are words from this source, which appear first in the work of Orm, of which the following lines may be quoted :—

"Þe Judewisshe folkess boc
hemm seȝȝde,þatt hemm birrde
Twa bukkes samenn to þe preost
att kirrke-dure brinngenn;
And teȝȝ þa didenn bliþeliȝ,
swa summ þe boc hemm tahhte,
And brohhtenn tweȝȝenn bukkess þær
Drihhtin þærwiþþ to lakenn.
And att te kirrke-dure toc
þe preost ta tweȝȝenn bukkess,
And o þatt an he leȝȝde þær
all þeȝȝre sake *and* sinne,
And lét itt eornenn forþwiþþ all
út inntill wilde wesste;
And toc *and* snaþ þatt oþerr bucc
Drihhtin þærwiþþ to lakenn.
All þiss wass don forr here ned,
And ec forr ure nede;
For hemm itt hallp biforenn Godd
to clennssenn hemm of sinne;
And all swa maȝȝ itt hellpenn þe
ȝiff þatt tu willt [itt] follȝhenn.
ȝiff þatt tu willt full innwarrdliȝ
wiþþ fulle trowwþe lefenn
All þatt tatt wass bitacnedd tær,
to lefenn *and* to trowwenn."
White's Ormulum, l. 1324.

The author of the *Ormulum* was a phonetist, and employed a special spelling of his own to represent not only the quality but the *quantities* of vowels and consonants,—a circumstance which gives his work a peculiar value to the investigator.

Thirty years after the *Ormulum*, the east midland rhymed *Story of Genesis and Exodus*[1] shows us the dialect in a more southern form, with the vowels of modern English. In 1258 was issued the celebrated English proclamation of Henry III., or rather of Simon de Montfort in his name, which, as the only public recognition of the native tongue between William the Conqueror and Edward III., has been spoken of as the first specimen of English. It runs—

"Heuri þurȝ godes fultume king on Engleneloande. Lhoauerd on Yrloande. Duk on Norm*andie* on Aquitaine and eorl on Aniow Send igretinge to alle hise holde ilærde and ileawede on Huntendoneschire. þæt witen ȝe wel alle þæt *we* willen and vnne*n* þæt þæt vre rædesmen alle oþer þe moare dæl of heom þæt beoþ ichosen þurȝ us and þurȝ þæt loandes folk on vre kuneriche. habbeþ idon and schullen don in þe worþnesse of gode and on vre treowþe. for þe freme of þe loande. þurȝ þe besiȝte of þan to-foren-iseide redesmen. beo stedefæst and ilestinde in alle þinge a buten ænde. And we hoaten alle vre treowe in þe treowþe þæt heo vs oȝen. þæt heo stedefæstliche healden and swerien to healden and to werien þo isetnesses þæt beon imakede and beon to makien þurȝ þan to-foren iseide rædesmen. oþer þurȝ þe moare dæl of heom alswo alse hit is biforen iseid. And þæt æhc oþer helpe þæt for to done bi þan ilche oþe aȝenes alle men. Riȝt for to done and to foangen. And noan ne nime of loande ne of eȝte. wherþurȝ þis besiȝte muȝe beon ilet oþer iwersed on onie wise. And ȝif oni oþer onie cumen her onȝenes; we willen and hoaten þæt alle vre treowe heom healden deadliche ifoan. And for þæt we willen þæt þis beo stedefæst and lestinde; we senden ȝew þis writ open iseined wiþ vre seel. to halden amanges ȝew ine hord. Witnesse vs seluen æt Lundene. þane Eȝtetenþe day. on þe Monþe of Octobre In þe Two-and-fowertiȝþe ȝeare of vre cruninge. And þis wes idon ætforen vre isworene redesmen. . . . . .

"And al on þo ilche worden is isend in to æurihce oþre shcire ouer al þære kuneriche on Engleneloande. and ek in tel Irelonde."

As to the dialect of this document, it is more southern than anything else, with a slight midland admixture, and represents no doubt the London speech of the day. London being in a Saxon county, and contiguous to the Saxon Kent and Surrey, had certainly at first a southern dialect; but its position as the capital, as well as its proximity to the midland district, made its dialect more and more midland. Even in Chaucer, however, it has still southern features, for Chaucer's language is well known to be more southern than standard English eventually became. Inflexionally, the proclamation is much more archaic than the *Genesis and Exodus* or *Ormulum*; but it closely resembles the old Kentish Sermons and *Proverbs of Alfred* in the southern dialect of 1250.

In the writings of the second half of this century, the language becomes rapidly more modern in aspect, till we arrive about 1300 at the name of Robert of Brunne in south Lincolnshire, with whom we pass from the Early to the Later Middle English. Different tests and different dates have indeed been proposed for subdividing the Middle English, but the most important is that of Mr Henry Nicol, based on the discovery that in the 13th century, as in Ormin, the Old English short vowels in an open syllable still retained their short quantity, as *năma*, *ŏver*, *mĕte*; but by the beginning of the 14th century they were lengthened to *nā-me*, *ō-ver*, *mē-te*, a change which has also taken place at a particular period in all the Teutonic, and even the Romance languages, as in *buō-no* for *bŏ-num*, *cā-ne* for *că-nem*, &c. The lengthening of the penult left the final syllable by contrast shortened or weakened, and paved the way for the disappearance of final *e* in the century following, through the stages *na-me*, *nā-mĕ*, *nā-m'*, *nām*, the one long syllable in *nam(e)* being the quantitative equivalent of the two short syllables in *nă-mĕ*; and thus came the idea that mute *e* makes a preceding vowel long, the truth being that the lengthening of the vowel made the *e* mute. The late Middle English produced the prose of Mandeville and Wycliffe, and the poetry of Chaucer, with whom it may be said to have culminated, and in whose writings its main characteristics as distinct from Old and Modern English may be studied. Thus, we find final *e* in full use representing numerous original vowels and terminations as

Him thoughtè that his hertè woldè brekè,

in Old English—

Him þuhte þæt his heorte wolde brecan,

which may be compared with the modern German—

Ihm däuchte dasz sein Herze wollte brechen.

In nouns the *-es* of the plural and genitive case is still syllabic—

Reede as the berstl-es of a sow-es eer-es.

Several old genitives and plural forms continued to exist, and the dative or prepositional case often has a final *e*. Adjectives retain so much of the old declension as to have *-e* in the definite form and in the plural—

The tend-re cropp-es and the yong-e sonne.
And smal-e fowl-es maken melodie.

Numerous old forms of comparison were in use, which have not come down to Modern English, as *herre*, *ferre*, *lenger*, *hext* = higher, farther, longer, highest. In the pronouns, *ich* lingered alongside of *I*; *ye* was only nominative, and *you* objective; the northern *thei* had dispossessed the southern *hy*, but *her* and *hem* (the modern *'em*) stood their ground against *their* and *them*. The verb is *I love-e. thou lov-est, he lov-eth*; but in the plural *lov-en* is interchanged with *lov-e*, as rhyme or euphony requires. So in the plural of the past *we love-den* or *love-de*. The infinitive also ends in *en*, often *e*, always syllabic. The present participle, in Old English *-ende*, passing through *-inde*, has been confounded with the verbal noun in *-ynge*, *-yng*, as in Modern English. The past participle largely retains the prefix *y-* or *i-*, representing the Old English *ge-*, as in *i-ronne*, *y-don*, run, done. Many old verb forms still continued in existence. The adoption of French words, not only those of Norman introduction, but those subsequently introduced under the Angevin kings, to supply obsolete and obsolescent English ones, which had kept pace with the growth of literature since the beginning of the Middle English period, had now reached its climax; later times added many more, but they also dropped many that were in regular use with Chaucer and his contemporaries.

Chaucer's great contemporary, William Langland, in his *Vision of William concerning Piers the Ploughman*, and his imitator the author of *Pierce the Ploughman's Crede* (about 1400) used the Old English alliterative versification for the last time in the south. Rhyme had made its appearance in the language shortly after the Conquest—if not already known before; and in the south and midlands it became decidedly more popular than alliteration; the latter retained its hold much longer in the north, where it was written even after 1500: many of the northern romances are either simply alliterative, or have both alliteration and rhyme. To these characteristics of northern and southern verse respectively Chaucer alludes in the prologue of the "Persone," who, when called upon for his tale, said—

"But trusteth wel; I am a sotherne man,
I cannot geste *rom*, *ram*, *ruf*, by my letter,
And, God wote, rime hold I but litel better:
And therfore, if you list, I wol not glose,
I wol you tell a litel tale in prose."

The changes from Old to Middle English may be summed up thus:—Loss of a large part of the native vocabulary, and adoption of French words to supply the blank; not infrequent adoption of French words as synonyms of existing native ones; modernization of the English words preserved, by vowel change in a definite direction from back to front, and from open to close, *a* becoming *o*, *o* tending to *oo*, *u* to *ou*, *ea* to *ē*, *ē* to *ee*, *ee* to *ī*, and by advance of consonants from guttural to palatal; obscuration of vowels after the accent, and especially of final *a*, *o*, *u* to *ĕ*; consequent confusion and loss of old inflexions, and their replacement by prepositions, auxiliary verbs, and rules of position; abandonment of alliteration for rhyme; and great development of dialects, in consequence of there being no standard or recognized type of English.

But the recognition came at length. By the reign of Edward III., French was so little known in England, even in the families of the great, that about 1350 "John Cornwal, a maystere of gramere, chaungede þe lore in gramere scole *and* construccion of [*i.e.*, *from*] Freynsch into Englysch;"[1] and in 1362–3 English by statute took the place of French in the pleadings in courts of law. Every reason conspired that this "English" should be the midland dialect. It was the intermediate dialect, intelligible, as Trevisa has told us, to both extremes, even when these failed to be intelligible to each other; in its south-eastern form, it was the language of London, where the supreme law courts were, the centre of political and commercial life; it was the language in which the Wycliffite versions had given the Holy Scriptures to the people; the language in which Chaucer had raised English poetry to a height of excellence admired and imitated by contemporaries and followers. And accordingly after the end of the 14th century, all Englishmen who thought they had anything to say worth listening to said it in the midland speech. Trevisa's own work was almost the last literary effort of the southern dialect; henceforth it was but a rustic patois, which the dramatist might use to give local colouring to his creations, as Shakespeare uses it to complete Edgar's peasant disguise in *Lear*, or which 19th century research might disinter to illustrate obscure chapters in the history of language. And though the northern English proved a little more stubborn, it disappeared also from literature in England; but in Scotland, which had now become politically and socially estranged from England, it continued its course as the national language of the country, attaining in the 15th and 16th centuries a distinct development and high literary culture, for the details of which readers are referred to the article on SCOTTISH LANGUAGE.

The 15th century of English history, with its bloody French war abroad, and Wars of the Roses at home, was a barren period in literature, and a transition one in language, witnessing the decay and disappearance of the final *e*, and most of the syllabic inflexions of Middle English. Already by 1420, in Chaucer's disciple Hoccleve, final *e* was quite uncertain; in Lydgate it was practically gone. In 1450 the writings of Pecocke against the Wycliffites show the verbal inflexions in *-en* in a state of obsolescence; he has still the southern pronouns *her* and *hem* for the northern *their*, *them*:—

"And here-aȝens holi scripture wole þat men schulden lacke þe coueryng which wommen schulden haue, & thei schulden so lacke bi þat þe heeris of her heedis schulden be schorne, & schulde not growe in lengþe doun as wommanys heer schulde growe. . . . .

"Also here-wiþal into þe open siȝt of ymagis in open chirchis, alle peple, men & wommen & children mowe come whanne euere þei wolen in ech tyme of þe day, but so mowe þei not come in-to þe vce of bokis to be delyuered to hem neiþer to be red bifore hem; & þerfore, as for to soone & ofte come into remembraunce of a long mater bi ech oon persoon, and also as forto make þat þe mo persoones come into remembraunce of a mater, ymagis & picturis serven in a specialer maner þan bokis doon, þouȝ in an oþer maner ful substanciali bokis seruen better into remembrauncing of þo same materis þan ymagis & picturis doon; & þerfore, þouȝ writingis seruen weel into remembrauncing upon þe bifore seid þingis, ȝit not at þe ful: Forwhi þe bokis han not þe avail of remembrauncing now seid whiche ymagis han."[2]

The change of the language during the second period of Transition, as well as the extent of dialectal differences, is quaintly expressed a generation later by Caxton, who in the prologue to one of the last of his works, his translation of Virgil's *Eneydos* (1490), speaks of the difficulty he had in pleasing all readers :—

"I doubted that it sholde not please some gentylmen, whiche late blamed me, sayeng, yᵗ in my translacyons I had ouer curyous termes, whiche coud not be vnderstande of comyn peple, and desired me to vse olde and homely termes in my translacyons. And fayn wolde I satysfy euery man; and so to doo, toke an olde boke and redde therin; and certaynly the englysshe was so rude and brood that I coude not wele vnderstande it. 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

[1] Edited for the Early English Text Society by Dr Morris, 1865.

[1] Trevisa, *Translation of Higden's Polychronicon.*

[2] Skeat, *Specimens of English Literature*, p. 49, 54.

certaynly, our langage now vsed varyeth ferre from that whiche was vsed and spoken whan I was borne. For we englysshemen ben borne vnder the domynacyon of the mone, whiche is neuer stedfaste, but euer wauerynge, wexynge one season, and waneth and dycreaseth another season, And that comyn englysshe that is spoken in one shyre varyeth from a nother. In so much that in my days happened that certayn marchauntes were in a shipe in tamyse, for to haue sayled ouer the sea 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 marchaunt 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, by cause of dyuersite & chaunge of langage. For in these dayes, euery man that is in ony reputacyon in his countre wyll vtter his comynycacyon 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, and curyous, I stande abasshed; but in my Judgemente, the comyn termes that be dayli vsed ben lyghter to be vnderstonde than the olde and auncyent englysshe."

In the productions of Caxton's press, we see the passage from Middle to Modern English completed. The earlier of these have still an occasional verbal plural in *-n*, especially in the word *they ben;* the southern *her* and *hem* of Middle English vary with the northern and Modern English *their*, *them*. In the late works, the older forms have been practically ousted, and the year 1485, which witnessed the establishment of the Tudor dynasty, may be conveniently put as that which closed the Middle English transition, and introduced Modern English. Both in the completion of this result, and in its comparative permanence, the printing press had an important share. By its exclusive patronage of the midland speech, it raised it still higher above the sister dialects, and secured its abiding victory. As books were multiplied and found their way into every corner of the land, and the art of reading became a more common acquirement, the man of Northumberland or of Somersetshire had forced upon his attention the book-English in which alone these were printed. This became in turn the model for his own writings, and by and by, if he made any pretensions to education, of his own speech. The written *form* of the language also tended to uniformity. In previous periods the scribe made his own spelling with a primary aim at expressing his own speech, according to the particular values attached by himself or his contemporaries to the letters and combinations of the alphabet, though liable to disturbance in the most common words and combinations by his ocular recollections of the spelling of others. But after the introduction of printing, this ocular recognition of words became ever more and more an aim; the book addressed the mind directly through the eye, instead of circuitously through eye and ear; and thus there was a continuous tendency for written words and parts of words to be reduced to a single form, and that the most usual, or through some accident the best known, but not necessarily that which would have been chosen had the *ear* been called in as umpire. Modern English spelling, with its rigid uniformity as to individual results and whimsical caprice as to principles, is the creation of the printing-office, the victory which, after a century and a half of struggle, mechanical convenience won over natural habits. Besides eventually creating a uniformity in writing, the introduction of printing made or at least ratified some important changes. The British and Old English form of the Roman alphabet has already been referred to. This at the Norman Conquest was superseded by an alphabet with the French forms and values of the letters. Thus *k* took the place of the older *c* before *e* and *i*; *qu* replaced *cw*; the Norman *w* took the place of the *wēn* (ƿ), &c. But there were certain sounds in English for which Norman writing had no provision; and for these, in writing English, the native characters were retained. Thus the Old English g (ȝ), beside the sound in *go*, had a guttural sound as in German ta*g*, Irish ma*gh*, and in certain positions a palatalized form of this approaching *y* as in *you* (if pronounced with aspiration *hy*ou or *ghy*ou). These sounds continued to be written with the native form of the letter as *burȝ*, *ȝour*, while the French form was used for the sounds in *go*, *age*,—one original letter being thus split into two. So for the sounds of *th*, especially the sound in *th*at, the Old English *thorn* (þ) continued to be used. But as these characters were not used for French and Latin, their use even in English became disturbed towards the 15th century, and when printing was introduced, the founts, cast for Continental languages, had no characters for them, so that they disappeared entirely, being replaced, ȝ by *gh*, *yh*, *y*, and þ by *th*. This was a real loss to the English alphabet. In the north it is curious that the printers tried to express the *forms* rather than the powers of these letters, and consequently ȝ was represented by *z*, the black letter form of which was confounded with it, while the þ was expressed by *y*, which its MS. form had come to approach or in some cases simulate. So in early Scotch books we find *zellow*, *ze*, *yat*, *yem*, = *yellow*, *ye*, *that*, *them*.

MODERN ENGLISH thus dates from Caxton. The language had at length reached the all but inflexionless state which it now presents. A single older verbal form, the southern *-eth* of the third person singular, continued to be the literary prose form throughout the 16th century, but the northern form in *-s* was intermixed with it in poetry (where it saved a syllable), and must ere long, as we see from Shakespeare, have taken its place in familiar speech. The fuller *an*, *none*, *mine*, *thine*, in the early part of the 16th century at least, were used in positions where their contracted forms *a*, *no*, *my*, *thy* are now found. But with such minute exceptions, the accidence of the 16th century was the accidence of the 19th. While, however, the older inflexions had disappeared, there was as yet no general agreement as to the mode of their replacement. Hence the 16th century shows a syntactic licence and freedom which distinguishes it strikingly from that of later times. The language seems to be in a plastic, unformed state, and its writers, as it were, experiment with it, bending it to constructions which now seem indefensible. Old distinctions of case and mood have disappeared from noun and verb, without fashion having yet decided what prepositions or auxiliary verbs shall most fittingly convey their meaning. The laxity of word-order which was permitted in older states of the language by the *formal* expression of relations was often continued though the inflexions which expressed the relations had disappeared. Partial analogy was followed in allowing forms to be identified in one case, because, in another, such identification was accidentally produced, as for instance the past participles of *write* and *take* were made *wrote* and *took*, because the contracted participles of *bind* and *break* were *bound* and *broke*. Finally, because, in dropping inflexions, the former distinctions even between parts of speech had disappeared, so that *iron*, *e.g.*, was at once noun, adjective,

and verb, *clean*, adjective, verb, and adverb, it appeared as if any word whatever might be used in any grammatical relation, where it conveyed the idea of the speaker. Thus, as has been pointed out by Dr Abbott, "you can *happy* your friend, *malice* or *foot* your enemy, or *fall* an axe on his neck. You can speak and act *easy*, *free*, *excellent*, you can talk of *fair* instead of beauty (fairness), and a *pale* instead of a *paleness*. A *he* is used for a man, and a lady is described by a gentleman as 'the fairest *she* he has yet beheld.' An adverb can be used as a verb, as 'they *askance* their eyes;' as a noun, 'the *backward* and abyss of time;' or as an adjective, a '*seldom* pleasure.'"[1] For, as he also says, "clearness was preferred to grammatical correctness, and brevity both to correctness and clearness. Hence it was common to place words in the order in which they came uppermost in the mind without much regard to syntax, and the result was a forcible and perfectly unambiguous but ungrammatical sentence, such as

> The prince that feeds great natures they will slay him.
> *Ben Jonson.*

or, as instances of brevity,

> Be guilty of my death since of my crime.
> *Shakespeare.*
>
> It cost more to get than to lose in a day.
> *Ben Jonson.*"

These characteristics, together with the presence of words now obsolete or archaic, and the use of existing words in senses different from our own, as general for specific, literal for metaphorical, and *vice versa*, which are so apparent to every reader of the 16th century literature, make it useful to separate *Early Modern* or *Tudor* English from the subsequent and still existing stage, since the consensus of usage has declared in favour of individual senses and constructions which are alone admissible in ordinary language.

The commencement of the Tudor period was contemporaneous with the Renaissance in art and literature, and the dawn of modern discoveries in geography and science. The revival of the study of the classical writers of Greece and Rome, and the translation of their works into the vernacular, led to the introduction of an immense number of new words derived from these languages, either to express new ideas and objects, or to indicate new distinctions in or groupings of old ideas. Often also it seemed as if scholars were so pervaded with the form as well as the spirit of the old, that it came more natural to them to express themselves in words borrowed from the old than in their native tongue, and thus words of Latin origin were introduced even when English already possessed perfectly good equivalents. As has already been stated, the French words of Norman and Angevin introduction, being principally Latin words in an altered form, when used as English supplied models whereby other Latin words could be converted into English ones, and it is after these models that the Latin words introduced during and since the 16th century have been fashioned There is nothing in the *form* of the words *procession* and *progression* to show that the one was used in England in the 11th, the other not till the 16th century. Moreover, as the formation of new words from Latin has gone on in French as well as in English since the Renaissance, we cannot tell whether such words, *e.g.*, as *persuade* and *persuasion*, were borrowed from their French equivalents or formed in England independently. With some words indeed it is impossible to say whether they were formed in England directly from Latin, borrowed from contemporary late French, or had been in England since the Norman period; even *photograph*, *geology*, and *telephone* have the form that they would have had if they had been living words in the mouths of Greeks, Latins, French, and English from the beginning, instead of formations of the 19th century.[2] While every writer was thus introducing new words according to his idea of their being needed, it naturally happened that a large number were not accepted by contemporaries or posterity; a portentous list might be formed of these mintages of the 16th and 17th centuries, which either never became current coin, or circulated only as it were for a moment.

The voyages of English navigators in the latter part of the 16th century also introduced a considerable number of Spanish words, and American words in Spanish forms, of which *potato*, *tobacco*, *cargo*, *armadillo*, *alligator*, *galleon* may serve as examples.

The date of 1611, which coincides with the end of Shakespeare's literary work and the appearance of the Authorized Version of the Bible (a compilation from the various 16th century versions), may be taken as marking the close of Tudor English. The language was thenceforth Modern in structure, style, and expression, although the spelling did not settle down to present usage till about the Restoration. The distinctive features of Modern English have already been anticipated by way of contrast with preceding stages of the language. It is only necessary to refer to the fact that the vocabulary is now much more composite than at any previous period. The immense development of the physical sciences has called for a corresponding extension of terminology which has been supplied from Latin and especially Greek; and although these terms are in the first instance *technical*, yet with the spread of education and general diffusion of the rudiments and appliances of science, the boundary line between *technical* and *general*, indefinite at the best, tends more and more to melt away, in addition to the fact that words still technical become general in figurative or metonymic senses. *Ache*, *diamond*, *stomach*, *comet*, *organ*, *tone*, *ball*, *carte*, are none the less familiar because once technical words. Commercial, social, artistic, or literary contact has also led to the adoption of numerous words from modern European languages, especially French, Italian, Portuguese, Dutch (these two at a less recent period): thus from French *soirée*, *séance*, *dépôt*, *débris*, *programme*, *prestige*; from Italian *bust*, *cartoon*, *concert*, *regatta*, *ruffian*; from Portuguese *caste*, *palaver*; from Dutch *yacht*, *skipper*, *schooner*, *sloop*. Commercial intercourse and colonization have extended far beyond Europe, and given us words more or fewer from Hindu, Persian, Arabic, Turkish, Malay, Chinese, and from American, Australian, Polynesian, and African languages.[3] More important even than these perhaps are the dialectal words that from time to time obtain literary recognition, restoring to us obsolete Old English forms, and not seldom words of Celtic or Danish origin, which have been preserved in local dialects; and thus at length find their way into the standard language. As to the actual proportion of the various elements, it is probable that original English words do not now form more than a third or perhaps a fourth of the total entries in a full English dictionary; and it might seem strange, therefore, that we still identify the language with that of the 9th century, and class it as a member of the *Low German* division. But this explains itself, when we consider that of the total words in a dictionary only a small portion are used by any one individual in speaking or even in writing; that this portion includes *all* or nearly all the Anglo-Saxon words, and but a small fraction of

[1] *A Shakspearian Grammar*, by E. A. Abbott, M.A. To this book we are largely indebted for its admirable summary of the characters of Tudor English.

[2] *Evangelist*, *astronomy*, *dialogue*, are words that have so lived, of which their form is the result. *Photograph*, &c., take this form *as if* they had the same history

[3] See extended lists of the foreign words in English in Dr Morris's *Historical Outlines of English Accidence*, p. 33.