
 The Aureate Terms in the Post-Chaucerian Period

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I

The first use of the term "aureate tongis" applied to literary style is found in the poem of William Dunbar who is one of the representatives of the Scottish Chaucerians.¹ The adjective "aureate" had been used by John Lydgate in his *Troy Book* (c.1420 *MED*) and by Oswald Gabelkhover in *The Boock of Physicke* (1599 *OED*), but it was used as an attribute to a thing, "lycoure" and "water" respectively. Dunbar, on the other hand, used it not only to denote the brilliancy or splendidness of literary skill in poetry but was completely aware of the importance of it as his poem in which he invokes Homer and Cicero to help his pen shows:

Discrive I wald, bot quho coud wele endyte

....

Noucht thou, Omer, als fair as thou coud wryte,
 For all thine ornate stilis so perfyte;
 Nor yit thou, Tullius, quhois lippis suete
 Off rethorike did in to termes flete:
 Your aureate tongis both bene all to lyte,
 For to compile that paradise complete.

The Goldyn Targe ll. 64-72

Important though it was for Dunbar in the early fifteenth century, the concept of aureation is difficult to define. There were many ways to express the lexical ornamentation of that age. Vere L. Rubel gives twelve different modifiers equivalent to "aureate" language: ornate, laureate, high and curious, silver, garnished, pullyshed, anamalit, embellished, fructuous, facundyous, sugurit and mellifluate.² William Geddie complains that the phrase "ornate style," "flood of eloquence" and the like are applied quite indiscriminately.³

However, for a fifteenth-century literary man, the nature of aureation seemed to be sufficiently clear. There was an anonymous poet who wrote an *Epitaffe of Jasper late Duke of Bedford*, and in the margin of its pages are written the names of the rhetorical device the poet had employed. For instance, "abuse" appears as an example of "introductio" ('borrowing of a foreign word') and is given the meaning 'to employ improperly.' Likewise, "encombred" is a case of "ficcio" ('making a new word') and "penalyte" is a "transsumpcio" ('new meaning') meaning 'suffering.'⁴ Although an attempt for the classification of rhetorical devices was by no means new in this age,⁵ the marginal comment tells us that conscious effort had been made at that time toward the borrowing of a word or giving a new meaning to the word. Since the interest for aureation mainly generates from this conscious attitude, it marks an important beginning for the history of aureate diction.

One of the earliest definition of aureate terms was given by John Cooper Mendenhall in his *Aureate Terms* (1919). He says that "aureate terms were those new words, chiefly Romance or Latinical in origin, continually sought ... for a rich and expressive style in English, from about 1350 to about 1530."⁶ The year 1350 was probably chosen as an approximate date for Chaucer (c.1340-1400), who was one of the most influential of ornate style of poetry, to begin to prepare for his literary activity, and by the year 1530 the careers of most English and Scottish Chaucerians who were the exponents of aureate writings had already been put to an end. During these one hundred and eighty years, England and Scotland saw the great influx of French words, the five decades since 1350 being the peak in borrowing as Otto Jespersen and A. Koszal's statistics show.⁷ Also, the influence of the grand rhetoriquers who endeavoured to enrich and embellish their language in the fifteenth-century France was strong in that period.⁸

Further, the definition is elaborated by Mendenhall, being given the criteria by which the word is judged as aureate. The criteria are the novelty, quantity and acceptability to its time.⁹ The novelty of a word at that time may roughly be determined even by us if we look at the date of the first quotation in either the *Oxford English Dictionary* or the *Middle English Dictionary*, and this is one of the things I am to study in the present thesis. The quantity of the new words in actual use during this period is known only by counting the frequency of the words in individual text, and this I am going

to do about the representative poems. Acceptability is difficult to know unless there happens to remain some mention of it by the contemporaries. Although he belongs to a little later period, George Puttenham gives a good example of conscious effort trying to gain an accepted place for what is called the new-fangled words e.g. politien, methodicall, placcation, compendious, prolix (*The Arte of English Poesie* 1589).¹⁰ The polemics over the inkhorn terms, which are roughly prose counterparts of aureate terms in poetry, by Gabriel Harvey and Thomas Nash present another example. "Harvey," Albert C. Baugh says, "was able to convict Nashe of 'interfuseth, finicallitie, sillogistrie'" and of seven other words and phrases in his *Pierce's Superrerogation* (1593).¹¹

Adding to this definition and criteria, Bengt Ellenberger emphasizes the polysyllabicity of the word to be qualified as aureate.¹² One of the principal devices to adopt a word of Latin origin into English — directly or indirectly through French — is by coinage i.e. affixation as in "jocundity" or "lachrymable,"¹³ and this naturally required the words to become polysyllabic. This fact and the nature of Romance words which are mostly polysyllabic help us decide the aureateness of the poems belonging to that period.

The aureate terms thus defined are mostly used by the Scottish and English Chaucerians. Chronologically, English Chaucerians such as John Lydgate, Thomas Hoccleve, Stephen Hawes and John Skelton come earlier than the Scottish ones who are James I, Robert Henryson, William Dunbar, Gavin Douglas and David Lindsay. However, since general assumption is that Scottish poetry had its heyday in the early Tudor period,¹⁴ whereas that age was "an age of intellectual blight" in England¹⁵ and because the mind of the Scottish Chaucerians were much more medieval¹⁶ being closer to Chaucer than Hawes or Skelton, the "makaris" in Scotland receive more attention as successors of Chaucer. Denton Fox sums up the situation as follows:

(The term Scottish Chaucerians) ... has usually been applied to the Scottish poets of the fifteenth and early sixteenth centuries who wrote, at least occasionally, in the formal "aureate" style and who inserted references to Chaucer into their poems.¹⁷

The poems in which the polysyllabic Latinate words are

sought are chosen from the works of four English and five Scottish Chaucerians mentioned above. Approximately one thousand lines of the most representative or ornate poem of each poet are taken up as samples. Since it is in the genre of allegory and the courtly poems that the influence of Chaucer is the strongest, hence aureation more conspicuous,¹⁸ I give precedence to this kind of poetry in the works of each poet whenever possible.

James I (1394-1437) comes nearest to Chaucer in the chronological order of the Scottish Chaucerians. It is easy to select a sample poem in his case because the works other than the *Kingis Quair*, for instance, *Christis Kirk on the Green* and *Peblis to the Play* which are attributed to him are of extremely doubtful authorship.¹⁹ *The Kingis Quair* (c. 1423), written in rhyme-royal, is 'Chaucerian' in the sense that its reference points are those of the code of 'courtly love.' C.S. Lewis says emphatically that "James I was influenced almost exclusively by Chaucer."²⁰ Emelye in "The Knight's Tale" in Chaucer's *Canterbury Tales* seems to have provided the model for "the lady" in James' poem, *Jane Beaufort*. James was married to her in 1424 after eighteen years of detention in England, and we find his joyful praise of verdant season as well as of his lover who is "the fairest or the freschest yong floure" (St.40 line 4) in the stanzas 31, 32 and 40 of his poem. This phraseology is strikingly similar to Chaucer's "Ther as this fresshe Emelye the shene" (l. 1068) or "And fressher than the may with floures newe" (l. 1037). The admonitions of Minerva and Venus to the poet in the stanzas 109, 129 and 132 remind us of Theseus' exhortation to Palamon and Emelye in ll. 2986-3089. The author ends his *Kingis Quair* by saying "Go litill tretis, nakit of eloquence / Causing simples and povetee of wit" (St.194 lines 1-2) which sounds like Chaucer's "Go, litel bok go, litel myn tragedye" (V-1786) in his *Troilus and Criseyde*. The very last stanza (St. 197), though it and St. 194 cited above are not included into the data for my linguistic calculation because they are beyond the line 1000, contains the author's eulogy for Chaucer.

Next in time comes Robert Henryson (c. 1430-1506). His *Testament of Cresseid*²¹ deals with the fate of Chaucer's Criseyde after her separation from Troilus. In fact this 616-line poem in the rhyme royal was printed after Chaucer's *Troilus and Criseyde* in the editions of Thynne (1532), Stow (1598) and Speght (1598) of Chaucer.²² Henryson himself acknowledges

that the poem is a continuation of Chaucer's and induces the audience into the latter's world by saying:

I tuik an quair — and left all vther sport
Written be worthie Chaucer glorious
Of fair Creisseid and worthie Troylus.

Testament of Cresseid 11.40-42

His language in this poem does not seem to be particularly ornate, but the descriptions of Phebus (St.29-31), Venus (St. 32-34), Mercury (St. 35-39) and Cynthia (St. 40-41) are sufficiently elaborate with full of polysyllabic end rhymes such as "dissimulait: alterait," "incurabill: abhominabill" or "malitious: amorous: gracious."

Henryson left us with two other major works, *Orpheus and Eurydice* and the translation of *The Morall Fabillis of Esope the Phrygian*. The former reveals little aureation,²³ and the latter, particularly its 63-line Prologue is of more interest to us in the present study. Ellenberger says that the Prologue contains 2.6 times the average number of latinisms of Henryson's works.²⁴

The lines of the *Testament* and the *Prologue*, however, fall short of the required amount of the data, and I chose the third story of Henryson's translation of Aesop's Fables, *The Tail of Schir Chantecler and the Foxe* (317 lines) to satisfy the rest. Not only is it in appropriate length but its plot is the same as Chaucer's "Nun's Priest Tale" in the *Canterbury Tales*. Although both poems are fabliau rather than courtly poetry which is expected to be more learned and literary (hence aureate), they are extremely "artful, sophisticated and rhetorical".²⁵ Particularly the last four stanzas of *Schir Chantecler* are sonorous with rich feminine endings and alliteration.

William Dunbar (c. 1460-c. 1520), a minor official at James IV's court, is the main representative of Scottish poetry in its Golden Age.²⁶ He was primarily an occasional poet²⁷ who wrote more than eighty poems²⁸ of which fifty-two consist of less than fifty lines and thirty, less than two hundred lines. His longest poem, *The Flyting of Dunbar and Kennedie*, has 552 lines, but it has few aureation. The next longest poem, *The Tretis of the Tua Mariit Wemen and the Wedo* (530 lines), is a parody of 'a chanson de mal mariee,'²⁹ not a courtly poem, but since it contains the widow's lecherous les-

son which has 1.4 of the average polysyllabicity of Dunbar's works³⁰ and because it is his most artificial masterpiece, it serves us as our data.

Our next material in Dunbar's poems in *The Thrissil and the Rois* (189 lines, 1503). It is the court poem in the high style with its beginning very much like "the General Prologue" of the *Canterbury Tales*. It is full of "dulce" and "redolent" (1. 47) atmosphere with Aurora, Phebus, May, Flora, Neptune, Eulos, Juno and Nature exchanging conversations with the poet in the dream. The last part of the poem when the poet awakens resembles the end of the *Parliament of Fowls* in which the author was also awakened by the "shoutyng" of "that foules" (PF 11. 693-4).

The last poem of Dunbar in our data is the *Goldyn Targe* (279 lines, 1508) which is the most aureate allegorical poem of all his works.³² The poet's slumber in the rose garden in May and his successive dream visions seem to be a more richly decorated replica of the last mentioned poem. Dunbar's debt to Chaucer is seen in the third stanza from the last, beginning "O reverend Chaucere, rose of rethoris all ..." (1. 253).

Nearly contemporary to Dunbar is Gavin Douglas (1475-1522), uncle to Angus Douglas, the husband of the widowed queen of James IV. He became Bishop of Dunkeld later in his life, but his fame rests on the translation of the *Aeneid* (1513), which won him reputation as the forerunner of "a Renaissance translation."³³ However, translations are excluded as samples in this study, and I take into consideration only his "Prologue" (515 lines) to the Book One of the *Aeneid*,³⁴ which too has "aureate magnificence" according to Wittig.³⁵ In it Douglas pays tribute to Chaucer but does not commit himself further in that praise.³⁶

Douglas' longest original composition is the *Palice of Honour* (1278 lines) of which only first 58 stanzas (9 lines each) are taken for the present study. Fox says that this poem is "especially interesting here because it so clearly stands in the Chaucerian tradition."³⁷ It is again an allegorical poem with the dream vision of "a gardyne of plesance" full of daisies, marigold and the birds. The setting and the personae treated there partly remind us of Chaucer's *Legend of Good Women*, Dido, Troilus and Cressida, Pirus and Thysbe or Progne and Philomela being referred to in the course of Poet's

adventure, which is also somewhat like that in Chaucer's *House of Fame*.

David Lindsay (1490-1555) is the last of the Scottish Chaucerians,³⁸ who wrote many complaints and petitions. Although he gained tremendous popularity among the nations of Scotland about two centuries after his death,³⁹ the heyday of the Scottish poetry had already passed in his time, and the verses were beginning to be used as tools for political and religious controversies.

The most Chaucerian poem among Lindsay's in content as well as in language is *The Dreame of Schir David Lyndesay* (1036 lines, 1528).⁴⁰ It takes, again, materials from the allegorical dream of a poet. The description of Phebus, Mars, Jupiter and other members in the celestial court is heavily accentuated by polysyllabic ornate words.

In order to see Lindsay's idea about the courtly life in which he spent his young days, I take up another poem of his, *Ane Supplicatioun Directit to the Kingis Grace, in Contemptioun of Syde Taillis* (174 lines). Inclusion of this poem into our data reduces the number of the lines of his *Dreame* to be used as data into 830 lines.

The next group of poets to be studied are the English Chaucerians. Since, however, the Chaucerian tradition had been carried on and expanded with technical brilliance mainly in Scotland rather than in England in the post-Chaucerian period, as it was stated on p.101, the English group of Chaucerians receives but a brief treatment in this study. Lydgate consolidated the position which Chaucer had won for English as the language of courtly and poetic usage, though his merit lies mostly in his "workmanlike virtue" rather than in literary artistry.⁴¹ The works of Hoccleve, Howes and Skelton are far less important than Lydgate's. However, they are sufficiently interesting for the study of the use of aureate terms.

John Lydgate (c.1370-1449) is a prolific writer (some 145,000 lines in total),⁴² but his works such as *The Fall of Princes* (36,365 lines), *The Troy Books* (29,626 lines) or *The Siege of Thebe* (4716 lines) are too long to use as materials for comparison with the works of other Chaucerians, and I selected four poems of considerable variety from the *Minor Poems of John Lydgate* (EETS).⁴³

1. *Benedic Anima Mea Domino* (84 lines) - a religious poem
2. *A Prayer for King, Queen, and People* (174 lines, 1429)
3. *Ballade at the Reverence of Our Lady, Queen of Mercy* (140 lines)
4. *The Testament of Dan John Lydgate* (up to the line 606)

Thomas Hoccleve (c. 1368-1450) knew Chaucer in person and "was either with Chaucer when he died or saw him on his 'bed mortel' just before his death," according to Furnivall and Golancz.⁴⁴ From his works, I selected three poems of different genres, one of which (*The Letter of Cupid*; the original title was in Latin as seen below) had been incorporated into Thynne's edition of Chaucer's works.

1. *Test Balade Ensuyvante feust translatee au commende-
mente de mon Meistre Robert Chichele* (160 lines) - a religious poem
2. *Litera Cupidinis, dei Amoris, directa subditis suis
Amatoribus* (476 lines, 1402) - treatise on the defence of women
3. *Thomas Hocclibe's Complaint* (413 lines, 1421)

Stephen Hawes (1474-1523) is a contemporary of Dunbar and Douglas, and is remembered mainly by an allegorical poem called *The Passetyme of Pleasure* (5800 lines, 1509). His place in the history of literature is either "the last of the Chaucerian courtly poets⁴⁵ or the principal exponents of aureation in the early Tudor period.⁴⁶ In either case, Wood says that there is not much to notice in Hawes's works beyond the number of latinisms filling the language.⁴⁷ But this quality of his verse serves well to our purpose and I take the first thousand lines of his above-mentioned poem as our sample.

Lastly comes John Skelton (c. 1460-1529). He is too versatile a poet in the experiment of rhymes to be called a courtly poet, but he contributed to the courtly tradition of Chaucer by writing an allegorical poem named *Garlande of Laurell* (1600 lines, 1523). The language of this poem is especially aureate, according to Rubel,⁴⁸ and we hope to see if it is true in the present study of his words within the first thousand lines of this poem.

II

The study of the aureate terms in those Scottish and English Chaucerians begins with the survey of the distribution and frequency ('tokens' in Ellenberger's term) of the words. First, all polysyllabic Romance vocabularies in their works selected for this study¹ have been counted, and it amounted to 2082. Then, the words the first quotation of which in the *Oxford English Dictionary* is before 1370 are dropped out of consideration as non-novel words in the post-Chaucerian period, because the first work of Chaucer, which was presumably *An ABC*, was written between 1369 and 1372. The number of the remaining words, which is called 'types' by Ellenburger, is 1,109. Following is the list of the types and the number of tokens used by each author.²

List I

abash (18)³-Dg 1; abashment-Sk 1; abhor-Dg 2; abject-Ha 1, He 1, Dg 1; absent (13)-Dg 1; abusion (4)-Ha 2, Ln 2; acceptable (1)-Ld 1; accessory-Sk 1; accidance-Ha 1; accompany-Ha 1, Dg 2; accomplish (11)-Ld 2; accomplishment-Sk 1; accustom-Sk 1; accustomable-Sk 1; acquaintance (19)-Ld 2, Sk 1, Du 1; addition-Dg 1; address-Dg 1, Ln 1; adhere-Dg 1; adjective-Ha 1; admit-Ha 1, Dg 2; adulation-He 1; advance (19)-Ld 2, Sk 5, K 2, Dg 1, Ln 2; advert-Ld 2; advertence (4)-K 1; advertise-Ha 1; advertisement-Sk 1; *aggregate* (2)-Ha 1; aggrievance-Dg 1; agreeable (8)-Ld 1, Sk 1, K 1, He 1, Dg 2; agreement-Sk 1; alteration-Ho 1; alterly-K 1, alter(ed) (1)-He 2, Dg 1; altitude (64)-Ld 1; amoret(is) (2)-K 1; amorously (1)-K 1, amplication-Ha 1; amplify-Sk 1; ancient-Sk 1; annex(ed) (6) Ha 1; announce Ha 1; antique(1)-Ln 1; antiquity-Ha 5, Ln 1; apparel(6)-Ld 1, Sk 1; apparel (w.)(20)-Du 1; apparently-Sk 1; appeal-Ld 1; appearance(9)-Ha 1, He 1; appeaser-K 1; *appetite*(16)-Sk 2, K 2, He 2; appoint(ed)(5)-Sk 1; *apply*(2)-Ho 2, Ld 1, Ha 1, He 1; apposal-Sk 1; approach(16)-K 2, He 1, Du 2, Ln 1; arctic(14)-Sk 1; archery-Du 1; *argument* (13)-Sk 1, Ha 3; argumentation-Ha 2; arrect-Sk 1; artificer-Ld 1; artillery(1)-Du 2; *ascend*(7)-Ld 1, K 1, He 1, Ln 1; ascent-Ld 1; aspect(7)-Ha 1, K 3, Dg 1; assail(12)-Ho 2; assignment-Sk 1; assist-Sk 1; assistance-Ld 1; assure-Sk 1; assurance(2)-Ld 1, Ha 1; astonate(20)-K 1; astrology(4)-Sk 1; attain(23)-Ho 2, Ld 2, Sk 1, Ha 4, K 2; attempter(16)-Du 1; attendance(3)-Ld 2; audience(24)-Ld 1, Ha 3, Dg 1; audit-Ld 1; auditor(1)-Ha 1, Du 1, Ln 1; aug-

ment(1)-Dg 1; aureate Ld 4, Du 1; Aurora(2)-Ld 1, Du 1, Ln 1; author(15)-He 1; authority(23)-Ha 5; avaunt(16)-Ho 1; avenge(1)-Ld 1; ballad(8)-He 1, Du 2; banish(3)-Du 2; barren(8)-Ld 1; bawdry(3)-Sk 1; begary-Ln 1; benediction-Ld 1; benevolence Ld 1, Sk 1, Ha 2, K 1; benignity(20)-Ld 3; *benignly*(9)-K 1; blasphamation-Ln 1; blemisher(v.)-K 1; boisterous-Sk 1; bombard-Dg 1; border(48)-Dg 1, Ln 2; boreal-Sk 1, Dg 1; bounteous(2)-Ld 1, Ha 1; bracer(1)-Sk 1; breviation-Ha 1; brevity-Ha 1; brevity-Ha 1; bribery-Sk 2; brigand-Ld 1; brutal-He 1, Dg 1; bucolical-Sk 1; calendis(2)-Ld 1, K 1; cankred-Ld 2; captation-Sk 1; carders-Sk 1; carnal-Ha 1, He 1; casualty-K 1; causeless (20)-Ho 1; caseway-Ln 1; *cautelous*-He 1; celestial(1)-Ld 2, Ha 1, Dg 2, Ln 2; celical-Dg 1; celsitude-Ln 2; chaplet(6)-Ld 1, Sk 2, K 3; charter(1)-Ln 1; chisel(v.)(2)-Ha 1; circuit(1)-Ln 1; circular(1)-Ha 1, K 1, Ln 3; circulate-Ln 1; circumlocution-Dg 1, clarifi(ed)-Ha 2, Du 1; clarioner-Sk 1; cognition-Ln 1; collateral(1)-Ln 1; collation-He 1, Ln 1; *college*(1)-Sk 2; combust(3)-Ho 1, Dg 1; comedy(1)-Sk 1; comicar-Sk 1; *commend*(5)-Ho 1, Ld 2; commendable(1)-Sk 1; commendation(3)-Ho 1, Sk 1; commit(1)-Sk 1, Dg 1; commodity-Ln 1; commonwealth-Ln 1; commove(d)(5)-Dg 2; *communication*-Sk 1 commutation-Ha 1; compatiency-K 1; compact-Dg 1; compare(n.)-Sk 1; Du 1, Dg 7; compel(led)(4)-He 1, Dg 3; *compendious*-Dg 1, Ln 1; complacence-Ha 1; compile(d)(1)-Sk 1, Ha 1, He 1; compiler-K 2; complain(75)-Ho 6, Ld 3, K 1, Dg 1; complaint (52)-Ho 2, Ld 3, K 1, He 1, Ln 1; *complete*(3)-Du 1; complexion(9)-Ln 1, complexionate-Ln 1; comprise(d)-Sk 3, K 1; conceit(8)-Ho 2, Sk 2, Ha 1, Dg 2; concern-Ld 1; conclude (26)-Ld 1, Ha 2, He 2, Ln 2; *conclusion*(88)-Ho 1, Ha 1, K 1, Ln 2; condescend(5)-Ld 1, Sk 1, Ha 1, Dg 1; condite-K 1; conduit(3)-Sk 1, Ha 1; confection-He 1, Du 1; confess(18)-Ho 2; *confession*-Ld 3; confute(d)-Sk 1, congruence-Sk 1; congruity-Ha 1; conject(8)-Sk 1; conjecture (1)-Sk 1; conjunct-Dg 2; conjuration(3)-Dg 1; conjure (4)-Du 1, Dg 1; consequent(3)-Du 1, Ln 3; consequently-Sk 1; conserve(10)-Ld 1, K 1, Du 1; considerance-Du 1; consideration(2)-Ln 1; consider(92)-Ld 2, Du 2, Ln 6; consign-Ld 1; consolation(3)-Ho 1, Ld 1, Ha 3, He 1; consolatory (3)-Sk 1; *conspire*(1)-Dg 1; constant(3)-Ho 2, Dg 3, Ln 1; constitute-Ha 1; constitution-Ha 2, Ln 1; constrain(7)-Dg 9, Ln 1; construe(3)-Sk 1, Ha 1; consuetude-Du 1; *consume* (10)-Ha 2; contagious(1)-Ld 1, Dg 1; *contain*(18)-Ld 1, Sk 3, He 1, Dg 1, Ln 2; content(1)-Sk 3, Ha 1, He 1; continu-

ance(2)-Ha 2; contract(2)-Ho 1; *contradiction*- Sk 1; convenable(27)- Sk 2, Ln 1; convenience-Ld 1; convenient(5)-Ld 1, Ha 2, Dg 1; *convert*-Ho 1, Ha 3, K 1; convocation(14)-He 1; convoiar-Dg 1; convey(2)-K 4; cordial(1)-Sk 1; correct(12)-Ld 1, Sk 1, Ha 1, He 1, Dg 1; correspond-He 1; *corrupt*(12)-Ha 1, Dg 1; countenance(51)-Du 1, Ln 1; counterpoise(2)-Ld 1; counterweigh-Sk 3; courage(82)-Ho 4, Ld 3, Sk 2, Ha 1, K 2, He 1, Du 3, Dg 2; cowardy-K 1; *credence*(7)-He 1, cremesye-K 1; cristallyne-Ld 1, Du 1, Ln 1; cruciate-Ln 1; cubicular-Ln 1; curious(16)-Du 1; *curiously*(1)-Sk 1, Du 1; *current*-Ld 1; danger(54)-Du 1, debar(red)-Sk 1; decade(s)-Sk 1; decay(ed)-He 1; deception-He 1; *decide*-Ln 1; declinal-Ha 1; decrease(1)-Ld 1; decupla Dg 1; dedicate(1)-Dg 1; deface(6)-Ld 1; defame(15)-He 1; define(10)-Ld 1; Dg 1; defence(20)-Ho 2, Ld 5, Sk 1, He 2, Dg 3; definitive(1)-He 1; deform(ed)-He 1; defume-He 1; degenerate-He 1; deifi(ed)-He 1; delectable(1)-Ha 2, He 1, Dg 3; *delicate*(10)-Ha 4, Ln 1; delude-He 1; deluge(3)-Ld 1; demeanour-Sk 1; demerite(s)-Dg 1; demonstrate-Ha 1; demonstration(4)-Ha 2; demure-Sk 3; denomination-Sk 1; depend-Ld 1; dependent(1)-Dg 1; deplume-Dg 1; depure(d)-Ha 4, Du 1; derogation-Sk 1; *describe*(26)-Ld 1, K 2, Du 2, Dg 2, Ln 5; *description*(14)-Ha 1, Ln 1; descriptor-Ln 1; despair(v. 19)-Ld 1, Dg 1; desesperance(3)-Ld 1; *desolete*(9)-He 1, Du 1, Ln 2; *desolation*-Ln 1; despair (n. 16)-Dg 1, despite(50)-K 1; despitous(15)-Du 1; destitute-He 1; determine(9)-Ho 1, Sk 1, Ha 3, K 1, Dg 1; device(14)-Ln 1; devilish-Sk 1; diapason-Dg 1; diatesserial-Dg 1; dicer(s)-Sk 1; different-He 1; difficil-Dg 1; *difficulty*(8)-Ha 1, K 1; diffound-Dg 1; diffundant-Dg 1; diffuse-Sk 1; digest-He 1; digestion(1)-He 1, Dg 1; diligence(36)-Ld 1, Sk 2, Ha 7, He 1, Dg 1, Ln 1, diligent(9)-Dg 1, Ln 1; diminute He 1; diminue-Dg 1, direct(7)-Ld 2, Ha 2, K 1; directly-Ha 4; directory Ld 1; discant-Dg 1; discern(9)-Ha 3, K 1, Du 1; *discharge*(4)-Ho 1, Sk 2; *discipline*(4)-Ld 1, K 1; discomforture-Ln 1; *discover* -Ln 1; discrepance-Dg 1; discure(d)-Sk 1; discuss(2)-Sk 1; disdain(23)-Ho 1, Ld 4, Sk 2, K 1, He 1, Ln 1; disfigure(6)-Ha 1, Ln 1; disguise(d)(5)-He 1; *dishonest*(8)-Ho 1; disnull-Ha 1; disobedience-Ho 1; disobey(2)-Ho 2, Ld 1; disperse-Dg 1; dispone(8)-Ln 1; dispose(14)-Ha 1; disposition(17)-Ha 7; dispraise(4)-Ha 1; disputation(1)-He 1; dissemble-Du 1; dissent-Ld 1; dis severance(2)-Ho 1, K 1; dissimulance Ld 1, Du 1; dissimulate-Ho 1, He 2, Du 1; *dissolute*-Ld 1; dissolution(1)-Ld 1; dissuasive-Sk 1; distant(1)-Dg 1; distill(ant)-Ld 1,

Ha 1, Dg 1; *distrain*(16)-Dg 1; *distribution*-Ha 1, He 1, Ln 1; *divide*(30)-Sk 1, Ha 1, K 1, He 1, Dg 2, Ln ;
division-Sk 1, Ha 1; *divine*(80)-He 2, Dg 1; *divinity*(12)-He 1, Dg 1, Ln 3; *doctrine*(17)-Ho 1, Ld 1, Sk 1, Ha 6, He 1; *dolour*(2)-Ho 2, Ha 1, He 1, Dg 2, Ln 4; *dolorous*(1)-Ld 1, Dg 1, Ln 2; *domination*(7)-Ld 3, Ha 2, Ln 1; *domine*-Ha 1; *donative*-Ld 1; *doolie*-He 1 ; *doubtfulness*-Ld 1, Ha 1, K 1; *doubleness*(9)-Ho 1; *doubtful*-Ha 1; *doubtless*(35)-Ho 1, Ha 2; *dulce*-Du 1, Dg 1, Ln 1; *dulcet*-Ha 4, Dg 1; *dulcore*-Ln 1; *dungeon*(2)-Ld 1; *duplat*-Dg 1; *duplicity*-Ha 1; *duration*(2)-Ld 1, *eclipse*(d)-Sk 1; *ecstasy*-He 2, Dg 1; *edify*(2)-Dg 1; *effect*(79)-Ho 1, Sk 1, Ha 1, K 2; *effectually*-Ho 1; *effectuously*-Ln 1; *effeir*-Du 1; *efflate*(d)-He 1; *effray*-He 1, Du 1; *effusion*-Ho 1; *elation*(2)-Ho 1; *elect*-Sk 1, Ha 1; *electuary*(3)-He 1; *element*(7)-Ha 1; *elevate*(1)-Ha 1, Dg 1; *elocution*-Ha 3; *eloquence*(6)-Sk 2, Ha 2, He 1, Dg 8, Ln 2; *eloquent*-Ha 3, He 1, Du 2; *embeauti*(ed)-Sk 1; *embattle*(1)-Sk 1; *emboss*(ed)(2)-Sk 2; *embrace*(33)-Ho 1, Ld 4, Sk 1; *embraid*-Sk 1; *embroider*(ed)-Sk 4, Dg 2; *embud*(ded)-Sk 1; *empicture*(d)-Sk 1; *employment*-Sk 1; *enamelled*-Ha 2, K 1, Du 3, Dg 1; *enclose*(18)-Sk 1, Du 1; *encourage*-Sk 1; *encrampish*(ed)-Sk 1; *encrown*-Sk 1; *encrisp*(ed)-Sk 1; *endure*(85)-Ld 1, Sk 3; *endeavour*-Sk 1; *endeavourment*-Sk 2; *endow*-Ho 1; *enforce*(d)(31)-Sk 1, Du 1; *engine*(12)-Ho 1, Sk 1, Dg 6, Ln 5; *englaze*-Sk 1, Du 1, *engrain*-Sk 1; *engrape*-Sk 1; *engrave*-Dg 1; *enhance*(6)-Ho 2, Ld 1; *enprent*-Du 1; *enrail*(ed)-SK 1; *ensure*(d)(7)-Ho 1, K 1; *entailyeit*-Ln 1; *entalent*(ed)(1)-Ho 1; *enter*(ed)(51)-Ld 1, K 1, Du 1, Ln 2; *enterprise*-K 1, Dg 1; *entune*(d)(3)-Sk 1; *enturve*(d)-Sk 1; *envault*(ed)-Sk 1; *envelope*(1)-Dg 1; *enverdure*-Sk 1; *envermeil*-Ld 1, Ln 1; *environ*(14)-Sk 1, Ha 1; *equal*(5)-Du 1; *equipollent*-Ha 1; *equivalent*-He 1; *erect*(1)-Sk 1; *eschew*(50)-Ho 2, Ld 1, Ha 6, Du 1; *especial*(5)-Ho 1, Ld 1; *especially*-Ha 2, *esperance*-He 1, Dg 1; *essence*-Ln 1; *estimation*(3)-Ha 3; *etern*(27)-Ld 5, Dg 2; *eternal*(3)-Ln 1; *eternally*(8)-Ld 2; *evasion*-Sk 1; *evidence*(1)-Dg 1; *evident*-Du 1, Dg 1, Ln 1; *examination*(1)-Sk 1; *example*-Ho 1, Ha 1, He 1, Du 1; *exceed*(3)-Sk 2, Ha 1; *excel*-Sk 1, Ha 1, Dg 3, Ln 2; *excellently*(16)-Ho 2, Ld 1, Sk 1, Ha 4, Dg 5, Ln 1; *excellently*-Ln 1; *excellence*(16)-Ho 1, Ha 3, K 3, Ln 5; *except*(2)-Ln 1; *exclamation*(1)-Sk 1, Ln 1; *exclude*(d) Ha 1, He 2; *excusable*(1)-Ho 1; *exemplify*-Ha 4; *exempt*(ed)(1)-Ln 1; *exerce*(1)-Ln 1; *exercise*(5)-Ha 1, Ln 1; *exhaust*-Dg 1; *exhort*-He 1; *exorn*(eth)-Ha 1; *expedient*-Ha 2; *expense*-Du 1;

experience(26)-Ld 1, Ha 2, Dg 1; experient-Ha 1; expert
 (8)-Ha 2, He 1, Dg 2; expire-He 1; exposition(2)-Dg 1;
 expositor(s)-Dg 1; expoun(12)-Ln 1; express(23)-Ho 1, Ld
 2, Ha 2, K 1, Dg 2, Ln 2; expul(s)-He 1; exquisite-He 1;
 extend(1)-Sk 1; Ha 1; extinguishable-Ha 1; extoll-Sk 1;
 facer(s)-Sk 1; facture-K 1; faculty(5)-Ho 1; facundious-
 Ha 1; facundiously-Ha 1; famous(7)-Sk 4, Ha 9, He 1, Du
 1, Ln 4; famously-Sk 2; fatal(5)-Sk 2, Ha 5, He 1, Dg 3;
 fecund-Ha 1, He 1, Dg 1; felicity(19)-Ld 1, Du 1, Dg 1,
 Ln 2; felter(ed)-He 1; feminie(1)-K 1, Dg 2; feminity(1)-
 He 1; fervence-Ld 1; fervent(1)-Ho 1, Sk 1, Ha 2, He 1,
 Ld 1; fiction(s)-Ha 2; fidelity-Ha 1; figural-He 1;
 figurate-He 2, Dg 1; figuration-Dg 1; figure(42)-Sk 1, Ha
 3, K 1, He 2, Dg 1, Ln 1; flatter(12)-Du 1, Ln 1, flat-
 tery(23)-Ho 1, Ha 1; forfeit(ed)-K 1; *forg*er(s)-Sk 1;
 formally(2)-Ha 1; formidable-Sk 1; fortify-Du 1; fortit-
 tude(2)-Ha 2; fortunate(11)-K 1, He 1; forvay-Du 1, Dg 2;
 fountain-Ld 1, Ha 1, Dg 1, Ln 2; fraction-Dg 1; fragrant-
 Sk 1, Ha 1, Du 1, Dg 1, Ln 1; *frailty*-Ld 2; frivol-He 1;
 frivolous-He 1, Dg 1; *fructuous*(1)-Ld 1, Sk 1; fruition-
 Ln 2; fruster-Du 1; frustrate-Dg 1; furious(3)-Dg 2, Ln 1,
 furiously Ln 1; funeral(4)-Dg 1, furnish-K 1, Du 1;
 gallant-Du 1, Dg 2; gambol(s)-Sk 1; gargoyle-Ha 1; gar-
 nish-Sk 1; gender(1)-Ha 1; generable-He 1, *generalty*-Ho
 1; generation(4)-Ld 1; glorificate-Ln 1, glory(61)-Ld 1,
 Sk 1, Ha 1, Dg 2, Ln 1; graceless(2)-Sk 1; grammer(1)-Ha
 5; gravity-Dg 1, Ln 1; habilliment-Sk 2; habitation(6)-Ho
 1, Ha 1; harbergage(4)-Ld 1; harmoni(es)(6)-Sk 1, Ha 1,
 K 1, Du 2, Dg 5, Ln 1; hemisphere(3)-Ld 1, Ha 1, history-
 Dg 1; horizon(67)-Ld 3, K 1, *horologe*(2)-He 1, Dg 1;
 humanity(2)-Ld 1, Sk 1, Ha 1, He 1, Dg 1, Ln 1; humbly(5)
 -Ha 2; humbleness(1)-K 1; humblesse(20)-Ld 1; ignorant(1)
 -Ho 1; illuminate(6)-Ld 2, Du 4; *illusion*(2)-Ha 1, K 1,
 Dg 1; illuster-Dg 1; illusterious-Du 1; imaginative(2)-
 Ha 1, imbibe(d)(1)-Sk 1; immeasurable-Ln 1; immortal(6)-
 Sk 3, immutable-Dg 1; impediment-Ha 2, Ln 1; imperfect(8)
 -Du 1, Dg 3, imperial(4)-Ld 1, Du 2, Ln 1; importable(3)-
 Ho 1, Ln 2, impotence-Ld 1; impress(7)-Ho 1; impression
 (7)-Ho 2, K 1, Dg 1; imprint(ed, ing)(9)-Sk 1, He 1, Du
 1; imprudent(1)-Ln 1; impudicity-Ln 1, inanity-Dg 1, in-
 carnal-Ho 1; incidence-K 1; inclination(1)-He 1; incom-
 parable-Dg 1; inconstance(1)-He 1; inconstant-Ho 1, K 1,
 Du 1, Dg 5; incontinent-Ha 1; inconvenience-Ha 1, incre-
 ment(is)-Dg 1; indeficient-Ln 1; indict(43)-Ho 4, Ld 1,
 Sk 1, Ha 6, K 1, Du 1, Dg 2, Ln 2; indigence(3)-Dg 2; in-

digest-K 1; *indivisible*-Ln 1; indoctrine-Ha 1; induce-Sk 1; indulgence(2)-Ld 1; industrious-Sk 1; industriously-Sk 1; inequity-Ha 1; inestimable(1)-Ln 1; infect(ed)(5)-Ho 1; infection(s)-Sk 1; *infelicity*-K 1, He 1, Ln 1; infer(8)-Sk 1; infernal(7)-Ho 1, Ld 1, He 1, Dg 1, Ln 1; infestis(adj.)-Dg 1; infinite(14)-Ho 1, He 1, Dg 2, Ln 4; *infirmity*(2)-Ho 1, Ld 2, Sk 1, Ha 1, He 1; influence(3)-Ld 2, Ha 2, K 2, He 1, Ln 1; infortunate(3)-K 2; infortune(10)-Ha 1, K 1; ingenious-Ha 1, Dg 1; ingress-Dg 1; inhabit(9)-Sk 1; inhibition-Du 1; injure(1)-He 1; Ln 1; innative-Dg 1; inordinately-Sk 1; inpronunciabile-Ln 1; inquisitive(1)-Ln 1; insatiate-Ha 3; inseparable-Ln 1; insolence(1)-He 1; insolent(1)-Ln 1; inspect-Ha 2; inspire(4)-Ld 2, Ha 1, He 1, Du 1; instability-Ln 1, instruct-Ha 1; instruction-He 1; insufferable-Ln 1; insufficiency-Dg 1; insufficient-Ld 1, Ln 1; intellection-Ha 1; intelligence(8)-Ha 5, Dg 1; intelligent-Ha 1; *intelligible*-Ha 3; intend(25)-Sk 3, Ha 1; intentionally-Ha 1; intention(42)-Ho 1, He 1; interminable(4)-Ln 1, *interpret*-Dg 1; interpreter-Dg 1; intertrike-Dg 1; intolerable-Ln 1; intone(d)-Dg 2; intoxicate-Ln 1; intricate-Dg 1; invisable-Ha 1, Dg 1; invective-Sk 1; inventive-Ha 1, Dg 1; invincible-Ha 1; inviolate-Ld 1; irrational He 1; itinerary-Ld 1; jealousy(60)-K 2, He 1, Du 1; jeopardous-Ha 1; jeopardy-Ha 1, He 2; jocund(2)-Ho 1; *junction*-Dg 1; juvenal(2)-Sk 1; labour(85)-Ho 1, Ld 1, Ha 9, K 6, He 2, Dg 1; lament-Sk 1; lamentable-K 1, Dg 1, Ln 3; lamentation(4)-Ho 1, Ld 1, He 1, Ln 2; laudable-Sk 1; laureate(2)-Ld 1, Sk 5, He 1, Du 1; lazarous(1)-He 1; lecture-Sk 1; legacy-He 1; legend(14)-Dg 1; leper-He 1; lethergy(2)-Dg 1; liberal(2)-Ho 1, Ld 3, K 1, Dg 1; liberty(28)-K 1, Du 1, Dg 1; library(2)-Sk 1; license(9)-Ha 1; lieutenant-Ln 1; lineal-Ld 1; lizard-Dg 1; maculate-He 1, Ln 1; magesty-Dg 1; magnificent-Ha 1; *magnify*(2)-Ha 2, Dg 1; manifest(5)-He 1; mansuetude(1)-Du 1; martial(1)-Sk 2, Ln 1; material(5)-Dg 1; maternal-Dg 1; matutyné-Du 1; maugre(28)-Ho 1; measure(39)-Ho 1, Ld 1, Sk 2, Ha 2, K 2, Dg 1, Ln 1; medicinable-Sk 1; meditation(2)-Ld 1, Sk 2; meagerness-Dg 1; melancholic(1)-Ld 1, Dg 1; melodious(1)-Sk 1, Ha 1, Dg 2, Ln 2; melodiously-Sk 1, Dg 1; *memorial*(1)-Ld 1, Sk 1, Ha 1, He 1, Ln 1; meridian(9)-Ld 1; meritoriously-Sk 1; million(1)-Ho 1, K 1; minister(6)-Ho 1, Ld 1, K 1; miserable-Dg 1, Ln 1; misery(3)-He 1, Ln 1; misfortune-Dg 1; misgovernance(1)-Ld 1; mitigate-Ln 1; mitten(s)(2)-Ln 1; mockery-Sk 1; modify(1)-Ld 1, He 1;

modulation-Dg 1; moisture(2)-Ld 2, He 1; morality(6)-Ld 1, Ha 2, K 1; moralization-Ha 1; moralize-Ha 2; mortal (43)-Ld 4, Ha 1, He 1, Dg 1; motet-Ld 1; motion(2)-Dg 1; motive(2)-Sk 1; motlee(s)-Ld 1; mouldy(1)-He 1; mundane-Dg 1; murderous-Dg 1; mutability(4)-Ho 1, Ld 1; narration -Ha 2, He 1; *necessary*(28)-K 1; necessity(97)-Ho 1, Dg 1; newfangledness(4)-Ld 1; nobility(1)-Du 1; nobleness-Du 1; noblesse(36)-Ld 1, Sk 1; notable(4)-Ld 2, Dg 1; notifi- (ed)(2)-Ha 2; nourisher-Ha 1; *novelty*-Ho 1; nurse(n.2)-He 2; nutritive-Ld 1; obeisance(19)-Sk 1, Dg 2; oblation-Ld 1; obscure(d)(1)-Ho 1, Ha 2, Dg 1, Ln 1; obscurity-Ln 1; observe(d)(6)-Ld 1, Dg 1; obumber-Ld 1; occasion(12)-Sk 2; occident(2)-Ld 1, Sk 1; *odious*(1)-Sk 1, Ha 2, He 1, Ln 1; *offence*(21)-Ho 3; Ld 5, Dg 3; *offend*(16)-Ho 1, Sk 4, Ha 1, Ln 1; operation(6)-Ha 3, He 1; opinion(53)-He 1; opposition(1)-He 1, *oppress*(11)-Ho 2, Ld 1, Sk 1, Ha 4, He 2, Du 2, Ln 1; oppression(7)-Ln 1; oppressor(s)-Ln 1; orator(1)-Sk 7; orbicular-Sk 1; ordinary-Ha 1; *ordinately* (1)-Ha 1; orfeverye-Ha 1, K 1; orient(5)-He 1, Du 1; originally-Ha 1; ornate-Sk 1, Du 1, Dg 1, Ln 2; ornately-Sk 1; orphany-Dg 1; otiosity-Ln 1; outrance(1)-Ld 1; overstrait-Ld 1; palaestra-Dg 1; participant-Ln 1; particularly-Dg 1, partition-Ha 1, Dg 1; pastance-Du 1, Dg 1; pastime-Ln 2; pasture(4)-Ld 1; patrimony(1)-Ln 1; penetrative-Ln 1; penitent(6)-Dg 1; pensive(2)-Ln 1; pensiveness-Ld 1, He 1; penurity-He 1, Dg 1; perambulate-Ha 1; percase(4)-Dg 1; perceivable-Dg 1; perfection(15)-Ln 1; perfurnish-Du 1; permanent-Ha 1, Ln 1; permission-Ln 1; peronal-Du 1; peronally-Sk 1; perpetually(9)-Ld 2, K 2; *persuasion*(1)-Sk 1; *persuit*-Du 1; perturbation-Ld 1; perturbation(2)-Ha 1, Ln 1; pervers(ed)(2)-Du 1, Ln 2; pervert(4)-Dg 1; picture-Ha 3; pious(piteous)(61)-Dg 2, Ln 1, *pilgrimage*(14)-Ho 1, Ld 3, Du 2, Ln 1; piscence-Du 1; *plague*-Dg 1; *pleasable*-Dg 1; pleasance(104)-Ho 3, Ld 4, Ha 6, K 7, He 1, Du 3; pleasant(15)-Ld 2, Sk 5, Ha 1, K 1; *pleasantly*-Sk 1, K 1, Du 1, Dg 1; please(74)-He 1, Du 3; pleasure(2)-Sk 11, Ha 1, Du 1, Dg 1, Ln 2; plenary-Sk 1; plenish-Ln 1; plenitude-Ha 4, Dg 1; poetry(6)-Ha 1, He 1; poisonable-He 1, Ln 2; policy(1)-Dg 1; polite(2)-He 1, Dg 2; pontifical-Ln 2; porishly-Sk 1; portative(s)(2)-Dg 1; *porter*(7)-K 1; portrait-Dg 1; portraiture(9)-Sk 1, Ha 1, Du 1, Dg 1, Ln 3; *possessor*(s)-Ho 1, Du 1; possi- bility(5)-Ha 1; possible(15)-Dg 1; potent(4)-Ld 3, Dg 1; potential-Sk 1; poultry-He 1; practice-Ha 1; *practic*(3)- Dg 1; preamble(1)-Sk 1; precel(ing)-Ld 1, He 1, Dg 1, Ln

1; precellent-Ln 1; *precept*(63)-Ld 1, He 1; *preciously*(2)-Sk 1; *preclare*-Dg 2; *preeminence*-Ld 1, Sk 1, Ha 2; *predestinate*(1)-Dg 1, Ln 1; *prefer*(red)(1)-Ld 2; *preferment*-Sk 1; *pregnant*(1)-He 1; *prepenche*-Ha 1; *present*(62)-Du 1, Dg 1; *preservative*-Sk 1; *preserve*-Ld 12, Ha 1, K 1, Dg 2, Ln 1; *presume*(2)-Ho 1, He 1, Du 1, Dg 1, Ln 1; *pretence*-Sk 1, *pretend*(2)-Ho 1; *prevent*-Sk 1, *prince*(s)(32)-Ld 1, Sk 2, Du 1; *probate*-Sk 1; *probable*-Ha 2; *probativ*-Ld 1; *probation*-Ho 1, Ha 1; *problem*(s)-Sk 1, Dg 1; *proceed*(20)-Ho 2, Sk 2, Ha 1, K 1, He 1, Dg 1, Ln 2; *proclamation*-Ln 1; *profound*-Ld 1, Dg 2; *profoundly*-Ld 1; *prolixity*(3)-K 1; *prolixed*-Dg 1; *promise*(d)-He 1, Du 1, Dg 1, Ln 1; *promote*-Sk 1; *promotion*-Sk 1, Ln 2; *promotive*-Sk 1; *promove*(d)-Ln 1; *proper*(71)-Ha 1; *properly*(18)-Ho 1, Ha 2, K 1; *property*(14)-Ld 1, He 1, Dg 2, Ln 4; *propone*-He 1; *proportion*(2)-Sk 1, Du 1, Dg 3; *proscription*(1)-Ld 1, Sk 1; *protection*(4)-Ld 4; *protector*-He 1, Du 1, Dg 1; *protectrix*-Ld 1; *protest*-Dg 1; *protonotary*-Sk 1; *proverb*(27)-Ho 1, He 1; *provide*-Ld 3, K 1, Ln 1; *provision*-Sk 1; *provocative*-He 1, Ln 2; *provoke*-Ln 2; *prudently*-Ha 1; *public*-Ln 1; *pucelle*-Ld 1, Ha 6, Ln 2; *puissant*-Sk 1; *pulchritude*-Ha 2; *pungitive*-Dg 1; *punical*-Ld 1; *purgatory*(5)-Dg 1, Ln 1; *purifi*(ed)(1)-Ha 4, He 1; *pursuasion*-Sk 2; *pusillanimity*-Dg 1, Ln 1; *quadrant*-Ha 1; *quantity*(27)-Ln 3; *quarrel*(4)-Sk 1, He 2; *question*(23)-Ld 1, Sk 1, Ha 1, Ln 1; *radiant*-Sk 1, Ha 1; *radicate*-He 1; *radius*-Du 1; *railer*-Sk 1; *rarifi*(ed)-Sk 1; *ratify*-Ha 1; *rational*-Dg 1; *ravenous*-Dg 1; *reasonable*(22)-Ho 3, Ha 2; *reasonless*-Ho 2; *rebut*-Du 1; *rebuter*-Du 1; *recollect*-Dg 1; *recomfort*(5)-Sk 1, Dg 2; *recompence*-Ld 1, Sk 1, He 1, Du 1, Ln 1; *reconciliation*(1)-Ho 1; *recounsel*-K 1, Dg 2; *recount*-Sk 3; *recoverance*-K 1; *recueil*-Ha 1, Dg 1; *recure*(2)-Ld 4, K 2, He 1; *redeem*-Dg 1; *redolent*-Ld 1, Du 2; *redouble*(s)-Dg 1; *redoubt*(ed)(4)-Ha 1; *redress*(20)-Ld 2, Sk 1; *refer*(18)-Ha 1, He 1; *reformation*-Sk 1, Ln 1, *reflectant*-Dg 1; *refrain*-Ho 1; *refresh*(ed)(2)-Sk 9, Dg 1, Ln 1; *refuge*(1)-Ho 1, Ld 1; *refulgent*-Ha 1; *regard*(10)-Sk 1, Ha 1; *register*(1)-Sk 2, Dg 1, Ln 1; *registery*-Sk 1; *regratiatory*-Sk 1; *regret*-He 1; *regular*(1)-Ln 2; *rehearse*(48)-Ho 1, Ld 1, Sk 4, He 1, Dg 2; *relation*-Sk 1, Ha 3; *remember*(74)-Ld 11, Sk 2, Ha 1, Ln 1; *remembracer*-Sk 1; *remit*-Dg 1; *remord*(2)-Sk 1, Dg 1; *renown*(ed)(67)-Du 1; *reparatrice*-Ho 1; *repercuss*(ed)-Dg 1; *replete*(2)-Ha 1, Dg 1; *reply*(3)-Ha 1; *report*(11)-Sk 1, Ha 1, K 2, He 1, Dg 2, Ln 1; *repose*-Ha 1; *represent*(1)-Sk 2, *repress*(3)-

Sk 1, reproach(1)-Dg 5; repudy-He 1; repugnance-Sk 1; repugnant-Dg 1; requite(76)-Sk 1; resemblance(1)-Sk 1; residence(1)-He 1, Dg 1; *resident*-K 1; resist(2)-Ha 1; resistance(3)-Ho 2, Ln 1; resort(is)(1)-Ho 2, Sk 1, Dg 2; resound(ed)(4)-Du 1, Dg 2, Ln 1; respect(3)-Ln 1; resplend(and)-Ln 1; responsible-He 1; restorative-Dg 1; retain-Ha 2; retentive(1)-Ha 1; retinue(3)-Sk 1; retort-He 1, Dg 1; retreat(1)-K 1; *retribution*-Ld 1; retrogradant-Sk 1; reveal-Du 1; reverend-Du 1, Dg 1; *reverent*-Sk 1; reveller(3)-Sk 1; revive-Sk 1, Ha 1; revolve-Sk 1; rhetorician-Ha 2; rhetor(2)-Du 1; rigour(1)-Ld 1; *rigorous*-Ld 1, Ha 1, Ln 1; rigorously-Ln 1; riotous(2)-Ho 1; royal(43)-Sk 2, Du 1, Ln 2; rubify(1)-Ld 1; *rudeness*(3)-Ha 1; rumor(4)-Du 1; rural-Dg 2; sable(1)-Dg 1, Ln 1; sagittary(3)-Ha 1; salute-He 1, Du 1; sapient-Ln 2; satiability-Ln 1; satiric-Sk 1; savour(32)-Ld 1, Dg 1; scornful-He 1; scrupulous-Sk 1; scrutiny-Sk 1; secre(36)-Ho 1, Dg 2; secrecy-K 1; secret(4)-K 1, He 1, Du 1; secretly(15)-K 1; semblably-Ho 1, Dg 1; sensual-Ln 1; sententious-Ha 3, Dg 2; sentiment(5)-Ha 2; sequel-Ld 1; serene-Du 1, Ln 1; seriously-Sk 1; sesqui-Dg 1; severance-Du 1; sexangle(d)-Ha 1; signifer(signify 13)-K 1, sillogism-He 1; similitude(4)-Ha 5, He 1, Dg 2; simulate-He 1; situate(v.)-Ln 2; situation-Ha 2, Ln 3; slanderous-Ho 1; sluggard-K 1; slumber(6)-Ld 1, Sk 1, Ha 1; sociat-Dg 2; solacious-Sk 1, Ha 2; *solitary*-Dg 1; sophisticate(d)-Sk 1; speculation(1)-Ha 1; spiritual(20)-Ld 3; splendid-Ha 2; stellify(3)-K 1; *studious*-Sk 1, Dg 1; *studiously*-Sk 1; subdivide-Ln 2; *subject*(adj.15)-Dg 1; submit(8)-Ld 1, He 1; subregion-Ln 1; substantial-Ha 1; substantious-Du 1; substantive-Ha 3; succeed(5)-Ha 1; succession(3)-Ln 1; *sufficient*(27)-Ln 1; suffisance(41)-Ho 1, Ld 1, Sk 1, K 1; suffragene-Du 1; sugrative-Ha 1; sugurat-Dg 2; sullen(4)-Ld 1; sulphurous-Dg 1; supernatural-Ln 1; *superscription*-He 1; superstition-Ln 1; *supplement*-Sk 1; supple(4)-Dg 1; supplication(2)-Sk 1, Ln 1; *support*(1)-Ld 4, Sk 1, Du 1, Dg 1, Ln 4; supportation(1)-Ld 1, Sk 1; supreme-Sk 1; suppress(ed)-Ln 2; surfeit(1)-Ld 4; surmise-Ha 1; surmount(6)-Ld 2, Sk 1, Ha 1, K 1, Du 1, Dg 1, Ln 1; surprise(d)(1)-Sk 1; surrender-Sk 1, Ha 2; suspectly-Ho 1; suspence-Ho 1; surveyer-Ld 6; syllable(2)-Ld 1; syrup(s)-He 1; *tabernacle*(1)-Ld 1; tapestry-Sk 2, Dg 1; tedious-Dg 2; tenebrous-Ha 2; tempestuous Sk 1; *temporal*(29)-Ln 1; *temporally*-Ln 1; temperate-Ld 1, Ln 1; terraine-Ha 1; terrestrial-Du 1; testimonial-Ld 1; textual(3)

-He 1; thesaurare-Ln 1; tissue(2)-Ha 1; toxicate-He 1; tragedy(10)-Sk 1, He 1; transcur-Ln 1; transfigure-Ln 1; transform(ed)(4)-Sk 1, He 1, Dg 1; transformation-Sk 1; transitory(5)-Ld 2, Ha 1, Dg 1; transvert-Ha 1; trinity(5)-Ln 1; tripart-Ln 1; triplate-Dg 1; triumph(4)-Ld 1, Sk 1, He 1, Du 1, Ln 1; triumphal-Ld 1; triumphant-Ln 3; troublous-Ha 1, *troubly*-Ho 1; trumpeter-Sk 2; tailor-He 1; tyranny(15)-Ho 1, unaffray-Dg 1, unconstant-He 1; unctio-Ld 1; unequally-Dg 1; unfulyeit-Du 1; union-Ho 1; unpleasant-He 1; unquestionate-K 1; unremembered-Sk 1; usher(2)-K 1, utility(1)-Ha 1; vainglory(3)-Ha 1, He 1; valiantly-Du 1; valiantness-Du 1; valour(6)-Du 1; vanquish(ed)(9)-Ho 1, Ld 1, Sk 1, Ha 1; vapour(3)-Ha 1; variable(3)-Ho 1, Ld 1, Ha 1, K 1, He 1, Dg 1, Ln 1; variation(1)-Ln 1; variant(3)-Ld 1, K 1, He 1, Du 1; varlet-Ha 1; vary(8)-Du 2; vegetant-Dg 1; venerable-Ln 1; vengeable-Ho 1; venture-Ha 1; verdure-Ha 1, Du 1, Dg 1; verity-Ha 1, Dg 1, Ln 1; vexation-Ho 1; vibrate-Ld 1; victorious(2)-He 1; vinery-Ld 1; violate-Ho 1, Dg 1; virginal-Sk 1, Dg 1; virgult(is)-Dg 2; virtueless(1)-Ho 1; vivificative-Dg 1; vocation-He 1; *volume*(2)-Sk 1, Dg 3; vulgar(3)-Dg 1; wardrobe(1)-Ld 1; zodiac-Sk 1.

The total number of the types and tokens of each author is as follows:

List II

	Ho	Ld	Sk	Ha	ave- rage	K	He	Du	Dg	Ln	ave- rage
Types	115	209	276	264	216	109	177	130	276	225	183
Tokens	150	326	365	450	323	144	191	153	390	317	239

The list above shows that the English Chaucerians in general used much more number of new words of Latin origin than the Scottish ones did.⁴ Particularly Skelton is prolific in the use of new types of words, perhaps because his *Garbände of Laurell* is one of the most ornate poems as stated on p.106. His counterpart in this respect in Scotland is Douglas. This may be the natural result of Douglas being a learned aristocrat whose fame rested in the translation of Virgil's *Aeneid*. His Prologue to this poem in particular is noted for

the use of latinized diction.⁵ His skill in maneuvering borrowed words is praised thus by G. Gregory Smith:

No Scot has built up such a diction, drawn from all sources, full of forgotten tags of alliterative romance, Chaucerian English, dialectal borrowings from Scandinavian, French, Latin.⁶

Like the *Garlande of Laurell*, Hawe's *Passetyme of Pleasure* and Lindsay's *Dreme* belong to the category of dream allegory, and it seems natural for them to have comparatively more number of aureate words, second to the works of Skelton and Douglas.

One conspicuous characteristic of the vocabulary in List I is that it is very Chaucerian. All those poems in our data are written under the tradition of Chaucer as explained in I, and it is more so in the field of language. MacKenzie says that Chaucer "had done much by the infusion of a Latin vocabulary transformed through French."⁷ Ellenberger also testifies that Chaucer used about 1200 Latin words about 500 of which is first introduced by him.⁸ In List I, we find that 485 types are used by Chaucer at least once, his favourite words being "necessity" (95 times), "consider" (92 times), "conclusion" (88 times), "endure" (88 times), etc. Among them, the words or the meaning of the words used for the first time by him according to *OED* are 114. Each of them in List I is followed by the numeral denoting the number of tokens used by individual Chaucerian, and this numeral is underlined when the word appears as Chaucerian introduction. However, this does not mean that all their uses are new in Chaucer. For instance, "consider(-s, -ed, -ing, -and)" in Dunbar's *Thrissil and the Rois* (l. 144), Lindsay's *Dreme* (ProL. line 133, I-703) and *Supplication* (lines 80, 148) are used in the way which Chaucer did with the object clause behind, whereas this word in l. 131 of *Thrissil* and l. 815 of *Dreme* are used in the sense 'to view or contemplate attentively' without a clause,¹⁰ which was developed after Chaucer's lifetime.

The use of the words of Chaucerian introduction by the Chaucerians are tabulated in the following.

In List III we notice again that the English Chaucerians exceed the Scottish ones in number of the use of words. Lydgate's great debt to Chaucer is well known and this list proves that it is also true in the field of vocabulary, even though the fact that Lydgate used much the same vocabulary as

List III

	Ho	Ld	Sk	Ha	ave- rage	K	He	Du	Dg	Ln	ave- rage
Types	40	71	54	59	56	35	49	29	57	48	44
Tokens	58	107	78	100	86	46	59	38	98	73	63

Chaucer did does not necessarily mean that the former imitated the latter. The small number of types and tokens in Dunbar is perhaps due to the scarcity of courtly poems in his works. The same observation about him can be made in List II.

Next to Chaucer in rendering many Romance words to the Chaucerians is John Wyclif. Even though his interest in the vernacular language was one of the motives which led him to translate the Bible into English, the Wycliffite Bible contributed "a round thousand"¹¹ lexical accretion from the Latin source. The words and senses introduced for the first time by Wyclif in the works of the Chaucerians are written in Italics in List I, and the use of them by the individual Chaucerian is shown below.

List IV

	Ho	Ld	Sk	Ha	ave- rage	K	He	Du	Dg	Ln	ave- rage
Types	22	26	30	31	27	15	19	14	30	31	22
Tokens	27	38	40	57	41	20	25	16	53	43	31

The Wycliffite writings cited as the first example of the use of the word in *OED* are sermons and the translation of the Bible; therefore, it is natural that the words in List III include many religious or educational terms: discipline, precept, pilgrimage, doctrine, etc. Wyclif, however, contributed much less than Chaucer in introducing a new vocabulary. The number of types and tokens in List IV is about half as many as that of List III.

The rest of the authors whose words appearing in the works of the Chaucerians are quoted as the first example of the use of the word in *OED* are: Trevisa(T), Gower(G),

Barbour(B), Langland(L) and Caxton(C). The order of the enumeration of these names in List V follows the amount of their use by the Chaucerians, but in *Kingis Quair*, Gower surpasses Trevisa, and in the works of Lydgate, Douglas and Lindsay, Langland exceeds Barbour in contribution of the new words. One can see in this list the scarcity of their new words in comparison with those of Chaucer or Wyclif.¹² Also, one sees again that the English Chaucerians, except Hoccleve, use more number of newly introduced words than the Scottish ones, except Douglas, did.

List V

	Ho					Ld					Sk					Ha				
	T	G	B	L	C	T	G	B	L	C	T	G	B	L	C	T	G	B	L	C
Types	5	5	1	1	/	13	6	4	6	/	11	10	9	6	11	11	8	5	4	10
Tokens	6	6	1	1	/	15	6	5	13	/	11	22	10	8	12	25	25	6	8	14

K					He					Du					Dg					Ln				
T	G	B	L	C	T	G	B	L	C	T	G	B	L	C	T	G	B	L	C	T	G	B	L	C
4	6	2	1	/	13	5	7	2	2	5	5	11	2	2	12	9	6	8	6	11	4	5	7	8
4	8	5	1	/	21	6	8	4	2	9	7	18	4	2	12	11	7	9	11	13	5	7	8	11

Chaucer, Wyclif, Trevisa and the rest of the authors in List V are not the only poets whose vocabulary was adopted by the Chaucerians. Some Chaucerians used the aureate terms which had been used by other Chaucerians for the first time. Even though this phenomenon does not prove the borrowing of the words one another within the Chaucerians, it is at least interesting to know what sort of words were introduced by them and which Chaucerian used the word in his works in the later period. Following is the list of the words in their works the first quotations of which in *OED* are found to be the work of other Chaucerians.¹³

List VI

- Lydgate -aduert(K; Ld-MED 'to turn toward');
impotence(Ho; Ld-MED 'physical weakness')
- Hoccleve -outrance(Ld 'excess'), pretende(Ld 'to feign');
myshapped(Ha; 1450-MED 'transformed')
- Hawas -duplycyte(Ld), facundyous(Ld 'fluent in
speech'), inuyncyble(Ld), moralyzacyon(Ld),
moralyse(Ld; 1412-MED), oblacyon(Ld 'the action
of solemnly offering'); premynence(Ld), tene-
brus(Ld); equypolent(Ho; Ld-MED), document(He
'instruction')
- Skelton -apparel(Ld; 1400-MED), assure(Ld; 1393-MED),
counterweigh(Ld), debarred(Ld), exemplify(Ld),
inuective(Ld; 'vituperative'), mockery(Ld),
orator(Ld); fragrant(Du; 1425-MED); railer(Dg)
- James I -astonate(Dg; 1300-MED)
- Henryson -abject(Ld; Wy-MED), conclude(Ld; Ch-MED), cor-
respond(Ld), promissit(Ld; Sk-EME), recompence
(Ld; Sk-EME); degenerate(Du); decayit(Dg; 1475-
MED, Sk-EME), polite(Dg 'polished')
- Dunbar -promyt(Dg; Sk-EME, noun); depurit(Ha, 1425-MED);
celicall(Dg), pastance(Dg)
- Douglas -augment(Ld), bumbardis(Ld 'canon'), immutabill
(Ld), inuentive(Ld; Sk-EME), melodiously(Ld),
motioun(Ld), palustrale(Ld; 'paluestra'),
rauenous(Ld), reflectant(Ld), rurall(Ld),
tedious(Ld); auance(Ha; 1393-MED); admittis(K;
1387-MED), determe(K 'to end'), vnaffrayit(K);
intricaite(He; 1425-MED), pungitiue(He 'pun-
gent'); miserabill(Du; 1425-MED; Sk-EME)
- Lindsay -circulair(Ld), commodities(Ld; 'resources'),
humanitie(Ld; Wy-MED 'kindness'), oppressouris
(Ld), tripartit(Ld); instabyllitie(Ho); provydit
(K 'foresee'); poysonabyl(He); indeficient(Du;
1500-MED); begarie(Dg)

It is clear from above list that the Chaucerian who introduced the polysyllabic latinized words most often was Lydgate (41 times). The Chaucerian who used the greatest number of the words introduced by other Chaucerians was Douglas (18 times). According to *OED* there is no word or the meaning of the word first used by Skelton, but Baily attributes some words (e.g. promissit, recompence, inuentive, miserabill) to his introduction. Then it means that all Chaucerians, except Lindsay, contributed one another in adding some new Romance

words to their vocabulary, although *MED* tells us otherwise, giving thirteen other sources which used the word for the first time. Besides, it replaces Hoccleve by Lydgate twice as the first user of the word (i.e. impotence, equyppolent). It also tells us that "abject" and "humanitie" 'kindness' were first used by Wycliff instead of Lydgate as well as that "conclude" 'to say something in conclusion' is found in Chaucer's *Canterbury Tales* instead of the works of Lydgate.

Some words of the Chaucerians are found to be of much later introduction to the English and Scottish literature, according to *OED*, than the flourishing age of the Chaucerians. Here, only those words which receive no contradictory information as to the approximate date of their first use in *MED* when compared to that in *OED* are listed.¹⁴

List VII

Lydgate	-protectrix(1500)
Hoccleve	-byreft(1531)
Hawes	-inyquyte(1556)
Skelton	-confute(v. 1529), dissuasive(1609), englazed (1610), juvenal(1588), occasioned(1530), promotive(1644), requite(1529)
James I	-amoretis(1590), appeasar(1533)
Henryson	-regreit(n. 1533), retort(1557), transformate (1571), radicate(1656)
Dunbar	-dissymulance(1508), illustrare(1605)
Douglas	-supple(n. 1634)
Lindsay	-cosmogrophouris(1527), obscurit(1590)

All the rest of the words introduced by the Chaucerians are listed below. They do not appear in the works of other Chaucerians, at least as far as our materials are concerned. Indicated also is the approximate date or the author of the first quotation of the word (with the appropriate meaning in *MED* if it differs from that in *OED*).

List VIII

Lydgate	-concerne, consigned(1400- <i>MED</i>), convenience (1398- <i>MED</i>), counterpeyse(1393- <i>MED</i>), crystal-lyne, dependeth, directorie, donatiff, envermeil, influent(1449- <i>MED</i>), inviolate, nutritive, perturbaunce, probatyk, propyne 'to offer to drink,' pucelle, sequelle, testimonyal, triumphall, vibrate, vinarye
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- Hoccleve -endowed(Ho-MED), sclandrouse, suspence, suspectly, virtulesse, (reparatrice)
- Hawes -accidence(grammar, 1434-MED), amplyation, breuyacyon, commutacyon 'process of changing,' demonstrate, dyrectly 'straightfowardly,' dyspraysse(Ch-MED), electyng(e1460-MED), elocucyon (Ld-MED), extinguyssyble, facundyously, formally, ingenyous(1425-MED 'sharp-witted'), insacyate(1452-MED), intellygent, invencyon 'the finding out of topics' (Sk-EME), perambulat, sagyttary, splendant, substantyve(grammar), (declynal-grammar, dysnull, sugratyfe)
- Skelton -accustom(noun 1440-MED), advertisement 'attention,' arrect 'raise,' bucolical, captation 'appeal,' drowsy, endeavourment, engraped, entackled, enturfed, enverdure, enrail, envaulted, embeautied, embudded, empictured, industrious, industriously, infer, porishly, prevent, remembracer, remord, retrogradant, supreme, (comicar, engalleried, regratiatory)
- James I -blamicher, casualtee(1470-MED 'accident'), comprisit 'seize,' humilness(Wy-MED), facture, incidence 'digression,' orfeferye, retrete, secretee, supplye, (unquestionate)
- Henryson -brutal(1459-MED), degest(1398-MED), delud (1420-MED), deminute, dissimulait(1425-MED), efflated(E)--note 15--, exquisite(1425-MED), figurait(E), irracionall, participant(E), penuritie(E), poysonabill, toxicate, triumphand, rethorie, vnconstant, vaneglorious, vocatioun
- Dunbar -ballettis, dulce(1440-MED; 1654-EME), galland, inclis(1375-MED), matutyne(1446-MED), mellifluate, radyous, spulyeit 'despoiled,' valour, valyeand, (serene, unfulyeit 'unspoiled')
- Douglas -abhorrit(1425-MED), decupla(1425-MED), infestis, innative, intertrike 'to perplex,' recollect, reflectant, sociat(Sk-EME), virgultis, (duplat-1450-MED, preclair, respiratione)
- Lindsay -complexionate(Ld-MED), impudicitie, intendiment(1393-MED 'understanding'), transcurris, (disfigureate-Ch-MED, inpronunciabyll, satibilitie)

List VIII shows that each English Chaucerian, except Hoccleve, uses about twice as many new words as the average Scottish Chaucerians do. Even if we exclude the words which have the first quotations elsewhere according to *MED*, we still see that the former as a whole introduced new words as many as the latter. Skelton and Hawes are said to be "the most language-conscious" poets in the early Tudor period,¹⁶ and the fact asserted by Rubel that the former is noted for the plentiful use of the prefix "en-"¹⁷ is proved by the numerous "en-" compounds in List VIII. The works of Lydgate also abound with new-fangled words, although there is no word that appeared to be used only by him. When we remember that only about a hundred words of Chaucer are now obsolete¹⁸ and that Lydgate consolidated the Chaucerian tradition of poetic usage of the words,¹⁹ we understand why there is no hapax word in the works of Lydgate. It means that the Romance words first used by Lydgate survived well enough in spite of his profuse verbosity which was often blamed by the critics.

In comparison with the words of the English Chaucerians, those which were first used by the Scottish Chaucerians often look strange. It is because they wrote in dialectal forms, e.g. sudroun 'southern' (Dg), thirlage 'thraldom' (Dg), yestreen 'yesterday evening' (Ln). In these cases it is difficult to say if they contributed to the enlargement of the vocabulary in English literature.

The peculiarity of the Scottish form of the words in List VIII (e.g. unquestionate, inpronunciabyll, satiabilitie) is perhaps due to an unusual suffixation to the Romance stems. Charles Barber says that the commonest method of acquiring new words in the Early Modern English period is by affixation, especially by suffixation. He says, further, that the reason that the affixation escaped the notice of the contemporaries, hence no objection by the purists, is that it was an extremely common practice.²⁰ The framing of new lexical items under such circumstances had to be a loose process and some of the affixed words must have been short-lived.

The most often used suffixes and the degree of their obsolescence in all the works examined for the present study are listed below.

Within 1,109 words in List I, by far the largest number of words are found with the suffix "-ion." But the words with

List IX

	-ion		-able		-ly		-al	
		%		%		%		%
obsolete	4	4.2	8	21.1	5	13.5	5	15.6
semi-obs.	64	67.3	17	44.7	18	48.6	21	65.6
non-obs.	27	28.4	13	34.2	14	37.8	6	18.8
total	95	100.0	38	100.0	37	100.0	32	100.0

-ate		-ence		-ous		-ance		-ent	
	%		%		%		%		%
7	25.0	3	11.1	4	16.7	7	31.8	2	10.0
17	60.7	15	55.6	12	50.0	13	59.1	14	70.0
4	14.3	9	33.3	8	33.3	2	9.1	4	20.0
28	100.0	27	100.0	24	100.0	22	100.0	20	100.0

this suffix survived well and only four of them (i.e. abusion, blasphamation, breviation, supportation) are now completely obsolete. 27 of them are not obsolete at all. The rest, 64, are obsolete depending on the meaning ("semi-obsolete"). The words with the suffix "-ate" and "-ance" tend to be more obsolete than others, whereas those with "-ence," "-ous," or "-ly" are not, as far as our materials are concerned. However, it is only a partial survey, and the only conclusion that can be safely drawn from this research is that surprisingly great amount of suffixed Romance words have survived in spite of the fact that they were the products of the period in which the word formation and importation ran riot.

Finally, in order to find out what sort of polysyllabic vocabulary the Chaucerians borrowed from Latin, the words which have more than 4 tokens in List I are divided according to the conceptual division of the words offered by Ellenberger.²¹ His dividing scheme is a modification of that of Julius Laffal's in *A Concept Dictionary*, and each of his 90

categories is given the four-letter code, which is an abbreviated representative word of the words within the group. About the words of the Latin origin which are sorted out by Laffal's categorization Ellenberger says as follows:

Nobody will be surprized to find more latinisms in the fields of LAW, HOLY, EDUC and IDEA than in FOOD. ... Three fields, ESTH, COLR and VIEW, will be used in the discussion of aureation.²²

His statement is valid in our case also. There is no word which belongs to FOOD or HOME in our List I, and there are 6 words each belonging to EDUC (43 tokens) and to IDEA (45 tokens). Examples of the words showing aureation will be found in ESTH, MUSC, VALU, etc. The most often used categories in the words in List I will be GLAD, POWR and MOTV as the following list will show (the number behind the word in List X is the number of tokens). There are 51 categories in the list each having more than 4 tokens. It means that the concept of the words in List I is fairly evenly and widely distributed, although most of them belonged to the abstract rather than concrete noun, adjective or verb.

List X²³

- GLAD -consolation(6), content(5), delectable(6), felicity(5), pleasance(24), pleasant(9), pleasing(5), pleasure(16)
- POWR -attain(11), compel(4), expert(5), potent(4), sententious(5), surmount(7), triumph(6), vanquish(4)
- MOTV -appetite(6), aspect(5), determine(7), diligence(12), disposition(7), inspire(5), intend(4)
- IDEA -consider(11), intelligence(6), memorial(6), reasonable(5), remember(15)
- EDUC -doctrine(9), eloquence(15), eloquent(6), exemplify(1), inventive(4), rehearse(9)
- TALK -complain(11), complaint(8), lamentation(5), orator(7), report(6)
- LEAD -authority(5), correct(5), direct(5), domination(5), excellence(7)
- GO -approach(8), convey(4), enter(5), proceed(10)
- AID -humanity(6), preserve(17), protection(4), support(10)
- BLOK -constrain(10), defence(13), eschew(8)
- ESTH -aureate(5), enamelled(5), illuminate(6)
- HAVE -ornate(6), properly(4), property(9)
- PANG -dolour(10), jealousy(4), lamentable(5)

REPU -famous(19), laureate(8), pre-eminence(4)
 SIML -compare(9), recompence(5), similitude(8)
 WRIT -describe(12), indict(18), volume(4)
 CRIM -abusion(4), offend(7)
 AGGR -odious(5), reproach(5)
 ETH -courage(18), morality(4)
 END -conclude(7), conclusion(5)
 EVER -constant(6), etern(5)
 EVNT -convert(5), operation(4)
 FALS -dissimulate(4), engine(12)
 HOLY -chaplet(7), infernal(5)
 MUSC -melodious(6), resound(4)
 OPEN -express(10), liberal(6)
 SENS -fragrant(5), refresh(10)
 VARY -transitory(4), variable(7)
 AFAR -fatal(11)
 AGRE -promise(4)
 ASTR -celestial(6)
 CLEN -purify(5)
 COVR -obscure(5)
 DAMG -oppress(10)
 END -effect(5)
 GARB -embroider(6)
 FOND -benignity(5)
 FORW -advance(11)
 KIN -acquaintance(4)
 LAW -audience(4)
 MSMT -measure(9)
 MUCH -plenitud(5)
 MYTH -influence(8)
 NUMR -proportion(5)
 SEP -divide(17)
 SICK -infirmity(6)
 TIME -antiquity(6)
 UP-DOWN -disdain(9)
 VALU -excellent(14)
 VIEW -portrature(7)
 WORK -labour(19)

Though limited in data, we can perhaps conclude that the polysyllabic latinized vocabulary, that is, "aureate terms," according to our definition given in the section I, was used in quite a wide range of abstract conceptual field (List X), with quite a few suffixations surviving until today (List IX). Between the English and the Scottish groups of Chaucerians, the former surpasses the latter in the total use of the kind

of vocabulary under discussion (List I) with Skelton and Hawes as their exponents. The one who most often used the words which Chaucer used for the first time was Lydgate (List III), and as a whole, the English Chaucerians' debt to Chaucer seems greater than that of the Scottish ones. As to their indebtedness to other Chaucerians (List VI and VIII), the Scottish writers, particularly Henryson and Douglas, seem to owe to Lydgate to a great extent.

Although these are but modest summary of the partial data, it now seems clear that the English Chaucerians contributed to the increment of the aureate vocabulary more than the Scottish ones did in the post-Chaucerian or the early Tudor period. The reason, therefore, for the latter to be sometimes regarded as the exponent of the use of the aureate terms lies in the fact that the Scottish poetry of that age, though medieval in taste, had its heyday as Fox said²⁴ whereas the English literature was to remain "drab" in preparation for the new style and ideas of the Renaissance.

The frequent use of the aureate terms does not necessarily indicate the brilliancy or excellency of the poetry, but it has been interesting to know that so many of these terms are employed by the Scottish Chaucerians before the sudden extinction of a poetical literature in Scotland, which was to be revived only much later by Fergusson and Burns.²⁵ The latinized polysyllabic terms may have shed their last light in the Scottish courtly poetry as it was the one that took full advantage of the traditional rhetorical devices of which the use of the newly adopted language was the one.

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MacCracken, Henry N. ed. *The Minor Poems of John Lydgate*. (EETS). OUP, 1911 repr. 1962

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The Scottish Chaucerians

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Laing, David ed. *The Poetical Works of Sir David Lindsay*. Vol. I. Edinburgh: William Paterson, 1879

Mackenzie, W. Mackay ed. *The Kingis Quair*. London: Faber and Faber, 1939

Mackenzie, W. Mackay ed. *The Poems of William Dunbar*. London: Faber and Faber, 1932

Small, John ed. *The Poetical Works of Gavin Douglas*. Vol. I, London: H. Scortheran and Co., 1874

Dictionaries and Concordance:

Baily, Richard W. ed. *Early Modern English: 1475-1700*. New York: Hildeheim, 1978

Kurath, Hans ed. *The Middle English Dictionary*. Ann Arbor: Univ. of Michigan Press, 1956-1977

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- Rubel, Vere L. *Poetic Diction in the English Renaissance: from Skelton through Spenser*. London: OUP, 1941
- Speirs, John. *Scots Literary Tradition*. London: Chatto and Windus, 1940

Ward, A.W. and A.R. Waller eds. *The Cambridge History of English Literature*. Vol. II. Cambridge at the University Press, 1908

Wittig, Kurt. *The Scottish Tradition in Literature*. London: Oliver and Boyd, 1958

Wood, H.T.W. *Changes in the English Language between the Publication of Wyclif's Bible and That of the Authorised Version*. London: Macmillan, 1870

Notes

- I
1. The word "aureate terms," instead of "aureate tongis," was first used by David Lindsay. Rubel, p.14.
 2. Rubel, p.5.
 3. Geddie, p.xx.
 4. McKnight, pp.47-48.
 5. It is well known that Matthieu de Vendome (fl. c. 1170) and Geoffrey de Vinsauf (fl. c. 1210) assembled the examples of traditional rhetorical devices and sorted them out under the general headings. Cf. Nevill Coghill, *Geoffrey Chaucer*, London, Longman Group, 1969, p.14 and Robert O. Payne, "Chaucer and the Art of Rhetoric," Beryl Rowland ed. *Companion to Chaucer Studies*, London, Oxford University Press, 1968, pp.38-55.
 6. Mendenhall, p.12.
 7. Jespersen, pp.86-87.
 8. Wittig, p.62.
 9. Mendenhall, pp.10-11.
 10. Baugh, p.266.
 11. Baugh, p.267.
 12. Ellenberger, p.82. C.S. Lewis also defines the aureation as "the use of polysyllabic coinages from Latin as an ornament to style." Lewis, p.75.
 13. Lewis, *op. cit.* See also Rubel, p.18.
 14. Fox, "The Scottish Chaucerians" in D.S. Brewer ed., p.164 and Ellenberger, p.16.
 15. Pearsall, "The English Chaucerians" in D.S. Brewer ed., p.201.
 16. Speirs, p.4.
 17. Fox, p.164. The words in the parentheses are supplied from Fox's preceding statement by Kobayashi.
 18. Wittig, p.62.
 19. Mackenzie ed., p.25.
 20. Lewis, p.75.

21. The poems of Henryson are taken from Elliott's edition.
22. Elliott, pp.xx-xxi.
23. Ellenberger, p.61.
24. Ellenberger, p.57.
25. Fox, p.172.
26. Wittig, p.53.
27. Fox, p.171.
28. Mackenzie attributes 93 poems to Dunbar, but 11 of them are branded doubtful by Ellenberger. Cf. Ellenberger, p.17 and Mackenzie's edition of Dunbar's poems, pp.vii-x.
29. Speirs, p.42 and Fox, p.187.
30. Ellenberger, p.79.
31. Lewis, p.90.
32. Wittig, p.65.
33. Fox, p.188.
34. Douglas's works are taken from Small's edition.
35. Wittig, p.78.
36. It reads as follows:
 Thocht venerable Chaucer, principall poet but peir,
 Hevinlie trumpat, horleige and reguleir
 In eloquence balmy, condit, and diall,
 Mylky fountane, cleir strand, and rose riall
 Of fresch endit, throw Albion iland braid. 14-7--11
37. Fox, p.193.
38. Fox does not, however, include Lindsay in his account of the Scottish Chaucerians, because, he says, that he "wrote at a time when the Chaucerian tradition had become thoroughly naturalised." Fox, p.165.
39. Speirs, p.68.
40. Lindsay's poems are taken from Laing's edition.
41. Pearsall, p.222.
42. Pearsall's calculation. Pearsall, p.204.
43. Lydgate's poems are taken from this MacCracken's edition.

44. Hoccleve's poems are taken from Furnivall and Gollancz's edition.
45. William Murison writes that "the court poetry of the Chaucerian tradition came to a stop in Stephen Hawes, who, amid the men of the new age, stands out as a survivor of the past." A.W. Ward and A.R. Waller eds., p.223.
46. Rubel, p.46.
47. Wood, p.56.
48. Rubel, p.35.

II

1. The abbreviations of the names of the authors are as follows:
Ld=Lydgate; Ho=Hoccleve; Sk=Skelton; Ha=Hawes; K=King James I of Scotland; He=Henryson; Du=Dunbar; Dg=Douglas; and Ln=Lindsay.
2. The spelling of the types is modernized in Lists I and X, because there is no standard spelling for a word then in Scotland. To take an example from our material: *enamelled*: Du-anamalit, annamalit, annamyllit; Dg-anamal-lit. However, when individual author's word is presented in the list (Lists II-IX), his normal spelling in the poem is adopted.

In List I, the derivatives such as "oppress, oppression(s), oppressor(s)," are counted as separate types but not the inflected forms, e.g. "oppresses, oppressed, oppressing."

As for the affixed words, those whose stem words are of Latin origin are counted as Romance vocabulary, e.g. unstable, forjudged, overstraight, but the reverse case i.e. Latin affix plus Germanic stem words, e.g. utterance, remade, are not included in the List.
3. The number behind the type is the number of its use in Chaucer's works. (Tatlock's *Concordance to Chaucer*) The number in italics shows that the word preceding it was used by Chaucer for the first time, and the words in italics tells the same thing about Wyclif.
4. All my statement about the vocabulary in this paper is valid only as far as the parts of the works mentioned in I are concerned.
5. Speirs, p.60.
6. A.W. Ward and A.R. Waller eds., p.265.
7. MacKenzie ed., *The Poems of William Dunbar*, p.12.

8. Rubel says that Mersand's calculation of Chaucer's latinized vocabulary amounts to 1180. Rubel, p.18.
9. Cf. note 3 of II.
10. *OED* s.v. consider 1 and 4.
11. Ellenberger, p.10.
12. Abbreviations are: T: Trevisa; G: Gower; B: Barbour; L: Langland; and C: Caxton.
13. The name in the parentheses shows the author whose work is cited as the first example in *OED*. The words were looked up again in *MED* and Baily's Dictionary (*EME*) and if any discrepancy arises it is mentioned after the name of the author. Different meanings and parts of speech of a word are considered as separate items. For instance, "provide" in the sense of 'foresee' (*OED* 1) is first used in *Kingis Quair* but this word with the modern meaning 'to make provision' (*OED* 2) begins with Lydgate.
Abbreviations: Ch: Chaucer; Wy: Wyclif.
14. The words which do receive contradictory information in *MED* or *EME* are as follows:

Lydgate	-ascencyoun(1420- <i>MED</i>), conservatrix(1449- <i>MED</i>)
Hoccleve	-inablethe(Ho- <i>MED</i>), maugre(1325- <i>MED</i>)
Hawes	-breuyate(1425- <i>MED</i>), fidelity(Sk- <i>EME</i>)
Skelton	-assist(1426- <i>MED</i> ; Sk- <i>EME</i>)
James I	-doubleness(Ch- <i>MED</i>)
Henryson	-destitute(Ld- <i>MED</i> ; Sk- <i>EME</i>), frivolous(1459- <i>MED</i>), labour(Ch- <i>MED</i>), lazarous(Ch- <i>MED</i>), maculait(1425- <i>MED</i>)
Dunbar	-compeir(1402- <i>MED</i>), pastance(Du- <i>EME</i>)
Douglas	-adherand(1399- <i>MED</i>), disparit(Dh- <i>MED</i>), inconstant(Ho- <i>MED</i>)
Lindsay	-charterers(1332- <i>MED</i>), enamelit(1392- <i>MED</i> ; Du- <i>EME</i>), furiously(Ld- <i>MED</i>), situate(Sk- <i>EME</i>)
15. "E" means that this word is branded new in Henryson's works by Ellenberger (Ellenberger, p.150), though *OED* assigns much later date to the first quotation.
16. Rubel, p.31.
17. Rubel, pp.35-6.
18. Wood, p.33.
19. Pearsall, p.232.

20. Barber, p.168.
21. Ellenberger, pp.39-40.
22. Ellenberger, p.41.
23. There are many items the categorization of which seems dubious, e.g. Ellenberger places "command" under POWR as well as MOTV, or "constant" under ETH as well as EVER. The derivative forms of "excel" are placed differently according to the parts of speech: excel(-land)-POWR; excellence-LEAD; excellent-VALU. Ellenberger, pp.42-54. Therefore, the classification of the words cannot help being subjective and rather arbitrary as Ellenberger himself admits it. (Ellenberger, p.40) However, here I follow his model as closely as possible except in the case of double placement.
24. See p.101 of this paper.
25. Speirs, p.107, Geddie p.xxii.