A Shakespearean Grammar

An Attempt to Illustrate Some of the Differences between Elizabethan and Modern English

- [...] A second perusal of Shakespeare, with a special reference to idiom and prosody, has brought to light several laws which regulate many apparent irregularities. The interesting distinction between *thou* and *you* (Pars. 231--235), for example, has not hitherto attracted the attention of readers, or, as far as I am aware, of commentators on Shakespeare. [...]
- [...] The use of [...] the prevalence of the third person plural in -s (Par. 333), which does not appear in modern editions of Shakespeare [...]
- [...] the distinction between an adjective before and after a noun; these and many other points which were at first either briefly or not at all discussed, have increased the present to more than thrice the size of the original book. I propose now to stereotype this edition, so that no further changes need be anticipated.

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njoy the language! Never use one word where two will do! Add "right", "well", and "most" to your speech:

- she doth wash right industrious.
- thou art most beauteous fair.
- i' faith thou dost sing most marvelous well.
- she doth be most marvelous comely!

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Pronunciations of Elizabethan English

Perhaps the most obvious sound difference is that of the $\bf R$ sound like that of *mother*. The $\bf R$ sound is drawn out into a pirate ARRRRRRR. This becomes trying in words like *father* where the $\bf A$ is pronounced like *apple* but the $\bf R$ is enunciated. *Father* is thus pronounced F-aaaa-th-rrrrrrr.

• Want - the A sounds like A pple.

Make

sounds like mek
sounds like haid

I - pronounced uh-ee

• **Mercy** - pronounced *maircy* with a hard r.

Fair

Neither
Lord
Down
Cup
dipthong ai with a hard r.
pronounced nayther.
drawn out oo sound.
vowels pronouced uh-oo.
a short and rounded u.