Shares of J. O. Shakespeare Society, Nos. 5 and 6.

Time in the Play of Hamlet

BY

EDWARD P. VINING

Reprint from J. O. Shakespeare Society, Nos. 5 and 6.

Rare Used Words in Shakespeare.

BY

JAMES DAVIE BUTLER

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June 7/84.

A.R. Spo

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Ans. June 7/84

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My dear Sir.

In accordance with your request I am happy to add a dozen more titles to the 18 works of mine you mention as in the Congressional Library.

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Every man's writings ought to be entombed in the National Library, if no where else. Accordingly if other missing pamphlets turn up — I will forward them.

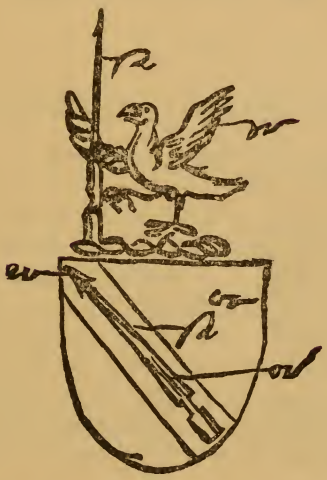
Very bibliothecally yrs.

James D. Butler.

James D. Butler's

The Shakespeare Society of New York,

INCORPORATED APRIL 20, 1885.



To promote the knowledge and study of the Works of Wm. Shakespeare, and the Shakesperean and Elizabethan Drama.

IN EXECUTIVE COMMITTEE,

JUNE 15. 1885.

Resolved, That in order that the papers printed under authority of this Society may be of the highest character, and of value from all standpoints, the Society does not stand pledged as responsible for the opinions expressed or conclusions arrived at in the said papers, but considers itself only responsible in so far as it certifies by its Imprimatur that it considers them as original contributions to Shakespearean study, and as showing upon their face care, labor and research.

Papers of N. Y. Shakespeare Society, No. 6.

The Once Used Words in Shakespeare,

BY

JAMES DAVIE BUTLER.

Read before the Society April 22, 1886.

Press of the New York Shakespeare Society.

1886.

THE Ἅπαξ λεγόμενα IN SHAKESPEARE.

Omnia rara præclara; ipsa raritate rariora.

When we examine the vocabulary of Shakespeare what first strikes us is its copiousness. His characters are countless, and each one speaks his own dialect. His little fishes never talk like whales, nor do his whales talk like little fishes. The language assigned to each character is made suitable to it, and to no other, and this with a truth and naturalness which the readers and spectators of every following age have recognized. Those curious in such matters have espied in his works quotations from seven foreign tongues, and those from Latin alone amount to one hundred and thirty-two.

Our first impression that the Shakespearian variety of words is multitudinous is confirmed by statistics. The titles in Mrs. Cowden Clarke's Shakespearian Concordance, counted

one by one, have been ascertained to be more than twenty-four thousand. The total vocabulary of Milton's poetical remains is more nearly seventeen than eighteen thousand (17,377); and that of Homer, including the hymns as well as both Iliad and Odyssey, is scarcely nine thousand. Five thousand eight hundred and sixty words exhaust the vocabulary of Dante's *Divina Comedia*. In the English Bible the different words are reckoned by Mr. G. P. Marsh, in his lectures on the English language, at rather fewer than six thousand. Renan's estimate is 5,642. The number of titles, however, in Cruden's Concordance has been found to be greater by more than a thousand, namely, 7,209. Those in Robinson's Lexicon of the Greek Testament I have learned by actual count to be about five thousand five hundred.

Some German writers on Greek grammar believe they could have taught Plato and Demosthenes useful lessons concerning Greek moods and tenses, even as the ancient Athenians, according to the fable of Phaedrus,

undertook to prove that a pig did not know how to squeal so well as they did. However this may be, any one of us to-day, thanks to the Concordance of Mrs. Clarke and the lexicon of Alexander Schmidt, may know much concerning Shakespeare's use of language which Shakespeare himself could not have known. One particular as to which he must have been instinctively ignorant, while we may have knowledge, is regarding his employment of once used words.

The phrase Ἅπαξ λεγόμενα, literally "once spoken," may be traced back to the Alexandrine glossographers, centuries before our era, who invented it to describe those words which they observed to occur once, and only once, in any author of literature. It is so convenient an expression for statistical commentators on the Bible, and on the classics as well, that they will not willingly let it die. The synonymous phrase Ἅπαξ εἰρημένα is also a favorite with some Germans, but if we accent it according to its Greek accents, it is hard to pronounce, and I accordingly eschew it.

The list of words used once, and only once, in Shakespeare, is surprisingly large. Those words are more than any man can easily number. Nevertheless I have counted those beginning with two letters. The result is that the once used words with initial A are 364, and those with initial M are 310.

I have no reason to suppose the census with these initials to be proportionally greater than that with other letters. If it is not, then the Shakespearian words occuring only once cannot be fewer than 5,000, and they are probably a still greater legion.

The number I have culled from 146 pages of Schmidt is 674. At this rate the total on the 1,409 pages of the entire lexicon would foot up 6,504. It is possible then that Shakespeare discarded, after once trying them, more different words than fill and enrich the whole English Bible. The old grammarians said their term *supine* was so named because it was very seldom employed, and therefore was almost always *lying on its back.* The

supines of Shakespeare outnumbered the employees of most authors.

No notices of Shakespearian Ἅπαξ λεγόμενα had come to my knowledge when my attention was first called to that theme. In the midst of my investigation, however, I observed a statement in the London *Academy* (No. 402, p. 48) that some English scholar had counted no less than 549 words in the single play of *Henry V.* that are nowhere else discoverable in the Shakespearian dramas. It may also be worth noting that the first line which Shakespeare ever wrote, or at least published, namely :

"Even as the sun with *purple-colored* face."

contains a compound which he thenceforth and forever refrained from repeating.

The multitude of Shakespearian once used words appears still more surprising if we compare it with expressions of the same class in the Scriptures and in Homer.

In the English Bible the once used words with the initial A 69 and M 63 are in all one

hundred and thirty-two, to 674 under the same initials in Shakespeare. These Biblical terms would be more than twice as many as we find them if as numerous in proportion to their total vocabulary as his are.

The Homeric once used words with initial M are 78. But if as numerous in proportion to Homer's whole world of words as Shakespeare's are, they would run up to 186 ; that is, to more than twice as many as their actual number.

In the *Greek* New Testament I have counted sixty-three once used words commencing with the letter M, a number as large as that in the whole English Bible commencing with the same letter, which is also exactly sixty-three. The fact indicates in St. Paul, and others who wrote the Greek Testament, a wider range of expression than their English translators could boast.

The Shakespearian once used words with initial M.—which amount to over three hundred (310), I have also compared with the whole verbal inventory of the English language so

far as it begins with that letter. To my surprise they make up almost one-fifth of that stock, which, on the authority of the *Nation* (vol. XX, p. 345.) can muster only 1,641 words, with initial M.

You will at once inquire: What is the *nature* of these rejected Shakesperian vocables, which he seems to have viewed either as milk that would bear no more than one skimming, or rather as "beauty too rich for use, for earth too dear?" The percentage of *classical* words among them is great—greater indeed than in the body of Shakespeare's writings. According to the analysis of Weisse, in an average hundred of Shakespearian words one-third are classical and two-thirds Saxon. But then, he adds, all the classical elements have inherent meaning, while half of the Saxon have none. The result is that of the significant words in Shakespeare one-half are of classical derivation.

Now of the once used words with initial A, I call 262 words out of 364 classical, and 152 out of the 310 with the initial M. That is: 414 out

of 674, or about four-sevenths of the whole host commencing with those two letters.

In doubtful cases I have classed those words only as classical, the first etymology of which in Webster is from a classical or Romance root. In the Biblical once used words the classical factor is enormous, namely not less than 69 per cent., while even in Shakespearian words of the same class it is no more than sixty-one.

Again, among the 674 A. and M. once used words, the proportion of words now obsolete is unexpectedly *small*. Of 310 with initial M, only one-sixth, or fifty-one at the utmost are now disused either in sense, or even in form. Of this half-hundred a few were used in Shakespeare, but are not at present, as verbs: as to maculate, to miracle, to mud, to mist, to mischief, to moral. Also, merchandized and musicked.

Another class, now rarely written, are misproud, misdread, mappery, mansionary, marybuds, masterdom, mistership, mistressship.

Then there are slight variants from our or-

thography or meanings, as mained for maimed, markman for marksman, make for mate, makeless for mateless: mirable, mervailous, mess for mass,—manakin, minikin, meyny for many, momentany for momentary: misgraffing, mountainer, moraler, misanthropos: mott for motto; to mutine: minutely, every minute.

None seem wholly dead words except the following eighteen. To *mammock* tear, *mell* meddle, *mose* mourn, *micher* truant, *mome* fool, *mallecho* mischief, *maund* basket, *marcantant* merchant, *mun* sound of the wind, *mnre* wall, *meacock* henpecked, *mop* grin, *militarist* soldier, *murrion* affected with murrain, *mammering* hesitating,—*mered* only—*mountant* raised up.

The once used words in Shakespeare are often so beautiful and poetical that we wonder how they could fail to be his favorites again and again, for they are jewels that might hang twenty years before our eyes yet never lose their lustre. Why were they never shown but once?

They remind me of the exquisite crystal

bowl from which I saw a Jewess and her bridegroom drink in Prague, and which was then dashed in pieces on the floor of the synagogue, or of the Chigi porcelain painted by Raphael, which, as soon as it had been once removed from the table, was thrown into the Tiber. To what purpose was this waste? Why should they be used up with once using? Even the Greek drama that would never presume to let a god appear but for an action worthy of a god, was not so pervaded with horror of too much.

Some specimens of this class which all writers but Shakespeare would have often paraded as pets, are such words as magical, mirthful, mightful, merriness, majestically, marbled, martyred, mountainous, magnanimity, magnificence, marrowless, matin, masterpiece, masterdom, meander, mellifluous, menaces, mockable, monarchize, moon-beams, motto, mundane, mural, multipotent, mourningly, etc.

About one-tenth of the remaining once used words with initial M, are descriptive com-

pounds. Nearly all of them are among the following twenty-six adjectives: maiden-tongued, maiden-widowed, man-entered, many-headed, marble-breasted, marble-constant, marble-hearted, marrow-eating, mean-appareled, merchant-marring, mercy-lacking, mirth-moving, moving-delicate, mock-water, more-having, mortal-breathing, mortal-living, mortal-staring, motley-minded, mouse-eaten, moss-grown, mouth-filling, mouth-made, muddy-mettled, maid-pale, momentary-swift.

From this list, which is nearly complete, it is evident that such compounds as may be mutiplied at will by a word coiner, form but a small proportion of the words that are used once only by Shakespeare.

Again, a majority of Shakespearian once used words being familiar to us as household words, and needful to us as daily food, it seems impossible that he who had cared to use them once should have need of them no more.

Some specimens, all with initial M, are the words, mechanics, machine, maxim, mission, monastic, mode, marsh, magnify, majority,

malcontent, malignancy, manly (as an adverb), malleable, manna, maratime, manslaughter, market-day, masterly, mealy, meekly, miserably, mercifully, mindful, memorial, mention, merchantlike, mercenary, memorandums, mercurial, meridian, medal, metropolis, mimic, metaphysics, ministration, to moderate, misapply, misconstruction, misgovernment, misquote, monster-like, monstrously, monstrosity, moneyed, monopoly, mutable, mortised, mortise, muniments, mother-wit.

The letter M, which has been the staple of the present paper, is probably a fair representative of Shakespeare's diction in regard to words which he would term "seld-shown." The subject, however, deserves to be treated more exhaustively. Every letter ought to be investigated as a single one has now been, and more abundantly. Nor would the labor be arduous, if the task were assumed by any Shakespearian club and divided among a score of its fellows, as the work of lexicography was among the forty members of the French Aca-

demy. Such an examination would conclusively confirm, or confute, the conclusions to which the facts now set forth have led. It would also suggest others, and those of still greater interest.

In drawing up catalogues of once-used words, if such a set of co-laborers would append to each word the name of the play in which it occurs, the Shakesperian dramas could be easily compared in a manner which has never hitherto been possible. The once used words in each particular play would be readily drawn out in a table. Then it would at once become manifest how far the number of such words varied in different works, and whether it was greatest in the early, or middle, or latest period of Shakespearian productivity.

In a casual reading of *Cymbeline* and *Henry VIII.*, more than three score words in each that are elsewhere unfound have struck my eye; but more hundreds must have been passed unnoticed. Aside from the 549 once-used words in *Henry V.*, already mentioned, I know not that such verbal statistics have

been gathered. But they would not be without manifold utilities. They would aid in judging by style concerning the genuineness of doubtful passages. They would show how far Shakespeare's alms basket of such words, which he calls "fire-new," continued to the last, like charity, which never faileth.

The array of once-used words which has been drawn up in the present writing, must—as I think—surprise any one who passes them in review. The further one pushes research in the same line, the more his wonder will grow. Of compounds with the pre-fix *re*—like reiterate and resignation—he will discover one hundred and fifty lacking two, no one of which he will meet with again. To the same class of vocables undiscoverable a second time belongs every word in the line, "Unhouseled, disappointed, unaneled," as I have already stated, and the italicized words in the following phrases :

"Horns *whelked* and *waved* like the *enridged* sea"

"Massy *staples*
And *corresponsive* and fulfilling bolts *sperr* up,"

In the following nine lines, which are almost consecutive, the words in italics, numbering nine (or ten, if we count *lash*, which is nowhere else employed in the sense of the thong or cord of a whip), make their entrances and exits once for all.

"In shape no bigger than an *agate-stone*
Her *wagon-spokes* made of long spinner's legs,
The cover of the wings of *grasshoppers*,
The *traces* of the smallest spider's web.
Her wagoner a small *gray-coated* gnat
Her whip of cricket's bone, the lash a *film*.
Time out of mind the fairies' *coachmakers*,
And sometimes comes she with a *tithe-pig's* tail,
Then dreams he of another *benefice*."

And yet *Romeo and Juliet*, the play from which this passage is extracted, was among Shakespeare's earliest efforts. Though a prolific writer for twenty years afterward, he had no occasion for any one of these words even once again,—and repeated the phrase "time out of mind" only on one occasion.

Nowhere perhaps will the student of Shakespearian diction be more astonished than in observing how uncommon is the repetition of

the commonest words. Who would anticipate that such vocables as the following would never do duty but once? Fuller, shoemaker, straggler, praying, crazy, sisterly, scholarly, profoundly, prodigiously, wordless, comeliness, restful, fitful, forefoot, forecast, springhalt, rinsing, flannel, frock, sprout, leech, salamander, flail, flake, cater, corpulent, beverage, navigation, salary, omen, obscurity, cataract, cathedral, symbol, gospel, inwardness, Jesus, disciple, apostle, exhortation, homily, dirge, papist, institution, fragile,—or such word-clusters as, definite, definitive, definitively; or these five sprouts from one root, to elf, elvish, elvish-marked, elf-lock, elf-skin.

No one class of once-used words is more conspicuous in Shakespeare than *alliterative compounds*. This fact will be clear from the following very partial register of such formations: all-abhorred, all-admiring, bow-back, burly-boned, bugbear, bull-bearing, bull-beeves, blood-bespotted, brow-bound, bate-breeding, blood-boltered, bow-boy, baby-

brow, care-crazed, cloud-capped, counter-caster, cain-colored, canvas-climber, child-changed, custard-coffin, chamber-council, death-darting, dew-dropping, death-divining, deep-drawing, drug-dammed, dove-drawn, dismal-dreaming, double-dealing, double-damned, deep-drenched, dumb-discoursive, ever-esteemed, fast-falling, folly-fallen, foot-fall, faultful, fitful, fiery-footed, fleet-footed, fleet-foot, full-flowing, forceful, fraudful feast-finding, false-faced, foul-faced, free-footed, filly-foal, full-fed, find-fault, full-fraught, glass-gazing, gain-giving, grim-grinning, guts-griping, great-grown, hard-hearted, hard-handed, heaven-hued, heavenly-harnessed, heavy-hanging, heart-hardening, hell-hated, highly-heaped, hoary-headed, hollow-hearted, hydra-headed, honey-heavy, honest-hearted, harvest-home, king-killer, love-lacking, low-laid, lack-luster, love-letter, lack-linen, lack-love, lank-lean, lass-lorn, long-legged, lily-livered, lazar-like, long-lived, lean-looked, light o' love, peace-parted, peri-wig-pated, proud-pied, pity-pleading, plume-

plucked, pistol-proof, plot-proof, ripe-red, riding-robe, riding-rod, surfeit-swelled, cinque-spotted, sweet-suggesting, saint-seducing, sober-sad, sad-set, sea-salt, sea-sorrow, sea-swallowed, silver-sweet, sober-suited, stili-stand, ship-side, spirit-stirring, super-subtle, super-serviceable, sweet-seasoned, summer-swelling, summer-steaming, sick-service, sly-slow, snail-slow, softly-sprighted, soft-slow, trumpet-tongued, tempest-tossed, tongue-tied, true-telling, travel-tainted, virgin-violator, want-wit, water-walled, wave-worn, war-worn, woolward, well-willer, well-won, water-work, wonder-wounded.

These words, and four or five thousand more equally excellent, which have been the golden language of the English-speaking world for three centuries since Shakespeare's time—and which, belonging to the immortal part of its vernacular, will be so forever—we are apt to think he should have worn in their newest gloss, not cast aside so soon. Why was he as shy of repeating them as Hudibras was of showing his wit,

"Who bore it not about
As if afraid to wear it out,
Except on holidays or so,
As men their best apparel do?

This question, why a full fourth of Shakespeare's verbal riches was never brought to light more than once, is probably one which nobody can at present answer, even to his own satisfaction. Yet the phenomenon is so remarkable that every one will try after his own fashion to account for it. My own attempt at a provisional explanation I will present in the latter part of this paper.

Meantime, we are left to conjectures. As of his own coinage I should set down such words as mirth-moving, merriness, motley-minded, masterdom, mockable, marbled-martyred, marrowless, mightful, multipotent, monarchize, etc., etc.

Let us first notice another question concerning the once nsed words, namely that which respects their *origin*. Where did they come from? How far did Shakespeare make them, and how far were they ready to his hand?

No approach to answering this iniquiry can be made for some years. Yet as to this matter let us rejoice that the dictionary of the British Philological Society is now near publication. This work, slowly elaborated by thousands of co-workers in many devious walks of study on both sides of the Atlantic, aims to exhibit the first appearance, in a book, of every English word. In regard to the great bulk of Shakespeare's diction, it will enable us ten years hence to see how much of it was known to literature before him, and how much of it he himself, a snapper up of unconsidered trifles, gathered or gleaned in highways and byways, or caused to ramify and effloresce from Saxon or classical roots and trunks, thus endowing his purposes with words to make them known. Professor Skeat, the most painstaking investigator known to me of early English, has discovered the word "disappointed" in no author earlier than Shakespeare. Nor has Shakespeare made use of that word more than once, namely in the line :

"Unhouseled, disappointed, unaneled."

In that line all the words without exception are once used words.

The word "disappointed" is not employed by Shakespeare in its modern meaning, but as signifying *unprepared;* or better, perhaps, *unshriven.*

But however much of his linguistic treasury Shakespeare shall be proved to have inherited ready-made: whatever scraps he may have stolen at the feast of languages, it is clear that he was an imperial creator of language. Having a mint of phrases in his own brain, well might he speak with the contempt he does of those "fools who for a tricksy word defy the matter,"—that is, slight or disregard it. He never needed to do that. Words were "correspondent to his command" and, "Ariel-like, did his sprighting gently." When has any verbal necessity compelled him to give his sense a turn that does not naturally belong to it?

It is very possible that Shakespeare frequently shunned expressions he had once pre-

ferred, because otherwise his style would become monotous, and so cloy the hungry edge of appetite. According to his own authority, "when they seldom come they wished to come." And again :

> " Therefore are feasts so solemn and so rare,
> Since seldom coming in the long years set,
> Like stones of worth they thinly placed are,
> Or captain jewels in the carcanet."

In thousands of cases, however, Shakespeare cannot have rejected words through fear less he should repeat them. It has taken three centuries for the world to ferret out these once used words. Can we believe that he himself knew them all ? Unless he were the Providence which numbers all hairs of the head, he had not got the start of the majestic world so far as that, however myriad-minded we may consider him.

An instinct which would have rendered him aware of each and every individual of five thousand words that he had employed once only would be as inconceivable as that of Falstaff which made him discern at mid-

night the heir apparent in Prince Hal, when disguised as a highwayman.

In the absence of other theories concerning the reasons for the Shakesperian once used words being so abundant, I throw out a suggestion of my own, which may stand till a better one shall supplant it. Shakespeare's forte lay in diversified characterization, and, in my judgment, when he had sketched each several character, he was never content till he had either found or fabricated the aptest words possible for painting its form and pressure even in all *nuances* most true to life. No two characters being—more than any two faces—*identical in any particular;* hence no two descriptions as drawn by his genius could repeat many of the self-same words. Each of his vocables thus became, like each one of the seven thousand pieces in a locomotive, a detail fitting precisely the one niche it was ordained to fill, but out of place, dislocated, everywhere else.

The more his ethical differentiations, the more his language was differentiated. His

personages were as diversified as those portrayed by the whole band of Italian painters. But, being a wizard in words, he resembled the magician in mosaic who can delineate in stone every feature of those portraits, thanks to his discriminating and imitating shades of color, as numberless as are even Shakespeare's words.

It is hard to believe that Shakespeare's characters were born, like Athene from the brain of Jove, in panoplied perfection. They grew. The play of *Troilus* was a dozen years in growth. Internal evidence favors the opinion that *Romeo* and *Juliet* was an early work, and that it was subsequently revised and enlarged. Shakespeare, after having sketched out a play on the fashion of his youthful taste and skill, returned in after years to enlarge it, remodel it and enrich it with the matured fruits of years of observation and reflection. *Love's Labor Lost* first appeared in print with the annunciation that it was "newly corrected and augmented." It is now very generally regarded as a revision of a play which Shake-

speare had produced ten years before and named *Love's Labor Won.* *Cymbeline* was an entire *rifacimento* of an early dramatic attempt, showing not only matured fullness of thought but laboring intensity of compressed expression. This being the fact, it is clear that Shakespeare treated his dramas as Guido did the Cleopatra he would not let leave his studio till ten years after the non-artistic world had deemed that portrait finished. Just as, during those ten years, the painter was penciling his canvas with curious touches, each approximating some fraction nearer his ideal—so the poet sought to find out acceptable words, or what he terms "an army of good words." He poured his new wine into new bottles, and never was at rest till he had arrayed his ideas in that fitness of phrase which comes only by inspirations. Had he survived fifty years longer I suppose he would to the last have been, like Plato, perfecting his phrases.

His manner in diction was progressive, and this progress has been deemed so clearly

traceable in his plays that it can enable us to determine their chronological order, says Dryden, treating of Caliban: "His language is as hobgoblin as his person. In him Shakespeare not only found out a new character, but devised and adapted a new manner of language for that character." And so, with his fools, in showing forth their minutest follies he works by wit and not by witchcraft.

The result of Shakespeare's curious verbal felicity, is—that while other authors satiate and soon tire us—his speech forever breathes an indescribable freshness.

> "Age cannot wither nor custom stale
> His infinite variety."

In the last line I have quoted there is a once used word, but I think it is a word which you would hardly guess. It is the last word,—namely, "variety."[1]

[1] Though this instance [*Ant. and Cleop.* ii, 2, 241] is the only occurrence of *variety* in the plays, we meet the word once more in Shakespeare's poems, namely, in the twenty-first line of *Venus and Adonis*.

> Making them red and pale with fresh variety.

Not a few other words which appear once only in

In order to make sure of the thing he refused to repeat the word. Indeed, he calls iteration "damnable."

On every average page of Shakespeare you are greeted and gladdened by at least five words that you never saw before in his writings and that you will never see again: speaking once and then forever holding their peace,—each not only rare but a none-such—five gems just shown, then snatched away. Each page is studded with five stars, each as unique as the century flower, and like the night-blooming cereus

> "The perfume and suppliance of a minute."

The mind of Shakespeare was bodied forth as Montezuma was appareled; whose costume, however gorgeous, was never twice the same, and so like Shakespeare's own "robe pontifical", ne'er seen but wondered at. Hence the Shakespearian style is fresh as morning dews and changeful as evening

the plays are also repeated in the poems. But it was the once used words in the plays, and not in other Shakesperian writings, of which it was my aim to treat.

clouds, so that we remain forever doubtful in relation to his manner and his matter, which of them owes the greater debt to the other.

The Shakespearian plots are analogous to the grouping of Raphael, the characters to the drawing of Michael Angelo, but the word painting exceeds the coloring of Titian. Accordingly, in view of Shakespeare's diction, I would long ago have said, if I could, what I read in Arthur Helps concerning a perfect style, that "there is a sense of felicity about it, declaring it to be the product of a happy moment, so that you feel that it will not happen again to that man who writes the sentence, nor to any other of the sons of men, to say the like thing so choicely, tersely, mellifluously and completely." In the central court of the Neapolitan museum I observed grape-clusters, volutes, moldings, fingers and antique fragments of all sorts wrought in the rarest marble, lying scattered on the pave ment, exposed to sun and rain, cast down the wrong side up, and seemingly thrown away, as when the stones of the Jewish sanctuary

were poured out in every street. Nothing reveals the sculptural opulence of Italy like that apparent wastefulness. It seems to proclaim that Italy can afford to make nothing of what would elsewhere be judged worthy of shrines. We say to ourselves, "If such be the things she throws away, what must be her jewels!" A similar feeling rises in me while exploring Shakespeare's prodigality in once used words. His exchequer must have been more exhaustless than the Bank of England; and he threw away more dies for coining words than the British mint ever possessed for coining money.

The writer of the foregoing paper is very desirous to ascertain whether anything with the same special aim as this paper has been published, and if so, what and when. He earnestly hopes that what he has done for the single letter M. will be done by other Shakesperians one by one; or, far better, in combination—for all the letters of the alphabet. When this labor has been finished, a vantage ground for new Shakes-

pearian surveys will have been secured, and conclusions may thus become evident which cannot now be conjectured. If any club shall undertake this verbal investigation, let it be determined in the outset whether the different forms of a word,—its changes in spelling, number, part of speech, and conjugation shall each be deemed a separate word, —or shall be counted as one. The author regrets that he had no settled opinion on this point when he began the present article. Hence the statistics of vocabularies he has given differ considerably from those in G. P. Marsh and other writers.

White is whitest on black. Accordingly, the riches of Shakespeare as to its use "once for-all" of a world of words, would be tenfold more conspicuous could we contrast him in this regard with other writers, and especially with his contemporaries. But, for this end to be fully reached, statistical materials are wanting: for no concordances, it is believed, exist of Shakespeare's fellow-dramatists. Is there no admirer of Marlowe, or Ben Jonson, who will

do for his favorite such a labor of love as Mary Cowden Clarke during sixteen years did for her's? After all, every reader of the Elizabethan playwriters must have been struck with their lack of once-used words which so abound in Shakespeare. On the other hand, their fancy for "favorite sons," pet words lugged in by the ears when they ought to have been cast out into outer darkness, has forced itself on the attention of every student. Let us see right early, from some one familiar with the old dramatists, the difference,—the contrast—heaven-wide in this particular—between the lesser lights and the one great light. So shall it be best demonstrated that he surpassed them all as the day the night.

"In brief, sir, study what you most affect."

Taming of The Shrew, I. 1.

THE SHAKESPEARE SOCIETY

OF NEW YORK

(Incorporated April 20th, 1885.)

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