon

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If then these are to be considered as synonymous terms, the Translators of the Psalms use the simple word "*learn*," implying *teaching* as the cause of *learning*,—and say, at once, in the decisive and compact phrase— "*Learn* me true understanding:"—and this carries with both cause and effect.

"As to the language of our Psalms, Mr. John Johnson observes, that— "If some words and phrasas seem strange, let it be considered, that what we now count correct English may seem odd to our posterity three or four ages downward\*." And so it does, and in much less time than is included in Mr. Johnson's prediction. The Translators were men of great acknowledged abilities, and every way competent; of whom Mr. Johnson says that— "They understood the English of the age they lived in, or else none did †." Our Lexicographer Dr. Samuel Johnson says on the

\*Johnsons's Holy David. Notes, p. 34.

† Johnson, in eodem.

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word "*learn*," that, "In many of the European languages\* the same word signifies to *learn* and to *teach*, to gain or impart knowledge."

The question is, how to account for this hermaphroditical use of the same word? Junius tells us that our Verb to *learn* imports also to *teach*,—*docere* as well

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as *discere*. So say Cockneys; but you will not believe *them*. Dr. Scott, in his edition of Bailey's Dictionary, 1764, seems to clear up the matter, by observing that the word *learn* operates as a Verb Active, where it instructs or teaches on the part of a Tutor; and then adds what we have cited from Dr. Johnson, as to equivocal use of the word. Dr. Johnson does not exemplify anything from our own Language to support his assertion; but Dr. Scott gives the Verb from the Saxon, the Danish, the Swedish, the Dutch, and

\*"None of which he (Johnson) knew."

John Horne Tooke's *MS Note*.

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the German, which the respective Dictionaries of those Language confirm\*.

Dr. Johnson tells us, moreover, that the word *learn* in the sense of *teach* is obsolete: granted:—but the COCKNEY does not value it the less on that account; for his Father *learnt* him to talk so, and his Grandfather *learnt* his Father, so that *teaching* has never been heard of from generation to generation.

The second head of my discourse relates to "*the musick*." Now, Sir, a fond Mother, proud of her Daughter's capacity, will expultingly tell you that Miss "*learned* herself to play upon THE MUSICK." As to the young *lady's* abilities I make no farther comment than to pronounce that Miss had a very bad *teacher*.

As to the term "*the musick*," I was long contented with thinking that it was, by a little venial affectation, the French "*la musique*;" and congratulated myself that my fair clients

\*The same double sense is given to the French Verb *apprendre*, which is used by the Archbishop of Cambray in his *Telemachus* instead of *enseigner*, and is allowed by Boyer in his Dictionary.

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had combined their French and their Musick so happily together, as to have retained a little of each in these expressions; for I take it as granted, that, in these refined times, every FEMALE COCKNEY of tolerable respectability has been *taught* a *morçeau* of French, as well as been *learned* to play upon *the musick*.

Here, however, I am to stand corrected, and, as usual, to look back into Antiquity, where I find substantial authority for the expression, subject to a very trifling defalcation; for, in fact, the term ought to be pluralized, and should be *the musicks*. I am informed by professed adepts in the science of musick, that after semi-tones (which, Miss will tell you, are expressed by the short keys of her harpsichord) were introduced, the difficulty of performing on such instruments was greatly increased. By the use of *flats* and *sharps*, modulation was very much expanded, insomuch that the *natural keys* (as they are called), and what may be termed *artificial keys*, became, as it were, two instruments; and, when spoken of together, were styled "*the musicks*." The

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application necessary to overcome in practice these new positions of the Octave was more than doubled, or perhaps more than tripled; so that every tone, and almost every semitone, in the Octave, became fundamental,—carried with it a distinct difficulty in the execution,—and, in the gross, might well deserve a plural termination, under the appellation of *the musicks*.

Thus our COCKNEYS, when they talk of *the musick*, have merely dropped the final letter *s*. But this is not the only word whence the sign of the Plural has vanished, and that even in the science before us; for what we now call an *Organ* was formerly styled *the Organs*, and so low as the last century a *pair of Organs* \*. The old French term for

\*In the Diary of Mr. Alleyne, the Founder of Dulwich College, is an article where he says that, in the year 1618, he paid 8*l.* for a *pair of Organs*. See Mr. Nichol's Illustrations of Antient Manners, & c. in the Churchwardens' Accompts; frequently.

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Is not *Hogs Norton* proverbially derived from the pigs playing on *the* organs there? [Sir Thomas Cave conjectured that the adage, "Hogs Norton, where pigs o' th' organs," might come upon this occasion: "Looking round for antiquities in this church, I found in a corner an old piece of a pair of organs, upon the end of every key whereof there was a boar cut; the earls of Oxford (by Trussell) sometime being owners of land there." Nichol's Leicesterchire, vol. IV. p. 849\*, or Gent. Mag. June 1813, p. 513, EDIT.]

\*Huetiana, article CXI.

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this instrument was "*les Orgues*\*." The *Sea* was formerly called *the Seas*, which occurs often in Milton. *Money* is a singular, cut down from a plural;

"——— You have rated me

*About my monies.*"

Merchant of Venice, Act I. Sc. 3.

And again, in the same scene,

"Shylock, we would have *monies*."

I do not how it has happened, Sir, but the letter *s* seems to have been peculiarly unfortunate, and, from its sibilance, has given offence in various Languages. In French pronunciation it is totally sunk as a final letter; and the number of any word is to be governed by the Article, the Verb, or the Context. In the middle of words it is quiescent nine times out of ten; though to the eye it has the compliment of being frequently represented by a circumflex.

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Mr. Pasquier, who died A. D. 1615, at the age of eighty-seven, tells that, in the French word *honest* (how pronounced *honête*), the letter *s* was sounded when he was a young man; but he lived to hear the *s*, with its preceding vowel, sunk into a long *e*, to the total abolition of the letter *s*.\* Could it well be dispensed with at the beginning of words, I would not ensure it from depredation.

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In the Latin Language it has likewise suffered much disgrace; for Gerard-John Vossius tells us, that "*cano*" was primitively written "*casno*;"—" *carmen*," written "*casmen*;"— "*camenæ*," written "*casmenæ*;" and that— "*aper*," was written "*asper*†." To these may be added, on the authority of Mons. Moreri, the French Lexicographer, that "*numerous*" was anciently written "*nusmerus*;"—" *omen*," written "*osmen*;"—and "*idem*," written "*isdem*‡."

\*Recherches, lib. VIII. ch. I. edit. 1633. See Mr. Bowle's Paper in Archæologia, vol. VI. p. 77.

† De Literarum Permutatione, prefixed to his Etymologicon Linguae Latinæ.

‡ Dictionaire, letter S.

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But this, Sir, I give you by way of episode; observing only, that, to the prudish ears of a Frenchman, the letter *s* has innocently almost *hiss's* itself out of literal society.

I must now trouble you with another word in a similar predicament with the Verb "*learn*" when it implies "*teaching*;"—viz. the term "*remember*," in the sense of "*remind*," or "*recollect*." The common phrases in London are— "Will you *remember* me of it?"—and again— "I will *remember* you of it:" but these are not peculiar to LONDON; for I have heard them in the Northern parts of England, where they have also similar expressions, viz. "Will you *think* me of it?"—and "I will *think* you of it." Both parties, North and South, sometimes use the Participle Passive in the sense of recollection, as—"If you be *remembered*."

Bailey, in his Dictionary, allows to this Verb (*remember*) the force of *to put in mind of*; or, *to bring a thing to remembrance*:—but he gives no examples.

Dr. Johnson brings forward the following instances from Shakspeare.

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WORCESTER. "I must *remember* you, my Lord, we were the first and dearest of your friends."

Hen. IV. P. I. Act V. Sc. I.

CONST. " Grief fills the room up of my absent child,  
lies in his bed —————

*Remembers* me of all his *gracious*\* parts."

King John, Act III. Sc. 4.

QUEEN. "It doth *remember* me the more of sorrow."

Rich. II. Act. III. Sc. 4.

In the play of Richard III the little Duke of York says, using this word in the sense of *recollection*,

"Now, by my troth, if I had been *remember'd*,  
I could have given my Uncle's Grace a flout  
To touch his growth, nearer than he touch'd mine."

Act II. Sc. 3.

It was the Language of the seventeenth century in both senses. Lord Clarendon has this expression— "Who might be thereby *remembered* of their duty." Bishop Burnet says, "The Queen wrote a letter to the King, *remembering* him of his promise."

\**Gracious* here means *graceful*.

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It occurs in the Paston Letters, written temp. Edward IV, published by Sir John Fenn, knight, 1787 and 1789; so that you see the use of the verb "*remember*" is of no short standing. Except as Provincial Language, this word, in either of the senses before us, has been voted obsolete; notwithstanding which, Mr. Samuel Richardson has let it escape him in his celebrated and *tediously nonsensical* story of Sir Charles Grandison\*, where, speaking of somebody or other, he tells us that— "he rubbed his hands, forgetting the gout; but was *remembered* by the pain, and cried oh †!" Mr. Richardson had very strong pretensions to this word; for he was born and had his early education in Derbyshire, where the use of it prevails, till he was translated to Christ's Hospital ‡.

\*Martin Sherlock, the celebrated English traveler, thought very differently of this far-famed publication. EDIT.

† Vol. III. 7<sup>th</sup> edit. 12mo. 1776, p. 157. See Mr. Bridgen's Memoirs of Richardson, in the Universal Magazine for January and February 1786.

‡ Memoirs of him in the Universal Magazine; and see the Biographical Dictionary, 1798.

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Nº IX.

"FIT" FOR FOUGHT.

Here, Sir, it must strike you that the COCKNEY, on the other hand, seems to ape the *Fine Gentleman*, and to mince his Language, when, instead of saying, as we do, "they *fought*," he tells you—"they *fit*." You may, perhaps, be puzzled also to discover how, instead of our received Preterit "*fought*," he should obtain such a maidenly and fribbish substitute as "*fit*;" though I humbly think that he came honestly by it, and that the violence rests with us, rather than with the COCKNEY, The true Preterit of "*fight*" is "*fihted*," and the abbreviated "*fit*" comes a great deal nearer to it than our broad word "*fought*." Thus from "*write*" we have "*writed*," contracted into "*writ*," in the Past Tense (though now much disused), which has been supplanted by the word "*wrote*." In fact, in the word "*fought*" we offend more against the natural Preterit

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of "*fight*," in regular formation, than the COCKNEYS transgress, when they use "*mought*" for "*might*."

To sift this our word "*fought*" a little farther, give me leave to observe, that, excepting the verb to "*fight*," there is scarcely any other word terminating in—*ight*, which has a similar deduction as to its Past Tense, as far as has occurred to Bishop Lowth and Dr. Wallis: nor is there any Preterit ending in—*ought*, that has strictly an analogous root. To exemplify this last assertion, you will recollect that

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"brought" comes from the Verb "bring;"—"sought" from "seek;"—"bought" from "buy;"—and "thought" from "think;" to which, perhaps, may be added a few others equally depraved in their Past Tenses. What astonishing deformity! Time and the *norma loquendi* have given a sanction to these anomalous excrescences; and that is the best that can be said in their vindication-

Now, Sir, I apprehend that the LONDONISM before us is supportable by analogical formation; because "*fit*" is as justifiably

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used for the Preterit of "*fight*," as the Preterit "*lit*" is derived from its own verb "to *light*," and for which we have the combined authorities of Locke and Addison, both which are admitted by Bp. Lowth. Thus we say, and from a Verb radically the same as to sound, "A bird *lit* upon a tree;"—and again, "he *lit* the candles."

But give me leave to try the question by a standard I have before made use of in the case of the word "*see'd*;" and I make no doubt but that you would be highly disgusted were I to insist that every Verb terminating in —*ight* should have a similar Past Tense with the Verb "*fight*;" for then you would be under the necessity of saying that "a bird *lought* on a tree;"—and again, that "he *lought* the candles." You must also tell me how much the new Opera "*delought* you;"—and that, on an Address from the City of London, the King "*knought* the Lord Mayor." On the other hand, I will not contend that, at this day, it would be more pleasant language to say that the Opera "*delit* you;" or that the King "*knit*

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Lord Mayor." I am only to justify the word *fit*, and to prove that it has equal pretensions with the word *fought*.

To effect this, it will be necessary to look a considerable way back into what I would presume to be the Genealogical History of the two words before us, and to compound the matter by clearing their several descents. The Saxon verb is *feotan*, which in the Preterit has *fuht*:—the German Verb is *fechten*, which gives *fochte* in the Preterit. On taking these two into the question, both parties may be seemingly

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vindicated, as far as distance of time will allow us to judge; for I am inclined to believe that the Saxon *fuht* was pronounced soft (as it were *fuite*), while the German *fochte*, being sounded gutturally, comes very near to our usual word *fought*. Thus then, if you allow my conjecture, we seem to use the *German*, and the COCKNEY the *Saxon* Preterit; but, as it is radically more natural for us to follow the Saxon than the German language (though they may both be derived from the same source), I am induced to believe that *fit* was at one time the received

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established Preterit of *fight*; for I have heard it made use of by the common people of *Derbyshire* (who seldom vary from the Language of their forefather), to whom it must have descended, as natives, by lineal succession, long before there was any probability of their going to *London* to fetch it.

N<sup>o</sup> X.

"SHALL US?" & c.\*

This is either an ignorant use of the Plural Accusative *us* instead of the Nominative *we*, or an application of the sign of the Future Tense *shall* in the place of the Half-imperative Interrogatory *let*. *Shall* and *us* cannot with any degree of propriety be combined; and the phrase must necessarily be either, "Let us," or *shall we?*"

I will be candid, enough, Sir, to admit that in this instance the LONDONERS may be

\*The LONDONER also will say— "*Can us*,"—"*May us*," and "*Have us*".

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brought in guilty; though at the same time I contend that, without any violence to Justice, they may be recommended to mercy. The crime originates from nothing

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more than practice founded on inattention, the father of numberless errors among persons of every rank in colloquial Language; nay, I may add among Writers also, which will enable me to bring forward something material in extenuation of the offence committed by the COCKNEY.

The Accusative Case in the place of the Nominative is to be discovered in various familiar expressions little attended to, being, from their frequency, less glaring and perceptible; though, in fact, equally arraignable. "*Let him do it himself,*" or "*let him speak for himself;*" and several other such phrases, which one hears every day, even from our own mouths, rise up in judgment against us. Shakspeare will not stand at the bar alone on this charge, but in company with divers accomplices, among whom the Translators of the New Testament, referred to by Bp. Lowth,

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may be included\*. From Profane Writers the following instances may be selected:

*Apemantus.* Art thou proud yet?

*Timon.* Aye, that I am not *thee.*"

Timon of Athens, Act IV. Sc. 3.

"Is she as tall as *me?*"

Anthony and Cleopatra, Act III. Sc. 3.

Again:

"That which once was *thee.*"

Prior.

"Time was when none would cry, that oaf was *me.*"

Dryden.

"Here's none but *thee* and *I,*"

says Master Shakspeare †; which, however, is not worse than "*Between you and I,*" to be heard repeatedly every day, and which is as bad as if, speaking collectively in the Plural, one should say to another— "*between them and we.*"

\*"*Whom* do men say that *I am?*" St. Matthew, xvi. 13.



"Whom say ye that *I am*?" Idem, verse 15.

Again, in the Acts, St. John is made to say—

"Whom think ye that *I am*?" Ch. xiii. v. 25.

Introduction, p. 132.

† Hen. VI. P. 2 Act I. Sc. 2.

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All this inaccuracy, where the Pronouns *I* and *me* are thus confounded, arises, no doubt, from the French *moi*, a term of arrogance peculiar to that language; and from this source, I presume, we have adopted such grammatical expressions as these; —

*Q.* Who's *there*? *A.* It's *me*.

*A.* Did you say so? *A.* No; it was not *me*.

Having introduced Mr. Dryden in the point before us, permit me to relieve you from the tedium if the subject by an anecdote, which I have picked up I know not when or where.

The Poet, in his Play of "The Conquest of Granada\*," makes Almanzor say to Boabdelin, King of Granada:

"Obey'd as sovereign by thy subjects be;

But know, that, *I* alone am king of ME."

This expression incurred the censure of the Criticks, which the irritability of Dryden's temper could not easily bear; and it was well retorted upon him by Colonel Heylyn, the Nephew of Dr. Heylyn the Cosmographer.

\*Part I. Act I.

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Not long after the publication of his book, the Doctor had the little misfortune to lose his way upon a large common, which created an innocent laugh (among his friends) against him as a minute Geographer. Mr. Dryden, falling into the Colonel's company at a Coffee-house, rallied him upon the circumstance which had happened to his Uncle, and asked— where it was that he lost himself? "Sir," said the Colonel (who did not relish the question from such a Cynick), "I cannot answer you exactly;—but I recollect that it was somewhere in the Kingdom of ME." Mr. Dryden took his hat, and walked off.

I firmly believe that Shakspeare has suffered more from his early Editors than his numerous modern Commentators can restore. I am therefore willing to attribute many grammatical escapes and errors to the first Publishers of his Works. But as to the word US now before you, I do not know well how to exculpate him, except as being a hasty mistake, originating from early vulgar connexions, which has been suffered to stand by

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the Publisher, whose daily dialect co-incided in this particular celebrated speech to the Ghost:

"————— What may this mean?  
That thou, dead corse, again in complete steel  
Revisit'st thus the glimpses of the moon,  
Making night hideous; and *we*, fools of nature,  
So horribly to shake our disposition  
With thoughts beyond the reaches of our souls!"

Act I. Sc. 4.

The grammatical structure of the passage evidently requires *us* instead of *we*, as being governed by the Verb *making*\*.

But to return to the words of my text, as I may call them, viz. "Shall *us*." You would scarcerly believe that any written authority can be produced in favour of

the COCKNEY;—but I desire leave to call Master William Shakspeare into Court again.

When Fidele, in the Play of Cymbeline, is supposed to be dead, old Guiderius says,

"Let us bury him!"

To which Arviragus replies,

"Where shall *us* lay him †?"

\*"No! no!" J. H. Tooke's MS note.

† Act IV. Sc. 2. Capell's edition.

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Again, in the Winter's Tale. Hermione, no less a personage than the Queen, says seriously to the King (for herself and attendants)

"Shall *us* attend you\*?"

Thus far, Sir, for the Accusative in the place of Nominative, on written evidence, in the exact position in which the COCKNEY would use it, and in similar expressions.

On the other hand, several Writers have substituted the Nominative where the Accusative is demanded. Of this Bp. Lowth produces repeated instances (which for brevity I forbear to specify) from Prior, and even Milton:—but adds, that "no authority can justify so great a solecism †."

His Lordship gives a trivial instance or two from Shakspeare, but no so glaring as those with which I am going to trouble you.

\*Act I. Sc. 2.

† Introduction to English Grammar, pp. 48, 49.

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The following instances in Shakspeare are very conspicuous as to false concord, though not observed by Commentators in genral. In Othello, the Moor

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accuses Emilia with being privy to the supposed intrigue of Cassio with Desdemona;—she denies having any suspicion of it;—Othello then taxes her more strongly, by confidently saying:

"Yes; you have seen Cassio and *she* together."

Act IV. Sc. 2.

I have another example of false composition before me, though not turning on the same perversion of case.

Antonio says to Shylock:

"But lend it rather to thine enemy,

*Who*, if he break, thou may'st with better face

Exact the penalty."

Merchant of Venice, Act I. Sc. 3.

*Who* instead of *from whom*, and the two preceding instances, are glaring infringements of grammatical construction; for which, Sir, we, when School-boys, should have received pretty severe reproofs, if not complimented with a rap on the knuckles.

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The following examples of ungrammatical texture would not be thought venial in a boy of twelve years of age:

"Monies *is* your suit."

Merchant of Venice, Act I. Sc. 3.

"Riches, fineless, *is* as poor as winter

To him who ever fears he shall be poor."

Othello, Act III. Sc. 3.

The Commentators would complaisantly term these instances merely *Plural* Nouns with *Singular* Verbs (as they have discovered, on the other hand, *Singular* Nouns with *Plural* Verbs) terminations\*; but I fancy any petty School-master would decidedly call them neither more nor less than *false Concords*.

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The LONDONERS, Sir, use also some infractions of *Mood*, as well as of *Case*, which may here not improperly fall under our observations, and are connected with the point last before us. In asking a man's name, the question is— "What *may* his name be?"—And again, as to his situation in life, —

\*See Art. *Summons'd*, p. 172.

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"What *should* he be?" In these instances *may* and *should*, though apparently of the *Conjunctive Mood*, are to be understood as of the *Indicative Mood*, implying no more than —"What *is* his name?"—and, "What *is* he?" i.e. by profession or occupation, & c. "It *should* seem" is a modest and common way of expressing "it seems" among various Writers, where any diffidence is intended.

The latitude in Verbs is allowed by Bp. Lowth, who admits that sometimes, in similar situations, though used Subjunctively, they are nevertheless to be considered as belonging to the Indicative Mood\*.

To the several examples brought forward by his Lordship, give me leave to add those which I find in Shakspeare, as coming nearer to Colloquial Language.

"What *should* he be?" is an expression in Macbeth, meaning only— "Who *is* he†?"

So also, in Othello, Iago says —

"What *may* you be? are you of good or evil?"

Act V. Sc. I.

\*Introduction to English Grammar, p. 65.

† Act IV. Sc. 3.

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Again, in Shakpeare's Julius Cæsar, Cassio says to Brutus:

"—————What *should* be in that Cæsar\*."

Act I. Sc. 2.

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It is enough for me, Sir, to have adduced so many instances of the perversion of Grammar, from the more enlightened world, to support the parties whose cause I have undertaken, without the assistance of Shakspeare, whose example, though perhaps not his authority, is so exactly in point. We must recollect that Shakspeare cannot be allowed to have been a man of education; and, therefore, one is not to wonder that he should, now and then, drop a hasty, a vulgar, or an ungrammatical expression. It is believed he never revised his writings; but, if he did, he was as tenacious as Pontius Pilate of what "he had written:" for Ben Jonson assures us, on his own personal knowledge, that, at least, he never blotted out any thing†.

\*See also the Merry Wives of Windsor, Act V. Sc. 5.—Anth. and Cleop. Act IV. Sc. 3. —Tempest, Act I. Sc. 2.

†"Discoveries."

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It is to be lamented, with Ben Jonson, that he did not; for some passages cannot, for their indelicacies, be too severely reprobated. Let the warmest devotees of our Bard deny this if they can, and burn me in effigy as an heretick. I give all just admiration to our great Theatrical Luminary;—but there are spots in the Sun.

Notwithstanding the freedom have here taken with Shakspeare, I wish it to be understood that I pay the utmost deference to those passages which contain the established Language of his time, which is easily to be distinguished from the transient and heedless vulgarisms which ever and anon drop from his pen. I have accordingly made use of his authority in all such cases wherein I have the sanction of eminent Lexicographers.

The examples which have been produced, I dare say, you will think quite sufficient to be insisted upon. We will therefore proceed to other charges against the COCKNEYS.

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"SUMMONS'D" FOR SUMMON'D.

I did not put this term, Sir, into the catalogue of supposed vitiated words; because I have a high opinion of its rectitude: and moreover, that upon a close examination, we, and not the COCKNEYS, shall be found to transgress against the truth. A Gentleman will tell you, "that he has been *summon'd* to serve upon a Jury;" while a Londontradesman, in a like case, will say "that he was *summons'd*." We allow the word *summons* as a Substantive, but not as a verb; for our Languages is, "I will *summon* him," or " I will send him a *summons* to appear," & c. The Cockney, in the first instance, would say, *summons* him;" though in the latter he would speak as we do. I am perfectly sensible that it would be thought no small test of vulgarity were I to write or use *summons* as a verb in any Mood or Tense;

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though I am confident that I should be acquitted, when the word shall have undergone a little investigation; has been, as it were, viewed through a microscope; and when its origin shall appear. Dr. Johnson gives no example in favour of the LONDONER; but allows *summon* to be the Verb in every modification. Mr. Nares is of opinion, that what we call "a summons" is— "one of the few instances of a *Singular* Substantive with a *Plural* form\*." But let me throw in a word to support my allegation.

Writs in Law-processes for the most part take their names from the cardinal *Verb* on which their force turns, and which, from the tenor of them, is generally in the Conjective Mood, as being grammatically required by the context.

The Writs I point at are those that have their termination in *as*; viz. *Habeas*, *Capias*, *Fieri-facias*, *Supersedeas*, *Distringas*, & c. These being formerly in Latin, and issuing

\*Elements of Orthoepy, p. 316.

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in the King's name, the proper Officer was called upon, in the second person of the Singular number (after a short preamble),—"quod habeas," "quod capias," & c. called in familiar technical Language a *Habeas*, a *Capias*, & c.

Among Writs of this sort, and with this termination, will be found one called, on the same account, a *Summoneas*, which brings the matter in question nearer to our view. We talk of a Writ of *Summons* (by which we mean a *Submoneas*), individually directed to each member of the House of Commons. The case is virtually the same in other instances; as, in Juries by the authority of the Sheriff, whose business it is to serve the Writ of *Summoneas* upon the party, who, when he speaks of it, ought to say, "that he was *summoneas'd* (or, by abbreviation, *summons'd*) to appear in consequence of such Writ of *summoneas*."

The COCKNEY sees the word in full, and we only in profile; for we throw out its leading feature (the letter *s*), which the other has preserved.

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The two little words *sub pœnd*, which only appear at the fag end of a Writ, have had the honour to form both a Substantive and a Verb; for every body knows what a *sub pœnd* is, if he has not been *sub-pœnaed*. In this word, indeed, there is scarcely room for corruption; otherwise it would hardly have escaped\*.

Among other strange Verbs, the following has arisen in Vulgar Language; viz. to *exchequer* a man; which is, to institute a process against him, in the Court of *Exchequer*, for non-payment of a debt due to the King, and in some other cases.

This disquisition will carry me a step farther, and lead me to controvert the propriety of calling the Officer, who delivers a summons, the *Summoner*, (as he is termed by Shakspeare in King Lear †), as a false



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\*I need not to say that the Latin Verb "summoneo" was originally "sub-moneo." The fact seems to be, that we can more easily swallow the letter *b* in "*sub-moneas*," than in "*sub-pœna*," where, however, it seems to resolve into a duplicate of the letter *p*.

† Act III. Sc. 2.

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deduction: for he ought to be styled at large a *Summoneas-er*, which might, with very little violence, be curtailed into *Summonser*, thereby preserving the letter *s*, which binds down and ascertains the etymon\*.

N° XIII

"A-DRY,"—"A-HUNGRY,"—"A-COLD,"

& c.

These, Sir, are strong Londonisms, and extend Southward of the Metropolis. They are as justifiable as many other words with the like prefix, which are used every day; such as—"a-coming,"—"a-going,"—"a-walking," & c. In short, this little Prepositive has insinuated itself into a familiar

\*The great Antiquary wrote his name *Somner*. Others of the name write *Summer*, which seems to come nearer to truth. Chaucer gives the official name *Sompnour*. The interposition of the letter *p*, between the letters *m* and *n*, was anciently very common, as in *solempne* (our solemn), and *solemnpnely* (our solemnly), which are found in Chaucer, and where likewise you will meet with *dampne*, our word *damn* or *condemn*.

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acquaintance with all sorts of words of various modifications, sometimes in one sense, and sometimes in another.

It often precedes Verbs; as, "*a-bide*,"—"a-rise,"—"a-wake," & c. where it is plainly redundant; though in many instances it has a meaning. Thus it expresses

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*on* in such words as "*a-shore*,"—"a-board,"—"a-foot,"—"a-horseback," & c. The best writers of Voyages will talk of "*a-shore*,"—and "*a-board*;" though the worst Writers of Travels would not be hardy enough to say "*a-foot*," or "*a-horseback*." Dr. Wallis\* thinks that the *a* in such cases has the force of *at*; but Bp. Lowth, with more probability, supposes it to imply *on*, the sense of which, his Lordship says, "answers better to the intention of those expressions,"—and "that it is only a little disguised by familiar use, and quick pronunciation†." The Bishop is justified by the authority of Chaucer, who has written at

\*Grammatica Linguae Anglicanae, p. 86.

† Introduction to English Grammar, p. 113.

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length "*on hunting*," and "*on hawking*\*."

Chaucer sometimes uses this Abbreviate for the Preposition *at*; as where, instead of "*at night*," and "*at work*," he writes— "*a-night*" and "*a-werke* †." Shakspeare has also "*a-work*," for "*at work* ‡." It has often likewise the effect of *in*, as Shakspeare uses it— "*a-making* §;" and again, "*a-dying* ||." It sometimes also implies *to*, as in the phrase *much-a-do*, which Shakspeare has written at large, "much to do ¶ ," though the title of one of his plays is—"Much *a-do* about Nothing\*\*."

\*See Mr. Tyrwhitt's Glossary, under the word *on*.

† See Chaucer, frequently.

‡ Troilus and Cressida, Act V. Sc. 11.

§ Macbeth, Act. III. Sc. 4.

|| Richard II. Act II. Sc. 1.

¶ Othello, Act IV. Sc. 3.

\*\*To those common instances which have been given, and will occur, the following are rather singular:

*A-high*. Richard III. Act IV. SC. 4.

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*A-good* (i. e. a great deal) Two Gentlemen of Verona, Act IV. Sc. 4.

*A-weary*. Romeo and Juliet, Macbeth, and several other places in Shakspeare

*A-neuter*. Fuller's Holy War.

*A-dreamt*. "I was a-dreamt," i. e. I dream'd. Old Plays, in "The White Devil," —and "The City Night-cap."

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In some parts of the Kingdom, this Paricle, both anciently and modernly, has operated as the Preposition *of*, particularly when prefixed to Surnames, and denoting a local derivation; as "John-*a*-Gaunt."—"Henry-*a*-Walpot," the first Grand Master of the Teutonick order\*. Not to mention the fictitious names of *John a-Nokes*, and *Tom a-Stiles*, let us above all remember our laborious friend "Anthony *a-Wood*." Many names of this sort are still known in Lancanshire; and Camden records several of his own time in Cheshire †. The Adjunct in such cases answers to the French *de*, which used to be so respectable a Prepositive in France, that the omission of it, where due, would, till lately at least, have given great offence.

One word, Sir, by way of interlude. Such was the ridiculous attachment to long and high-sounding names and titles in Spain,

\*Fuller's Holy War, b. II. ch. 16.

† Remains, p. 104.

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that, when an epidemical sickness raged in London, in the Reign of Queen Elizabeth, the Spanish Ambassador (who I suppose enjoyed a sesquipedal name) was consigned for safety to the charge of Sir John *Cutts*, at his seat in Cambridgeshire; the Don, upon the occasion, expressed some dissatisfaction, feeling himself disparaged at being placed with a person whose name was so

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*short.* An amnesty, however, was soon granted by the Spaniard; for my Author says, "that what the Knight lacked in length of name, he made up in the largeness of his entertainment\*."

To resume my subject. Thus, Sir, has this little affix "A" coalesced with almost every sort of word. It is observable that in Scripture we meet with *an* in one of its situations, viz, "*an-hungered*," a turn which it seems to have taken to avoid an *hiatus*, a matter which would not have offended the ear of a COCKNEY, who has usually

\*Fuller's Worthies, Cambridgeshire.

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learned his Language merely by hear-say, like a Parrot\*.

This letter "A" is not, however, the only redundancy of the kind that adhered to our Language in the days of our Forefathers; for the letter "I" is found to have been anciently still more closely connected with it in numberless instances. Thus you have in Fairfax's Translation of Tasso's Jerusalem— "*Ibore, Ibuilt, Ibrought*," & c. where the letter "I" is, according to modern language, perfectly exuberant †. The still more antique affix, of the same sound, was the letter "Y", of which you will find various examples in Spenser, an imitator of Chaucer (as has been formerly observed), and, no doubt, to conform to the model of his prototype, where, in Mr. Tyrwhitt's Glossary, I find more than fifty words, chiefly Participles Passive, with this Prepositive ‡

\**Anhunger'd* is to be found in the translation of Lazerillo de Tormes, 12mo. 1653. sign. G. 4, b. Shakspeare has *a-hungry*; Macbeth, II. Sc. 1.

† In the Reign of Queen Elizabeth.

‡ See also the Glossary to Gawen Douglas's Virgil;—and to Hearne's Robert of Gloucester.

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The result of this business, as to what relates to the letters *I* and *Y*, as excrescences in our Language, will, I apprehend, refer us to the Danish branch of it, in which, if it be not a redundancy, it appears to operate toward the formation of such Adverbs as, with us, end in—"ly:" thus, "*I*-blind," means "blindly," and "*I*-smug" means *secretly*," & c. \*

To revert to the Prefix "*A*", to which we have given every possible chance of obtaining a meaning. I am, however, afraid it will turn out in most cases to be an Anglo-Saxon superfluous—*nothing*:—but be so kind as to remember that, at the same time, it is a *nothing* of high descent; for Bailey in his Dictionary, calls it a redundant inseparable Preposition, adduced from the Saxon, and gives some of the cases above cited in proof of his assertion. Dr. Skinner, in his etymologicon, and Dr. Littleton, in his Dictionary, both speak to its antiquity, which

\*I chose to exemplify by this last word; because it explains our verb to *smuggle*, and our substantive a *smuggler*.

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is all that I am to evince whether it ever had any actual meaning or not. Mr. Somner is a witness both to its *ancientry* and its *insignificance* (the former of which only interests my clients), when he calls it an idle, unmeaning, initial of many Anglo-Saxon words, "*augmentum otiosum*;" which the English, in process of time, have cut off by their frequent use of the figure in rhetoric, called *Aphæresis*\*. To shew, however, what rank this little expletive held formerly, Mr. Somner adds, that six hundred of our English words, adduced from the Anglo-Saxon, have thus suffered decapitation; for, after exemplifying three of them, he subjoins— "*et alia sexcenta*†." Dr. Meric Casaubon tells us that the Saxons derived this Particle from the Greek, which is conformed by Henry Stephens in his Thesaurus, and others.

Dr. Casaubon‡ adds, that not a few Latin words had it, perhaps by the same channel.

\*Dictionarum Saxonico-Latino-Anglicum, in principio.

† Idem, in eodem loco.

‡ De Linguâ Anglicâ vetere, sive Saxonicâ, p. 235.

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And thus you see, Sir, that this little busy adjunct seems to have crept into several Languages with very slender pretensions to a meaning: and Boyer, in his French Dictionary, suggests that it is so volatile, that it cannot be "brought under any particular rule."

It would, therefore, be a laborious chance for a German Grammarian of the sixteenth century, to hunt this Particle, through all its turnings and windings. Well then may I give up the scent, and plod no longer upon it\*. But let me nor forget the Corollary; which is, that hence it is evident the COCKNEY is guiltless of making the addition, and has only piously preserved the remains of his Ancestors, which the rest of his country would willingly and mercilessly suffer to perish.

\*De Linguâ Anglicâ vetere, sive Saxonicâ, p. 235.

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Nº XIII

HIS-SELF FOR HIMSELF.

THEIR-SELVES FOR THEMSELVES, & C.

A Courtier will say, "let him do it *himself*;" but the COCKNEY has it, "Let him do it *his-self*." Here the latter comes nearest to the truth, though both he and the Courtier are wrong; for the grammatical construction should be—"Let *he* do it *his-self*,"—or, by a transposition of words, better and more energetically arranged, "Let *he his-self* do it." It must be allowed, that the LONDONER does not use this Compounded Pronoun, in the mode before us, from any degree of conviction; he has fortunately stumbled upon a part of the truth, which the Courtier has

overleaped. But, throwing aside the correct phraseology, and confining ourselves to the received mode, let me observe how incongruous our Combined

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Pronoun appears in this situation. Of these Double Personal Pronouns, as I may call them, the Nominative in the Singular Number is *my-self*, and not *me-self*, and in the Second Person it is *thy-self*, and not *thee-self*.—Why then shall the Accusative in the Third Person (*viz*, *him-self*) be received in the Polite World, and by both the Universities, into the place of the Nominative "*his-self*?" It is the same with us in the Plural Number, for we, very, conveniently, make the word "*themselves*" serve our purpose, both in the Nominative and in the Accusative; while, on the other hand, the COCKNEY is right in his Plural Nominative "*their-selves*," and only errs when he uses the same word for the Accusative.

Dr. Johnson, unguardedly, but very obligingly for me, admits "*his-self*" to have been *anciently* (though he goes but a very little way back for his authority) the Nominative Case of this Double Pronoun; and quotes the words of Algernon Sidney— "Every of us, each for *his-self*." Time will not subvert a real Nominative Case, however

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incongruously it may be abused; and I wonder that Dr. Johnson should doubt for a moment, and (as his word *anciently* implies) ever suppose otherwise.

Dr. Wallis, who published his grammatical work in 1653, lays the charge of vulgarity upon the *Courtier*, and acquits the COCKNEY: "Fateor tamen," says he, "*him-self et themselves vulgò dici pro his-self et their-selves*\*."

Now, Sir, this matter might, upon the whole, be brought to a very easy compromise, if the COCKNEY, would but adopt the *Courtier's* "*them-selves*" for his Accusative, and the *Courtier* would condescend to accept the COCKNEY 's accusative "*their-selves*," instead of his own Nominative "*them-selves*."

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The like exchange would as easily reconcile them in their uses of the Singular Number;—for let the *Courtier*, instead of saying "He came *himself*," use the COCKNEY'S expression "He came *his- self*;" and

\*Grammatica Linguæ Anglicanæ, edit. 1765, 8vo. p. 101.

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on other hand, in the place of "He hurts *his-self* \*," let the COCKNEYS say (with the Courtier) "He hurt *himself*;"—and all would be well, according to the present acceptation of these phrases, and these jarring interests be happily accommodated; but I am afraid that the obstinate and deep-rooted principles of education in one hand, and of habit on the other, must forbid the exchange.

I am sensible that it is accounted elegant and energetick language to use "*himself*" Nominatively, when intended to enforce Personality, as in the following two examples:

"*Himself* hasted also to go out †."

"*Himself* an army ‡."

No one, I believe, will be hardy enough to vindicate this as Grammar §; but it is

\*"Mr. Pegge little imagines that *self* is a Substantive."

John Horne Tooke's MS Note.

† 2 Chron. xxvi. 20.

‡ Milton's Samson Agonistes, ver. 346. It will be found also in Par. Lost, b. IV. 397.—b. VIII. 251.—b. XII. 228.

§ "Oh! yes. I will do it." J. H. Tooke's MS Note.

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allowed, in all arts, to break through the trammels of rule, to produce great effects.

Give me leave, farther, to trouble you with the opinion of Bp. Lowth in favour of the COCKNEY, and in corroboration of what you have heard from Dr. Wallis;



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with which his Lordship entirely accords, in condemning the Language of the *Courtier*, by observing that, —"*himself* and *themselves* seem to be used in the Nominative case by *corruption*, instead of *his-self* and *theirselves*\*." The Bishop then cites Algernon Sidney for the truth (though not as ancient authority) in the very passage given by Dr. Johnson; to which his Lordship adds "*theirselves*" in the same situation from a Statute of the second and third years of King Edward VI. ch. 21.

A very late Writer ( Mr. Edward-Rowe Mores) has, however, been so studiously accurate as to adopt *his-self* and *their-selves* for the Plural Nominatives respectively . Though I am conscious of this

\*Introduction to English Grammar, p. 54.

† See his Dissertation upon English Typographical Founders and Founderies, pp. 85. 87. London, 1778.

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correctness in point of Grammar as to the use of these Compound Pronouns, I cannot persuade myself that they ought at this time to take place, as such an adoption would be going against the stream of the present received practice. Nay, the eye revolts at seeing them upon paper, as much as the ear does in hearing them; for they betray a fastidiousness in *Writers*, as much as a want of knowledge of the word in *Speakers*. Such is the effect of established error;—and as to the COCKNEY, he is only some centuries behind the fashion.

Thus much, Sir, for the first syllable of these expanded Pronouns possessive; but a word or two may be also be said on the second syllable of some of them.

Lord Coke (Inst. II. p. 2.) tells us, that King John introduced the Plural *nos* and *noster* into his Grants, Confirmations, & c. (or, as some Writer has quaintly observed, thus found out the art of multiplying himself); whereas all his Predecessors were humbly contented with *ego* and *meus*. Thus these instruments then ran most pompously

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—*Nos.... Nobis.... Noster.... Nostri, & c.*; when, at the close of them, King John so far forgot his dignity (or his *Clerkship*), that the Monarch let himself down from a Body Corporate to a paltry Individual,—from the pinnacle of Regal sublimity to the Plebeian Bathos,—by "Teste ME-ipso;" or, in plain English, "I by myself I\*:"

Take this by the way;—and let us proceed to such instruments of the present time; and observe whether, at the first view, the Regal style in English has restored the dignity of the Monarch.

They begin with *We.....* and proceed to *Us ....* and *Our....* & c. but seem to fall off by the termination of ..... "Witness Our-*self*." Would you not rather have expected that the attestation should have run ..... "Witness Our-*selves*?"

But here we must pause a little, and not decide too rashly. You will, perhaps, satisfy yourself that the Plurality is conveyed by the term *our*:—but let me ask a free question.

\*Rymer's *Fœdera*, *passim*.

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If a King should say, "*We* will ride this morning; bring *us* OUR boot and OUR spur:"—will this Pronoun "*our*" pluralize the boot and the spur, and make a *pair* of Royal boots and spurs? No: In this case, I am afraid, the King must ride (like a Butcher) with only one spur, upon Hudibrastick principles:

That if he spurr'd one half o' th' horse," & c.

We must therefore look back into the old Saxon-English for this seeming inconsistency of style. You will then be apt to conceive that there must be something mysterious couched in the word *self*:—and so there is; for the Saxon Grammarians tell us, that *sylf* (now *self*) in the Singular forms its Plural by the simple addition of the letter *e*, with a very feeble accent, viz. *sylfé*. This last vowel, in process of time, appears to have evaporated, and to have carried its

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accent with it; after which, our word *self* became both Singular and Plural, determinable only, as to number, by the accompanying Pronoun. This situation, therefore, when a Subject used

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the Double Pronoun Possessive *my-self*, the King might say *our-self* without any violence to the then constitutional and established Laws of Grammar.

It would be extremely difficult to ascertain when this revolution began to take place\*; but, to shew you that it is not visionary matter, I produce the authority of Robert of Gloucester, who uses *hem-SELF*, which means *them-SELF*, in his Chronicle (edited by Thomas Hearne) repeatedly †. Robert of Gloucester is allowed to have lived in the Reign of Henry III. who died A. D. 1272. From that time at the least (possibly for some centuries), this compound obtained, till *self* was supplanted by *selves*. Mr. Tyrwhitt has point it out in Chaucer, who died A. D. 1400. After this, I discover it in great perfection (viz. *them-SELF*) in Sir. John Fortescue's "Treatise on Absolute and Limited

\*"Never." J. H. TOOKE'S MS Note.

† *Hem* is good Saxon, and our abbreviation '*em* for *them* is the original *hem*, reckoning the *h* as nothing, or a mere aspirate. See the Glossary to vol. III. of "The Reliques of Ancient English Poetry," 4<sup>th</sup> edition, 1794.

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"Monarchy," written in the time of Henry VI. (between the years 1422 and 1461), published by Sir John Fortescue-Aland\*. We can still trace it a little farther; for Bp. Fisher uses *our-SELF* (the very word in question) plurally in his "Sermon, preached at the Month's Mind of Margaret Countess of Richmond and Derby," who died (in the reign of Henry VIII.) 1512 †. Lower than this period I will not affect to pursue the word in question. What I have here given has occurred from looking into the old Story-books which I have quoted; and dare say, that you

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would not wish me to ransack them farther in search of one little halfword; but will rest not only satisfied, but finally convinced, with what I have thus loyally labored to establish ‡.

\*See 8vo, p.13, 1719, second edition.

† Printed originally by Wynken de Worde, and reprinted verbatim by Rev. Thomas Baker, B. D. 1708. For the authority, see p. 31 "Let us ..... herein rejoyse *our-SELF*."

‡ The approach of our present plural *selves* may be discerned in the last century; for "them-self" occurs twice in a letter from the Earl of Salisbury to the earl of Shrewsbury, dated 1607. Mr. Lodge's Illustrations of English History, vol. III. p. 326.

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Having thus vindicated our *present* Royal ATTESTATIONS, allow me to dissent (with all due deference to Regal Dignity) from the long-established Royal SIGNATURES, which consist of an heterogeneous mixture of an English Christian name followed by a Latin initial.

When our Sovereigns began to write legibly, something expressive of Regality was generally though proper to be added to the Christian name. Thus King Richard III. writes boldly in Latin— "RICARDUS REX." The two Henrys who succeeded did little more than make their marks; though King Henry VIII. occasionally affected something more. Edward VI. wrote, simply and majestically, "EDWARD." His Successor wrote "MARY THE QUENE," to denote emphatically that she was the Monarch, and that *Philip* was only a King-consort.

In these instances, we have either plain Latin or plain English;—after which comes the *learned* Queen ELIZABETH, who did not write either the one or the other: not "*Elizabetha Regina*" (like King Richard III.)

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— nor "*Elizabeth*" only (as her Brother Edward VI. wrote)—nor "*Elizabeth the Quene*" (like her sister Queen Mary), but "*Elizabeth R.*" which is a glaring hybridous mixture of English and Latin.

One is rather surprised that the pedantick King James I. did not write *Jacobus*,—but he aped Queen Elizabeth; and this Signature has prevailed inclusively to the Reign of his present Majesty— whom God preserve\*! That they are absurdities cannot well be disallowed: but they now have prescription on their side.

Nº XIV.

OURN, YOURN, HERN, HISN, & C.

Here, Sir, it may be necessary to keep a little on our guard; for it is natural enough

\*For these signatures see a fac-simile of each, from King John (with some early omissions), till the accession of King George III. in the *Antiquarian Repertory*, vol. II. between pp. 56 and 57.

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to suppose that *ourn*, *yourn*, *hern*, *hisn* & c. are mere contractions of *our-own*, *your-own*, *her-own*, *his-own*, & c. But even if it were so, what constitutes the crime? I answer, nothing but the supposed contraction, whereby a small portion of each word is lopped off, in the fluency of speech, by the LONDONER, for dispatch of business.

Were the LONDONER pleading for himself, he would take it for granted, and urge, that, *mine* and *thine* being supposed consolidations of *my-own* and *thy-own*, it would be a hardship upon the Pronouns Possessive, that they should not have a similar termination. He would argue farther, that it is stronger, and more emphatical, to say *our-own* (or, by compression, *ourn*) that *ours*; and so of *yours*,

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where the final letter *s*, he will tell you, is not warranted, while the letter *n* in the same situation seems to have great and legal pretensions.

Dr. Wallis observes, that some people say *our'n—your'n—her'n—* and *his'n*, instead of *ours—yours—hers—*and *his*; but that nobody would write such a barbarous

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language\*. I will agree that no accurate Speaker would hazard such words in conversation, and that no good Writer would venture to give you these LONDONISMS under his hand; though I make no doubt but that many a COCKNEY of the last century, who used them in Colloquial Language, would not have hesitated at transplanting them into writing.

Allow me to dip into the next preceding century; and I will produce you an instance in the Reign of Queen Elizabeth, not from the pen of a good Writer, but from one who affected scholar-like accomplishments †.

\*"Non nulli etiam *her'n, our'n, your'n, his'n*, dicunt pro *hers, ours, yours, his*; sed barbarè: nec quisquam (credo) sic scribere solet." Gram. Ling. Anglic. p. 98.

† In the year 1575, Master R. Laneham, who seems to have been a Keeper of the Council Chamber, and a travelled man (though perhaps by birth and breeding a Cockney), writes to his friend Master Humfrey Martin, a mercer, an account of Queen Elizabeth's reception and entertainment at Kenilworth Castle, wherein he describes some person, who, after praying for her Majesty's perpetual felicity, finishes with the humblest subjection both of "*him* and *hizzen*."

See the Progress of Queen Elizabeth, published by Mr. Nichols (in 4to), vol. I. sub anno 1575, p. 14.

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A Courtier may say, "that is *our-own* affair," or "*your-own* affair;" but he must not say, "that is *ourn* affair," or "*yourn* affair," for the world! On the other hand, the COCKNEY considers such words as *our-own*, and *your-own*, as Pronouns

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Possessive, a little too much expanded; and therefore thinks it proper to curtail them, and compress them into the words *ourn* and *yourn* (or bottle them up in smaller quantities), for common and daily use.

Hence, Sir, you may possibly be induced to believe that the COCKNEY'S arguments are conclusive. I will allow them to be, *prima facie*, very plausible; though I do not conceive that they reach the truth, which will perhaps terminate more in his favour on a deeper research. Dr. Wallis has very cruelly lumped these four words *ourn*—*yourn*—*hern*— and *hisn*, together (under a general stigma of barbarisms), without having considered any of them; and has therefore made it our province to do it; and we will proceed to examine them.

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The collateral Pronouns Possesive "*mine*" and "*thine*" are simply and decidedly Saxon, without the least force of original combination, or subsequent contraction.

*Ourn* and *yourn* are also actual Saxon Pronouns Possesive; for the Saxon *ure* (our) in the Nominative Case has for its Accusative *urne*; and the Saxon Pronoun *eower* (your) gives the Accusative *eowerne*; and nothing is necessary to warrant the use of them, but a mutation of Case. Whether *urne* be a Dissyllable, and *eowerne* a Trissyllable, matters not; because, by removing the final *e* (a letter of no weight in that situation), these Saxon words must ultimately terminate in the letter —*n*, a circumstance which would soon be brought about by rapid pronunciation.

To these, as if all Possesive Pronouns were bound to have the same finish, the Saxon *hire* (her) has, by the COCKNEYS, been made to assimilate, by becoming *hern*; while *his* seems to have been gallantly lengthened to *hisn* in compliment to it.

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The old Saxon terminations of *ourn* and *yourn* (though scouted by the Court) ought not to bring down any criminality on the COCKNEYS, if they chuse to retain them; notwithstanding that they may have obligingly fabricated the corresponding words *hern* and *hisn*, for the sake of uniformity \*.

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Bp. Lowth urges something, not against the COCKNEY; but in favour of *us* (and what I may call the *old Moderns*) where he observes that the letter *s* (instead of the letter *n*) has been added to the words *our* and *your*, in compliment to our maigre capacities, to give them the characteristic designations of the Genitive case, in conformity to terminations more lately adopted †.

One would think that, when the Saxon Pronouns Possessive *our* and *your* went out of use, to give way to *ours* and *yours*, the final letter *n* had become offensive to the ear, grown unfashionable, and that

\*Add to these, that instead of *whose*, they say *whosn*, which is not so observable, as occurring less frequently.

† Introduction to English Grammar, p.51.

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some antipathy prevailed against it; because, while *ourn* and *yourn* flourished as Pronouns, the Auxiliary verbs *are* and *were* had the terminations of *aron* and *wæron*, the final letter of both which is found to have been preserved in some old Writers; for we meet with *arn* (for *are*) and *weren* (for *were*), in the Selection from Hoccleve's Poems, published 1796\*; and also in Chaucer †.

This termination in —*an* was not, however, confined peculiarly to these Auxiliary Verbs; for we are told in the Supplement to the Variorum Edition of Shakspeare, published in 1780, in the Appendix to the Second Volume, p. 722 ( by a very learned Commentator), that our Ancestors had this Plural Number in some ‡ of their Tenses, which is now lost out of the Language; and the example there given is,

*Sing.*

*Plural.*

I escape

We escapen

Thou escapest

Ye escapen

He escapeth

They escapen



\*By George Mason, Esq. 4to. 1796.

† See Mr. Tyrwhitt's Glossary.

‡ "In all." J.H TOOKE'S MS Note.

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It is true, that these Plural Terminations are out of general use; but it is not true that they are absolutely lost; for, on the other hand, they still exist very forcibly and audibly in the Counties bordering on the North of England; and in *Derbyshire* you may daily hear them among the common people, if you have an opportunity of listening tot heir conversation. For instance, in a Vestry, a Church-warden will ask:

"Q. What say-*en* ye all to this affair?

A. Why we tell-*en* them, that we think-*en* otherwise; and that they talk-*en* nonsense."

This was the Language of Chaucer, who, in the revocation of some of his Works, uses the Plural Verbs red-*en*, and thank-*en* \*.

Again, what was anciently a Plural termination (though it has actually vanished as such) is now wholly confined to the Singular Number. I mean the Saxon verbs whose

\*See Hearne's edition of Robert of Gloucester, vol. II. in the Appendix, p. 602.

"They *han*," which you may read in Chaucer, and hear in Yorkshire and Derbyshire, is a contraction, *hav-en*.

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Plurals formerly ended in—*iath*, which in process of time were reduced to —*yth* and —*eth*. The motto of William of Wykeham is in every one's mouth, viz. "Manners makyth man," and its incongruity with present Grammar carries with it a striking peculiarity to superficial observers\*. He was a contemporary with Chaucer in the Reign of King Edward III.; and it was the known Language of the time †. But what havock would this Plural Termination make in the Grammar of

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the Reign of King George III. were a News-paper to tell us "that the King and Queen *goeth* to Windsor to-day, and that all the Princesses *followeth* to-morrow!"

It is rather difficult in our language to express the Genitive Plural in some cases where we speak Possessively, without a circumlocution.

\*We find it in Shakspeare. "Need and oppression starveth in thine eyes" Romeo and Juliet, Act V. Sc. I.

Commentators allow this to be ancient concord. See the notes on the Song in Cymbeline.

† Doth, *i. e.* do ye, is found in the Wife of Bath's Tale. Tyrwhitt's Glossary.— "Add, every where else."

J. H. Tooke's MS Note.

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Take this example: "The reason of these gentlemen's going to Oxford was." *Going to Oxford* is a sort of Agregate Substantive or Participle; but what has the 's, an abbreviate of *his*, to do with numbers? Now, Roger Ascham has it, "The reason of it, & c. *their* going, & c." This is as correct as our Grammar will allow; but we must here either leave the expression bald, or say, "The reason why these gentlemen went to Oxford, was in order to, & c."

But to revert to the subject; viz. *ourn\**, *yourn*, & c.; and as we have established the four words at the head of this Article to have been originally Saxon, let us give some praise to the ingenuity of the COCKNEYS, for engrafting the two *last* upon them. Thus then, as things are equal, and as we shall, no doubt, chuse to adhere to the present form of such words, let us bring it to a compromise; and while *we* have it *our* wasy, permit *them* (to use a word

\*"*Ourn*, & c. the Genitive." J. H. TOOKE

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which I think they have not so fully adopted) to have it —*theirn* way.

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Nº XV.

THIS HERE. THAT THERE.

FOR TO. FOR WHY. BECAUSE WHY.

HOW. AS HOW.

IF SO BE AS HOW. AND SO.

You have often, no doubt, Sir, heard luxuriant Orators in Parliament talking *about it* and *about it*, without your being able to understand the jet of the argument. Let me then introduce to you a true mercantile COCKNEY in the House of Commons; one who has regularly risen, from sweeping the shop, and snoring under the counter, to ride in his coach, and dose in St. Stephen's Chapel, and who affects no language but such as, he would tell you, his father *learnt* him; he would shew a sovereign disdain of rhetoric and allocution, and give his own reasons in his own words thus:

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On a motion to adjourn, in order to get rid of the question, Mr. ———, Member of Horsly-down, said, "I rise, Mr. Speaker, to say a word on the motion now *afore* the House; and *that there is this here*. The point is, *shall us* adjourn, or *shall us* not? Now, Sir, I never *know'd no* good that ever *com'd* from hasty decisions; and therefore I shall support the motion, but upon a different ground from that on which the Honourable Gentleman stood when he made it. I would first *ax* the Honourable Gentleman, whether, if he had not *see'd* that his question *mought* have been lost, he would have *went* so far as to have moved the adjournment: but that is *his'n* affair; and I shall *wote* for it, and because why? Delays are not always so dangerous to the good of the community as the Honourable Gentleman may think. When I shall be *ax'd* by my constituents, what *went with* such a question? can I, without blushing, say, it was lost for want of due consideration! therefore, Sir, I *wote* that we adjourn; and

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it being now early in the day, and none of us perhaps either *a'dry* or *a'hungry*, we shall thereby have an opportunity of *fetching a walk* for a *few while*, and each may consider with *his-self* on the main question, and how far it is attended with profit or loss to his country."

With such simplicity and honesty would the plain CIT, not discerning the insidious intent of the Motion, reason in his Native Language, without attempting to deviate into more modern paths of speech, where he might lose his way.

This is Language at which the Parliament would stare, and groan, and shuffle— but this in the Language I am going to defend, and hope your patience, if it is not gone already, will support me with a —*Hear!Hear!*

Several of these are perfect *Gallicisms*, of which we have numbers in our Language which pass unnoticed. The two first are the "*ce-ci*," and the "*ce-la*," of the French, in the most questionable shape; but are not to be imputed to the COCKNEY even as

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peculiarities, much less as downright criminal redundancies; for this mode of expression is very common among well-bred gentlemen on the Southern coast, where it passes muster at this day, without being accounted a vulgarism. The use of it by the inhabitants of those parts of the Kingdom (both gentle and simple) proves it to have been legally imported from France, and conveyed to *London*; however vehemently it may be decried by the Court as a contraband expression. These little inoffensive Adjuncts (*viz. here and there*), when combined with *this* and *that*, are intended, both in the French and English, to carry with them force and energy, and to preclude all misapprehension and confusion; although the Academy of *Belles Lettres* at the Court holds them in so great abhorrence. But, Sir, let us transpose the words, and we shall find that all this supposed barbarism arises from habit; for the following three words differ in nothing but in their situation in phrase; for example— between "that *there* gentleman" and "that gentleman *there*."

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Suppose we then that I am telling you a piece of interesting news, which I have just heard from a friend not yet out of sight;—and that you ask me from whom I had my intelligence? I may answer, with unimpeachable purity of diction,—“from that gentleman *there*” (pointing to him):—but it would be uncourtly in the extreme to have said, “from that *there* gentleman.” *Here* and *there* relate expletively in general to circumstances of place, and the situation of the moment; but the LONDONER has a similar word, which refers to Time, and which takes the force of a Noun Substantive. Thus, if you ask a Mechanick *when* he will come to take your instructions about a matter which you have in contemplation? his answer will be, “Any *when* you please, Sir.” Shakspeare has something very like this use of the word *when*, and which he applies to Place, in the terms *here* and *where*, in the speech of the King of France to Cordelia:

“Thou lovest *here* a better *where* to find.”

King Lear, Act I. Sc. 1.

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Dr. Johnson observes on this passage\*, that the words *here* and *where* have, in this situation, the power of Nouns.

“*For to*,” the third of these expression, so much used by the LONDONERS, is another *Gallicism*, by which they usually strengthen their Infinitives by adding the expletive *for*, which is neither more nor less tthan the French *pour*;—as what is “pour voir,” and “pour faire,” but “for to see,” and “for to do?” By the same way, the Italian *per* has the same import.

This redundancy in our Language is of no modern date; neither is it imputable to the COCKNEY; for, Mr. Tyrwhitt says, it is a Saxon Preposition, corresponding with the Latin *pro*, and the French *pour*; and adds, that is frequently prefixed by

Chaucer to Verbs in the Infinitive Mood, in the *French* manner of which he gives various examples †.

For other instances of more modern date, you will find, "*for to* supply," and "*for to*

\*Variorum Edition, 1778.

† Glossary to Chaucer, in voce.

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prevent," in Shakspeare;—and other Writers of his time abound with similar phrases. In the Translation of the Psalms\*, it is said that God "rained down manna upon them, *for to eat*." The laugh would be against me, were I to cite the authority of Sternhold, in the 133d Psalm—"And joyful *for to see*;" but it has been shewn to be the Language of his day; neither were he or his co-adjutors men devoid of learning and abilities. As *Versifiers* (for I do not call them *Poets*) I agree with Dr. Fuller, that their piety inclined them to become Poetasters, and that they had drunk more of the waters of the River Jordan than of Helicon. Milton *metrified* some of the Psalms; but did not succeed much better than his predecessors, Sternhold, Hopkins, & c. in point of melody.

Dr. Johnson has decided upon all Milton's attempts in small Poetry in his "Table-talk;" where, speaking of his Sonnets, he says, "Milton was a genius that could cut a

\*Psalm lxxviii, 25.

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Colossus from a rock; but could not carve heads upon cherry-stones."

But let us hear Dr. Johnson, whose business it was (as a Lexicographer) to search into such minutiae; and he tells us, that "*for to*," before a Verb in the Infinitive Mood; whereby the intention is denoted, was very common two

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centuries ago, and cites more recently Lord Bacon; adding, "that it corresponded in force with the French Preposition *pour*." He says also, "that it occurs frequently in the old Translation of the Bible;" and subjoins— "that from wrong use of it by some Authors, it (the *for*) has been omitted, as superfluous, by more modern and refined writers\*."

"FOR WHY?"—and "BECAUSE WHY."

Again, Sir, if a Londoner wished to give a reason for any thing, he very politely precludes you from the trouble of asking it, and goes on by adding— "and for why?"

\*Dictionary, in voce *For*.

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or "because why?" —after which, the reason follows spontaneously. A Frenchman will tell his story in the same manner, and with the same polite anticipation; for, after having related what he did, or did not do, he will justify himself by proceeding (after a pause and a pinch of snuff) with—"Et pour quoi?" The remaining circumstances are then related, to which you are at liberty to accede, or to combat at large, when he has finished his narrative. These little Interrogations at least preserve the story entire to the relator; prevent any infringement on the part of the auditor; and preclude embarrassment.

As to the expression "*for why?*"—we meet with it in the 105<sup>th</sup> Psalm (verse 41) in the precise situation where a Cockney would place it; for, after speaking of God's goodness to the Israelites in delivering them from the bonds of the Egyptians, the Psalmist adds, "For why? he remembered his holy promise, and Abraham his servant." As it was the acknowledged mode of speech in Shakspeare's day, I give you

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references to several passages, without multiplying quotations\*.

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Regarding the words "*because why*," I dismiss them, as being the same expression with an exchange of the Conjunction "*because*" in the place of the word "*for*."

"How;"—"AS HOW;"—"IF SO BE AS HOW;"—"AND SO."

"*How*" is in itself a superfluity, and among other expletives was in use in the seventeenth Century in the writing of Authors in estimation. Dr. Fuller has it, where he says, that Joan of Arc told the French King,—"*how* that this was the time to conquer the English†." "*How that*" is given us in the 10<sup>th</sup> chapter of St. Paul's First Epistle to the Corinthians, ver. 1. "Moreover, brethren, I would not that ye should be ignorant *how that* all our fathers, & c." Our COCKNEY, however,

\*Shakspeare's Richard II. Act IV. Sc. 2.—Comedy of Errors, Act III. Sc. 2.—Taming of the Shrew, Act. III. Sc. 1.

† Fuller's Prophane State, Book V. ch. 5.

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no quite content with this, has introduced the expletive *as* before the word *how*; for which he has some precedent, if he knew where to find it. The redundancy is almost too trivial to be insisted on, even in a disquisition like this, but that it will acquit the COCKNEY from being the father of it, and prove, by written testimony, that he has ignorantly succeeded to it by adoption. Thus Michael Drayton, reputed no mean Poet of his time, in his Polyolbion, speaking of King Ryence, tells us,

"*As how* great Rithout's self he slew\*."

But we must go one step farther before we quit this *important* expression; for, when a COCKNEY speaks contingently of some future circumstance, his expression is—"If *so be as how*." This, however, does not strictly relate to the *as how*; for it is a very enlarged pleonasm of the very little Conjunction *for*, as Dr. Johnson calls it, the hypothetical



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\*Drayton lived in the Reigns of Queen Elizabeth; James I.; and Charles I.; and, though not actually and officially Poet-Laureat, was considered—*tanquam laureatus*; for his bust in Westminster Abbey is *laureated*.

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hypothetical particle *if*, and which always precedes the *as how* with the interpolation of the words *so be*, and is used thus:—"If *so be as how* that Mr. A. comes to town, I will speak to him on the subject; but *if so be as how* that he does not, I will write to him."

The next expression with which we have to contend under this article is—"AND SO." This undoubtedly is an unnecessary superfluity, which occurs on every occasion where a true-bred COCKNEY (though not perfectly confined to him) relates a story which contains a variety of circumstances, when every process is preceded by *so*.

Prolixity is the unfortunate attendant on most story-tellers, who, loving of all things in the world to hear themselves talk, can, by virtue of this little word, spin out the story of a Cock and a Bull to whatever length they please. You have heard many such, no doubt, carried on with "*so* he said;"—"so I said;"—"so this passed on;"—"so then as I was telling you;" till he comes to the sum total—"and *so* that's all." Our

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COCKNEY, however, may be supported in this *so-so* language by respectable Historians. Such repetition, even though sparingly made, tends only to obscure what it is innocently meant to illucidate, and at the same time offends either Hearer or Reader. I have prepared you, Sir, for the word *Writer*, by having thrown out the word *Reader*. Mr. Strype, then, for example, has made a copious use of the superfluous *so*, aiming at perspicuity:—but Mr. Strype was a COCKNEY. Above all other Authors, however, commend me to Bp. Burnet, who, particularly in "his Own Times," fatigues on to death with it\*.

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Another superfluous way of telling a *London* story is, by the interpolation of a reflective verb generally following the *so*, in the outset of it, as— "and so says *me*, *I*, & c."..... Then we come to action—

\*Horace Earl of Orford seems to have felt the force of the Bishop's repeated *so's* to such a degree, that he has *taken him off* in the note to p. 37 of the *Historic Doubts*;—where, after telling a political story (not to our purpose) in the Bishop's manner, the Earl concludes thus— "and *so* the Prince of Orange became King."

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"Well; what does *me, I?*" In the French Language there is a number of Verbs in this situation, which carry (I might say *drag*) the Pronoun Personal along with them in such a manner, as that, from supererogation, the Pronoun has become obligatory and inseparable. I will not say, or gainsay, that this our vulgar mode of speech was originally a *Gallicism*; but it prevailed long ago in our Language, and not without great latitude, even beyond the French idiom, wherein the Pronoun is confined to number and person, which is seldom the case in English; for the *me* often follows where *I* does not take the lead. Thus you may hear it, in a narrative,— "So, says *me, she* & c." followed by— "Then away goes *me, he, & c.*"—And when they met again, "What did *me, they?* & c."

Dr. Johnson treats the *me*, when thus used, as a ludicrous expletive: but I do not think so meanly of it; for Shakspeare uses it in serious Language, as cited by Dr. Johnson himself, in one instance:

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"*He* presently, as greatness knows itself,  
Steps *me* a little higher than his vow  
Made to my father, while his blood was poor."

SHAKSPEARE

Again, Shylock says in sober manner,

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"The skilful shepherd peel'd *me* certain wands, & c."

Merchant of Venice, Act I. Sc. 3.

So also, in "Much Ado About Nothing," Borachio says,

"*She* leans *me* out of her mistress' chamber window,  
And bids me a thousand times good-night."

Act III. Sc. 3.

These are certainly very unnatural and wanton uses of the reflective force of the Verb, by diverting the Pronoun Personal from the party spoken of to the party speaking, to whom it ought, if used at all, to appertain. *Him* in the two first instances, and *her* in the last, would have reconciled the passages as *Gallicisms*: but, by our general adoption of *me* in all situations, our expressions appears ungrammatical and ridiculous.

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The *French* use their Verbs reflectively as often as possible, as the idiom of their Language allows it, even as an elegance; but then they adhere to the person spoken of.

In the dialect of the seventeenth Century we meet with such expressions as,— "It likes *me* well\*;" that is, "*I like it well*:"—and "It dislikes *me*;" that is, "*I like it not* †." These are *Gallicisms*, consistent with the texture of the *French* Language, though they make but an awkward figure in ours; for the position of their words in the *English* Tongue. Thus then we must leave these expressions, as clumsy imitations of the *French* idiom, unguardedly introduced by our Fore-fathers.

Perhaps, Sir, I may have been too prolix in what I have said upon this little *Anglogallick* redundancy; but it is in vindication of the parties for whose Language I contend,

\*Hamlet, Act V. Sc. 2.

† Othello, Act II. Sc. 3.

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and to shew that this *reflective* use of some Verbs (such as I have pointed out) was habitual and familiar in the seventeenth Century, in written language, and consequently not colloquial interpolations of a modern date. This mode of expression is now fairly worn out in general (except such phrases as— "so says *me, I & c.*" before mentioned), where it is affectionately preserved by the COCKNEYS, and some other inhabitants of Great Britain; though it was not reprehensible in itself, while our Ancestors were the umpires of our Language.

Nº XVI.

A FEW WHILE.

"Stay a *few while*," a LONDONER says, "and I will go with you." This expression, taken in the most uncharitable sense, implies a *sub-auditur* of minutes, or some short interval; as if he had said— "Stay a few minutes,

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till I am ready; and then I will accompany you."

The word *while*, Sir, was once the respectable Saxon Substantive *hwile*, denoting an indefinite interval of time; and this is the character it bears in most of our best Writers, as may be seen in the quotations given in Dr. Johnson's Dictionary\*. It is also rendered by Dr. Skinner, "Temporis spatium †;" and by Junius ‡, "Hora, tempus, momentum;" which interpretations shew that it may be qualified to express (with an auxiliary) any portion of minutes, hours, days, & c. which you shall please to allot to it. Thus we say, "a *little* while ago;—a *great* while ago;—a *vast* while ago§." It would be endless to multiply examples.

It is clear then that the word *while* governs nothing; has the honour of being

\*On the authority of Ben Johnson, and Archbishop Tillotson.

† Skinner's Etymologicon.

‡ Junii Etymologicon.

§ "Season your attention for a *while*." Hamlet.

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accompanied by an epithet; and a substantive in itself; though, in hasty speech, we often level it with the Preposition *till* or *until*; or debase it into an Adverb.

I am aware that it is the combination of the adjunct *few* which startles us; and that the Substantive, in conformity to the Adjective, should be *whiles*; for the word *few*, being a Numeral, demands that the Substantive should be in the Plural number. Admit then that our LONDONER has only dropped the Plural sign, and the grammatical construction is restored. Similar ellipses with regard to the consonant *s*, at the termination of words, occur frequently (though in a different situation) in various parts of the North of England; as, in *Derbyshire*. For example, the common people seldom fail to omit the sign of the genitive case; and, instead of "Mr. Johnson's horse," or "Mr. Thompson's cow," will say "Mr. Johnson horse," and "Mr. Thompson cow \*:"

\*Do not the French take the same liberty, by dropping the sign of the genitive case; as in *Mappe-Monde*, *Maison-Dieu*, *Chapeau Bras*, & c. and again in Law language, *Vertre sa Mere*?

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Among those words which, from being plural in themselves, and carrying Plural Adjuncts, have adopted those of the Singular Number, take the term — *News*. Custom, as Trincalo says of necessity, makes words "acquainted with strange bed-fellows;" for we are everyday talking of *Old News*; and it is now become sometimes necessary for us, by way of distinction, to speak of *Old New-Gate*, and the *New Old-Bailey*. The *French* adhere to Plurality when they say, "Donnez moi des vos nouveles;" and "Avez vous des nouvelles:"—and so did our English Ancestors; for, whereas we say and write *this News* and *that News*, our fore-fathers expressed themselves by *these news* and *those News*.

Examples occur repeatedly in Shakspeare:

"Thiter go *these* news."

Hen. VI. P. II. Act I. Sc. 4.

"*These* news, my Lord, & c.

Idem, P. I. Act V. Sc. 2.

Shakspeare, it must be confessed, sometimes writes *this* News\*; whence it may be

\*See Henry VI. P. 1. Act V. Sc. 3.—Henry IV. P. II. Act IV. Sc. 4. and some other passages.

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suspected that the Plural Affix (and a little bit of Grammar with it) was beginning to wear out in his time. Roger Ascham, who wrote about the middle of the sixteenth Century, was more tenacious of his grammatical construction. "There *are* News," says he; and again he speaks of *many* News; and in another place contrasts the word *News*:—"These be *News* to you, but *Olds* to that Country\*:"

A later Writer than either of these, Milton, shews that in his time the Plural sign was not quite extinct; for he preserves his Relative in conformity to his Antecedent very forcibly in the following line,

"Suspense in *News* is torture; speak *them* out."

Samson Agon. line 1569 †.

There is another instance which occurs, wherein either the Singular affix has usurped

\*Ascham's English Letters, published by Bennet, 4to, pp. 372. 374. 384.

† Whether the Plural Verb is still preserved in North Britain, I cannot say; but Mr. Boswell, a native of Scotland, uses it in his History of Corsica (third edit. 1769, p. 224), where he tells us, that the Corsican Gazette was published—"from time to time, as News *are* collected."

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the place of the Plural, or the Plural sign has crept in upon the Singular adjunct, when we say—"By *this* means," and "by *that* means:" for we ought to express it "by *these* means," and "by *those* means," to preserve the Plurality perfect; or

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otherwise "by this *mean*," and "by that *mean*," if we would uniformly adhere to the Singular number, and which has been adopted by some modern Authors \*:

But to return, Sir, from this deviation: I cannot help observing one application of the word *few*, peculiar to the Northern Counties, for which there seems to be no justifiable reason; for, when speaking of *broth*, the common people always say—"will you have a *few* broth?"—and, in commending the *broth*, will add—"They

\*Bp. Burnet uses "a mean." Own Times, II. 556— as does Shakspeare, Othello, Act III. Sc. 1. We may observe here that the Scottish Writers are equally attentive to their Plurals; for, in Legal Proceedings, if they refer to a number of persons or things, their term is— the aforesaid*s*. *Revenues*, speaking of several occasions, used by Bp. Burnet. *Tenents* is common with them for *Tenets*, where more than one person is expressed.

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are very good." This is also an appropriation so rigidly confined to *broth*, that they do not say "a few *ale*,"—"a few *punch*;"—nor "a few *milk*;"—"a few *furmenty*;"—nor a few or any other liquid. I would rather suppose that they hereby mean, elliptically, *a few spoonfuls of broth*; for *broth* cannot be considered as one of those hermaphroditical words which are both Singular and Plural, such as *sheep* and *deer*, because we never hear of "*a broth*" in an independent and abstracted sense.

There is likewise another dialectical use of the word *few* among them, seemingly tending to its total overthrow; for they are bold enough to say—"a good *few*," meaning *a good many*. On the contrary, they will, at the same time, talk of—"a little *few*," which, as a double diminutive, has its effect, and perfectly answers to the French expression—"un petit peu de."

The Northern people of whom I have been speaking are not all guilty of affixing the term *few* to the word *while*, in the sense used

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by the LONDONER; for their phrase is —"stay a piece," meaning a small portion of time: for *while* has among them, almost invariably, the force of *until*, and herein they have Shakspeare on their side\*. Thus they will say, "he will have no fortune *while* (or until) his father *die*:" whereas our expression would be— "*while* his father lives," or until his father dies.

Out of the Plural *whiles*, used by Shakspeare and others, we have formed t' e word *whilst*, used also by Shakspeare†. If this be not meant as a superlative, to which it bears a strong resemblance, it is at leasr the term *whiles*, used adverbially, with the letter *t*, added *euphoniæ gratiâ*; though Dr. Fuller, in his "History of the Holy War,"

\*——— "*While* then, God be with you."

Macbeth, Act III. Sc. 1.

And again:

——— "He shall conceal it,

*Whiles* you are willing it shall come to note."

Twelfth Night, Act IV. Sc. ult.

It is used also in this sense in the modern Ballad of Chevy Chace. See Reliques of Ancient English Poetry, 4<sup>th</sup> edition. 1794. vol. I. p. 306.

† Twelfth Night, Act V. Sc. 2.

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always writes it with a bold superlative termination "*whilEST*." To go a step farther, Sir, the word *while*, take it in the gross, has been the father of a Verb, which gives me an opportunity of lamenting (what I did not foresee in the outset) that I should have caused you to *while* away so much time in perusing this Disquisition\*.

Before I quit this article, I must not, however, pass over entirely, as a piece of Antiquity, the ancient word, *whilom*, familiar to Chaucer, and the Poets of yore; though it now seems to have been worn out by age, and is never heard of, save



that perchance some waggish or imitative Poet adopt it— *in piam memoriam*†. It is, in fact, the

\*Dr. Johnson quotes the Spectator for his authority to insert this Verb in his Dictionary.

† You will find it seriously used by Spenser:

"Where now the studious Lawyers have their bowers,  
There *whilom* wont the Templar Knights abide."

And again in Milton's Comus.

On the other hand, it is ludicrously introduced by the Author of Hudibras.

"In Northern clime a valorous Knight  
Did *whilom* kill his bear in fight,  
And wound a fiddler."

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Saxon *hwylum*, which both Skinner and Junius render by the Latin word *olim*. In short, it has had its day, and seems to have carried force with it, having the appearance of an Augmentative, implying not only years, but centuries.

Upon the whole, Sir, allow me to observe, that though the world *while* has, in common acceptance, long been treated as a Plebeian Preposition or Adverb, yet that the COCKNEY (with the little inaccuracy of giving a Singular Substantive to a Numeral Adjective) rescues it from those derogatory states of obscurity, and preserves it in the original dignity of a Substantive, without suffering its nobility to sleep.

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Nº XVII.

"COM'D" for CAME,  
and

*Com'd* in the LONDON dialect is used both for the Preterit *came*, and for our false Participle *come*, with the same degree of frugality as the word *know'd* (before given) is made to serve two purposes. I call it false, because the true one would regularly terminate in *—ed* or *—od*; or else irregularly in *—en*. Both these are in existence; for, while the COCKNEY uses the regular, the common people of the North have adopted the irregular. Thus, the former will say, "How long has he been *com'd*" while the latter asks, "How long has he been *com'n*\*?" We, on the other hand, have not the courage to use either the one or the other; unless you

\**Kommen* is the Danish Participle. See Wolff's Danish Dicionary.

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will suppose that our Participle *come* is an abbreviate of the irregular Saxon *comen*. Though these old terminations are worn out in the *Beau-monde*, yet the œconomy of the COCKNEY only conceives them to be thread-bare, and, where necessary, has finedrawn them. Thus the LONDONER, if asked, "when he returned to Town?" will answer, "I *com'd* yesterday;" and if asked, "why he returned so unexpectedly?" will tell you, "he had not *com'd*, but on particular business." The received Language is, "I *came* yesterday:" and, "I had not *come*, & c."

As to *came*, there is only this to be said, that both parties are wrong; save that the Cockney approaches nearer to the truth: for the real Pretèrit of the Saxon Verb *coman* is *com*. *Came* is, therefore, a violent infringement; though it is impossible to detect the Innovator, or any of his accomplices.

Our Preterit *came* is also to be reprobated, as more notorious, because it is not brought about by the force of bad example; for it is a Principal rather than an Accessary; as no other

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Verb (except it and its compounds, and indeed not all of them) ending in —*ome* in the Infinitive produces —*ame* in the Preterit. Such is the caprice of our Language that, while we say *overcame* and *became*, we do not use *welcome*, but *welcom'd*. Thus much, Sir, for the COCKNEY'S *coming* to Town:—and now let us hear him on the subject of his going into the Country; when he will tell you that, except for such a reason, "he had not *went*."

We use *went* as a Past Tense, but never as a Participle:—the LONDONER, however, will be found to have much right on his side. It is singularly remarkable, though perhaps not obviously so, that the Verb signifying *to go* is irregular in many Languages, as well living as dead. The Greek, the Latin, the Saxon, the French, the Italian, the German, the Spanish, and the Portuguese, are, as well as our own, abundant proofs of it,

These irregularities cannot be original and native deformities, as they appear in most of these Languages among the leading features,

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and often in the Present Tense of the Indicative Mood. The English Verb has the least of any of them, being only a little awry in its shape, with a twist in its Preterit and Participle Passive; while most of the others are absolutely lame, and limp even upon borrowed crutches.

Omitting the other Foreign Verbs, give me leave to particularize the French *Aller*, as being most familiar. Who then, from that Infinitive Mood, would expect, in the Present Tense Singular of the Indicative Mood, such an unnatural outset as—*Je vais*, *Tu vais*, *Il va*? and again in the Plural, after two regular terminations from *Aller*, viz.—*Nous Allons*, and *Vous Allez*; that in the Third Person the Verb should abruptly relapse to—*Ils vont*? One would hence be led to conclude that this Verb, as it now stands, must be compounded of two radical verbs unhappily blended together without any original similarity in sound: and this will prove to be the fact.

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The branches of the whole Singular Number of the First Tense of the Indicative Mood, viz. "Je *vais*," "Tu *vais*," and "Il *va*," are deduced from an old-fashioned radical Verb "*vader*," (to go); while the first and second person of the Plural, "Nous *allons*," and "Vous *allez*," have the more modern verb "*aller*" for their fundamental; after which the Third Person Plural "Ils *vont*" vouchsafes to acknowledge its primary ancestor.

The Future Tense *irai* wanders equally from either *aller* or *vader*, and seems to have been borrowed from the *Spanish*\* Verb *ir*, which gives in its Future Tense —*iré, irás, irá*, in the Singular, and *irémos, iréis, irán*, in the Plural. This Future Tense in the Spanish Verb *ir*, it may be observed, is the only one that is regular enough to claim affinity with its radix.

Very little is now left of the Verb "*vader*" (exclusive of the irregular parts of "*aller*") except the Imperative "*vade*" (i. e. pass)

\*"For Spanish, say *Latin*." J. H. TOOKE'S MS note.

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which is preserved in the old game of Priméro, now obsolete in this country\*. The irruption made by, what I have called the modern Verb, "*aller*," seems to have taken place not long after the Conquest; for nothing of its antecessor "*vader*" appears to remain, even in old Norman French, except the Third Person Singular of the Imperative Mood, viz. "*vadat*;—*let him go*†."

If what I have here said is well founded, it appears that Mons. Vauguelas lies under a gross mistake, in saying that the anomalous French verbs are destitute of any reason fro their irregularity, and more especially when he gives for example this verb "*aller*;" and must have been ignorant

\*This game was known in Shakspeare's time, and is mentioned by him in the Merry Wives of Windsor, Act IV. Sc. 5. and in Henry VIII. Act V. Sc. 1. See Cotgrave's French Dictionary, in voce. Though it was a Spanish game at cards, yet

both the French term "*vade*," and the Italian "*vada*," were used in it. For the last, see Florio's Italian Dictionary.

† See Mr. Kelham's dictionary of Norman French, 1779.

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that there ever existed such an old Verb as "*vader*\*."

On a view of these irregularities, we have a fair opportunity of observing some heterogeneous deductions from the Infinitive of a Latin Verb, with which we became formerly acquainted; but did not then enquire whether the fruit was natural to the tree, or produced by grafting, or any other forced or unnatural operation.

What I point at is the Verb *Fero*, which has long produced *tuli* for its Preterit, *latus* for its Passive Participle, and *latum* for its Supine. These words vary too much, both to the eye and the ear, to be supposed to be derived from one common stock without inoculation.

Our old thumbed friend Littleton's Dictionary tells us, that *tuli* was the Preterit of *tulo*, now obsolete, to which *tollo* has succeeded; and further, we find *tulere* for *tollere*, in Du Cange †. Vossius also says

\*Remarques sur la Langue Française. Preface, p. 44. 12mo edit. 1738.

† In voce *Tulere*.

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that *tuli* is deduced from the Verb *tollo*, or rather *tolo*, and that it has been borrowed by the Verb *fero*. To this he adds, that *latum*, the present Supine of *fero*, is derived from the same stock (viz. *tolo*), for that the complement of the word is *tolatum*, which has been curtailed to *latum*\*. Nay more, Sir, toward the detection of an unnecessary debt which *Fero* has contracted, Vossius affirms that the old Supine of *fero* was *fertum*; for, says he, "antique *fertum* pro *latum* dicerent, à *fero* †."

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Doubtless, most of the other irregular Verbs in every Language are of a mixed breed, though it is scarcerly possible to trace their pedigrees ‡.

Analogous to the French Verb *vader*, the Italians have an ancient worn-out Verb "*vadare*," great part of which only survives in their hybridous Verb "*andare*," while what remains of the radical word "*vadare*" is only applied to the fording a river,

\*See *Tollo* and *Latum* in Vossii Etymol. Lat.

† Vossii Etymol. Lat. in voce *Fertum*.

‡ *Sum, fui, & c.* Littleton, and Gregory Sharpe.

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as if it were formed from the Latin *vadum*, a ford\*, and from which we have ultimately obtained our verb to *wade*. All the rest of this unfortunate "*vadare*" seems to have been drowned; and, did not the fragments above mentioned shew themselves, it would not have left "a wreck behind."

The Greek, the Latin, and all the other Verbs of this situation, I make no question, have long-forgotten Relations, which cannot now be traced by the most skilful Grammatical Herald.

After this excursion it is time, Sir, that we should return to LONDON.

As to the word in question, viz. *went*, I shall now produce evidence of its descent from an ancient Family of the name of *wend*, which Dr. Wallis allows to be the primary Ancestor. *Went*, says he, is derived "ab antiquo *wend*." From this Infinitive is naturally formed *wended* (or the irregular Saxon termination *wended*), both in the Preterit and the Participle, which is as

\*Florio.

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easily corrupted into *wented*, as *wented* is contracted into *went*. We have many other similar Past Tenses and Participles; such as *sent* from *send*; *lent* from *lend*;

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*bent* from *bend*, & c. Shakspeare uses *blent* for *blended* \*. This old Verb *wend* was formerly very respectable, and well known to Chaucer, Lydgate, Spenser, Shakspeare, and others. But, not to trouble you with minute quotations at length, I dare believe that you will be content with the following references (thrown into a Note), wherein the Verb will be seen in various situations †.

\*Merchant of Venice, Act III, Sc. 2.

† They "*wend*." Prologue to Chaucer's Canterbury Tales, and in various other places in his works.

Doth "*wend*." Comedy of Errors.

Shall "*wend*." Midsummer Night's Dream.

Did "*wend*." Howell's Letters, 1621.

"*Wends*." Reliques of Ancient English Poetry, Old Plays, 2d edition, see the Index.

"*Wendeth*." Chaucer's Text of Love. Reliques of Ancient English Poetry.

"*Wend*" you; imperatively. Comedy of Errors, Measure for Measure. Tanner of Tamworth, in the Reliques of Ancient English Poetry.

"*Wend*" we; imperatively. Merry Devil of Edmonton, 1626, among the Old Plays.

The "*wending*." Chaucer's Troilus and Creseide.

Is "*went*." Chaucer's Testament of Love.

"*Wentest*." Milton, Par. Lost, b. XII. 1. 610.

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I shall now crave leave to mention two or three involuntary mistakes among the Moderns, though I confess to have despaired of ever seeing the Participle *went* seriously used in written Language since the commencement of the eighteenth Century.

Dr. Radcliffe, in a Letter dated 1714, wherein he vindicated himself from the charge of not attending Queen Anne in her last illness, says\* that "had he been commanded, he would have *went* to the Queen †."

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In the translation of Baron Puffendorff's "Introduction to the History of Europe," published (with a Continuation), by the late Mr. Serjeant Sayer, A. D. 1748, you will find the following passage: "Portugal, considering how many families have *went* from thence to Brazil, is pretty well

\*"And well said." J.H. TOOKE'S MS note.

† Life of Dr. Radcliffe, p. 74. edit. 1736.

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"peopled \*." Could I persuade myself that the learned Serjeant had adopted the word *went* on any degree of conviction, I should think it an obligation; but I am rather of opinion that it crept in by a slip of his own pen, or from rapid dictation to his Clerk, after having just parted with a COCKNEY Client.

To come a little nearer to the present moment, I shall add the words of a very good Writer of a few years standing, and now alive (no matter who), in whose works I have discovered a similar hasty escape, where he tells us of a calamity which some Republick or other "had† underwent ‡."

Let all this, however, pass without farther comment, as arising from rapid writing or dictation; and allow me to throw in an anecdote. When Dr. Adam Littleton was compiling his Latin Dictionary, and announced the Verb "*concurro*" to his Amanuensis, the scribe, imagining that the

\*Vol. I. p. 137.

† "Why not?" J. H. Tooke's MS note.

‡ Mr. Wraxall's Tour in France, p. 168, in a note

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various senses of the word would, as usual, begin with the most literal translation, said, "*concur*, I suppose, Sir;" to which the Doctor replied peevishly— *concur! condog!* The Secretary, whose business it was to write what his master dictated, accordingly did his duty; and the word *condog* was inserted, and is actually



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printed as one interpretation of "*concurro*" in the first edition, 1678 (to be seen in the British Museum), though it has been expunged, and does not appear in subsequent Editions.

Upon the whole of this article, Sir, the word *went* appears to be fit for a Cabinet; as it was not minted in a die of yesterday, nor is it abased, or cast in sand. It has the true old, and genuine mint-mark upon it; and is a relique which would have been lost to the curious, had not the dialect of LONDON preserved it with so much care.

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ANCIENT PRETERITS, & C.

*Slow*, Preterit of *Slay*. Drake, Archæologia, vol. V. p. 380.

*Runn'd* (i. e. Runned) for *Ran*.

*Strucken* for *Stricken*. Julius Cæsar, Act II. Sc. 1.

*Stove*, Preterit of *Stave*. [Sea language.]

*Hove*, Preterit of *Heave*. [Sea language.] She *hove* off at the next flood.

*Wove*, Preterit of *Wave*. [Sea language.] I *wove* my Hat.

*Spet*, Preterit of *Spit*. Merchant of Venice. "You *spet* upon my Jewish gabardine."

*Stale*, Preterit of *Steal*. Fragment at the end of Sprott's Chronicle, p. 290; and in "Liber Festivalis."

*Smate*, Preterit of *Smite*. Fragment, ut supra, p. 301.

*Wrooke*, Preterit of *Wreake*. Old Plays, second edition, I. 141.

*Stroke*, Preterit of *Strike*. Translation

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of Lazarillo de Tormes, 1653, 12mo. Signature I. 6. b.

*Woke* (generally used with the affix *A-woke*), Preterit of *Wake*.

*Ware* (now *Wore*), Preterit of *Wear*. Titus Andronicus, Act I. Sc. 1.

*Sware* (now *Swore*), Preterit of *Swear*. Joshua, ch. v. ver. 6. bis.

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*Lough*, Preterit of *Laugh*, Fisher's Sermon at the Month's Mind of Margaret Countess of Richmond and Derby, p. 30.

*Bode*, Preterit of *Bide*. Old Plays, (2d edit. vol. I. p. 141. [*Boden*, the Participle Passive, occurs in Liber-Festivalis.]

*Pight*, Preterit of *Pitch* (as a Tent is), Troilus and Cressida.

Our Language, by modern affectation, is rendered (to the eye at least) much more clouded and less intelligible upon the first glance or *coup d'œil*, than it was anciently. Begun has taken place of Began in the Preterit; Run of Ran;—Drunk of Drank; Sprung of Sprang \*, & c.

\*See Lowth.

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Though Reflective Verbs were the usage of Shakspeare's time, and he as constantly adopts them; yet he could not sometimes avoid playing upon them, according to the spirit of equivocation which prevailed in that age; as, in "The Taming of the Shrew," Act I. Sc 2; where Petrucio orders his servant to knock at Hortensio's gate.

*Pet.* Knock *me* here soundly, Villain.

*Gru.* Knock *you* here, Sir, & c.

*Wrote me*, and *write you*, [Merchant's language.] *Sent me* is common\*; the dative omitted. The French omit the genitive, as *Hotel Dieu*, & c.

The Third Person Plural of the Anglo Saxon Present Tense ends in *eth*, and of the Dano-Saxon in *—es*; which accounts for some expressions in old Writers, and even in Shakspeare, which appear to be ungrammatical †.

"So long as the Sun and Moon endureth."

\*Johnson's Letters to Mrs. Thrale

†See Tollet's Note to the Song in Cymbeline, Act II. Sc. 3. edit. Johnson and Steevens, 1778.

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Nº XVIII.

"GONE" WITH, and "WENT" WITH.

"GONE" DEAD, and "WENT" DEAD.

The LONDON expression of enquiry after any body is—"What is *gone with* such-a-one?" or, speaking of a distant period—"What *went with* such-a-one?" Our usual mode of speech is—"What is *become* of such-a-one?" This, abstracted from its notoriety, seems to convey no distinct idea at all, while the LONDONER asks, by implication,— "What good or ill fortune has *gone with*, or *has attended*, Mr. Such-a-one since we saw him?" To give our received expression (viz. "what *is* become of?") any force, the question, by changing the auxiliary Verb, should rather run thus— "What *has come* of such-a-one?" as if we said—"what has followed the late situation of his health, or his affairs?" In the Paston Letters, published by John Fenn

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Knight, is this expression,— "What shall *come* of him, God wot!" Vol. I. Letter XXV.

The adjunct *be* in the word *become* is a redundancy, which has been introduced somehow or other, and is used by various Writers, as well as in common Language. *Be-witch'd*;—*be-sought*;—*be-num'd*;—*be-took*, are heard every day, and are familiar to our ears; while Shakspeare has several unusual combinations; such as,—*be-fortune*;—*be-netted*;—*be-weep*, & c. A true COCKNEY, therefore, not to be behind-hand with any of them, instead of the Verb "*grudge*," always says "*be-grudge*," as an Augmentation, in conformity with the above authorities. Dr. Swift, in giving an account of his appointment to the Deanry of St. Patrick's, tells Stella, with his usual pleasantry, that, having been at the Court to kiss hands, he was so "*be-dean'd*" by all his friends, & c.

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After these examples, one would be surprised that the Affix *be* should be employed to express privation, as in "*be-headed*," which, in the Paston Letters, is several times

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written "headed." For one instance, see Vol. II. Letter XXXII.

These are all *Positives*, where the *be* is a pleonasm. On the side of the *Negatives*, we meet with *un-befitting*;—*un-befriended*;—*un-beseeming*;—*un-bewailed*, & c. (wherein there is an equal redundancy) in Writers of good account. Here again the LONDONER meets them very justifiably on even ground; for, if he speaks his Family Dialect with precision, he always uses *un-beknown* instead of *unknown*. In this circumstance he is analogically supported by the authority of Chaucer, who, in the *Positive*, has the Verb "*be-know*;" from which it follows that, had Chaucer wanted the *Negative* Participle, he would doubtless have written "*un-be-known*."

For "*be-know*," see Mr. Tyrwhitt's Glossary to Chaucer.

The "*be*," in our common and universal word "*begin*," is a superfluous Affix, and in facts has no more pretensions than those already mentioned. The Verb is *gin* and

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ought no to be written (as the Poets do) with an apostrophe, thus, '*gin*. Poetical licence, therefore, in this case, is poetical ignorance\*.

Similar to this word *un-beknown*, is an expression used in some parts of England, where the people say, "I *un-bethought* myself:" i.e I recollected †. "*Unforgot* myself" would have been a better phrase.

But to revert to the words "*gone*" and "*went*;" and, as I am drawing very near to a close, I cannot finish more decisively than with the use of them in the following instances of "*gone* dead," and "*went* dead ‡."

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Shakspeare shall vindicate the expression in its general extent, where the party spoken of is dead, and most probably in the known and familiar phrase of the age; for, in Timon of Athens, Ventidius says,

\*See Mr. Drake's learned Disquisitions in the Archæologia, vol. IX. p. 334; and also vol. V. pp. 380, 381.

† See the Glossary to the Reliques of Ancient English Poetry.

‡ I believe they say, "gone married."

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"\_\_\_\_\_ It hath pleas'd the Gods to remember  
My father's age, and call him to long peace,  
He is *gone* happy, and he has left me rich."

Act I. Sc. 2.

Dr. Johnson was aware of the present vulgar use of the word "*gone*" among the lower order of COCKNEYS, when he jocularly tells Mrs. Thrale, in one of his Letters from Litchfield, "that Brill, Miss \_\_\_\_\_'s old dog, is *gone* deaf\*."

The melancholy answer, however, to the COCKNEY'S question of— "What is *gone* with such-a-one?" is too often, "He's *gone* dead!" and "how long has he been dead?" "He *went* dead about three months ago!" These expressions seem to be very analogous to "*gone* blind," and "*went* blind;" and the poor dog may, with equal vulgar precision, be seriously said to have "*gone* deaf;" though the word may not have obtained a footing in that situation.

Give me leave here to observe, Sir, that the expression before us has a strong, though

\*Letter CXIV

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an oblique reference to the Latin phrase, without any natural or intended affinity:—for what is "mortem obiit" in the Latin, but, in plain English, "He is gone or he went to death?" Nay, if Gerald-John Vossius be right, the Latin word *obiit* seems to have been a vitiation, and somehow or other (like death itself) to have bordered on corruption; for he tells us—*obire mortem, propiè est, adire mortem*\*. The *Londonism* and the original *Latinism* here approach very near to each other; but, when both are compared with the French idiom, they will be found to differ from it— *toto cælo*.

The old French (the Norman) expression was "ALLER *de vie*"—TO GO *from life*; and to this we conform in our monumental language at this time, in which we read almost on every tomb-stone, that the person buried DEPARTED *this life* on the day and the year there specified †. On the other hand,

\*Etymologicon Linguæ Latinæ, in voce *Eo*.

† ALLER *de vie* occurs frequently in the Grand Coustumier de Normandie. Another word is also there used to express *dying*, viz. *trespasser*; which is also found in ancient monumental inscriptions in the French language, which have been discovered in various parts of England †. It seems to have been an abbreviation of the French *outrpasser*; for, as *trespassing* (which we have confined to a criminal sense) is going beyond the bounds of duty, so a dead man has passed the limits of life. *Tramontane* ["*Transmontane*," JOHN HORNE TOOKE'S MS Note.] seems, in like manner, to have been an abbreviate of the Italian *oltramontano*.

† See that grand national Work, Mr. Gough's Sepulchral Monuments, Century XIV. vol. I. p. 129; and in several other places.

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Sir, the modern French phrase "VENIR *de mourir*," seems rather to bring the dying man to life again, or at least to imply that he was much better at the time spoken of; if not in a fair way of recovery.

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I could not help thinking of the French expression "Venir de mourir," when I read a passage in the "Apology for the Life of Mrs. George-Anne Bellamy," a once celebrated Actress, published in 1785, wherein the following ludicrous theatrical incident is related\*. She tells us, that Mrs. Kennedy, a Tragedian, who was announced in the playbills for the character of Zara in the Mourning Bride, being suddenly taken ill, her sister Mrs. Farrell (who had seldom performed

\*See vol. IV. p. 50.

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any part superior to that of an old Nurse), undertook to be Mrs. Kennedy's substitute. Mrs. Farrell's performance was received with much disapprobation in general;— but so indignantly in the dying-scene, that when she was to the imagination in agonies, and had nothing to do but to seem to expire;—she rose from between the mutes (who were attending her in her last moments), and, advancing to the front of the stage, made an apology for her performance; and thus, having *come from dying*, she returned to the place from which she had risen,—threw herself down again between the mutes,—and completed her supposed death.

And now, Sir, let me resume the subject with a serious aspect, throw down my gauntlet, and ask, upon these comparative expressions, denotative of the same event, if there be not less incongruity in saying, that a man lately living is "*gone dead*;" than that a man, *bonâ fide* dead, is "*come from dying*," which last is the literal interpretation of the French phrase— "*venir de mourir*?" For the exemplification of

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our English expression, attend to John a-Nokes, speaking of his deceased friend Tom a-Stiles;—and for the French idiom, hear Mons. de Voltaire, who, in telling

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you that Cardinal Richelieu and Louis the Thirteenth were dead, says— "Le Cardinal Richeleu et Louis Treize *venoient de mourir* \*."

Having thus brought the COCKNEY decently to his grave, whither he is *gone to come* no more, I shall, for your great consolation, take leave both of him and you, with a wish that this address may merit your *Imprimatur*; and that you will accept these reveries with such grains of allowance as your charity shall please to bestow.

You and I, Sir, jogged on together for several years, both at School and at the University, till we parted, and met again in that great mass of mankind, called *The World*, where I had followed you ( *non pasibus æquis*), and at length found you had long become F.S.A. in which capacity I now address you, and crave your attention.

\*Siècle de Louis Quatorze, ch. II.

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Though you have been fed with *Morsels of Criticism*, I hope you are not too proud to pick up a few *Crumbs of Antiquity*.

After Cardinal Boromeo (usually called St. Charles) was canonized, a Monk, who had known him in his earthly tabernacle, begged his intercession, for *old acquaintancesake*\*: so I trust you will patiently suffer me to solicit your attention, for a moment, to the lucubrations (trifling as they are) of a quondam Play-mate and Fellow Collegian.

With a true Anriquarian veneration for an old acquaintance, I am, dear Sir,

Yours, & c.

S. P.

\*See the "Menagiana."

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AS I have had the audacity to accuse our Senators, our *Parliament-men*, as the COCKNEY would call them, of coining new Words; so I cannot but observe that others have sprung up lately, without doors, either improperly formed, or with meanings annexed to them which, in their native state, they were never intended to convey. These words, it is true, have not yet taken deep root in the Language of the pen, but are found in common colloquial use every day. Some other words, not always correctly framed, though often adopted, will be found among them; and I believe it would require full as much pains to *reform* the Language of us *Moderns*, as to *vindicate* that of our *Ancestors*.

The few examples I shall present you with are these.

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CONSEQUENTIAL.

This word in no shape conveys the meaning intended by those who use it to express a pompous, conceited, lordly man. It can never be applied to a *Man*, unless you were to say, that an Undertaker is a man *consequential* to Death, for its use as to Men, must be as it is to Things, where one follows another of course, as, *this is consequential to that*, and *that is consequential to another*\*. If a word is wanted to express a man of fancied importance, it should naturally have a termination denotative of the circumstance, formed analogous to other words: and I will agree to adopt the term *consequentious*, which will take rank with such as these— *contemptuous*, *litigious*, *contumacious*, & c.

The exact parallel to the terms *consequential* and *consequentious* are the words *official* and *officious*; for we might, with equal precision, call a busy, meddling Man, an

\*"Less consequential to the interests of life." Mr. Steeven's Note to Twelfth Night, p. 189.

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*official* Fellow, as the pompous man *consequential*. It will be urged, that the epithet *officious* has already obtained, and the distinction is settled:—to which it may be answered, so ought *consequentious*; and probably that would have been the case, if it had been under the jurisdiction of an Academy of Belles Lettres. The misfortune is, that sensible men have blindly followed the ignorant in the adoption of *consequential*, without adverting to the impropriety, and without considering that less injury is done to the purity of any Language by the creation of a new word, if regularly formed, than by the application of an old one in an unwarrantable sense.

To such as use this œconomical word, and do not chuse to be at the trouble of adopting terminations of distinction, I beg leave to mention a couple words, which, though entirely artificial, have served two purposes, and whose meaning has clearly appeared from the context. The one was ingeniously invented by a maid-servant, viz. "*clantastical*," which she contrived should express

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both *fantastical* and *clandestine*. Such an one she would say was "a *clantastical creature*:"—and again, she hated any "*clantastical doings*." The other was adopted by a person who ought to have been better informed; but, for fear of confounding the words *supercilious* and *superficial*, he made use of *superficious* for either of them when occasion required.

Among some of the lower people I think I have observed that "*Crimes*" and "*Flowers*" are said to be equally "*flagrant*;" Bottles are "*libeled*" as well as Ministers of State, though I never heard of a Minister being *labeled*.

INGENUITY.

This word has two very different distinct meanings, viz. *Wit* and *Invention* on the one hand\*, *Frankness* and *Candour* † on the other. In one situation, even the context will not give us the precise idea of the speaker, without circumlocution; for when I say that A. B is

\*Wotton; *vide* Bailey's Dict.

† Dr. South. Bailey seems to mistake Dr. South's expression.

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a man of great "*Ingenuity*," I must go still further to make you understand whether I mean an *Ingenious*, or and *Ingenuous* Man; because the Word *Ingenuity* is the adopted substantive of both. A. B. may be a Man of *Genius*, though far from a candid Man; while C.D may be very open and *Ingenuous* without a Ray of *Genius*. There seems to have been no occasion for the equivocal Word *Ingenuity* to distinguish between *Openness* and *Dissimulation*, while we have the term *Ingenuousness* to answer the purpose distinctly, without "leaving a loop to hang a doubt upon"— a Substantive which is formed consonant with many others from Adjectives of similar Terminations, as "*Righteous-ness*" from "*Righteous*;" "*Covetous-ness*" from "*Covetous*," & c. to which may be added many others, particularly of the Old School, which have been wearing out for some time, such as— *Plenteous-ness*\*; *Grievous-ness*†; *Mischievous-ness* ‡, & c. & c. But to return

\*Holy Scriptures; *vide* Concordance.

† Ibid.

‡ Bailey's Dictionary.

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When we lay aside an old Word (*Ingenuous-ness* for example) on account of its cut and fashion (as we would a half-worn coat), the new one that succeeds should be made to fit well; otherwise, the old one, which sat well, and became us, should not have been discarded. Thus, one of these Words, whichever it may be, comes to us disguised, as wearing the dress of another, which does not become it at all, and misleads the eye \*.

But then, you will say,—to which of the Adjectives, "*Ingenious*" or "*Ingenuous*," does the Substantive "*Ingenuity*" belong? I answer, that it is not

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properly formed to represent either of them: for if it is to be modified from "*Ingeni-ous*," it should be written "*Ingeni-ety*," analogous to "*Impi-ous*,

\*This reminds me of a circumstance, that shews how much the eye expects to be gratified at the first glance among objects to which it has been accustomed. On the death of Counsellor *Pitcairne* (not many years ago), Counsellor *Seare* bought his tye-wig; and *Seare* appeared in it at the Chancery Bar, the Lord Chancellor (Hardwicke) addressing Mr. *Seare* (or rather the *Wig*), said, "Mr. *Pitcairne*, have you any thing to move?"

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and *Impi-ety*;"—"Notori-ous, and *Notori-ety*;"—but if from "*Ingenu-ous*," it should naturally produce "*Ingenu-osity*," in the same manner as we have from "*Impetu-ous*, *Impetu-osity*."—I suspect that *Ingenuity*, in the sense of *Ingenuousness*, is full brother to *Consequential* in its vitiated meanings of *Pompous*, & c.

New Words, well formed and well distinguished, enrich a language; while one and the same Word with remote senses betrays a mean economy, and tends to embarrass and impoverish the diction. A little Periphrasis is better and more intelligible than a *fine* Word with but half a meaning, or a too compact phrase.

NERVOUS,

A Word which, till lately, when applied to a Man, was expressive of Musculous Strength, and a Brawny make; and thence, metaphorically, a strong and forcible style is called *nervous* and energetic: whereas now it is used only, in a contrary sense, to express

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a man whose nerves are weak, and even absolute *Enervation*. To preserve a distinction when we speak of such a Man, and of the Disorder by which his strength is impaired, we should rather say a *Nervish* Man, and a *Nervish* Disorder;

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which termination conforms with similar words, such as *Waspish*, *Devilish*, *Feverish*, *Agueish*; all expressive of bad qualities, or disordered habits.

Bailey gives it as denotative of Strength and Vigour in its natural sense; and adds, that when applied to a person with weak Nerves, it is Medical cant, for which he cites Dr. Cheyney, who might perhaps first prescribe this use of the word. His expression is— "poor, weak, *Nervous* creatures." Dr. Johnson follows Bailey as to the vitiated use of the Word; but gives us the primitive signification as implying *Strength* and *Vigour*, and cites Pope in the *Odyssey*:

"What *nervous* arms he boasts, how firm his tread,

His limbs how turn'd."

Shakspeare writes *Nervy* in *Coriolanus*, Act II. Sc. 1.

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"Sparta," says Mr. Boswell, "was a *nervous* constitution, but deficient in *gentleness* and *humanity*." *Account of Corsica*, p. 189. edit. 1769.

FALSE ORTHOGRAPHY.

This is an erroneous phraseology into which writers have sometimes unguardedly stumbled: but a moment's recollection would have assured them that the epithet *False* can never be applied to Orthography; for it is saying that the same thing is both true and false. One might as well talk of *False Orthodoxy*.—Mr. Walpole has made a little slip, in this particular, where he speaks of a letter from Queen Catherine Parr to the Lady Wriothesley, and observes that "from the orthography of this letter appears the ancient manner of pronouncing the name *Wriothesley*, which her Majesty writes *Wresely* \*." This is to say, that wrong spelling is orthography: whereas Mr. Walpole should have written from the mode of spelling, & c.

\*Royal and Noble Authors, vol. i. p. 21.

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"*Trewe Orthography*" is found in the author of the "*Arte of English Poesie*," cited by Mr. Warton\*, and is only a venial redundance: but in the same passage he talks of *Untrue* and of *False Orthography*.

ILL SUCCESS, AND BAD SUCCESS.

I do not cordially accede to this expression, though Bailey in his Dictionary says, that "*Success* is the event or issue of an affair or business, whether *happy* or *not*:" Philips adds, it is *often* applied to the former. Had he said *oftener*, I should have had a better opinion of his judgment, though I would totally banish the combination of *Ill* or *Bad* with the word *Success*. I know I have Writers of great account against me, but would appeal to their more deliberate decisions.

Johnson however will, in some degree, defend me: he says, "It is the termination of any affair happy or unhappy. *Success* without any epithet is commonly taken for good success."

\*Notes on Spenser's Fairy Queen, I. p. 118.

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Mr. Walpole is either strongly in opposition to me, or has forgot himself, where he says, "the Marquis of Clanrickarde followed the Marquis of Ormond in his Lieutenancy and *Ill Success*."

In speaking of two Armies, they may be said to have fought battles with *various Success*, sometimes one prevailing, sometimes the other; but we cannot use that expression where we speak of one part only. That the Saxons and Danes, for example, fought with various success, may be said with great propriety; but it cannot be applied independently to either one party or the other.

These words (bad and ill success) sound to my ear just as harshly as *False Orthography*; and always put me in mind of the man, who said, "his wife had *enjoy'd a bad* state of health for many years."

"Ignorant of what Success shall follow."

Crisp. and Crispus, p. 64. edit. 1725.

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The word *success* makes the word *follow* redundant. It should run, "Ignorant of what the success may be."

"*Succeed*;" used actively to prosper. Life of Dr. Fuller, p. 38. et antea.

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HE IS A WORTHY CHARACTER.

We say of a man who has peculiarities in his behavior, that "he is a *Character*," meaning, what the Italians call, a *Caricatura*, with something extravagant and *outré* in the outline: but the epithet *worthy* cannot apply superficially to the man; it must go to his heart and actions. We may say of one that—"he *has* a *bad* character," —and of another, that "he *has* a *good* character:" but we cannot say, abstractedly, that "he *is* a *good* character," or, "he *is* a *bad* character." The ellipsis is rather too forced in the latter cases. The French are much more happy in their expressions of "C'est un *bon* sujet;" and "C'est un *mauvais* sujet." It is scarcely allowable to say, "He is a droll character," though we borrow our metaphor from the stage; for it requires more, and we should say "*His* is a droll character," meaning that which he attempts to support:—neither can we strictly say, even that "Falstaff is a droll character" without an implied sign of the Genitive case, as if we had said, that "Falstaff's character is a droll one."

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What is to be said then, say they who have been used to talk thus?—I answer: if you know him well, call him "a *worthy man*;" or, if only be report, say, "He has the *character* of a *worthy man*:" but do not mix Verbs, Adjectives, and Substantives together, which cannot be combined with any propriety.

REPULSED;—CONVULSED.

*Repulsed* is a Participle of an imaginary Verb, formed from the Substantive "*A Repulse*:" but the true Participle is "*Repelled*." We may say, "the Enemy was *Repelled*," or "suffered a *Repulse*:" though I cannot agree to the Participle *Repulsed*;—it is illegitimate, and comes in a crooked direction from the first

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Ancestor\*. Shakspeare uses *Expuls'd* as the Participle of *Expell*, which is equally irregularly formed †. Our Dictionaries (viz. Bailey and Johnson) give us the Verb *Repulse* and *Expulse*, almost taking it for granted that a Participle must have a parental

\*The Heralds denote bastardy (in descents) by a line that is crooked, or wavy, instead of a direct line.

† Hen. VI. P. I. Act III. Sc. 3.

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Infinitive. It is true the Italians have *Repulsare* for the Infinitive, and consequently *Repulsato* for the Participle: and the French have their Verb *Repousser* and its derivatives; but these Participles in both Languages originate radically, without engrafting. The French give their Verbs the force of Substantives by an article prefixed to the Infinitive, as, *Le Pouvoir; Le Devoir; Le Repentir*, & c. but in the case before us we have formed a piece of a Verb out of a Substantive.

Analogous to these, we have *convulsed* as an adjective, though not as a Participle, though it has been converted into the Preterit of an imaginary Verb; as when we say, "*An earthquake CONVULSED the country*;" where it had better be said, "*the country was convulsed by an earthquake*;" for the Participle Passive is here more tolerable than the Preterit. In fact, we have no such verb as *convell* from whence to form such Verb as *convell* from whence to form such a Participle: nor will such formation always hold good when we have a similar Infinitive; for though we have *compell* and *dispell*, yet we

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do not say *compulsed* or *dispulsed* in the Participle, but (more regularly) *compelled* and *dispelled*; nor have we the Substantives *Compulse* or *Dispulse*. *Refell*\* makes *Refelled*, and nor *Refused*, as, according to these deductions, it might do. He *refelled* all my arguments, *dispelled* all my doubts, and *compelled* me to confess that he was right. Now let us read the above sentence with the



Verbs according to the formation of the verb *repell*, and it will run, he *refused* all my arguments, *dispensed* all my doubts, and *compulsed* me to confess, & c.

A COMPASSIONATE CASE.

This will often be told you with a long face, and it does not remove one's pity: but it is not grammar. A man may be *compassionate* in his nature, as an attribute: he may pity and *compassionate* the case as a result of his feelings; but the case itself can only be said to be *compassionable* †, or worthy of pity,

\*To *refell*, i.e. to *refute*. Measure for Measure, Sc. I.

† The word *Compassionable* is not in Johnson; but Mr. Pegge, in his *Curialia*, has used it; vide Part II. EDIT.

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which has the force of a Latin Gerund, or a second Supine.

CONVENE.

This verb is seldom properly used: for it is generally considered as an *Active*, whereas it ought to be found a *Neutral Verb*. A moment's attention to its origin will shew the force it must of necessity have, and that it can have no other. We read that "the King *conven'd* the Parliament:"— the Parliament is "*convened*" to meet on such a day, & c. The King, in the first instance, may be the cause of their *convening* (or coming together); but their convention is an act of their own, as much as their adjournments: let it then be said, that the Parliament *convened*, as well as that it *adjourned*.

I have seen numberless examples of the improper use of this Verb, though but few where it is not considered as a Verb Active. Dr. Robertson is very attentive to the true meaning, where he says:

"The Reform *convened* in great numbers." Hist. of Scotland, I. p. 175.

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And again:

"A Synod was soon to *convene*."

Id. pp. 166. 810.

Lilly (William) generally uses it properly; though sometimes he forgets himself.

Bailey once give it the secondary sense of Verb Active; but I think he mistakes his Author [King Charles], where the Participle "*convening*" seems to be used for the substantive "*Convention*."

The other instance is of the Participle Passive, viz. "*cannot be convened*," which seems to me to be a disallowance.

The misfortune sometimes is, that Lexicographers make use of unclassical authorities.

In short, the Verb "*convene*" is generally used in the sense of "*convoke*;" and therefore, in such cases as the Parliament, it should be said, "the King *convoked* his Parliament, and it *convened*;" thereby separating the two actions, which cannot well be included in the latter word as a Verb Active.

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#### ANTI-CHAMBER.

No author, Sir, who ever learned Latin and Greek, one would think, could possibly use *Anti*-chamber for *Ante*-chamber; yet such, and many, there are, who have had no regard to the difference between the Latin *Ante* (before) and the Greek *Anti* (against\*.) These Writers, though probably in their time they might have "forgot more Latin and Greek than you or I ever knew," have here, for our comfort, forgot themselves.

Bailey observes, that the word in question is generally written *Anti*-chamber; but adds that it is improperly so.

Dr. Johnson copies Bailey; and quotes Dryden and Addison, in the following passages:

"The empress has the antichambers past,  
And this way moves with a disorder'd haste."

Dryden.

"His Anti-chamber, and room of audience, are little square chambers wainscoted."

Addison.

\**Anti*-chapel often occurs for *Ante*-chapel. They are mixed and hybridous words at the best: but that is not our business.

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Authors never write *ANTicedent*, *ANTidiluvian*, or *ANTIpenultima*; or, on the other hand, *ANTEpodes*, *ANTEchrist*, or *ANTEDote*, as they might with equal propriety.

Shakspeare may be excused, but not so his Editors, where the scene is laid, as in the opening of the Play of Henry VIII, in *Anti*-room in the Palace: and again in Act II. Sc. 2. it lies in the King's *Antichamber*\*. If the Editors found it so written, their business was, for the sake of their own literary credit, to have corrected it, which they might safely have done, without any insult to the Poet's genius.

The Latins ran into the same error, and used *Antilogium* for *Antelogium*†; though *Antelogium* is condemned as *Vox Hybrida* by Dr. Littleton: it should therefore be *AntELOQUIUM*, to preserve its regularity, which is given by Littleton.

Something similar to this is the word *malcontent*, usually written *male*-content. The

\*Capell's edition, and Johnson and Steevens.

†Vide *Antilogium* in Littleton's Dictionary.

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word is French, and not directly from the Latin, though the former have both it and *mecontent* in the same sense [v. P. Bouhours and P. Girard]. Shakspeare has *malecontent*. [Two Gentlemen of Verona, Act II. Sc. 1.] Goldsmith has *mal*-content.

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Sir William Temple somewhere uses *Discontents*, which no doubt is better; for, when we write English, let it be as much so as possible, except where we have no word of equal strength. [V. Boyer's Dict. voc. *Mecontens*.]

GOOD MORNING TO YOU.

When the families and friends of our fathers and grand-fathers met at breakfast, they mutually saluted each other by wishing a *Good Morrow*—as much as to say. "We meet together well *To-day*, may we do the like *To-morrow*!" This, Sir, was the Language indeed even in our own remembrance. All familiar Writers, except those of yesterday, give the same salutation; as for instance, in Shakspeare—Publius says, "*Good Morrow, Cæsar*;" afterwards, Cæsar says, "*Good Morrow, Casca*;" and again,

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"*Good Morrow, Anthony* \*." Æmilia says to Cassio— "*Good Morrow, Lieutenant* †." It occurs in an hundred other instances, needless to be multiplied‡.

Another matutinal expression in ancient use was—"Give you (*i. e.* God) good Day," implying a hope that the day might end as well as it had begun: but the most ancient and enlarged wish was *Good Den*; that is, *Good Days*; being a contraction of the Saxon Plural *Day-en*, a phrase which occurs several times in Shakspeare§. This will account for what one sometimes ignorantly smiles at among the children in country places, where, in passing a stranger in a morning, they seem to accost him with, "Good E'en! Good E'en!" which is generally mistaken for an Evening wish, though it is in fact *Good Den*, a little softened in the pronunciation. These, with that of *Good*

\*Julius Cæsar, Act II. Sc. 6.

† Othello.

‡ *Good Morrow and Good E'en*.] See a Note, much to the point, in Johnson and Steevens's Shakspeare, Timon of Athens, Act II. Sc. 2.

§ Capell's Glossary.—See Romeo and Juliet, Act II. Sc. 4. where it must mean *Day-en*, and not *Even*, as the Commentators suppose.

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*Night*, were all that our Ancestors thought necessary, and do not comprise some absurdities which modern refinement has introduced, and thereby inverted the order of things. We now begin with wishing our friends, if ever so early or late, even if it be Mid-day, a *Good Morning*: but why wish him what he visibly enjoys? for a wish always has a regard to futurity; and it would be much more sensible rather to say in a morning, "*I wish you a good Afternoon!*" The wish of the *Morning* should be, for a *Good Day* at least (if not a *Good Morrow*); in the *Day*, for a *Good Night*; unless you chuse to divide the *Day* into three parts, and in the course of the *Day* wish a *Good Evening*, *à la Française*; for the French have only the compliments of *Bon Jour*, *Bon Soir*, and *Bon Repos*. The misfortune with us is, that we wish the compliment of the time present; for, in the *Morning* itself, we say, *Good Morning*; in the *Day-time*, *Good Day*; and in the *Evening*, *Good Evening*; all which civil speeches come too late, except that *Good Night* has its proper

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place. The wish of the *Morning* should be for a *Good Day*, of the *Day* for a *Good Evening*; and of the *Evening* for a *Good Night*; but as to that of a *Good Morning*, it can have no place except between people who chance to jostle together in the *Night*. But, in none of these cases, do we extend our wishes so far as our Ancestors used, and literally take no thought for the *Morrow*. *Morning* and *Evening* are now such arbitrary divisions of the twelve hours, that a wish may now and then actually relate to a past time. Thus, between six and seven o'clock in the *Summer*, when my Lord, going home to dinner, meets his Taylor, who has dined at two, drank his tea at six, and is sallying to take his evening walk, his Lordship returns the Taylor's bow, moves his hat, and wishes him a *Good Morning*. Now the old phrase of a *Good Morrow* would heal this anachronism.

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"A good morrow morning to you\*" is an evening compliment, which I have heard made use of, as well as a morning one.

\*"Good-morrow: for, as I take it, it is almost day." Measure for Measure, Act IV. Sc. 2.

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PREMATURE.

You and I know very well that this word, when metaphorically used, is adduced from fruit which either falls, or is gathered in a crude state, before it is ripe; which it will in the event assuredly be, if not thus prevented. The metaphor cannot therefore be applied to any thing that is not certain to happen in due order of time. This should be its true situation; but perhaps there are few words so misapplied as this is in the public prints: as a specimen of which, I give you instances, which, if not authentic in themselves, are very similar to many which often occur. One News-paper will tell you that a marriage has taken place between "The Right Honourable Lord A. of & c. and Miss B. a young lady of great beauty and fortune, and possessed of every accomplishment necessary to render the marriage-state happy:" when the Paper of the next day assures you, from authority, that the account of such marriage is *Premature*; for that Lord A. and Miss B. never saw each other

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in their lives. Would you not suppose that marriage must here go by destiny, and that this match must indispensably take place at some time or other, even though the parties should live unmarried to each other to the age of Methusalem?

Another Paper relates to you that "A lady with a child in her arms fell out of a window up two pair of stairs in .... street, and both were crushed to death:"—then the same Paper, of the next day's date, is extremely happy to acquaint the publick that the account given yesterday is *Premature*; for that both the lady and the child

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are in perfect health, and that no such accident had happened; from whence one is to infer, according to the true meaning of the metaphor, that the lady was, of necessity, to fall out of such a window, with a child in her arms, and that both must be dashed to pieces.

INDIFFERENTLY

is a word which, from two meanings, is reduced to one. It is very unseasonably places, where we pray that justice may be "truly

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and *indifferently*" administered by those who, & c.

It reminds me of a Mayor, who pardoned a man for an offence, and said to him, "Now am not I a *pitiful* Magistrate?"—"Yes, your Worship."

SINCE.

A Preposition, which ought to govern something.

"It is so long *since* I came to town;" "*since* I left the country."

It cannot well have the sense of *ago*; though it is often said that "a few days *since*" a fire broke out, and such like expressions, when it means a few days *ago*, or a few days *past*.

*Q.* "When did you come to town?"

*A.* About a fortnight *since*;" i.e. *ago*— *sed malè*.

*Q.* "*When*?"

*A.* "Not half an hour *since*."

"Twelve years *since* (bis) thy father was Duke of Milan." *Tempest*, Act I. Sc. 2.

\*See Shakspeare's *Comedy of Errors*, Act II. Sc. 1. and *Tempest*, Act V. Sc. 1.

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PRECEDENT.

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It is a little singular, that one word with the identical meaning, and the same in all points, should be used with the penultima short when a Substantive, and long when an Adjective. Such, however, is the word *Precēdent* and *Precēdent*.

GO TO.

Dr. Johnson, as a Lexicographer, gives no further interpretation of these obsolete words, so common with Shakspeare, and other old Writers in dialogue, than that they are objurgatory; and merely gives them the interpretation of "Come, come; take the right course;" adding, that "it is a scornful exhortation," which construction, by the way, he took *verbatim* from Bailey's Dictionary.

The words certainly imply a departure from the subject of conversation, by the metaphor of *going*; as if it should be said, *Go* to some other place by which I shall be relieved from your company; but, with all this implied *going*, it is strange that the Doctor

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should chuse to render it by "Come, come;" which is as bad as the common phrase to a beggar, of "*Come, come; Go* about your business."

*Go to* is generally passed over, as if it meant no more than *Tut, Tuch, Pooh*, or *Pshaw. Tille-valle\**. And the Commentators upon Shakspeare† in particular, in whose Plays it occurs so often, treat it with great indifference, as unworthy of their notice.

I cannot, however, help being of opinion that these two little words involve much ancient expressional history, if I may so speak, and which will lead us farther than it at first points out.

There is a context wanted; as two such dependent words, like an old illegible guidepost, point somewhere; though it expired as a mere objurgation. "Go to the d—l," says a wag.

"And the King of Syria said, Go to, go; I will send a letter unto the King of Israel‡."



\*Du Guesclin. Robertson's Charles V. I. 278.

† See the Variorum Edition of Johnson and Steevens, *passim*.

‡ 2 Kings, chap. v.

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The Bible was translated at different times; begun in the reign of Henry VIII. but not completed till 1611.

The answer "Go to God," seems naturally to have been "God *be* to you," which may be our "Good *bye* to you:" but for this there is no present authority.

The old manner of closing a Letter, "I commit or I commend you to God," seems to be the same expression\*. The latter means *recommend*; as, "Commend me to my brother Edmund York."

Shakspeare's Richard II. Sc. 2.

"To go to the world," *i. e.* to be married; *quasi*, to depart from the jurisdiction of the Court of Wards†.

Beatrice, in Much-ado About Nothing, says,

"Every one goes to the world but I."

"To go without day," is to be dismissed the court without *trial*—So in the old phrase, "To go to God." Jacob, who cites Broke. Kitchin, 193. Blount also cites

\*See Lodge's Illustration, col. II. p. 24.

† See note to "As you like it."

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Broke, tit. *Failer de Records*, No. 1. *Ire ad largum*. And see Littleton's Dictionary, 3d Part.

GOT A MIND— A MONTH'S MIND.

"To have a mind" (as we say) to do any thing, and "to have *got* a mind" to do it, are the same expressions, excepting that the COCKNEY adheres to the true phrase, which leads to its meaning more forcibly than ours does. They both imply an

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inclination, almost amounting to an injunction, radically derived from an ancient custom, more fully explained when they say, as is frequently the case,—"I have got a *month's* mind" to do such a thing. This metaphorical expression is deduced from old testamentary requisitions in the times of rigid Popery, whereby the party dying enjoined certain masses, & c. to be performed at *a*, of *the month's* end, for the good of his soul, for which he left a periodical sum of money, as to a Chantry Priest, & c. This, being a declaration of the will and *mind* of the deceased, was called "his *month's* mind." There was no danger of

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its being neglected in the performance in those times, while it carried the reward with it: but, after the Reformation, when the bequest was pecuniarily abolished, the "*month's mind*" no longer was attended, and the soul of the deceased was left to its fate in purgatory; though the expression, once strong in its inducements, subsisted, to denote any bold inclination dependent on the party speaking, from the operations of his own wishes.

Thus one COCKNEY will say to another, "*I have got a good mind* to go to the Play;—have you?"

The *month's-minds*, and other more frequent masses for the souls of the dead, have sometimes borne hard upon the property of the living. Dr. Smollett, in his Travels, relates the case of a poor gentleman of Nice, whose great grand-mother had founded a perpetual mass for her soul, at the rate of fifteen sols (about nine pence English) *per diem*, which at length was all that then remained of the family estate. This gentleman remarked the greatness of the hardship, by

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observing, "that, as she had been dead upwards of fifty years, her soul had, in all probability, been released from Purgatory long before; and that the continuance of the mass was become an unnecessary expense, though it would be impossible to persuade the Church to relinquish the emolument\*."

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Masses were an article of traffick among the Monks: as, if the masses are very numerous at one Convent, the Priests hire those of another to perform them for a small sum, and pocket the difference †.

Dr. Johnson passes it lightly over; and contents himself with interpreting a *month's mind* to express a *longing desire* to do any given thing. He cites Shakspeare, and a passage in Hudibras, in both of whose times it implied no more: but the true meaning lies farther back in the annals of time.

A priest has got "a *month's mind* to perform."—Grey's Notes on Shakspeare, I. 80‡.

\*Smollett's Travels, Letter XX.

† Ibid.

‡ See also the Two Gentlemen of Verona, p. 135, edit. Johnson and Steevens.

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"The *month's mind*" of the two Dukes of Suffolk, 1551; see Strype's Mem. II. 281: of Sir William Laxton (late Lord Mayor), 1556; see Strype's Mem. III. 305: of the Earl of Sussex; idem, p. 314.

"A *second year's-mind*" was performed for Master Lewyn, an iron-monger, June 29, 1557; idem, p. 378.

COMPLIMENTS

Seem to mean *Comply-ments*, and therefore cannot be used in the first instance of an invitation; as it rather appears to be the language of the *Invité* than of the *Inviter*. A asks B to dine with him. B return for answer, "that he will *comply* with A's invitation." *Compliments*, therefore, ought to be the cardinal word of Ceremony in the return, and not in the request.

WAIT UPON.

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The answer to an invitation from A to B is, "that B will do himself the pleasure of *waiting* upon A." This is contrary to all the rules of etiquette; for A, at whose house

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the scene is to lie, is bound to *wait* upon B, his guest. I remember when the language was, that A should say to B, on inviting him to his house, "that he would be very happy to *wait* upon him in St. James's Square." Every man is to *wait* upon his *guests*, by him, or his sufficient deputy; and not them upon *him*. In the first instance, to *wait* means to *attend upon*: just the reverse of the French *attendre*, which signifies to wait *for*, or expect.

PREVENT—LET, & C.

There are some few words often heard by us in the Church Service, and in Holy Writ, which, according to the present ideas annexed to them, are very unlucky in their situations. I do not mean to jest on a serious subject; but at the same time cannot conceive that above one in one thousand can possibly know the meaning of, "*Prevent* us, O Lord, in all our doings;" though all utter it with a supposition, perhaps, that it extends to our *mis*-doings. Sych mental interpretation will do no harm. It rather

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means, according to one sense of *prævenio*, "Go before," or "Guide us."

Besides the Holy examples, Dr. Johnson cites Hooker: but the word has taken so different a meaning at this time, that it staggers at first \*.

*Rewarding* for *crimes*, in Scriptural Language *sæpè*; as in one of the Psalms for the 6<sup>th</sup> day of the month, morning service, xxxi. 26. The Greek is, "will render or *retribute* unto them." So Proverbs xi. 13, *recompence* is applied both to the righteous and the wicked.

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The worst of these words of duplicity is *Let*, which frequently operates in direct opposition to its present meaning. In one of its old senses it only survives as a substitute in the tautological language of Law, as "without *let*, *hindrance*, or *molestation*;" with which it is generally combined; which words, like acres, are to be found (be the same more or less) in every lease.

"I'll make a ghost of him that *lets* me."

Hamlet, Act I. Sc. 4.

\*See examples in Johnson.

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REDUNDANCIES.

"He answered, and said:"—and amplification, by which a previous conversation had passed, and a question been propounded.

"*Kneeling on your knees.*" Communion Service.

The *Husteron-Proteron* seems to have been common, or at least unheeded by our Ancestor. Thus Shakspeare,

"*Bred and Born.*"

Twelfth Night, Act I. Sc. 2.

"Titus, thou shalt *obtain* and *ask* the Empery."

Titus Andronicus, Act I. Sc. II.

edit. Johnson and Steevens.

"*Read or Write.*" Robertson's Charles V. Book I. p. 278; Book V. p.

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MISCELLANEOUS REMARKS.

*Married.* "He married *her*"—"she married *him*"—"Rev. Mr. A. married *them*."—

"*Il marria avec.*"

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*Gentleman-like*. "He treated me in a gentleman-like manner." It should rather be "Gentlemanly;" otherwise it is a reflection, as if his Gentlemanship was affected, or mine was doubtful. "He treated me like a Gentleman," operates both ways. I have heard it pronounced Gentlemany, without the second *l*.

Dr. Robertson writes *Brieves*, vol. II. p. 133. So *Beeves*, without a singular. The Printers say *Prooves*.

*To confuse*, is used by Dr. Johnson in the note to *As You Like It*, p. 274.

*Accodemce*. Dr. Johnson, & c. spelt it so. I should rather write *Accedence*, as *Inceptio ad Gram.* as Leigh on *Armony* does.

*Which* for *Who*. *Timon of Athens*, Act II. Sc. 1. Mr. Steevens says, in the note, that the use of it is frequent in Shakspeare.

*To like*, is used both ways. "His countenance likes me not." *King Lear*. on *Armony* does.

*Dislike* and *Mislike*, synonymous, used both ways as above.

*Proportionably*, Boswell's *Account of Corsica*, p. 368. Qu. if not proportionally.

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*Amphitheatre*, promiscuously used with THEATRE— *sed malè*.

*Equanimity of Mind*— *malè*? We might as well say *Pusillanimity* of Mind: the *animity* expresses the *mind*.

*Keeps*, in a College sense. *Titus Andronicus*, Act V. Sc. 2.

"*We carried away our Mizen-mast*." Byron's *Narrative*, p. 4, 1780, 12mo; i. e. "we lost our mast."

*Among* and *Amongst*.—*Among* is the true word from the Saxon; and *Amongst* seems to be intended as a superlative, quasi *amongest*.

*I* for *Aye*. *Romeo and Juliet*, Act III. Sc. 2.

*But*, i. e. Without. *Eltham Stat. art. Almonry*.

*Per case*, *Perchance*. *Ibid.* chap. 75.

*Did off their Coats*. *Orders of Henry VII.* for the Regulation of his Household.

*In no time*; in a moment. *Dover Dialect*.

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Before I undertook this investigation, I was not aware that we all speak so incorrectly in our daily colloquial Language as we do.

The best of us generally use the Adjective for the Adverb where there is any degree of comparison to be expressed. How *extreme* cold the weather is! for *extremELY*; *prodigious* fine, for *prodigiousLY* fine; and in other cases where no comparison is implied, as *previous* for *previousLY*.

*Exceedingly* may be used independently as an Adverb; but not as an Augmenting Adjective. As "I like it *exceedingly*:" but we cannot say "*exceedingly* well\*." and should say "*exceeding* well," i. e. more than well, as Shakspeare does the word *passing*:

"This strange, 'tis *passing* strange."

The Prince in the Second Part of Henry IV. says, "I am *exceeding* weary." Act II. Sc. 2. [So "*exceeding* wise." Much Ado About Nothing, Act II. Sc. 3.]

\*Yes we may." J.H TOOKE'S MS Note.

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The old Adjective *incontinent* is generally used for the Adverb *incontinentLY*. [Othello, IV. 3.]

*Contrary* for *ContrariLY*; as, "*Contrary* to our intention," and "*Contrary* to Custom," after a Verb, are both ungrammatical, and *contrarily* should be used as it is by Dr. Johnson. [v. Tour to the Hebrides, p. 278, and his Life of James Thomson.]

*Godly*, adverbially, for *godlily*. Offertory.

*Ungodly*, adverbially: "Vainly, detestably, and also *ungodly* employed." Appendix to Mr. Pennant's Journey from Chester to London, 1778, 4to. No. III. in the resignation of the Prior and Convent of St. Andrew's, Northampton.

"Of all their *ungodly* deeds which they have *ungodly* committed." Jude, ver. 15.

INSOLENT.] We say, an *Insolent* Fellow: from the derivation of the word, it cannot be applied to a Person; for we mean to say, he treated us *in an insolent manner*, such as we had been unaccustomed to.

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I SHALL BE AGREEABLE TO ANY THING:] *i.e.* any proposal will be agreeable to me.

OFTEN, for *Frequent*.] Locke on Education, Sect. 66.—"and see, by *often* trials, what turn they take."

FEW is used adjectively by Sir James Melvil.

"HE WERE BETTER BE WITHOUT IT,]" says Mr. Locke (on Education, Sect. 70, prop. fin.) We generally say he *had* better be without it. The full sense of Mr. Locke's expression is, he *would* be better *to be* without it. It savours of the Italian, where the Verb *esse* is conjugated by itself in the compound tenses.

MIND, for Remind.] Locke on Education, sect. 71.

PUT ABOUT, for *Put upon*, or *Set about*.] Ibid. sect. 72.

A QUITE OTHER THING.] Locke on Education, sect. 94. "And finding it a quite other thing." The received expression is *quite another thing*.

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SURFEIT.] Used as a Participle by Mr. Locke. "By being made *surfeit* of it." *i. e.* surfeited with it. Education, sect. 108.

TOLE,] to draw or decoy a person to a thing. Ibid. sect. 115.

AVERSE FROM—AVERSE TO.] Both are used; but the first seems to be the most proper, in writing at least. The latter is mostly used in common speech. "The English, averse *from* the dominion of Strangers." Robertson's Scotland, 8vo. vol. I. 258.

AFTER,] should govern something, otherwise we ought to use *afterwards*: but we frequently meet with such expressions as these:

"He died not long *after*."



"He lived many years *after*."

"He paid the money *after*," & c.

i.e. after *the time of which we have been speaking*—but this is too great an ellipsis. There are many words and expressions in use among our Forefathers, which would

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make very strange havock with our present modes of writing and speaking.

"I have received the *unvalued* book you sent me."—*Milton's Verses on Shakspeare*\*.

"Mr. A. keeps a very little *hospital*† table."

"I have visited Mr. B. this Summer, and feel great *resentment* of the treatment I received‡."

"I have lately read Mr. ——'s History of ——. It is a most *pitiful* performance."

Sir Thomas More's Edward V. 1641, is called his "*Pityful* Life of Edward V."

\*See a Note on Richard III. Act I. Sc. 4. edit 1778.

† Fuller, Church History, B. V. p. 197.

*Hospital* and *Hospitable*. *Hospitality* should rather be *Hospitability*, the former seeming to apply to the care taken of a patient in an Hospital. From *Irritable* we have *Irritability*. *Practicable* makes *Practicability*, and we have not the word *Practicality*. If *Hospital* were an Adjective, the Substantive *Hospitality* would follow: but the Adjective is *Hospitable*.

‡ See Life of Dr. Radcliffe, p. 92, edit. 1736.—N. B. It is in Johnson's Dictionary.

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"King Charles I. was very much *reduced* indeed; but the *Reduction* of King Charles II. brought things right again\*."

"Mr. A is as *humoursome* as a man as I ever met with; though at certain times he can be as *humourous* as any body†."

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"I never saw any man more *important* than he was, when he came to beg I would do him the greatest favour in the world‡."

"And I treated him *respectively*§."

"But I afterwards found that he was a man of the greatest *dissolution* in the world||."

"Where does he live?"—"In a very *inhabitable* part of ——shire, where his father lived before him¶."

\*Life of Dr. Thomas Fuller, London, 1661, 12mo. p. 104.

† Shakspeare. See before, p. 72.

‡ Comedy of Errors, Act V. Sc. 1.

§ Two Gentlemen of Verona, and Godwin's Henry VIII. p. 101. See before, p. 65.

|| Robertson's Charles V. vol. IV. p. 362.

¶ Richard II. Act I. Sc. 1.

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NAMES AND TITLES.

To the affectation of a new-fangled modes of spelling words, we may add what has of late years happened to names and titles, some of which have been expanded. or altered, in the position of letters, or in their terminations, and in other particulars, contrary to long-established practice, however they may be warranted by antient usage, insomuch that one scarcely knows them again when seen in their old new cloaths.

If every name of a person or place were to be restored to original spellings, we should not discover who was meant; nay, the simplest names have been so mutilated, that the learned Editor\* of the Northumberland Household Book assures us that he has seen the plain, dissyllabical name of *Percy*, in various documents which have come before him, written *fifteen* different ways.

The family name of the Earl of *Dysart* has so long been spelt *Talmash*, that one

\*Dr. Percy, the late venerable Bishop of Dromore.

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stares at the first view of the present mode of writing it— *Tollemache*. The Peerage of Scotland, Crawford, Douglas, & c. and the Heraldic Writers, Sir George Montague, and Mr. Nisbett, give it as *Tallmash*.

The name of *Littleton* is now studiously to be written *Lyttleton*, under pain of displeasure. The great Lawyer, the head of that name, wrote it *Littleton*; and no Lawyer of the present age would scruple to do it; as does his Commentator, Lord Chief Justice Coke. I fancy that our old friend Adam Littleton the Dictionarian would have whipped a boy for spelling it otherwise than as we find it at the end of his Dedication, *Littleton*.

Some words have got back again. *Fauconberg* was for a long time *Falconbridge*, and is now got back again to *Fauconberg*. Shakspeare has it both ways.

I love to *learn*, Sir; but I hate to *unlearn*. To you and I, Sir, who have seen more than a half hundred years, it is re-funding.

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#### ADDITAMENTA.

##### CURSORY REMARKS ON JOHNSON'S DICTIONARY.

It is not my purpose to comment upon Dr. JOHNSON'S Dictionary. Thus much, however, may be observed, that when he engaged in this laborious and voluminous work (for I will not call it otherwise *great*), it is acknowledged that he wrote for bread, and was paid by the sheet. It was not a task to which his refulgent genius ever prompted him; his thoughts were too elevated to have selected such an office; and therefore it was necessary for the supply of his immediate occasions. Thus he *devoured* his Dictionary, as it grew, faster than he wrote it; for at the close of it the balance was against him. He was honest, and did his best, I make no doubt; and

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therefore Peace to his Shade! He did not wilfully, like Baretti, secrete *four thousand words* for a second edition.

I do not think Lexicography was his *forte*. He submitted to it; and we are at the present highly obligated by his labours, painful as they must have been to him. This branch of erudition is enough for one man, however qualified.

Criticism is equally out of Dr. JOHNSON'S line. His Notes on Shakspeare are trifling and unsatisfactory, compared with those of Mr. STEEVENS; for which it may be said, and I hope without offence, that Dr. JOHNSON had every thing else to do; while Mr. STEEVENS was absorbed in the subject, and was *totus in illo*. Dr. JOHNSON'S work, great as it is, cannot be called a perfect, or even a satisfactory work. He built on old foundations, some of which he pulled down, which should have remained; and left others standing, which he was able to have demolished. He worked for a body of Booksellers, called *The Trade*;—was paid generally in advance;

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— and it is very discernible in many cases wherein he was diligent, and wherein he was indolent and inattentive. When money was wanting, sheets were written apace; when money was in his pocket, he was more deliberate and investigative. He had too much *vis inertiae*, and a want of enthusiastic zeal, founded on an independent love of his subject; and passed things over, because he was not in a humour to examine them thoroughly, or when some other object called him from his laborious work to more pleasing and flattering subjects, better suited to the bent of his great and unbounded faculties.

Dr. JOHNSON'S was not at all aware of the authenticity of dialectical expressions, and therefore seldom attends to them, or considers them as natives, but as outcasts; whereas they contain more originality than most words, & c. in common use at this day, which are begotten by *Absurdity* on its fantastical mistress

*Refinement*. The Languages of our Ancestors, preserved in our Provinces, are not all by one common

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Parent; for, if you would seek for the terms and expressions of *The Northern people*, it will be in vain to ransack the British tongue; for it is all *Saxon*, as is the Scotch. On the other hand, it will be as fruitless to hunt for the language of *the West of England*, which is entirely *British*, in the Anglo-Saxon mine of the North.

A word more on this Dictionary, and I have done. It profess to be an *English Dictionary*, and is too much so; for, though I do not wish such a work to contain *expressions* borrowed from other Languages, though daily in use; yet there are *technical words*, which often have started, though compounded or borrowed even from the Greek, which by Naturalization ought to have a place in a *National Dictionary*. How otherwise in the next generation to understand what is meant by the *Lyceum*, the *Eidophusicon*, Sir Ashton Lever's *Holophusion*, Walker's *Eidouranion*, or the *Panorama*? *Ranelagh*, the *Pantheon*, *Vauxhall*, may perhaps survive some time longer; but, of the others, some are already

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gone, and the rest will probably die with their Sponsors.

To these may be added the new-fangled terms for various articles in dress, both male and female\*, in furniture†, and general domestic use.

Many of these terms were well known in Dr. JOHNSON'S time; and many have arisen since: but I would make the observation general, by saying that such words, as *denizens*, ought to have a place in an *English Dictionary* ‡.

As to words newly coined, we see many very justifiable in the News-papers of every day.

I have no right to arraign Dr. JOHNSON'S Dictionary, but because it frequently disappoints me; for the subject of the preceding sheets is beyond the reach of

Dictionaries in general, which are necessarily confined to radical existing words.

It is, however, to be lamented that we of this

\**Shawl*— *Galoches*— *Spencer*, & c., & c.

† *Doyley*— *Espergne*— *Turin*, & c. & c. & c.

‡ No! No!! J. H. TOOKE.

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country, who possess a Language strong and energetic enough to convey to us every thing worth knowing, must be dragged headlong through the Latin and Greek tongues, without the least attention to the common grammatical construction of our own. The consequence is, that in a course of years we forget the two former, when it is too late to study the latter, unless perchance some inquisitive peculiarity of reading conducts us to it. The drudgery, the discipline, the fears, and flagellations of the early stages of education, are intolerable inflictions, when, after all these, and the subsequent Academic progresses from a Freshman to a Bachelor of Arts, the *Toga Virilis* where tasks and impositions end, and the party thinks himself a man of the world, he finds that he can scarcely write *English*, and that what he writes is not always the most correct spelt. Let us, who are *Englishmen*, begin and end our education naturally in our Vernacular Language, and through the medium of that learn what is necessary to be known of the history of the Ancient

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World, its mythology, and its revolutions. Something of what are termed *the Learned Languages* is necessary to understand the Sciences; our Ancestors having thought proper to retrain terms which are technically *Latin* or *Greek*, instead of rendering them into our own Language: and thus is Science, like the Scripture of old, locked up from the people. One great absurdity in School-learning is, that we are taught the first language (*Latin*) by a Grammar in that very Language, and the gibberish of "*Propia quæ maribus!*"— *Ignotum per ignotius!*—It follows next, that

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we read scraps of books, and understand nothing. Little Language, and less History, remains upon the memory; and it is in fact all to be read over again with different ideas, if a man of education chance to have curiosity or wish to know what happened in the old world, after he quitted School; so that, at forty years of age, one out of a thousand may perhaps arrive at the whole story of Virgil's *Æneid*, Homer's *Iliad*, Livy's *History*, and Suetonius's *Lives of the Twelve Cæsars*,

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which were left unfinished when he went to College. The *History of the Lower Empire of Rome* is seldom if ever attended to, though it is the basis of our own early establishment; and the English story, since the Conquest, is to be picked up piece-meal by casual reading, without regard to Chronology, or accurate arrangement of events, and gives place to every nonsensical Novel that disgraces the understanding of the purchaser.

It is natural to suppose, that all Boys are averse to their book, and learn nothing upon principle; and it is certain, that nobody can be more idle than Boys— except their Masters. Stated hours are daily to be passed in the School, equally unpalatable to both; and each party is glad of a holiday. The Master is paid, for his time and confinement, quarterly or half-yearly, whether the Scholar improve or not; while the Boy looks forward impatiently for emancipation, after rubbing through examinations, as well as he can, without actual punishment or personal disgrace; and thus that

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account is closed. The Young Man then goes to University, and commences Pupil, or a bigger School-boy; but there he finds stimulatives to excite his ardour. The Liberal Sciences open upon him; he is to apply his Languages to the acquisition of knowledge: and he has objects before him which he had not before. The previous exercises for a Degree confront him. A Fellowship is next in succession; and the

prospect of an establishment in future life discloses itself, to awaken him to some share of industry, to enable him to pursue the hints of ambition and emulation.

Etymology has been called *Scientia ad libitum*; and well it may; for, where the derivation is tolerably remote, every man has his favourite hypothesis to support, which he does *vi et armis*, and with all the absurd and strained arguments of an advocate in a weak cause. Some probability, and much plausibility, gives encouragement to conjecture; and there are many cases wherein the best guess carries the day: but I have higher notions of this branch of literary

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science. Etymology I consider as *the History of Words*, from their primary ancestor to their descendants, as well illegitimate as legitimate: comprehending their parentage, their intermarriages, their collateral family connexions, & c.; and upon the first principle, the Etymology is left open to every man to guess as he pleases.

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#### OCCUPATIONS.

Take *—ist*, and (like *—ism*) it will express several Trades as well as those to which it is applied. We hear of a *Druggist*; and why not of a *Bookist*, or a *Hattist*? We hear of a *Tobacconist*; but not of a *Stationist*, which would be regular; whereas, to produce *Tobacconist*, we are forced to throw in the letter *n*, to meliorate the sound, and avoid de collision of vowels, which *Tobacco-er* would bring about; and for the same reason we do not talk of a *Shoe-ist*, a *Hose-ist*, a *Fish-ist*, or a *Pastry-ist*. A Traveller is now-a-days called a *Tour-ist*; and we have long had *Organist*, though *Fiddle-ist* would be bad; but *Trumpet-ist*; or *Drum-ist*, would do as well as *Trumpeter*, and *Drummer*.

Many words will admit *—ize* for the termination. A Hair-dresser powderizes, while a Chemist or Aphotecary pulverizes; why may not a Writer authorize, and why may not I (as such) blunderize?



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APHOTECARY.

Dr. Johnson says, from *Aphoteca*, a repository\*: and that it means "a man whose employment is to keep medicines for sale: Greek *Αποθηχη*."

Henry Knighton, who lived about 1393, had the word *Apothecarius* †.

Chaucer, who wrote before the introduction of Greek‡, writes "*Potecary*."

In the *Liber Niger Dom. Reg. Angliæ*, temp. Edward IV. who reigned from 1461 to 1483, it is written *Poticary*.

Steven's Dictionary has *Boticario*, and derives it from *Bote*, a gallipot. *Botica* is a shop in Spanish (French *Boutique*), but emphatically the shop of an Apothecary.

The *A* may be our Article, which use has added to the word, together with the Article *an*, which is a pleonasm.

*Per Contra*, we have appellatives, which by withdrawning a letter from the word *per*

\*See note in p. 72

† Decem Scriptores, Col. 2726, line 36.

‡ See before, p. 72.

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*aphæresin* in the article, has absorbed it, as—from *a naranja*, we have formed *an orange*. —*Avanna*, we call *a fan*, which should be termed *an avan*; from *Abeli*, we say *a lily*: so, by dropping the *A* entirely, we have made *saffron* from *assafran*: all from the Spanish. Not content to say *a Boticario*, or, Anglicè, *a Boticary*, but we must double the article and say *an Aboticary*.

Junius calls it *vocabulum sumptum ex Græco*; but adds, *minus commodè*; and refers us to Vossius, lib. I. de Vitiis Sermonis, c. 32.

Apothecaries anciently sold wine and cordials.

"The Emperor is somewhat amended, as his *Poticarie* saith \*."

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A Bookseller who keeps a shop (a *Bibliotheca*), might as well be called a *Bibliothecary*.

\*See Letter XXII. in Lodge's Illustrations, vol. I. p. 165, from Sir Richard Morysine to the Privy Council; and again, p. 169. *Potikar* occurs, vol. II. p. 256.

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Perhaps the *Poticary*, or *Boticario*, was so called, to distinguish him from the itinerant Medicine-monger; for I am willing to suppose there have been Quacks as long as there have been regular men in the profession of Physick.

Apollo was little more than an Empiric; for it was one of his inferior occupations. *Opifer per orbem*. His son *Æsculapius* was a Physician.

Q. If Apollo by the term *Opifer* was not a midwife? The Apothecaries proud of the connexion, by his figure in Dutch tile in their shops.

Mr. Nares says\*, that *Potecary* is very low; and so it is to our ears at present.

You might as well say that *periwig* is Greek, from Περν, *circum*, (Græcè), and *wig* (Anglicè); whereas it is only unfortunately a corruption of the French *peruque*.

The *Boticario* (or *Poticary*) was perhaps to the *Quack*, who carried his medicines about for sale, as the *Stationer* (or *Shopkeeper*) was to the Hawker and Pedlar.

\*P. 266.

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BROKER.

The verb is to *Broke*, as in *All's Well that ends Well*, Act III. Sc. 5.

BUTCHER,

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Dr. Johnson says, is from *Bouche*, quasi *Boucher*. But *Boucheir* seems to have been a retainer at board only, without pay. Hence the name corruptly spelt *Bouchier*.

Skelton writes it *Boucher* \*:

"For drede of the *Boucher's* dog,  
Wold wirry them like an hog."

CARPENTER.

From the French *Charpentier*. Johnson.

CHANDLER

*Wax-chandler*, *Tallow-chandler*, *Chandler's-company*. *Corn-Chandler* is artificially formed, as *Linen-draper*, *Green-grocer*.

Q. At Canterbury, a *Chandler*?

\*See Note to Henry VIII. Act I. Sc. 1.

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Q. As to *Candler* in the North, where they have the name?

CLERK (originally in ORDERS).

There are *Clerks in Orders* in several parishes in London, as at St. James's, St. Martin's, St. Andrew's, Holborn, St. Clement-Danes, & c.

There is a Clerk in orders also, I am told, at St. George's, Hanover Square: the parish is modern, though it is large.

Called *Amen-Clerk* in some places; and in Essex *Church-Clerk*.

COOPER.

Mr. Ray says, *Coop* was a general term for a vessel to enclose any thing. So a *hencoop*; I presume he means where it is made of wood. They have a *Fish-coop*,

used for taking fish in the Humber, made of twigs; such as are called *Eel-pots* in the South\*.

There are two noble family names of this sound, though differently written; viz. The

\*See Ray's North-country words.

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Earl of Shaftesbury, whose name is spelt *Cooper*; and Earl *Cowper*, whose title is nominal, and not local. The arms of Earl *Cowper* have (I know not if allusive to the name of *Cooper*) three annulets on a chief. If these rings are to represent *hoops*, they ought to have been the arms of the Earl of Shaftesbury. Those of the Earl of Shaftesbury (*Cooper*) are the three *Bulls*.

CORDWAINER.

Usually supposed to have taken the name from *Cordovan* leather, of which the finest shoes were made, perhaps in France, where the operator probably obtained the name of *Cordovanier*, easily corrupted into our *Cordwainer*; or Q. the Spanish term?

CURRIER.

*Cuir*; *Jack'dor*; hardened leather.

DRAPER.

A dealer in *woolen* cloth; from the French *drap*, and *drapier*.

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DRESSER.

*Hair-dresser*.

*Leather-dresser*.

*Ferrum. De Ferrariis*, the name of a very antient noble family; the arms three Horse-shoes on a bend; now *Ferrars*.

GLAZIER.

This hardly wants any explanation; the term in Yorkshire is a *Glazener*, from the retention of Saxon terminations in Verbs.

GROCER.

Dr. Johnson says, it should rather be written *Grosser*, being one who dealt originally by the great, or by wholesale, as opposed to those who sell by retail.

It does not, therefore, seem confined to any particular commodity; but it may refer to the number of articles in the shop, such as we call now a Chandler's shop on a large scale.

We call twelve dozen, *i. e.* twelve multiplied by itself, a *gross*, or *grose by tale*.

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We have now a *Green-grocer*, for want of a better description, though a palpable retailer of *greens*, & c. by the single bunch, as well as turnips, carrots, parsnips, and vegetables of every colour and variety.

Dr. Johnson, to give the investigator two chances, says, it comes perhaps from *grossus*, a *fig*; but, unluckily, that word means a *green* and not a *dried fig*\*.

In the Statute 37 Edward III. cap. v. Merchants are mentioned, then called *Grossers*, who are there accused of *engrossing* all sorts of merchandizes†.

The *Grocers* were originally called *Pepperers*‡.

HABERDASHER.

Perhaps *Fevre d'Acier*, or Needle-maker.

Dr. Johnson relies upon Minshew; but see Skinner, who makes another conjecture.

Junius only gives Skinner's words.

The term was in use in Chaucer's time, as in the Prologue to the Canterbury Tales.

The Company was incorporated in 1407.

\*See Nares, p. 291.

† Nares, ut supra.

‡ See Stowe's Account of the Companies of London.

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#### HAWKERS and PEDLARS.

These go so properly and uniformly together, that it would be unnatural to separate them— especially as, like the Barber-Surgeons, they are united in the Statute-Law.

As to the former, Dr. Cowell thinks "that the appellation seemeth to grow from their uncertainty, like those that with *Hawks* seek their game where they can find it. You may read the word," continues he, "in 25 Henry VIII. ch. 6.—and 33 Henry VIII. ch. 4."

Phillips partly concurs with Dr. Cowell, after having used the same words; and adds, "They are now commonly taken for a sort of people who, waiting for the first publishing of New-books and other Pamphlets, run crying them about the streets, as it were *Hawks* that hunt every where for prey."

Cowell adds, that when these were called *Hawkers*, the wholesale dealers were termed *Mercuries*. One would think they should be inverted.

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Spelman *tacet*.

Skinner and Junius both adhere to the idea of a *Hawk*, and are not to be beat off from their game.

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Dr. Johnson seems to have given himself no trouble to search for a radical meaning of *Pedlar*; but is contented to believe the word is an abbreviation of *Petty Dealer*, as a contraction produced by frequent use.

Minsheu looks for it in the French by the same forcible means, and derives it from *à pied aller*.

Skinner and Junius both incline to the Teutonic *Betteler*, which they render *Mendicus*; and Skinner intimates that it was applied to these itinerant chapmen:—"quia istius modi mercatorculi, instar mendicorum, vagantur." Junius writes the Teutonic word *Bedeler*, which comes rather nearer our word in substance, and gives almost the same reason for adapting our meaning to it. In the Danish language there still remains the Verb *betler*, to beg; and *betlere* for a beggar\*.

\*Wolfe's Dictionary.

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HIGGLER.

"One who sells provisions by retail," Dr. Johnson: who says, that "to *Higgle* is of uncertain etymology, probably corrupted from *Haggle*." Now, he supposes *Haggle* to be a corruption of *Hackle* or *Hack*; which, from its primitive signification, to *cut* or *chop* in a bad sense, he metaphorically applies to being tedious in making a bargain. Here is corruption without end!

As to *Higgle*, Philips *tacet*; but allows *Haggle* to mean, as he phrases it, to stand hard at a bargain.

Skinner *omnino tacet* as to *both*; but under *Hegler* he refers to the Danish *Hyckler*, a flatterer.

Junius *tacet* as to *Haggle*: and in *Higler* refers to *Huckster*.

*Higler* has obtained the honour of giving a name to itinerants of a certain sort: but *Hagler* is only a general word, that has no rank whatsoever.

A *Higler's cart* is well understood.

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HOSIER.

A maker of *Hose*, *Stock* and *Stockens*; more properly in the plural *Stocken*, the Anglo-Saxon termination; our *s* being a redundancy added to the Saxon Plural.

The workmen are called *Stockeners* in the Northern and Midland Counties, where they say *Beddiner*.

HOSTLER, or OSTLER.

From the French *Hostelier*.

HUCKSTER.

This is a word of some respectability. Dr. Johnson interprets it to mean a dealer in small quantities; and gives us the German word *Hock*, a Pedlar, for its derivation; in which language, he says, *Hockster* is a Pedlar in the female line\*.

Swift writes *Hucksterer* †, as quoted by Dr. Johnson.

The Verb is, *To Huck*.

\*See Skinner, who quotes from Minshew. See also Junius, and consult the Acts of Parliament.

† Holyoake writes *Houkster*.

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It seems to mean a petty chapman, who *haggles* for the best price he can get; which leads to the word *Higler*, quasi *Hagler*. Thus it is said in the Life of Gusman de Alfarache, folio 2622, p. 39. "A bad paymaster never stands *hucking* for what he takes upon trust."

Dr. Johnson is partly right, for *—ster* is the female termination both in High and Low German, where we find the following examples: *Kooper*, a buyer;—*Koopster*, a woman-buyer. *Spinner* and *Spinster*\*. *Baker* has its female *Backster*. *Tapper* has *Tapster*†. Q. As to *Webster* and *Malster*?

*Sewing* was so peculiar to women formerly, that there is no such word as *Seamor*, but only *Sempster*, which we have enlarged and more feminized into *Sempstress*.



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*Throwsters* is written *Throwers* in the Charter of Incorporation of the *Silk Throwsters*. See Edmondson's Heraldry.

Bailey, in his Dictionary, 8vo., gives

\*See the Play of Henry VIII. *Norkfolk loquitur*.

† See Hexham's Dutch Dictionary; and the Note to Chaucer's Canterbury Tales, by Tyrwhitt, line 2019.

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*Shepster* for a *Shepherd*, or rather, by the above distinction, a *Shepherdess*.

*Brewster* had no male collateral formerly; for the business of brewing was carried on by women only in the Reign of Henry IV \*. The term *Brewer* seems to have come in after *brewing* became an independent trade in the hands of men: so that our Ancestors were sensible of the male and female terminations.

*Hucksters* might be originally women alone.

I incline to think that in Poland the same name has a different termination for the male and female— as Mr. Boruwłaski (the Polish Dwarf) calls her sister Boruwłaska†.

LIMNER.

Luminer, Q.

*Dislimns* is used by Shakspeare in Anthony and Cleopatra, Act IV. Sc. 12.

\*See Henry's History of Britain, from Davies' Dramatic Miscellanies, I. 264.

† See his Memoirs, p. 75.

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LINEN-DRAPER

is as incongruous as an *Ale-draper* in Ireland; for the *Drap*, whence the *Drapier*, must be confined to Woollen-cloth. Hence our *Drab-cloth*, pure and undyed cloth; and they call this a *drab-colour* in the trade.

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*Ale-draper*, from a joke perhaps, has been seriously established; or, it may arise from a corruption, *Ale-drawer* \*.

LORINER.

*Lorainer*, Q.; or from *Lorina*, a Rein.

MASON.

*Mason* and *Tyler*, once distinct.

In Yorkshire they call bricks *Wall-tile*, and Tiles, *Thack-tile*; and what in London is called a *Bricklayer*, is there † regularly a *Masoner*.

MERCER.

Dr. Johnson confines it to "one who sells Silks"—"from the French *Mercier*."

\*LONDON has its *Ale-conners*; a very antient office, for regulating the measures of the *Ale-sellers*. EDIT.

† And also in Leicestershire. EDIT.

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But Cotgrave says, that the *Mercier* is generally no more than "a tradesman that retails all manner of small ware, and hath no better than a shed or booth for his shop."

"A chaque *Mercier* son *Pannier*," a proverb, signifying, "let every man bear his own burthen\*."

Skinner says, it implies a *Silk-mercier*, by a little deviation from its original meaning— ("*aliquantùm deflexo sensu*"); which he derives either from the French *Mercier*, or the Italian *Mercinario*, which with them signifies what we call a *Pedlar*; and both, he thinks, are from the Latin "*Merx* (*Merciarius*), i. e. *minutarum mercium venditor*."—Junius agrees with Skinner, and in Spanish *Mercero* means also a dealer in small wares of every kind †.

*A Man's Mercer* is one who furnishes small articles to Tailors, as twist, buckram, stay-tape, & c.

Most of the streets in old towns, except the High-streets as lord paramount, and those

\*Cotgrave, Dict. in voce.

† See Barret's *Alvearie*, in voce.

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denominated from Churches, have their titles from their Merchantry— as *Mercery Lane* at Canterbury, & c. & c.

MIDWIFE.

"She made him as good an *Housewife* as herself;" Addison. See Johnson's Dictionary, in voce.

So likewise *Ale-wife*, *Oyster-wife*.

MILINER.

Q. If from *Milan*? a *Milan-cap* is mentioned in Don Quixote.

A *Horse-miliner*, in use now, of which there are several in London. The word is used by Rowley-Chatterton.

MONGER.

*Iron-monger*.

*Costar-monger*, from *Costard*, an apple.

PARSON.

Junius refers to Spelman, Skinner, Minshew.

Dr. Johnson, *Parochianus*, the Parson of the Parish, a Clergyman; and also a Teacher of the Presbyterians.

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*Personæ Dei* Representatio: malè.

Chaucer writes the *Personne's Tale*, in Tyrwhitt's edition.

Perhaps, emphatically, *Le Paroissien*.

REGISTRARS.

Some Signatures have incongruously crept into our language within a few years, which have nothing but affectation and usurpation to support them. In the two Universities, where every public transaction is recorded in Latin; viz. *in Registro Academicæ* (Anglicè the *Register*\*) the person who makes these entries is properly and consonantly styled *Registrarius*†; and it is likewise hoped that he always writes his Christian name in Latin ‡, whenever occasion officially requires

\*Dr. Johnson, without a moment's reflection, tells us that the term *Register* has two senses, "an account of any thing regularly kept," and "the officer whose business it is to keep the *Register*."

† But let it be remembered, that the name was also given in Latin; as, Johanness A. B Registrar'; Guilielmus C. Registrar'. & c.

‡ Those who write themselves *Registrars* would do well to recollect, that their style of addition is but a piece of a Law Latin word, and which will not be found in any English Dictionary.

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it. There are, however, many instances where several gentlemen, who fill such modern offices in public bodies, are fond of signing themselves *RegisTRARS*, and are so recorded (by suggestion no doubt) in the Court Kalendar, supported by their own occasional signatures in the News-papers; while the collateral Officers in the more ancient departments are content to be written, and called *Registers*, as in the Court of Chancery, Doctor Commons, & c.

This is an attempt to recover the originality of the term *Register*, applied to the person, which, as far as the English Language is concerned, will fall to the ground; and carries not only a false spirit of refinement, but a tincture of ignorance. Our English Ancestors were content to be called *Registers*, though,

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while public instruments were written and recorded in Latin, they styled themselves, and were styled, *Registrarii*.

The *Book* wherein entries are made of Transactions and Records is the *Register*, deduced from the French *Registre*, whence

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*Registrum*, a word of Base-Latinity, has been formed\*.

The *place* where such *Register*-books are deposited, or the Office appropriated to the Officer whose business it is to make such entries, is the *Registry*, analogous to the old word *Revestry*, now contracted into *Vestry*. The word is in itself a compound, from the obsolete French radical *Gesir*, to lie, with the iterative particle *Re*.

Very little remains in familiar use of the old Verb *Gesir*, in its simple state, except the sepulchral words "*Cy-gist*," which we render exactly by our common monumental term "*Here lies*." The compound *Registre* is the laying, from time to time, memorials of periodical facts and incidental occurrences in the same place, that they may be found when occasion calls for them. This may not seem chimerical and *outré* in the deduction, let us observe, that the interpreters tell us that *Gesir* in other words signifies *être couché*, and that a Register-book was antiently called *Coucher*, and particularly

\**Re-rum, gestarum*." J.H TOOKE'S MS Note.

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so in Monastic life, which has tempted some of the Lexicographers (Boyer for instance) to give the verb *Coucher* the independent sense "*to write down*," though it is a more remote than a secondary meaning.

As to the person, the French language seems to have no term analogically formed whereby he is described, though the Latin of the middle ages gives us *Registrarius*. It should seem to the gentlemen above alluded to, that we have no word but the equivoque *Register* to express both the book and the gentleman; but,

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with leave, we might adopt *Registrer*\*, or *Registrere*; and thus we might get a perfect French word, whereby the gentlemen would be expressed by an integral term, instead of the fraction of a Latin word.

*Registrary*, after all, which tallies with *Prebendary*, is perhaps the best word, as literally Anglicised from *Registrarius*; and

\*This is adopted by the "Literary Fund for the Relief of Distressed Authors."  
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so I find it written by a very judicious Antiquary\*.

The Clerk of the Parliament writes *Cler. Par.* and the Clerk of the House of Commons, *Cler. Dom. Com.*; while the SPEAKER is content with an English signature, instead of the Latin *Prolocutor*.

SALTER.

Now a *Druggist*, ot a *Dry-salter*.

SCAVENGER.

Anglo-Saxon Scapan.

The word rounded from *Scafan-er*.

SEXTON.

Corrupted from *Sacristan*. Johnson.

SCRIVENER.

From the Italian *Scrivano*; one who draws contracts; or, whose business it is to place money at interest. The profession under

\*Mr. Gough, *Anecdotes of British Topography*, edit. 1780, vol. I. p. 304.

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the actual name of *Scrivener*, is worn out in this country\*.

SOWTER.

Some have though it implied a *Sow-Gelder*.

I remember a person of the name.

In the Pindar of Wakefield it is used for a *Shoe-maker*; and by Chaucer for a *Cobler*. Shoe-makers are so called in Scotland.

In a note on Twelfth Night, edit. Johnson and Steevens, it is interpreted a *Cobler*. Capel says, it is " a name given to a dog of a base kind, as fit only for worrying of swine †."

STATIONER.

The term *Stationers* was appropriated to *Booksellers* in the year 1622. The translation of Gusman de Alfarache of that year part II. p. 27, folio. "Many seek to be held learned Clerks by quoting Authors,

\*The last surviving *Scrivener* was Mr. John Ellis, many years Deputy of the Ward of Bread-street, and well known by several literary productions. He died Dec. 31, 1791, in his 94<sup>th</sup> years. EDIT.

† Glossary, in voce.

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"not considering that many *Stationers* have far more (books) in number, though in matter of knowledge mere ignorant men\*."

*Cupes* is the character of an itinerant Bookseller crying his books. *Cupa* signifies a retail dealer†.

The Company of *Stationers* existed long before the invention of Printing‡. A *Stationer*, therefore was a dealer who kept a *shop*, or a *stall*, as distinguished from an itinerant vendor, whether of books or broomsticks.

TAYLOR.

French *Tailleur*, i. e. the cutter§.

A working Taylor is called a *Cosier* in Twelfth Night ||.

\*See the note to Act II. Sc. 3. (p. 76.) of Hawkin's edit. of Ignoramus, where he cites Minshew, Skinner, and Junius.

† See Holyoake's Dictionary, and Littleton's Dictionary.

‡ Gough's *Anecdotes of British Topography*, 1780. vol. I. p. 597.

§ Q. If the *Cutter* and the *Sewer* were different? See *Old Plays*, 2d edition.

|| Edit. Johnson and Steevens, p. 197, in a quotation in the note, it is written *Cottyer*.

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Dr. Johnson translates it a *Botcher*, from the French, *Couser*, to sew; rather *Coudre*; Participle *Cousu*.

TINKER.

*Per onomatopœiam*: from the sound. The Scots write it *Tinklar*.

VINTNER.

*Vineteur*; under the name of *Winter*. Q. If *Mid-Winter* be not *Mead-Vintner*?

UNDERTAKER.

"Give an Undertaking," i. e. a Security. Q. As to times of Plague?

UPHOLSTERER AND POULSTERER.

Written *Upholder*— and *Upholster*.

Called in Derbyshire a *Beddiner*; and in some parts of the kingdom (I think *the West*) a *Bedder*, as they are also called in Lancashire.

The terms *Upholsterer* and *Poulterer* are both redundant in the last syllable\*.

\*See before, p. 94.

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NAMES OF PLACES.

SOHO SQUARE.

I have somewhere picked up the following account of *Soho Square* and its environs: That it was first called *Monmouth Square*, or *Place*; and the Duke had his house in the South side of it; and in the neighbourhood is *Monmouth-street* to his day. Upon the Duke's defeat and execution (anno 1685) the Square was ordered to be called *King's-Square*, and a statute of King Charles II set up in the middle of it; and so it is called in Strype's edition of Stowe's History of London; and *King's-square Court* still preserves the name. But the partizans of the Duke Monmouth, resenting this, and willing to preserve a distant remembrance of the unfortunate Duke, called it *Soho-Square*— that being the watch-word at the battle in which the Duke was taken.

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BELL-SAVAGE INN; THE BRAWN'S-HEAD

LEBECK HEAD, & C.

A friend of mine told me, he had seen a lease of this house to *Isabella Savage*, which overthrows the conjectures about a Bell and a Savage—*La belle Sauvage*, & c. (Little Alice Lane, York).

So the *Brawn's-head* Tavern, in Bond-street, is not so called from having formerly had the head of a *Brawn*\*, or *Boar*, for the sign; but from the head of a noted Cook, whose name was *Theophilus*, or *Theodosius Brawn*; and who formerly kept the Rummer Tavern in Great Queen-street †; and the article, as we have usually supposed *The* to be, is an abbreviate of one or other of those Christian names.

\*There is History in Words, as well as Etymology. Thus Brawn, being made of the Collar or breast-part of the Boar, is termed *A Collar of Brawn*. The Brawn (or *Boar*) begets *Collar*; which being rolled up, conveys the idea to anything else; and

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*Eel*, so dressed, takes the name of *Collar'd Eel*; as does also *Collar'd Beef*, & c.—  
so that everything rolled bears the name and arms of *Collar*.

*Yaw Mackerel*.—*Yaw* is an abbreviation of "*will you have*," quasi *will y'a?*

† King's Works, 1776, vol. III. p. 307.

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We all remember the *Lebeck's Head* in the Strand; and have read of *Locket* \*, a no less celebrated *Cook*†. This sort of sign was formerly very common, as *Cicero's Head*, at a Printer's, *Horacle's Head* at a Bookseller's, & c. to this day; though whether Heads of the parties themselves are very antient, I will not say, or whether Taylor the Water-Poet was the first, when he kept a public-house in Phoenix-alley, near Long-acre; his verses under it seem to suggest that he was:

"There's many a Head stands for a sign:

Then, gentle Reader, why not mine‡?"

CHISWICK.

This name is corrupted, as most others are, and should properly be written *Cheesewick*§. *Wic* in the Saxon signifies *Portus*, or *Sinus*, a little harbor, when applied to places on the banks of a river, at the

\*King's Works, 1776, vol. III. p. 84

† One of the first venders of *Ice* for the table. EDIT.

‡ The Portrait of Sir Paul Pindar, serving as a sign to his house in Bishopsgate-street, may be presumed original; and, as such, was drawn for the Society of Antiquaries.

§ The whole of this playful article on *Chiswick*, will doubtless remind the Reader of Dean Swift's Etymological banters. EDIT.

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same time that otherwise it means no more than a village when applied to an inland-situation\*. This, therefore, was the great emporium for cream-cheeses, made upon the Meads of Twickenham, a circumstance tending to explain the name of this last place, which has a manifest reference to the *wic* of *cheese*, and is compounded of *The Wicken Ham*. *Ham* in the Saxon signifies a Farm, or a Village formed by a cluster of farms; and here emphatically expresses the Village from whence the *wic* of *cheese* was principally supplied, *en* being the termination of the Saxon Genitive Case; so that the name is, as plain can be, *The Wic's*, or *The Wicken Ham*, corrupted into *Thwickenham*, and from thence to *Twickenham*. This appears from a Saxon Chronicle, once the property of Venerable Bede, and now is in the Library of the Emperor of Morocco. This, among some other extracts of a like kind, was made by Humphry Llhuyd, who, when he was abroad, turned Mahometan for about

\*See Sommer's Dict. Sax. lat. Angl.

† Ibid. vol. VII. p. 84.

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a fortnight, on purpose to have a sight of this MS. from whence I am enabled to give several other extracts, as occasion may require. To remove all doubts, my informant, who received this account from Mr. Llhuyd, assured me, on the same authority, that any Christian might have the privilege of seeing the MS. on the same terms.

What I am going to mention will shew that the late Earl of Burlington had a respect to Antiquity as well as Taste.

The anecdote I here give you is of equal authority, and as little understood, as the other. Dr. Blunderton, the Rector of Chiswick at the time when the Earl of Burlington built his Italian Villa there, had been made to believe that the house was entirely formed of *Cheese*; but the Doctor was a true Churchman and swallowed every thing that was given him, whether true or false. Thus much for common report, which the Doctor had related so often, that he by degrees had

persuaded himself of its truth; though he had nothing to have done but to have bored a hole with a Cheese-monger's

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taster to have convinced himself. By a series of oral tradition we learn how this tale obtained a foundation; which was thus: The Earl, who was determined to do something extraordinary, had somehow or other discovered, that the etymon of *Chiswick* was *Cheese-wick*; and therefore, to shew an attention to Antiquity, or to persuade the world that he was an Antiquary, consulted with the best Architects in Italy upon style, elevations, proportions, & c.; but had not satisfied himself about the article of materials. Brick was vulgar, and any body might have a brick house. Free-stone was excessively dear. At length, upon consulting an Italian Abbate, who had an uncle in the province of Lodi, where the Parmesan Cheese is made; the Italian had the address, for the benefit of his uncle, who was the greatest Factor in the Province, to persuade the Earl to case his house with the parings of Parmesan cheese. The oddity of the idea struck the Earl, and some thousands of the oldest and largest Parmesan cheeses were selected for the purpose, and shipped from Venice for

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England. The house was cased with this curious envelope, with a cement brought from Italy; and the Earl's cheese-monger's bill amounted to an enormous sum, which exceeded the bills of all the other artificers put together. A fine Summer saw the house completed; but, from the damps, dews, and rains of the Winter, the *cheese-façades* became soft, and, by their odour, attracted all the rats in the parish, which, added to company they brought with them from the Thames, so much undermined and damaged the casing of the house, that the Abbate was anathematised, and the crustation of the building was changed to what it now is.

There is no living evidence to support this story, I must allow; but George Goosecap, and old inhabitant of Chiswick, and a petty-school-master there, who died about thirty years ago, used to say, that he was well acquainted with the son

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of the Earl's coachman, who had heard a son of the Earl's gentleman declare, that his father had often told his mother, that his Lord, when he was with him at Milan, gave an order for

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five or six Parmesan-cheeses to be sent to England, and that they were all consigned to be delivered by water at his Lordship's seat at Chiswick.

HANGMAN'S GAINS.

A lane in the Precint of St. Catherine, which is said to be a corruption of *Hames* and *Guisnes*, for a reason given by the learned Author of the History of St. Catharine's Hospital\*.

LAMBETH.

*Lamb-Hythe*. *Hythe* is *Portus*; whence any Landing-place†.

OF SOMERSET HOUSE.

originally called *Denmark House*, the present Writer may possibly take occasion to speak in a work of a more serious turn ‡.

\*Bibl. Topog. Brit. No. V. p. 22

† Ibid. No. XXVII. p. 1

‡ This promise was admirably well performed in the *Curialia*, Part V; a posthumous publication, left ready for the press by Mr. Pegge. EDIT.

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HORSES.

In the account of the Horses in the time of Henry VI. contained in the Ordinances of the King's Household, are:

1. DEXTERS. 2. BASTARDS. 3. COURSERS.
4. TROTTERS. 5. PALFREYS.

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*Dexters* seem to have been what we should call *Chargers*, according to Du Fresne, who styles them "Equi majores et cataphracti, quibus utebantur potissimum in bellis et præliis." *Dextrier*, or *Destrier*, Cotgrave renders a Steed, or Great Horse. The Latin word is *Dextrarius*, which, we learn from Du Fresne, received the name— "quia per Dextram ducitur donec adesset tempus prælii". These are likewise styled *Dextrales* and *destrales*.

These Horses were of great price; for it appears, from accounts of some expenditures in the eleventh year of King Edward II. that *eighty* marks (£ 53. 6s. 8d. sterling) were paid—"pro uno *Dextrario* nigro, cum duobus pedibus posterioribus albis," bought by "William de Montacute, seneschallus

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"domini regis," and delivered "custodi equorum domini regis." The white hind feet might be esteemed a beauty, and perhaps enhance the price. In this household was an officer, who had the charge of the *Dexters*, called the *Custos Dextrariorum*. We retain the name *Dexter*.

*Bastards*. I have but a faint idea of this word, and from slight grounds only believe it to mean our *Gelding*, and metaphorically so called from the French *Bastarde*, which Cotgrave says is a *Demi-Cannon*. This I can only support by contrasting it with the *Cheval entier*, which, when castrated, becomes but a *Demi Cheval* in point of fire and spirit.

*Coursers*. Du Fresne distinguishes this from the *Dexter*; which last, he says, is "un grand Cheval de guerre;" and the *Coursier*, "un Cheval de Lance." This agrees with accounts of Tilts and Tournaments, where one reads of Knights mounted on godly *Coursers*.

*Trotters*. I should imagine these to be ordinary Horses for the Saddle, and opposed by

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their name to *Amblers*, and possibly might be used as Sumpter-horses.

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*Palfreys*\*. These, from an authority cited by Du Fresne, are Saddle-horses, but generally understood to be of the best kind; such as Kings, and others who had large studs, kept for their own particular use, when they rode privately without state, or made short journeys. Du Frene's authority places them between the *Dexter* and the *Sumpter-horse*. These Palfreys† were under a peculiar charge, as there was in the Household of King Edward II. the *Custos Palefridariorum*. The other Horses fell under the general care of the officers of the stables. We have still the name of *Palfrey-man* in use as a surname— as when have that of *Dexter*, quasi *Dexter-man*. One of the former name wrote on Moral Philosophy. The latter name is more frequent in Ireland.

\*"Par le frein." J. H Tooke, MS Note.

† In the Houshold Book of this King, anno 10, are *Palefridariorum* et Custodes *Dextrariorum* de *Stabulo* Regis. There occur also— *Palefridi badii*— and *Palefridi ferrandi*— *Palefridi grizelli*— *Equi bardi*— *Bruni badii*— on which see Du Fresne, in vocibus *Bagus*, *Ferrandus*, and *Griseus*.

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LEASH.

A *Leash* of Greyhoundss— *Leash* of Hares— of *Partridges*, & c.—Perhaps from *Lashing* together; opposed to a couple.—Cotgrave, *Lesse*; Florio, *Lasso* and *Lascia*.

Edward VI. had Yeomen of the *Leash*.

Blount (*Tenures*, p. 51,) calls Greyhounds *Gyrehounds*, or Hounds of the Hare. There was a *Gyre* Falcon.—Again, (p. 46,) he speaks of *Leash-hounds*, or *Park-hounds*, such as draw after a hurt Deer in a *Leash*, or *Liam*: as if they were linked together, in order to cover more ground in the search.

*Gyre-Falcon*, according to Philips, is the largest sort of Falcon, next in size to the Eagle. So, I conceive, the Greyhound was originally *Gyre-hound*, as being the largest, tallest, and swiftest species of Hound. The letter *R*, being transposed into the place of the *Y*, will produce *Gyre-hound*.

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The string wherewith we lead a Greyhound is called a *Leash*, and is fastened to his *collar*. In Hounds it goes by *couples*\*.

The string wherewith we lead a Greyhound is called a *Leask*, and is fastened to his *collar*. In Hounds it goes by *couples* \*.

The crest of the Earl of Dundonald is a Greyhound *leash'd* and *collar'd*.

\*Gentleman's Recreation, p. 2.

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WORDS OF GOOD SIGNIFICATION FORMERLY,

BUT NOW PERVERTED TO BAD.

*Hussy*, *i. e.* housewife, a bad woman.

*Quean*, a female, a bad woman.

*A Youth*, a wild young man.

*A Gentleman*, a wild young man.

*A Knave*, a servant, *a rogue*.

*Codign*. It is generally applied to punishment for unworthy actions; as *Gloucester*, in mitigation of his justice, says,

"Unless it were a bloody murtherer,  
Our foul felonious thief, that fleec'd poor passengers,  
I never gave them *condign* Punishment."

Hen. VI. P. 2. Act III. Sc. 1.

Sir Thomas More, however, says, "*condign* praise," in a letter to his daughter Mrs. Margaret Roper. Vide More's Life of Sir Thomas More, p. 140.

THE NATURAL DEGREES OF COMPARISON, ARE—

*Much* \*, *Mo*, mo-er, mo-est, contracted to *most*.

*Good*, *Bet*, bett-er, bet-est, contracted to *best*.

..... lesser, less-est, contracted to *least* or *lest*.

*Bad*, *Wo*, wo-er, wo-est, contracted from *woerest* to *worst*.



\*See Henley's Grammar.

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ANCIENT TERMINATIONS, MODERN TERMINATIONS.

Reconcilement*,	Reconciliation.
Concernment†,	Concern.
Acceptation‡,	Acceptance.
Indifferency,	Indifference.
Precedency,	Precedence.
Condescensive,	Condescending.
Unanimousness,	Unanimity.
Neglection,	Neglect.
Concernings,	Concerns.
Innocency,	Innocence.
Vehemency,	Vehemence.
Importancy,	Importance.
Unperfectness,	Imperfection.
Amazedness,	Amazement.
Intendment,	Intention.
Simpleness,	Simplicity.
Iterance,	Iteration.
Reprobance,	Reproof.
Dissolution,	Dissoluteness.
Inexpressive,	Inexpresible.
Accurateness,	Accuracy.
Composure,	Composition (literary).
Contentation,	Content.
Lieutenantry,	Lieutenantcy.

\*Locke on Education.

† Milton, *Sampson Agonistes*, ver. 969.

‡ Locke, ut supra.

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A SUPPLEMENT

TO THE

PROVINCIAL GLOSSARY

OF

FRANCIS GROSE, Esq, F.S.A.

A.

*ABIDE*, endure, suffer. You must grin and abide it.

*Addle*, rotten, as an addle egg. North.

*Agàte*. To set any thing a-gàte is to begin it, or set it agoing; and any thing pending is said to be a-gàte: as, we have brewing a-gàte, washing a-gàte, & c. *i. e.* going on. York. and Derby.

*Ages*, as, he ages, *i. e.* he grows old: and he begins to age, he is aged. North.

*A God-cheeld!* Exclamation. God shield you! God forbid.

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*Agone*, ago. Kent.

*Ails*, beards of barley. Essex. See Bailey's Dict. 8vo.

*Aim*, to design; as, I aim to do so and so.

*Ale-stake*, a may-pole. See Bailey's Dict.

*All-gates*. See Bailey's Dict.

*A-many*, a great number, pronounced Meyny. North.

*Ambry*, a cup-board; corrupted from *Almonry*. See *Aumbray*, in Grose.

*Amendment*, dung or compost laid on land. West Kent.

*Andle*, an anvil.

*Areawt*, out of doors. Lanc.

*Arle*, or *Earle*. To arle, or earle, a bargain: *i. e.* to close it. *Eren*, British, to tie. See

Borlase's Glossary. York.

*At-after*, afterwards. North.

*Attercob*, the venomous spider. Sax. *ater*, poison.

*Aunt* and *Uncle*, applied in Cornwall to all elderly persons.

*AwnTERS*, scruples. He made aunTERS about it. North.

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B.

*Badger*, in Derbyshire, a mealman.

*Badly*, sick. *Sadly-badly*, very ill. North.

*Band*, a string of any kind. North.

*Band-kitt*, a kind of great can with a cover; called in Yorkshire a *Bow-kite*.

*Banksman*, one who superintends the business at the coal-pit. Derby.

*Bargh*, a hirseway up a hill; corrupted to *Bar*, in Derbyshire. Baslow-bar, Beely-bar & c.

*Barnacles*, spectacles. Borrowed from the instrument by which a horse's nose is held when he will not stand still to be shoed, & c.

*Barring-out*. The breaking-up of a school at the great holidays, when the boys within bar the door against the master. North.

*Barson*, a horse's collar. York.

*Barth*, a warm place of pasture for calves and lambs. South. Hence, perhaps, the sea-term, a Berth.

*Barton*, a yard of a house, or backside. Sussex. In Cornwall it implies the demesne-lands lying close to the house of the lord of the manor, or soil. Carew's Cornwall, p. 36.

*Bass*, a hassock to kneel upon at church. North.

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*Batch of Bread*, as much as is baked at one time, be it more or less, analogous to a  
*Clatch of Poultry*.

*Baugh*, a pudding of milk and flour only. Chesh.

*Beam*. To beam a tub, is to put water into it, to stop the leaking by swelling the  
wood. North.

*Beating with Child*, breeding. York.

*Becker*, a wooden dish. Northumb.

*Beeos*, a corruption of *Beasts*; the general name for horned cattle in Derbyshire.

*Beethy*. Meat under-done is so called in Herefordshire.

*Beet-need*, a help on extraordinary occasions. Lanc.

*Belive*. When it rain a little, and the shower is likely to increase, they say in  
Yorkshire and Derbyshire, It spits now, it will spew belive.

*Belk*, to belch. Derb.

*Belland*, the gripes in cattle. North.

*Belly-wark*, the gripes. North. They also say *Tooth-wark* and *Head-wark*.

*Ber*, force in general. Lanc.

*Besom*, a broom. North. Salop.

*Biel*, or *Bield*, a shelter. York.

*Biggen*, or *Biggin*, the head-dress of an infant.

*Bilberries*. North. The hortleberry, or whortleberry, on other parts.

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*Billy-biter*. York. The bird called in general a Black-cap.

*Bishop's Finger*, a guide-post which shews the right way it does not go. Cant term.

*Black-worm*, the black-beetle. Cornish.

*Bleare*, to roar and cry. Hence *Blear-eyed*.

*Bleffin*, a block, or wedge. A *Bleffin-head*, a block-head. Lanc.

*Blin*, to cease. North.

*Blinkard*, a person near-sighter; or one almost blind. North.

*Blur*, a blot. North.

*Blush*. At the first Blush, at first sight. Common.

*Bodily*, with all one' strength. North.

*Bodword*, an ominous, or ill-natured message. North.

*Beggle*, to flinch, to start, as s horse does at a visible object. North.

*Boine*, a swelling arising from a blow. Essex.

*Boke*, or *Bowke*, to nauseate. York, West Riding. See Skinner's Etym.

*Boke and Bane*, lusty and strong. York.

*Bolders*, round flint stones used in the North for paving. Any roundish stone.

*Bolting-mill*, a hand-mill. North.

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*Bonny*, pleasing and unaffected. York. and Derb.

*Booke*, corrupt pronunciation of *Bulk*. About the booke of: *i. e.* the size of. North.

*Boon-days*, days when statute-work on the highways is performed. York.

*Bosen*, or *Bossen*, a badger, the animal. North. Or *Bauson*.

*Bother*, to deafen. Cornish. Mostly used in Ireland. Perhaps *Pother* in King Lear, Act III Sc. 2 (meaning the noise of thunder and storm) may be the same word.

*Bought*, a bend. Bought of the elbow. Lanc.

*Bout*, without. Northumb. York. and Derb. See Antony and Cleopatra. Act IV. Sc. 8.

*Bowdy-kite*, a person with a bow'd belly. So *bow* or *bow'd* window.

*Bowety*, or *Bawary*, Lindsey-wolsey. North.

*Bowis*, a cow-stall. York, West Riding.

*Boyrn*, to wash, or rinse. Lanc.

*Brad*, opened and spread. Lanc.

*Braid*, to resemble. York, West Riding.

*Brain a Man*, *i. e.* knock his brains out. North.

*Brake*, a bush. North.

*Brand-new*, quite new. They say, *Bran-span-new*, in Yorkshire.

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*Brandrith*, or *Brander*. Also the supporters of a corn-stack, to keep off mice, rats & c. North.

*Brass*, copper money. North.

*Brat*, a child's pin-cloth.

*Bray*, to beat or pound. North.

*Brazen*, impudent. North. He is a brazen fellow.

*Bread-loaf*, household bread; opposed to rolls, or bread in a smaller form. North.

*Break one's horn-book*, to incur displeasure. South.

*Breau*, spoon-met: fat skimmed from the pot and oatmeal: the singular number of *Brewis*.

*Bree*, broth without oatmeal. Lanc.

*Brewster*, a brewer. York. The *Brewster Sessions*, at Hull, mean the time when publicans are licensed, and are advertised by that name.

*Brichoe*, brittle, Chesh.

*Brick-tiles*, bricks.

*Bridle-sty*, a road for a horse only. North. *Bridle-way*, and *Bridle-road*. Kent.

*Brig*, an utensil used in brewing and in dairies to set the strainer upon. North.

*Briggs*, irons to set over a fire. Lanc.

*Brock*, the insect that produces the froth called cuckow-spit.

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*Brod*, a kind of nail, called *Brads* in the South. Likewise an *Awl*. *Derb*.

*Brogs*, small sticks, used to catch eels, which is called *Brogging*. Lanc.

*Broke*, a rupture. Kent.

*Broody*, spoken of a hen when inclined to sit. North.

*Broo-er*, a corrupt pronunciation of *Brother*. North.

*Bruart*, blades of corn just sprung up. Also the brims of a hat. Lanc.

*Bruzzled*, applied to meat too much broiled. York.

*Buckle-a-doing it*, set about it. York. The common expression is *Buckle-to*.

*Bull-jumpings*, milk drawn from the cow after the calf has sucked. Called also *Stroakings*. York.

*Bullocking*, bully-ing, swaggering. North.

*Bull-stang*, the upright stake in a hedge; *quasi* Bole-stang. North.

*Bully-ing*, strutting. Kent.

*Bunt*, smut in corn. Northampt.

*Bunting*, sifting flour. The *Bunting Room*, the Sifting Room. North.

*Burly*, thick, clumsy. Lanc.

*Burthersome-land*, land that yields good crops in general. York.

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*Busked*, dressed. North.

*Butter-fingered*. Said of persons who are to let things fall.

*Byne*, malt. Cambridgesh.

*Byon*, a quinzey. North.

*By-past*, ago. York.

C.

*Caddy*. Pretty caddy; *i. e.* pretty well recovered from an illness. Derb.

*Caff*, chaff. York.

*Cagmag*, bad food, or other coarse things. The word, in the language of Scotland, signifies an old goose. See Mr. Pennant's Tour, Appendix, p. 9.

*Call*, to abuse by calling names. They *called* one another!

*Called-home*, asked in the church. Sedgemoor.

*Calling-band*, a leading-string, or back-string, for children. Sometimes called only a *Cal*. York, West Riding.

*Cam*, a-wry. Lanc. *Camm'd*, crooked. Lanc.

*Candling*, a supper given in some parts by landlords of ale-houses to their customers on the Eve of Candlemas-day: part of it is a pie, thence called a *Candling-pie*.

*Canking*, gossiping. Derb.

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*Carled-peas*, parched-peas. York.

*Cater-crass*. Cross. A mis-pronunciation of *quite across*.

*Cather*, a cradle. Lanc.

*Cawch*, a nasty place. Nastiness in general. Devon.

*Caw-daws*, Jack-daws.

*Cawl*, a coop.

*Cawsie-tail*, a dunce. Rather *Cawfe-tail*, *i. e.* calf-tail. Lanc.

*Chamm'd*, chewed. Glouc.

*Chare*, a narrow lane or alley. Northumb.

*Chark*, small-beer. York, West Riding.

*Chavel'd*, chewed. York.

*Chaundler*, a candlestick. Sheffield.

*Childer*, children. North.

*Childermas-day*, Innocents-day. North.

*Childing-woman*, a breeding woman. North.

*Chillery*, chilly.

*Chilver*, mutton of a maiden sheep. Glouc.

*Choler*, soot. *Choler'd*, blackened. North.

*Choove*, a species of beetle, brown with a green head. Nort. and Suff.

*Chuck*; a great chip, Suss. In other counties called a chunk. So a *Chunk* of beef.

*Church-clerk*, the parish clerk. Essex.

*Churn-dash*, the staff belonging to a churn. North.

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*Clag*, the verb, to stick. Northumb.

*Clap-bread*, thin hard oat-cakes. Lanc.

*Clatch* of Poultry, a brood, North. Analogous to a *Batch* of Bread.

*Claver*, clover-grass, by corruption of pronunciation.

*Clean*, quite, enterely. North.

*Clem*, thirsty. York.

*Cletch*, a brood; rather *Clatch*. See above.



*Click*, to tick as a clock.

*Clout*, a pole, or staff. Lincolnsh.

*Cluckish*, said of a hen when inclined to sit. Kent.

*Clume*, crockery. Devon. Also *Clome*. A clome-shop.

*Clunch*, a species of chalk with which walls are built in Cambridgeshire.

*Clunter*, a clod of earth. North.

*Clussum*, clumsy. Chesh.

*Cob*, marl mixed with straw, used as walls to out-houses. Devonsh.

*Cobble*, to *cobble*, to hobble in walking; the same as *Cramble*.

*Cob-irons*, brand-irons.

*Cobler's-lobster*, a cow-heel. Cambridgesh.

*Cob-loaf*, a crusty, deformed loaf. North.

*Cock-horse* and *Cock-loft*. See Baxter's Glossary, in voce *Cocidis*.

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*Coits*, or *Qoits*, a rural game. *To coit* is to throw any thing to a person as at coits.

Coit it to me. North.

*Cold Fire*, a fire laid ready for lighting. York.

*Compersome*, frolicksome. Generally applied to a horse. Derby.

*Condition*, temper, humour. He is in better health than condition, spoken of a peevish humourist.

*Conny*, brave, fine. *Bonny* has nearly the same meaning in the North, or rather Clever.

*Cotter*, a linch-pin. Cotter the Windows; *i. e.* fasten them by an iron-pin, which goes through an iron-bolt on the inside. Leic.

*Cover*, pronounced *Cauver*. An abbreviation of *Recover*. North.

*Coulter*, a plough-share. North.

*Court of Sour Milk Session*. To be in disgrace with a person is, to get into the Court of Sour Milk Session. York.

*Cow*, the moving top of the chimney of a hop-*oast*, or kiln. Kent. It is supposed to be a corruption of *Cowl*, being in the shape of the cowl or hood worn by some religious orders.

*Cow-blakes*, cow-dung dried for fuel. North.

*Cowkes*, the core of anything. Derb.

*Cowl*, a tub. Essex.

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*Crack*, she's nought to crack on, *i. e.* not good for much. North.

*Cracker*, A small baking-dish. Northumb.

*Crammer*. A bowl-sewer. North. *i. e.* one who mends wooden-bowls with wire. York. A tinker.

*Cranks*, Two or more rows of iron crooks in a frame used as a toaster. Northumb.

*Cranny*. A little hole or crevice. North.

*Crap*. Sometimes used for buck-wheat.

*Cratch*, a rack. *A Bottle Cratch*, a bottle rack. North.

*Crates*, the game of Nine-holes, or *Trou-ma-dame*. North.

*Crease*, loving, fond. Lanc.

*Crevice*, a small fissure. North.

*Crow*, a crib for a calf. Lanc. Called a *Kid-crow* in Chesire.

*Crunch*, *Cronch*, and *Cranch*, to crush an apple, & c. in the mouth. North.

*Cry'd no-child*, a woman cried down by her husband. Lanc. *No-child* is supposed to be a corruption of *Nichil*, *i. e.* *Nihil*.

*Cucking-stool*, or *Ducking-stool*, a stool placed over a river in which scolding women are seated and ducked. North.

*Currant-beries*, currants. North.

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*Curtainers*, curtains. Lane.

*Custis*, a school-master's ferule. Cornwall, North part.

Cute, sharp, adroit, clever. North.

D.

*Dab-chick*, the water-hen. North.

*Dadacky*, tasteless. Western.

*Daffish*, sheepish.

*Dag*. To dag a garden, to water it. Lanc.

*Dagg'd*, dirtied. North.

*Danch*, dainty, nice in eating. North.

*Dar*, contraction of *Dearer*, as *nar* is of *nearer*.

*Dark*, blind. *Quite dark*, stone blind. North. *Almost dark*, nearly blind.

*Dausey-headed*, giddy, thoughtless. Norf. and Suff.

*Dean*, a dale or valley. Northumb.

*Deeavely*, lonely. North.

*Deet* is used by contraction; as, Much good may it *deet* thee; *i. e.* Much good may it *do to* thee. North.

*Deft*, clever. Old Plays, second edit. vol. v. p. 175. *Deftly*. See Macbeth.

*Dicky*, an ass. Suff.

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*Die nor do*. He'll neither *die nor do*, spoken of a person in a lingering illness. See *Daw*, in Ray's Words.

*Dight* (pronounced *Deet* in Cheshire and York, West Riding), means dirtied, daubed, & c.

*Dike*, in Scotland, a bank; or even a wall, especially when it surmounts a ditch.

*Ding*. I cannot ding it into him: *i. e.* I cannot make him understand it. Derb.

*Dint*, a stroke, force. North. *By dint of*, is a general expression.

*Dip*, or *Sweet-dip*, butter, sugar, and verjuice, used as sauce to pudding, and particularly to barm dumplins. North.

*Doff*, do off, or put off. *Doff* your cloaths. North. The reverse of *Don*.

*Dog-whipper*, a church beadle. North.

*Doll*, a child's hand. North.

*Donky*, an ass. Essex.

*Dorm*, to doze. North.

*Dosion*, more properly *Dough-sion*, a vessel for the batter used in making oat-cakes to leaven them. North.

*Dowley*, dingy, as applied to colour. York.

*Downdrins*, afternoon's drinking. Derby. Ray

*Draff*, brewer's grains. Cumb. Or rather the water

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wherein barley is steeped before it is malted. North.

*Draiting*, drawling. A draiting manner of speaking. Derby.

*Droight*, a team of horses in a wagon or cart. Both collectively taken. North. Often pronounced *Drait*.

*Droppings*, an early apple. York. Called *Percocks*, in Derbyshire.

*Drumble*, to drone: *i. e.* to be sluggish.

*Drumbled*, disturbed. North. The ale is drumbled: *i. e.* muddy.

*Ducking-stool*. See *Cucking-stool*.

*Dull*, hard of hearing. Somersetsh.

*Dumble*, a woody valley. North.

*Dumbledore*, the brown cock-chafer. Cornish.

*Dunny*, dull of apprehension. North. and Glouc.

*Dyze-man's-day*, Childermas, or Innocent's Day. North.

E.

*Ears*, the handles, particularly of a jug, or pitcher. York. and Derby. North.

*Elvish*, irritable, spiteful. The Bees are *elvish* to-day. Norfolk. and Suff.

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*Errish*, a stubble field. Devon.

*Ersh*, stubble. Sussex. Applied also to the after-mowings of grass.

*Every foot anon*, every now and then. Norf. and Suff.

*Every-like*. See *Like*.

*Eye-breen*, the eye-brows. Lanc.

F.

*Fadge*, a burthen. Lanc.

*Fair-fall*, fare-well. Lanc.

*False*, sly, cunning, deceitful. A false thief, one who will cheat you if he can.

*Far*, I'll be *far* if I do; *i.e.* I will not. Verb.

*Fare*, a cow *fares* a-calving, when near the time: and so of sheep. North.

*Farther*, I wish you were *farther*; or had been farther; and then such a thing would not have happened. Verb.

*Fash*, the tops of turnips, carrots, & c.

*Faugh*, fallow.

*Favour*, to resemble. He *favours* his father: *i. e.* he is like him in person. North.

*Feathering*, binding a hedge, & c. Lanc.

*Feausan-fuzzen*, spoken of any thing with a strong taste, generally used in a bad sense. North.

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*Feck*, the greatest part.

*Feel a stink*, to perceive it. Verb.

*Feft*, enfeoff'd. North. Put into possession of a purchase.

*Fell a Man*, to knock him down. I'll *fell* thee if, & c. a metaphor from *felling* timber.

*Fescue* (pronounced also *Vester*), a bodkin, & c. to point with in teaching children to read. Cornwall. Quasi *Verse-Cue*.

*Féss*, an abbreviation of *confess*. North.

*Few*, often applied to broth—will you have a few broth? York. A good few, a great many. York.

*Fewtrills*, little trifling things. Lanc.

*Fire-elding*. The word Fire is redundant; for Elding itself means fuel.

*Fire-potter*, a poker. Lanc.

*Fitches*, tares: a corrupt pronunciation of *Vetches*.

*Fitchet*, a pole-cat. Warwicksh.

*Flantum-flatherum*. A Flantum-flatherum pie-bald dill: i.e. a woman fantastically dressed in a variety of colours.

*Flash*, any little pool. North.

*Flasket*, an oval tub with two handles, used in washing. York.

*Flaun-pot*, a custard-pot. York.

*Fleake*, a rack of bacon, & c. York.

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*Fleiter*, to prop the bank of a brook damaged by a flood. Derb.

*Flew*, a narrow out-let for smoke, to increase the draught of air. North.

*Flop-jack*, a small paty, or turn-over. Glouc.

*Flopper-mouthed*, blubber-lipped. Lanc.

*Fluggan*, or *Fruggan*, a fussack, or coarse fat woman. York.

*Flunter*, to be in a great hurry. Out of Flunter, unwell. Lanc.

*Fluish*, washy, weak, &c. North.

*Flusk*, to fly at one, as fighting-cocks do. Lanc.

*Fog*, long grass: more properly after-grass. North. Coarse grass. Norf. and Suff.

*Fold-garth*, a fold, a farm-yard, taken simply. North.

*Fond*, faint or fulsome, applied to smell or taste, in Norfolk and Suffolk.

*Foo-goad*, a play-thing. Lanc.

*Forecast*, to take proper measures to do any thing: to fore-think.

*Fore-end*, the beginning of a week, moth, or year. North.

*Fore-think*, to be sorry for; to repent. North.

*Forward*, pretty forward: i. e. almost drunk. North.

*Foul*, ugly. Derb.

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*Frag*, low, vulgar people. Middlesex.

*Frame*, to set about a thing; as, he frames well. North.

*Framput*, an iron ring to fasten cows in their stalls. Lanc.

*Fratch*, to quarrel.

*Frawn*, frozen. Norf. and Suff.

*Fraze of Paper*, half a quarter of a sheet, or a fraction. North. Called in the South a  
*Vessel* of paper.

*Fresh*, tipsy. North.

*Fretched*, cross, fractious. Heref.

*Froggam*, a woman slatternly dressed. York.

*Funny*, comical. North.

*Fur*, a furrow. Rig and fur. Northumb.

*Furze-man-pig*, a hedge-hog. Glouc.

*Further*, or *Fudder*, a load of coals of a certain quantity of bushels. Northumb.

*Fuzz-ball*, called in some parts of England a Puckfoist.

G.

*Gable-end* of a building, the end wall. General. See Baxter's Glossary, p. 1.

*Gad*, a fishing-rod. Northumb.

*Gafflock*, an iron crow. Derb.

*Gain-shire*, or *Gain-shere*, the barb of a fishing-hook. Derb.

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*Gally-bawk*, rather *Gallow-bawk*, the same as *Randle-bawk*. See afterwards. See  
also Ray's Words.

*Gally-lands*, rather *Galty-lands*, full of sand-galls.

*Gander-month*, the month in which the wife lies-in. Derb.

*Gangway*, a thoroughfare; now almost peculiarly a sea term.

*Ganner*, a gander. North.

*Gantril*, a stand for a barrel. North. Called also a *Thrawl*.

*Garish*, frightened. South.

*Gaul*, a lever. Lanc.

*Gawd*, a custom, or habit. An ugly gawd. Derb.

*Gawfin*, a clownish fellow. Chesh.

*Gawm*. Gawm well now; *i. e.* take heed.

*Gawmless*, stupid, awkward, lubberly. Yet *a great gawming fellow* means also awkward and lubberly. North.

*Gee*, to agree, to suit. North.

*Gen* (pronounced *Ghen*), a contraction of *against*.

*Gern* (pronounced hard *Ghern*), to snarl like a dog, to grin spitefully. North.—

*Grin*, by transposition.—A seam in a garment when unsewed is said to Gern. York.

*Gerse*, grass, by transposition. York.

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*Geslings*, goslings; *i. e.* geese-lings, as the latter is goose-lings. North.

*Gib-staff*, a hook-stick, pronounced *Ghib*. York.

*Gill*, a narrow valley. North.

*Gimm*, neatly trimmed: perhaps the new word *Jemmy* should be *Gimmy*.

*Ginnil*, an alley, or narrow passage. Lanc.

*Girdle*, a round iron plate for baking. Northumb.

*Gizzen*, the stomach of a fowl, & c. Lanc.

*Gizzing*, to be always grinning and laughing. Derb.

*Glazener*, a glazier. York.

*Glent*, a glimpse. Derv. I just had a glent of him.

*Gley*, to squint. Lanc.

*Gliders*, snares. North.

*Glotten'd*, surprised, delighted. Chesh. *Glop-pen'd*, as I have heard it.

*Glore*, fat. North.

*Glur*, soft fat. Lanc.



*Glutch*, to swallow. Somersetsh.

*Gnatter*, to grumble and find fault with. Derb.

*Goads*, customs: also play-things. Lanc.

*Go-by-ground*. A little go-by-ground; a diminutive person.

*Gobbin*, *Gobslotch*, a stupid fellow; rather a driveller. Called also a *Gob-thrust*.

*Goblocks*, large mouthfulls. York.

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*Goddard*, a fool: *quasi* Goatherd. North. Often pronounced *Gotherd*.

*Goddill!* a *Goddill!* *i. e.* If God will! If it please God! Derb.

*God-send*, the wreck of a ship. Kentish coast.

*Goffe*, a mow of hay or corn. Essex. *Gofe*, in Norkfolk and Suffolk; where to *gove* is to stack the corn.

*Goke*. See *Gowk*.

*Golore*, plenty. South. See Borlase's Glossary.

*Good-day*, a holiday. Staffordsh.

*Gooding*. To go a gooding, among the poor people, is to go about before Christmas to collect money or corn to enable them to keep the festival. Derb.

*Goodness!* an exclamation. North.

*Good to*, good for. He's nought good to: spoken of a good-for-nothing man.

*Goose-man Chick*, a gosling. York. and Glouc. The syllable *man* is redundant, as in *Furze-man pig*, a hedge-hog.

*Goping-full*, as much as you can hold in your hand. North. A *goppen-full*, a large handful. South.

*Gor-cock*, *Gor-hen*, grouse, according to the sex. York.

*Gorgey*, to shake, or tremble. Sedgemoor.

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*Gorrel-belly'd*, pot-belly'd. Derb.

*Gove-tushed*, having some projecting teeth. Derb.

*Gowd*, or *Gawd*, a toy. *Gowdied*, play-things. North.

*Gowk*, or *Goke*, the core of an apple, & c. Cumberland.

*Goyster*, to brag and swagger.

*Goyt*, the stream of a water-mill. York, West Riding. Called *Gowte* at Bristol.

*Gozzard*, a fool; *quasi* Goose-herd. Linc.

*Gra-mercy!* an exclamation. Fr. Grande-mercie. See Titus Andronicus, Act IV. Sc. 2.

*Gratten*, in some parts means *Eddish*, or aftergrass.

*Greawm*, a mouth. North.

*Greedy*, a verb, to long for, as, I don't greedy it.

*Green*, raw, not done enough. The same as *Rear*. North.

*Grew-bitch*, a greyhound bitch. York.

*Grey-parson*, a layman who owns tithes; called elsewhere Knights of the Grey-coat, or Grey-cloak.

*Grey of the morning*, break of the day. South.

*Grindle-stone*, a grind-stone. North.

*Grindlet*, a small sitch or drain. South.

*Grin and abide*, to endure patiently. You must grin and abide it. North.

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*Groaning*, the time of a woman's delivery. North.

*Groin*, the snout; as of a hog. Derby.

*Ground-sill*, ground ivy.

*Grout*, wort of the last running. North. Sold by ale-house keepers to their inferior customers, and whom therefore they call *Grouters*. Derby.

*Groyne*, a swine's snout. Pronounced *Gruin* in Yorkshire, and used for a mouth or snout in general.

*Gryze*, a squeeze, Herefordsh.;—swine, North.

*Guess*, to suppose. *I guess so*. Derby.

*Guile-vat*. A *guile* of beer is a technical term for as much as is brewed at one time.

*Guill*, to dazzle. Chesh.

*Guisers*, mummers who go about at Christmas; *i. e.* *Disguisers*. Derb.

*Gumtion*, understanding, contrivance. He has no *gumtion*; *i. e.* he sets about it awkwardly. Kent. From *Gawm*.

H.

*Haft* and *Heft*, the handle of a knife, & c.

*Hag*, a mist. Also a quagmire. Northumb.

*Hale*, strong, healthy.

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*Hammill*, a hovel.

*Happen* and *Haply*, perhaps. *Happen* I may go. Derb.

*Happy man be his dole!* a good wish; as, may happiness be his lot. North.

*Har*, higher. So *Nar* is nearer, and *Dar* is dearer. Derb.

*Harden*, coarse cloth. North.

*Hare-supper*, the harvest-home. Derb.

*Hark-ye-but!* do but hear!

*Harry*, to teaze. *Harried*, weary. Lanc. To plunder. Northumb.

*Hat-bruarts*, hat-brims. Chesh.

*Haver-cake*, oat-cake. York.

*Haviours*, manners. Do you think I have forgot my *haviours*?

*Hawns*, or *Hawms*, horse-collars. North.

*Hawps*, a tall dunce. Lanc.

*Hay-sale*, hay-time. Norf. and Suff. See *Sales*.

*Heads and plucks*, the refuse of timber trees, as boughs, roots, & c. Derb.

*Heal*, to cover. Berks.—A *Bed-healing*, a cover-lid. North.

*Healer*, a slater, or tyler. West. Fr. *Hellier*.

*Hearken to the hinder end*; *i. e.* hear the rest of the story. York. See Hen. IV. P. 2. Act ii. Sc. ult.

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*Heckle*. To heckle, is to look angry; as a cock raises his heckle when enraged.

Derb.

*Hed*, the preterit of *heed*. He ne'er hed me. Derb.

*Heed*, to mind, to attend to. He hears better than he heeds. Derb.

*Heel-tap*, the heel-piece of a shoe. North.

*Heir*, a verb, to inherit. He heir'd his estate from his brother. North.

*Helm* and *Hawm*, the handle of a spade, & c. Derb.

*Helve*, the handle of a spade. derb.

*Help*, to mend or repair anything. North.

*Helt*, likely.

*Hew*, to knock one ancle against the other. North.

*He-witch*, a wizzard. Lanc.

*Hie*, to make haste. Used substantively also: Make as much hie as you can. York.

*Hig*, a passion. Var. Dial. He went away in a hig.

*Hight*, promised. Cumb. See Chaucer.

*Hinder-ends*, the sweepings of a barn after winnowing. North. See *Hearken*.

*Hing*, to hang. North. Scotch. See Gloss. to G. Douglas's Virgil.

*Hivy-skivy*, helter-skelter. Linc. Butcher's Survey of Stamford, p. 77.

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*Hockey*, the harvest-home. Norf. Suff. and Cambridgesh.

*Hog-mutton*, a sheep one year old. Lanc.

*Holl*, to throw. Kent, and Leic.

*Hollen*, or *Hollin*, the shrub holly. North.

*Hone*, stockings. A contraction of *hosen*. North.

*Honey*, a term of endearment. North. Othello, Act I Sc. 1. *Honey-bearn*, the same applied rather to children. North.

*Hopper-cake*, a seed-cake with plums in it, with which the farmers treat their servants when seed-time is finished. Derb.

*Hopping-derry*, a diminutive lame person.

*Horse-block, Horse-stone*, stones to mount on horseback. Lanc.

*Host-house*, an ale-house for the reception of lodgers.

*Hotch*. To hotch beans is to separate them from peas after they are threshed. Derb.

*To Hotch*, to limp. Lanc.

*Hottered*, provoked, vexed. Lanc.

*Hottle*, a cover for a sore finger. North.

*Houders*, *i. e.* holders, sheaves placed as ridges on corn-stacks to hold the corn down before the thatching takes place. Derb.

*Hougher*, the public whipper of criminals. Northumb.

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*Hovel*, a shed in a field. North.

*Houghs*, the legs and thighs.

*Hounces*, the appendage to the collar of a cart-horse which covers his neck. Essex.

*Hoyts*, long rods or sticks. Lanc.

*Huck*, a crook, a sickle; *quasi* hook. Northumb.

*Hud-stone*, the side of a fire-gate, to set any thing upon. North.

*Hug*, to carry.

*Humpstridden*, a stride. Lanc.

*Hunger'd*, famished. North. To hunger a person; not to allow sufficient food.

*Huph*, a measure for corn, or dry goods. Northumb.

*Hurne*, a hole behind a chimney. Northumb.

*Hurry*, (which Grose explains "a small load of hay or corn. North.") Rather the turn, as two or three hurries. A drawing or dragging. North.

*Hustlement*, odds and ends. York, West Riding. Perhaps corrupted from *Housholdment*.

I.

*Jack*, a quarter of a pint.

*Jagger*, one who carries ore from the mine to the smelting-mill. Derb.

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*St. Jam's-mas.* St. James's-day.

*St. Jeffery's-day,* never. York.

*Jill,* or *Gill,* half a pint. York.

*Imp,* to rob, or dispossess a person. Lanc.

*Jocotious,* jocose. York.

*Joist,* a beam. North.

*Jossing-block,* steps to mount on horseback. Kent?

*Joy go with thee!* a favourable wish; sometimes used ironically. Derb.

*Joys on thee!* sometimes *Gooding on thee!* an imprecation of blessing. Derb.

*I'r,* I am; *i. e.* I are, and pronounced Ire. Lanc. See Tim Bobbin.

*I'st,* I shall. York, W. Riding. Pronounced Yst.

*Jump,* a coat. Lanc.

*Ize,* (*i. e.* I is,) I am. York.

*June-bug,* the green beetle. Kent.

K.

*Kealt,* cowardly. *He keals,* he is cowardly. Lanc.

*Keel,* a coal-barge. Northumb. The men belonging to it *Keel-men.*

*Keel the pot,* skim the pot. North. See Love's Labour's Lost.

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*Keen-bitten,* eager, hungry, sharp-set. Lanc.

*Keep,* to catch. Lanc.

*Kelk,* to groan; rather, perhaps, to belch. North.

*Kennel-coal,* a sort of coal.

*Kestling,* a calf produced before the usual time. Lanc. A *Slink.*

*Kex,* the stem of the teasle. North. As dry as a kex:—or water dock.

*Kibble,* a strong, thick stick. Lanc.

*Kid-crow,* a calf crib. Chesh.

*Kidder*, a huckster. Essex. Called in the North a *Badger*.

*Kimmel*, or *Kemlin*, a pickling tub; used also for scalding hogs to get the hair off.

North.

*Kind*, intimate. North. *Not kind*, at enmity. They are not kind at present.

*Kindly*, well. "He takes kindly to his business." Derb

*King Harry*, a goldfinch. Norf. and Suff.

*Kink-haust*, a violent cold with a cough. Lanc.

*Kipper*, amorous. Lanc.

*Kirk-garth*, a church-yard. York, West Riding.

*Kittle*, to bring forth kittens. Derb.

*Knaggy*, knotty. Lanc.

*Knattle*, cross, ill-natured. Lanc.

*Knep*, to bite gently. Lanc.

*Knife-gate*, a run at a friend's table. York.

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*Knoblocks*, *Knoblings*, and *Knaplings*, small round coals. Lanc.

*To Knock a man over*, to knock him down. North.

*Kyke*, or *Keyke*, to stand awry. Lanc.

L.

*Lace*, to thresh a person, "I laced his jacket for him." North.

*Lackits*, small sums of money. Oddments in general. North.

*Lade*, to take water by hand out of a pond, & c. North.

*Lag*, to stay behind.

*Laggins*, staves. Northumb.

*Lake*, to pour gently, to cast a little water on. Perhaps to leak. North. See Ray.

*Lamb-storms*, storms which happen about the time when lambs fall. North and

Norf.

*Landern*, a grate in a fire-place. North.

*Late*, to seek. York. North Riding.

*Latten*, tin. North.

*Latterly*, lately, or of late. North.

*Leach*, a lake. Lanc.

*Leach-road*, the way peculiarly used for a funeral. West.

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*Leasty weather*, dull, wet, dirty. Norf. and Suff.

*Left over*, left off.

*Leits*, the nominees for the office of sheriff. York.

*Lennock*, slender, pliable. Lanc.

*Lented*, sloped, or glanced off; a Verb formed from *lean'd*.

*Let*, to hinder. "What lets?"

*Lib*, a basket.—*A seed-lib*, a basket used for sowing corn. South.

*Lies by the wall*, i. e. is dead. Spoken between the time of death and burial. Norf. and Suff.

*Lighted*, a woman when brought to bed is said to be lighted, i. e. lightened. North.

*Like*, in the common use of *likely*, i. e. well-looking— "A good like horse." Derb.

*Like*, "Every like," i. e. every now and then. North. i. e. on similar occasions.

*Linken'd*, "I had liken'd," i. e. I was in danger of. North.

*Lillilo*, a small blaze in a fire. North.

*Lilt*, or *Lilting*, to do any thing cleverly or quickly. Lanc.

*Limb-trimmer*, a taylor. North.

*Limb-for*, a man addicted to any thing is called "a limb for it." Norf. and Suff.

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*Linch*, a small step. Lanc.

*Lincher*, a border of grass between divisions in ploughing. Sedgemoor.

*Lissom*, limber, relaxed. North.

*List*, will: "I shall do my list;" and, verbially, "Let him if he list." Derb.

*Liver*, to deliver. Derb.



*Liver'd*, bread that is heavy and under-baked; called also *sad*.

*Lob-cock*, a clumsy lubberly fellow. North.

*Lock'd*, cards, when faced, are said to be lock'd. Derb.

*Loft*, a chamber. North.

*Lone* and *Loning*, a lane. York.

*Long*, tough meat is said "to eat long in the mouth." North.

*Long dog*, a greyhound. Derb.

*Loover*, an opening at the top of a dove-cote. North.

*Lotch*, to limp, to jump like a frog. Lanc.

*Love*. *Of all Loves!* a phrase of entreaty. Derb.

*Lowk*, to beat; "I'll lowk him if I catch him." North.

*To Lugg*, to pull by the ears: "I'll lug thee if thou do'st so." North.

*Lum*, the chimney of a cottage. Northumb.

*Lum-sweepers*, chimney-sweepers. Northumb.

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*Lumber*, harm, mischief. Lanc.

*Lundy*, clumsy, heavy. "A lundy fellow." Derb.

*Lutter*, to scatter. Glouc. Used by Taylor the Water-poet.

M.

*Mad*, angry: "He made mad." "I was mad at him." North. See Old Plays, 2d edit.  
vol. I. p. 65.

*Mafted*, overpowered by heat. York.

*Magging*, prating, chattering. Chesh.

*Make*, or *Mack*, a match or equal. So *Mackless* is *Matchless*. North.

*Make the door*, or *windows*, i. e. fasten them. North. Salop, Leic.

*Mallard*, a drake. North.

*Many a time and often*, frequently. North.

*Mar*, to spoil. North.

*Marlocks*, awkward gestures; also fools. Lanc.

*Marry!* and *Marry, come up!* An interjection, a kind of oath, *i. e.* by the Virgin

Mary. North.

*Marry and shall, i. e.* that will. North.

*Masker'd*, stunned; also nearly choaked. North.

*Maslin*, a mixture of wheat and rye. *Mastlin* is used for a mixed metal in Old Plays, 2d edit. vol. V. p. 192.

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*Mass*, and *By the Mass*, interjections or oaths. North.

*Maunder*, a beggar. Glouc.

*Maundering*, muttering, as beggars do when not relieved.

*Maunderel*, a mattock sharp at both ends. North.

*Mawkin*, a bunch of rags used for cleansing the oven, a dirty slovenly woman, metaphorically. It is used in the translation of the Life of Gusman de Alfarache, the Spanish Rogue, fol. 1622. p. 32.

*May-bug*, the brown cock-chafer. Kent.

*Meddle nor make*, Neither meddle nor make, *i. e.* not to interfere. North.

*Meeterly*, tolerably. It will do meeterly well. North. *Meeverly*. Lanc. *Meet now*, just now. North. *Meety well*, tolerably well. Lel. Itin. I. 96.

*Meg-Harry*, a hoyden girl; a tom-boy. Lanc.

*Mew*, mow'd: I mew my hay yesterday. York.

*Mezzil-faced*, red with pimples. Lanc.

*Midgin*, the mesentery of a hog, commonly called the Crow. North.

*Miff*, displeasure, ill-humour: He left me in a miff. North.

*Milt* and *Melt*, the soft roe of a fish. York.

*Minnin-òn*, a forenoon luncheon. York.

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*Mis-call*, to abuse, to call by nicknames. Lanc.

*Mis-ken*, to mistake, to misunderstand. North.

*Mixon*, a dunghill. Kent.

*Mock the Church*; not to marry after the banns have been published. Norf. and Suff.

*Moling*, clearing the ground from mole-hills. York.

*Mollart*, an oven-mop— a mawkin. Lanc.

*Money and Gold*, silver and gold. York.

*Moot-hall*, a town-hall. North.

*More* of a tree, the bole. Somerseth.

*Mothering-Sunday*, Mid-lent Sunday. Wawicksh.

*Motty*, the mark at which the quoits (or coits) are thrown. Derb.

*Mow-burnt hay*, hay that has fermented in the stack. York.

*Moyl'd*, troubled, fatigued. Sedgemoor.

*Muggy*, moist; muggy weather. North.

*Mulch*, straw half-rotten and almost dung. South.

*Mundle*, a pudding-slice. Derb.

*Mung*, to mix, in some parts pronounced *Ming* and *Meng*.

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N.

*Naffing*, grumbling; haggling in a bargain. North.

*Nag*, to gnatter, as a mouse does at any thing hard. North.

*Nan*, used as an interrogation; as— Nan? *i. e.* What did you say? Kent.

*Nang-nail*, a piece of loose skin hanging from the top of the finger. North.

*Nation*, a nation deal:—a nation many. Kent, Norf. and Suff.

*Nay-Say*, to give the nay-say of a house, & c. *i. e.*, the refusal.

*Nay then!* an exclamation implying doubt, Derb.

*Nazzard*, a silly foolish fellow. North.

*Near*, covetous. North. as, he is a near man.

*Near now*, just now, not long ago. Norf.

*Nedder*, an adder. derb.

*Neddy*, an ass. Kingswood.

*Neer*, or *Nere*, a kidney.

*Neps*, turnips. North.

*Nestling*, the smallest bird of the nest or clutch; called also the *Nestle-cock*, and

*Netsle-bub*, North.

*Nether'd*, starved with cold. North.

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*Newst of a Newstness*, i. e. much of a muchness. Glouc.

*Newt*, an effet, and so called in Kent. North, The water lizard.

*Nice*, in Derbyshire implies the same as *bonny* in Yorkshire.

*Nifle*, a nice bit (or tit-bit) of any thing; also to trifle. Lanc.

*Night-hand*, hard by. North.

*Nighest-about*, the nearest way. North.

*Nomine*, a long speech. Lanc.

*Nook-shotten*, spoken of a wall in a bevil, and not at right angles with another wall.

*Noon-scape*, the time when labourers rest after dinner. Lanc.

*Nope*, a bull-finch. Suff.

*Nought that's aught*, good for nothing; pronounced, *Nowt tha's owt*. York.

*Nubbles*, tanners' bark when cut small. Derb. and York.

O.

*Oak-webb*, the brown cock-chafer. Cornish.

*Oast*, a kiln for drying hops. Kent; called in some parts an *East*.

*Ods-wowks!* an exclamation. North.

*O'er-lay*, a surcingle. Lanc.

*Of all Loves*. See *Love*.

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*Oftens*, plural of *often*, and generally used in the North.

*Old Lad* and *Old Youth*, applied to an healthy man in years: he's a fine old youth.

Derb.

*On*, to be a little on is to be tipsy. Derb.

*Over*, Upper, as —The over side. The contrast is Nether. North.

*Overm* to recover from an illness: I am afraid he'll not over it. North.

*Over-bodied*, When a new upper part (or body) is put to an old gown. Lanc.

*Out-catch*, to overtake. North.

*Out-cumbling*, a stranger. Lanc.

*Outen-work*, out-door work. North.

*Owler*, the alder tree. Derb.

*Owse*, an ox. Lanc.

*Oxter*, the arm-pit. York, W. R. Perhaps it should be written *Hockster*, quasi the *Hock* of the arm, or the lesser *Hock*.

P.

*Pack-rag day*, Michaelmas-day, when servants change their places, and remove their clothes. North. and Suff.

*Panshon*, a milk-pan in a dairy.

*Pant*, a fountain, or conduit. Northumb. Rather a cistern to receive falling water.

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*Paramarrow*, a sow-gelder. North.

*Parlous*, dangerous. Also acute, clever. North.

*Pax-wax*, the tendon of the neck, Norf. called in Lancanshire *Peasewease*.

*Peas and sport*. See *Scadding of Peas*.

*Peck*, to stumble; spoken of a horse. Hull.

*Peel*, a pillow. West.

*Penny-prick*, a sport; throwing at halfpence placed on sticks which are called hobs.

*Penny-whip*, very small beer. Lanc. a penny per quart.

*Percock*, a sort of early apple, called in Yorkshire *Droppings*.

*Pescods*, pea-pods. North.

*Pet*,—in a *pet*, in an angry mood. North. So *pettish*. Milton uses it to express a fit or humour (Comus.)

*Pewit*, a lapwing. North. *Tewit* is also used.

*Peyl*, to strike, or beat. Lanc.

*Phrase* of paper. See *Fraze*.

*Pick*, a spade.

*Pick-fork*, a pitch-fork. North.

*Piece*, applied to time: Stay a piece; *i. e.* a little while. York.

*Pig*, a hog of any size, as well as a young hog. York and Derb.

*Piggin*, of the nature of a can, holding about a pint.

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*Pillum*, dirt, Devon.

*Pin-cod*, a pincushion.

*Pingle*, a small craft, or pycle; *i. e.* a field. Called in Lancashire a *Pingot*.

*Pink*, the fish called the minnow. North.

*Pinsons*, pincers. North.

*Pips*, the spots on cards of every suit. North.

*Pissmote*, ants.

*Placket-hole*, a pocket-hole. York. From the Scots.

*Plain*, to complain. Derb.

*Plash of water*, a small standing pool. North.

*Pleach*, to bind a hedge. North.

*Plif*, a plough. York; pronounced rather *Pleaff*.

*Pochy*, ground made wet by much rain is said to be *pochy*, swampy.

*Pock-fretten*, pitted with the small-pox.

*Pole-work*, a long tedious business. North.

*Poorly*, indifferent in health. *Very poorly*, very indifferent. North.

*Poor Body!* *i. e.* Poor Creature. Durham.

*Poss*, to punch or kick. North.

*Possessioning*, i. e. *processioning*; going the bounds of a parish on Holy Thursday. North. In some parts of the kingdom it is called *Banering*;

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perhaps a flag or banner is carried in the procession.

*Potter*, to poke: potter the fire. A potter is a poker. North.

*Pratty*, to be pratty (*i. e.* pretty) is to behave well, to be good.

*Pray*, to drive the pray; to drive the cattle home from the field. Sedgemoor. Fr.

*Pré*.

*Prime good*, excellent. North.

*Priming* a tree, pruning it. Norf. and Suff.

*Prog*, to prick. Northumb.

*Prong*, a fork; as a hay-prong, a muck-prong. North.

*Proud*, large. North.

*Puck-foist*, a fuzball, a species of fungus.

*Puggy*, moist, arising from gentle perpiration. A puggy hand. North.

*Pug-mire*, a quagmire. Derb.

*Pule*, a pew. Lanc.

*Puling*, crying, whining. North.

*Pulling-time*, the evening of a fair, when the country fellows pull the wench about. Norf. and Suff. called *pulling and hauling time* in Yorkshire.

*Pumple*, a pimple. Pumple nose. North.

*Pungar*, a crab is called a pungar at Folkestone, and at Dover a *Heaver*. Dr.

Johnson has the

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word *Pungar*; but only says it is a fish, on the authority of Ainsworth.

*Purr*, to kick.

*Puy*, a pole to push forward a boat. Northumb.

*Pyming*, and *pyming about*, peeping about, prying. North.

Q.

*Quackled*, almost choaked, or suffocated. Norf. and Suff.

*Quail*, to fail, to fall sick, to faint. North.

*Quandàry*, a dilemma. Var. Dial.

*Quank*, still, quiet. Chesh.

*Quave*, to shake, or vibrate. Derb.

*Querken*, to choak. Derb.

*Quifing Pots*, small drinking-pots, holding half a gill. Lanc.

*Quoits*, see *Coits*.

R.

*Rabblement*, the mob. Var. Dial.

*Rack of mutton*, the neck or crag. Lanc.

*Racking Crook*, a crane, or pot-hook. Northumb.

*Radlings*, Long sticks used in hedging, & c. Var. Dial. Called in Kent *Raddles*.

*Raffle*, or *Raffling Pole*, used to stir the fuel in an oven. Norf. and Suff.

*Rag*, to scold opprobiously: I ragg'd him for it. North.

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*Rail*, a revel, a country wake. devon.

*Randle Bawk*, an iron gibbet in a chimney, to hang the pot-hooks on. York. Called also a *Gallow Bawk*.

*Randle-pik'd*, a tree whose upper branches are dead. Derb. Called also *Stag-headed*.

*Ranshacked*, out of repair, applied to a building— out of order and condition in general. Hampsh.

*Rap* and *Ring* (or *Wrap* and *Wring*), to scrape together. North.

*Ratch*, to stretch. North. *Ratched*, stretched.

*Rachel*, Broken stones found under mould. Derb.

*Ratcher*, a rock, and rocky. Lanc.



*Rathe-ripe fruit*, early fruit. Suff.

*Ratherly*, fro *Rather*. York.

*Rats*, all to rats, all to pieces. Derb.

*Revel-bread*. Kent. Called in the North *Whity-brown Bread*. For *Ravel-bread*, see  
Cowel's Interpreter in voce *Panis*.

*Ravel-paper*. Kent. A sort between white and brown, and called in the North  
whity-brown paper.

*Rawky Weather*, raw, cold. North.

*Reach*, to vomit. —*Reachings*, vomitings. North.

*Ready*, to forwards any thing: I'll ready your words or message. North.

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*Ready*, more ready, more roasted or boiled. *Unready*, not done enough. Wilts.

*Ream-mug*, a cream-pot. Lanc.

*Rean*, a gutter.

*Rear*, under-roasted or boiled; not done enough. See above.

*Reâr*, or *Rere*, mice, bats. Derb.

*Reck*, to care for; to repent. North.

*Reckans*, rather *Reikins*, from *Reik*, to reach; and means rather the bawk than the  
hooks, as it assists to reach the pot by turning partly round, and bringing it  
forward.

*Reckon*, to imagine, to suppose: I reckon I shall. North.

*Reed*, the fundament of a cow. Derb.

*Reeken-Creaks*, pot-hooks. North. From Reek, smoke.

*Reez'd*, rancid. North.

*Remedy*, a half-holiday at Winchester-school.

*Remember*, to put it mind of: If you will remember me of it. North.

*Remlings*, remnants. York.

*Renky*, perhaps *Ranky*, from Rank, as applied to weeds, & c.

*Re-supper*, a second supper. Lanc.

*Retchup*, truth. Somersetshire. Corruption of *Rightship*.

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*Ribs*, bindings in hedged. Kent.

*Rick*, a stack. Var. Dial.

*Rik*, to gingle; also to scold. Lanc.

*Rid* and *Ridden*, dispatch and dispatched: It rids well. It goes on fast. It will soon be ridden, *i. e.* got rid of. North. To part two people fighting. Lanc.

*Ride*, to hang one's self upon another. Lanc.

*Rig*, to run a ring upon a person is to banter harshly. To jeer. North.

*Riggot*, a gutter. Also a half-gelded horse, & c. Lanc.

*Rigsby*, a romping girl. York.

*Rissom*, or *Rysom*, a stalk of corn. North.

*Robb*, a stiff jelly made from fruit, and denominated accordingly, as *Elder-Robb* called in the South *Jam*.

*Rooze*, to praise. Lanc.

*Rostle*, to ripen. Lanc.

*Rue*, to repent. North.

*Rue-Bargain*, applied to something given to be off the bargain. North.

*Runge*, a long tub. Lanc.

*Ryzen-Hedge*, a fence of stakes and boughs. Lanc.

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S.

*Sag*: He begins to sag; *i. e.* to decline in his health. Norf. and Suff.

*Saint's-Bell*, Kent. The same as the *Ting-Tang* in the North.

*Sales*, times or seasons: He's put all sales of the night. Norf. and Suff.

*Salt-Cat*, or *Cate*, a cake of salt used to decoy pigeons. North.

*Samm*, to put things in order. Lanc.

*Sand-galls*, spots of sand forced up by the oozing of water. Norf and Suff.

*Sar*, to earn. Sedgemoor.

*Saugh*, a willow. Lanc.

*Savver*, a taste or morsel, *i. e.* savour: Let us have a *savver* with you. Will you have any thing to eat? Ans. Not a *savver*. Derb.

*Sawney*, liquor. A man is said to have got a sup of *Sawney*, when little fuddled. York.

*Scadding of Peas*, a custom in the North of boiling the common grey peas in the shell, and eating them with butter and salt; generally called a *Scadding of Peas*. The company usually pelt each other with the pods. It is therefore called in the South *Peas and Sport*.

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*Scantly*, short, in want of: This is a *scanty* pattern. We are rather *scant* of it at present. North.

*Scape-gallows*, a fellow who deserves to be hanged. Var. Dial.

*Scawmy*, gawdy. York.

*Sconce*, a lantern. Lanc.

*Scorn*, to jeer. North.

*Scotch a wheel*, to stop it from going backward. Lanc.

*Scowl*, to frown. North.

*Scrannel*, a lean maigre person. Lanc.

*Scrawn*, to clamber up. North.

*Scutch'd*, whipped. North.

*Scute*, a reward. Devon.

*Scutter*, to throw any thing to be scrambled for. North. *i. e.* to scatter.

*Seigh*, a sieve. Lanc.

*Serce*, a strainer for gravy, *c.* York.

*Serve*, to relieve a beggar. Derb.

*Shacking*, the ague. A hard pronunciation of *shaking*. North.

*Shackle*, stubble. Herefordsh.

*Shaft*, a lead-mine, or coal-pit. North.

*Shambling*, awkward in the gait. Derb.

*Sharn*, dung. Lanc.

*Shim*, appearance. West. A transient view or first sight, the same as *Bly* in Kent.

The white mark in a horse's forehead. Suff.

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*Shink*, a skimming-dish. Derb.

*Shinney*, a stick rounded at one end to strike a small wooden ball with. Northumb.

*Shinney-hah*, a game so called in Northumberland.

*Shippen*, a cow-house. Perhaps a corruption of sheep-pen.

*Shirl-cock*, a thrush. Derb.

*Shog* and *Shoggle*, to shake about: A shogging horse; one that trots hard. North.

*Shoon*, shoes. *Shoon and Hone*, shoes and stockings. North.

*Shore*, to prop un any thing. North.

*Shrockled*, withered. Kent.

*Shruff*, light rubbish wood, a perquisite to hedgers. Norf and Suff.

*Side-Coat*, a great coat. York.

*Sike-like*, such-like. North.

*Sile*, to boil gently, to simmer. North. *To sile down*, to pour gently. North.

*Sile-dish*, a milk-strainer. North.

*Sil'd Milk*, skimmed milk. North.

*Silly*,—to look silly is to look ill in health. York, As, you look main silly to-day.

*Silt*, mud and slime left after a flood. Norf. and Suff.

*Simnel*, a rich cake, the outer crust coloured with saffron. Shropsh.

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*Simper*, to mince one's words. Lanc.

*Singlet*, an under waistcoat, used in a Derbyshire tailor's bill.

*Skeel*, a milk-pail. York city. It differs from the *Kit* by having two gandles.

Northumb.

*Skeer the Fire*, i. e. poke out the ashes. Derb.

*Skep*, a basket wider at the top than bottom. Norf. and Suff. Also a hive for bees.

id. York.

*Skerry*, shaley, of the nature of slate. Derb. Spoken of coals.

*Skew'd*, a skew'd horse, one of two colours. North.

*Skiff*, to remove, in the sense of flit. York. W. R.

*Skillet*, a small iron pot, with a long handle, to boil any thing. Kent.

*Skimmer*,—a *skimming* light, *i. e.* glimmering. York.

*Skreeds*, borders for women's caps. Derb. and York; quasi *Skreens*.

*Slake*,—to slake a fire is to put on small coals, that it may not burn too fast. North.

*Slappy Bread*, not baked enough. Norf. and Suff.

*Sleam*, slumber. Lanc.

*Sleepers*, baulks or summers that support a floor. Var. Dial.

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*Slice*, a fire shovel. Bristol. So an *Egg-slice*.

*Slifter*, a crevice or crack. lanc.

*Slink*, a calf produced before its time. Var. Dial.

*Slive*, to cleave, or cut in general. Also a slice; as *A slive* off a cut loaf will not be missed.

*Sliving*,—a sliving fellow, one who loiters about with a bad intent. North.

*Slock*, to pilfer. *Slockster*, a pilferer. Devon and Somerset.

*Slode*, or *Slot*, the track of cart-wheels. Lanc.

*Slop*, under-wood when growing. Norf. and Suffolk.

*Sloppety*, a slut. Lanc.

*Slore*, to grasp. Lanc.

*Slorry*, a blind worm. kent.

*Slot*, a bolt.

*Slotch*, a greedy clown. Lanc.

*Slur*, to slide. North.

*Smasher*, any thing larger than common. Northumberland.

*Smelting*, or *Smilting-mill*, a furnace for melting lead-ore.

*Smilt*, the spleen of an animal. The soft roe of a fish. Derb.

*Smock-frock*, a coarse linen shirt worn over the coat by waggoners, & c. called in the South a *Gaberdine*.

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*Smoor*, smother (by contraction). North; also to smear. Northumb.

*Smoutch*, a kiss. North. It answers to the vulgar general word *Buss*.

*Smut*, corn when turned black in the field. North. Whence *Smutty*, black. North.

*Snaps*, or *Snips*, to go snaps is to go halves in any thing. North.

*Sneak*, a latch. North.

*Sneak*, to smell. North. Thence perhaps *sneaking* about; and a *sneaker* of punch.

*Sneeze*, snuff. *Sneeze-horn*, a snuff-box. Lanc.

*Sneg*, to puch with the horns: That cow is apt to *sneg*. North.

*Snew*, thr Preterit of *snow*. York. It *snew* all day.

*Snickle*, to take a hare in a gin. derb.

*Sniddle*, long grass; also stubble. Lanc.

*Snidge*, to hand upon a person. Lanc.

*Snift*, and *snifter*, to snow in small quantities, to sleet. A *snifting* day.

*Snift*, a moment. Lanc.

*Sniffling* fellow; a shuffling sneaking fellow. Lanc.

*Snood*, a fillet to tie up a woman's hair. Lanc.

*Snow-bones*, remnants of snow after a thaw. North.

*Snow-storm*, a continued snow so long as it lies on the ground. North.

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*Snurle*, a cold in the head with rheum. Suff.

*Sny*, —to *sny* is to stow together. North. To swarm. Also to scorn. Lanc.

*Soamy*, moist and warm. York.

*Sodden*, over-boiled. North.

*Soft*, foolish. North.

*Solmas-loaf*, bread given away on All Souls day. North.

*Soltch*, a heavy fall. Lanc.

*Sorry*, wretched, worthless. North.

*Sours*, or *Sowers*, Onions. Derb. Peak Dial.

*Spalt*, brittle, applied to timber. Norf. and Suff.

*Spare*, thin in habit of body; lean: he's a *spare* man.

*Speed*, a disease among young cattle in the Autumn. North.

*Spelch*, to bruise, as in mortat. Derb. Also to split, as *Spelch'd Peas*, Seldom applied to any thing else.

*Spice-Cake*, plumb-cake.—*Spice-Gingerbread* does not imply plumbs, but gingerbread that is warm in the mouth.

*Spit-deep*, the depth of a spade only. Norf. and Suff. North.

*Spong*, a narrow slip of land. Norf. and Suff.

*Spote*, Spittle. Lanc.

*Sprawt*, to sprawl and kick. North.

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*Sprunny*, a sweetheart of either sex.

*Sprunt*, or *Sprint*, a spring in leaping, and the leap itself. Derb.

*Spurs*, roots of trees. North.

*Staddle*, anything that supports another is a staddle.

*Stag-headed*; see *Randle-piked*.

*Stale*, a handle. North. Pronounced *Stele*.

*Staitth*, a warehouse on the bank of a navigable river. North. A wharf. North.

*Stam'd*, amazed. Norf. and Suff.

*Stanchil*, a species of hawk which inhabits rocks and old buildings. North.

*Stang*, the Preterit of *Sting*.

*Stank*, a dyke.

*Stark*, stiff, from too much exercise, or from the rheumatism, & c. North. Fat, when cold, is stark, and so is a corpse. North.

*Starnel*, a starling. North.

*Steane*, a stone. North.

*Steaver*, a collier who superintends the coal-pit, A banksman. North.

*Steep*, rennet. Lanc.

*Steer*, to deafen; a noise enough to steer one. North.

*Stingy*, cross, untoward. Norf.

*Stint*, to stop. North.

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*Stithy*, an anvil. York. W. R. It is used sometimes for the blacksmith's forge.

Hamlet, Act. III. Sc. 2.

*Stive*, dust. Pembrokeshire, where *Dust* implies only saw-dust.

*Stived*, almost suffocated. *Stived-up*, confined in a hot place. North.

*Stock*, cattle in general. North.

*Stote*, a weasel.

*Stour*, dust. Northumb.

*Stowre*, used adjectively, means sturdy, stiff, inflexible, in the South and East.

*Stramp*, to tread upon. Northumb.

*Summer-goos*, the Gossamer. North.

*Suze*, six, Lanc.

*Swape*, an oar when used as a rudder to a barge. Northumb.

*Swash*, and *Swashy*, soft, like fruit too ripe. Derb.

*Swat*, to throw down forcibly. North.

*Swatch*, a pattern, or tally, a term among dyers in Yorkshire, & c.

*Swath-bawk'd*, grass that has escaped the scythe. Lanc.

*Swee*, a giddiness in the head. North.

*Sweight*, the greater part of any thing. North.

*Sweltd* and *Swelter'd*, overpowered with heat. Derb.

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*Swine-pipe*, i. e. whine-pipe, the Red-wing. Pennant.



*Swinge*, to beat or whip a person. Northumb.

*Swingle-tree*, crooked pieces of wood, put to the traces of ploughs, & c. to keep them open. North.

*Swipes*, bad small-beer. The same as *Taplash*.

*Swoop*, the Preterit of Sweep. North.

*Swop*, or *Swap*, to exchange. North. Var. Dial.

T.

*Take order for*, to provide for or against any thing. North.

*Take-to-un*— to *take to anything* is to answer for the truth of it, or stand to a bargain. North.

*Tangling*, slatternly, slovenly. Perhaps a corruption of *dangling*, from loitering, and doing nothing.

*Tantle*, to attend.

*Taplash*, the last and weakest running of small-beer. North.

*Taw-Bess*, a slatternly woman. North. Perhaps a corruption of *Tall-Bess*.

*Teagle*, a crane to raise heavy goods. North.

*Teem*, to pour out. North.

*Teeming-time*, the time of a woman's delivery. North.

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*Teen*, harm, injury. Also sorrow. North.

*Temse*, to sift.

*Temsing-chamber*, the sifting-room.

*Tetty* and *Tetsy*, Betty and Betsy.

*Tewit*. See *Pewit*.

*Thacke*, Thatch. Chaucer.

*Thank God*—*thank you*, a reply after grace is said after dinner, and addressed to the host. North.

*Thank you for them*, an answer to an enquiry after absent friends. North. They are very well, thank you for them.

*Theaker*, a thatcher. York, West Riding.

*Theave*, in the North, an ewe (or sheep) of three years. Bailey says, of one year.

*Then*, By then I return, *i. e.* by the time when. North.

*Thick*, intimate, frequent, plentiful. Also stupid. North.

*Thief*, a general term of reproach, not confined to stealing.

*Think on*, think of it, as, I will if I think on.

*This'n* and *That'n*, in this manner and in that manner. North.

*Thistle Hemp*, a sort of hemp that is early ripe. North.

*Thodden bread*, under-baked, heavy. See *Livered Bread*. Lanc.

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*Thoff*, though. North.

*Thole*, to afford.

*Thought*, It's my thought, *i. e.* I think. North. It is my opinion.

*Thou's like*, you must.

*Thrave*, to urge. Linc.

*Thrawl*. See *Gantril*.

*Thrift*, the pain which young persons feel in growing. (q. *Thriving*). Lanc.

*Thrimmer*, to finger any thing, to handle it often. Lanc.

*Throng*, a crowd of people.—*Thronging*, crowding. North.

*Thruff*, through.—*Thruff and Thruff*, *i. e.* through and through. Derb.

*Thrummil'd*, stunted in growth. A thrummil'd ewe. North.

*Thrunk*, the Lancashire pronunciation of *Throng*. *i. e.* busy.

*Thrut*, the throw of a stone; also a fall in wrestling. Lanc.

*Thunk*, Lancashire pronunciation of *Thong*.

*Thyzle*, a cooper's adze. North.

*Ticklish*, uncertain.

*Tidy*, neat. North. Var. Dial.

*Tile-shard*, a piece of a tile. Norf. and Suff.

*Timber-tug*. Kent. The carriage of a waggon for conveying timber, with a long perch which

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may be adapted to any length, or shortened, by moving the hinder axle-tree and fixing it by an axle-pin.

*Timersome*, fearful. North.

*Tine*, a forfeit or pledge. North.

*Ting-Tang*, called in the South *The Saint's-bell*, which see.

*Tinge*, a small red insect.

*Tite*, soon. *As tite*, i. e. as soon. York. W. R.

*Titter*, sooner. York, West Riding.

*To and again*, backwards and forwards. York and Derb.

*Toddle*, or *Taddle*, to saunter about. It implies feebleness, quasi *Tottle*. North.

*Tofet*, a measure of half a bushel, or two peeks. North.

*T'on-End*, upright. It must be set a t'on end. My wife keeps a t'on end yet: i. e. she is not brought to bed yet. North.

*T'on T'other*, one another. Derb.

*Toot*, to shoot out of the ground, i. e. to out. North.

*Topple*, to tumble down. North.

*Tow-Heckler*, a dresser of tow for spinning. North.

*Trance*, a tedious journey. Lanc.

*Trest*, a strong large stool. Lanc.

*Trewets*, or *Truets*, patterns for women. Suff.

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*Truck*, a cow is said to truck when her milk fails. North.

*Trug*, a tray or pan for milk, & c. Sussex.

*Trussell*, a stand for a barrel. Kent.

*Tumbrel*, a dung-cart. Var. Dial.

*Turmits*, turnips. Lanc.

*Tush*, tusks of a boar.

*Tuttle*, an awkward ill-tempered fellow. Lanc.

*Tutty*, and *Titty*, a nosegay. Somerseth.

*Thwack*, to beat a man. — *Thwack*, a hard blow. North.

*Twattle*, to prattle and tell idle tales. Lanc.

*Twily*, restless. Somersesh.

*Twilly*, to return reversedly: He twillies his toes. He turns them in. North.

*Twindles*, twins. Lanc.

*Twitch-ballock*, the large black beetle. Lanc.

*Twitch-grass*, a long and rank sort of grass. North.

*Twitchell*, a narrow passage, or alley, not a thoroughfare. Derb.

*Tyke*, corn. North.

V.

*Vennel*, a gutter, called the *kennel*, i. e. *channel* elsewhere. Northumb.

*Vessel* of paper. See *Fraze*.

*Uncle*. See *Aunt*.

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*Underfind*, to understand. Derb.

*Vorthy*, forward, assuming. West.

*Up-Block*, a horse-block or horsing-block. Glouc.

*Urle*, a young person who does not grow in proportion to his age is said to be

*Url'd*. North.

*Urling*, a little dwarfish person. North.

W.

*Wade*, to walk in water. Var. Dial.

*Waff*. See *Waughing*.

*Wag'd*, hired, bribed: They wag'd him to do it. North.

*Waits*, a band of music belonging to a town. North. Rather general.

*Wakker*, more awake, or more wakeful.

*Want*, a mole. Herefordshire; where it is pronounced *Wunt*.

*War*, beware.

*Ware*, to spend money with another in drink.

*Warc-k-brattle*, fond of work. Lanc.

*Warping*, turning a river on land to obtain the mud for manure when it recedes. A modern term in Yorkshire.

*Wasters*, damaged or mis-shapen goods. North.

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*Water-teems*, rising of the stomach when nothing but water is discharged by vomiting. North.

*Waughing*, barking; pronounced *Waffing*, a waffing cur is a little barking dog. A species of cur is called a *Wappe* in Pennant's British Zoology, 8vo. I. pp. 50. 57. whence, by change of the letters, it may perhaps be applied.

*Weeks* of the mouth. The sides of it. Lanc.

*Weel*, a whirl-pool. Lanc.

*Weir*, or *Ware*, a dam in a stream to keep up the water. North.

*Well-an-Ere!* Alas! Derb.

*Welley*, a contraction of *Well-a-day*, an interjection which often implies pity.

*Weuter*, to stagger, Lanc.

*Whake*, to quake. Lanc. the *Wh.* for the *Qu.*

*Whambling*, a grumbling of the inside. North.

*Wharl-knot*, a hard knot. Lanc.

*Wherrying*, laughing. Lanc.

*Whetkin*, the harvest supper. North.

*Whick*, He's a whick one. Spoken of a person of spirit and activity. Derb.

*Whick-flaw*. See *Whitlow*.

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*Whicks*, quicks, couch-grass. *Whicking* is the act of plucking it up. North.

*Whiffle whaffle*, trifling or idle words or actions. Lanc.

*Whig*, the watery part or whey of a baked custard North.

*While*, Until: Stay while I return, & c. North.—How have you done the while? *i. e.* since I saw you. York.

*Whin-berry*, a bilberry, or whortle-berry. North.

*Whirl-bone*, the knee-pan. Lanc.

*Whisky* and *Whisk-tail'd*, frisky. Lanc.

*Whit*, Not a whit, *i. e.* Not at all. Also a little while. North.

*Whitlow* and *Whick-flaw*, a gathering on the side of the finger-nail. North.

*Whitster*, a bleacher. North.

*Whit-Tawer*, a collar-maker. North.

*Whittle-gate*, a run at a friend's table. York. The same as a *knife-gate*.

*Whity-brown Bread*. *Whity-brown Paper*. See *Ravel-bread* before.

*Whopper*, a thumper, any thing uncommonly large. North.

*Wiggin-tree*, the mountain-ash. North.

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*Wight*, active, stout. North.

*Wild-Cat*, the pole-cat. Lanc.

*Wind*, an alley or narrow street. Scotch.

*Windle*, an instrument to wind yarn upon. North.

*Winter-hedge*, a wooden-frame (called also a *clothes-horse*) for drying linen by the fire. York.

*Wishinet*, a pin-cushion. York. W. R. It seems the French Quisshionette, or small cushion.

*Wisht*, dull, gloomy. Cornish.

*Witch*, a small candle to complete the pound. A make-weight. North.

*Witch-ridden*, having the night-mare. North.

*Withen-Kibble*, a thick willow-stick. Lanc.

*Wither*, to throw down forcibly: he withered it down: substantively, with a wither. North.

*Without*, unless. North.

*Wode*, angry: almost mad with anger.

*Woe betide thee!* i. e. *Ill betide thee*. The latter is used by the queen-dowager of Edward IV. See Walpole's *Historic Doubts*.

*Wogh*, a Wall is pronounced *Wo*; and Wool, *Woo*, in Derbyshire.

*Woodsprite*, a woodpecker. Norf. and Suff.

*Wooster*, a wooer. North.

*Word*, I will take my word again, i. e. I will retract what I have said:—I have changed my mind. Durham.

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*Worm-stall*, a shed in a field to which cattle retire to avoid flies. Derb.

*Wowks*. See *Ods-wowks*.

*Wystey* (qu. *Wide-stay*), a large spacious place. Lanc.

*Wyzles*, the tops of turnips, carrots, & c. Lanc.

Y.

*Yaad*, a horse. Northumb.

*Yammer*, to yearn after. Lanc.

*Yare*, a fold behind a house, & c. general.

*Yark*, a jerk.

*Yarm*, to scold, or find fault with peevishly. North.

*Yelder*, better in the sense of rather. North.

*Yem*, the by-name of Edmund. Lanc.

*Yep-sintle*, two handfuls. Lanc.

*Yernstful*, very earnest. Lanc.

*Yestmus* and *Yest-pintle*, a handful. Lanc.

*Yethard*, Edward. *Blethard* is the Derby pronunciation of the name of Bloodworth.

*Yu-goards*, Christmas play-things. Lanc.

*Yule-clog*, the Christmas fire-log. North.

*Yuling*, keeping Christmas

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ERRATA.

P. 24. last line, *read* As sick as a Horse.

P. 66. line 2, *insert reference to note*<sup>50</sup>.

P.70. note, line 14, *read*—ish.

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