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# DICTIONARY OF OBSOLETE ENGLISH

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BY RICHARD C. TRENCH



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**T**ho uuard thar somanagumumanne modafar-kriste gihit  
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# DICTIONARY OF OBSOLETE ENGLISH

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burg in ran buseop the ro ludio Kaiphar uuar he heten  
habdun tra gioranen tethiu. antheru got talu uideoludid

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# DICTIONARY OF **Obsolete English**

BY RICHARD CHENEVIX TRENCH, D.D.

ARCHBISHOP OF DUBLIN.

‘Res fugiunt, vocabula manent’

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## PREFACE

THIS VOLUME is intended to be a contribution, I am aware a very slight one, to a special branch of the study of our own language. It proposes to trace in a popular manner and for general readers the changes of meaning which so many of its words have undergone ; words which, as current with us as they were with our forefathers, yet meant something different on their lips from what they mean on ours. Of my success in carrying out the scheme which I had set before myself, it does not become me to speak, except to say that I have fallen a good deal below my hopes, and infinitely below my desires. But of the scheme itself I have no doubts. I feel sure that, if only adequately carried out, few works of the same compass could embrace matter of more manifold instruction, or in a region of knowledge which it would be more desirable to occupy. In the present condition of education in England, above all with the pressure upon young men, which is ever increasing, to complete their educational course at the earliest possible date, the number of those enjoying the inestimable advantages, mental and moral, which more than any other languages the Latin and the Greek supply, must ever be growing smaller. It becomes therefore a duty to seek elsewhere the best substitutes within reach for that discipline of the faculties which these languages would better than any other have afforded. And I believe, when these two are set aside, our own language and literature will furnish the best substitutes; which, even though they may not satisfy perfectly, are not therefore to be rejected. I am persuaded that in the *decomposition*, word by word, of small portions of our best poetry and prose, the compensations which we look for are most capable of being found; even as I have little doubt that in many of our higher English schools compensations of the kind are already oftentimes obtained. *Lycidas* suggests itself to me, in the amount of *resistance* which it would offer, as in verse furnishing more exactly what I seek than any other poem, perhaps some of Bacon's *Essays* in prose.

In such a decomposition, to be followed by a reconstruction, of some small portions of a great English Classic, matters almost innumerable, and pressing on the attention from every side, would claim to be noticed ; but certainly not last nor least the changes in meaning which, on close examination, would be seen to have past on many of the words employed. It is to point out some of these changes; to suggest how many more there may be, there certainly are, which have not been noticed in these pages ; to show how slight and subtle, while yet most real, how easily therefore evading detection, unless constant vigilance is used, these changes often have been ; to trace here and there the progressive steps by which the old meaning has been put off, and the new put on, the exact road which a word has travelled ; this has been my purpose here ; and I have desired by such means to render some small assistance to those who are disposed to regard this as a serviceable discipline in the training of their own minds or the minds of others.

The book is, as its name declares, a *Select Glossary*. There would have been no difficulty whatever in doubling or trebling the number of articles admitted into it. But my purpose being rather to arouse curiosity than fully to gratify it, to lead others

themselves to take note of changes, and to account for them, rather than to take altogether this pleasant labour out of their hands and to do for them what they could more profitably do for themselves, I have consciously left much of the work undone, even as unconsciously no doubt I have left a great deal more. At the same time it has not been mere caprice which has induced the particular selection of words which has been actually made. Various motives, but in almost every case such as I could give account of to myself, have ruled this selection. Sometimes the past use of a word has been noted and compared with the present, as usefully exercising the mind in the tracing of minute differences and fine distinctions ; or again, as helpful to the understanding of our earlier authors, and likely to deliver the readers of them from misapprehensions into which they might very easily fall ; or, once more, as opening out a curious chapter in the history of manners, or as involving some interesting piece of history, or some singular superstition ; or, again, as witnessing for the good or for the evil which have been unconsciously at work in the minds and hearts of those who insensibly have modified in part or changed altogether the meaning of some word ; or, lastly and more generally, as illustrating well under one aspect or another those permanent laws which are everywhere affecting and modifying human speech.

And as the words brought forward have been selected with some care, and according to certain rules which have for the most part indicated their selection, so also has it been with the passages adduced in proof of the changes of meaning which they have undergone. A principal value which such a volume as the present can possess, must consist in the happiness with which these have been chosen. Not every passage, which really contains evidence of the assertion made, will for all this serve to be adduced in proof, and this I presently discovered in the many which for one cause or another it was necessary to set aside. There are various excellencies which ought to meet in such passages, but which will not by any means be found in all.

In the first place they ought to be such passages as will tell their own story, will prove the point which they are cited to prove, quite independently of the uncited context, to which it will very often happen that many readers cannot, and of those who can, that the larger number will not, refer. They should bear too upon their front that amount of triumphant proof, which will carry conviction not merely to the student who by a careful observation of many like passages, and a previous knowledge of what was a word's prevailing use in the time of the writer, is prepared to receive this conviction, but to him also, to whom all this is presented now for the first time, who has no predisposition to believe, but is disposed rather to be incredulous in the matter. Then again, they should, if possible, be passages capable of being detached from their context without the necessity of drawing a large amount of this context after them to make them intelligible ; like trees which will endure to be transplanted without carrying with them a huge and cumbrous bulk of earth, clinging to their roots. Once more, they should, if possible, be such as have a certain intrinsic worth and value of their own, independent of their value as illustrative of the point in language directly to be proved—some weight of thought, or beauty of expression, or merit of some other kind, that so the reader may be making a second gain by the way. I can by no means claim this for all, or nearly all, of mine. Indeed it would have been absurd to seek it in a book of which the primary aim is quite other than that of the bringing together a collection of striking quotations ; any merit of this kind must continually be

subordinated, and, where needful, wholly sacrificed, to the purposes more immediately in view. Still there will be many citations found in these pages which, while they fulfil the primary intention with which they were quoted, are not wanting also in this secondary worth.

In my citations I have throughout acted on the principle that 'Enough is as good as a feast:' and that this same 'Enough,' as the proverb might well be completed, 'is better than a surfeit.' So soon as that earlier meaning, from which our present is a departure, or which once subsisted side by side with our present, however it has now disappeared, has been sufficiently established, I have held my hand, and not brought further quotations in proof. In most cases indeed it has seemed desirable to adduce passages from several authors ; without which a suspicion may always remain in the mind, that we are bringing forward the exceptional peculiarity of a single writer, who even in his day stood alone. I do not feel confident that in some, though rare, instances I have not adduced exceptional uses of this kind.

One value I may claim for my book, that whatever may be wanting to it, it is with the very most trifling exceptions an entirely independent and original collection of passages illustrative of the history of our language. Of my citations, I believe about a thousand in all, I may owe some twenty at the most to existing Dictionaries or Glossaries, to Nares or Johnson or Todd or Richardson. In perhaps some twenty cases more I have lighted upon and selected a passage by one of them selected before, and have not thought it desirable, or have not found it possible, to dismiss this and choose some other in its room. These excepted, the collection is entirely independent of all those which have previously been made ; and in a multitude of cases notes uses and meanings of words which have never been noted before.

ABANDON. 'Bann,' a word common to all the Germanic languages, and surviving in our 'banns of marriage,' is open proclamation. In low Latin it takes the forms of 'bannus,' 'bannum,' edict or interdict; while in early French we have 'bandon,' almost always with the particle *à* prefixed, 'à bandon ;' thus 'vendre à bandon,' to sell by outcry. From this we have the verb 'abandonare,' which has passed into all the Romance languages ; it is to proclaim, announce, but more often denounce, a bandit ('bandetto') being a denounced man, a proclaimed outlaw. Here is the point of contact between the present use of abandon' and the past. What you denounce, you loosen all ties which bind you to it, you detach yourself from it, you forsake, in our modern sense of the word, you' abandon' it.

Blessed shall ye be when men shall hate you, and *abandon* your name as evil [et *ejecerint* nomen vestrum tanquam malum, Vulg.] for the Son of man's sake.—*Luke* vi. 22. Rheims.

*Beggar.* Madame wife, they say that I have dreamed And slept above some fifteen years or more.

*Lady.* Aye, and the time seems thirty unto me, Being all this time *abandoned* from thy bed.

SHAKESPEARE, *The Taming of the Shrew*, act i. sc. 1.

ACHIEVEMENT. This fuller form of the word is seldom if ever used now, as it was often of old, where 'hatchment' is intended.

As if a herald in the *achievement* of a king should commit the indecorum to set his helmet sideways and close ; not full-faced and open, as the posture of direction and command.—MILTON, *Tetrachordon*.

ACT. The verb 'to actuate' seems of comparatively late introduction into the language. The first example of it which our Dictionaries give is drawn from the works of the Latinist, Sir Thomas Browne, of Norwich. I have also met it in Jeremy Taylor. But even for some time after 'actuate' was introduced—as late, we see, as Pope,—'act' did often the work which 'actuate' alone does now.

Within, perhaps, they are as proud as Lucifer, as covetous as Demas, as false as Judas, and in the whole course of their conversation act and are *acted*, not by devotion, but design.—SOUTH. *Sermons*, 1737, vol. ii. p. 391.

Many offer at the effects of friendship ; but they do not last. They are promising at the beginning, but they fail and jade and tire in the prosecution. For most people in the world are *acted* by levity and humour, and by strange and irrational changes.—*Id. ib*, vol. ii. p. 73.

Self-love, the spring of motion, acts the soul.

POPE, *Essay on Man*, ep. 2.

ADAMANT. It is difficult to trace the exact motives which induced the transferring of this name to the lodestone ; but it is common enough in our best English writers, thus in Chaucer, Bacon, and Shakespeare ; as is 'aimant' in French, and 'iman' in Spanish. See 'Diamond,' and the art. 'Adamant' in *Appendix A to the Dictionary, of the Bible*.

Right as an *adamant* ywis  
Can drawn to him subtelly  
The yron that is laid thereby,  
So draweth folkes hearts ywis  
Silver and gold that yeven is.

CHAUCER, *Romaunt of the Rose*, 1182.

*Demetrius*. Hence, get thee gone, and follow me no more.  
*Helena*. You draw me, you hard-hearted *adamant* ;  
And yet you draw not iron, for my heart  
Is true as steel.

SHAKESPEARE, *Midsummer Night's Dream*, act ii. sc. 1.

If you will have a young man to put his travel in little room, when he stayeth in one city or town, let him change his lodging from one end and part of the town to another ; which is a great *adamant* of acquaintance.—BACON, *Essays*, 18.

ADMIRAL. This was a title often given in the seventeenth century to the principal and leading vessel in a fleet ; the 'admiral-galley' North (*Plutarch's Lives*) calls it.

*Falstaff* (to Bardolph). Thou art our *admiral* ; thou bearest the lantern in the poop—but 'tis the nose of thee ; thou art the knight of the Burning Lamp.—SHAKESPEARE, I Henry IV., act iii. sc. 3.

Lincoln spake what was fit for comfort, and did what he was able for redress. He looked like the lanthorn in the *admiral*, by which the rest of the fleet did steer their course.—HACKET, *Life of Archbishop Williams*, part ii. p. 143.

His spear—to equal which the tallest pine  
Hewn on Norwegian hills, to be the mast  
Of some great *ammiral*, were but a wand—  
He walked with, to support uneasy steps

Over the burning marle.

MILTON, *Paradise Lost*, b. i.

The *admiral* of the Spanish Armada was a Flemish ship.—HAWKINS, *Observations &c.*, 1622, p. 9.

ADMIRE, } It now always implies to wonder  
ADMIRABLE, } *with approval*; but was by no means  
ADMIRATION. } restrained to this wonder *in bonam*  
*partem* of old.

Neither is it to be *admired* that Henry [the Fourth], who was a wise as well as a valiant prince, should be pleased to have the greatest wit of those times in his interests, and to be the trumpet of his praises.—DRYDEN, *Preface to the Cables*.

Let none *admire*

That riches grow in hell; that soil may best  
Deserve the precious bane.

MILTON, *Paradise Lost*, b. i.

In man there is nothing *admirable* but his ignorance and weakness.—J. TAYLOR, *Dissuasive from Popery*, part ii. b. i. § 7.

And I saw the woman drunken with the blood of the saints ... and when I saw her I wondered with great *admiration*.—Rev. xvii. 6. Authorized Version.

ALCHYMY. By this we always understand now the pretended art of transmuting other metals into gold; but it was often used to express itself a certain mixed metal, which having the appearance of gold, was yet mainly composed of brass. Thus the notion of falseness, of show and semblance not borne out by reality, frequently underlay the earlier uses of the word.

As for those gildings and paintings that were in the palace of Alcyna, though the show of it were glorious, the substance of it was dross, and nothing but *alchemy* and cosenage.—Sir J. HARINGTON, *A brief Allegory of Orlando Furioso*.

Whereupon out of most deep divinity it was concluded, that they should not celebrate the sacrament in glass, for the brittleness of it; nor in wood, for the sponginess of it, which would suck up the blood; nor in *alchemy*, because it was subject to rusting; nor in copper, because that would provoke vomiting; but in chalices of latten, which belike was a metal without exception. —FULLER, *The Holy War*, b. iii. c. 13.

Towards the four winds four speedy cherubim  
Put to their mouths the sounding *alchymy*.

MILTON, *Paradise Lost*, b. ii.

ALLOW, } 'To allow,' from the French 'allouer,'  
ALLOWANCE, } and through it from the Latin 'allau-  
ALLOWABLE. } dare,' and not to be confounded with  
another 'allow,' derived from another 'allouer,' the

Latin 'allocare,' had once a sense very often of praise or approval, which may now be said to have departed from it altogether. Thus in Cotgrave's *French and English Dictionary*, an invaluable witness of the force and meanings which words had two centuries ago, 'allow' is rendered by 'allouer,' 'gréer,' 'appro uer,' 'accepter,' and 'allowable' by 'louable.'

Mine enemy, say they, is not worthy to have gentle words or deeds, being so full of malice or frowardness. The less he is worthy, the more art thou therefore *allowed* of God, and the more art thou commended of Christ.—*Homilies; Against Contention*.

The hospitality and alms of abbeys is not altogether to be *allowed*, or dispraised.—PILKINGTON, *The Burning of Paul's*, § 12.

Truly ye bear witness that ye *allow* [συνευδοκεῖτε] the deeds of your fathers.—*Luke xi. 48*. Authorized Version.

A stirring dwarf we do *allowance* give  
Before a sleeping giant.

SHAKESPEARE, *Troilus and Cressida*, act ii. sc. 3.

Though I deplore your schism from the Catholic Church, yet I should bear false witness if I did not confess your decency, which I discerned at the holy duty, was very *allowable* in the consecrators and receivers.—HACKET, *Life of Archbishop Williams*, part ii. p. 211.

AMIABLE. This and 'lovely' have been so far differentiated that 'amiable' never expresses now any other than *moral* loveliness; which in 'lovely' is seldom or never implied. There was a time when 'amiable' had no such restricted use, when it and 'lovely' were absolutely synonymous, as, etymologically, they might claim still to be.

Come sit thee down upon this flow'ry bed,  
While I thy *amiable* cheeks do coy.

SHAKESPEARE, *Midsummer Night's Dream*, act iv. sc. 1.

How *amiable* are thy tabernacles, O Lord of Hosts.—*Ps.* lxxxiv. I. Authorized Version.

Groves whose rich trees wept odorous gums and balm,  
Others whose fruit, burnished with golden rind,  
Hung *amiable*.

Milton, *Paradise Lost*, b. iv.

AMUSE, } The attempt which Coleridge makes  
AMUSEMENT. } to bring 'amuse' into some connection with the Muses is certainly an error; from

whence we have obtained the word is harder to say. For two suggestions about it, see Diez, *Wört, d. Roman. Sprachen*, p. 236, and *Proceedings of the Philological Society*, vol. v. p. 82. Sufficient here to observe that the notion of diversion, entertainment, is comparatively of recent introduction into the word. 'To amuse' was to cause to muse, to occupy or engage, and in this sense indeed to *divert*, the thoughts and attention. The quotation from Phillips shows the word in transition to its present meaning.

Camillus set upon the Gauls, when they were *amused* in receiving their gold.—HOLLAND, *Livy*, p. 223.

Being *amused* with grief, fear, and fright, he could not find a house in London (otherwise well known to him), whither he intended to go.—FULLER, *Church History of Britain*, b. ix. § 44.

A siege of Maestricht or Wesel (so garrisoned and resolutely defended) might not only have *amused*, but endangered the French armies.—Sir W. TEMPLE, *Observations on the United Provinces*, c. 8.

To *amuse*, to stop or stay one with a trifling story, to make him lose his time, to feed with vain expectations, to hold in play. —PHILLIPS, *New World of Words*.

In a just way it is lawful to deceive the unjust enemy, but not to lie; that is, by stratagems and semblances of motions, by *amusements* and intrigues of actions, by ambushes and wit. by simulation and dissimulation.—J. TAYLOR, *Ductor Dubitantium*, b. iii. c. 2.

ANATOMY. Now the act of dissection, but it was often used by our elder writers for the thing or object dissected, and then, as this was stripped of its flesh, for what we

now call a skeleton. 'Skeleton,' which see, had then another meaning.

Here will be some need of assistants in this live, and to the quick, dissection, to deliver me from the violence of the *anatomy*. —WHITLOCK, *Zootomia*, p. 249.

Antiquity held too light thoughts from objects of mortality, while some drew provocatives of mirth from *anatomies*, and jugglers showed tricks with skeletons.—Sir T. BROWNE, *Hydriotaphia*.

ANIMOSITY. While 'animosus' belongs to the best period of Latin literature, 'animositas' is of quite the later silver age. It was used in two senses; in that, first, of spiritedness or courage ('*equi animositas*,' the courage of a horse), and then, secondly, as this spiritedness in one particular direction, in that, namely, of a vigorous and active enmity or hatred (Heb. xi. 27, Vulg.). Of these two meanings the latter is the only one which our 'animosity' has retained; yet there was a time when it also had the other as well.

When her [the crocodile's] young be newly hatched, such as give some proof of *animosity*, audacity, and execution, those she loveth, those she cherisheth.—HOLLAND, *Plutarch's Morals*, p. 977.

Doubtless such as are of a high-flown *animosity* affect *fortunas lacinosas*, as one calls it, a fortune that, sits not strait and close to the body, but like a loose and a flowing garment.—HACKET, *Life of Archbishop Williams*, part i. p. 30.

In these cases consent were conspiracy; and open contestation is not faction or schism, but due Christian *animosity*.—HALES, *Tract concerning Schism*.

Cato, before he durst give the fatal stroke, spent part of the night in reading the Immortality of Plato, thereby confirming his wavering hand unto the *animosity* of that attempt.—Sir T. BROWNE, *Hydriotaphia*.

ANNOY,        } Now rather to vex and disquiet than  
ANNOYANCE. } seriously to hurt and harm. But

until comparatively a late day, it was true to its etymology, and admitted no such mitigation of meaning.

For the Lord Almygti *anoyede* [*nocuit*, Vulg.] hym, and bitook him into the hondes of a womman.—*Judith* xvi. 7. WICLIF.

Than cometh malignitee, through which a man *annoieth* his neighbour, as for to brenne his house prively, or enpoison him, or sle his bestes, and semblable things.—CHAUCER, *The Persones Tale*.

Against the Capitol I met a lion,  
Which glared upon me, and went surly by,  
Without *annoying* me.

SHAKESPEARE, *Julius Cæsar*, act i. sc. 3.  
Look after her,

Remove from her the means of all *annoyance*,

And still keep eyes upon her.

Id. *Macbeth*, act v. sc. 1.

ANTICS. Strange gestures now, but the makers of these strange gestures once.

Behold, destruction, fury, and amazement,  
Like witless *antics*, one another meet.

SHAKESPEARE, *Troilus and Cressida*, act v. sc. 4.

Have they not sword-players, and every sort  
Of gymnastic artists, wrestlers, riders, runners,  
Jugglers and dancers, *antics*, mummers, mimics ?

MILTON, *Samson Agonistes*.

APPARENT, } With the exception of the one phrase  
APPARENTLY. } 'heir *apparent*,' meaning heir evi-  
dent, manifest, undoubted, we do not any longer em-

employ 'apparent' for that which appears, because it *is*, but always either for that which appears and is not, or for that which appears, leaving in doubt whether it is or no. Thus we might say with truth in the modern sense of the word, that there are *apparent* contradictions in Scripture; we could not say it in the earlier sense without denying its inspiration.

It is *apparent* foul play; and 'tis shame  
That greatness should so grossly offer it.

SHAKESPEARE, *King John*, act iv. sc. 2.

At that time Cicero had vehement suspicions of Cæsar, but no apparent proof to convince him.—NORTH, *Plutarch's Lives*, p. 718.

The laws of God cannot without breach of Christian liberty, and the apparent injury of God's servants, be hid from them in a strange language, so depriving them of their best defence against Satan's temptations.—FULLER, *Twelve Sermons concerning Christ's Temptations*, p. 59.

Love was not in their looks, either to God  
Or to each other, but *apparent* guilt,  
And shame and perturbation and despair.

MILTON, *Paradise Lost*, b. x.

At that time [at the resurrection of the last day], as the Scripture doth most *apparently* testify, the dead shall be restored to their own bodies, flesh and bones.—*Articles of the Church* (1552).

APPREHENSIVE. As there is nothing which persons lay hold of more readily than that aspect of a subject in which it presents matter for fear, ‘to apprehend’ has acquired the sense of to regard with fear; yet not so as that this use has excluded its earlier; but it *has* done so in respect of ‘apprehensive,’ which has now no other meaning than that of fearful, a meaning once quite foreign to it.

See their odds in death:

Appius died like a Roman gentleman,  
And a man both ways knowing; but this slave  
Is only sensible of vicious living,  
Not *apprehensive* of a noble death.

WEBSTER, *Appius and Virginus*, act v. sc. 3.

She, being an handsome, witty, and bold maid, was both *apprehensive* of the plot, and very active to prosecute it.—FULLER, *The Profane State*, b. v. c. 5.

My father would oft speak

Your worth and virtue ; and as I did grow  
More and more *apprehensive*, I did thirst  
To see the man so praised.

BEAUMONT AND FLETCHER, *Philaster*, act v. sc. 1.

ARTIFICIAL, } That was ‘artificial’ once which  
ARTIFICIALLY. } wrought, or which was wrought,  
according to the true principles of art. The word

has descended into quite a lower sphere of meaning; such, indeed, as the quotation from Bacon shows, it could occupy formerly, though not then exactly the same which it occupies now.

Queen Elizabeth's verses, some extant in the elegant, witty, and *artificial* book of *The Art of English Poetry*, are princely as her prose.—BOLTON, *Hypercritica*.

We, Hermia, like two *artificial* gods,<sup>1</sup>

Have with our needs created both one flower.

SHAKESPEARE, *Midsummer Night's Dream*, act iii. sc. 2.

This is a demonstration that we are not in the right way, that we do not enquire wisely, that our method is not *artificial*. If men did fall upon the right way, it were impossible that so many learned men should be engaged in contrary parties and opinions.—J. TAYLOR, *A Sermon preached before the University of Dublin*.

This he did the rather, because having at his coming out of Britain given *artificially*, for serving his own turn, some hopes in case he obtained the kingdom, to marry Anne, inheritress to the duchy of Britany.—BACON, *History of Henry VII*.

ARTILLERY. Leaving the perplexed question of the derivation of this word, it will be sufficient to observe, that while it is now only applied to the heavy ordnance of modern warfare, in earlier use any engines for the projecting of missiles, even to the bow and arrows, would have been included under this term.

The Parthians, having all their hope in *artillery*, overcame the Romans other than the Romans them.—ASCHAM, *Toxophilus*, 1761, p. 106.

So the Philistines, the better to keep the Jews thrall and in subjection, utterly bereaved them of all manner of weapon and *artillery*, and left them naked.—JEWEL, *Reply to Mr. Harding*, article xv.

The Gods forbid, quoth he, one shaft of thine  
Should be discharged 'gainst that uncourteous knight;  
His heart unworthy is, shootress divine,  
Of thine *artillery* to feel the might.

FAIRFAX, *Tasso*, b. 17, s. 49.

And Jonathan gave his *artillery* unto his lad, and said unto him, Go, carry them to the city.—I *Sam.* xx. 40. Authorized Version.

ARTISAN, } ' Artisan ' is no longer either in English  
 ARTIST, } or in French used of him who cultivates  
 ARTFUL. } one of the *fine* arts, but only those of  
 common life. The fine arts, losing this word, have

now claimed 'artist' for their exclusive property; which yet was far from belonging to them always. An 'artist' in its earlier acceptation was one who cultivated, not the *fine*, but the *liberal* arts. The classical scholar was eminently the 'artist.' 'Artful' did not any more than 'cunning,' which see, imply art which had degenerated into artifice, or trick.

He was mightily abashed. and like an honest-minded man yielded the victory unto his adversary, saying withal, Zeuxis hath beguiled poor birds, but Parrhasius hath deceived Zeuxis, a professed *artisan*.—HOLLAND, *Pliny*, vol. ii. p. 535.

Rare *artisan*, whose pencil moves  
 Not our delights alone, but loves !

WALLER, *Lines to Van Dyck*.  
 For then, the bold and coward,

The wise and fool, the *artist* and *unread*,  
 The hard and soft, seem all affined and kin.

SHAKESPEARE, *Troilus and Cressida*, act i. sc. 3.

Nor would I dissuade any *artist* well grounded in Aristotle from perusing the most learned works any Romanist hath written in this argument. In other controversies between them and us it is dangerous, I must confess, even for well-grounded *artists* to begin with their writings, not so in this.—JACKSON, *Blasphemous Positions of Jesuits*, Preface.

Some will make me the pattern of ignorance for making this Scaliger [Julius] the pattern of the general *artist*, whose own son Joseph might have been his father in many *arts*.—FULLER, *The Holy State*, b. ii. c. 8.

Stupendous pile ! not reared by mortal hands ;  
 Whate'er proud Rome or *artful* Greece beheld,  
 Or elder Babylon its fame excelled.

POPE, *Temple of Fame*.

ASCERTAIN. Now to acquire a certain knowledge of a thing, but once to render the thing itself certain. Thus, when Swift wrote a pamphlet having this title, 'A Proposal for correcting, improving, and *ascertaining* the English Tongue,' he did not propose to

obtain a subjective certainty of what the English language was, but to give to the language itself an objective certainty and fixedness.

Sometimes an evil or an obnoxious person hath so secured and *ascertained* a mischief to himself, that he that stays in his company or his traffic must also share in his punishment.—J. TAYLOR, *The Return of Prayer*.

Success is intended him [the wicked man] only as a curse, as the very greatest of curses, and the readiest way, by hardening him in his sin, to *ascertain* his destruction.—SOUTH, *Sermons*, vol. v. p. 286.

ASPERSION. Now only used figuratively, and in an evil sense; being that which one *sprinkles* on another to spot, stain, or hurt him: but subject to none of these limitations of old.

The book of Job, and many places of the prophets, have great *aspersion* of natural philosophy.—BACON, *Filum Labyrinthi*.

No sweet *aspersion* shall the heavens let fall  
To make this contract grow.

SHAKESPEARE, *Tempest*, act iv. sc. 1.

ASSASSINATE. Once used, by Milton at least, as is now the French ‘*assassiner*,’ the Italian ‘*assassinare*,’ in the sense of to assault, treacherously and with murderous intent, even where the murderous purpose is not accomplished; and then, secondly, to extremely maltreat.

As for the custom that some parents and guardians have of forcing marriages, it will be better to say nothing of such a savage inhumanity, but only thus, that the law which gives not all freedom of divorce to any creature endued with reason, so *assassinated*, is next in cruelty.—MILTON, *The Doctrine and Discipline of Divorce*, b. i. c. 12.

Such usage as your honourable lords  
Afford me, *assassinated* and betrayed.

Id. *Samson Agonistes*.

ASSURE, } Used often in our elder writers in the  
ASSURANCE. } sense of ‘to betroth,’ or ‘to affianc.’  
See ‘Ensure,’ ‘Sure.’

*King Philip.* Young princes, close your hands.  
*Austria.* And your lips too; for I am well assured

That I did so, when I was first *assured*.

SHAKESPEARE, *King John*, act ii. sc. 2.

I myself have seen Lollia Paulina, only when she was to go unto a wedding supper, or rather to a feast when the *assurance* was made, so beset and bedeckt all over with emeralds and pearls. —HOLLAND, *Pliny*, vol. i. p. 256.

But though few days were before the day of *assurance* appointed, yet Love, that saw he had a great journey to make in a short time, hasted so himself, that before her word could tie her to Demagoras, her heart hath vowed her to Argalus.—Sir PHILIP SIDNEY, *Arcadia*, p. 17.

ASTONISH. ‘To astonish’ has now loosened itself altogether from its etymology, ‘attonare’ and ‘attonitus.’ The man astonished’ can now be hardly said to be ‘thunderstruck,’ either in a literal or a figurative sense. But continually in our early literature we shall quite fall below the writer’s intention unless we read this meaning into the word.

Stone-still, *astonished* with this deadly deed,  
Stood Collatine and all his lordly crew.

SHAKESPEARE, *Lucrece*.

The knaves that lay in wait behind rose up and rolled down two huge stones, whereof the one smote the king upon the head, the other *astonished* his shoulder.—HOLLAND, *Livy*, p. 1124.

The cramp-fish [the torpedo] knoweth her own force and power, and being herself not benumbed, is able to *astonish* others.—Id. *Pliny*, vol. i. p. 261.

In matters of religion, blind, *astonished*, and struck with superstition as with a planet; in one word, monks.—MILTON, *History of England*, b. ii.

ASTROLOGY, } As ‘chemist’ only little by little dis-  
ASTROLOGER. } engaged itself from ‘alchemist,’ and  
that, whether we have respect to the thing itself, or

the name of the thing, so ‘astronomer’ from ‘astrologer,’ ‘astronomy’ from ‘astrology.’ It was long before the broad distinction between the lying art and the true science was recognized and fixed in words.

If any enchantress should come unto her, and make promise to draw down the moon

from heaven, she would mock these women and laugh at their gross ignorance, who suffer themselves to be persuaded for to believe the same, as having learned somewhat in *astrology*.—HOLLAND, *Plutarch's Morals*, p. 324.

The *astrologer* is he that knoweth the course and motion of the heavens, and teacheth the same; which is a virtue if it pass not his bounds, and become of an *astrologer* an *astronomer*, who taketh upon him to give judgment and censure of these motions and courses of the heavens, what they prognosticate and destiny unto the creature.—HOOPER, *Early Writings*, Parker Society's Edition, p. 331.

ASTRONOMY, }  
ASTRONOMER. } See 'Astrology.'

Not from the stars do I my judgment pluck,  
And yet, methinks, I have *astronomy*,  
But not to tell of good or evil luck,  
Of plagues, of dearths, of seasons' quality.

SHAKESPEARE, *Sonnets*, 14.

Bowe ye not to *astronomyers*, neither axe ye onything of fals dyvynours.—*Levit.* xix. 31. WICLIF.

If *astronomers* say true, every man at his birth by his constellation hath divers things and desires appointed him.—PILKINGTON, *Exposition upon the Prophet Aggeus*, c. i.

ATONE, } The notion of *satisfaction* lies now in  
ATONEMENT. } these words rather than that of *re-*  
*conciliation*. An 'atonement' is the *satisfaction* of a

wrong which one party has committed against another, not the *reconciliation* of two estranged parties. This last, however, was its earlier meaning; and is in harmony with its etymology; for which see the quotation from Bishop Hall.

He and Aufidius can no more *atone*  
Than violentest contrarieties.

SHAKESPEARE, *Coriolanus*, act iv. sc. 6.

His first essay succeeded so well, Moses would adventure on a second design, to