

Malherbe had two predominant opinions; one, that the looseness of a single woman might destroy all her boast of ancient descent; the other, that the French beggars made use very improperly and barbarously of the phrase *noble gentleman*, because either word included the sense of both.

There are, indeed, some natural reasons why these narratives are often written by such as were not likely to give much instruction or delight, and why most accounts of particular persons are barren and useless. If a life be delayed till interest and envy are at an end, we may hope for impartiality, but must expect little intelligence;² for the incidents which give excellence to biography are of a volatile and evanescent kind, such as soon escape the memory, and are rarely transmitted by tradition. We know how few can portray a living acquaintance, except by his most prominent and observable particularities, and the grosser features of his mind; and it may be easily imagined how much of this little knowledge may be lost in imparting it, and how soon a succession of copies will lose all resemblance of the original.

If the biographer writes from personal knowledge, and makes haste to gratify the public curiosity, there is danger lest his interest, his fear, his gratitude, or his tenderness, overpower his fidelity, and tempt him to conceal, if not to invent. There are many who think it an act of piety to hide the faults or failings of their friends, even when they can no longer suffer by their detection; we therefore see whole ranks of characters adorned with uniform panegyric, and not to be known from one another, but by extrinsic and casual circumstances. "Let me remember," says Hale, "when I find myself inclined to pity a criminal, that there is likewise a pity due to the country."³ If we owe regard to the memory of the dead, there is yet more respect to be paid to knowledge, to virtue, and to truth.

A Dictionary of the English Language Before Johnson, no standard dictionary of the English language existed. The lack had troubled speakers of English for some time, both because Italian and French academies had produced major dictionaries of their own tongues and because, in the absence of any authority, English seemed likely to change utterly from one generation to another. Many eighteenth-century authors feared that their own language would soon become obsolete: as Alexander Pope wrote in *An Essay on Criticism*,

Our sons their fathers' failing language see,
And such as Chaucer is, shall Dryden be.

A dictionary could help retard such change, and commercially it would be a book that everyone would need to buy. In 1746 a group of London publishers commissioned Johnson, still an unknown author, to undertake the project. He hoped to finish it in three years; it took him nine. But the quantity and quality of work he accomplished, aided only by six part-time assistants, made him famous as "Dictionary Johnson." The *Dictionary* remained a standard reference book for one hundred years.

Johnson's achievement is notable in three respects: its size (forty thousand words), the wealth of illustrative quotations, and the excellence of the definitions. No earlier English dictionary rivaled the scope of Johnson's two large folio volumes. About 114,000 quotations, gathered from the best English writers from Sidney to the eighteenth century, exemplify the usage of words as well as their meanings. Above all, it was the definitions, however, that established the authority of Johnson's *Dictionary*.

2. Information.

3. From Gilbert Burnet's *Life and Death of Sir Matthew Hale* (1682).

A small selection is only too likely to concentrate on a few amusing or notorious definitions, but the great majority are full, clear, and totally free from eccentricity. Indeed, many of them are still repeated in modern dictionaries. Language, Johnson knew, cannot be fixed once and for all; many of the words he defines have radically changed meaning since the eighteenth century. Yet Johnson did more than any other person of his time to preserve the ideal of a standard English.

From A Dictionary of the English Language

From Preface

* * *

A large work is difficult because it is large, even though all its parts might singly be performed with facility; where there are many things to be done, each must be allowed its share of time and labor, in the proportion only which it bears to the whole; nor can it be expected that the stones which form the dome of a temple should be squared and polished like the diamond of a ring.

Of the event of this work, for which, having labored it with so much application, I cannot but have some degree of parental fondness, it is natural to form conjectures. Those who have been persuaded to think well of my design will require that it should fix our language, and put a stop to those alterations which time and chance have hitherto been suffered to make in it without opposition. With this consequence I will confess that I flattered myself for a while;¹ but now begin to fear that I have indulged expectation which neither reason nor experience can justify. When we see men grow old and die at a certain time one after another, from century to century, we laugh at the elixir that promises to prolong life to a thousand years; and with equal justice may the lexicographer be derided, who being able to produce no example of a nation that has preserved their words and phrases from mutability, shall imagine that his dictionary can embalm his language and secure it from corruption and decay, that it is in his power to change sublunary nature, or clear the world at once from folly, vanity, and affectation.

With this hope, however, academies have been instituted, to guard the avenues of their languages, to retain fugitives, and repulse intruders; but their vigilance and activity have hitherto been vain; sounds are too volatile and subtle for legal restraints; to enchain syllables, and to lash the wind, are equally the undertakings of pride, unwilling to measure its desires by its strength. The French language has visibly changed under the inspection of the academy;² the style of Amelot's translation of father Paul is observed by Le Courayer to be *un peu passé*;³ and no Italian will maintain that the diction of any modern writer is not perceptibly different from that of Boccaccio, Machiavel, or Caro.⁴

Total and sudden transformations of a language seldom happen; conquests and migrations are now very rare: but there are other causes of change, which,

1. Johnson's Plan (1747) had called for "a dictionary by which the pronunciation of our language may be fixed, and its attainment facilitated; by which its purity may be preserved, its use ascertained, and its duration lengthened."

2. The French academy, founded to purify the French language, had produced a dictionary in 1694; but revisions were necessary within a few years.

3. A bit old-fashioned (French). Le Courayer's translation (1736) of Father Paolo Sarpi's *History of the Council of Trent* superseded Amelot's (1683).

4. Like Boccaccio (1313-1375) and Machiavelli (1469-1527), Annibale Caro (1507-1566) was a classic Italian stylist whose work had preceded the dictionary published in 1612 by the Italian academy.

though slow in their operation, and invisible in their progress, are perhaps as much superior to human resistance as the revolutions of the sky, or intumescence⁵ of the tide. Commerce, however necessary, however lucrative, as it depraves the manners, corrupts the language; they that have frequent intercourse with strangers, to whom they endeavor to accommodate themselves, must in time learn a mingled dialect, like the jargon which serves the traffickers⁶ on the Mediterranean and Indian coasts. This will not always be confined to the exchange, the warehouse, or the port, but will be communicated by degrees to other ranks of the people, and be at last incorporated with the current speech.

There are likewise internal causes equally forcible. The language most likely to continue long without alteration would be that of a nation raised a little, and but a little, above barbarity, secluded from strangers, and totally employed in procuring the conveniencies of life; either without books, or, like some of the Mahometan countries, with very few: men thus busied and unlearned, having only such words as common use requires, would perhaps long continue to express the same notions by the same signs. But no such constancy can be expected in a people polished by arts, and classed by subordination, where one part of the community is sustained and accommodated by the labor of the other. Those who have much leisure to think, will always be enlarging the stock of ideas, and every increase of knowledge, whether real or fancied, will produce new words, or combinations of words. When the mind is unchained from necessity, it will range after convenience; when it is left at large in the fields of speculation, it will shift opinions; as any custom is disused, the words that expressed it must perish with it; as any opinion grows popular, it will innovate speech in the same proportion as it alters practice.

As by the cultivation of various sciences, a language is amplified, it will be more furnished with words deflected from their original sense; the geometri- cian will talk of a courtier's zenith, or the eccentric virtue of a wild hero, and the physician of sanguine expectations and phlegmatic delays.⁷ Copiousness of speech will give opportunities to capricious choice, by which some words will be preferred, and others degraded; vicissitudes of fashion will enforce the use of new, or extend the signification of known terms. The tropes⁸ of poetry will make hourly encroachments, and the metaphorical will become the current sense: pronunciation will be varied by levity or ignorance, and the pen must at length comply with the tongue; illiterate writers will at one time or other, by public infatuation, rise into renown, who, not knowing the original import of words, will use them with colloquial licentiousness, confound distinction, and forget propriety. As politeness increases, some expressions will be considered as too gross and vulgar for the delicate, others as too formal and ceremonious for the gay and airy; new phrases are therefore adopted, which must, for the same reasons, be in time dismissed. Swift, in his petty treatise on the English language,⁹ allows that new words must sometimes be introduced, but proposes that none should be suffered to become obsolete. But what makes a word obsolete, more than general agreement to forbear it?

5. Swelling.

6. Traders.

7. "Sanguine" and "phlegmatic" once referred only to the physiological predominance of blood or phlegm. "Zenith" (the point of the sky directly overhead) and "eccentric" (deviating from the center) were originally astronomical and geometrical

terms.

8. "A change of a word from its original signification" (Johnson's *Dictionary*).

9. "A Proposal for Correcting, Improving, and Ascertaining the English Tongue" (1712). "Petty": little.

and how shall it be continued, when it conveys an offensive idea, or recalled again into the mouths of mankind, when it has once by disuse become unfamiliar, and by unfamiliarity unpleasing.

There is another cause of alteration more prevalent than any other, which yet in the present state of the world cannot be obviated. A mixture of two languages will produce a third distinct from both, and they will always be mixed, where the chief part of education, and the most conspicuous accomplishment, is skill in ancient or in foreign tongues. He that has long cultivated another language, will find its words and combinations crowd upon his memory; and haste or negligence, refinement or affectation, will obtrude borrowed terms and exotic expressions.

The great pest of speech is frequency of translation. No book was ever turned from one language into another, without imparting something of its native idiom; this is the most mischievous and comprehensive innovation; single words may enter by thousands, and the fabric of the tongue continue the same, but new phraseology changes much at once; it alters not the single stones of the building, but the order¹ of the columns. If an academy should be established for the cultivation of our style, which I, who can never wish to see dependence multiplied, hope the spirit of English liberty will hinder or destroy, let them, instead of compiling grammars and dictionaries, endeavor with all their influence to stop the license of translators, whose idleness and ignorance, if it be suffered to proceed, will reduce us to babble a dialect of France.

If the changes that we fear be thus irresistible, what remains but to acquiesce with silence, as in the other insurmountable distresses of humanity? It remains that we retard what we cannot repel, that we palliate what we cannot cure. Life may be lengthened by care, though death cannot be ultimately defeated: tongues, like governments, have a natural tendency to degeneration; we have long preserved our constitution, let us make some struggles for our language.

In hope of giving longevity to that which its own nature forbids to be immortal, I have devoted this book, the labor of years, to the honor of my country, that we may no longer yield the palm of philology without a contest to the nations of the continent. The chief glory of every people arises from its authors: whether I shall add anything by my own writings to the reputation of English literature, must be left to time. Much of my life has been lost under the pressures of disease; much has been trifled away; and much has always been spent in provision for the day that was passing over me; but I shall not think my employment useless or ignoble, if by my assistance foreign nations, and distant ages, gain access to the propagators of knowledge, and understand the teachers of truth; if my labors afford light to the repositories of science, and add celebrity to Bacon, to Hooker, to Milton, and to Boyle.²

When I am animated by this wish, I look with pleasure on my book, however defective; and deliver it to the world with the spirit of a man that has endeavored well. That it will immediately become popular I have not promised to myself: a few wild blunders and risible absurdities, from which no work of such multiplicity was ever free, may for a time furnish folly with laughter, and

1. Architectural mode (Doric, etc.), which determines the style and proportions of columns.
2. Leading physicist and chemist (1627–1691).

"Science": knowledge. Richard Hooker wrote *The Laws of Ecclesiastical Polity* (1594–97), a famous defense of the Church of England.

harden ignorance in contempt; but useful diligence will at last prevail, and there never can be wanting some who distinguish desert;³ who will consider that no dictionary of a living tongue ever can be perfect, since while it is hastening to publication, some words are budding, and some falling away; that a whole life cannot be spent upon syntax and etymology, and that even a whole life would not be sufficient; that he, whose design includes whatever language can express, must often speak of what he does not understand; that a writer will sometimes be hurried by eagerness to the end, and sometimes faint with weariness under a task, which Scaliger compares to the labors of the anvil and the mine;⁴ that what is obvious is not always known, and what is known is not always present; that sudden fits of inadvertency will surprise vigilance, slight avocations⁵ will reduce attention, and casual eclipses of the mind will darken learning; and that the writer shall often in vain trace his memory at the moment of need, for that which yesterday he knew with intuitive readiness, and which will come uncalled into his thoughts tomorrow.

In this work, when it shall be found that much is omitted, let it not be forgotten that much likewise is performed; and though no book was ever spared out of tenderness to the author, and the world is little solicitous to know whence proceeded the faults of that which it condemns; yet it may gratify curiosity to inform it, that the *English Dictionary* was written with little assistance of the learned, and without any patronage of the great;⁶ not in the soft obscurities of retirement, or under the shelter of academic bowers, but amidst inconvenience and distraction, in sickness and in sorrow: and it may repress the triumph of malignant criticism to observe, that if our language is not here fully displayed, I have only failed in an attempt which no human powers have hitherto completed. If the lexicons of ancient tongues, now immutably fixed, and comprised in a few volumes, be yet, after the toil of successive ages, inadequate and delusive; if the aggregated knowledge and cooperating diligence of the Italian academicians did not secure them from the censure of Beni;⁷ if the embodied critics of France, when fifty years had been spent upon their work, were obliged to change its economy,⁸ and give their second edition another form, I may surely be contented without the praise of perfection, which, if I could obtain, in this gloom of solitude, what would it avail me? I have protracted my work till most of those whom I wished to please have sunk into the grave,⁹ and success and miscarriage are empty sounds: I therefore dismiss it with frigid tranquility, having little to fear or hope from censure or from praise.

[SOME DEFINITIONS: A SMALL ANTHOLOGY]¹

ANTHO'LOGY. *n.*

1. A collection of flowers.

TO CANT. *v.*

To talk in the jargon of particular professions, or in any kind of formal affected language, or with a peculiar and studied tone of voice.

3. Merit.

4. Joseph Justus Scaliger (1540–1609), a great scholar and lexicographer, wrote Latin verses suggesting that criminals should be condemned to lexicography.

5. Whatever calls one aside.

6. See Johnson's letter to Lord Chesterfield in Boswell's *Life of Johnson* (p. 2787).

7. Paolo Beni's *L'Anticrusca* (1612) violently attacked the first edition of the *Vocabolario* (the Italian dictionary).

8. Organization.

9. Johnson's wife had died three years earlier.

1. Johnson's definitions include etymologies and illustrative quotations, some of which are omitted in this selection.

Men *cant* endlessly about *materia forma*; and hunt chimeras by rules of art, or dress up ignorance in words of bulk or sound, which may stop up the mouth of inquiry.—*Glanville's Scepsis Scientifica*.

ENTHU'SIASM. *n.*

1. A vain belief of private revelation; a vain confidence of divine favor or communication.

Enthusiasm is founded neither on reason nor divine revelation, but rises from the conceits of a warmed or overweening brain.—*Locke*.

GE'NIUS. *n.*

1. The protecting or ruling power of men, places, or things.

And as I awake, sweet music breathe,
Sent by some spirit to mortals good,
Or th' unseen *genius* of the wood.—*Milton*.

2. A man endowed with superior faculties.

3. Mental power or faculties.

4. Disposition of nature by which anyone is qualified for some peculiar employment.

5. Nature; disposition.

IMA'GINATION. *n.*

1. Fancy; the power of forming ideal pictures; the power of representing things absent to one's self or others.

2. Conception; image in the mind; idea.

3. Contrivance; scheme.

LEXICO'GRAPHER. *n.*

A writer of dictionaries; a harmless drudge, that busies himself in tracing the original, and detailing the signification of words.

MELANCHO'LY. *n.*

1. A disease, supposed to proceed from a redundance of black bile.

2. A kind of madness, in which the mind is always fixed on one object.

3. A gloomy, pensive, discontented temper.

NA'TURE. *n.*

1. An imaginary being supposed to preside over the material and animal world.

Thou, *nature*, art my goddess; to thy law
My services are bound.—*Shakespeare*.

2. The native state or properties of anything, by which it is discriminated from others.

3. The constitution of an animated body.

4. Disposition of mind; temper.

5. The regular course of things.

6. The compass of natural existence.

7. Natural affection, or reverence; native sensations.

8. The state or operation of the material world.

9. Sort; species.

10. Sentiments or images adapted to nature, or conformable to truth and reality.

11. Physics; the science which teaches the qualities of things.

Nature and *nature's* laws lay hid in night,
God said, Let Newton be, and all was light.—*Pope*.

NE'TWORK. *n.*

Anything reticulated or decussated, at equal distances, with interstices between the intersections.

OATS. *n.*

A grain, which in England is generally given to horses, but in Scotland supports the people.

PA'STERN. *n.*

1. The knee of an horse.²

PA'TRON. *n.*

1. One who countenances, supports, or protects. Commonly a wretch who supports with insolence, and is paid with flattery.

PE'NSION. *n.*

An allowance made to anyone without an equivalent. In England it is generally understood to mean pay given to a state hireling for treason to his country.³

SA'TIRE. *n.*

A poem in which wickedness or folly is censured. Proper *satire* is distinguished, by the generality of the reflections, from a *lampoon*, which is aimed against a particular person; but they are too frequently confounded.

TO'RY. *n.*

One who adheres to the ancient constitution of the state, and the apostolical hierarchy of the church of England, opposed to a whig.

The knight is more a *tory* in the country than the town, because it more advances his interest.—*Addison*.

WHIG. *n.*

2. The name of a faction.

Whoever has a true value for church and state, should avoid the extremes of *whig* for the sake of the former, and the extremes of *tory* on the account of the latter.—*Swift*.

WIT. *n.*

1. The powers of the mind; the mental faculties; the intellects. This is the original signification.

2. Imagination; quickness of fancy.

3. Sentiments produced by quickness of fancy.

4. A man of fancy.

5. A man of genius.

6. Sense; judgment.

7. In the plural. Sound mind; intellect not crazed.

8. Contrivance; stratagem; power of expedients.

1755

The Preface to Shakespeare This is the finest piece of Shakespeare criticism in the eighteenth century; it culminates a critical tradition that began with John Dryden's remarks on Shakespeare and continued as the plays were edited by Nicholas Rowe, Alexander Pope, Lewis Theobald, and William Warburton. Johnson addresses the standard topics: Shakespeare is the poet of nature, not learning; the creator of characters who spring to life; and a writer whose works express the full range of human passions. But the Preface also takes a fresh look not only at the plays but at the first principles of criticism. Resisting "bardolatry"—uncritical worship of Shake-

2. "A lady once asked him how he came to define *Pastern* the *knee* of a horse: instead of making an elaborate defense, as she expected, he at once answered, 'Ignorance, Madam, pure ignorance'"

(Boswell).

3. In 1762 Johnson was awarded a pension, but he did not revise the definition in later editions.