

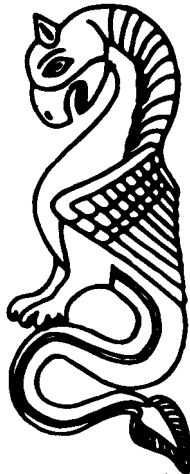
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## THE *DE ANALOGIA ANGLICANI SERMONIS* OF THOMAS TONKIS

By ALBERT B. COOK III

(1)

The unique manuscript of Thomas Tonkis's *De Analogia Anglicani Sermonis: Liber Grammaticus* (1612) is preserved in the Royal Manuscript Collection of the British Library (12.F.xviii). It consists of fifteen leaves measuring approximately 18.5 x 27.7 cm.. The definitive Warner and Gilson catalogue describes it as folio; the considerably older Casley catalogue, as quarto.<sup>1</sup> Since the manuscript is somewhat smaller than the usual folio page, Casley was probably describing size, not binding.

For the most part, the manuscript is both neatly and systematically penned, probably by the author himself, since casual errors are virtually non-existent. The body of the work is in Latin, penned in an Italian hand, while the English examples are set forth in a secretary hand, for contrast. This system is not completely consistent, for a few English words were inadvertently written in an Italian hand. Further, there are some marginal and interlinear insertions in a hasty but readable hybrid hand which, on the evidence of Greek characters in both the body of the manuscript and the additions, were almost certainly added by the same scribe who did the careful transcription. The last five pages, from f.13v on, are entirely in this same hybrid hand. The scribe exercised great care over the earlier portion of the manuscript, even to ruling multiple margins to help with his indentation, and he often left large spaces at the end of chapters and between major subheadings within chapters to allow for the possible insertion of more material.<sup>2</sup>

The presence of this manuscript in the Royal MS Collection can be traced to its dedication to Frederick V, Elector Palatine of the Rhine (1596-1632), and maternal grandfather of King George I. In the late fall of 1612, the year inscribed on the title page, Frederick was in England doing the ceremonial rounds prior to his marriage to the Princess Elizabeth in February, 1613. According to the biographical entry in *Allgemeine Deutsche Biographie* (VII, p.623), Frederick had received a creditable classical education at Sedan under Henri de la Tour d'Auvergne, Duc de Bouillon, spoke French as fluently as his native German, and was an accomplished Latinist. Curiously, this manuscript grammar, though written in Latin, often makes reference to French and to Greek, and, in a couple of instances,

to Spanish and Italian in defining English words and constructions, but never to German, except for an inserted marginal reference to the "German g". Although it is hard to imagine anyone actually learning to speak or understand English from this grammar, one can reasonably assume that it was presented to the young Elector, under circumstances which will probably remain for ever obscure, and was either placed in the library of James I at that time, or fortuitously survived the misfortunes of the "Winter King" of Bohemia and the Thirty Years' War which he helped to precipitate, to end up in the Hanoverian Royal Collection.

The latter is the more likely hypothesis, for the manuscript does not appear in the listings of Edward Bernard's *Catalogi Manuscriptorum Angliae* (1698), nor in the inventories of collections acquired after 1612, notably that of John Theyer (comp. 1678); but, as previously noted, it is listed in Casley (1734). The same is true of other MSS which were presented to the Elector and his bride: complimentary verses on the marriage by John Gordon (12.A.xxvii); a description of the display of fireworks following the ceremony by John Nodes and Thomas Butler (17.C.xxxv); and a French grammar dedicated to the Princess (16.E.vii). According to the respective entries in Warner and Gilson, these MSS are "Not in the old catalogues", which is also true of the Tonkis MS. However, a poem by William Vennor addressed to James I on the occasion of his daughter's marriage to the Elector (18.A.xxii) is listed in the Royal Library Catalogue of 1661 (Royal App. 86).<sup>3</sup> Therefore, the Hanoverian hypothesis is the most probable provenance of this manuscript, although there is also a very tenuous connection, through Trinity College, Cambridge, between the author and the Royal Librarian at the time of composition, Patrick Young. But all attempts to account for the presence of the manuscript in the Royal Collection are ultimately conjecture.

There are similar problems about the identity and the qualifications of the author, Thomas Tonkis. From the inscription of the title page, "Auctore Thoma Tonkisiō Anglo à Collegio Sanctae et Individuae Trinitatis in Academia Cantabrigiensj", he can be identified only as a Thomas *Tomkis* who was admitted Scholar to Trinity College in 1599, and was B.A. in 1600/01 and M.A. in 1604. A careful check of Venn's *Alumni Cantabrigiensis* for the relevant period reveals no other possibility. That being the case, the said gentleman (and the spelling of his name in the documents is variously *Tunkes*, *Tonckes*, *Tompkys*, and *Tomkys*, though we will keep with the spelling which occurs twice on the manuscript) was born in Wolverhampton about 1580 or 1581. In 1583 the family moved to Shrewsbury, where his father, John, was the Public Preacher.<sup>4</sup> The third of four children, and the youngest son, Thomas was enrolled as *oppidan* at Shrewsbury School in 1591, but it is not known if he stayed on after the death of his father in the following year. He entered Trinity College, Cambridge, about 1597, proceeding through the course of honors and degrees previously mentioned, until 1610, when there is no further record of him in residence at the College. According to Mander, this would have been the longest he could have stayed on in residence without taking orders, and at any event, his residence was already jeopardized by his having apparently married

by 1603: there are records in Wolverhampton of baptisms of children of a Thomas Tonkis and his wife Margaret Brindley, in 1603/04, 1606, and 1614. A small inheritance in 1610 furnished him with the means to purchase land in Wolverhampton, where for the next ten years he appears in the records as an attorney of some standing, and thereafter as a supervisor of the local grammar school. He died in September, 1634, one year after the death of his wife.

He is best known as the author of two plays, the allegorical burlesque *Lingua* (1607), and especially *Albumazar* (1615),<sup>5</sup> based closely on the play *Lo Astrologo*, by Giambattista della Porta (1606). This second play was apparently first performed at Cambridge before James I on March 9, 1614/15, and although records are somewhat ambiguous on this point, it appears that Tonkis was recalled from Wolverhampton to write and direct it. The play is remembered primarily as the germ of Ben Jonson's *Alchemist*. Apart from the possibility of some other university plays, now lost, these, with the grammar, constitute his entire literary output.

This output, and the revelations of his life records, are summarized by Hugh Dick:

The meager details of the man's career suggest an easygoing nature which was willing to accept a quiet, undistinguished place in life. His academic career suggests ability without brilliance; his return to the placidities of Wolverhampton proves his lack of literary ambition.<sup>6</sup>

As so often happens, the life records of the man of letters give practically no hint of the works themselves. In this instance, there is nothing in the records, or in the other pieces of writing attributed to him, which gives any hint of the grammarian, except his interest in the Wolverhampton school, many years after the writing of the grammar. Consequently, the questions of where the impetus of the work lay, what its intentions were, indeed, its whole background and *raison d'être*, will probably never receive other than conjectural answers.

(ii)

Nonetheless, the grammar remains for our study, and the life records of the author permit us to make the preliminary conclusions that it is the work of a linguistic amateur, and that where it represents his own usage it is the usage of a well-educated native of the West Midlands.

The first chapter (p.143ff., as here printed) is, loosely speaking, a phonology; the rest is a morphology. The discussion of the sounds of English is, not surprisingly, as they are represented in writing by the letters of the alphabet. The presentation is in alphabetical order, and the evidence, as E.J. Dobson indicates in his own discussion,<sup>7</sup> is less useful than one might wish, since it is essentially circular. Sounds are described with reference to letters in other languages, or Tonkis freely borrows from the disconcertingly vague traditional "phonological" vocabulary then in

general use, e.g., "exilè", "obscurè", "clarus", "sonorus". Consequently, it is not very helpful as a guide to the pronunciation of Early Modern English.

As might be expected, there is more material on the vowels than on the consonants. The letter *a* is "more thinly [i.e., less sonorously?] heard than the French *a*",<sup>8</sup> apparently to be sounded as /æ/. Before a double *l*, it is sounded as an "open" /a/, as also before the *l* plus a consonant in any position. The letter *e*, initially and medially, is sounded "like the French *e*", presumably /ɛ/, but it "virtually disappears" finally. However, it "should not be casually added on" as a final letter, because where properly used it renders an antecedent vowel "the more clear and resonant", as the examples given illustrate after a fashion. Before a final *n*, it becomes "obscure", presumably /ə/, as it does when written after final *l* (actually syllabic *l*) and between /v/ and *l*. Most of the discussion of *i* distinguishes between the vowel and the consonant, but Tonkis indicates that initially and medially the vowel is pronounced /ɪ/, while finally it is "stronger", especially, according to a hastily appended note, where written in verse for *y*.

The material given for *o* is somewhat more complex. Before two consonants, either initially or medially, it is either /ɔ/ "thick", or /ə/ "obscure", but before a single consonant it is /o/, possibly lengthened, "like omega". Finally before a consonant it is "obscure", though the examples given would indicate /a/; but if there is a final vowel, and the example indicates the final *e*, it is pronounced /o/. An exception is made for the sequence *ove*; the pronunciation is described only by the puzzling Latin non-word *clesmentia* (perhaps some form of *clemens* was intended). Tonkis indicates that before a final *n*, *o* is pronounced /ə/ "very obscurely", and /o/ before final *w*. Double *o* is pronounced "like the French *ou*;" that the examples include *good*, *blood*, and *flood* suggests some shifting between the indicated /u/ and the expected /v/. As with *i*, the discussion of *u* is largely taken up with distinguishing the consonant /v/ from the vowel. Once this ground is cleared, Tonkis indicates that the vocalic *u* before a single consonant is pronounced /iu/ "as if an *i* were inserted", but before two consonants, "the *i* sound is removed", as is the case "finally before stops", presumably indicating /v/.

This is scanty, inferential material, and the entries for the consonants are generally even less helpful. There is nothing either significant or particularly striking in the discussion of *b*, *f*, *l*, *m*, *n*, *p* (*ph* is described as "frothy", like *phi*), *q* ("never written without *u*"), *r*, *t*, consonantal *u* (/v/), *wh* (sounded "with the greatest aspiration"), *x*, *y* ("written for *j*"), or *z*. These letters are usually described as being sounded "like the French", or whatever, with some examples following.<sup>9</sup>

But for some of the other consonant letters there is evidence, however small, of significant observation on Tonkis's part or at least of something requiring further study and commentary. With *c*, for instance, he makes the traditional Latin distinction between /s/ "before *e* or *i*", and /k/ "before *a*, *o*, *u*", a distinction made without examples, indicative, perhaps, of over-reliance upon

classroom Latin models. He likens *ch* to the Spanish *ch* or the Italian *c* before *e* or *i* (thus /tʃ/), except in words of Greek derivation. As a preterit or participial ending for a verb, the *d* is "clearly heard", not as /t/, "as the French customarily do". The letter *g* is pronounced /dʒ/ before *e* and *i*, with the indication of several exceptions, but is pronounced "like the German *g*" in present participle and other *ng* circumstances, which would seem to indicate, contrary to the usual opinion, that the *-ing* was still pronounced /ɪŋg/, rather than /ɪŋ/ or /ɪn/, at least in the West Midlands. The combination *gu* is /g/, save for some words of Italian derivation; however, Tonkis indicates that *gh* in mid-syllable "represents a guttural sound", but it is difficult to believe that there would be more than a vestigial [x] or [ç] at this date.<sup>10</sup> Similarly, under *k*, the example *knaue* might be taken as evidence for the hint of a /k/ before /n/. The letter *h* is "rarely unaspirated", though some exceptions are listed. Tonkis then notes that it adds a "breathing quality" when appended to letters, but his example *thigh* is unfortunately ambiguous: the reference would be to either the *th* or the *gh* (if the latter, it again suggests [ç]). Along this line, he later distinguishes between the voiceless *th* ("like *theta*") and the voiced ("like final Spanish *d*"); generally it is voiced medially, except in words of Greek derivation, and voiceless finally and initially, but he lists exceptions to all three instances. The letter *s* is indicated as being pronounced /z/ intervocalically; one assumes that elsewhere it is voiceless. The combination *sh* is described as /ʃ/, "like French *ch* . . . or Italian *sc*". The letter *w*, unhelpfully said to be sounded "in its own characteristic manner", is described as the second element in a consonant cluster with *s*, *d*, *t*; but following *a*, *e*, *o*, "it is sounded diphthongally, like *u*".

Appended to this chapter on pronunciation is a brief section on "diphthongs", actually *digraphs*, for Tonkis lists double letter combinations rather than vowel sound combinations within a syllable. The entries are therefore of only marginal usefulness, and then only if the cognate sound specified in another language can be identified. For this reason, the entries for *ae*, *ai*, *au*, *eu*, and *oa* are not very helpful. Tonkis posits an *ei* in artificial contrast to *ai*. However, *ea* might be likened to /ɛ:/ ("like the French masculine *e*"), *ou* is apparently /əu/ ("more open than the French *ou*"), but *oi* is truly a puzzle ("like *oy* in *moy*").

In addition to the phonological material just described, which constitutes the whole of Chapter One, there are two implicit indications throughout the manuscript of phonological evidence of a sort. One of these is the listing of certain contractions in the paradigms of declensions and conjugations. The second is the habit of marking the stressed syllable on some of the English words.

Contractions are first listed in the section on the declension of the articles in Chapter Two, and also appear in the chapters which follow. Basically they indicate spoken as against written usage, with a possibility of dialectal variations as well. The following list (with line numbers given in parentheses) includes some of the contractions mentioned which might be expected at the time

the manuscript was written: *o'the* (167), *th'asse* (171), *th'host* (174: earlier, it was indicated that *host* has a silent *h*); *ómmee*, *tómmee* (324: for "of me", "to me", respectively, the spelling indicating /ə/ in the stressed syllable); *on'im* "of him", *to'em* "to them" (326); *to'er* (327); *thou lou'st* (373); *lou'd* (377); *let's* (401); *hee's*, *y'are* "you are" (455). Sometimes we have a progression, as *hee had* to *hee'ad* to *hee'd* (383). It is made evident that some contracted forms are joined to the preceding word, as in *o'th'*, *toth'*, *byth'* (167), and in his illustrative sentence *I know th' man* (185), Tonkis notes that "*th* is joined to the preceding word", in effect making it *knowth*. Some of the contractions are much less common in primary source material, and might therefore be indicative of dialectal usage: *wummee* as contrasted with *wimnee* "with me" (324); *wee-you* "with you" (325);<sup>11</sup> *the loue* "they love" (373); *hee'as*, *y'a* "you have" (and *th'a* "they have" [380]); and *th'are* "they are" (455). Finally, as an indication of the changing of an inflected ending, *hee lou's* is listed as the "contraction", and thus the spoken counterpart of, *hee loueth* (373).

Some of the contractions listed, however, are problematical. For instance, *of*, as listed in the declensions with *of the* (167), *of a* (177), *of the man* (185) and *of us* (324) is shown to have a contracted form *ov*. Dobson (I, p.316) concludes that Tonkis here is indicating that the formal /f/ becomes informal /v/. There is the ambiguous entry at the end of Chapter One which might buttress this argument: "Consonants at the end of a word are pronounced most distinctly". However, we have already pointed out that Tonkis intends the contracted form to indicate spoken, rather than written usage. Along the same line, "could", "would", and "should" are "contracted" respectively to *cou'd* (424), *woo'd* or *wu'd*, and *shu'd* (437). Though the "uncontracted" forms *may* have been spoken in very formal circumstances, it is not wise to push this possibility very far.

The marking of the stressed syllable goes on in an unsystematic way throughout the whole manuscript. In some passages, almost all of the English words are so marked, but not in others. There is no real method to the markings, and nowhere in the text is any rationale given. Generally speaking, the stress markings are precisely as one would expect them then or now, but there are a few exceptions. For instance, *éuél* "evil" (44) is marked with stress on both syllables. There are a few indications, all open to question, of what today would be incorrectly marked stress: *vntò* (497), *intò* (498) and *díctateth* (767).<sup>12</sup> Occasionally, too, there is a stressed monosyllable: *thínck* (105), *heeré*, *theré* (715), but with respect to the last two mentioned, it should be said that virtually every other English word in the section ("Adverbs") is marked for stress, and perhaps the writer just got carried away. Sometimes the stress markings might have possibilities as evidence, if independently verified elsewhere, like *orátion* (84), which suggests a four-syllable pronunciation, and *lóued* (377), *hánged* (619), *loósed* (633), *thrówen* (700), which suggest a disyllabic pronunciation.

In sum, then, Tonkis's descriptions of the sounds of English are of only limited usefulness to anyone studying the pronunciation

of Early Modern English. The circularity of the examples given, the appeal to other languages, including the classical languages, as norms, his use of traditional terminology, but most importantly, his constant use of writing and spelling as his criteria, all indicate that we must be most cautious in drawing conclusions. One wonders, in passing, just what the Warner and Gilson Catalogue annotator was using as a basis of comparison when he wrote, "The directions for pronunciation are unusually full . . . ." <sup>13</sup>

Chapters Two to Six, the sixth chapter having several major sub-sections, together constitute a "morphology", in the wider sense of the term. Here, too, Tonkis is the slave to custom, for his organizational model is traditional Latin grammar, and his examples and paradigms closely follow the standard Latin pattern. For instance, the genitive of the definite article is *of the*, the dative *to the*, and so on. In particular, the verbs are described in the traditional tense sequences which antedate the Lily-Colet grammar. Nevertheless, there are some surprises, some indications of linguistic acumen, some details concerning contractions, dialect forms, and word derivations, which make this more than just another Latin-based grammar. Some of these areas of significance form part of the discussion below.

In Chapter Two, "On the Articles" (p.145ff.), the model generally appealed to is French. There is the traditional distinction between the finite and the infinite, with the predictable definitions, not always helpful in themselves, but made more understandable by the illustrative examples. The actual declension is Latin in its order, with prepositions doing the work of Latin case endings. As we have already noted, Tonkis here distinguishes between the full written form and the contracted spoken form, in the course of which it becomes evident that he is not necessarily setting up a contrast between standard forms and "low" forms. One unusual area in this chapter is the listing of an exceptional instance when a proper noun or a pronoun can take an article - a section which, as we will detail later, shows up practically verbatim in Ben Jonson's grammar.

Chapter Three, "On the Distinction of the Nouns" (p.146ff.), likewise uses the traditional Latin declensions. There is, as well, a backward look at the Latin concept of gender ("articles, nouns, participles do not recognize gender"; the pronouns *he* and *she* "refer to words in which there is a sex distinction") and a similar appeal occurs in the section on number. Generally, the plural is described solely in terms of writing, "by adding *s* to the singular", but there are a select number of instances given where the spelling calls for *-es*, as well as a list of nouns in which a stem *f* becomes a *v*. Appended to the chapter is a small but reasonably characteristic list of irregular plurals. The examples *bee/been* and *cow/kine* indicate a slightly conservative tendency in the author; the example *sow/swine* is etymologically dubious at best, but turns up in the work of several later seventeenth-century grammarians.

Chapter Four, "On the analogous forms of the Nouns" (p.147ff.), deals in an interesting way with what today would be called derivational affixes. First is described the creation of adjectives from substantives, with the addition of a suffix. The affixes given



are *-less*, *-ful*, *-ly* (described as being "similar to *like*"; *lovely* is a dubious illustration); *-y*, *-en* ("adjective of material", as *oaken*); *-some* ("added to a substantive or adjective", my italics: *noisome* is an example of the latter, given without comment); and *-ish* (which "added to a substantive . . . retains its meaning", but "added to an adjective, lessens its meaning"). The comment on the prefix *un-* does not fit this substantive-to-adjective pattern; the passage was added later in the hybrid hand, probably in this linguistically inappropriate spot because of the semantic similarity to *-less*. It is specifically likened to the Greek  $\alpha$ -negative prefix. Mention is made here of the ability to combine negative forms, e.g., *unharmless* (" . . . infrequent, but linguistic analogy can allow this freedom").

The second set of derivations are listed as those which create substantives from adjectives, as with *-ness*, but most of the examples are noun from noun, as with *-ful*, *-hood* (*-head*), *-ship*, *-dom*. An interesting example is the combination *spit/spitful*, glossed "veru", and thus is clearly not *spite/spiteful*, which is in fact mentioned in the next paragraph. The third section treats of substantives created from verbs, as with *-er*, here given as *-r*, and *-ment*. In describing the latter, Tonkis limits its use to verbs ending in *-dge*, *-sh*, *-ise*, *-ze*, with the examples *judgement*, *punishment*, *disguisement*, *amazement*.<sup>14</sup> The fourth section covers the creation of adverbs from adjectives with the addition of *-ly*. This category is extended to some derived adjectives, including some forms previously mentioned, and participles. Among the examples given are *goodlily*, listed in the OED as obsolete, the sole citation being in Chaucer; and *stealingly*, listed as common in the sixteenth and seventeenth centuries in the sense of "furtively".

These sections on "analogy" are followed by a section on adjective comparison, it being usual for the grammars of the period to include both nouns and adjectives under the "substantive" label. Comparison is described with the inflections *-er*, *-est*, but the examples given are awkward by today's standards: *hopefuller*, *lovinger*. The superlative is cited with a contracted form, *hopeful'st*, etc., a possible instance of a poetic contraction, which Tonkis allows for as well as those which occur in the spoken language (see p.146). Mention is also made of periphrastic comparison with *more/most*, *less/least*, but no guidance is given on their use as distinct from the inflected use, though the examples given include *more/most hopefull*. Marginally appended to a discussion of irregularly compared adjectives is a list, in the hybrid hand, of quasi-superlatives in *-most*.

This chapter is concluded with a brief list of diminutives, especially of nicknames and of baby animals. The semantic oddities in this list include *bulchin* (listed as obsolete in the OED), *bullock* (which apparently originally was diminutive), and the combination *stare/starling*, both referring to the same obnoxious bird, though the former form is now listed in the OED as obsolete or dialectal. All in all, this chapter is useful for what it tells of Tonkis's own powers of observation; one wishes that the treatment were more exhaustive.

The fifth chapter, "On Pronouns" (p.151ff.) consists mainly of the traditional paradigms of declensions, interesting primarily for the lists of contractions, already mentioned. What is particularly noteworthy is that there is no reference at all to *it*, either directly or to the oblique forms. In describing the relative pronouns, Tonkis states that *which* and *that* can "refer to things or persons", but *who* "refers only to persons". In a final section, *his* is shown to be the basis of the possessive (*Virgill his life*), but mention is quickly made of the written and spoken "contraction", *Virgil's life*, one of the earliest systematic instances of the consistent use of the apostrophe for the genitive. Tonkis also notes the syllabic form after a final sibilant, as *Polibius'us historie*.<sup>15</sup>

Chapter Six, (p.152ff.) the largest in the entire manuscript, begins with the English verbs. The organization is severely paradigmatic, closely following the Latin forms, even to using *to love* as the general example. There is a good deal of artificiality in the presentation, especially in such wooden (and yet longstanding) concepts as the optative mood (p.154) "I pray God I love" or "I would to God I loved". Nor is there much usefulness in describing a given form as being rendered by a specified Greek or French form.

However, there are some significant statements which indicate that Tonkis was observing his native language with reasonable alertness. He indicates that the "secondary" present tense, with *do*, as *I do love*, etc., is used "for emphasis, or in questions", though he sometimes includes it interchangeably with the "primary" present form *I love*, etc. (p.153). Discussing the "primary" future, with *will*, he indicates that in the first person, singular and plural, this form is used to state volition, but in the other persons, it indicates either volition or simple future time, his examples indicating that a lot depends upon the context. Then he states that the "secondary" future, with *shall*, implies necessity and certainty, sometimes with "imperative force", although somewhat cryptically noting that the "first person of whatever number never holds out a promise to the rest", and later, much the same thing is indicated about the second and third persons. "But it is otherwise with the Scots, who when they should say *I will love*, say *I shall love you*" (p.154).

In a similar way, Tonkis divides up the "potential mood" (p.155). The "primary" form, with *can*, indicates possibility. The "secondary" form, with *may*, basically indicates permission, although one example is given of its signification of opportunity. The imperfect forms, in *could* or *might*, are said to signify much the same as their present forms, and so on through some of the other synthetic forms, though Tonkis sometimes has trouble finding a Latin equivalent for some of them: "I can have loved" is glossed as *amaverim*, and "I may have loved" as *forte an amaverim*. Although Tonkis is trying to establish something like the "ability-permission" distinction which is still observed in traditional grammars, if not in real life, we must at least consider these descriptions seriously as indications of the writer's usage, unless it can be clearly shown that Tonkis was only following an already established artificial tradition.

The paradigms of the subjunctive and the infinitive show us nothing of significance, nor do the lengthy paradigms for the verb *be*. Likewise, a discussion of the formation of verbs with some standard prefixes does not yield us anything that is new, although it is interrupted to discuss the treatment of forms analogous to the Latin supines (the discussion indicates that they are best handled by the prefix *a-* plus the present participle) and later to discuss the formation of verbs from nouns, and the use of participles as adjectives. This brings us to the most interesting part of the chapter, the listing of the principal parts of "anomalous" verbs (p.160).

Tonkis has already indicated that he considers regular English verbs to be those which take a dental suffix in the preterit, though his discussion is done in terms of writing. This list of anomalies, therefore, though presented unsystematically by alphabetical order, generally treats of those verbs with vowel gradation, with a few exceptions, like *can, could, bene able*. For the most part, this listing seems to reflect early seventeenth-century usage with only a few possible dialectal variants. The latter, like root *came*; past ("aorist") *clombe, hat* (for "hit"), *loape* ("leaped"), *raught* ("reached"), *snew'd, stooke* ("staked in gambling"), and *thewd* ("thawed"); and participial *loopen, loden, and writhen*, tend to indicate that the author's home area is generally West- to North-west-Midland, but nothing more definite than that. There is a problem in this section with spelling consistency: the principal parts *beat, beet, beaten; shead, shed, shed; spread, spred, spred*; and *sweat, swett, swett* all need to be worked out before one can rely on the phonological evidence.

This chapter on verbs is the last of the sections specifically marked off as a chapter in itself. From this point until the end of the manuscript there are major sections, but no new chapters as such. The sections which follow are on adverbs, conjunctions, and prepositions, but all of them are glorified glosses, giving us no linguistic information, and very little of semantic interest. With the section on prepositions, the carefully copied portion of the manuscript comes to an end.

Beginning on f.13v (p.165ff.) are three sections written in the hasty hybrid hand. A section on permutation discusses how one part of speech may substitute for another. A section on etymology takes up the anglicising of Latin derivatives, after a brief discussion of the sources of English borrowings. Finally, a section on arrangement discusses the positioning of words and modifiers. All of these sections contain some interesting English examples. The bold appending of a "finis" toward the bottom of f.15v is a clear indication that the manuscript can be considered complete as to sections, although Tonkis left space for additional material in some of the preceding parts.

(iii)

With someone whose credentials are as obscure as those of Tonkis, one immediately looks for parallels in grammars of English

which appeared before or nearly contemporaneously with his. However, this has proved to be a fruitless task. Tonkis was not primarily interested in spelling and spelling reform, and this lack of interest is demonstrated by a corresponding lack of parallels in the works of the spelling reformers: Thomas Smith, *De Recta et Emendata Linguae Anglicae Scriptione* (1568), John Hart, *An Orthographie* (1569), and Richard Mulcaster, *The First Part of the Elementarie* (1582). There is a superficial resemblance between Tonkis's work and William Bullokar's *Pamphlet for Grammar* (1586, sometimes called the *Bref Grammar for English*), but this is primarily in the arrangement, using the traditional system of declensions and conjugations, and indicative of a similarity of source: the classical tradition exemplified by the Lily-Colet grammar. There is also a surface similarity to Paul Graves's (or Greaves's) *Grammatica Anglicana* (1594), mostly in the terseness of comment, leading to spottiness. But the differences are again far greater, in that Graves has a Ramean bias, that there are no similarities in either content or examples (except where a paucity of examples makes overlapping inevitable, as with "anomalous" forms), and that an entire second part on syntax has no counterpart in Tonkis. Further, in those grammars which appeared immediately after Tonkis's, namely Alexander Hume, *Of the Orthographie and Congruitie of the Britan Tongue* (c. 1617), also part of the Royal MS Collection, and Alexander Gil, *Logonomia Anglica* (1619, 1621), there is no indication that the writers were aware of the Tonkis work at all. But the situation is significantly, if not dramatically, otherwise when one turns to the *English Grammar* of Ben Jonson (1644).

Almost immediately we find a striking similarity with the opening passage of Tonkis:

A, With us, in most words is pronounced lesse, then  
the French à, as in,

art. act. apple. ancient.

But, when it comes before l. in the end of a Syllabe, it  
obtaineth the full French sound, and is utter'd with the  
mouth, and throat wide open'd, the tongue bent backe from  
the teeth, as in

al. smal. gal. fal. tal. cal.

So in the Syllabes, where a Consonant followeth the l. as  
in

Salt. malt. balme. calme.<sup>16</sup>

Both the text and the examples closely parallel Tonkis. Another similarity occurs in Jonson's discussion of the article, which he appends to a chapter on the Parts of Speech, the article being an addition to the traditional eight:

The finite is set before Nounes Appellatives: as

The Horse. The Tree.

The Earth. or specially

The nature of the Earth.

Proper Names, and Pronounes refuse Articles, but for  
Emphasis sake: as

The Henry of Henries.

The only *Hee* of the Towne.  
 where *Hee* stands for a *Noune*, and signifies *Man*. (p.506)

One is again struck both by the similarity in the organization and in the examples, particularly the long and unusual list of articles with proper nouns or pronouns. But the most striking passage of all is the virtually complete inclusion of Tonkis's "De Compositione" (p.166) as a marginal addition to Jonson's chapter 8, "The Notation of a Word." Jonson's passage in full is as follows:

*Compositio.*  
*Saepe tria coagmen [tantur] Nom[ina]:*  
 A foot-ball-plaier.  
 A Tennis-court-keeper.  
*Saeppissime duo Substant[iva] :*  
 ut Hand-ker chif. Rain-bow.  
 Ey-sore. Table-napkin.  
 Head-ach, κεφαλαλγία.  
*Substantivum cum verbo:*  
 [ut] Wood-bind.  
*Pronomen cum Substantivo:*  
 ut Self-love, φιλαυτία.  
 self-freedom, αὐτονομία.  
*Verbum cum substantivo:*  
 ut A Puff-cheeke, φυσικινάθος  
 Draw-well. Draw-bridge.  
*Adjectivum cum Substantivo:*  
 ut New-ton, νεάπολις.  
 Handi-craft, χειροσοφία.  
*Adverbium cum Substantivo:*  
 ut Down-fall.  
*Adverbium cum Participio:*  
 ut Vp-rising. Downe-lying. (pp.504-5)

Except for the addition of the entry "Adverb with Substantive" this passage shows every appearance of having been hastily taken from Tonkis, or from a common source. But this is practically the only section of Jonson which is directly parallel to Tonkis. Although other sections, like the chapter on diminutives of the nouns, have examples and discussion similar to those in Tonkis, they differ in that Jonson's are far more systematic.

Occasionally one finds the same examples used. Where Tonkis cites *languish*, *anguish* as examples of the *g + u* in the Italian manner, Jonson cites *Guin*, *guerdon*, *languish*, *anguish*. But as one moves through both works, one finds fewer and fewer correspondences, and where they exist, it can be attributed to the limitations implicit in the subject, rather than any overt copying. Such is certainly the case with the pronoun, and such probably accounts for the fact that Tonkis and Jonson both cite the same 112 irregular verbs in their lists, with an additional 19 in Jonson not in Tonkis, and an additional 39 in Tonkis not in Jonson. The key factor is Jonson's systematic presentation; where Tonkis is systematic, it is only in the old traditional sense, a sense which Jonson eschews.

There are several other considerations to take into account on this point. Foremost is the fact that the Jonson work was published long after the date on the Tonkis MS, and even if they were at work on them at roughly the same time, there is the fact of the fire in 1623 which destroyed a preliminary manuscript of the Jonson grammar. Further, the Jonson work, which was posthumously published, was variously derivative, primarily from Mulcaster (a source which he never acknowledged), Smith, and Ramus. It is possible that Jonson was able to see the Tonkis manuscript, so as to make the rather minimal use of it cited above (for only the three passages quoted in full above show direct influence) and it is likewise possible that he was able to weave further strands of it into his own work, as exemplified by the occasional use of the same or similar examples. This conclusion is further buttressed by Jonson's systematic approach, which makes Tonkis seem almost random by comparison. The only other possibility is the use of common sources, which must, for the moment, remain unknown.

As Ian Michael comments, "No common English source suggests itself, and the question is roused whether Tomkis [*sic*] saw the first, and full, form of Jonson's grammar, or whether Jonson saw Tomkis's."<sup>17</sup> It is a question for which there is no very satisfactory answer.

With the understanding, then, that there are still many questions and problems about it that cannot be answered at this time, an edition of the Tonkis grammar still should be available to scholars in the field. For despite its heavy overlay of the Latin tradition, it makes its small contribution to our understanding of the grammar of Early Modern English.

#### A Note on the Edition

This edition attempts to represent the original manuscript faithfully, with the following exceptions. All abbreviations have been expanded, some silently, as for instance the macroned (or tilded) vowel (for *m* or *n* following), the tailed *q* (*que*), the barred *p* (*per*), and such obvious grammatical terms as *singul.*, *plu(r).*, *perf.*. Where there may be doubt mention is made of the crux in the textual notes. The punctuation is made consistent (as in the use of a comma before *ut* prior to a series of examples; a colon in like circumstances where *ut* is omitted; alternating comma/semi-colon in a complex series) but no attempt is made to conform rigidly to modern standards of punctuation and capitalization. The basic content is Tonkis's own; these are aids to the reader.

As for the typography, the basic Latin text is in Roman type. In order to supply emphasis by "calling out" letters, words, and phrases, *italics* have been used, except for English examples, which are in CAPS. Any significant extensions of the manuscript, apart from the traditional abbreviations described above, are enclosed in [brackets]. Additions to the manuscript in the so-called hybrid hand are enclosed in <angles>.

Because the lines as printed here do not "turn" precisely as they do in the manuscript, line numbers, inserted for ease of reference, follow the printed form. However we have followed the manuscript as far as possible in starting new lines for new topics and in indentation. Multiple bracketed lines, as for instance in noun, pronoun, and verb paradigms, are counted as one line.

NOTES TO THE INTRODUCTION

- 1 Sir George F. Warner and Julius P. Gilson, *Catalogue of Western Manuscripts in the Old Royal and King's Collection* (London, 1921) II, p.66; and David Casley, *A Catalogue of the Manuscripts of the King's Library* (London, 1734) p.213.
- 2 These insertions in the hybrid hand are identified in this edition of the text by enclosure in angles < >. Mention of space allowances is made in the textual notes.
- 3 The Royal Collection, sometimes called the "Old Royal" Collection, to distinguish it from the "King's Library" of George III, consists of the manuscripts "collected by successive sovereigns of England from Edward IV to George II, who transferred them to the newly founded British Museum by Letters patent of 6 August 1757" (British Museum, *Catalogues of the Manuscript Collections* (London, 1962) p.12). In the physical arrangement of the Royal Collection itself, press 12 "begins with a number of the complimentary books presented to sovereigns, and goes on with grammar, astrology, medicine . . ." (M.R. James, "The Royal Manuscripts at the British Museum", *The Library*, Fourth Series, 2 (1921-22) p.196).
- 4 This and the following biographical information is taken primarily from Hugh G. Dick's introduction to his edition of the play *Albumazar* (University of California Publications in English 13 (Berkeley and Los Angeles, 1944) pp.1-16) and the note by Gerald P. Mander in *TLS*, March 31, 1945, p.151. The entry in DNB (XIX, pp.940-1) has several substantive errors and omissions and cannot be trusted.
- 5 Ed. cit., note 4 above.
- 6 Op. cit., p.9. It might be noted that none of the biographers mentioned above seems to have been aware of the existence of the grammar.
- 7 *English Pronunciation 1500-1700* (2nd ed., Oxford, 1968) I, pp.313-16. Reference to this manuscript is also made, though in a different context, in Ian Michael, *English Grammatical Categories and the Tradition to 1800* (Cambridge, 1970) *passim*.
- 8 A complete translation of Tonkis's Latin text is not supplied in this edition, but translations of individual words and phrases are given as they arise throughout this Introduction.
- 9 It might be added here that the example *Paulsgrauae*, given for the letter *p*, refers not to the author of *L'Eclaircissement de la Langue Francaise* (1530), as Dobson seems to believe (I, p.315n), but to the Elector Palatine himself (see OED, s.v. "palsgrave"). There is no evidence, explicit or otherwise, that Tonkis was even aware of John (or Jean) Palgrave's work.
- 10 One of the examples given is *spright*, which is historically *sprite* or *spirit*, just one more indication that Tonkis was overcompensating for the spelling.
- 11 And not just *wee*, as Dobson has it (I, p.316), conjecturing that it might be dialectal "with ye". There are, in fact, several errors in transcription in Dobson's discussion.



- <sup>12</sup> Almost all of the stress markings are with the acute accent, but occasionally there is a grave: *underneàth* (104), *to dispùte* (but *dispúter*, 281). Normally, Tonkis uses the grave only to mark Latin adverbial forms. A circumflex is also used, though not consistently, on *O*, as a (somewhat artificial) way of differentiating the vocative from a mere expression of surprise.
- <sup>13</sup> *Op. cit.*, note 1 above.
- <sup>14</sup> One can bring to mind *commandment*, *advancement*, *commencement*, *inducement*, *debatement*, among others, all of which appear in Shakespeare, to give the lie to this surprising statement.
- <sup>15</sup> Dobson (I, p.316) makes mention of this as an apparent pronounciational variation, as against *Claudius'is* and *Plautus'is* in the same passage, but it is difficult to make much phonological significance out of such a spelling. Besides, one wonders why Tonkis did not make like "variations" elsewhere in the work.
- <sup>16</sup> *The Oxford Jonson*, ed. C.H. Herford and Percy and Evelyn Simpson (Oxford, 1947) VIII, p.471. All further citations of the *Jonson English Grammar* are given parenthetically from this edition and volume. It is interesting to note that both Tonkis and Jonson cite *apple* and *ancient* as examples of the same *a* sound, which might be an indication of a variant pronunciation in the development of a + nasal (Tonkis includes *answer* as well).
- <sup>17</sup> *English Grammatical Categories*, p.549.

## ACKNOWLEDGEMENTS

The text and the two illustrative facsimiles of the original MS are reproduced by permission of the British Library.

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De Analogia	[f.1]
Anglicani Sermonis	
Liber Grammaticus	
Auctore	
Thoma Tonkasio Anglo	5
è Collegio	
sanctæ et individûæ Trinitatis	
in	
Academia Cantabrigiensj	
Anno salutis	10
<hr/>	
MDCXIJ	
[Blank]	[f.1v]
Illustrissimo Principi Friderico eius nominis	[f.2]
Quinto Romani Imperij Electori et	
Archidapifero Comiti Palatino ad Rhenum	
et Vtriusque Bauariæ Duci etc.:	15
Dedicat inscribis	
Thomas Tonkis	
[Blank]	[f.2v]



## Caput primum.

- Literæ nobis sunt quatuor et vigintj. 20
- a* apud nos exiliùs exauditur quam *a* Gallicum, vt *ÁPPLE*, *ÁNSWERE*, *ÁNCIENT*.
- a. At in fine ante duplex *l*, pronuntiatur vt apud Gallos, patentj et hiulco sono, vt *ALL*, *SMALL*, *TALL*, *FALL*. Sic in principio, medio et fine eorum quæ consonantem post *l* habent, vt *CÁLMENESSE*, *VNFÁLTIE*, *FALT*.
- bee *b*. vt *b* gallicum. *BENIAMIN*.
- cee *c* vt apud gallos. ante *e* et *j* cum sibilo vt *s*. ante *a*, *o*, *u*, vt *κ*. vel *k*.
- ch*. vt *ch* hispanorum, *mucho*, *MUCH*; vel vt *c* ante *e* vel *j* apud 30 Italos, vt *cento*: *CHEEREFULL*, *CHIMNEY*, *CHINKE*, *CHOSEN*. Excipe vocabula a Græcis deducta vt *EUNUCH*, vbi *ch* vt *κ*.
- dee *d*. vt *d* Gallicum, in fine vero vocabulj liquidius auditur, vt *PROFERED*, *LOUED*, non *PROFERET*, *LOUET*, vt galli solent.
- e *e*. in principio et medio vt *e* Gallorum, in fine vero penè deperit, temerè tamen non adscribitur, producit enim vocalem antecedentem, eamque reddit magis claram et sonoram, vt *SPIT*, *SPITE*, *CLOCK*, *CLOKE*, *PIL*, *PILE*. *e* ante *n* in fine dictionis obscurè sonat, vt *SWÉETEN*, 40 *STRÉNGTHEN*, *LÉNGTHEN*.
- e* post *l* in fine obscurè, vt *TÍCKLE*, *BRÍTTLE*, *FÍCKLE*, *TRÉMBLE*, *THÍMBLE*.
- e* ante *l* solam in fine modo *u* consonans præcedat, obscurè, vt *DÍUEL*, *DRÍUEL*, *ÉUEL*, *SHÓUEL*.
- e* nunquam sonat *a*, vt *ACCIDENT*, non *accidant* vt Galli.
- ef *f*. vt *f* Gallicum, vt *FILL*, *FILBERT*.
- gee *g* ante *e* et *j* vocales vt *g* Italicum, vt *GINGER*, *GERK*. Excipe, *GIUE*, cum compositis, *GIRLE*, *GIRT*, *GIMLETT*. Excipe omnia etiam quæ *n* ante *g* habent, cuiusmodj sunt
- \*hoc est } omnia participia activa, vt *LOUING*, *THRIUING*, vbi 50  
 vt *g* } *g* enuntiatu vt *γ*\* vt *FINGER*, *RINGER*, *SING*, *FLING*,  
 Germanorum. } excipe, *GINGER*.
- g* ante *u*. vt *gu* Gallorum, excipe *LÁNGUISH*, *ÁNGUISH*, vbi vt *gu* Italarum.
- g* ante *h*, in media syllaba gutturalem reddit sonum, vt *SPRIGT*, *LIGHT*, *AFFRIGHT*, *NAUGHT*, *TAUGHT*, *FRAUGHT*, *RAUGHT*, *CAUGHT*.
- ach. *h* rarissimè sine aspiratione legitur; *HAUING*, *HART*, *HASTIE*, *HIGH*.
- h*. spiritum addit literæ cuj coniunctum: vt *THIGH*. 60
- h*. in *HONEST*, *HOST*, *HOSTESSE*, *HONOR*, cum derivatis quiescit.
- i *i* ante vocalem eiusdem syllabæ consonans, ante consonantem [f.3v] vocalis.
- i* consonans sonat *g* Italicum, vt *IÁUELIN*, *IEST*, *IADÉ*, *IETT*, *IÉLOUS*, *IÓYFULL*, *IOYNT*, *IÚNKETT*, *IÚSTLE*, *IÚSTICE*.
- i* in principio et medio dictionum vt *i* gallicum, vt *ÍNTIMATE*, *ÍNCIDENT*.
- i* vocalis in fine pleniore profertur sono vt *HABILITIE*, vbi

- bili gallicè, tie anglicè, <at hoc in carmine plerumque fit, sæpius enim pro y scribit ie.>* 70
- ka k. vt κ. KALENDER, KNAUE.
- el l }  
em m } more gallico.  
en n }
- o ὄμικρον habemus, et ὀμέγα, vnica tantum nota, sono differentj.  
o ante duas consonantes vel densum, in principio vel medio vocabuli obscurè profertur, vt ÓFTEN, IMPÓRTUNATE, OTHER, BROTHER, at ante consonantem solam vt ω vt OPEN, OUER.  
o in fine sj vox consonantj clauditur obscurè, vt NOT, BEGOT, SPOT, aut sj vocalis sequatur vt ω, vt NOTE, excipe clesmentia in v consonante et e, vt LOUE, MOUE, PROUE, ABOUE, BEHOUE, etc. 80  
o ante n in fine obscurissimè, vt TOMSON, PEASON, CONTRIBÚTION, ORÁTÍON, RÉASON.  
o ante w, in KNOW, GROW, SNOW, SOW, ROW, FLOW, cum compositis, et in BILLOW, WILLOW, PILLOW, CROW, ELBOW, vt ω.  
oo ut ou Gallicum, GOOD, BLOOD, FLOOD, ROOD, BROOD, MOODE.
- pee p. ut p Gallorum vt PRINCESSE, PAULSGRAUE, PRETTIE.  
ph. spumosiùs vt φ, PHILLIP.
- qu q nunquam sine u scribitur, sonat qu Etruschorum, vt QUÉSTION. 90
- ar r. vt r Gallicum. RUSTIC, RULE.
- ess. s. inter duas vocales vt z: MUSE.  
sh. vt ch. apud Gallos, vt SHIRT, SHEETE, LANGUISH, POLISH, <vel ut sc Italarum.>
- tee. t. vt t Gallicum: TIDING, TILTING.  
th. aliquando vt θ, aliquando vt d hispanicum in fine; *verdad*.  
th. in medio semper vt d hispanicum, vt MÓTHER, BRÓTHER, ÓTHER, SMÓTHER, exceptis a Græcis originem ducentibus, vt ATHENIEN, excipe etiam hæc vocabula, METHÉGLEN, STRÉNGTHNING, LÉNGTHNING. 100  
th. in fine vt θ, vt LÓUETH, PRÓUETH, SPÉAKETH, et huiusmodj [f.4] infinita. excipe pauca verba, vt TO BATHE, TO BEQUÉATH, TO CLOATH, et hæc nomina, SITHE, SHEATH, TITHE, WREATH, et VNDERNEATH <vbi ut d Hispanicum.>  
th in principio vt θ, vt THÉATER, THÍRSTIE, THÍNCK, excipe, THAT, THEN, THENCE, THERE, THEY, THINE, THIS, THEISE, THOSE, THÉATHER, THOU, THOUGH.
- u. inter duas consonantes vocalis, vt PULL, FULL, PULE.  
in principio vocabuli ante vocalem consonans vt VEALE, 109 ante consonantem vocalis, vt VPPÒN, VPRÍGHT, VPHÒLD.  
in medio inter duas vocales consonans incipitque syllabam, vt RECEIÚED.  
in fine inter duas vocales quarum vltima est e obscurum consonans est, vt LOUE, MOUE, etc., etiam post l vel r vt TWELUE, STARUE, CARUE, etc.
- u u consonans vt u gallicum vel digamam, VILLANIE, VILE.  
u vocalis ante consonantem solam pronunciatur ac si interpuncta esset j, vt REPUTE, REFUTE, quasi REPIUTE, REFIUTE, at ante duas sonus ille j tollitur, vt, PUTTING, FULFILL, et huiusmodj plurima, in fine etiam ante mutam, vt BUT, PUT, SHUT, etc. 121
- doble u w proprio quodam modo profertur, vt WILL, WÍLFULL, WÓODCOCKE,

WINTER, SWEARE, SWEEPE, SWEETEN, SWILL, DWELL, TWIBILL, TWENTIE, TWELUE.

w in eadem syllaba aliquando sequitur, s, d, t, vt in iam dictis exemplis, cum alijs consonantibus nunquam coniungitur in eadem syllaba, in diuersis vero sæpe, vt WORMEWOOD.

w post a, e, o, in eadem syllaba, sonat vt u in dipthongis au, eu, ou, vt THAW, SEW, NOW, quasi THAU, SEU, NOU. 130

wh. summa cum aspiratione, vt WHAT, WHETHER, WHEN, WHOM, WHO.

ex x vt x latinum, vt BOX, POX, OX.

y. y vt j. vnde sæpe scribitur pro j.

ezard. z ut ζ græcum.

#### De Dipthongis

æ vt apud Latinos.

aj } ut Italicum, vt WHAY, WAY, MAU, AUTUMNE.  
au }

ea vt e masculinum gallicum, vt BREAD, DEAD, FEAST.

ej vt ej Latinum, vt THEY.

eu vt eu græcum: GREU, DEU. 140

oa vt o: OAKE, SMOAKE.

oj vt oy in moy, vt ANNOY, BOY, TOY.

ou apertius quam ou gallorum, vt THOU.

Nulla pene apud nos quiescit litera, nimirum dum distinctè loquimur. [f.4v]

Consonantes in fine dictionum durissimè efferuntur.

Derivatio et compositio non variat literarum sonum.

#### De Articulis.

##### Caput secundum.

Articulus est duplex { finitus, vt THE, le <vel la Gallicum.> 150  
infinitus seu vagus, vt A, un <vel une.>

Articulus [in]finitus vim habet vt incerta et infinita declaret et definiat, vt A MAN vn homme, THE MAN l'homme.

Articulus finitus præponitur appellativis: vel generaliter, vt THE EARTH, la terre, vel specialiter, vt THE NATURE OF VIRTUE, la nature de vertu.

Nomina propria et prænomina articulos recusant nisi sit emphaseōs gratia, vt THE HARRY OF HARRIES, Henricus Henricorum, THE ONELIE SHEE OR HEE OF THE TOWNE, vnicus ille vel vnica illa vrbis, vbi SHEE et HEE, pro nominibus stant, et significant, vir, fæmina. 160

#### Articulorum declinatio

Quæ ad contractionem attinet hic sine regulis scribemus; sic autem omnia collocamus, vt primum distinctè loquendj et scribendj modus, tum vulgaris et contractus adscribatur.

Articulus finitus. THE. *le* ou *la*.

[f.5]

			Contractio	
THE.	Singularis	N. THE.		
		G. OF THE.		OV THE vel O'THE, vel O'TH'
		D. TO THE.		TOTH'
		A. THE.		
		V. Ô THE.		
	A. FROM, BY, WITH THE.		BYTH'	
	Pluralis a singulari non differt.			167

In vulgari et contractiore loquendi forma, et apud Poetas, articulus, THE, cum nominibus à vocalj incipientibus contrahitur vt si vna pars orationis esset, vt THE ASSE, TH'ASSE, *θύσος*; 171 THE OTHER, TH'OTHER, *ἄτερος*; THE IMAGE, TH'IMAGE, et hoc semper fit.

Aliquando ante *h*, cum *h*. quiescit, vt TH'HOST, TH'HONOR, TH'HONEST.

Articulus vagus. A. *un*. ou. *une*.

A.	Singularis	N. A		
		G. OF A.		OV A
		D. TO A.		
		A. A.		
		V.		
	A. FROM, BY, WITH A.			
	Caret omnino plurali.			177

Articulus A, si vocabulum sequens a vocalj incipiat vel *h* tenuj accipit *n*. ut hiatus tollatur, vt AN OX, AN ASSE, AN EVENING, AN HOST, AN HONEST, AN HONORABLE MAN. 180

De variatione Nominum.

Caput tertium.

Declinatio nominum fit præponendo articulos, ut

Singularis	N. THE MAN.	TH'MAN. vbi <i>e</i> tollitur et TH' ad præcedentem dictionem iungitur vt I KNOW TH'MAN, pro I KNOW THE MAN.	
	G. OF THE MAN.	OV TH'MAN vel OTH'MAN.	185
	D. TO THE MAN.	TO TH'MAN	
	A. THE MAN.	TH'MAN	
	V. Ô THE MAN	Ô TH'MAN	
	A. FROM, BY, WITH THE MAN.	FROM TH'MAN, BY TH'MAN.	
	Pluralis a pluralj nominis et articulo fit, vt THE MEN &c.		

Eodem modo variatur nomen cum articulo vago, vt A MAN, OF A MAN, TO A MAN, &c.

## De genere.

[f.5v]

Articuli, nomina, participia, non agnoscunt genera.

E Pronominibus HEE *ille*, et SHEE *illa*, admittunt generis 190  
 distinctionem, id est, referuntur ad dictiones quibus sexus  
 discrimen adest, vt HEE IS HEERE, *ille adest*; SHEE IS HEERE,  
*illa adest*.

## De Numero.

Articulis, adiectivis, participijs idem est singularis et pluralis,  
 vt THE MAN, THE MEN, HÓNEST MAN, HÓNEST MEN, LÓUING MAN,  
 LÓUING MEN, LÓUED MAN, LÓUED MEN.

Substantiuorum pluralis fit addendo s. singularj, vt HANDE, HANDES,  
 STONE, STONES, BONE, BONES.

Finita in i vel y, in ss, in s consonante præcedente, et in x, 200  
 accipiunt e in pluralj, vt INFÍRMITIE, INFÍRMITIES. CHÁRITY,  
 CHÁRITYES. HARDINES, HARDINESSES. PURSE, PURSES. BOX, BOXES.

Quæ f. habent in fine f vertunt in v consonante, ut CALF, CALVS.  
 BEEF, BEEVS. THEEF, THEEVS. KNIFE, KNIVS. WIFE, WIUES.  
 LIFE, LIVES.

Hæc sunt irregularia, MAN, MEN; WÓMAN, WÓMEN; SOW, truye, SWINE;  
 OX, bæuf, OXEN; BEE, mouche a miel, BEEN; MOUSE, souris, MISE;  
 TOOTH, dens, TEETH; LOUSE, poux, LISE; FOOTE, pied, FEETE; COW,  
 vache, KINE; CHILDE, CHILDREN.

## De Nominum analogia.

210

## Caput quartum.

## De Adiectivis.

lesse. Addendo syllabam LESSE substantivi fini, fit adiectiuum  
 significationis contrariæ redditque apud Græcos α  
 στερητικὸν, vt FEARLESSE ἀφόβος, HARMELESSE ἀκακός,  
 FATHERLESSE, MOTHERLESSE, BROTHERLESSE, MONYLESSE.

un. <Syllaba UN in principio vim στερητικὴν obtinet α ut à  
 FAINED feint fit VNFAINED, non feint. FAITHFULNESSE  
 fidelitas. UNFAITHFULNESS, infidelitas. reperiuntur  
 aliæ formæ στερητικὰ in eadem voce. possumus dicere 220  
 UNHARMLESS ἀάτος vel ἐκ ἀκακός. at tales formæ non  
 sunt frequentes licet linguæ analogia hanc libertatem  
 ferre queat.>

full. Si FULL substantiuo adiungas, fiet adiectiuum eiusdem [f.6]  
 sensus, plenitudinem quandam significans, vt HÓPEFULL;  
 FULL enim valet plenum: vt FEÁREFULL, HARMEFULL,  
 SINFULL, GUILFULL, MINDEFULL, memor.

ly LY in fine substantiuo adiectiuum eiusdem significationis  
 facit; LI a like similis; vnde in LY finita similitudinem  
 significant: vt LOUELY, FATHERLY, MOTHERLY, BROTHERLY, 230  
 SISTERLY, FREINDLY.

y. Y in fine substantiuo adiectiuum eiusdem sensus: vt WATER  
 aqua, WÁTERY aquosus, AERY, EARTHY, STONY, FIERY.

en. EN substantiuo adiunctum adiectivum facit materiale, vt



- BEECH *fagus*, BEECHEN *fagus*, OAK *ilex*, OÁKEN *ilignum*, GOLD *aurum*, GOLDEN *aureus*.
- some Syllaba SOME addita substantivo vel adiectivo sensum retinet. vt BRIGHT *clarus* BRIGHTSOME, LIGHT *lucidus* LIGHTSOME, GLADSOME, NOYSOME.
- ish. ISH substantivo datum fit adiectivum sensumque retinet. vt 240 WATER WÁTERISH, SALT SÁLTISH, FOOLE FOÓLISH, CHILDE CHÍLDISH, SLUT SLÚTTISH.
- Datum vero adiectivo, sensum diminuit, vt RED *rufus*, RÉDDISH *subrufus*; BITTER *amarus*, BÍTERISH *subamarus*; SWEETISH, YELLOWISH, WHITISH.

## De substantivis.

- Addimus syllabam, NESSE, adiectivo et fit substantivum sensus eiusdem, vt FEARELESNESSE ἀφοβία, HARMELESNESSE ἀκακία, MOTHERLESNESSE τὸ ἀμητορ, FATHERLESNES, HOPEFULLNESSE εὐελπισία, FEAREFULNESSE *meticulositas*, LOUELIENESSE, 250
- nesse. FATHERLINESS *paternitas*, FREINDLINESS τὸ φίλικον, EARTHINESSE τὸ γηϊνόν, STONYNESSE τὸ λιθινόν, BRIGHTSOME- NESSE *claritudo*, GLADSOMENESSE τὸ χαρτικόν, SALTISHNESSE ἀλμυρότης, BITTERISHNESSE ὑποπικροτης.
- Idem accidit adiectivis principalibus, vt WHITE, WHITENESSE [f.6v] *albedo*, GOOD *bonus*, GOODNES *bonitas*, LIGHT *levis*, LIGHTNESSE *leuitas*, SMOOTH *lævis*, SMOOTHNESSE *læuitas*.
- Vocabula quæ continere aliquid possunt accepto FULL fiunt substantiva mensuram significantia, vt SPOONE *cochleare*, SPOONEFULL *cochlearium*, HANDE HANDEFULL *poignée*, HOUSE 260
- full *maison*, HÓUSEFULL, TÓWNEFULL, SHIPFULL, SPIT veru SPITFULL.
- Vocabula vero quæ continerj possunt vel re vel cogitatione addito FULL fiunt adiectiva vt supra, FEAREFULL, DISDAINEFULL quæ forma optime quadrat vocibus affectiones vel aliquod simile significantibus, vt HÓPEFULL, SPÍTEFULL, ÍREFULL, GUÍLEFULL.
- HOOD, vel HEAD addita substantivis qualitatem notat, vt hood vel MÁNHOOD *virilitas*, WÓMANHOOD *fæminea virtus*, KNÍGTHOOD head *la cheualerie*, PRÉISTHOOD *sacerdotium*; aliquando 270 adiectivis vt LIVELYHOOD <*viuacitas*,> BEASTLYHEAD <*bestialité*.>
- SHIP nominis cauda officium vel munus denotans, vt CÓNSULSHIP shipp *cónsulatus*, PRÁETORSHIPPE, CÉNSORSHIPPE, WÓRSHIP *dignitas*, LÓRDSHIP *signorie*.
- dome. Est altera forma terminationis, vt KINGDOME *regnum*, EARLEDOME counté.

## De verbalibus.

- Dicuntur a themate verborum definientium in vocalem addendo r, in consonantem er, vt TO LOUE *amare*, A LÓUER *amator*; TO DISPÛTE, 280 A DISPÛTER; TO SING, A SÍNGER; TO CRY, A CRYER; TO HURT, A HÛRTER; TO KNOCKE, A KNÓCKER; TO QUAFFE, A QUAFFER; TO HUNT, A HUNTER.
- Quædam in MENT finiunt, a verbis in *dge*, *sh*, *ise*, vel *ze* finitis, vt JÚDGEEMENT, ABRÍDGEEMENT, BÁNISHMENT, RÁUISHMENT, PÚNISHMENT,

## IMPÓUERISHMENT, DISGUÍSEMENT, AMÁZEMENT.

## De Analogia adverbiorum.

[f. 7]

Adverbia ab adiectivis principalibus formantur appositione LY fini: vt HÓNEST HÓNESTLY, MÓDEST MÓDESTLIE, FINE FINELY *brauement*, TRUE TRULY *vrayement*. formantur etiam a deriuatis, vt 290  
FRÉINDLESLY, FÉAREFULLY, ÉARTHYLY, LÍGHTSOMELY, SÁLTISHLY, RÉDDISHLY, WÓDDENLY, GÓODLILY, FRÉINDLILY. Fiunt etiam a Participijs activus, vt LÓUINGLY, STÉALINGLY, et sæpe a passivis, vt AMAZEDLY.

## De gradibus comparationis.

Comparantur recta et regularia in ER, superlativa in EST. hac vero forma adiectiva, participia, adverbia, abundè fruuntur.

adiect.	HÓPEFULL	HÓPEFULLER	HÓPEFULLEST	} per } contrac- } tionem	HOPEFUL'ST
Part. act.	LÓUING	LÓUINGER	LÓUINGEST		LOUING'ST
Part. pass.	LÉARNED	LÉARNEDER	LÉARNEDEST		LEARNED'ST
Adverb.	PÓORELY	PÓORELIER	PÓORELIEST		

Aliter comparantur cum MORE *plus*, et LESSE *minus*, vel TOO MUCH 302  
*nimum*, TOO LITTLE *nimis parum*, quorum superlativum est MOST, exempli gratia:

HOPEFULL	MORE	HOPEFULL	MOST	HOPEFULL	<alia forma superlativorum
HOPEFULL	LESSE	HOPEFULL	LEAST	HOPEFULL	VPPER VPPERMOST
Quæ sequuntur sunt irregularia:					
ἀγαθός	GOOD	BETTER	BEST	βέλτερος βέλτιστος	HIGHER HIGHERMOST
κακός	BAD	WORSE	vel WÓRSER	WORST	VNDER VNDERMOST
μικρός	LITTLE	LESSE	vel LESSER	LEAST	NETHERMOST
					LOWER LOWERMOST
					FORMER FORMOST
					πρῶτος πρῶτιστος>

## De Diminitivis.

Rarò admittimus diminitiva nisj in nominibus proprijs quorum vsus frequens ut RICHARD DICKE, THOMAS TOM, WILLIAM WILL, ROBERT ROBIN, &c. <CHRISTOFER KIT,> ELIZABETH BESSE, CATHERINE CATE, &c.

Aliquando in Appellativis vt LAMB LAMBKIN, BULL BULCHIN vel BULLOCKE, CHICK CHICKEN, GOOSE GOSLING, DUCKE DUCKLING, SUCKLING, DEARE DARLING, STARE STARELING, CÁPON CÁPONET. 320



## Caput [quintum].

Demonstrativa sunt I, THOU, HEE, SHEE.

I.	Singularis	N. I.	<Contractio.>	
		G. OF MEE.	ÓMMEE.	
		D. TO MEE.	TÓMMEE.	
		A. MEE		
		V. Ô MEE		
		A. FROM, BY, WITH MEE.	WÍMMEE vel WÚMMEE	324
	Pluralis	N. WEE.	OV VS.	
		G. OF VS.		
		D. TO VS.		
		A. VS.		
		V.		
		A. FROM, BY, WITH VS		
THOU.	Singularis	N. THOU	OV THEE vel O'THEE	
		G. OF THEE.		
		D. TO THEE.		
		A. THEE.		
		V. Ô THEE.		
		A. FROM, BY, WITH THEE.		325
	Pluralis	N. YOU vel YEE.	O'YOU vel OV YOU.	
		G. OF YOU.		
		D. TO YOU.		
		A. YOU.		
		V. Ô YOU.		
		A. FROM, BY, WITH YOU.	WEE-YOU.	
HEE.	Singularis	N. HEE.	OV'HIM vel ON'IM.	
		G. OF HIM.	TO'IM.	
		D. TO HIM.	IM	
		AC. HIM		
		V.		
		A. FROM, BY, WITH HIM.	FROM'IM, BY'IM, WITH'IM.	326
	Pluralis	N. THEY.	OV THEM, O'THEM,	
		G. OF THEM.	OF'EM, vel ON'EM.	
		D. TO THEM.	TO'EM.	
		A. THEM.	'EM.	
		V.		
		A. FROM, BY, WITH THEM.	FROM'EM, BY'EM, WITH'EM.	
SHEE.	Singularis	N. SHEE	OV'ER.	
		G. OF HER.	TO'ER.	
		D. TO HER.	'ER	
		A. HER		
		V. Ô SHEE.		
		A. FROM, BY, WITH HER.	FROM'ER, BY'ER, WITH'ER.	327
	Pluralis non differt a plurali THEY.			

Addimus epitagmaticon MY SELF hisce Pronominibus, vt I MY SELF, THOU THY SELF, HEE HIM SELF, genitivo OF MEE MY SELF, OF THEE THY SELF, OF HIM HIM SELF. Pluralis WEE OUR SELUES, YOU YOUR SELUES, THEY THEM SELUES. Genitivo OF VS OUR SELUES &c., OF YOU YOUR SELUES, OF THEM THEM SELUES etc, in obliquis. 330

Possessiuæ. { Præpositiua, MY, THY, HIS, pluralis OUR, YOUR, THEIRE.  
Subiunctiua, MYNE, THYNE, HIS, pluralis OURS, YOURS, THEIRES.

Cum vox sequens a vocali incipit vtimur subiunctiuis præpositiuorum vice, vt MINE AUNT, MINE VNCLE, at hic solum in numero singularj fit.

Possessiuum nunquam recipit articulum vt apud Gallos. *le mien* etc. Provocabulum WHICH vel THAT, reddit *qui quæ quod* referturque ad res et personas.

WHO vero solum refertur ad personam, vt THE MAN WHO LOUES YOU, *vir qui te amat*, nunquam ad res non enim dicimus THE STONE WHO IS HARD, sed THE STONE WHICH vel THAT IS HARD, *saxum quod durum est*. 340

WHO in obliquis habet WHOM, vt OF WHOM, TO WHOM, WHOM, FROM, BY, WITH WHOM.

<WHOSE reddit *cujus* vel *quorum*, ut WHOSE BOOKE IS THIS. *cujus est hic liber*.>

THIS singularis, *ce*. THEIS pluralis, *ces*. THAT *illud*. THOSE *illa*. [f.8]

HIS post substantiuum possessionem significat, vt VIRGILL HIS LIFE, *Virgilij vita*, SCÆUOLA HIS HAND, *manus Scæuolæ*, CAESAR HIS COMENTARY etc. quod in scripta oratione sæpe, et cum loquimur, semper contrahitur cum substantiuo, hoc modo, VIRGIL'S LIFE, SCÆVOLA'S HAND, CAESAR'S COMENTARY, CASAUBON'S POLIBIUS, at post nomina *s* finita, sic, POLIBIUS'US HISTORIE, CALUDIUS'IS MESSALINA, PLAUTUS'IS COMOEDIES. 350

<THEAROF reddit Gallorum *en*, ut HEE HATH EATEN THEAREOF. *il en a mangé*.>

#### De Verbo.

##### Caput [sextum].

Vnica nobis verborum coniugatio a qua quæ deflectunt verba, sunt anomala. 360

In regularibus thema prius considerandum est, dein aoristum et participium passiuum: a quo facta sunt præterita tempora.

Aoristum verborum regularium fit a themate addendo *d* si litera vltima fuerit vocalis, vt TO LOUE *amare*, aoristum I LOUED *amauf*, sin consonans, *ed*, vt TO OMITT, aoristum I OMITTED.

Litera Characteristica nunquam mutantur.

Adiunguntur semper verbis personæ.

Terminatio personarum pluralium non diffidet a prima singulari.

<Passiuum fit a participio passiuo et verbo substantiuo, ut I AM LOUED, *je suis aimé*. I AM HURT, *je suis blessé*.> 370

<i>j'aime</i>		Contractionis ratio [f.8v]			
Præsens	primum	Singularis	{ I LOUE THOU LOUEST HEE LOUETH	THOU LOU'ST HEE LOU'S	373
		Pluralis	{ WEE } { YOU } { THEY }	LOUE THE LOUE	
	secundum	Singularis	{ I DOE THOU DOST HEE DOTH	LOUE	
		Pluralis	{ WEE } { YOU } { THEY }	DOE	

Promiscuè vtimur duplici huius temporis forma, at sæpius prima, secunda vero cum emphaticōs loquimur, vel in interrogationibus.

<i>j'aymay</i> Imperfectum	Singularis	{ I DID THOU DIDST HEE DID	LOUE	376
	Pluralis	{ WEE } { YOU } { THEY }		
<i>j'aymay</i> Aoristum	Singularis	{ I LÓUED THOU LÓUEDST HEE LOUED	I LOU'D THOU LOU'DST HEE LOU'd	377
	Pluralis	{ WEE } { YOU } { THEY }	LOUED	

Hoc tempus aoristum Græcum vel Gallicum reddit: vt I MADE ἐποίησα, *je fis.*

<i>j'ai aimé</i> Præteritum Perfectum	Singularis	{ I HAUE THOU HAST HEE HATH	LOUED	I'A THOU'AST vel breuius TH'AST HEE HAS vel HEE'AS	LOU'D		
	Pluralis	{ WEE } { YOU } { THEY }				HAUE	WEE } A Y'A YOU } THEY } TH'A

Hoc tempus vim præteriti perfecti Græcj vel Gallicj retinet, vt I HAVE MADE ποιήκα *j'ay fait.*

<i>j'auoy aimé</i> plusquam Perfectum	Singularis	{ I HAD THOU HADST HEE HAD	LOUED.	I'AD THOU'ADST TH'ADST HEE'AD HEE'D WEE } AD WEE'D YOU } YA'D THEY } TH'AD	LOU'D	
	Pluralis	{ WEE } { YOU } { THEY }				HAD

[f.9]

383

<j'ajmeray>					
futurum primum	singularis	{ I WILL THOU WILT HEE WILL (WEE) YOU } WILL	LOUE.	I'LE THOU'LT HEE'LE WEE'LE YOU'LE THEY'LE	LOUE.
	pluralis				

In prima persona singularj et pluralj semper voluntas agendj significatur; in cæteris, modo voluntas, modo simplex futuri temporis eventus, vt HEE WILL COME, *il viendra*, HEE WILL BEE HANGED, *il veult estre pendu*; primum: *il sera pendu*.

futurum secundum	singularis	{ I SHALL THOU SHALT HEE SHALL (WEE) YOU } SHALL	LOUE.	Prima persona vtriusque numerj subseruit promissis reliquæ nunquam.	389
	pluralis				

Hoc futurum necessitatem, certitudinem eventus, omnibus personis et numeris enunciat: sæpe imperativj vim obtinet.

Secunda et tertia personæ vtriusque numerj subserviunt promissis et imperijs, prima vero nunquam. At Scotj aliter: qui cum dicerent I WILL LOVE, dicunt I SHALL LOUE YOU.

futurum tertium	singularis	{ I SHALL THOU SHALT HEE SHALL (WEE) YOU } SHALL	HAVE LOUED.	I SHALL'A THOU SHALT'A vel SHAT'A HEE SHALL'A etc.	LOU'D.
	pluralis				

Fit a futuro verbi HAUE et participio præteritj: vnde significatio mixta est, gallicè *j'auray aimé*, I SHALL HAUE WRITTEN γεγραφῶς ἔσομαι et interrogatiue, SHALL ONE HAUE SENT SO MANY TO HELL? vnus tot miserit orco?

## Imperativus.

400

aime: qu'il aime	singularis	{ LOUE. LET HIM LOUE. LET VS LOUE. LOUE YOU LET THEM LOUE.	LET IM LOUE. LET'S LOUE. LET EM LOUE.
	pluralis		

LET HIM LOUE, verbatim, *sine illum amare*.

## Optativus.

[f.9v]

<i>ie prie dieu que i'aime.</i> I PRAY GOD Præsens	singularis	{ I THOU HEE WEE YOU THEY }	LOUE.	404
	pluralis			

Imperfectum: vt aoristum indicativj vt I WOULD TO GOD, vel I WOULD  
(per contractionem I WUD) I LOUED, *vtinam amarem*, &c.

Perfectum vt perfectum indicativj: I PRAY GOD I HAUE LOUED, *vtinam amauerim*.

Plusquam perfectum vt plusquam perfectum indicativj: I WOULD TO GOD,  
vel I WOULD I HAD LOUED *vtinam amauissem*. 410

futurum vt præsens, addendo, HEEREAFTER, *cy-apres*, vt I PRAY GOD I  
LOUE HEEREAFTER.

Modus Potentialis, potentiam, permissionem, vel casum quendam  
enuntiat.

præsens primum	$\left\{ \begin{array}{l} \text{singularis} \\ \text{pluralis} \end{array} \right.$	$\left\{ \begin{array}{l} \text{I CAN} \\ \text{THOU CANST} \\ \text{HEE CAN} \\ \text{WEE} \\ \text{YOU} \\ \text{THEY} \end{array} \right.$	CAN	LOUE.	415

I CAN LOUE verbatim, *possum amare*, potentiam enim prima hæc forma  
nunciat: vt *nec sperent Tartara regem*, HELL CANNOT EXPECT A  
KING.

præsens secundum	$\left\{ \begin{array}{l} \text{singularis} \\ \text{pluralis} \end{array} \right.$	$\left\{ \begin{array}{l} \text{I MAY} \\ \text{THOU MAIST} \\ \text{HEE MAY} \\ \text{WEE} \\ \text{YOU} \\ \text{THEY} \end{array} \right.$	MAY	LOUE.	419

Hæc forma permissionis vim habet, vt *expectes hoc a me*; THOU MAIST  
EXPECT THIS OF ME. primum, *Liceat tibi hoc* etc. vel *potes* etc.  
I MAY SPEAKE THE TRUTH, *Licet mihi loqui veritatem*: HEE MAY DOE  
MEE GOOD, hic casum significat.

Imperfectum	$\left\{ \begin{array}{l} \text{primum} \\ \text{secundum} \end{array} \right.$	$\left\{ \begin{array}{l} \text{singularis} \\ \text{pluralis} \end{array} \right.$	$\left\{ \begin{array}{l} \text{I COULD} \\ \text{THOU COULDST} \\ \text{HEE COULD} \\ \text{WEE} \\ \text{YOU} \\ \text{THEY} \end{array} \right.$	COULD	LOUE.	I COU'D THOU COU'DST HEE COU'D	424

Fit a prima forma præsentis, eandemque vim tenet quoad  
significationem, vt I COULD SAY *dicerem* vel *poteram*  
*dicere*.

$\left\{ \begin{array}{l} \text{singularis} \\ \text{pluralis} \end{array} \right.$	$\left\{ \begin{array}{l} \text{I MIGHT} \\ \text{THOU MIGHTST} \\ \text{HEE MIGHT} \\ \text{WEE} \\ \text{YOU} \\ \text{THEY} \end{array} \right.$	MIGHT	LOUE.

Fit a secunda forma præsentis, eiusque significationem  
retinet permissivam vel fortuitam.



Perfectum { primum { I CAN HAUE LOUED. I CAN A LOU'D [f.10]  
 THOU CANST HAUE LOUED etc. vt tempus præsens,  
 HAUE et participio additis.  
 secundum I MAY HAUE LOUED etc. vt præsens, HAUE cum  
 participio addito.  
 I CAN HAUE LOUED, *possum amasse, amaverim.*  
 I MAY HAUE LOUED, *fortè an amaverim.*

plusquam perfectum { primum { singularis { I COULD  
 THOU COULDST } HAUE LOUED.  
 { HEE COULD }  
 pluralis { WEE }  
 { YOU } COULD }  
 { THEY }  
 fit ab imperfecto primo addito HAUE cum participio. 430  
 I COULD HAUE LOUED, *amauissem, vel poteram amavisse.*  
 secundum { I MIGHT  
 THOU MIGHTST etc. vt imperfectum: apposito  
 HAUE cum participio.

I MIGHT HAUE KILLED HIM, *licuerat mihi illum occidisse.*

futurum: a præsenti non discrepat, vt I MAY LOUE HEHEREAFTER, I CAN LOUE HEHEREAFTER.

Subiunctivus.

Præsens: vt præsens optativi: vt THOUGH I LOUE, ALTHOUGH I LOUE 435  
*quamvis amem.*

j'aim-eroy { primum { singularis { I WOULD  
 THOU } LOUE. I WOO'D I'DE  
 WOULDST } THOU THOU'DST }  
 { HEE WOULD } HEE WU'D HEE'D }  
 pluralis { WEE } WEE WU'D WEE'D } LOUE.  
 { YOU } WOULD } YOU WU'D YOU'D }  
 { THEY } THEY WU'D THEY'D }  
 I WOULD SPEAKE *je parleroy, vellem loquj: formatur a primo* 437  
*futuro indicativi, a WILL, WOULD.*  
 Imperfectum THOUGH I WOULD LOUE *quamvis amarem, vel quam vis vellem*  
*amare.*

secundum { singularis { I SHOULD  
 THOU SHOULDST } LOUE. I SHU'D  
 THOU SHU'DST }  
 { HEE SHOULD } HEE SHU'D }  
 pluralis { WEE } WEE }  
 { YOU } SHOULD } YOU } SHU'D }  
 { THEY } THEY }  
 LOUE.

THOUGH I SHOULD LOUE, *quamvis deberem amare, THOU SHOULDST*  
*LABOR, deberes laborare, YOU SHOULD SPEAKE, vous*  
*deuriez parler.*

Perfectum et plusquam perfectum	primum	I WOULD HAUE LOUED etc. fit ab imperfecto [f.10v] addito HAUE et participio.	441
		I WOULD HAUE BELEIUED <i>Crediderim</i> vel <i>credidissem</i> ; I WOULD HAUE SAID, <i>dixerim</i> .	
	secundum	I WOULD HAUE GRANTED <i>Concesserim</i> : voluntatem semper indicat, vt I WOULD HAUE GIUEN <i>volueram dare</i> .	
		I SHOULD HAUE LOUED, THOU SHOULDEST HAUE LOUED, HEE SHOULD HAUE LOUED etc. fit ab imperfecto addito HAUE et participio, indicatio semper est debitj, vt I SHOULD HAUE LOUED, <i>debueram amare</i> , THOU SHOULDST HAUE IMITATED, <i>debueras</i> <i>imitarj</i> , vel <i>imitatus esses</i> .	

## Infinitivus.

præsens et imperfectum: TO LOUE *amare*.

perfectum et plusquam perfectum: TO HAUE LOUED *amavisse*.

futurum: TO LOUE HEEREAFTER.

445

<participium activum:> LOUING fit a themate addendo ING. si in  
consonantem definat, vt TO HELP, HELPING *adiuans*. sin in  
vocalem, reijce vocalem et adde ING, vt LOUE LOUING, MOUE  
MOUING.

Participium passivum: LOUED, in regularibus non discrepat ab aoristo.

De verbo substantivo, I AM, *sum*, a quo cum participio passiuo,  
omnia verba passiva facta sunt: vt I AM LOUED *amor*, I WAS  
LOUED *amabar* etc.

## Indicativus.

je suis præsens	singularis	I AM	455
		THOU ART	
	HEE IS	HEE'S	
	pluralis	WEE	
YOU } ARE		TH'ARE	
		THEY	

j'estoy vel je fus imperfectum et aoristum	singularis	I WAS	456
		THOU WAST	
	HEE WAS		
	pluralis	WEE	
YOU } WERE			
		THEY	

j'ay esté

[f.11]

perfectum: I HAUE BENE, THOU HAST BENE, HEE HATH BENE etc.

plusquam perfectum: I HAD BENE, THOU HADST BENE, HEE HAD BENE etc.

je seray { primum: I WILBEE, THOU WILT BEE, HEE WILBEE etc.

futurum: { secundum: I SHALBEE, THOU SHALT BEE, HEE SHALBEE etc.

j'auray esté { tertium: I WILL vel SHALL HAUE BENE, THOU WILT vel  
SHALT HAUE BENE, HEE WILL vel SHALL HAUE BENE  
etc. 460

## Imperativus.

soys. BEE THOU, LET HIM BEE, LET VS BEE, BEE YOU, LET THEM BEE.

*vtinam sim*

## Optativus.

præsens: I PRAIE GOD I BEE, THOU BEE vel BEEST, HEE BEE, WEE BEE,  
YOU BEE, THEY BEE.

imperfectum: *essem* I WOULD I WERE, THOU WER'ST vel WEART, HEE WEARE,  
WEE WEARE, YOU WEARE, THEY WEARE.

perfectum: *fuero* I PRAY GOD I HAUE BENE, THOU HAST BENE etc.

plusquam perfectum: *fuissem* WOULD I HAD BENE, THOU HADST BENE etc.

futurum: *fuero*: PRAY GOD I BEE HEEREAFTER, THOU BEEST HEEREAFTER etc.

## Potentialis.

471

præsens { primum: I CAN BEE, THOU CANST BEE, HEE CAN BEE, WEE CAN  
BEE etc.  
secundum: I MAY BEE, THOU MAIST BEE, HEE MAY BEE, WEE  
MAY BEE etc.

imperfectum { primum: I COULD BEE, THOU COULDST BEE, HEE COULD BEE,  
WEE COULD BEE etc.  
secundum: I MIGHT BEE, THOU MIGHTST BEE, HEE MIGHT BEE,  
WEE MIGHT BEE etc.

perfectum { primum: I CAN HAUE BENE, THOU CANST HAUE BENE, HEE CAN  
HAUE BENE, WEE CAN HAUE BENE etc.  
secundum: I MAY HAUE BENE, THOU MAYST HAUE BENE, HEE  
MAY HAUE BENE, WEE MAY HAUE BENE etc.

plusquam perfectum { primum: I COULD HAUE BENE, THOU COULDST HAUE BENE, HEE  
COULD HAUE BENE, WEE COULD HAUE BENE etc. 475  
secundum: I MIGHT HAUE BENE, THOU MIGHTST HAUE BENE,  
HEE MIGHT HAUE BENE, WEE MIGHT HAUE BENE etc.

futurum { primum: I CAN BEE HEEREAFTER, THOU CANST BEE HEEREAFTER.  
secundum: I MAY BEE HEEREAFTER, THOU MAYST BEE  
HEEREAFTER.

## Subiunctivus.

Præsens: THOUGH I BEE, THOUGH THOU BEEST vel BEE, HEE BEE, WEE BEE  
etc.

imperfectum: THOUGH I WEARE, THOU WEARST vel WEART, HEE WEARE, WEE 480  
WEARE, YOU WEARE, THEY WEARE.

Imperfectum THOUGH I WOULD BEE, THOU WOULDST BEE, HEE WOULD BEE,  
proprium WEE WOULD BEE etc.

Subiunctivo: THOUGH I SHOULD BEE, THOU SHOULDST BEE, HEE SHOULD  
BEE, WEE SHOULD BEE etc.

THOUGH I WOULD HAUE BENE, THOU WOULDST HAUE BENE,  
HEE WOULD HAUE BENE.

THOUGH I SHOULD HAUE BENE, THOU SHOULDST HAUE BENE,  
HEE SHOULD HAUE BENE.

## Infinitus.

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præsens et imperfectum: TO BEE *estre*.

perfectum et plusquamperfectum: TO HAUE BENE <avoir esté.>

participium activum: BEEING estant.

participium passivum: BEENE vel BIN.

- Verba apud Latinos cum Præpositionibus composita interpretatur, [f.11v]  
 Præpositionis significatum ponendo post verbum, vt *abeo*,  
 I GOE AWAY, vel I GOE FROM, *adeo* I GOE VNTÒ, *ineo* I GOE  
 INTÒ, *exeo* I GOE OUT, *circumeo* I GOE ABOUT, *subeo* I GOE  
 VNDER, *colloquor* I SPEAKE WITH, *concurro* I RUNNE TOGEATHER,  
*disrumpto* I BREAKE ASUNDER, *refero* I BRING AGAINE, *superaddo* 500  
 I ADDE MOREOUEER, *supercurro* I RUNNE VPON, *impono* I SETT  
 VPON, *obiaceo* I LY BEFORE etc.
- Ouer OUER solum, valet *super* et *trans*, at in compositione qua cum  
 omnibus fere verbis coagmentatur vincendj vel superandj  
 vim habet, vt TO OVERGÒE *eundo superare*, TO OUER-REÀD  
*legendo superare*, TO OUEERSHOÛTE *iaculando superare*, TO  
 OUEERSPEÀKE *loquendo superare* et id genus infinita.
- Out Eundem quoque sensum habet et OUT, vt TO OUTRÏDE  
*equitando superare*, TO OUTLEÀP *saltando superare* etc.  
 OUER etiam excessum agendi vult, vt TO OUERPRÀISE *nimis* 510  
*laudare*, TO OVERPRÏSE *pluris rem æstimare quam valet*,  
 TO OUERSÈLL *rem pluris quam quanti valet vendere*, TO  
 OUERSTÛDDY *studere nimis*, TO OUER-REÀD *legere nimis*, et  
 huiusmodj sexcenta; eundem sensum et OUT.
- vnder VNDER contrarium significat. TO VNDERSÈLL *minoris vendere*  
*quam quantj est*: huiusmodj verbis accusativum, vel  
 substantivum vel pronomen cum SELF addimus vt HEE OUER-  
 REÀDETH HIMSELFE, *nimum legit*. HEE OUERPLOUGHETH THE  
 OXEN *facit vt boues nimis arent*, HEE OUERLABOURETH HIS  
 SERVANTS *facit vt servj nimis laborent*. <atque hic 520  
 prægnantem significatum habet ut apud Latinos et  
 Græcos.>
- with WITH valet *cum*. at in composito, *nunc de*, vt TO WITHDRAW  
*deducere*, WITHHOLD *detinere nunc contra*, vt TO WITH-  
 STAND. raro cum alijs componitur.
- vn UN reddit verbum cum quo componitur contrarij significatus,  
 vt TO FOLD *plicare*, TO VNFOLD *displicare*. TO CLOTHE  
 induere, TO VNCLOTHE *exuere*, quam formam compositionis  
 omnia recipiunt verba.
- Mis MIS in compositione obliquè vel malè significat: vt TO 530  
 MISINTERPRET *male interpretarj*, TO MISLEAD *male ducere*,  
 aliquando cum nominibus vt MISHAP *mala fortuna*.  
 Supinum primum latinorum redditur aliquando ab infinitivo,  
 vt *eo visum* I GOE TO SEE, aliquando a Participio activo  
 cum a vt *eo venatum* I GOE A HUNTING, *piscatum eo* I GOE  
 A FISHING, *eunt bibitum* THEY GOE A DRINKING, *eunt*  
*stellas speculatum* THEY GOE A STARRE GAZING.
- en Ab adiectivis fiunt verba sæpissimè addendo, EN, vt SWEETE  
*doulx*, TO SWEETEN *addoucir*, SHARPE *acutum*, TO SHARPEN 540  
*acuere*, et huiusmodj infinita.  
 Fiunt etiam a substantivis pene omnibus, vt A HEAD *Caput*,  
 TO HEAD *caput imponere* (at TO BEEHEAD significat  
*decollare*), A FINGER *digitus*, TO FINGER *digitis*  
*attractare*, A HAND *manus*, TO HANDLE *tractare*, SILVER  
 argentum, A SILVER, A BOORD *table*, TO BOORD *recevoir*

*en pension.*

	Horum verborum Participia passiva frequentèr vsurpantur, vt	
	A MAN WELL LANDED, <i>vn homme qui a beaucoup de terre,</i>	
	LAND WELL WATERED <i>terre la ou il y a beaucoup d'eau,</i>	
	A COUNTRIE WELL MEADOWED, WEEE WOODDED, WELL TOWN'D,	550
	WELL VILLAGED, <i>vn pais plein de prés, de bois, de</i>	
	<i>villes, de villages, et huiusmodj innumerabilia.</i>	
On	ON post verbum significat continuationem actionis vt TO	
	SPEAKE ON <i>loqui pergere.</i> Aliquando idem ac <i>vppon,</i> vt	
	TO SETT ON < <i>imponere ἐπιτιθέναι</i> >	
bee	BEE in compositis auget significationem, vt TO BEWAILE	[f.12]
	<i>lamentarij,</i> TO BETHINKE <i>cogitare,</i> TO BESMEARE <i>inungo,</i>	
	TO BEETAKE, vt HEE BETAKETH HIMSELF TO HIS BOOKE <i>omnino</i>	
	<i>se dedicat literis,</i> TO BESPITT <i>conspuere,</i> TO FOULE	
	<i>spurcare,</i> TO BEEFOULE <i>conspurcare,</i> et sic in cæteris.	560

Anomala ordine Alphabeti descripta.

	Thema	Aoristum	Participium	
A	ABIDE	ABODE	ABIDDEN	<i>remanere</i>
	ARISE	ARÒSE	ARÍSEN	<i>surgere</i>
	AWAKE	{ AWOOKE AWOKE AWAKED }	AWAKED	< <i>experge fierj</i> > 565
B	BACKEBITE	BACKEBÏTT	BACKEBÏTTEN	<i>calumniarij,</i> <i>verbatim dorsum</i> <i>mordere.</i>
	BEARE	BORE	BORNE	<i>ferre vel parere</i>
	BEAT	BEET	BEÁTEN	<i>verberare</i>
	BEGÏN	BEGÀN	BEGÒN	<i>incipere</i>
	BEHOÛLD	BEHÈLD	{ BEHÈLD BEHOLDEN }	<i>contemplari vel</i> <i>aspicere</i> 570
	BEND	BENT	{ BENT BÉNDED }	<i>intendere</i>
	BEEREÀUE	BEERÈFT	BEERÈFT	<i>aufferre</i>
	BIDD	BAD	BIDDEN	<i>iubere</i>
	BINDE	BOUND	BOUND	<i>vincire</i>
	BITE	BITT	BITTEN	<i>mordere</i>
	BLEEDE	BLED	BLED	<i>cruentari vel</i> < <i>mittere sanguine</i> >
	BLOW	BLEW	BLOWEN	<i>flare</i>
	BREAKE	BROKE	BROKEN	<i>rumpere</i>
	BREED	BRED	BRED	<i>procreare</i>
	BRING	BROUGHT	BROUGHT	<i>afferre</i> 580
	BUILD	BUILT	BUILT	<i>ædificare</i>
	BUY	BOUGHT	BOUGHT	<i>emere</i>
C	CAN	COULD	BENE ABLE	<i>posse</i>
	CATCH	CAUGHT	CAUGHT	<i>prendere</i>
	CHAW	CHEW	CHEWD	<i>manducare</i>
	CHIDE	CHID	CHÍDDEN	<i>reprehendere</i>
	CHOOSE	CHOASE	CHÓASEN	<i>eligere</i>
	CLEAUE	CLEFT	CLÓUEN	<i>se prendere</i>

	CLIME	CLOMBE	CLIMED	<i>scandere</i>	
	CLEEU E	CLOAU E	CLEFT	<i>findere</i>	590
	COUGH	COUGHT	COUGHT	<i>tussire</i>	
	CAME	CAME	CUMN	<i>venire</i>	
	COMB	KEM'D	KEMB vel KEMPT	<i>pectere</i>	
	CREEPE	CREPT	CREPT	<i>reperere, serpere</i>	
D	DING	DUNG	DING'D	<i>infligere</i>	
	DARE	DURST	DARDE	<i>audere</i>	
	DEALE	DELT	DELT	<i>distribuere</i>	
	DOE	DID	DON	<i>agere</i>	
	DRAW	DREW	DRAWNE	<i>trahere</i>	
	DRINKE	DRUNKE	DRUNKE vel DRÚNKEN	<i>bibere</i>	600
	DRIUE	DROUE	DRÍUEN	<i>agere, pellere</i>	
E	EEAT	ATE	EÁTEN	<i>edere</i>	
F	FALL	FELL	FALNE	<i>cadere</i>	
	FELL	FELLD	FELLD	<i>arbores cedere</i>	
	FEEDE	FED	FED	<i>pascere</i>	
	FEELE	FELT	FELT	<i>sentire vel palpare</i>	
	FETCH	FETT	FETCH'T	<i>apporter</i>	
	FIGHT	FOUGHT	FOUGHT vel FOUGHTEN	<i>pugnare</i>	
	FINDE	FOWND	FOWND	<i>invenire</i>	
	[FLY]	FLEW	FLOWNE	<i>fugere vel volare</i>	610
	FLING	FLUNG	FLUNG	<i>iacere</i>	
	FORSAKE	FORSOOKE	FORSAKEN	<i>abandonner</i>	
	FRAIGHT	FRAUGHT	FRAUGHT	<i>onerare navem</i>	
	FREESE	FROSE	FRÓZEN	<i>glaciare, congelare</i>	
G	GETT	GOTT	GÓTTEN	<i>parare</i>	
	GIUE	GAUE	GÁUEN	<i>dare</i>	
	GOE	WENT	GONE	<i>ire</i>	
	GROW	GREW	GROWNE	<i>crescere</i>	
H	HANG	HUNG	HÁNGED	<i>pendere</i>	
	HEARE	HEARD	HEARD	<i>audire</i>	620
	HELPE	HOLPE	HOLPEN vel HELPT	<i>adiuuare</i>	
	HIDE	HID	HÍDDEN	<i>abscondere</i>	
	HITT	HAT	HÍTTEN vel HITT		
	HOULD	HELD	HÓLDEN vel HELD	<i>tenere</i>	
K	KEEPE	KEPT	KEPT	<i>servare</i>	
	KNOW	KNEW	KNOWNE	<i>noscere</i>	
L	LODE	LADE	LÓDEN	<i>onerare</i>	
	LEAD	LED	LED	<i>ducere</i>	
	LEAPE	LEPT vel LOAPE	LEPT vel LÓPEN	<i>saltare</i>	
	LEAU E	LEFT	LEFT	<i>relinquere</i>	630
	LEND	LENT	LENT	<i>mutuo dare</i>	
	LY	LAY	LAYD	<i>iacere</i>	
	LOOSE	LOOST	LOÓSED	<i>dissoluere</i>	
	LOSE	LOST	LOST	<i>perdere</i>	
M	MAKE	MADE	MADE	<i>facere</i>	
	MEETE	MET	MET	<i>obuiam ire</i>	
	MELT	MÓLTED	MÓLTEN	<i>fundere</i>	
P	PÉRBREAKE	PÉRBROAKE	PÉRBROAKEN	<i>vomere</i>	

R	REACH	RAUGHT	REACH'T	<i>porrigere</i>	
	RIDE	RID, RODE	RÍDDEN, RODE	<i>equitare</i>	640
	RING	RUNG	RUNG	<i>pulsare nolam</i>	
	RISE	ROSE	RÍSEN	<i>surgere</i>	
	RUN	RAN	RUN	<i>currere</i>	
S	SEE	SAW	SEENE	<i>videre</i>	
	SEETH	SOP	SÓDDEN vel SOD	<i>bullire vel coquere</i>	
	SELL	SOULD	SOULD	<i>vendere</i>	
	SFND	SENT	SENT	<i>mittere</i>	
	SHAKE	SHOOKE	SHÁKEN vel SHOOKE	<i>quatere</i>	
	SHEERE	SHORE	SHORNE	<i>tondere</i>	
	SHEAD	SHED	SHED	<i>effundendo perdere</i>	650
	SHINE	SHONE	SHÍNED vel SHONE	<i>lucere</i>	
	SHITE	SHITT	SHÍTTEN vel SHITT	<i>cacare</i>	
	SHOOTE	SHOTT	SHOTT vel SHÓTTEN	<i>τοξεύειν</i>	
	SHEW	SHOD	SHOD	<i>calciamentum induere, calciare</i>	
	SHRINKE	SHRONK	SHRONK	<i>retroissir, succumbere onerj</i>	
	SING	SONG, SANG	SONG	<i>cantare</i>	
	SINKE	SUNKE, SANKE	SUNKE	<i>dissidere</i>	
	SITT	SATE	SÍTTEN	<i>sedere</i>	
	SKIM	SKUM	SKIM'D	<i>escumer</i>	659
	SLAY	SLEW	SLAINE	<i>occidere, necare</i>	[f.12v]
	SLEEPE	SLEPT	SLEPT	<i>dormire</i>	
	SLIDE	SLID	SLÍDDEN	<i>gliscere</i>	
	SLING	SLUNG	SLUNG	<i>funditare</i>	
	SWELL	SWELD	SWOLNE	<i>enfler</i>	
	SMELL	SMELT	SMELT	<i>olere vel olfacere</i>	
	SMITE	SMITT, SMOTE	SMITTEN	<i>percutere</i>	
	SNOW	SNEW'D	SNEW'D, SNOW'D	<i>ningere</i>	
	SPEAKE	SPOKE, SPAKE	SPÓKEN	<i>loquj</i>	
	SPEND	SPENT	SPENT	<i>impendere</i>	
	SPITT	SPAT	SPITTEN, SPITT	<i>spuere</i>	670
	SPILL	SPILT	SPILT		
	SPLITT	SPLIT	SPLIT	<i>&lt;findere&gt;</i>	
	SPREAD	SPRED	SPRED	<i>explicare</i>	
	SPRING	SPRONG	SPRONG	<i>scaturire</i>	
	SPIN	{ SPAN } SPUN	SPUN	<i>nere</i>	
	STAKE	STOOKE	STAK'T	<i>&lt;mettre argent pour jouer&gt;</i>	
	STAND	STOOD	STOOD	<i>stare</i>	
	STEALE	STOALE	STÓLEN	<i>furere</i>	
	STENCH	STENCH'T	STENCHED	<i>sistere quod fluit</i>	
	STICKE	STOOCKE	STICKT	<i>herere</i>	680
	STING	STUNG	STUNG	<i>infigere aculeum</i>	
	STINKE	STUNKE, STANKE	STUNKE	<i>male olere</i>	
	STROW	STREW	STROWNE	<i>sternere</i>	
	STRIDE	STRIDD	STRÍDDEN	<i>diuaricare</i>	

	STRIKE	STROOKE	STRÍCKEN	<i>percellere</i>	
	STRING	STRONG	STRONG	<i>instruere nervis</i>	
	STRIUE	STROAUE	STRÍUEN	<i>contendere</i>	
	SWEARE	SWOARE	SWORNE	<i>iurare</i>	
	SWEATE	{ SWETT }	SWETT	<i>sudare</i>	
		{ SWATT }			
	SWEEPE	SWEPT	SWEPT	<i>vérre</i>	690
	SWIM	{ SWAM }	SWUM	<i>natare</i>	
		{ SWUM }			
	SWING	SWONG	SWONG	< <i>brimballer,</i> <i>oscillare</i> >	
T	TAKE	TOOKE	TAKEN	<i>accipere</i>	
	TEACH	TAUGHT	TAUGHT	<i>docere</i>	
	TEARE	TOARE	TORNE	< <i>dechirer</i> >	
	TELL	TOLD	TOLD	<i>dicere</i>	
	THAW	THAW'D vel THEWD	THAW'D	< <i>degeler</i> >	
	THINKE	THOUGHT, THAUGHT	THOUGHT	<i>putare</i>	
	THRIUE	THROUE	THRÍUEN	<i>crescere</i>	
	THROW	THREW	THRÓWEN	<i>iacere</i>	700
	TREAD	TRODE	TRÓDEN	<i>fouller</i>	
W	WEARE	WOARE	WORNE	< <i>user en portant</i> >	
	[WEAUE]	WOUE	WOUEN	<i>ordir</i>	
	WEEPE	WEPT	WEPT	<i>lachrimare</i>	
	WINDE	WOWND	WOWND		
	WINKE	{ WONKE }	WINK'T	<i>connivere</i>	
		{ WINK'T }			
	WIN	{ WAN }	WUN	<i>vincere</i>	
		{ WUN }			
	WIPE	WIP'T	WIP'T	<i>abstergere</i>	
	WORKE	WROUGHT	WRAUGHT	<i>laborare</i>	
	WRING	WRONG	WRING'D	<i>stringere</i>	710
	WRITE	{ WRITT }	WRÍTTEN	<i>scribere</i>	
		{ WROTE }			
	WRITHE	WRITH'D	WRÍTHEN	<i>torquere</i>	
	WHET	WHETTED	WHET	< <i>acuere, aiguiser</i> >	

## Adverbia.

locj	in loco	{	HEERÉ <i>hic</i> , THERE <i>illic</i> , WITHÍN <i>intus</i> , WITHOUT <i>foris</i> , ANY WHERE <i>usquam</i> , NÓE-WHERE <i>nusquam</i> , WHERE <i>vbi</i> , EVERIE WHERE <i>vbique</i> , WHERESOEUER <i>vbicunque</i> , ÉITHER WHERE <i>vtrobique</i> , ÓTHERWHERE <i>alibj</i> , SÓMEWHERE <i>alicubj</i> , ABOUE <i>superius</i> , BELÓW <i>inferius</i> , ASIDE <i>iuxta</i> .	720
			HÉTHER <i>huc</i> , THÉTHER <i>illuc</i> , ANY WHETHER <i>quoquò</i> , NÓE-WHETHER <i>nequò</i> , WHÉTHER <i>quo?</i> , WHÉTHERSOEUER <i>quolibet</i> , ÉVERIE WHETHER <i>quoquò</i> , SÓMEWHETHER <i>aliquò</i> , WITHÓUT <i>foras</i> , ÓTHERWHITHER <i>aliorsum</i> , ÚPWARD <i>sursum</i> , DÓWNEWARD <i>deorsum</i> , SÍDEWARD <i>versum latus</i> , FÓRWARD <i>antrorsum</i> , BACKWARD <i>retrorsum</i> .	



- locj { a loco { FROM HENCE vel HENCE *hinc*, FROM THENCE vel THENCE *illinc*, FROM WITHIN *intus*, FROM WITHOUT *foras*, FROM WHENCE vel WHENCE? *vnde?*, WHENCE 730  
SOEUEP *vndecumque*, FROM ABOUE *supernè*, FROM BELOW *inferne*.
- per locum: THIS WAIE *hac*, THAT WAIE *illac*, ANYWAY *aliqua*, THE SAME WAY *eadem*, NOEWAY *nequa*.
- temporis { WHILE, WHILST *dum*, WHEN *cum*, HOW LONG? *quandiu?*, LATELY *dudum*, EUEN NOW *iamdudum*, SO OFT *toties*, AS OFT *quoties*, YESTERDAY *herj*, TO DAIE *hodie*, TO MORROW *cras*, EARLY *manè*, LATE *tardè*, NOW *nunc*, OTHERWHILE *alias*, WHILOM *olim*, ALSO *item*, A LITTLE WHILE *paulisper*, A PISSING WHILE, A PATERNOSTER WHILE, A LONG WHILE, A DINNER 740  
WHILE, et sic cum plurimis nominibus spatium temporis denotantibus, OFTEN *sæpe*, SELDOME *raro*, DAILIE *quotidie*, HOWRELIE, MONETHLIE, YEARELIE *quotannis*, WEEKELIE, AT ONCE *simul*, etc.
- Numerj { ONCE *semel*, TWICE *bis*, THRICE *ter*, FORTIMES *quater*, [f.13]  
FIUETIMES *quinquies*, FORTIE TIMES *quadragies*, A HUNDRED TIMES *centies*, A THOUSAND TIMES *millies*.
- ordinis: FROM HENCEFORWARD de *hinc*, LAST OF ALL *novissime*, FIRST OF ALL *imprimis*, AT LENGTH *demum*.
- Interrogandj { WHY? *cur?*, WHEREFORE? *quare?*, BUT WHY? *quin?*, WHY NOT? *quippenj?*, WHY SOE? *quid ita?*, HOW MUCH? *quantum?*, 751  
WHENCE? *vnde?*, WHETHER? *quo?*
- Negandj: NOE *minime*, BY NOE MEANES *nullo modo*, NAY *non*.
- Affirmandj: YET *etiam*, SOE *sic*, I *ita*, ALTOGEATHER *prorsus*, TO WITT *nimirum*, APART *seorsim*, MAN BY MAN *viritim*, TOWNE BY TOWNE *oppidatim*.
- Dubitandj, vt PERADVENTURE *forsan*, PERCHANCE *forsitan*.
- Similitudinis, vt SO *sic*, THUS *ita*, EUENSO *sicutj*, AS IT WERE *tanquam*, EUEN AS *velutj*.
- HARDLIE *vix*, SCARCE *vix*, ALMOST *pene*, WELNY *pene*. 760  
RATHER *potius*, ESPECIALLIE *potissimum*, NAY RATHER *imo*, NAY *imo*.  
TWOFOULD *bifariam*, THREEFOULD *trifariam*, etc., MANY FOULD *plurifariam*.

## De Coniunctione.

- AND *et*, EITHER *aut*, OR *vel*, NEITHER *neque*, NOR *nec*.  
Coniunctionem, *vel*, geminatam sic reddimus: *vel scribit vel dictat*,  
HEE EITHER WRITETH OR DICTATETH, *nec scribit nec legit*, HEE  
NEITHER WRITETH NOR READETH, *et scribit et loquitur* HEE BOTH  
WRITETH AND SPEAKETH.
- BUT *sed*, NAY BUT *at*, TRUELIE *vero*, BUT IF *quod sj*. 770  
THEREFORE *ergo*, WHEREFORE? *quare?*  
FORTHY (poeticum) *igitur*, FOR *nam*, WHEATHER *an*, ALTHOUGH *etsi*,  
YET *tamen*, NOTWITHSTANDING *non obstante*, AT LENGTH *saltem*,  
SINCE *quando*, SITHEN *quando*.

## De Præpositione.

Apud poetas frequenter postponuntur.

WITH <i>cum</i>	BEYOND <i>trans</i>	AFTER <i>post</i>	
VNTO } <i>tenus</i>	WITHIN <i>intra</i>	FROM <i>a, ab</i>	
VPTO }	WITHOUT <i>extra, sine</i>	OF <i>de</i>	
TOWARDS <i>versus</i>	ABOUT <i>circum, circa</i>	OUT OF <i>e</i>	780
OUT <i>ex</i>	BETWEENE <i>inter</i>	FOR <i>pro</i>	
TO <i>ad</i>	BELOW <i>infra</i>	IN <i>in</i>	
BEFORE <i>ante, ob, præ</i>	OUER AGAINST <i>iuxta</i>	ABOUE <i>super</i>	
AGAINST <i>adversus vel contra</i>	BY <i>per</i>	BELOW <i>subter</i>	
ON THIS SIDE <i>cis</i>	NEARE <i>prope</i>	VNDER <i>subter.</i>	
ON THAT SIDE <i>trans</i>	BESIDE <i>præter</i>		

## Enallage partium.

[f.13v]

Substantivum pro adjectivo ut SEA WATER *aqua marina*, FEILD MOUSE *mus agrostis*, WATER RATT *sorex aquatis*, SKY COLOR.

Adjectivum pro substantivo, addendo articulum, ut TAKE THE GOOD AND LEAVE THE BADD *prennez le bon et laissez le mal*; ut apud Latinos *triste lupus stabulis*. 791

Adjectivum pro adverbio, ut HEE SPEAK'S ELOQUENT pro ELOQUENTLY.

Participium activum cum articulo pro nomine, ut THE SPEAKINGE pro THE SPEACH *elocutio*, THE LOOKINGE pro THE LOOKES *aspectus*, THE GOINGE pro THE GATE *gressus*.

Pronomen vice nominis addito articulo, ut THE HEE, THE SHEE.

Verbum infinitum pro nomine, ut TO SPEAKE WELL AND SELDOME IS WISDOME *benè loqui et rarè sapientia est*.

Præpositio pro adverbio, ut HEE WENT BEEFORE *præijt*. 800

Præpositio pro verbo, ut I WILL OVER THE RIVER pro I WILL GOE OVER THE RIVER *transito flumen*, quod Græcis familiare. Alia fiunt mutationes quas omitto.

## De etymologia.

[f.14]

Mixtam esse Anglorum linguam non inficias eo, quod et cætera regiones faterj necesse habent, quæ incolarum mutationes passæ sunt. Maximam dialecti nostræ partem Germanis debemus, Normannis magnam, à Gallis spolia quædam et verborum manubias retulerunt patres qui olim rerum in Galliis potiti sunt. Ab Italis equitandi, ædificandi aliquot vocabula transtulimus. Hispani gladiandi quædam dederunt. De etymo verborum quæ ab his traximus nullus loquar, quoniam quisque suæ linguæ peritus quæ mutuò accepimus facillimè notaterit. Heic solum voces quæ à Lingua Latina (communj cæterarum thesauro) propiùs absunt tractabo, quæ vero longiùs petita fuerint prudens sciensque omitto. 810

Nomina latina in *tas*, *tas* vertunt in *ty*, ut *veritas* VERITY, *facilitas* FACILITY.

Quæ in *io* apud Latinos finiunt, à genitivis faciunt *ion* ut *institutio* INSTITUTION, ADMINISTRATION; etc.

Ab *ornamentum* ORNAMENT, *auri pigmentum* ORPEMENT, et sic de cæteris. 820

Quæ in *alis* definunt vertuntur in *al* ut *materialis* MATERIAL.

A *fortitudo* FORTITUDE, etc.

Quæ in *bilis* cadunt in *ble* mutantur, ut *detestabilis* DETESTABLE.

Quæ in *ntia* in *nce*, ut à *temperantia* TEMPERANCE, *sapientia*

SAPIENCE, etc.

Verba ut plurimum à participijs passivis Latinis deducta sunt [f.14v]  
aliquando à themate.

Primæ conjugationis Latinæ plurima à participio, ut à *celebratum*,  
TO CELEBRATE, *inanimatum* TO INANIMATE, etc.

Quæ verò duplicem consonantem in penultima habent cujuscunque 830  
fuerint ordinis, formant nostratia à themate, ut TO COMMEND,  
CONDEMN, TO DEFEND, TO INTEND, a *commendo*, *condemno*, *defendo*,  
*intendo*.

Quædam etiam ita sese non habentia a themate, ut TO PREPARE,  
COMPARE, TO NOTE, TO PROVOKE, a *paro*, *noto*, *provoco*.

Secundæ conjugationis plurima à participio, ut TO PROHIBIT, EXHIBIT,  
REVISE, etc.

Quædam à themate, ut TO CONTAIN, RETAIN, à *teneo*; TO  
PERSWADE, etc.

In tertia, à participio, ut TO AFFLICT, TO REJECT, DETECT, RESPECT, 840  
CONTRACT, EXACT, DEDUCT, etc.

Quædam à themate: TO INVADE, DEDUCE, TRADUCE, etc.

Quædam à participiis et gerundiis, ut TO COMPOSE, DISPOSE,  
EXPOSE, PROPOSE; à gerundiis: TO COMPOUND, EXPOUND, PROPOUND.

Hæc Scoti à themate ducunt, ut TO PROPONE, EXPONE, COMPONE,  
etc.

In quarta à participijs, ut TO INVEST, PREVENT, TO EXHAUST.

Gallj fere omnia à themate ducunt, nos è contra à participijs, [f.15]

quod argumento esse queat, nos hoc genus vocabula non a Gallis  
(ut quidam volunt) sed ab ipso fonte petijsse. 850

Sexcenta sunt hujuscemodj verba et nomina quæ Latinè scientibus  
facilè notarj possunt. Verùm nostrates his loquendj formulis  
nimis abundè utuntur, cum linguæ propriæ analogiam vel turpiter  
nesciant vel prudentes negligant.

#### De compositione.

Mira nobis in hoc genere fœlicitas, quo Gallos, Italos, Hispanos  
immane quantum superamus.

Sapè tria coagmentantur nomina, ut A FOOT-BAL-PLAYER, *qui pila*  
*ludit pede*, A TENNIS-COURT-KEEPER *sphæristerij præfectus*,  
gallicum *tripotier*, A WOOD-COCK-KILLER *un homme qui tue des* 860  
*becasses*.

Sæpissimè duo substantiva, ut HAND-KERCHER *mouchoir*, TABLE-NAPKIN  
*mappa*, TABLE-CLOTH *la nappe*, HEAD-AKE *κεφαλαλγία*, RAINBOW  
*arcus cœlestis*, EISORE *oculorum dolor*, HART-AKE *cordolium*.

Substantivum cum verbali frequentè, ut à MAN-SLAYER *ἀνδροφόνος*,  
HORSE-STEALER *qui derobe des cheaux*.

Substantivum cum verbo, ut WOODBIND, WOODSPECK. [f.15v]

Pronomen cum substantivo, ut SELF-LOVE *φιλαντία*, SELF-FREEDOM  
*αὐτονομία*, SELF-MURDERER *αὐτόχειρ*.

Verbum cum substantivo, ut PUFF-CHEEKE *φουσγναθος*, DRAW-BRIDG *pont* 870  
*leue*, etc.

Adjectivum cum substantivo, ut NEWTOWNE *νεάπολις*, HANDI-CRAFT  
*χειρλοσόγια*.

Adverbium cum participio, ut UP-RISINGE, WEL-SPEAKINGE, DOWNE-  
LOOKINGE, etc.

Longum esset omnes hujuscemodi formas enumerare nam omnes orationis

partes inter se vicissim cohærent, atque id non sine summa  
elocutionis elegantia modo non inverecundè votamur.

finis

TEXTUAL NOTES

- 5 Tonkisio] n superimposed over erasure (m?)  
 13 erasure after et which seems to be a partially obscured A  
 21 exauditor] inserted as omission in MS.  
 22 ANCIENT.] ANCIENT, (with space for more examples)  
 24 hiulco] superimposed over erasure  
 33 Gallicum] Gall:  
 46 Gallicum.] Gall:  
 66 gallicum.] gall:  
 70 scribit ie.] MS much faded  
 78 space after BROTHER for one other example  
 80 space after SPOT for one other example  
 81 clesmential] so in MS. consonante] conson.  
 84 REASON.] REASON, (with considerable space for more examples)  
 86 erasure of two or three letters between vt and ω.  
 87 Gallicum.] Gall:  
 88 PAULSGRAUE] first u might be cancelled  
 95 Gallicum:] Gall.  
 97 hispanicum,] hisp:  
 104 Hispanicum.] Hisp:  
 116 gallicum] gall:  
 117 solam] originally solum, with emending stroke through u to make a  
 124 TWELUE.] TWELUE, (with space for more examples)  
 131 WHO.] WHO, (with space for more examples)  
 132 OX.] OX, (with space for more examples)  
 134 graecum.] graec.  
 137 Italicum,] Ital.  
 138 masculinum gallicum] mas. gall. FEAST.] FEAST, (with space for more examples)  
 139 Latinum,] Latin:  
 140 graecum:] graec.  
 141 SMOAKE.] SMOAKE, (with space for more examples)  
 150 Gallicum.] Gall: 151 [in]finitus] finitus  
 156 emphaseōs] emphasews  
 167 TOTH' may have been set down as two words (but see BYTH' below)  
 174-5 HOST, HONOR, HONEST] h at least partially erased in each word  
 185 TH'MAN] MS has THE MAN with e erased; elsewhere TH'. KNOW TH'MAN] so MS, although KNOWTH['] MAN is intended. Ô TH'MAN] O TH'MAN  
 200 et] ut crossed out, et inserted above it  
 203 consonante,] conso.  
 207 mouche] e conjectured; MS bound tightly at this point  
 228 substantiui] substant.  
 232 substantiui] sutstan:  
 235 ilignum] ilignu (m possibly erased)  
 250-1 MS has τὸ φιλικὸν after LOUELIENESSE as well as FREINDLINESSE (but clearly not a misreading of ἐπαφροδισία)  
 262 SPITFULL] SPITEFULL (with e partially erased)  
 277 About 1/3 of a page left blank before "de verbalibus"

291 space between FRÉINDLESLY and FÉAREFULLY, as if for gloss  
(note hastily inserted glosses at 271, 272 above for LIVELYHOOD and  
BEASTLYHEAD)

324 WITH MEE.] WITH, MEE

325 Ô THEE] O THEE. O'YOU] OYOU. WITH YOU.] WITH, YOU.

327 FROM'ER] FROM 'HER (*h* blotted out)

335 *ve* struck out after *solum*

357 Over a third of a page left blank before heading of

Chapter 6

375 *emphaticōs*] *emphaticōs*

393 At Scot] *aliter*] considerably erased

409 *perfectum*] perfect

426 *permissivam*] *permissi-vam*

430 MIGHTST] MIGHST

441 WOULD HAUE BELEIUED] WOULD HAUE BELEIUED.

448-9 LOU~~Z~~ING . . . MOU~~Z~~ING] So MS

462 BEE YOU,] BEE YOU<sup>U</sup> (*u* inserted as correction)

473 MIGHTST] first *t* inserted as correction

531 MISINTERPRET] letter deleted between R and P; final T  
written over another letter

565 *experge fierj*] *expergefierj*

610 [FLY]] absent in MS

653 τοξεύειν] τὸ ξυειν

703 [WEAUE]] WEARE

740 DINNER] conjectured reading

747 *millies.*] *millies*, (with space for more examples)

751 *quippenj*] *quippe nj*

753 *non.*] *non*, (with space for more examples)

765 *nec.*] *nec*, (with space for more examples)

770 *sj.*] *sj*, (with space for more examples)

771 *quare?*] *quare?*, (with space for more examples)

787 From this point to the end of the MS, penned in another,  
hybrid hand

804 De Etymologia] title used as well for running head of  
f.14v and 15

816 *latina*] inserted

855 De compositione] title also running head for f.15v

869 ἀυτόχειρ] ἀυτόχειρῶ. with last two letters deleted

#### EXPLANATORY NOTES

20 *quatuor et vigintj*: because I/J and U/V were taken to be "the same" letters by most commentators, though Graves's *Grammatica Anglicana* (1594) lists the now traditional twenty-six.

21-2 For the similarity of this passage on the letter a to the one in Jonson's *English Grammar*, see Introduction, p.135.

27 BENIAMIN: this entry might be evidence indicative of a relationship with Jonson.

28-32 There is a surface similarity here to Jonson (*Works*, VIII, p.480, 483, 495); however, none of the examples coincides, and Tonkis states the /s/-/k/ distinction rather perfunctorily, without examples. Jonson clearly borrowed both statement and illustrations from Smith's *De Recta* (1568; ed. Deibel, 1913, ff.21v-24) and Mulcaster's *Elementarie* (1582; p.119). Here, too, none of Tonkis's examples coincides, and his mention of Spanish *ch* does not occur in any of the earlier sources. Graves (ed. Funke, 1938, p.7) briefly mentions the /s/-/k/ distinction and the *ch* form. Somehow, one gets the impression that much of this was "common knowledge" derived from the Latin classroom, indifferently transferred to English.

35ff In general, what Tonkis here treats very hastily is given in far more detail in Jonson and Mulcaster, especially the part on the modification of a preceding vowel by the final *e*. There is little coincidence of examples: in the segments on final *-le*, *brittle* occurs in both Jonson and Mulcaster, and *fickle* and *thimble* in Jonson. For the sequence *vel* (not in Jonson) Mulcaster gives the examples *diuel*, *riuel*, *rauel*, *shouel*. (*Rivel* as noun and verb meant "wrinkle"; if Tonkis had consulted Mulcaster, which is by no means proved, he may have been led to the more familiar *drivel*.) Tonkis's note on final *-en* is not echoed in any of the earlier works, and only inferred in Jonson (p.472). The final caution about never sounding *e* as a seems to be particularly addressed to a continental audience.

47ff There is little here to compare with the earlier works: Tonkis seems to have omitted entirely *g + a, o, u*. On the other hand, he seems to have been the first to notice the special quality of the combination *ng*. Of his illustrations, *ginger* appears in both Mulcaster and Jonson, and *give* in Jonson; on the "Italian *gu*." cf. Jonson (p.484): "And in *Guin. guerdon. languish. anguish.* where it speakes the *Italian gu.*" *Guin* and *guerdon* occur in Mulcaster, but not the two examples in Tonkis. Tonkis seems to be alone in hearing the "gutteral sound" of *gh*; cf. Dobson, I, p.315.

61 Cf. Mulcaster, p.121: "Somtime it is writen, without anie force in vtterance, as in manie enfranchised words, as, *honest, humble, hoste, hostice.* Where the vowell after h, is heard, as if there went no aspiration before." Substantially the same is in

Jonson, p.495, save for the omission of the example *hostess*. The other passages on *h* in Tonkis are too vague for further comparison.

64-5 *g* Italicum: the concept occurs in Jonson (p.475), as do the examples *jest* and *joy*. These examples, plus *jet*, occur also in Mulcaster, p.115.

66-7 Jonson (p.472) has the example *incident*, and Mulcaster (p.114), *coincident*, but both in a much more detailed setting. Here Tonkis is worse than perfunctory, if that is possible.

71 Cf. Jonson (p.487): "K, Which is a Letter the *Latines* never acknowledged, but only borrow'd in the word *Kalendæ*. They used *qu.* for it. Wee found [*sic.* ? sound] it as the *Greeke* κ and as a necessarie Letter it precedes, and follows all *Vowells* with us. It goes before no *Consonants* but *n.* as in *knave. knel. knot. &c.*" The last, including the example *knave*, is in Mulcaster (p.121).

76-82 Though Jonson's discussion (p.475) differs completely from Tonkis in that, following Mulcaster, he tries to distinguish systematically between the different kinds of sounds, the following examples do co-occur: *open, over, note, brother, love, prove*. Of these, only *love* appears in Mulcaster, pp.115-16.

83-6 Cf. Jonson (p.476): "In the last *Syllabes* before *n.* and *w.* it frequently looseth [i.e., becomes /ə/]: as in *persòn, actiòn, willòw, billòw.*" Jonson used the grave to mark a "flat" vowel; Tonkis's marking does not follow this system. Earlier (p.475) Jonson used *sow* as an example, among others, of "diphthongs" in *ow*; it occurs in a similar list in Mulcaster (p.115). *Peason* is the obsolete or dialectal plural of *pease*, now *pea*.

87 On the apparent variation of the illustrations, see Dobson, I, p.314.

88 PAULSGRAUE: usually *Palsgrave*; Count Palatine.

89 The example *Phillip* occurs in Mulcaster (p.123) and Jonson (p.496).

92 Cf. Jonson (p.491): "Sometime it inclineth to *z.* as in these, *Muse. use. rose. nose. wise.*" A similar passage is in Mulcaster (p.122), but without the illustration *muse*. See also Graves (p.8): "Perperam profertur *S. pro z. ut az, iz, wize, pro as, is, wise.*" Tonkis and Graves lack a good bit of material on initial and final *s*, which occur in the other commentaries.

93 Cf. Jonson (p.496): "*Sh* Is meerely *English*; and hath the force of . . . the French *ch* . . . ." None of the examples coincides.

96 Cf. Smith (f.33v), speaking of the Old English *thorn* and *eth*: "Nam illud Saxonum [eth] respondet illi sono quem vulgaris Graeca lingua facit quando pronuntiant suum [delta], aut Hispani *d*



literam suam meliorem, vt cum veritatem *verdad* appellant. Spina autem illa videtur mihi referre prorsus Graecorum  $\Theta$ ." Jonson (p. 496) adapted much of this, though without the Spanish illustration.

97 In Jonson (p.496) *lengthen, strengthen, loveth* are among the examples of *th* sounded like the Greek *theta*, and *this, that, then, thence, those, bathe, bequeath*, make up the entire list of words illustrative of *delta* or Spanish *d*. In Smith (f.32v), *thou, those, these* (spelled "thës"), *that, this*, and *brother* are among the words illustrative of a *th* spelling.

99 METHEGLEN: (sometimes *metheglin*) a beverage, once very popular, of honey and water, usually fermented; mead.

103 SITHE: probably a variant of *sigh*, or equally of *scythe*.

108 PULE: to cry, whine.

109-15 Cf. Mulcaster (p.116): "It is vsed consonantlike also as well as *i*, when it leadeth a sounding vowell in the same syllab, as *vantage, reuiue, deliuer*. or the silent *e*, in the end, as *beleue, reprove*." In the like passage in Jonson, though garbled (p.479), the example *love* occurs.

117ff This account of the pronunciation of ME /y:/ has no counterpart in Mulcaster, Graves, or Jonson, and the remarks in Smith lead to a somewhat different conclusion; see Dobson, I, 315; II, 699-713.

123 TWIBILL: a two-edged axe, mattock, battle-axe.

131 In his passage on initial *wh*, which he analyzes as /hw/ (p.479), Jonson lists as examples *what, which, wheele, whether*.

132 In considerably longer, and interrelated, passages, Smith (f.31) and Jonson (p.492) share the example *box*, and Mulcaster (p.123) cites the anomalous *oxen*.

133 Jonson (pp.479-80), Mulcaster (p.117), and Smith (f.18) all go into considerable detail about this initial semi-vowel.

134 This Greek pronunciation example is also in Jonson (p.492) and Smith (f.31v). The OED cites *ezod, izzard, and uzzard* as variants of *zed*, but not *ezard*.

136-43 Mulcaster (pp.118-19) listed twelve "diphthongs" (actually digraphs); Jonson (pp.498-9) cut it back to nine. Of the latter, *oo* and *ui* are not in Tonkis, but *ae* and *oa* are not in Jonson or Mulcaster; both agree that *oa* (and *ee*) are orthographically unnecessary. Smith (f.15) includes  $\ae$  ("diphthongus Latina" [sic]) as a somewhat modified form of *ai*. Only Smith includes directions for pronunciation, but the directions in Tonkis are so brief that any connection would be impossible to prove. However, Smith calls *eu* "diphthongum Graecum" and of *oi* he says, "Gallis frequentissima,

ita nobis est rarissima" (f.16). Of the examples given, *way*, *dew*, *toy*, *boy*, are in Jonson; and these, plus *mau* ("stomachus"), are in Smith. WHAY is probably *whey*.

150-60 On the striking similarities between this passage and that in Jonson, see the Introduction, pp.135-6.

171  $\delta\acute{\upsilon}\nu\omicron\varsigma$ : so in MS, apparently to show elision; normally  $\delta\acute{\upsilon}\nu\omicron\varsigma$ .

184ff This declension of the English noun has no direct counterpart in any of the other English grammars: Jonson and Graves give no declension at all, and Bullokar, *Pamphlet for Grammar* (1586) rather futilely lists the nouns in Latin case order without article or preposition.

203-9 Cf. Graves (p.9): "Anomalia vero multiplex est. ut *Man*, *men*: *Goose*, *geese*: *Cowe*, *kine*: *Oxe*, *oxen*: *Childe*, *children*: *Tooth*, *teeth*: *Foote*, *feete*: *Brother*, *brethren*: *Louse*, *lise*: *Mouse*, *Mice*: *huc vertentia* f. in v. ut *Staffe*, *Staves*: *Beefe*, *beeves*: *Life*, *liues*: *Sheafe*, *Sheaues*: *Theefe*, *theeues*: *wife*, *wives*: *Knife*, *knives*." Obviously, much of the similarity arises from the limited examples in closed categories. However, the Cambridge connection of both Tonkis and the *Grammatica Anglicana* must be borne in mind.

213-16 Cf. Graves (p.10): "Faecundissimus hic omnium adjectivorum ortus est, in *lesse*. cuius substantivique connexu fiunt. ut *faithlesse*, *toothlesse*, *wifelesse*, *horselesse*. id est, *without faith*, *teeth*, *wife*, *horse*." Except for a brief mention later of nouns formed from adjectives in *-ness* and adverbs from adjectives in *-ly*, this is all that Graves has on derivational affixes.

240-5 Jonson (pp.508-9) lists *-ish* as a diminutive suffix for adjectives. The sole coinciding example is *white/whitish*.

270-2 BEASTLYHEAD: As synonymous with *beasthood* as well as *beastliness*, attested by two OED citations, 1579 (Spenser) and 1616.

284-6 On the dubious nature of this statement, see Introduction, note 14.

292 FREINDLILY: OED has four citations dating from 1680; though awkward, the form is nonetheless analogically sound. On GOODLILY, and STEALINGLY in the next line, see Introduction, p.132.

300ff The example *learned*, *learneder*, *learnedest* occurs in Jonson (p.509), and neither he nor Graves nor Bullokar (not to mention Tonkis) gives any directions for distinguishing between the use of the inflected comparison and the periphrastic with *more/most*. Citations abound throughout the 17th century to indicate a general state of flux.

313ff A longer, more systematic section on diminutives appears

in Jonson (pp.508-9). Examples which coincide are *capon*, *caponet*; *bull*, *bullock*; *goose*, *gosling*; *duck*, *duckling*; *dear*, *darling*; *Richard*, *Dick*; *William*, *Will*.

320 STARE: a bird of the genus *sturnus*; starling.

321ff De Pronomine: This presentation is far more complete as to exposition, and bears no resemblance to the discussion in the other grammars of the time. However, here, as elsewhere in his presentation of the parts of speech, Tonkis shows no interest in definitions or similar linguistic niceties.

323 Demonstrativa sunt I, THOU, HE, SHE: a concept strongly influenced by the traditional Latin grammar, in that *ille* and *is* could be used either as demonstratives or as personal pronouns. At the time, the grammatical concepts *relative* and *demonstrative* were considered synonymous. See Michael, p.328ff.

338-47 Jonson mentions only relative *which*; Graves, *who* and *which*, though the latter discussion is somewhat confusing (p.12). Only Bullokar, like Tonkis, gives relatives *who*, *which*, *that*. Jonson denied place to *that* as a relative pronoun, according to Drummond of Hawthorndon, but in practice he used it often enough. (See "Conversations with Jonson", in *Jonson's Works*, I, p.149.)

349-55 Cf. Jonson (p.511): "Which distinctions [of the proper spelling of the genitives of nouns ending in sibilants], not observed, brought in first the monstrous Syntaxe of the *Pronoune*, *his*, joyning with a Noun, betokening a *Possessor*; as, the *Prince his house*; for, the *Princis house*."

354 POLIBIUS'US See Introduction, p.133.

360-1 Tonkis here seems to be an echo of Graves in insisting on one conjugation, lumping all departures from the preterit in *-ed* into the "anomalous" category. Bullokar had three conjugations, and the systematic Jonson, four.

372ff Although Tonkis took the schemata of Lily as his model, his nine separate tenses are by far the largest number in any single English grammar of that time. His dependence on a Latin model is likewise shown by his artificial use of all six possible moods: indicative, imperative, infinitive, optative, potential, and subjunctive. See Michael, pp.398-9, 433-5.

385ff Tonkis seems to have been the first commentator on English grammar to make such a clear distinction between *will* and *shall*. Bullokar, Graves, and Jonson all seem to indicate that *will* and *shall* were used interchangeably. Despite all the studies of recent years, the historical situation is by no means clear; see J. Taglicht, "The Genesis of the Conventional Rules for the Use of *Shall* and *Will*", *English Studies* 51 (1970) pp.193-213.

393 At Scotj aliter . . . : this is difficult to verify; from

the 17th century the interchanging of the "proper" use of *shall* and *will* has popularly been considered Scottish, Northern, provincial, and non-British English usage. However, Hume, *On the Orthographie and Congruitie of the Britan Tongue* (c.1617), mentions and makes use only of *will* in his description of verb forms and tenses.

399 *vnus* . . . *orco*: Cf. "juvenum primos tot miserit Orco?" (*Aeneid*, IX, 785).

417 *nec* . . . *regem*: *Georgics*, I, 36.

420ff This seems to be the earliest attempt to distinguish between the usage of *may* and *can*. The other grammars treat of them as anomalous or auxiliary forms, but not as markers of a "potential mood". As with *shall/will*, the historical development of these forms needs thorough review.

442 It should be noted that Tonkis is a sufficiently able observer of his native tongue to avoid the Latin trap which Graves and Bullokar blindly blundered into: the positing of a "past pluperfect" infinitive, "to had loved".

561ff Both Graves and Jonson have long lists of irregular verbs, the latter being much more systematically presented. Omitting from the comparison occurrences in Tonkis of variants of Jonson's "first conjugation" (formations of the past in /t/, as *cough*, *loose*, *stench* (i.e., *stanch/staunch*), *wipe*; formation of the preterit in /t/ from base forms ending in /d/, as *bend*, *build*, *send*; variants of regular /d/ preterits, as *smell*, *spill*; and invariables, as *split*, *whet*;) plus *fell* ("chop down") and prefixed verbs, as *arise*, *awake*, *backbite*, *perbreak*, we find that Tonkis has far the larger list, though Jonson may not have been working for comprehensiveness. Verbs not included in either Jonson or Graves are *behold*, *bereave*, *chaw*, *comb*, *ding*, *deal*, *fetch*, *freeze*, *melt*, *shit*, *show*, *skim*, *sling*, *swell*, *spit*, *stake*, *strow*, *string*, *thaw*, *writhe*. Six more are in Tonkis and Graves, but not Jonson, whereas 27 are in Jonson and Tonkis, but not Graves. On the other hand, *read*, *will* (*wolle* in Jonson), *shall* (*sholle* in Jonson), *seek*, *owe*, *may*, *be*, occur in Jonson and Graves, but not Tonkis. In addition, *dread*, *shread*, *speed*, *crow*, *quite* ("quit"), *hight* ("name"), *grind*, *hew*, *mow*, *mean*, are in Jonson, and *steep*, *weet* (? = *wit*), *have*, are in Graves, but not the others. The overall inference is that if there was any borrowing going on, it was from Tonkis's longer, but unorganized list to Jonson's systematic discussion.

565 AWOKE: OED lists *awook* as a 13th-century form; it is not mentioned in Wright's *English Dialect Grammar* or *Dictionary*. However, the simplex *wooke* is listed up to the 16th century.

585 CHAW: according to OED, "a by-form of *chew* . . . very common in the 16th-17th c." In any case, the preterit would seem to have been *chawed/chewed*.

588 CLEAUE ("to cling"): preterit *cleft* is attested by two

early 17th-century citations in OED, but there is no attestation for participial *cloven*.

589 CLOMBE: used in the 17th century as an affectedly archaic form; the usual preterit was *climbed* or dialectal *clum* /kləm/.

592 CAME: there is no attestation for present tense *came*; perhaps (though the order here is not rigidly alphabetical) *come* is intended.

593 COMB: *kembed*, *kempt* were common variants of *combed*, the latter surviving in *unkempt*, but participial *kemb* is not attested elsewhere.

595 DING'D: occasionally found as a Southern variant of participial *dung* in the 16th and 17th centuries.

604 FELL: probably included to differentiate from *fall*.

616 GAÜEN: not clearly attested in OED except as *geaven* (Wriothesley, *Chronicles*, 1538).

623 HAT: listed in OED as the Scottish and Northern preterit of *hit* from the 17th century, and still attested as such in Wright's *English Dialect Grammar*. It might be noted that Tonkis twice explicitly mentions Scots usage. (See ll.393, 845; and cf. Notes to ll.547, 557.)

624 HÓLDEN: according to OED, "in the 16th c. [participial] *holden* began to be displaced by *held* from the past tense, and is now archaic, but preserved by its use in legal and formal language."

627 LADE: existed as a parallel form to *load*, but not as a preterit of it. The normal preterit was *loaded/laded*.

629 LEAPE: both preterit *loape* and participial *loopen* exist as Scottish and Northern forms.

638 PÉRBREAKE: vomit, spew forth; parallel form for *parbreak*. The preterit and participial forms seem to have been *per-* or *parbreaked*, not those listed here analogical to *break*, *broke*, *broken*.

639 RAUGHT: according to OED, "continued in general use down to c. 1600, and was frequently employed for half a century later, but is now only archaic, or dialectal in the forms *raucht* (Scottish), *rought* (Lanc., Chesh., Staff.), and *raught* (West Midlands)."

659 SKUM: the form *scum* developed side by side with *skim*, and possibly preceded it, but in either case, the preterit was usually *scummed/skimmed*.

676 STAKE: the only instance of a preterit in the OED, in the sense "to gamble", is the relatively late (1802) *staked*. *Stooke* is

not attested.

679 STENCH: the form *stanch/staunch* was far commoner.

706 WONKE: according to OED, "Examples of a strong conjugation in English (past tense *wank, wonk*) are very rare."

772 FORTHY: this word, and its parallel *forthon*, were archaisms by the mid-16th century. Likewise for *sithen* (line 774) and its reduced form *sith*.

787 Enallage: literally "exchange" or "interchange"; as a grammatical term, the substitution, as here, of one part of speech for another.

792 *Triste . . . stabulis*: "Triste lupus stabulis, maturis frugibus impres,/ Arboribar venti." *Eclogues*, III, 80.

820 ORPEMENT: also *orpiment, auripigment*, trisulphide of arsenic, called "yellow arsenic" or "the king's yellow".

867ff For comment on the exact parallel of this passage with a marginal note in Jonson, see Introduction, p.136.

867 WOODBIND: common variant of *woodbine*. WOODSPECK: a woodpecker; the word actually derives from *wood* plus *speck, speight, spite*, "woodpecker", and thus the second element is not etymologically a verb.

870 PUFF-CHEEKE: not in OED; the Greek is an allusion to *puff-cheek*, the name of a frog in *Batrachomyomachia*, 56.

#### EDITOR'S NOTE

We plan to print an edition by Professor Cook of John Evelyn's *English Grammer* in *Leeds Studies in English* Vol. XIV.