A MODERN ENGLISH READER

Selected and introduced by
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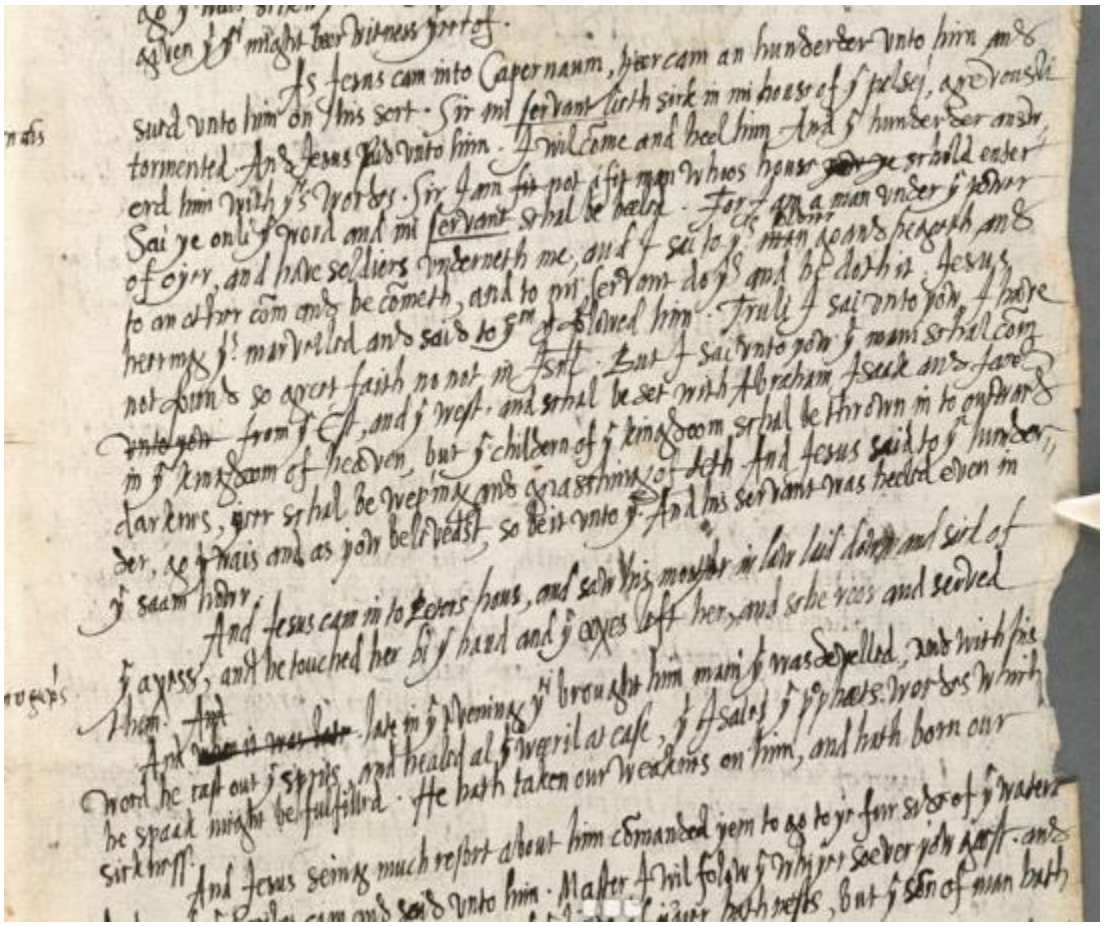

Cambridge, Corpus Christi College, MS 104, part of folio 155r

Sir John Cheke's translation of Matthew's Gospel, chapter 8 (author's hand, around 1550 CE)

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PART I: ***An introduction to Modern English***

1. **Introduction**

1.0 The period between 1500 and Present-Day English (PDE) is traditionally described by English historical linguists as the Modern English (ModE) period, itself subdivided into Early Modern English (EModE) and Late Modern English (LModE).

1.1 The external events determining these dates are (1) **the arrival of printing in England** in 1475, and (2) **the founding of the modern British state in 1707**, with the Act of Union between England, Wales and Scotland (the formal Union with Ireland followed in 1801). These events may seem of very different kinds, yet they have a cultural significance with major implications for linguistic development. Printing was adopted – and succeeded – because of the emergence of mass literacy and the consequent demands of a reading public which could not be satisfied by the old scribal system of text-production. This situation only became stabilised during the course of the seventeenth century as teachers and printers settled on single usages for each word, generally those adopted in the Authorised Version of the Bible, printed in 1611.

1.2 Such practices of uniformity were plainly functionally significant. Printing has been seen as the prerequisite for the Reformation, which placed the ability to read the vernacular at the heart of religious practice. Protestant culture demanded mass literacy as a religious duty, and the rise of the 'spelling-book' during the period must have both fed this demand and established normative patterns which filtered into other registers (e.g. private letters). The emergence of a bourgeois reading-public during the Tudor and Stuart periods is clearly related to these developments; Shakespeare's plays would not have appeared – or have been printed – without such a mass-audience.

1.3 The Act of Union of 1707 was of course the prerequisite for the development of the British Empire, the primary political means by which the English language was projected beyond the British Isles. PDE is as a result the possession of more than the original English-speaking area, with distinctive usages having emerged not only in the other nations of the new United Kingdom, but also beyond, first throughout the growing empire and subsequently in its successor states. Present-day varieties such as Scottish English (as opposed to Scots), Irish English, the Englishes of North America, Australasia, South Africa, the West Indies, and the Indian subcontinent all derive their origins from this period of imperial expansion.

1.4 The implications of this cultural setting for the formal appearance of EModE and LMdE are numerous. EModE is, in the written mode, a standardised language which, although allowing of a greater degree of variation than would be considered desirable in the twentieth century, is nevertheless homogeneous in comparison with, say, Middle English (ME). English now had a national function, and the formal expression of the written language, as found in public print, was modified to conform to that function. As John Palsgrave aptly put it in 1540, it became *a great aduantage to waxe vniforme* in the written mode. Even so, private writing remained various until much later, especially in letters.

1.5 In the LModE period, the written norms determined by printed books became those for private usage as well; usages became 'prescribed' by textbooks, and enforced through more widespread education for both genders and all classes, albeit more patchily for those less

privileged. Some written variation remained, of course, and certain differences between varieties of English were even at times encouraged. Thus, for instance, certain distinctive features in the present-day written English of the United States, e.g. US *endeavor* beside UK *endeavour*, originally derive from the perceived need to differentiate a newly-independent country's practice from that of its erstwhile imperial 'homeland'.

1.6 'Non-standard' usages remained in spoken LModE, of course, and from the seventeenth century onwards such usages attracted the attention of early ethnographers, lexicographers and dialectologists. These interests culminated in major surveys such as those undertaken – in the UK -- by Joseph and Elizabeth Wright at the end of the nineteenth century, and by Harold Orton and his associates from the middle of the twentieth. Comparable surveys were made in other English-speaking areas. Such surveys were increasingly accompanied by the study of sociolinguistic differences. And all such variation could be reflected partially at least in the written mode, as in, e.g., literary expression.

1.7 Because of these developments, it is possible, in comparison with ME, to give a sketch of prototypical EModE and LModE written usage. It will be observed that there remains a good deal of minor linguistic variation between and within the illustrative texts presented in this booklet; this written variation reflects only partially the spoken variation of the time.

1.8 The remainder of Part I of this booklet will be primarily concerned with EModE, since the language of this period is distinctively different from PDE; however, some LModE examples will also be offered. EModE is much closer to PDE than either OE or ME, and the practice of presenting (e.g.) the works of Shakespeare in normalised spelling can lull twentieth-century readers into believing that there is no difference between EModE and PDE usage: a belief which can be deceptive.

1.9 The remainder of Part I is divided into the following sections: Introduction, Spelling, Pronunciation, Syntax, Morphology, Lexicon, Dialects and Bibliography. This division is for ease of subsequent reference, and it is not intended that you should read straight through the parts in the order given here. It must be emphasised that the outline of EModE given here is a very limited sketch, giving only a bare outline of the principal characteristics of this state of the language. Students wishing to take the subject further should refer to books in the Bibliography.

2. Spelling

2.0 The EModE alphabet is much like that of PDE. *th* has replaced <þ> 'thorn' in most words, though *y* was retained for thorn in a few closed-class words, e.g. *ye* THE. However, this usage became less common later in the EModE period, and is not found in (for instance) the First Folio of Shakespeare's plays (1623). *v/u* are often distributed in EModE texts as in ME, i.e. interchangeably to represent both vowel and consonant, with *v* generally being used initially, *u* elsewhere, e.g. *vnfashionable* UNFASHIONABLE, *proue* PROVE. This situation changed during the seventeenth century, and later-seventeenth-century printers developed the modern distribution. *vv* is occasionally used for *w*, e.g. *vvhich* WHICH. *y* is still sometimes used where PDE would have *i*, e.g. *poynt* POINT. *j* is rarely used, except in roman numerals e.g. *vij* SEVEN. EModE printers use *i* instead in words like *maiesticall* MAJESTICAL, *iot* JOT, *Iacob* JACOB. *c* generally has its PDE distribution, but it does sometimes vary with *s*, e.g. *choise* CHOICE beside *peace* PEACE. In final position it was usual for PDE -IC to appear as *-ick(e)*, e.g. *physick* MEDICINE, *franticke* FRANTIC.

The forms *ae* and *oe* occasionally appear in EModE texts, but as a result of the adoption of Latin conventions, e.g. *Caesar*, *Æglogue* ECLOGUE, *oeconomie* ECONOMY. *ph* is sometimes used, as a quasi-learned practice, where PDE has F, e.g. *phanaticall* FANATICAL. For PDE final -Y, *-ie* frequently appears, e.g. *verbositie* VERBOSITY, *ortagriphie* ORTHOGRAPHY beside *deformity* DEFORMITY. *z* seems to have had an uncertain status in Shakespeare's time; in *King Lear*, one character insults another by calling him *thou whoreson zed*, *thou unnecessarie letter*, which seems indicative of at least some contemporary views. It will be observed that the status of the letter remains uncertain in PDE, cf. frequent confusion over -ISE/-IZE, and intriguingly the letter is not always adopted for 'new' words where it might be expected, cf. *xerox*, *xylophone* beside *zebra*, *zoo*.

2.1 Final *-e*, which had ceased to have a grammatical function in late ME, was often added to words by printers simply as a decorative feature, e.g. *poore* POOR, *franticke* FRANTIC. It also developed a diacritic function, which is retained in PDE, illustrated by the different present-day pronunciations of *fat*, *fate* etc. In PDE, the vowel-sound mapping onto <a> differs in these two words; in late ME the vowels in these two words were short and long respectively. In EModE, it became generally conventional to distinguish such historically long vowels by adding *-e*, e.g. *while* WHILE, *sore* SORE, *onely* ONLY.

2.2 This practice did cause difficulties with pairs such as WRITE, WRITTEN (from OE *writan*, *(ge)writen)* where the distinction of meaning was carried by the vowel-length alone. Thus it has become conventional to signal an historically short vowel with a following double consonant, e.g. *merry*, *fellow*, *Forrest* FOREST; the last example shows that the usage was not consistently adopted. In PDE, this doubling often fails when the consonant is at the end of a word, but in EModE doubling is frequent in that position, e.g. *expell* EXPEL, *stopp* STOP. *-ick* is used instead of expected *-icc*, presumably for aesthetic reasons, e.g. *politick* POLITIC. A final *-e* is often added after the doubled letter by analogy with forms of the WRITTEN, GLADDER type, e.g. *glasse* GLASS, *Sunne* SUN (beside *Sun*), *stuffe* STUFF. Some letters in PDE have ambiguous 'phonic' significance, and it was during EModE that it became conventional (though not consistently so) to distinguish them using *-e*, e.g. *strange* STRANGE, *peace* PEACE (beside *scarse* SCARCE).

2.3 Capitalisation of letters in EModE, and indeed into the LModE period, does not follow PDE practice. Various systems existed until the nineteenth century, when the PDE usage, whereby only words at the beginning of sentences and proper names are capitalised, gradually became stabilised. This practice contrasts with that found in present-day German, where nouns are capitalised wherever they appear in the sentence; such a usage does appear for a time in some eighteenth-century English texts, but was not sustained. In the First Folio (1623) of Shakespeare's works, however, any noun, verb or adjective could be capitalised. Prescriptivist writers in the early eighteenth century regularly called for the capitalisation of what they called 'emphatical' words, usually belonging to the open word-classes.

2.4 In the Texts in this booklet the punctuation of the originals have been retained since they generally seem to follow a fairly clear system; however, this system was not that of PDE. In PDE, punctuation is generally *grammatical*, i.e. designed to reflect the grammatical structure of the written word, and is part of the pragmatic apparatus of the written system, designed to help readers parse the text they are encountering, and clearly related to the fact that the primary present-day encounter with written text is visual. For much of the ModE period, however, punctuation was more *rhetorical*, reflecting much more closely the pauses and emphases of

speech; it was thus designed to help those whose primary encounter with the text would be through listening, characteristically through listening to texts being read aloud. Grammatical punctuation did not become dominant in English writing until the eighteenth century, and there is still an observable tension between the rhetorical and grammatical traditions even in present-day written discourse.

3. Pronunciation

3.0 Our knowledge of pronunciation before PDE is derived from several sources. As with ME, the analysis of verse, spelling and loanwords, and reconstruction from later and earlier states of the language are important sources of information. But this material is supplemented by the very considerable evidence supplied by the first writers on the English language, the spelling reformers (sometimes referred to as *orthoepists*), the early phoneticians and the authors of such works as rhyming dictionaries, handbooks for foreigners learning English, and shorthand manuals. Only at the end of the nineteenth century was this material supplemented by the earliest recordings of speech, made at first using wax-cylinder technology.

3.1 Very often the work of these earlier witnesses is made problematic by certain prescriptivist attitudes – they sometimes describe how they think things *ought* to be pronounced, rather than what is actually said – and the lack of a commonly accepted set of conventions for signalling pronunciation can make analysing these writers difficult. But many of them were nevertheless excellent observers of their own language. An extra complexity, strongly indicated in the evidence, is that there were evidently social and generational as well as geographical factors involved in the adoption of a particular accent.

3.2 The pronunciation that is described in this section of the handbook is that of middle-aged, middle-class Londoners living around 1600 CE, i.e. during the EModE period. Such people are most likely to have made up the bulk of Shakespeare's audience, and seem to have been the main readership for the orthoepistical and phonetic works of the period. However, it should be remembered that there is considerable contemporary evidence for other accents.

3.3 The details of EModE pronunciation can seem confusing. But, as a rule of thumb, PDE spelling can be used as good (if indirect) evidence for EModE pronunciation, since the correlation of written letter and spoken sound-segment used in standard present-day English spelling is roughly equivalent to the correspondences deployed in sixteenth-century London. As in studying OE and ME, it is important not to worry too much about the details of EModE pronunciation; as in ME times, there was a wide range of accentual variation and the language was in a considerable state of flux consequent on urbanisation.

3.4 Between the ME and EModE periods, the histories of the short and long vowels diverged. The short vowels of late ME, i.e. [ɪ, ɛ, a, ɔ, ʊ], seem to have been broadly stable in EModE times; the vowel [ʌ], characteristic of present-day Southern English accents, only emerged in some varieties as a distinct phoneme, i.e. /ʌ/, after Shakespearean times, and therefore should not be distinguished from /ʊ/. /ʌ/, of course, is still not generally found in many northern English varieties of PDE.

3.5 The ME long vowels, however, had undergone a marked change of distribution within the lexicon by EModE times, during the period 1400-1600: a change referred to as the *Great*

Vowel Shift. The details and the causes of the Shift need not detain us here, although it probably arose through sociolinguistic interaction. The following table gives the correspondences between ME, EModE and PDE pronunciation (Received Pronunciation and General American) for the reflexes of the late ME long vowels, plus the PDE spelling of an illustrative form (which was of course established in EModE times). A double asterisk ** indicates that the pronunciation given is similar to that found in present-day Scots and Scottish Standard English.

ME	EModE	PDE	Present-day example
[iː]	[əɪ]	[aɪ]	LIFE
[eː]	[iː]	[iː]	MEET
[ɛː]	[eː]	[iː]	MEAT
[aː]	[ɛː]	[eː]**	NAME
[uː]	[əʊ]	[aʊ]	HOW, TOWN
[oː]	[uː]	[uː]	MOOD
[ɔː]	[oː]	[oː]**	BOAT, HOME

3.6 There were in EModE sporadic shortenings of some late ME long vowels in particular contexts, especially ME [ɛː, oː] when followed by [d, t, θ, v, f] in monosyllabic words. However, this shortening was not a consistent process, and modern outputs vary; cf. PDE DEAD beside MEAD, FLOOD beside MOOD. Variation in the present-day pronunciation of -OO- in FLOOD, GOOD is due to the shortening happening at different times. It is probably simplest for beginners, when reconstructing EModE pronunciation, to assign [eː] to all 'PDE -EA- words' and [uː] to all 'PDE -OO- words'; the shortening process was probably continuing in Shakespeare's time, so there would have been considerable variation in usage.

3.7 The vowels of unstressed syllables were [ə, ɪ]. However, the distribution of these vowels changed considerably between ME and EModE times, since EModE does not have certain inflexions still maintained in Chaucerian English, e.g. the distinction between strong and weak adjectives. In the advancing pronunciation of the period, [ə, ɪ] may be generally considered to have the present-day distribution, where they are used in unstressed words (i.e. 'grammatical', closed-class words like A, THE), or in the unstressed syllables of lexical, open-class words (e.g. WRITTEN).

3.8 Diphthongs in EModE are a mixture of inherited forms and those which were the result of the Great Vowel Shift. Shakespeare's system was probably as follows:

-- [əɪ] appeared in words such as DAY, GREY, etc. In varieties of PDE, words containing this diphthong have fallen in with those containing ME [aː] NAME, etc., but they were still distinguished in careful speech in the seventeenth century.
-- [ɔɪ, ʊɪ] had probably merged on [ɔɪ] by Shakespeare's time in the speech of many, but others still kept the reflexes of the two distinct. There was also some cross-influencing between the two sets even amongst those speakers who maintained a distinction. Given the complex problems, it is probably best for beginners simply to use the present-day pronunciation in words such as JOY, POINT, etc., while being aware of other possible pronunciations.
-- [əɪ]: the reflex of ME [iː], the result of the Great Vowel Shift.

-- [aʊ]: in PDE, words which contained this diphthong generally have [ç:], e.g. LAW, VAULT, and it seems likely that this new pronunciation was already current in Shakespeare's time; however, some conservative speakers probably still used the older pronunciation.
-- [ɔʊ]: in PDE, words which contained this diphthong generally have (in Scottish accents) [o(:)] etc., e.g. KNOW, OWE, and have thus merged with the reflexes of ME [ɔ:]. However, in Shakespeare's time some conservative speakers probably still retained a diphthongal pronunciation.
-- [ɛʊ, ɪʊ] had probably merged on [ɪʊ] by Shakespeare's time in words such as LEWD, NEW etc. The present-day pronunciation with [ju] was also probably current in the speech of many folk.
-- [əʊ]: the reflex of ME [u:], the result of the Great Vowel Shift.

3.9 Consonants are generally as in ME and, indeed, as in PDE, the main differences from the ME/PDE systems being:

-- the emergence in London English of a new phoneme, /ŋ/ in SING, etc. This phoneme is of course still not phonemic in many varieties of present-day Northern English, although it is contextually used, e.g. [sɪŋg] SING.
-- the loss in London English of ME /x/. There is some evidence for the retention of this sound in the middle of the sixteenth century, but by Shakespeare's time it was no longer used in Southern English. It has left its mark on the spelling-system, with *gh*; but as in PDE this cluster seems either to have been silent (cf. PDE THOUGHT, SLAUGHTER, THOUGH), or pronounced with [f] (cf. PDE DRAUGHT, LAUGHTER, ENOUGH). Some uncertainty about the distribution is indicated by EModE spellings such as *dafter* DAUGHTER, *boft* BOUGHT. /x/ remains phonemic in Scots, e.g. in LOCH (beside LOCK, with /k/); however, the usage is even in Scots recessive, especially among younger speakers.
-- in EModE, *r* is still pronounced wherever it was written; there are no 'silent Rs' as in present-day Southern British English, e.g. JAR [ʤɑ:]. London English *ca*. 1600 CE was therefore, like present-day Scots, Scottish English, or General American, what is known as a *rhotic* accent. Indeed, some witnesses reported that high-status speakers continued to be rhotic in English until quite late in the nineteenth century; non-rhotic rhymes, such as those deployed by the London poet John Keats, were stigmatised by contemporaries as 'Cockney'.
-- in formal EModE speech, [w, ʍ] were still distinct phonemes, with minimal pairs *while* WHILE, *wile* TRICK. However, it seems certain that they were no longer distinct phonemes for many speakers, as indicated by Shakespeare's puns on *white* WHITE, *wight* BEING, CREATURE. This merger was not complete in standardised spoken Southern English before the eighteenth century; the distinction is still retained by many present-day speakers of Scots and Scottish English, though as with the /x, k/ distinction the usage seems to be recessive among younger speakers.
-- words such as *nation*, *sure*, *measure*, etc. are in EModE, as in ME, still pronounced by most speakers with [sj, zj] rather than with PDE [ʃ, ʒ]. However, the present-day usage must have already been current among some speakers, since Shakespeare puns on *shooter* and *suitor* in the play *Love's Labour's Lost*.
-- initial *w*, *g*, *k* were all sounded in ME in words like PDE WRITE, GNAW, KNEE. During Shakespeare's time, however, these letters became 'silent' in many accents, indicated by Shakespeare's puns on *ring* and *wring*, *knight* and *night*, *knot* and *not*.
-- there is good evidence for non-London/class-based usages in several Shakespeare plays. Thus for instance, in King Lear, Edgar's imitation of Kentish speech is flagged by the use of forms that seem to reflect initial voicing, e.g. *zwagger'd* SWAGGERED, *vor* FOR, while the Gravedigger in Hamlet uses reduced forms of the pronoun HE, viz. *a*, that seem to reflect lower-class usage.

4. Syntax

4.0 Within this section are included three fundamental areas of syntax: the **noun phrase**, the **verb phrase** and **sentence structure**. In general, EModE/LModE grammar is very like PDE, although there remained in EModE a few features which are more characteristic of earlier stages of the language, and EModE notions of prose style, and thus of the 'well-formed' sentence, differed from those that emerged in the eighteenth century (which underpin PDE tastes for pithiness and balance). There are also a few EModE innovations which have failed to survive into PDE, most notably in the verb phrase. The remainder of this section highlights some significant differences between EModE and PDE.

The noun phrase

4.1 As in Chaucerian English and in PDE, EModE **nouns** are inflected for **number** (singular/plural), and for the **case** of genitive singular (no case distinction is made in the plural). Function within the clause is signalled by word-order; and, as in PDE, only pronouns are regularly marked for cases other than genitive singular.

4.2 Agreement within the noun phrase is restricted, as in PDE, to signalling number-relations between certain determiners and the headwords they modify, e.g. *these Pockets*; *this Son of Yorke*. Agreement remains important in relating subjects to predicators.

4.3 **Pronouns** are, as in OE, ME and PDE, categorised by **person**, i.e. first/second/third; singular third-person pronouns are selected on the basis of the sex of the noun to which they refer, and may thus be categorised in accordance with 'natural' **gender**. As in ME, *thou*, *ye*, etc. had special uses in EModE, originally comparable with the *tu*, *vous* distinction in French. By EModE times, *ye*, *you*, etc. had developed as the common, unmarked form of address; *thou* by 1600 had developed as a marked, familiar form which could be used both positively and negatively. Shakespeare jokes about the usage in *As You Like It* (III.2), when Sir Toby Belch invents a verb based on the pronoun: *Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent and fun of invention: taunt him with the licence of ink: if thou thou'st him some thrice, it shall not be amiss*. By the end of the seventeenth century *thou* was restricted to non-standard varieties, and to special kinds of religious discourse (including use by certain Nonconformist groups, such as the Quakers, which emphasised communal equality and familiarity).

NOTE: The use of *thou*, etc. as the **pronoun of address to God** seems something of an anomaly, and various explanations have been put forward to account for this practice. Possibly the most plausible is that *thou* is a precise translation from languages where the second person pronouns were distinguished by number but not by social status. Since the singularity of God is an important point of theology, it would have been important for theologically-sensitive EModE translators to emphasise the point in their choice of pronoun.

4.4 The form *its*, now a feature of standard PDE, was only emerging in EModE to replace *his*, which was used for the neuter as well as masculine possessive third-person singular pronoun, as in OE and ME. The form *its* appears rarely in Shakespeare's plays -- most examples appear in *The Winter's Tale* and *Cymbeline* -- and is avoided in the Authorised Version of the Bible (1611),

where the periphrasis *thereof* is preferred, e.g. *The winde bloweth where it listeth, and thou hearest the sound thereof, but canst not tel whence it commeth, and whither it goeth* ... (John's Gospel, chapter 3).

4.5 The dominant **relative pronouns** at the beginning of the EModE period are *that* and (to a lesser extent) *which/the which*. *Who*, *whom*, *whos(e)* remain as **interrogative pronouns**, though, as in ME, *whom/whos* can also be used as relative pronouns. During the course of the sixteenth century, the interrogative pronoun *who* became extended in function and started to be used as a relative pronoun as well. By Shakespeare's time, *that* and *which* were still common, but *who* had begun to be used regularly when the pronoun referred to a human antecedent, e.g. *I met a foole,/Who laid him downe*... Shakespeare also occasionally uses *as* as a relative pronoun, a usage attested in PDE but regarded as non-standard, e.g. *that kind of Fruite,/As Maides call Medlers*.

4.6 Other points on pronouns:

-- pronouns were also used (though not invariably) in **imperative constructions** where they would be omitted in PDE, probably as a politeness-feature, e.g. *Sit you downe Father: rest you*.
-- unlike in PDE, pronouns can occasionally be used as headwords in noun phrases containing modifying elements, e.g. *the cruellest shee; hee of Wales*.
-- the **ethic dative** is still found in EModE, e.g. *I met a foole, who laid him downe, and bask'd him in the Sun.* In PDE, such expressions are replaced with forms such as HIMSELF; such forms indeed begin to appear during the ME period but they were only slowly adopted.

4.7 **Adjectives** follow the PDE pattern, and are no longer marked, as they were still in Chaucerian English, for definiteness or plurality. However, there are still a few relics of older patterns. Thus postmodifying adjectives are found rather more frequently than in PDE, especially in verse, e.g. *Inductions dangerous*; and sometimes the position of adjectives within the noun phrase varies from present-day usage, especially in vocative expressions, e.g. *Goode my Lorde*. Adjectives continue as in ME to be used as the heads of noun phrases rather more frequently than in PDE, e.g. *the poore haue cry'de.*

4.8 **Determiners** generally follow the PDE pattern in terms of function. However, determiners could co-occur with pronouns in phrases such as *this my Vertue*, where in PDE the construction would be THIS VIRTUE OF MINE. In demonstratives a distinction was made between *this/these*, *that/those* and *yon/yond(er)*. The last of these forms was used when the referent was distant from both speaker and hearer, e.g. *When yond same star that's westward from the pole.*

4.9 **Numerals** are used much as in PDE. Constructions common in ME such as *three & twenty* are still common; the usage is now non-standard in PDE, although fairly common in southern English dialects.

4.10 In PDE, **possession** can be expressed either through a **genitive (possessive) phrase**, e.g. JOHN'S BOOK, or through a **prepositional phrase**, e.g. THE BOOK OF JOHN. In EModE, three ways of expressing possession were available. Two of these are those found in PDE, e.g. *Caesars Funerall* (with a genitive phrase), *the vices of thy Mistris* (with a prepositional phrase). The third construction uses the **possessive pronoun** *his* (and occasionally *her*, *their*), e.g. *the Count his*

gallies THE COUNT'S GALLEYS. The usage is common in, although not restricted to, situations where the possessive noun ends in *-s* when uninflected, e.g. *Mars his heart* THE HEART OF MARS. When a genitive phrase contained a modifying element, that element was sometimes separated from the headword it modifies in a way which would be unusual in PDE, e.g. *this same Scull sir, was Yoricks Scull, the Kings Jester* THIS VERY SKULL, SIR, WAS THE SKULL OF YORICK, THE KING'S JESTER.

NOTE: It will have been observed that there is no **apostrophe** in *Caesars*, where one would be required in PDE. The use of the apostrophe, when it was used at all, was highly variable in EModE. Its primary use was to signal the elision of some element in a word or phrase, e.g. *hee's* HE'S, *find'st*, but it was frequently omitted altogether, e.g. *Heres a Scull now*. By analogy the apostrophe spread to other contexts, e.g. *ha's* HAS, *cry'de* CRIED. Its use with *-s* on nouns, again probably an analogous procedure, was sporadic only and found with both possessive and plural inflexions. The PD usage, whereby *-'s* is used for the possessive singular and *-s'* for the possessive plural, was not formalised until at least a century after Shakespeare.

The verb phrase

4.11 The special set of grammatical categories involved in the verb phrase and discussed in lectures and handbooks for Old and Middle English are relevant to EModE as well, i.e. agreement, finiteness, simple and complex verb phrases (including the role of *will/shall*, etc), person, tense, aspect, voice and mood, transitivity, negation.

4.12 As in OE and ME, and as in PDE, predicators **agree** with their subjects in **person** and **number**, e.g. *I speake not*; *my gorge rises*; *we make Lome*. Thus the basic structure of relationships within the verb phrase, and between the verb phrase and other parts of grammar, are very similar to those found in PDE.

4.13 Finite verbs are inflected for **present and preterite tense**, e.g. *she loueth*, *she loued.* The '**historic present**' continues to appear in EModE, in colloquial usage, e.g. *he got a many fishhooks...then he gets many Counters and puts them in his pocket also*

4.14 Complex verb phrases are also used in EModE to express **tense** and **aspectual** distinctions. The EModE reflexes of PDE WILL, SHALL still retain something of the lexical significance carried by OE *willan* and *sculan*, viz. **volition** and **obligation** respectively, e.g. *which he would call abhominable* WHICH HE WOULD WISH TO CALL ABOMINABLE, *Thou shalt haue one* YOU MUST HAVE ONE. The force of *Thou shalt not* in the Ten Commandments in the Authorised Version of the Bible (1611) might also be noted. However, there is evidence of the *will*-type being used for simple futurity, e.g. *'twil serue* IT WILL SUFFICE. In the eighteenth century, the distribution of SHALL/WILL as **future auxiliaries** was determined by prescriptivist grammarians who were aware of the older meanings. It thus became customary, when expressing future tense, to use SHALL, etc. with first person subjects and WILL, etc. with second and third person subjects. To assign SHALL, etc. to second and third person subjects (as in YOU SHALL DO WHAT I SAY), when simply intending to express futurity, was felt to assert dominance over that subject on the part of the speaker in a way which could be construed as face-threatening (insulting, intimidating, etc.). This subtlety is probably lost on PDE speakers, and explains why the distinction between WILL and SHALL in expressing future time is dying out.

4.15 **Perfect aspect combined with past tense** can be expressed as in PDE, by means of complex verb phrases. When the lexical verb is **transitive**, i.e. when the verb is capable of taking a direct object, then reflexes of PDE HAVE were commonly used in EModE, e.g. *He hath brought many Captiues home to Rome*. However, with **intransitive** verbs, i.e. verbs not capable of taking a direct object, it remains common practice in EModE (though not invariably) to employ the reflexes of PDE BE, e.g. *The King himselfe is rode to view their Battaile*.

4.16 A very common feature of the PDE tense/aspect system is the use of the **progressive** category of verb phrases, e.g. HE IS LOVING, HE WAS LOVING, HE HAS BEEN LOVING. Although such constructions are known in EModE, they are rare, and generally the simple present is used, e.g. *Soft, he wakes* QUIETLY, HE IS WAKING UP. One PDE usage, the passive progressive/passive perfect construction HE IS BEING LOVED, HE HAS BEEN LOVED, is not recorded in EModE. Otherwise, **passive voice** is expressed in EModE as in PDE, by means of the auxiliary BE, e.g. *That eyelesse head of thine, was first fram'd flesh/To raise my fortunes.*

4.17 As in ME, formal **indicative/subjunctive mood** distinctions are few, but still to be found, e.g. *If it were so, it was a greeuous Fault*; *And if King Edward be as true and iust*; *If thou consider rightly of the matter*; *Where be your Iibes now?* However, sometimes the formal distinction is no longer observed, e.g. *If euer thou wilt thriue*, where *wilt* is historically an indicative form. In LModE, the old formal subjunctive has commonly been replaced by the uae of the auxiliary MAY/MIGHT. However, the reflexes of PDE MAY/MIGHT retained something of their older meaning, viz. CAN/COULD, in EModE in, e.g., *the Letters that he speakes of/May be my Friends; To what base vses we may returne Horatio; why of that Lome..might they not stopp a Beere-barrell?*

4.18 Perhaps the most interesting auxiliary in EModE is **the reflex of PDE DO**, since this emerged as a new usage in EModE times, but subsequently became restricted again. DO was used as a lexical verb in OE with causative sense. However, in the sixteenth and seventeeth centuries it underwent a marked widening of usage, and by the middle of the sixteenth century it could appear in five contexts:

(a) negative direct questions, e.g. *Didst thou not heare a noyse?*
(b) affirmative direct questions, e.g. *Did this in Caesar seeme Ambitious? Dost thou thinke Alexander lookt o'this fashion i'th'earth?*
(c) negative declarative sentences, e.g. *You do not giue the Cheere*.
(d) negative imperatives, e.g. *Do not muse at me my most worthy Friends*.
(e) affirmative declarative sentences, e.g. *You all did loue him once; You all did see...I thrice presented him a Kingly Crowne.*

Type (e) has now died out. The expansion and subsequent contraction of the DO-construction is a controversial matter among historical linguists, and will not be pursued further here.

4.19 The **impersonal construction** is still in use in EModE, but has become much restricted in use in comparison with ME. Only *methinks* and *methought* appear commonly in the works of Shakespeare, e.g. *Me thinkes there is much reason in his sayings.* It may be observed that Shakespeare never uses **himthought*, **usthinks*, **youthinks*, etc. It seems that, by Shakespeare's time, *methinks* was simply a fossil expression rather than a reflection of a still-productive usage.

4.20 **Negation** was usually expressed either by placing *not* after the finite verb (*I know not*) or between *do* and the finite verb (*You do not giue*); the negating particle could also be suffixed to auxiliaries such as *can*, e.g. *since I cannot proue a Louer*. Multiple emphatic negation, stigmatised since the eighteenth century as illogical, is still occasionally found in Shakespeare's writings, e.g. *I cannot goe no further* I CANNOT GO ANY FURTHER, but it is becoming rarer. There is evidence that the PDE abbreviated negative auxiliaries DON'T, WON'T, CAN'T etc. were in existence in speech in Shakespeare's time.

Sentence structure

4.21 Word-order patterns in EModE are much like those in ME and in PDE, contrasting with OE usage. The usual order of elements, in both main and subordinate clauses, is SP (i.e. subject–predicator), where the predicator immediately follows the subject, e.g.,*this Scul has laine in the earth three & twenty years; which he would call abhominable*. When a complex verb phrase is employed, the lexical element can still occasionally be separated from the auxiliary, e.g. *Whose Ransomes, did the generall Coffers fill; Which he did thrice refuse*. PS (i.e. predicator–subject) word order is still found fairly frequently in EModE, especially when the clause begins with an adverbial, e.g. *Heere hung those lipps; then am I the Prisoner*. This usage was an inheritance from OE. Auxiliary and lexical verbs are separated, e.g. *greeuously hath Caesar answer'd it.* As in PDE, PS-order appears in questions, e.g. *is he dead?*, and, also as in PDE, with the DO-auxiliary. Of course, these prototypical patterns of word-order may be departed from for stylistic reasons, e.g. *Plots haue I laide* (with initial direct object).

4.22 Like OE and ME, EModE has a range of different **clause-types**, both coordinated and subordinated. As in ME, clause-types in EModE are no longer generally distinguished by element-order.

-- **Coordinating conjunctions** in EModE include *and*, *but*, etc., e.g. *But Brutus sayes, he was Ambitious:/ And Brutus is an Honourable man*.
-- As in OE and ME, in EModE there is a range of **subordinating conjunctions**. As in ME, the forms of these conjunctions are much as in PDE, except that the particle *that* often appears after *if*, *when*, etc., e.g. *When that the poore haue cry'de,* beside *when he shold pronounce debt*.

4.23 The most interesting deviations from PDE usage occur with the **relative clause**. In the following examples, the relative pronoun is underlined: *One that hath bin a Courtier*...; *the Letters that he speakes of/ May be my Friends; this is abominable, which he would call abhominable; I thrice presented him a Kingly Crowne,/ Which he did thrice refuse; I met a Foole,/ Who laide him downe, and bask'd him in the Sun; He hath strange places cram'd/ With obseruation, the which he vents/ In mangled formes; Were such things here, as we doe speake about?* Another common usage is to omit the relative pronoun altogether, e.g. *The labour we delight in, Physicks paine* THE LABOUR (WHICH) WE ARE PLEASED TO DO IS A CURE FOR PAIN; *heere's a night pitties neither Wisemen, nor Fooles* HERE IS A NIGHT (WHICH) PITIES NEITHER WISE MEN NOR FOOLS. Constructions such as *The labour we delight...* still occur in PDE; constructions such as *heere's a night...*, where the omitted relative pronoun occupies the subject position within the relative clause, are no longer found. Both constructions are of course found in ME. Relative clauses can frequently be separated from the phrases they modify, e.g. *the Sword is out/ That must destroy thee* THE SWORD WHICH MUST DESTROY YOU IS DRAWN; *So should he looke, that seemes to speake*

things strange SO OUGHT HE WHO IS ABOUT TO BRING FRESH NEWS LOOK. Other clause types, e.g. **adverbial**, **comparative**, follow broadly the same pattern as in PDE, with some minor variations in usage.

4.24 Some remaining **special features** of EModE sentence structure are also inherited from OE, e.g.

-- **Recapitulation and anticipation** is a construction whereby an anticipatory noun phrase is recapitulated later by a pronoun, e.g. *my two Schoolefellowes,/ Whom I will trust as I will Adders fang'd,/ They beare the mandatAlas poor Yorick...he hath borne me on his backe a thousand times...* Sometimes a pronoun-subject is unexpressed where it would be in PDE, e.g. *Nor do we finde him forward to be sounded,/ But with a crafty Madnesse [HE] keepes aloofe*. Sometimes this practice is extended to a complete subject-phrase, e.g. *we rip their hearts*,/ *[TO RIP] Their Papers is more lawful*.

-- The **splitting of heavy groups** is still a feature of EModE grammar, notably with regard to the modifying adjective, e.g. *An honest mind and plaine*. However, this construction is not invariably used, cf. *such insociable and poynt deuise companions.*

5. Morphology

5.0 This section gives an outline of EModE inflexional morphology, as reflected in the First Folio of Shakespeare's plays (1623). Since paradigmatic choice depends on syntactic function, constant reference to Section 4. above should be made. Many cross-references are given below.

5.1 The configuration of the EModE **noun-declensions** is essentially the same as that found in late ME, as represented by the language of the best manuscripts of Chaucer. In Shakespeare's time there was a Basic Noun Declension whose essential characteristics derive from the OE General Masculine Declension, and a set of Irregular Declensions. The **Basic Noun Declension** in Shakespearean English was as follows:

Case	**Singular**	**Plural**
Nom.	*stone* STONE	*stones*
Acc./Dat. *	*stone*	*stones*
Gen.	*stones*	*stones*

Almost all EModE nouns are declined as *stone*. In PDE, genitives are distinguished in writing by the use of the apostrophe, e.g. STONE'S, STONES'. A minor variant pattern is supplied by the occasional habit of using *his*, *her*, etc. instead of the genitive inflexion, e.g. *Sejanus his Fall*; this usage seems to be a hypercorrection, based on the mistaken view that 'S was an abbreviation for HIS.

5.2 As in PDE – although there are a few more examples -- a few nouns follow **irregular declensions**. Most of these are relics of minor OE paradigmatic patterns, e.g. *eyen* EYES, *shoon* SHOES (both reflecting the OE –*n* declension), and *horse* HORSES (beside *horses*, reflecting the OE endingless declension). There are of course also those relic forms which have survived into PDE, e.g. *oxen*, *feet*, *sheep*. A minor set of innovations was derived from the reinterpretation of older

forms. *Dice*, originally a plural of *die* (still occasionally used in PDE), was an old plural which has come to be reinterpreted as singular, while the PDE form PEA is a new singular which first appeared in the seventeenth century, derived from the older singular *pease* which was reinterpreted as a plural, and now survives only in fossil expressions such as *pease pudding*; the old '*–n* declension' plural, *peasen*, has died out.

5.3 EModE **personal pronouns**, as those of PDE, retain number, person and case distinctions, and are also used to signal the gender of their referents when in the third person. As in most varieties of ME and in PDE, this gender-reference is based on so-called *natural gender*, i.e. sex-distinctions, as opposed to *grammatical gender* as used in e.g. French etc, or indeed in OE, where *wīf* WOMAN is a neuter noun (See also 4.3 above.) The EModE pronoun-paradigms are as follows:

First person

Case	Singular	Plural
Nom.	*I*	*we*
Acc.	*me*	*us*
Gen.	*my, mine*	*our(s)*
Dat.	*me*	*us*

Second person

Case	Singular	Plural
Nom.	*thou*	*ye/you*
Acc.	*thee*	*you*
Gen.	*thy, thine*	*your(s)*
Dat.	*thee*	*you*

Third person

	Singular			Plural
Gender	Masc	Fem	Neut	All genders
Nom.	*he*, *a*	*she*	*it/'t*	*they*
Acc.	*him*	*her*	*it/hit*	*them/'em*
Gen.	*his*	*her*, *hers*	*his/its/it's*	*their(s)*
Dat.	*him*	*her*	*it/hit*	*them/'em*

5.4 In PDE, it is usual to distinguish the use of, e.g., MY/MINE by position; thus PDE distinguishes between MY HAT and THE HAT IS MINE. In EModE, *my* and *mine* can both be used as pre-modifiers. The distribution of these forms is comparable with that used for PDE A/AN; *my*, etc. is used when the modified element begins with a consonant, *mine*, etc. when the modified element begins with a vowel or *h*, as well as in postmodifying expressions such as *of mine*. Thus we have examples such as *That eyelesse head of thine*; *thy Mistris*; *a poore thing but mine own*. However, advanced speakers were beginning to transfer forms of the *my*-type to all positions, e.g. *my own*, *my head*; both forms appear in the First Folio.

5.5 For the distinct functions of *thou, ye/you*, etc., see 4.3 above. *Ye* is conservative in Shakespeare's time, and alternates with *you* in subject-position.

5.6 Reduced forms of the third person pronoun are commonly represented in writing. *A* HE occurs in some ME dialects, but seems to have been extended into more widespread use in EModE as a general reduced form of *he*, e.g. *a pou'rd a Flaggon of Renish on my head once. 'em* is still used in many varieties of PDE speech, but is often represented in EModE writing, e.g. *Call 'em*. *'t* is also common, e.g. *'Twere* IT WERE, *'twil* IT WILL; cf. the PDE abbreviated form IT'LL.

5.7 The possessive of *it* can be either *his* or *its/it's* in EModE; as noted in 4.4 above, *its* (occasionally spelt *it's* – stigmatised in PDE) was the emerging form in EModE, still rarely deployed in (e.g.) Shakespeare's plays. *His* is the inherited form, but that the usage was already regarded as problematic is indicated by the habit, widespread in (e.g.) the Authorised Version of the Bible, of replacing it with the periphrasis *thereof*, e.g. *The falle thereof was great. Its/it's* seems to have been formed by analogy with the usual possessive/genitive inflexion. In PDE, it has become conventional for the possessive pronoun to be written without an apostrophe, ITS, leaving IT'S as an abbreviation for IT IS.

5.8 In EModE, the principal **relative pronouns** are *that*, *which*, *who* (also *whom*, *whose*) and *the which*; the pronoun is also sometimes omitted where it would be present in PDE. For details of use and examples, see 4.5. *Who*, *whom* and *whose* could also be used as **interrogative pronouns**, as in PDE, e.g. *Whose doe you thinke it was?*

5.9 In general, the **determiners** of EModE are much the same as in PDE. The articles are *a(n)* (indefinite) and *the* (definite); a reduced form of *the*, *th(')*, is occasionally found indicated in writing, e.g. *i'th Forrest* IN THE FOREST. The demonstratives are as in PDE: *that/those*, *this/these*; however, another demonstrative, *yon/ yond(er)* is also used.

5.10 The weak/strong distinction in **adjectives**, characteristic of OE and still vestigial in ME, is no longer observed in EModE. **Comparison of adjectives** is much as in PDE, except that there is more frequent variation between the FREER/MORE FREE types, giving examples such as *perfecter* (where PDE would have MORE PERFECT), *more sweet* (where PDE would tend to have SWEETER). Sometimes the two methods of comparison can be combined, e.g. *the most vnkindest cut of all*.

5.11 In general, EModE **adverbs** follow the same patterns as in PDE. One slight difference from PDE practice is the occurrence of forms which are identical in form with the adjective, e.g. '*Tis Noble spoken* IT IS NOBLY SPOKEN. Such forms derive from analogy with those adverbs which ended in *-e* in OE, e.g. OE *fæste* FIRMLY (cf. PDE FAST in STAND FAST, etc.). Another difference between EModE and PDE is the wide range of intensifying adverbs in use, e.g. *sore*, *right*, *passing*, where PDE would use VERY.

5.12 The **prepositions** of EModE are much as PDE. A notable feature, signalled in the written mode, is their appearance in reduced form, e.g. *i'th Forrest* IN THE FOREST.

5.13 As in OE, ME and LModE/PDE, EModE **verbs** fall into three categories: weak, strong and irregular. As is the case at other stages of the language, EModE verb paradigms take account of person, number, tense and mood. Here are three **model conjugations**: (1) *bind(e)* TO BIND, a

typical strong verb; (2) *loue* TO LOVE, a typical weak verb; and (3) the most important irregular verb, *be* TO BE.

(1) *bind(e)* to bind

	Indicative	Subjunctive
Present		
1st person sg	*bind(e)*	*bind(e)*
2nd person sg	*bind(e)st*	*bind(e)*
3rd person sg	*bindeth*	*bind(e)*
All persons pl	*bind(e)*	*bind(e)*
Preterite		
1/3 person sg	*bound(e)*	*bound(e)*
2nd person sg	*bound(e)st*	*bound(e)*
All persons pl	*bound(e)*	*bound(e)*

Imperative: *bind(e)*

Participles

Present *binding(e)* Past *bound(e)*

(2) *loue* to love

	Indicative	Subjunctive
Present		
1st Person Sg	*loue*	*loue*
2nd Person Sg	*lou(e)st*	*loue*
3rd Person Sg	*loueth*	*loue*
All Persons Pl	*loue*	*loue*
Preterite		
1st, 3rd Persons Sg	*loued*	*loued*
2nd Person Sg	*louedst*	*loued*
All Persons Pl	*loued*	*loued*

Imperative: *loue*

Participles:

Present *louing(e)* Past *loued*

(3) *be* to be

	Indicative	Subjunctive
Present		
1st Person Sg	*am*	*be*
2nd Person Sg	*art*, *beest*	*be*
3rd Person Sg	*is*	*be*

All Persons Pl	*are*		*be*
Preterite			
1st Person Sg	*was*		*were*
2nd Person Sg	*wast*, *wert*		*were*
3rd Person Sg	*was*		*were*
All Persons Pl	*were*		*were*
Participles:			
Present:	*being*	Past:	*been, bin*

The paradigms given in (1)–(3) are the most commonly used forms in EModE. There were also variant usages, perhaps the most important of which is to do with the third person singular present, where *-(e)s* can sometimes appear for *-eth*, as in PDE. The form with *-(e)s* occurs first in northern dialects of ME but subsequently spread south. There is some evidence that *-(e)s* was in common use in London speech some time before it was signalled in writing; Shakespeare, in his late play *Pericles*, seems to be referring to this practice in the line *Who wanteth it and sayes he wants it?*

5.14 Further variation in verb-forms was caused by the forces of **analogy**; thus, for example, the preterite of *write* is recorded as *wrote*, *wrate*, *writ* at various times and in various texts during the course of the EModE period. Spelling-variation between *-ed* and *-'d*, e.g. *abhorred*, *offer'd* reflects *-e-* which could be pronounced or elided for metrical reasons. Another source of variation was the co-existence of weak and strong forms of the same verb, since analogy caused the transfer of many strong verbs into the weak paradigm and (more rarely) of weak verbs into the strong paradigm. For instance, the principal parts of HELP are recorded both as *help*, *holp*, and *holpen* and as *help*, *helped* and *helped* (the latter, of course, being the PDE configuration); PDE DIG is a strong verb, but in EModE the preterite of *dig* is commonly *digged*.

5.15 The EModE **numerals** were the same as those of PDE. One minor point: the present-day pronunciation of ONE with initial [w-], which originated in western dialects of ME, seems to have become widely adopted in EModE, possibly to distinguish the form from the indefinite article A/AN. Both ONE and A/AN are reflexes of OE *ān* ONE; OE did not have a formal indefinite article.

6. Lexicon

6.0 The details of EModE/LModE lexical development are complex, and are probably best studied as part of a general historical survey; see further Barber et al (2012), Baugh and Cable (2002). The notes offered here simply indicate some general characteristics of developments in vocabulary during the period.

6.1 Modern English is characterised as a period of large-scale **borrowing** into English from a range of other languages. In EModE, borrowing took place especially from the classical languages; humanism acted as a spur to 'enriching' the language through borrowing from Latin and Greek, and many words derived from Latin make their first appearance in the English lexicon during the EModE period. This process of borrowing seems to have been quite conscious, and was recommended by many contemporary authorities on style, generally termed neologisers.

6.2 Borrowing became such a marked feature of EModE written discourse that a reaction set in, and several purist and 'archaising' writers during the period attempted to replace these Latinate borrowings, which they famously condemned as **inkhorn terms** (i.e. the pretentious language of the over-learned), with native-derived words. Purists included the poet Edmund Spenser, and the academic and government minister Sir John Cheke, who attempted in his translation of the New Testament to avoid words he did not consider English 'denizens'; thus. for instance, he used *hunderder* in place of the more conventional *centurion* for the rank in the Roman army. Purist writers tried to find equivalents for the new classical loanwords using **lexical morphology** (= **word-formation**), e.g. *cleavesomeness* for DIVISIBILITY, and *unthroughfaresom* for IMPENETRABLE; as the fate of these examples in PDE indicates, the purists were generally unsuccessful. Shakespeare jokes about inkhorn terms in *Love's Labour's Lost*, while deploying one (*incarnadine* 'make red') for striking literary effect in *Macbeth*.

6.3 Words from the Romance languages, especially French and Italian, continued to enter the language in great numbers. However, perhaps the principal new source of loanwords into English resulted from the encounter between Europeans and the peoples they met during **the trading and imperial expansions** of the period. A few examples will illustrate the range of loans, some of them direct and others transmitted to English through other European languages: *pariah* (from Tamil), *potato* (from Quechua, the lingua franca of the Inca empire), *chocolate* (from Nahuatl/Aztec), *taboo* (from Tongan).

6.4 Finally, some mention should be made of changes of meaning between EModE and PDE. These are too numerous to mention here, but will be discussed in the lectures. Perhaps the most important point to make is that present-day readers are most often confused by changes in meaning of quite common words. A good example is *presently*, which in EModE means IMMEDIATELY, etc., while in most varieties of present-day British English it means AFTER A SPACE OF TIME. Interestingly, 'presently' still seems to have its older meaning in some varieties of Scots and North American English.

7. Bibliography

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PART II: ***TEXTS***

Text 1: Versions of the Lord's Prayer - Matthew's Gospel, chapter 6.

(a) Old English (West Saxon, late ninth century)

Þu ure fæder, þe eart on heofonum, sie þin nama gehalgod. Cume þin rice. Sie þin wylla on eorþan swa swa on heofonum. Syle us todæg urne dæghwamlican hlaf. And forgief us ure gyltas swa swa we forgiefaþ þæm þe wiþ us agyltaþ. And ne læd þu na us on costnunge, ac alies us fram yfele.

(b) Middle English (The Wycliffite Bible, Central Midlands, ca. 1380)

Oure fadir, þat art in heuenys, halewid bi þi name. Thi kyngdom come to. Be þi wile don ase in heuene and in erþe. ȝiue to vs þis day oure breed ouer oþer substaunse. And forȝiue to vs oure dettes, as and we forȝiuen to oure dettouris. And leede vs not into temptaciouns, but delyuere vs from yuel.

(c) Early Modern English (The Authorised Version, 1611)

Our Father, which art in heauen, Hallowed be thy Name. Thy Kingdom come. Thy will be done, in earth as it is in heauen. Giue vs this day oure daily bread. And forgiue vs our trespasses, As we forgiue them that trespass against vs. And lead vs not into temptation; But deliuer vs from euil.

(d) Present-Day English (New English Bible, 1961)

Our Father in heaven, thy name be hallowed; thy kingdom come, thy will be done, on earth as in heaven. Give us today our daily bread. Forgive us the wrong we have done, as we have forgiven those who have wronged us. And do not bring us to the test, but save us from the evil one.

Text 2: From Sir John Cheke's translation of the Bible (?1550) - Matthew's Gospel, chapter 8.

As Jesus cam into Capernaum, yeer cam an hunderder vnto him and sued vnto him on this sort. Sir mi servant lieth sick in mi house of y^{e} palsej, grevousli tormented. And Jesus said vnto him. I wil co*mm*e and heel him. And y^{e} hunderder answerd him with y^{ee}s wordes. Sir J am not á fit man whoos house ye schold enter. Sai ye onli y^{e} word and mi servant schal be heeled. For J am a man vnder y^{e} power of oyer, and have soldiers vnderneth me, and J sai to y^{s} soldier go and he goeth, and to an other co*mm* and he co*mm*eth, and to mi servant do y^{s} and he doth it. Jesus heering y^{s} marvelled and said to y^{em} y^{t} folowed him. Truli J sai vnto yow, J have no found so greet faith no not in Jsr*ae*l. But J sai vnto yow y^{t} mani schal co*mm* from y^{e} Est, and y^{e} West, and schal be set with Abraham Jsaak and Jacob in y^{e} kingdoom of heaven, but y^{e} childern of y^{e} kingdoom schal be thrown in to outward darknes, yeer schal be weping and gnasching of teth. And Jesus said to y^{e} hunderder, go y^{i} wais and as yow belevedst, so be it vnto y^{e}. And his servant was heeled even in y^{e} saam howr.

[Source: Cambridge, Corpus Christi College MS 104, folio 155r. See James Goodwin (ed), *The Gospel According to Saint Matthew ... by Sir John Cheke* (London: Pickering, 1843)]

Text 3: From the Authorised Version (King James) of the Bible (1611) – Matthew's Gospel, chapter 8.

5 ¶ And when Iesus was entred into Capernaum, there came vnto him a Centurion, beseeching him,
6 And saying, Lord, my seruant lieth at home sicke of the palsie, grieuously tormented.
7 And Iesus saith vnto him, I will come, and heale him.
8 The Centurion answered, and said, Lord, I am not worthy that thou shouldest come vnder my roofe: but speake the word onely, and my seruant shalbe healed.
9 For I am a man vnder authority, hauing souldiers vnder me: and I say to this man, Goe, and he goeth: and to another, Come, and he commeth: and to my seruant, Doe this, and he doth it.
10 When Iesus heard it, he marueiled, and said to them that followed, Uerely, I say vnto you, I haue not found so great faith, no not in Israel.
11 And I say vnto you, that many shall come from the East and West, and shal sit downe with Abraham, and Isaac, & Iacob, in the kingdome of heauen:
12 But the children of the kingdome shall be cast out into outer darkenesse: there shalbe weeping and gnashing of teeth.
13 And Iesus said vnto the Centurion, Go thy way, and as thou hast beleeued, so be it done vnto thee. And his seruant was healed in the self same houre.

[Source: *The Holy Bible* (London: Barker, 1611)]

Text 4: From the Preface to William Caxton's *Eneydos* (1490).

And also my lorde abbot of westmynster ded do shewe to me late certayn euydences wryton in olde englysshe for to reduce it in to our englysshe now vsid / And certaynly it was wreton in suche wyse that it was more lyke to dutche than englysshe I coude not reduce ne brynge it to be vnderstonden / And certaynly our langage now vsed varyeth ferre from that. whiche was vsed and spoken whan I was borne / For we englysshe men / ben borne vnder the domynacyon of the mone. whiche is neuer stedfaste / but euer wauerynge / wexynge one season / and waneth & dyscreaseth another season / And that comyn englysshe that is spoken in one shyre varyeth from a nother. In so moche that in my dayes happened that certayn marchaũtes were in a ship in tamyse for to haue sayled ouer the see into zelande / and for lacke of wynde thei taryed atte forlond. and wente to lande for to refreshe them And one of theym named sheffelde a mercer cam in to an hows and axed for mete. and specyally he axyd after eggys And the goode wyf answerde. that she coude speke no frenshe. And the marchaũt was angry. for he also coude speke no frenshe. but wolde haue hadde egges / and she vnderstode hym not / And thenne at laste a nother sayd that he wolde haue eyren / then the good wyf sayd that she vnderstod hym wel / Loo what sholde a man in thyse dayes now wryte. egges or eyren / certaynly it is harde to playse euery man / bycause of dyuersite & chau*n*ge of langage. For in these dayes euery man that is in ony reputacyon in his cou*n*tre. wyll vtter his co*m*mynycacyon and maters in suche maners & termes / that fewe men shall vnderstonde theym / And som honest and grete clerkes haue ben wyth me and desired me to wryte the moste curyous termes that I coude fynde / And thus bytwene playn rude / & curyous I stande abasshed.

[Source: W.F.Bolton (ed), *The English Language: Essays by English and American Men of Letters 1490-1839* (Cambridge: University Press, 1966)]

Text 5: From the Preface to John Palsgrave's translation of Fullonius, *The Comedy of Acolastus* (1540).

Fyrst, for if this kynde of interpretation maye take effecte, and be put in execution, not onely the speache of your graces subiectes shoulde be that meane haue a great aduauntage to waxe vniforme, throughe out all your graces domynions, but also the englysshe tonge, which vnder your graces prosperouse reynge is comme to the hyghest perfection that euer hytherto it was, shulde by this occasion remayne more stedy and parmanent in his endurance, not onely by the wel kepynge of his perfection alredy obteyned, but also haue a great occasion to come to his most hyghest estate, and there, by that meanes longe to be preserued.

[Source: *Ioannis Palsgravi Londoniensis Ecphrasis Anglica in Comoediam Acolasti* (London: Berthelette, 1540)

Text 6: Sir John Cheke's letter appended to Sir Thomas Hoby's translation of Castiglione's *The Courtier* (1561).

For your opinion of my gud will vnto you as you wriit, you can not be deceived: for submitting your doinges to mi iudgement, I thanke you: for taking this pain of your translation, you worthilie deseru great thankes of all sortes. I have taken sum pain at your request cheflie in your preface, not in the reading of it for that was pleasaunt vnto me boath for the roundnes of your saienges and welspeakinges of the saam, but in changing certein wordes which might verie wel be let aloan, but that I am verie curious in my freendes matters, not to determijn, but to debaat what is best. Whearin, I seek not the besines haplie bi truth, but bi mijn phansie, and shew of goodnes.

I am of this opinion that our own tung shold be written cleane and pure, vnmixt and vnmangeled with borowing of other tunges, wherin if we take not heed bi tijm, euer borowing and neuer payeng, she shall be fain to keep her house as bankrupt. For then doth our tung naturallie and praisablie vtter her meaning, whan she bouroweth no counterfeitness of other tunges to attire her self withall, but vseth plainlie her own, with such shift, as nature, craft, experiens and folowing of other excellent doth lead her vnto, and if she want at ani tijm (as being vnperfigt she must) yet let her borow with suche bashfulnes, that it mai appeer, that if either the mould of our own tung could serue vs to fascion a woord of our own, or if the old denisoned wordes could content and ease this neede, we wold not boldly venture of vnknowen wordes ...

[Source: Thomas Hoby, *The Courtyer of Count Baldessar Castilio* (London: Seres, 1561).]

Text 7: From Richard Mulcaster, *The First Part of the Elementarie* (1582).

CAP. XIII. That the English tung hath in it self sufficient matter to work her own artificiall direction, for the right writing thereof.

IT must nedes be that our English tung hath matter enough in hir own writing, which maie direct her own right, if it be reduced to certain precept, and rule of Art, tho it haue not as yet bene thoroughlie perceaued.

The causes why it hath not as yet bene thoroughlie perceaued, ar, the hope & despare of such, as haue either thought vpon it, and not dealt in it, or that haue delt in it, but not rightlie thought vpon it.

For som considering the great difficultie, which theie found to be in the writing thereof, euerie letter almost being deputed to manie, and seuerall, naie to manie and wellnigh contrarie sounds and vses, euerie word almost either wanting letters, for his necessarie sound, or hauing some more then necessitie requireth, began to despare in the midst of such a confusion, euer to find out anie sure direction, whereon to ground Art, and to set it certain. And what if either theie did not seke, or did not know how to seke, in right form of Art, and the composing method? But whether difficultie in the thing, or infirmitie in the searchers, gaue cause thereunto, the parties them selues gaue ouer the thing, as in a desperat case, and by not medling thorough despare, theie helped not the right.

Again som others bearing a good affection to their naturall tung, and resolued to burst thorough the midst of all these difficulties, which offered such resistence, as theie misliked the confusion, wherewith the other were afraid, so theie deuised a new mean, wherein theie laid their hope, to bring the thing about. Wherevpon som of them being of great place and good learning, set furth in print particular treatises of that argument, with these their new conceaued means, how we ought to write, and so to write right. But their good hope by reason of their strange mean, had the same euent, that the others despare had, by their either misconceauing the thing at first, or their diffidence at the last. Wherein the parties them selues no dout deserue some praise, and thanks to, of vs and our cuntrie in both these extremities of hope and despare, tho theie helped not the thing, which theie went about, but in common apparence, did som what hinder it rather. For both he, that despared in the end, took great pains, before diffidence caused him giue ouer to despare: and he that did hope by his own deuise to supply the generall want, was not verie idle both in brain, to deuise, and in hand to deliuer the thing, which he deuised. Which their trauell in the thing, and desire to do good, deserue great thanks, tho that waie which theie took, did not take effect.

[Source: W.F.Bolton (ed), *The English Language: Essays by English and American Men of Letters 1490-1839* (Cambridge: University Press, 1966)]

Text 8: From Samuel Johnson, Preface to *A Dictionary of the English Language* (1755).

A large work is difficult because it is large, even though all its parts might singly be performed with facility; where there are many things to be done, each must be allowed its share of time and labour, in the proportion only which it bears to the whole; nor can it be expected, that the stones which form the dome of a temple, should be squared and polished like the diamond of a ring.

Of the event of this work, for which, having laboured it with so much application, I cannot but have some degree of parental fondness, it is natural to form conjectures. Those who have been persuaded to think well of my design, will require that it should fix our language, and put a stop to those alterations which time and chance have hitherto been suffered to make in it without opposition. With this consequence I will confess that I flattered myself for a while; but now begin to fear that I have indulged expectation which neither reason nor experience can

justify. When we see men grow old and die at a certain time one after another, from century to century, we laugh at the elixir that promises to prolong life to a thousand years; and with equal justice may the lexicographer be derided, who being able to produce no example of a nation that has preserved their words and phrases from mutability, shall imagine that his dictionary can embalm his language, and secure it from corruption and decay, that it is in his power to change sublunary nature, and clear the world at once from folly, vanity, and affectation.

With this hope, however, academies have been instituted, to guard the avenues of their languages, to retain fugitives, and repulse intruders; but their vigilance and activity have hitherto been vain; sounds are too volatile and subtile for legal restraints; to enchain syllables, and to lash the wind, are equally the undertakings of pride, unwilling to measure its desires by its strength. The French language has visibly changed under the inspection of the academy; the stile of Amelot's translation of Father Paul is observed by Le Courayer to be un peu passe; and no Italian will maintain that the diction of any modern writer is not perceptibly different from that of Boccace, Machiavel, or Caro.

Total and sudden transformations of a language seldom happen; conquests and migrations are now very rare: but there are other causes of change, which, though slow in their operation, and invisible in their progress, are perhaps as much superiour to human resistance, as the revolutions of the sky, or intumescence of the tide. Commerce, however necessary, however lucrative, as it depraves the manners, corrupts the language; they that have frequent intercourse with strangers, to whom they endeavour to accommodate themselves, must in time learn a mingled dialect, like the jargon which serves the traffickers on the Mediterranean and Indian coasts. This will not always be confined to the exchange, the warehouse, or the port, but will be communicated by degrees to other ranks of the people, and be at last incorporated with the current speech.

There are likewise internal causes equally forcible. The language most likely to continue long without alteration, would be that of a nation raised a little, and but a little above barbarity, secluded from strangers, and totally employed in procuring the conveniencies of life; either without books, or, like some of the Mahometan countries, with very few: men thus busied and unlearned, having only such words as common use requires, would perhaps long continue to express the same notions by the same signs. But no such constancy can be expected in a people polished by arts, and classed by subordination, where one part of the community is sustained and accommodated by the labour of the other. Those who have much leisure to think, will always be enlarging the stock of ideas, and every increase of knowledge, whether real or fancied, will produce new words, or combinations of words. When the mind is unchained from necessity, it will range after convenience; when it is left at large in the fields of speculation, it will shift opinions; as any custom is disused, the words that expressed it must perish with it; as any opinion grows popular, it will innovate speech in the same proportion as it alters practice.

As by the cultivation of various sciences, a language is amplified, it will be more furnished with words deflected from original sense; the geometrician will talk of a courtier's zenith, or the excentrick virtue of a wild hero, and the physician of sanguine expectations and phlegmatick delays. Copiousness of speech will give opportunities to capricious choice, by which some words will be preferred, and others degraded; vicissitudes of fashion will enforce the use of new, or extend the signification of known terms. The tropes of poetry will make hourly encroachments, and the metaphorical will become the current sense: pronunciation will be

varied by levity or ignorance, and the pen must at length comply with the tongue; illiterate writers will at one time or other, by publick infatuation, rise into renown, who, not knowing the original import of words, will use them with colloquial licentiousness, confound distinction, and forget propriety. As politeness increases, some expressions will be considered as too gross and vulgar for the delicate, others as too formal and ceremonious for the gay and airy; new phrases are therefore adopted, which must, for the same reasons, be in time dismissed. Swift, in his petty treatise on the English language, allows that new words must sometimes be introduced, but proposes that none should be suffered to become obsolete. But what makes a word obsolete, more than general agreement to forbear it? and how shall it be continued, when it conveys an offensive idea, or recalled again into the mouths of mankind, when it has once become unfamiliar by disuse, and unpleasing by unfamiliarity?

There is another cause of alteration more prevalent than any other, which yet in the present state of the world cannot be obviated. A mixture of two languages will produce a third distinct from both, and they will always be mixed, where the chief part of education, and the most conspicuous accomplishment, is skill in ancient or in foreign tongues. He that has long cultivated another language, will find its words and combinations croud upon his memory; and haste and negligence, refinement and affectation, will obtrude borrowed terms and exotick expressions.

The great pest of speech is frequency of translation. No book was ever turned from one language into another, without imparting something of its native idiom; this is the most mischievous and comprehensive innovation; single words may enter by thousands, and the fabrick of the tongue continue the same, but new phraseology changes much at once; it alters not the single stones of the building, but the order of the columns. If an academy should be established for the cultivation of our stile, which I, who can never wish to see dependance multiplied, hope the spirit of English liberty will hinder or destroy, let them, instead of compiling grammars and dictionaries, endeavour, with all their influence, to stop the licence of translatours, whose idleness and ignorance, if it be suffered to proceed, will reduce us to babble a dialect of France.

If the changes that we fear be thus irresistible, what remains but to acquiesce with silence, as in the other insurmountable distresses of humanity? It remains that we retard what we cannot repel, that we palliate what we cannot cure. Life may be lengthened by care, though death cannot be ultimately defeated: tongues, like governments, have a natural tendency to degeneration; we have long preserved our constitution, let us make some struggles for our language.

[Source: W.F.Bolton (ed), *The English Language: Essays by English and American Men of Letters 1490-1839* (Cambridge: University Press, 1966)]

Text 9: From Noah Webster, 'An Essay on the Necessity, Advantages and Practicability of Reforming the Mode of Spelling, and of Rendering the Orthography of Words Consistent to the Pronunciation', appendix to *Dissertations on the English Language* (1789).

The advantages to be derived from these alterations are numerous, great and permanent.

1. The simplicity of the orthography would facilitate the learning of the language. It is now the work of years for children to learn to spell; and after all, the business is rarely accomplished. A few men, who are bred to some business that requires constant exercise in writing, finally learn to spell most words without hesitation; but most people remain, all their lives, imperfect masters of spelling, and liable to make mistakes, whenever they take up a pen to write a short note. Nay, many people, even of education and fashion, never attempt to write a letter, without frequently consulting a dictionary.

But with the proposed orthography, a child would learn to spell, without trouble, in a very short time, and the orthography being very regular, he would ever afterwards find it difficult to make a mistake. It would, in that case, be as difficult to spell *wrong*, as it is now to spell *right*.

Besides this advantage, foreigners would be able to acquire the pronunciation of English, which is now so difficult and embarrassing, that they are either wholly discouraged on the first attempt, or obliged, after many years labor, to rest contented with an imperfect knowlege of the subject.

2. A correct orthography would render the pronunciation of the language, as uniform as the spelling in books. A general uniformity thro the United States, would be the event of such a reformation as I am here recommending. All persons, of every rank, would speak with some degree of precision and uniformity. Such a uniformity in these states is very desireable; it would remove prejudice, and conciliate mutual affection and respect.

3. Such a reform would diminish the number of letters about one sixteenth or eighteenth. This would save a page in eighteen; and a saving of an eighteenth in the expense of books, is an advantage that should not be overlooked.

4. But a capital advantage of this reform in these states would be, that it would make a difference between the English orthography and the American. This will startle those who have not attended to the subject; but I am confident that such an event is an object of vast political consequence. For,

The alteration, however small, would encourage the publication of books in our own country. It would render it, in some measure, necessary that all books should be printed in America. The English would never copy our orthography for their own use; and consequently the same impressions of books would not answer for both countries. The inhabitants of the present generation would read the English impressions; but posterity, being taught a different spelling, would prefer the American orthography.

Besides this, a *national language* is a band of *national union*. Every engine should be employed to render the people of this country *national*; to call their attachments home to their own country; and to inspire them with the pride of national character. However they may boast of Independence, and the freedom of their government, yet their *opinions* are not sufficiently independent; an astonishing respect for the arts and literature of their parent country, and a blind imitation of its manners, are still prevalent among the Americans. Thus an habitual respect for another country, deserved indeed and once laudable, turns their attention from their own interests, and prevents their respecting themselves.

[Source: W.F.Bolton (ed), *The English Language: Essays by English and American Men of Letters 1490-1839* (Cambridge: University Press, 1966)]

Text 10. William Shakespeare, *Julius Caesar* (II.2). Calpurnia's warning. First Folio (1623).

Calp. Caesar, I neuer stood on Ceremonies,
Yet now they fright me: There is one within,
Besides the things that we haue heard and seene,
Recounts most horrid sights seene by the Watch.
A Lionnesse hath whelped in the streets,
And Graues haue yawn'd, and yeelded vp their dead;
Fierce fiery Warriours fight vpon the Clouds
In Rankes and Squadrons, and right forme of Warre
Which drizel'd blood vpon the Capitoll:
The noise of Battell hurtled in the Ayre:
Horsses do neigh, and dying men did grone,
And Ghosts did shrieke and squeale about the streets.
O *Caesar*, these things are beyond all vse,
And I do feare them.
Caes. What can be auoyded
Whose end is purpos'd by the mighty Gods?
Yet *Caesar* shall go forth: for these Predictions
Are to the world in generall, as to *Caesar*.
Calp. When Beggers dye, there are no Comets seen,
The Heauens themselues blaze forth the death of Princes.
Caes. Cowards dye many times before their deaths,
The valiant neuer taste of death but once:
Of all the Wonders that I yet haue heard,
It seemes to me most strange that men should feare,
Seeing that death, a necessary end
Will come, when it will come.
Enter a Seruant.
What say the Augurers?
Ser. They would not haue you to stirre forth to day.
Plucking the intrailes of an Offering forth,
They could not finde a heart within the beast.
Caes. The Gods do this in shame of Cowardice:
Caesar should be a Beast without a heart
If he should stay at home to day for feare:
No *Caesar* shall not; Danger knowes full well
That *Caesar* is more dangerous then he.
We heare two Lyons litter'd in one day,
And I the elder and more terrible,
And *Caesar* shall go foorth.

[Source: *Mr William Shakespeares Comedies, Histories, & Tragedies, Published according to the True Originall Copies* (London: Jaggard and Blount, 1623)]

Text 11: William Shakespeare, *Julius Caesar* (III.2). Mark Antony speaks at Caesar's funeral. First Folio (1623).

Ant. Friends, Romans, countrymen, lend me your ears:
I come to bury *Caesar*, not to praise him:
The euill that men do, liues after them,
The good is oft interred with their bones,
So let it be with *Caesar*. The Noble *Brutus*,
Hath told you *Caesar* was Ambitious:
If it were so, it was a greeuous Fault,
And greeuously hath *Caesar* answer'd it.
Heere, vnder leaue of *Brutus*, and the rest
(For *Brutus* is an Honourable man
So are they all; all Honourable men)
Come I to speake in *Caesars* Funerall.
He was my Friend, faithfull and iust to me;
But *Brutus* sayes, he was Ambitious:
And *Brutus* is an Honourable man.
He hath brought many Captiues home to Rome,
Whose Ransomes, did the generall Coffers fill:
Did this in *Caesar* seeme Ambitious?
When that the poore haue cry'de, *Caesar* hath wept:
Ambition should be made of sterner stuffe,
Yet *Brutus* sayes, he was Ambitious:
And *Brutus* is an Honourable man.

[Source: *Mr William Shakespeares Comedies, Histories, & Tragedies, Published according to the True Originall Copies* (London: Jaggard and Blount, 1623)]

Text 12: From William Shakespeare, *Love's Labour's Lost* (V.1). A conversation between Holofernes (= Pedant) and Nathaniel (= Curate). First Folio (1623).

Enter the Pedant, Curate and Dull.
Ped.Satis quid sufficit.
*Cur.*I praise God for you sir, your reasons at dinner haue beene sharpe & sententious: pleasant without scurrillity, witty without affection, audacious without impudency, learned without opinion, and strange without heresie: I did conuerse this *quondam* day with a companion of the Kings, who is intituled, nominated, or called, *Dom Adriano de Armatha*.
Ped.Noui hominum tanquam te, His humour is lofty, his
discourse peremptorie: his tongue filed, his eye ambitious, his gate maiesticall, and his generall behauiour vaine, ridiculous, and thrasonical. He is too picked, too spruce, too affected, too odde, as it were, too peregrinat, as I may call it.
Cur.A most singular and choise Epithat,
Draw out his Table-booke,
*Ped.*He draweth out the thred of his verbositie, finer than the staple of his argument. I abhor such phanaticall phantasims, such insociable and poynt deuise companions, such rackers of ortagriphie, as to speake dout fine, when he should say doubt; det, when he shold pronounce

debt; d e b t, not det: he clepeth a Calf, Caufe: halfe, hawfe; neighbour *vocatur* nebour; neigh abreuiated ne: this is abhominable, which he would call abhominable: it insinuateth me of infamie: *ne inteligis domine*, to make franticke, lunaticke?
Cur.Laus deo, bene intelligo.
Ped.Bome boon for boon prescian, a little scratcht, 'twil serue.

affection 'affectation'; **ambitious** 'desiring'; **filed** 'polished'; **fine** 'mincingly'; **insinuateth** 'implies'; **opinion** 'arrogance'; **peregrinat** 'pedantic'; **peremptorie** 'overbearing'; **phantism** 'fantastic beings'; **pleasant** 'jocular'; **poynt deuise** 'extremely precise'; **rackers** 'torturers'; **reasons** 'remarks'; **sententious** 'pithy'; **strange** 'fresh'; **staple** 'fibre'; **thrasonical** 'boastful' (cf. Thraso in Terence, *The Eunuch*).

[Source: *Mr William Shakespeares Comedies, Histories, & Tragedies, Published according to the True Originall Copies* (London: Jaggard and Blount, 1623)]

Text 13: William Shakespeare, *Macbeth* (II.2). Lady Macbeth and Macbeth.

Lady. Infirme of purpose:
Giue me the Daggers: the sleeping, and the dead,
Are but as Pictures: 'tis the Eye of Child-hood,
That feares a painted Deuill. If he doe bleed,
Ile guild the Faces of the Groomes withall,
For it must seeme their Guilt. *Exit.*
Knocke within.
Macb. Whence is that knocking?
How is't with me, when euery noyse appalls me?
What Hands are here? hah: they pluck out mine Eyes.
Will all great *Neptunes* Ocean wash this blood
Cleane from my Hand? no: this my Hand will rather
The multitudinous Seas incarnardine,
Making the Greene one, Red.

[Source: *Mr William Shakespeares Comedies, Histories, & Tragedies, Published according to the True Originall Copies* (London: Jaggard and Blount, 1623)]

Text 14: Extract from a letter from Margaret Paston to her husband John (Norfolk, 1448), dictated to James Gresham

Ryght worshipfull husbond, I recomaund me to yow, and prey yow to wete[1] yat on Friday last passed be-fore noon, ye parson of Oxened beyng at messe in our parossh chirche, euyn atte leuacion of ye sakeryng[2], Jamys Gloys hadde ben in ye tovne & come homward by Wymondams gate. And Wymondam stod in his gate & John Norwode his man stod by hym, & Thomas Hawys his othir man stod in ye strete by ye canell side. And Jamys Gloys come with his hatte on his hede betwen bothe his men, as he was wont of custome to do. And whanne Gloys was ayenst Wymonham he seid yus, 'Couere thy heed!' And Gloys seid ageyn, 'So I shall for the.' And whanne Gloys was forther passed by ye space of iij or iiij strede, Wymondham drew owt his dagger & seid, 'Shalt yow so, knave?' And yerwith Gloys turned hym & drewe owt his dagger & defendet hym, fleyng into my moderis place; & Wymondham & his man Hawys kest stonys &

dreve Gloys into my moderis place. And Hawys folwyd into my moderis place & kest a ston as meche as a forthyng lof[3] into ye halle after Gloys; and yan ran owt of ye place ageyn.

(1) know; (2) at the elevation of the sacrament; (3) a farthing loaf

[Source: Norman Davis (ed), *Paston Letters and Papers of the Fifteenth Century*, Volume I (Oxford: Clarendon Press, 1971). Editor's punctuation.]

Text 15: A letter from Lady Katherine Paston to her son William (Lincolnshire 1625).

To my most beloued sonne william Paston thesse I pray ye at Corp Christ Coledge Cambridg

My good chilld the Lord blesse the ever:/ I was glad to heer by Phillup[1] of thy good healthe and allso by mr Roberts[2] letter to vnderstand of thy wellfare every way[3]: the hope of the continuanc of which, dothe still cheer me every way:/ thy father haue bine very ill. w^{t} his owld truble in his Legge so that he haue kepte his bede w^{t} it this 5: or 6: days, but now god be thanked it is on the mendinge hand[4] but yett he can not indure to sitt vp:/ your brother and all good frindes heer are well, I hope thow doest keep good fiers. this cowld wether. for it is bothe comfortable and howlsum: heer haue bine much Losse heerabout w^{t} thesse great windes and ill wether; diuers botts w^{t} wheat w^{ch} was to be deliuered for the kinges provision at Yarmouth are sunke in the riuer, which is the owners Losse and not the kings:/ I was sory to heer of tom harstons[5] beinge ill, but hope well of his recouery: I did wright to the last satterday when I had very littell time to say any thinge for hast: Commend me very kindly to good mr Roberts I doe not know whether he shall need a new supply: yett before our Lady[6]: I will sende so soon as the wether breake vp to know how the the squars goe[7] in the mean time I pray god blesse the farwell sweet harte to thy owne selfe:/ thy most louinge Mother Katherine Paston

my Neec knyvett[8] hathe a yonge sonne and is very well

(1) Phillip Alpe, employed by K.P.; (2) W.P.'s tutor; (3) in every respect; (4) in the process of mending (?); (5) A friend of W.P., also an undergraduate at Cambridge; (6) 'Lady day' = Feast of the Annunciation, 25th March (also a Quarter Day for payment of rent etc.); (7) how things are going; (8) Katherine Knyvett, married to K.P.'s nephew

[Source: Bridget Cusack (ed), *Everyday English 1500-1700* (Edinburgh: EUP, 1998). Punctuation of original.]

Text 16: A letter from Florence Smyth to her husband Thomas (Bristol, 1629).

To My best frend Mtr Thomas Smyth this
At Ashton

Deere Tom
I am glad to heare thou art well and that thou likes so well of my aduice as to falo it I hope it will not be the wors for ethar of us if it ware I showld be ueri sori since it was my desire but I trust in god we shall do well enufgh/

all maters heare are well past though it were my hard fortune to stand for a god mother for want of abeter and so one might sare to se how litel they estemed me I was no wis ambitious of the place had not my father spoken to me I think the child had had but halfe her baptism
I must now bid the godnight for I sat up long at cards last night with my pa the Barnit and Mtr Bluet that I can scare se yet If thou wart in the bed I should kepe my eyes open I still looke for the this day senight acording to your promies
thine
Flo Smyth
Hinton this Ash wensday

[Source: Bridget Cusack (ed), *Everyday English 1500-1700* (Edinburgh: EUP, 1998). Punctuation of original.]

Text 17: Extract from a deposition by John Remington in the Judicial Archives of the State of Massachusetts (1665).

This deponant Testifieth that I herd Iohn Godfry saie to my father that if he drived the Cattell vp to the wods to winter then my ffather shod say and haue cas to repent that he did drive them vp and thes wordes said in a great rage and Pashon and after this my father and I did drive vpe the cattell and I for the most part did tend them: and a bout the midell of desember last as I was a coming home from the cattell a bout a Mile from them: then the Hors I rid on begun to start and snort and the dog that was with me begun to whine and cry and it still I mad a shift to sit on the horse still for a matter of a quarter of a mill and then I smelt a sweet smill like seder[1] and presently[2] I locke vp in to the swamp and I se a crow come to wards me flying and pecht vpon a tre a gainst mee and she locke at me and the horse and doge and it had a veary great and quicke Ie and it had a veary great bill and then the Sd crow flew of that tre to a nother after mee then I begune to mistrust and thinke it was no crow and thought if it was not a crow it could not hurt my soule though it hurt my body and Horse and as I was a thinkeing thus to my selfe the hors I was vpon fell down vpon on sid in plain growne vpon my lege and as sone as I a <???> the Horse was fallen then the crowe came and flewe Round me severall times as if she would lite vpon mee but she did not Tuche me ...

(1) a sweet smell like cedarwood; (2) immediately

[Source: Bridget Cusack (ed), *Everyday English 1500-1700* (Edinburgh: EUP, 1998). Punctuation of original.]

Text 18: A letter from Lord Ilay to the Duke of Newcastle (1733).

My Lord I did my self the honour to write to Your Grace soon after I came here, & Mr Delafaye has since informed me that Your Grace was then in Sussex. The Politick War here goes on, & every body is busie on one side or other. I dont yet find that the Opposers have gained ground farther than to raise the demands of several people I must deal with, this I always foresaw as A necessary consequence of such an Opposition, & is an evil I fear must be Yeilded to, especially since there is good reason to hope that it may be kept within tolerable bounds; there is nothing encreases it more than some in the Kings Service refusing to declare for the King's measures; L*or*d Haddington expressly to my face refused to declare either as to the ensuing session of Parliament, or the Election next Year, & My L*or*d Rothes has industriously avoided the

conversing with me on any bussiness, this seems somewhat hard when I consider that these two Lords enjoy favours from his Majesties great goodness, which would give the Court four, if not five Votes in the Elections, & when I sollicit other Lords, I am sometimes told that I ought not to press those out of the Kings Service to declare themselves, till those who are in it speak their minds: I do not fail on these occasions to put the best gloss I am able upon these simptoms, but I fear they are matters of too great notoriety to receive any tolerable colour, when the Enemy daily raise arguments from them, very prejudicial to his Majesties Service, & very difficult to answer. L*or*d Hopton demands A Peerage to his eldest son, & boasts of his interest with his two Sons in Law, L*or*d Finlater & L*or*d Napier, but I doubt whether they will be absolutely directed by him, & if that Lord will throw himself out of the Court List it will make room for some other to be satisfied who is now doubtfull or against the Court for no other reason but that there not vacancies enough for them. I treated L*or*d Haddington with all the mildness imaginable, he was indeed very civil to me, insomuch that I may say of him, as Lady Bolenbrook did of S*i*r Robert Walpole, qu'il etoit tres poli & tres negatif. L*or*d Hopton was very peremptory, & I could only prevail upon him to delay the taking or rather publishing his resolution till I should write to him from London. The Opposers boast much of their Interests with the Scotch Peers who are English men, this Your Grace & the Kings Servants will consider of. L*or*d Strathmore seems to have forgot the service done him by L*or*d Harrington, I know no body else can have any influence upon him for the Kings service. I shall do my self the honour from time to time to inform Your Grace of every thing that occurs here being with the greatest Respect & truth My Lord Duke Your Graces most obedient & most humble servant Ilay

[Source: London, British Library, Additional 32668, folios 141r-141v]

Text 19: Extract from a model letter (printed 1756). From a Person in Town to his Brother in the Country, describing a publick Execution at Tyburn.

At the Place of Execution, the Scene grew still more shocking; and the Clergyman who attended was more the Subject of Ridicule, than their serious Attention. The Psalm was sung amidst the Curses and Quarrelling of hundreds of the most abandon'd and profligate of Mankind: Upon whom (so stupid are they to any Sense of Decency) all the Preparation of the unhappy Wretches seems to serve only for the Subject of a barbarous Kind of Mirth, altogether inconsistent with Humanity. And as soon as the poor Creatures were half-dead, I was much surprized, before such a Number of Peace-Officers, to see the Populace fall to haling and pulling the Carcasses with so much Earnestness, as to occasion several warm Rencounters, and broken Heads. These, I was told, were the Friends of the Persons executed, or such as, for the Sake of Tumult, chose to appear so, and some Persons sent by private Surgeons to obtain Bodies for Dissection. The Contests between these were fierce and bloody, and frightful to look at: So that I made the best of my Way out of the Croud, and, with some Difficulty, rode back among a large Number of People, who had been upon the same Errand as myself. The Face of every one spoke a kind of Mirth, as if the Spectacle they had beheld, had afforded Pleasure instead of Pain, which I am wholly unable to account for . .....

One of their Bodies was carried to the Lodging of his Wife, who not being in the Way to receive it, they immediately hawked it about to every Surgeon they could think of; and when none would buy it, they rubbed Tar all over it, and left it in a Field hardly cover'd with Earth.

This is the best Description I can give you of a Scene that was in no way entertaining to me, and which I shall not again take so much Pains to see. I am,

Dear Brother,

Yours affectionately.

[Source: *The Compleat Letter Writer: or New and Polite English Secretary*, third edition (London: Crowder and Woodgate, 1756).]

Text 20: Extract from a model letter (printed 1756). To a young Lady, cautioning her against keeping Company with a Gentleman of a bad Character.

Don't imagine, Niece, that I am in the least prejudic'd, or speak out of any private Pique; but let me tell you, your Familiarity with him gives me no small Concern, as his Character is none of the best, and he has acted in the most ungenerous Manner by two or three very virtuous young Ladies of my Acquaintance, who entertain'd too favourable an Opinion of his Honour. 'Tis possible, as you have no great Expectations from your Relations, and he has an Annuity, as 'tis reported, of 200 l. a Year left him by his Uncle, that you may be tempted to imagine his Addresses an Offer to your Advantage: 'Tis much to be question'd, however, whether his Intentions are sincere; for, notwithstanding all the fair Promises he may possibly make you, I have heard it whisper'd, that he's privately engag'd to a rich, old, doating Lady not far from *Hackney*. Besides, admitting it to be true, that he is really intitled to the Annuity above-mentioned; yet 'tis too well known, that he is deep in Debt; that he lives beyond his Income, and has very little, if any Regard for his Reputation. In short, not to mince the Matter, he's a perfect Libertine, and is ever boasting of Favours from our weak Sex, whose Fondness and Frailty are the constant Topics of his Raillery and Ridicule.

[Source: *The Compleat Letter Writer: or New and Polite English Secretary*, third edition (London: Crowder and Woodgate, 1756).]

Text 21: Extract from a letter from Private David Sweeney (2nd Battalion, Lincolnshire Regt., 1916) to his fiancée Ivy.

Well my Darling we are now out of hearing of the Guns as we have had a 26 mile Train Ride, but I dont think it will be long befor we are into them again, but at present we are not strong enough. I told you Dear I was happy Well so I am, but when I think of My Poor Dear Old Chums who have fallen I could Cry I had to cry in the Trench about one of my Chums Poor Old Jack Nokes he has been out hear Since the Verry bigginning of the War and has not received a scratch he has never been home on Leave because he has had a small Crime his home is at Wimbleton Poor Lad he died Game with his Mother's Name his last Word. I cryed like a Child, not only him but a lot more of my poor comrades have gone. Ivy my Darling I am sure it is You and My Poor Sister Praying for me that God has spared me. I said my Prayers at lease 1000 times a Day (Please God Spare me to get out of this War safely for my dear Ivy's and my Sisters Sake). O Ivy I cannot tell you the Horrors of this War, you cannot Realise what it is like to see Poor Lads Lying about with such terrible Wounds and we cannot help them.

[Source: David Burnley (ed), *The History of the English Language: A Source-Book* (London: Longman, 1992). Punctuation of original.]

Text 22: Extract from Mark Twain, *Huckleberry Finn* (1884).

I HAD shut the door to. Then I turned around and there he was. I used to be scared of him all the time, he tanned me so much. I reckoned I was scared now, too; but in a minute I see I was mistake -- that is, after the first jolt, as you may say, when my breath sort of hitched, he being so unexpected; but right away after I see I warn't scared of him worth bothring about. He was most fifty, and he looked it. His hair was long and tangled and greasy, and hung down, and you could see his eyes shining through like he was behind vines. It was all black, no gray; so was his long, mixed-up whiskers. There warn't no color in his face, where his face showed; it was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh craw -- a tree-toad white, a fish-belly white. As for his clothes -- just rags, that was all. He had one ankle resting on t'other knee; the boot on that foot was busted, and two of his toes stuck through, and he worked them now and then. His hat was laying on the floor -- an old black slouch with the top caved in, like a lid.

I stood a-looking at him; he set there a-looking at me, with his chair tilted back a little. I set the candle down. I noticed the window was up; so he had clumb in by the shed. He kept a-looking me all over. By and by he says:

'Starchy clothes -- very. You think you're a good deal of a big-bug, DON'T you?'
'Maybe I am, maybe I ain't,' I says.
'Don't you give me none o' your lip,' says he. 'You've put on considerable many frills since I been away. I'll take you down a peg before I get done with you. You're educated, too, they say -- can read and write. You think you're better'n your father, now, don't you, because he can't? I'LL take it out of you. Who told you you might meddle with such hifalut'n foolishness, hey? -- who told you you could?'

[Source: Mark Twain, *The Adventures of Huckleberry Finn* (London: Chatto & Windus, 1884).]

Text 23: Linton Kwesi Johnson, *Youtman*

youtman,
today is your day say di time is now.
site? ovastan. youtman.
check out di shape yu haffe faam;
mind who yu harm.

youdauta,
you are di queen of do day and di nite is your mite.
site? ovastan. youdauta.
check out di tide before yu jump in di watah;
den swim, year sing, sing youdauta.

youtrebel,
yu know bout di flame yu livin fire.

yu know, youtrebelm yu livin fire.
guide di flame fram di wheat to di tares;
watch dem burn an flee free

fram yu kulcha,
tek in di love say tek in di love.
dont lay in di way dat will cause decay,
an folly is di way of di fool.
site? youtman? scene. move on.

youtman 'youth, young man'; **site?** 'do you see it?'; **ovastan** ('overstand'), emphatic form of *understand*; **haffe faam** 'have formed'; **youdauta** 'young woman'; **mite** 'might', 'realm of power'; **scene** 'good'.

[Source: S.Brown (ed), *Caribbean Poetry Now*, 2nd edition (London: Arnold, 1992).]

Text 24: After a prayer-meeting in Harlem.

'You know, the Lord is a wonder,' said the praying mother, 'Don't you know, all this week He just burdened my soul, and kept me a-praying and a-weeping before Him? Look like I just couldn't get no ease nohow – and I *know* He had me a-tarrying for that boy's soul.'

'Well, amen,' said Sister Price. 'Look like the Lord just wanted this church to *rock*. You remember how He spoke through Sister McCandless Friday night, and told us to pray, and He'd work a mighty wonder in our midst? And He done *moved* – hallelujah – He done troubled *everybody's* mind.'

'I just tell you,' said Sister McCandless, 'all you got to do is *listen* to the Lord. He'll lead you right every *time*; He'll move every *time*. Can't nobody tell me *my* God ain't real.'

[Source: James Baldwin, *Go Tell It On The Mountain* (London: Black Swan, 1984) (first published 1954).]

Text 25: Transcript of Robert Browning, recorded 7th April 1889. Browning is reciting, from memory, part of his poem *How they brought the good news from Ghent to Aix* (first published 1845).

[Robert Browning]

I sprang to the saddle, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
'Speed' echoed the wall to us gallopping through ...
'Speed' echoed the ..
Then the gate shut behind us, the lights sank to rest ..

I'm [inaudible] sorry but I can't remember me own verses, but one thing I shall remember all me life is the astonishing [inaudible] by your wonderful invention.
Robert Browning.

[Other voices]
Bravo, bravo, bravo.
Hip, hip, hooray.
Hip, hip, hooray.
Hip, hip, hooray.
Bravo.

[Source: British Library Sound Archive.]

Text 26: Transcript of Alfred Lord Tennyson, recorded in May 1890. This transcript represents part of Tennyson's reading of *The Charge of the Light Brigade* (first published 1854).

I

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
'Forward, the Light Brigade!
Charge for the guns!' he said:
Into the valley of Death
Rode the six hundred.

II

'Forward, the Light Brigade!'
Was there a man dismay'd?
Not tho' the soldier knew
Someone had blunder'd:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of Death
Rode the six hundred.

[Source: British Library Sound Archive.]

[END]