

**Christopher J. Pountain, *A History of the Spanish Language through Texts* (London: Routledge, 2001)
*Additional texts***

The following three texts could not be included in my *A History of the Spanish Language through Texts* (London: Routledge, 2001) for reasons of space. Page, section and keypoint references are to the printed book.

I also include below a list of errata I have identified in the published edition. I would be grateful to receive notice of any others at c.j.pountain@qmul.ac.uk.

p.xiii l.19. *hā* should not be underlined.

p.47 l section 5b.1.2 l.15. ‘Ar. *sīn* could س render Romance /ts/’ should read ‘Ar. *sīn* س could render Romance /ts/’.

p.105 section 13.1.2 ll.2–3. For /g/ and /gl/ read /g/ and /gl/.

p.139 section 18.3.5 Keypoint. For ‘p. 276’ read ‘p. 277’.

p.279 l.3, and p.281 l.19, l.21 and l.24. For ‘ϕ’ read ‘Ø’ (the slashed zero sign) *passim*.

p.313 l.17. For ‘romance’ read ‘Romance’.

p.324 left-hand column ll.29–30 should be conflated into ‘COGNĀTUS p, 268, p. 261’.

p.325 right-hand column l.4. For ‘GERMANA’ read ‘GERMĀNA’.

p.327 left-hand column l.8 For ‘PĪGRĪTIA’ read ‘PĪGRĪTĪA’.

Text A: Spanish abroad. Ambrosio de Salazar, *Espejo General de la Gramática en Diálogos* (1622).

A.0. Ambrosio de Salazar (1575?-?) seems to have spent most of his life in France, where he served as tutor to the future Louis XIII and then as secretary and Spanish interpreter to Anne of Austria, Louis's queen, appointments which reflect the importance attached to Spanish by the French court. In Rouen he ran a school and wrote this handbook of Spanish for the benefit of French learners. It is an attractively written book, in seven sections supposedly corresponding to the seven days of the week, mixing points of grammar and vocabulary with dialogues and stories based on everyday Spanish life. Salazar is sensitive to the needs of French learners, providing a parallel text in French (given here for interest) and commenting particularly on points of difference between the languages. There are a number of such texts dating from the mid 16th century onwards (unfortunately not all of which are readily available in modern editions or facsimiles) which reflect the interest in Spanish throughout Europe as the language of a major world power. At this time, Spain was certainly the country which posed the greatest threat to France, which had been weakened by the internal strife between Huguenots and Catholics; Spain had not been slow to intervene on behalf of the latter.

The following extracts deal with a problem which is familiar to all foreign learners of Spanish, the discrimination of the copular verbs *ser* and *estar*.

The text:

The text is transcribed from the 1622 edition published in Rouen by Adrien Ovyne, pp.294-6, 431-2 and 490-1.

Further reading:

Morel-Fatio, Alfred, 1900. *Ambrosio de Salazar et l'étude de l'espagnol en France sous Louis XIII* (Paris: Picard/Toulouse: Privat).

Aduiertesse que este verbo ser, es al mesmo que estar, segun el tiempo donde se halla la palabra, como por exemplo.	<i>Soyez aduertis que ce Verbe, Ser, est le mesme que Estar, selon le temps & la parolle ou il se trouue, comme pour exemple.</i>	
Yo soy muy contento de lo que dize.	<i>Je suis fort content de ce que vous dites.</i>	5
Yo he sido otras vezes mas de lo que soy.	<i>J'ay esté autrefois plus que ie ne suis.</i>	
yo estoy à picque de perder me.	<i>Je suis sur le poinct de me perdre.</i>	
yo he estado aqui haya mucho tiempo.	<i>J'ay esté icy il y a long temps.</i>	
Yo he sido amigo de su padre.	<i>J'ay esté ami de vostre pere.</i>	
De manera que lo vno y lo otro es easy	<i>De maniere que l'un & l'autre est pres</i>	10

vna mesma cosa, comodezir. yo querria ser Alcalde mayor. O dezir en otro tiempo, yo querria estar en la plaça del Alcalde mayor. Yo seré presto con V.M. en casa: O yo estaré alla tan presto como V.M. De aqui se saca que el verbo, ser, sirue à cosas que tocan à la persona mesma. Yo soy contento de lo que me dize. Yo estoy aparejado à gratificarle la merced que à sido seruido hazerme, y crea de mí que estaré muy à su seruicio para quando me quisiere mandar pues soy su muy obligado.	<i>qu'vne mesme chose, comme de dire. Je desirerois estre Lieutenant Criminel. Ou dire en autre temps, ie desirerois estre en la place du Lieutenant Criminel. Je seray bien tost avec vous en la maison. 15 Ou ie seray là aussi tost comme vous. De là se tire que le verbe, Ser, sert aux choses qui touchent à la personne mesme. Je suis content de ce que vous me dites. Je suis prest de vous remercier de la 20 courtoisie qu'il vous a pleu me faire, & croyez moy que ie suis fort à vostre seruice quand il vous plaira me commander, parce que ie vous suis fort obligé. 25</i>
... Yo estoy tan mal con el como el lo està connmigo Està mal con todo el mundo por su mala condicion. Veo que no està en lo que yo le digo creo que no està en su juizio natural. Estémos en lo que hazemos guardémonos de estar mal con nuestro Amo. Estoy tan embaraçado en mis negocios que no puede ser mas.	<i>Je suis son ennemy comme il est le mien. Il se fait mal aymer de tout le monde par sa mauuaise condition. Vous ne prenez à ce que ie vous dis, vous 30 n'estes pas en votre bon sens. Prenons garde à nous, gardons nous de nostre maistre. Je fus fort empesché à mes affaires. 35</i>
... No ha de ser todo mala ventura. Tu seras mala y sin esmienda siempre. No ha de ser todo darse buen tiempo. Quando Dios fuere seruido seremos mas ricos. Para ser rico no se deue dormir à mas y mejor. Si se anda à sombra de tejados no ganarà nada. Si se anda de ceca en meca, à la flor del verro, no ganarà sino pioxos. Yo me espanto que mi vezino sea	<i>Ne sera le tout mauuaise aduventure. Tu seras tousiours mauuaise sans amendement. Il ne sera tousiours auoir du bon temps. Quand il plaira à Dieu nous serons plus 40 riches. Pour estre riche faut veiller & trauailler. S'il va tousiours oysif, il ne gaignera rien. 45 Si vous estes tousiours faineant, vous ne gaignerez rien sinon des poux. Il m'estonne que mon voisin est faineant,</i>

hatagàn [sic], fulléro, boltario, viuidòr,
busca ruydos, es un corta bolsas, astuto
fino y mal mirado, es vn hablador, no ha
menester maestro ya sabe lo suyo y lo
ageno, sabe vn punto mas que el diablo:
sabe quantas son cinco, es vn jugador de
passa passa engaña mundos.

ioüeur de cartes & de dez, chercheur de
noises, coupeur de bourses, cauteleux,
fin, rasé, & mal considerant, grand
parleur, n'a point á faire de maistre, il
sçait tout faire, il est plus fin que le
Diable: il sçait combien sont cinq, c'est
vn ioüeur de passe passe, il trompe tout le

50
55

Translation

(The translation relates to the Spanish text, and simply gives an English equivalent of the commentary and examples.)

Note that this verb *ser* is [used], like *estar*, according to the context in which the word appears, so for example:

I am very happy with what you say.

At other times I have been more than I am [now].

I am on the point of ruin.

I have been here for a long time now.

I have been a friend of your father.

Thus the one and the other are almost the same thing, as when one says:

I would like to be chief officer.

Or, in another context:

I would like to occupy the position of chief officer.

I will be with you soon at home.

Or:

I will be there as quickly as you.

From this it can be deduced that the verb *ser* is used for things which touch the person themselves.

I am happy with what you tell me.

I am prepared to thank you for the courtesy you have been pleased to show me, and please believe that I will be very much at your service whenever you wish to command me, for I am very indebted to you.

...

I am as ill-disposed towards him as he is towards me.

He is ill-disposed towards everyone on account of his evil nature.

I see that you do not agree with what I tell you; I think he is not in his right mind.

Let us be careful what we do; let us take care not to be at odds with our Master.

I am so encumbered in my business that it could not be worse.

...

Not everything will be bad luck.

You will always be wicked and will never mend your ways.
Not everything will consist of having a good time.
When it pleases God we will be richer.
In order to be rich one must not sleep at every touch and turn.
If you walk in the shade of the eaves you will not earn anything.
If you rush hither and thither and only scrape the surface of things (lit. [eat] only the flower of the cress), you will gain nothing but fleas.
I am shocked that my neighbour is idle, a card-sharper, fickle, an opportunist, a troubleseeker; he is a cutpurse, cunning, sharp and badly looked on; he is talkative; he has no need of a master; he knows his own business and other people's; he knows what is what (lit. he knows how many make five); he practises sleight of hand; he is a deceiver.

Phonetics and phonology

A.1.1. The modern orthographic convention of writing *h* for Latin etymological /h/ and the /h/ of Golden Age Spanish is now firmly established: thus from Latin etymological /h/ the various forms of the verb *haber* < Lat. [HĀBĒŌ], from Latin /f/ **halla** (l.3, see 11.3.2), **hazer** (l.21) ≤ Lat. [FĀCĪŌ], **hablador** (l.51) < Lat. √[FĀBŪLOR]; from Arabic /h/ **ha[r]agàn** < Ar. ?√*ḥarūn*. The growth of this convention seems to indicate that *h* is never pronounced (cf. 22.1.1). However, the process of the loss of Golden Age /h/, though it may by this stage have taken place in the courtly norm, is still not complete, and /h/ survives in the uneducated regional speech of many parts of southern Spain and Latin America.

Keypoint: The 'f>h' change (p.271).

A.1.2. Esmienda (l.37) || MSp. *enmienda* is an unusual form. Assuming that it is not a typographical error, it is understandable as an alternative development of the noun formed from Lat. [ĒMENDO]: *emienda* is also attested in Covarrubias. The *es-* prefix, like the more common *en-* prefix, must have been the result of analogy; in the case of *es-*, with words such as *esmero* and *esfuerzo*.

A.1.3. For **mesmo** (l.2, l.11, etc.), see **Keypoint: Mismo (p.279)**.

Morphology and syntax

A.2.1. The main area of interest here is the account of the use of *ser* and *estar*. Salazar's strategy is to view them as on the one hand contextual variants (**...ser, es al mesmo que estar, segun el tiempo donde se halla la palabra**, ll.1-3), and on the other as having essentially different meanings (**...ser, sirue à cosas que tocan à la persona mesma**, ll.17-

18). The latter strategy, like many subsequent semantically-based explanations based on such notions as ‘temporariness’ and ‘permanence’, ‘inherentness’ and ‘accident’, is not altogether helpful.

The contrastive examples offered by Salazar are interesting: **ser Alcalde mayor** (l.12) as opposed to **estar en la plaça del Alcalde mayor** (ll.13-14) illustrates the use of *ser* with noun complements as opposed to the association of *estar* with locative complements, a distinction which must have been long established in Spanish (the first uses of *estar* encountered in Castilian vernacular texts have animate subjects and locative complements) and continues today. The distinction between **yo seré presto con V.M. en casa** (l.15) and **yo estaré alla tan presto como V.M.** (l.16) has no parallel in the modern language, however. At this time *ser* could still be used with a locative complement in the sense of ‘to arrive’, and was also normal with a complement consisting of *con* + a noun or pronoun referring to a person (cf. 21.3.1), so that *ser con una persona* had the meaning of ‘to come/go to someone’ (English ‘to be with someone’ is also used in this sense). But with the simple locative adverb *allá*, *estar* was required. It is also possible to see a contrast in usage with the adverb *mal*, which requires *estar* (**estoy tan mal**, l.26) and the adjective *malo*, which in its meaning of ‘(naturally) bad’ takes *ser* (**tu seras mala**, l.37).

Contento (l.19) was used with both *ser* and *estar* in the 16th century (Keniston 1937:479), though Covarrubias (1611) consistently uses *estar contento* in his dictionary. The usage strikes a modern reader as odd, since *contento* seems very plainly to represent here a ‘resultant state’ or non-inherent property; **de lo que me dize** being the circumstance provoking contentment. In Modern Spanish, however, *contento* is anomalous in that it appears only with *estar* (most common adjectives have a usage with both *ser* and *estar*). Perhaps the very frequency of the expression *soy contento* in the 16th century delayed its following what was becoming a general rule with adjectives of ‘resultant state’. On the other hand, the boundary between ‘inherent’ and ‘non-inherent’ properties is difficult to establish objectively: *rico* could be construed as a ‘non-inherent’ property, for instance, although here as in modern Spanish it is used with *ser* in the sense of ‘to be rich’ (**seremos mas ricos**, ll.40-1).

Other usages exemplified here show little difference from the modern situation. Noun and clausal complements require *ser*: with a noun, **es un corta bolsas** (l.50); with an infinitival clause, **no ha de ser todo darse buen tiempo** (l.39). *Ser* is used with adjectives which clearly express ‘inherent’ characteristics: **es... astuto fino** (ll.50-1). *Estar* is used with locative expressions, as we have seen, not only literal but also figurative (**no està en su juicio natural**, l.31); with past participles indicating a ‘resultant state’ (**estoy aparejado**, l.20; **estoy tan embaraçado**, l.34), and with the adverb **mal** (ll.26 and 28).

Some of the examples given do not seem to be appropriate until we realise that they represent some usage of the verb *être* in French: thus **si se anda de ceca en meca** is given because it is the equivalent of *si vous este tousiours faineant* (1.46).

Keypoint: Ser and estar (p.290).

A.2.2. The equivalence with French points up the frequency of use of the Spanish reflexive to express an indefinite subject, a function which is not available to the reflexive in French (cf. also 19.2.4). A variety of constructions are used in French to give equivalents: thus **aduiertesse** = *soyez advertis* (imperative), 1.1; **no se deue dormir** = *faut veiller* (impersonal verb), 1.42; **si se anda...** = *s'il va...* (third person singular subject), 1.44 and = *si vous estes...* (second person subject), 1.46.

Keypoint: The reflexive (p.288).

A.2.3. The future subjunctive continues to be used in future-referring temporal clauses (**para quando me quisiere mandar**, 1.23; **quando Dios fuere servido**, 1.40).

Keypoint: The future subjunctive (p.275).

A.2.4. The polite second-person form of address, *vuestra merced* (abbreviated in writing as **V.M.**, 1.15, etc.: we cannot know on the basis of the evidence here how far it had been phonetically eroded in pronunciation), is used throughout, since the examples are for the benefit of foreigners speaking to someone with whom they are not on intimate terms. The second-person subject can be understood with a third-person verb when the subject is not explicitly stated, as can be seen from the French parallels: **de lo que dize** = *de ce que vous dites*, 1.5, **no està en lo que digo** = *vous ne prenez à ve que ie vous dis*, 1.30, **si se anda de ceca en meca** = *si vous estes tousiours faineant*, 1.46. Similarly **su** on its own can be interpreted as referring to the second person: **amigo de su padre** = *ami de vostre pere* (1.9).

Keypoint: Personal pronouns (p.284).

A.2.5. For the use of *haber* in **haya (= ha ya) mucho tiempo**, 1.8, see 11.2.1.

Vocabulary

A.3.1. Estoy à picque de perderme (1.7). **Picque** is derived from the verb *picar*, which seems to be an onomatopoeic creation of a type common to many Romance languages (Latin *PĪCU[S]* ‘woodpecker’ may also be due to the same process). It is a near synonym of *punto*, and here, like *punto*, is used to form a verbal paraphrase expressing the idea of imminence (‘to be about to, to be on the point of’). Although the expression continues into Modern Spanish, *estar para* and *estar a punto de* + infinitive are nowadays more common as verbal paraphrases.

Keypoint: Periphrastic verb forms (p.283).

A.3.2. Presto (ll.15 and 16) in the sense of ‘ready’ is a popular descendant of Lat. PRAESTU[S], but the adverbial meaning of ‘soon, quickly’ encountered here was a semantic calque from It. *presto*. *Pronto*, which eventually largely replaces it in this latter meaning, was a learned borrowing, with semipopular modification, from Lat. PROMPTU[S]. The meaning ‘ready’ is in Modern Spanish more usually expressed by *listo*, which is of unknown origin and makes its first appearance in the 16th century.

Keypoint: Learned and popular, semilearned and semipopular (p.277).

A.3.3. Embaraçado (l.34) is here used in its original sense of ‘impeded, prevented’. It is first attested in Castilian in the 15th century and appears to be a borrowing from Leonese or Portuguese *embaraçar*, a morphological derivative of the noun *baraço* meaning ‘rope, cord’ (Cor., II, 555-8). It is associated in Castilian with the general idea of restraint or encumbrance, and has subsequently extended its meaning to the more abstract one of ‘embarrassed’, and very specifically, in the feminine, to that of ‘pregnant’.

A.3.4. The last paragraph of this text provides evidence of a number of verb + noun compound formations: **busca ruydos** ‘trouble-seeker’ (l.50), **corta bolsas** ‘cutpurse’ (l.50), **engaña mundos** ‘deceiver’ (l.55). (See 20.2.7)

A.3.5. Another device for forming a neologism is reduplication of a verb to form a noun: **passa passa** ‘sleight of hand’ (l.55).

A.3.6. The passage is rich in idiomatic expressions clearly designed to be useful to the foreign learner. Some survive into present-day Spanish, e.g. **anda de ceca en meca** (l.46) ‘to waste time dashing around’, and others are familiar from other sources. Covarrubias (1977 [1611]:209) records (**andarse**) **à la flor del verro (berro)**, ll.46-7, and explains it as ‘darse al vicio, y a la ociosidad, entreteniéndose en vna parte, y en otra, como haze el ganado quando està bien pacido, y harto, que llegando al berro corta del tan solamente la florecita’; he also explains (p.943) **andar a la sombra de tejados** (l.44) as ‘andar retraydo y recatado de la justicia; dizen ay ciertas republicas en las quales son priuilegiadas todas las casas, y el ambito dellas por defuera, en todo aquello que cubre el tejaro, y echa fuera las canales, y como vno vaya arrimado a la pared, y debaxo de la sombra del tejado no le pueden prender’.

A.3.7. Fino (l.51) appears to be an morphological derivative of \sqrt{fin} ‘end’, originally having the associated meaning of ‘perfect, consummate’, and then developing further associated meanings both in the physical sphere (‘thin, slender, delicate, keen, acute, sharp’) and the moral (‘refined, polite, subtle, elegant’). In the modern language the meaning is complimentary; here, however, it appears in the context to be pejorative — the meaning ‘astute, sharp’ could also have unfavourable connotations.

Text B: The Adventure of the Enchanted Bark. Miguel de Cervantes: *Don Quijote de la Mancha* (1614).

B.0. *Don Quijote* by Miguel de Cervantes (1547-1616), is justly reckoned as the summit of Golden Age literary achievement: it was an instant best-seller and international success. Veneration for Cervantes as the most prestigious author in the Spanish language and hence one of the most obvious classical ‘authorities’ for standard usage (see Text 25) is reflected in the stereotyped circumlocution *la (dulce) lengua de Cervantes* and in the designation of the modern body which promotes Spanish culture worldwide, the *Instituto Cervantes*. Cervantes’s tremendous prestige may obscure the fact that *Don Quijote* is actually extremely complex from a linguistic point of view. Cervantes’s wide experience of contemporary life (he was a soldier and a civil servant, was a hostage in Algiers and in prison in Spain) is reflected in the range of linguistic register he employs in his writing. *Don Quijote* itself is of course a satire on the stylistically and thematically extravagant novels of chivalry, and much of the humour of the book derives, as in this extract from the episode traditionally known as that of the Adventure of the Enchanted Bark in Part II, from the counterposing of the characters of Don Quijote, who is steeped in the chivalresque, pompous, often Latinate, style which harks back to the 15th century, and Sancho Panza, who expresses himself in contemporary down-to-earth language. There is a sly dig at imitators of Latin in l.25.

The text:

The text is transcribed from *Segunda Parte del Ingenioso Hidalgo Don Quixote de la Mancha, compuesto por Miguel de Cervantes Saavedra, autor de su primera parte* (Madrid: Juan de la Cuesta, 1615), Part II, chapter 29; original spelling (apart from the distinction between ‘long’ and ‘short’ s), punctuation and word-division are preserved.

Further reading: Rosenblat (1971).

...has de saber Sancho, ñ este barco ñ aqui està derechamēte, y sin poder ser otra cosa en cōtrario, me està llamãdoy cōbidãdo, a ñentre en el, y vaya en el a dar socorro â algun Cauallero, o a otra necesitada y principal persona, ñ deue de estar puesta en alguna grãde cuyta, porñ este es estilo de los libros de las historias Cauallerescas, y ñ los encãtadores ñ ã ellas se entremetē, y platicã quãdo algun Cauallero està puesto en algũ trabajo, ñ no puede ser librado del, sino por la mano de otro Cauallero, puesto ñ estē distãtes el vno del otro, dos, o tres mil leguas, y aun mas, o le arrebatã en vna nube, o le deparã vn barco, dõde se entre, y, en menos de vn abrir y cerrar de ojos le lleuã, o por los ayres, o por la mar, dõde quierē, y adõde es menester su ayuda, assi ñ, o Sãcho, este barco està puesto aqui para el mesmo efecto, y esto es tã verdad como es aora de dia, y antes ñ este se passe, ata jũtos al ruzio, y a rozinãte y a la mano ñDios ñ nos guie, ñ no dexarē de embarcarme, si me lo pidiessē frayles descalços. Pues assi es, respõdio Sãcho, y v.m. quiere dar a

**cada paso ã estosã no sesi los llame disparates, no ay sino obedecer y baxar la
cabeça, atãdiendo al refran: Haz lo ã tu amo te mãda, y siãtate cõ el a la mesa: pero 15
con todo esto por lo ã toca al descargo de mi cõciẽcia, quiero aduertir a v.m. ã a mi
meparece, ãeste tal barco no es ã los ãcãtados, sino ã algunos pescadores deste rio,
porã en el se pescã las mejores sabogas del mũdo Esto dezia mientras ataua las
bestias Sãcho, dexãdolas a la proteciõ y amparo de los encãtadores, cõ hartodolor
de su anima. DõQuixote le dixo ã no tuuiesse penaãl desãparo ã aãllos animales, ã 20
el ã los lleuaria a ellos por tan longinquos caminos, y regiones tendria cuenta de
sustentarlos. No entiendo esso de logicuos, dixo Sancho, ni he oydo tal vocablo en
todos los dias de mi vida. Longinquos, respondio don Quixote, quiere dezir
apartados, y no es marauilla que no lo entiãdas, ã no estãs tu obligado a saber
Latin, como algunos que presumen que lo saben, y lo ignoran. 25**

Translation:

‘You must know, Sancho, that this boat which is here, certainly and for no other reason, is calling and inviting me to embark in it and go in it to lend help to some knight or other noble person in need who must be in some great distress, because this is the way of the novels of chivalry and of the enchanters who appear and speak in them. When any knight is placed in some difficult situation from which he cannot be delivered except by the hand of another knight, even though they may be two or three thousand leagues or even more apart, they either take him up in a cloud or provide him with a boat in which he embarks, and in the twinkling of an eye they transport him by air or sea whither they wish and where his help is needed. Thus, oh Sancho, this boat is placed here for the same purpose, and this is as true as that it is now daylight, and before this happens, tie up Rucio and Rocinante together, and [let us commend ourselves] to the hand of God, that He may guide us; for I shall not fail to embark even if barefoot friars entreated me [not to do so].’

‘Well, if that’s how it is,’ replied Sancho, ‘and Your Honour wants to get into these idiocies — I don’t know what else to call them — at every touch and turn, there’s nothing for it but to obey and bow my head, in accordance with the proverb “do what your master orders you and sit down with him at table [= don’t bite the hand that feeds you]”. But, for all that, to ease my conscience, I would warn Your Honour that it seems to me that this here boat is not one of the enchanted kind, but belongs to some of the fishermen on this river, because here you can catch some of the best shad in the world.’

Sancho said this while he tied up the beasts, leaving them to the protection and care of the enchanters, very much against his will. Don Quixote told him that he should not be concerned about leaving the animals uncared for, since the [enchanter] who was to take them through such ‘longinquous’ ways and regions would take care to provide for them.

‘I don’t know what you mean by “logiquous”,’ said Sancho, ‘nor have I ever heard such a word in all my born days.’

“‘Longinuous”,’ replied Don Quixote, ‘means “far away”, and it is no wonder that you do not understand it, for you are not obliged to know Latin, as some to claim to know it, but do not.’

Phonetics and phonology

B.1.1. The spelling system continues to follow some of the Old Castilian sibilant distinctions. The past subjunctive inflection *-esse-* < Lat. *-ISSE-* (**pidiessen**, 1.13; **tuuiesse**, 1.20) consistently has intervocalic *ss* corresponding to OCast. /s/, though there is inconsistency between **passé** (1.11) and **paso** (1.14), both < Lat. $\sqrt{\text{PASSU[S]}}$. Both *ç* (sometimes *c*) and *z* are used (**cabeça**, 1.14; **parece**, 1.17; **dezia**, 1.18), as are *x* and *j* (**dexandolas**, 1.19; **juntos**, 1.11).
Keypoint: The sibilants of Old Castilian (p.290).

B.1.2. Agora (1.11) now appears to have lost the intervocalic velar evidenced in older spellings *agora* and so corresponds to MSp. *ahora* (see 4.1.8, C.1.2).
Keypoint: Lenition (p.278).

B.1.3. Protecion (1.19), a word of learned origin, shows semipopular reduction of the complex consonant group /kts/, which has been restored in the modern *protección* (see 23.1.2).
Keypoints: Consonant groups (p.268), Learned and popular, semilearned and semipopular (p.277).

B.1.4. For **mesmo** (1.10), see **Keypoint: Mismo** (p.279).

Morphology and syntax

B.2.1. The *haber de* + infinitive paraphrase (**has de saber**, 1.1) is here used with a clear deontic modal value (‘you are to know’). Cf. 20.2.12, 22.2.8, 24.2.3.
Keypoint: Periphrastic verb forms (p.283).

B.2.2. The valency of the adjectival past participle **necesitada** (1.3) does not correspond to the transitive use of *necesitar* ‘to need’, since it has the meaning of ‘needy’ rather than ‘needed’ (cf. 20.3.3). Indeed, interestingly, it seems not to be able to have the meaning of ‘needed’ in Spanish, this notion being rendered by the adjective *necesario*. This is probably due to the older prepositional use *necesitar de algo*, in which *necesitar* has some of the characteristics of an intransitive verb.

B.2.3. Grande (1.4) does not apocopate before the following noun **cuyta** (see 12.2.2).

B.2.4. The conjunction **puesto que** (1.7) here takes the subjunctive. In Modern Spanish, *puesto que* is normally a causal conjunction taking the indicative; here it is to be interpreted rather as having a concessive value, the equivalent of *aunque*, a usage which was current in the Golden Age and is still occasionally encountered in the modern language.

B.2.5. **Donde** and **adonde** (11.8-9) are still not distinguished as respectively locative and allative in quite the same way as they are, normatively at least (cf. 33.2.6), in the modern language. Thus **donde quieren** in 1.9 would in Modern Spanish be *adonde quieren*. See 6.3.9 and, for examples of *adonde* used as a locative, 18.2.7, 21.2.10, 27.2.1).

B.2.6. The animacy distinction between *lo* and *le* as a direct object which is observable in some modern Peninsular varieties (and accepted as a standard alongside the exclusive use of *lo* as a direct object) is apparent in **le arrebatan** (1.8) and **le lleuan** (1.9), referring to a knight, contrasting with **los lleuaría a ellos** (1.21) and **sustentarlos** (1.22), referring to the animals.

Keypoint: Personal pronouns (p.284).

B.2.7. Don Quijote uses a number of syntactic features typical of high register: the placing of adjectives before the noun (**otra necesitada y principal persona**, 1.3) and ellipsis reminiscent of epic style ([encomendémonos] **a la mano de Dios que nos guie**, 1.12, and **si me lo [= que no lo hiciese] pidiessen frayles descalços**, 11.12-13; in both cases the sense is pragmatically obvious — see the English translation).

B.2.8. Sancho addresses Don Quijote as **v[uestra] m[erced]** while Don Quijote addresses Sancho as **tu**, as would be normal at this time for an hidalgo-servant relation. *Vuestra merced*, the origin of modern *usted*, is thus firmly established as a respectful address form.

Keypoint: Personal pronouns (p.284).

B.2.9. The use of *ser* and *estar* is now close to that of Modern Spanish. **Està puesto aqui** (1.10), while unequivocally locative, is an example of *estar* + past participle in a stative function. **No estàs obligado** (1.24) is similarly stative, but the past participle is close to being adjectival in nature; as an adjective, *obligado* can be used with *ser* in the modern language in the sense of ‘to be obligatory’, so contracting an opposition with *estar obligado* ‘to be obliged’.

Keypoint: Ser and estar (p.290).

Vocabulary

B.3.1. Don Quijote sometimes uses pairs of near synonyms where one word would have been enough to communicate his meaning, a feature which parodies Latinate rhetorical style:

derechamente y sin poder ser otra cosa en contrario (ll.1-2), **llamado y convidado** (1.2), **caminos y regiones** (1.21). The narrator employs the same device in **protecion y amparo** (1.19), which is probably slightly ironical in tone.

B.3.2. No entiendo esso de logicuos (1.22). Sancho does not understand Don Quijote's use of the word **longinquos** (1.21), which indeed was extremely rare and is previously found only in 15th century Latinate authors. As *longincuo* it is still relatively infrequent today.

B.3.3. For **harto** (1.19), see 21.3.3.

Text C: Suiting the style to the subject. Benito Jerónimo Feijoo, *Teatro Crítico Universal* (1728).

C.0. Padre Feijoo (1676-1764), a Benedictine monk and scholar, was one of the principal figures of the Enlightenment in Spain. The *Teatro crítico universal* is an encyclopaedia-like work which set out to destroy false ideas and superstition in Spain and Spanish America. In the extract below, Feijoo reflects on the variations in his prose style and his practice in spelling (it must be remembered that the publication of the *Teatro crítico universal* began only in the year of publication of the RAE's *Diccionario de Autoridades*, 1726, and before the publication of the first *Orthographia* of the RAE in 1741).

The text:

This extract is from sections 8-9 of the *Prólogo* to volume 2 of the work, first published in 1728, and is transcribed from the third impression: *Theatro Critico Universal, o Discursos Varios en todo genero de materias, para desengaño de errores comunes* (Madrid: Viuda de Francisco del Hierro, 1732).

Further reading: Lapesa (1967 [1966]).

**En este Tomo hallaràs el mismo methodo, que en el passado, que es diversificar los assumptos, à fin de evitar el fastidio con la variedad. El estilo tambien es el mismo. Si hasta aqui te agradò, no puede ahora desagradarte. Digo el mismo, respectivamente à las materias: pues yà sabràs la distribucion, que el recto juicio hace de los tres generos de estilos, consignando à la mocion de afectos el sublime, 5
à la instruccion el mediano, y à la chanza el humilde. Yo à la verdad no pongo algun estudio en distribuirlos de esta manera, ni de otra. Todo me dexo à la naturalidad. Si en una, ù otra parte hallares algo del sublime, sabe que sin buscarle se me viene, ò porque la calidad de la materia naturalmente me arrebatada locuciones figuradas, que son mas eficaces, quando se trata de mover algun afecto, ò porque tal vez la imaginacion, por estàr mas caliente, me socorre de expresiones mas energicas. Y ni yo cuido de templarla, quando està ardiente, ni de esforzarla, quando està languida. En punto de estilo tanto me aparta mi genio del extremo de la afectacion, que declino al de la negligencia. 10
En quanto à la orthographia (pues tan bien de esto suele dàr razon el Autor à los lectores) no sigo regla determinada, porque no la hai. Unos quieren que se arregle à la etymologia, otros a la pronunciacion; y ni unos ni otros cumplen con el mismo precepto que prescriben: pues no se hallarà Autor alguno que siga en todo la etymologia, ò que siga en todo la pronunciacion. 15**

Translation:

In this volume you will find the same method [employed] as in the last one, which is to diversify the subject-matter in order to avoid tediousness with variety. The style is also the same. If it pleased you before, it cannot displease you now. I say the same with regard to subjects, since you will know the distribution of the three kinds of style that is made by correct judgment: consigning lofty style to the moving of opinions, middle style to instruction and lowly style to levity. To tell you the truth, I do not consciously distribute them in this way or in any other. I let natural inclination take its course. If you find anything of the lofty style, I would have you know that it came to me without my seeking it, or because the nature of the subject drew me naturally to figurative expressions which are more effective when it is a question of moving opinions, or perhaps because imagination, being hotter, helped me with more energetic expressions. And I attempt neither to temper it when it is hot nor to force it when it is languid. In questions of style, my spirit moves me so far from the extreme of affectation that I err on the side of negligence.

As regards spelling (since an author usually also gives some account of this to his readers) I do not follow any definite rule, because they do not exist. Some people wish spelling to follow etymology, others pronunciation, and neither fulfil the same precept as they lay down: for there is no author who follows etymology or pronunciation completely.

Phonetics and phonology

C.1.1. Feijoo reveals (1.16) that there is no established rule for spelling. It appears that he himself follows a generally phonetic spelling in the tradition of Nebrija and Correas, though some learned words are spelt etymologically (**methodo**, 1.1, **assumptos**, 1.2, **orthographia**, 1.15), and *b* and *v* continue to reflect etymology (cf. 23.1.1). Whilst *y* is normally used for the semivowel [j], it is also used vocally, as in **etymologia**, 1.19 (here etymologically, corresponding to Gk. *v*), and in the conjunction **y**; and *i* is used for the semivowel in **hai**, 1.16. *H* continues to be used etymologically both for the Golden Age /h/ < Lat. initial /f/ (**hallares**, 1.8) which had by this time disappeared and for Lat. initial /h/ (**hai**, 1.16). As we have seen, many of these features persist into the first spelling system proposed by the Academy (see Text 23).

Keypoints: The 'b/v' merger (p.262), The f>h change (p.271).

C.1.2. Ahora (1.3) now has its modern spelling and presumably its modern pronunciation of [aora] (see 4.1.8, B.1.2).

Morphology and syntax

C.2.1. While Feijoo does not avoid complex syntax (cf. ll.8-12), he also uses many extremely short simple sentences (cf. l.3 and ll.7-8). He draws contrasts clearly, and makes much use of coordinating conjunctions such as **o...o...** (ll.9-11) and **ni...ni...** (l.12, l.17).

C.2.2. The reader is addressed conventionally as *tú*. The second person forms of address are variously used in such ways (*vosotros* is often used to address the audience in formal speeches in Modern Spanish, for example), and there is clearly an advantage in having the second person clearly denoted, which the 3rd person verbal morphology of the *usted* form would not achieve.

Keypoint: Personal pronouns (p.284).

C.2.3. In **buscarle** (l.9) the use of *le* for the direct object rather than *lo* is an example of *leísmo* (see 10.2.7, 20.2.10).

Keypoint: Personal pronouns (p.284).

C.2.4. The future subjunctive is still used in the protasis of an open conditional sentence (**si... hallares...**, l.8); cf. 9.2.2, 22.2.5, 28.2.4.

Keypoints: The future subjunctive (p.275); Conditional sentences (p.265).

C.2.5. Alguno (**algun estudio**, l.7) is used after a negative. In Modern Spanish, *alguno*, etc. is used in preference to *ninguno* when a strong negation is intended; though in this usage it is today normally placed after the noun, e.g. *no hacemos crítica alguna*.

C.2.6. The dissimilation of the conjunction *o* to *u* before *o* (**una, ù otra parte**, l.8) is exemplified here. Valdés (see Text 17) refers to this feature:

quando el vocablo que sigue comienza en *o*, yo uso *u* diziendo: *Esto u otro lo hará...*

although it seems not to have been previously practised in spelling (see, however, 14.2.7).

C.2.7. *Estar* is clearly used here with adjectives to denote a non-inherent, changeable state: with **caliente** (l.11), **ardiente** (l.12) and **languida** (l.13).

Keypoint: Ser and estar (p.290).

Vocabulary

C.3.1. There are a number of words of learned origin in this passage, as is to be expected in a text of this date which is abstract in nature. It can be seen how learned words steadily

increase the stock of proparoxytones in Spanish: **genero** (1.5) and **languida** (1.13) probably date from the 15th century while **methodo** (1.1) and **energica** (1.12) are from the 17th century. Complex consonantal groups are also introduced: with /kt/ we have **recto** (1.4), **respectivamente** (1.4) and **afecto** (1.5), with /pt/ **precepto** (1.18), with /gn/ **consignando** (1.5). Nominalisations in *-ión* also increase: **mocion** (1.5), **locuciones** (1.10) and **pronunciacion** (1.17). There are also a number of learned doublet developments: **fastidio** ‘annoyance’ (1.2), a word first attested in the 13th century, is a doublet of the popular *hastío* ‘disgust, weariness, boredom’ (both from Lat. FASTĪDĪU[M]); **assumpto** (|| MSp. *asunto*) ‘what is being considered, subject’ (1.2) is a borrowing from Lat. ASSUMPTU[M], the past participle of ASSŪMO, which popularly had an analogically regularised development in Spanish as *asumido*. (*Asunto* has been nominalised and no longer functions as a past participle in any way, but such a doublet development is typical of a number of other past participles in which the learned form continues to function as an adjective, cf. the closely related *presunto* as opposed to the past participle *presumido*.)

Keypoints: Consonant groups (p.268), Learned and popular, semilearned and semipopular (p.277).

C.3.2. *Cuidar* (**cuido**, 1.12) is here used in its sense of ‘to take care’ rather than in its Old Castilian meaning of ‘to think’.

C.3.3. For **chanza** (1.6) see 22.3.5.