

On the Repetitive Word-Pairs in English

— With Special Reference to W. Caxton —

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INTRODUCTION

The English language has accepted many loanwords since the very beginning of its history. It has adopted various kinds of words from all over the world, and they are used not only in special terms but in basic vocabulary. Although the proportion of native words to foreign words in the language depends how we estimate the vocabulary, 50% of the words in an ordinary dictionary, according to Nakajima, are of Latin and French origin, 25% of native origin, 10% of Greek origin, 5% of Northern European origin, and the rest from other foreign languages. In addition, foreign words dominate nearly half of the basic 1000 words (Nakajima, pp.28-29). Many foreign words have been adopted into English vocabulary with the meaning closely synonymous with that of English native equivalent words, and that is the reason why there are so many synonyms in English. Thus the stylistic peculiarity of English, i.e. repetition of synonyms, has developed through out its history.

Connecting two to three synonyms with the conjunction *and* is established.

An example sentence from Caxton is:

- (1) Whan I consydere the *condycions and maners* of the comyn people whiche without *enformacion and lerning* ben rude and not manered,

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(William Caxton, *Book of Good Manners*, Prologue II. 1-3)

The aim of this paper is to discuss the feature and the role of repetitive synonymous word pairs, and investigate how Caxton contributed to the development of English vocabulary by this usage.

CHAPTER I General Feature and History of Repetitive Synonymous Word Pairs

First, we will examine the general feature of this usage. A word pair is not always made of a native word and a foreign word. Sometimes both are native words, and sometimes both are foreign words. The usage has been mainly used to emphasize the meaning of word, or to translate and explain a loanword with the adjoining native word, or a novel loanword with the adjoining loanword which had already been assimilated into English.

Kikuchi states as follows:

- (2) There is general agreement on the broad stylistic advantages of repetitive word pairs: refinement of meaning, enhancement of clarity and precision, and of course rhythmical emphasis. (Kikuchi, p. 2)

The pairs are sometimes used in alliteration or rhyme:

[alliteration]

spick and span, safe and sound, slow and sure

[rhyme]

art and part, fair and sure, scot and lot

(Miwa, pp. 12-13)

Secondly, we will look over the history of repetitive synonymous word pairs. As a matter of fact, this kind of word pairs has been used since OE

period. According to Fumio Kuriyagawa, Wærferð adopted the usage when he translated Gregorius' *Dialogues* from Latin into OE under the order of King Alfred. He often used two OE words connected with a conjunction (mainly, *and*) to translate one Latin word, and therefore one concept is often expressed with a nearly synonymous word pair in his work. For example, he translated Latin word *dolorem* (=“grief”) in the original text of *Dialogues* into OE *sār* and *sorge*¹. Both *sār* and *sorge* mean “grief”. Also in late OE, Wulfstan used the same kind of form as Wærferð had used (Kuriyagawa, pp.771-73).

Then, the usage passed on to the authors in ME period. Chaucer used two nearly synonymous English words connected with a conjunction *and* or *or* to translate a Latin word as Wærferð did, when he translated Boethius' *De Consolatione Philosophiae* into ME prose. For instance, he translated Latin *carmine* (=“song”) into ME [by] *his song and [his] ditee* (Book3, metrum 12, 1130-5), and Latin *modus* (=“manner”) into ME [the] *manere or [the] gyse* (Book 3, prosa 3, 680-5)². According to Kuriyagawa, in most of Chaucer's word pairs, one of the two words is French and the other is Germanic, while sometimes both of the two words are French as [the] *manere or [the] gyse*. Besides, sometimes both are Germanic, as he translated Latin *currum* (=“car”) into ME *cast or wayn*. Moreover, Chaucer uses this kind of word pair in his other works. Caxton also used the expression frequently. As to his translation, it is generally known that he often put the words of original texts and their English synonyms side by side, each pair being connected by a conjunction. We will discuss the repetitive word pairs in Caxton's own prose in Chapter III.

- (3) When he translated More's *Utopia*, Ralph Robinson used word pairs, too. Examples are, *mind and purpose, compiled and made* (Kuriyagawa, p.776), etc.

Shakespeare has such examples as *free and bounteous* (I, iii, 93), *book and volume* (I, v, 103) in *Hamlet*³. Today, repetitive synonymous word pairs often

appear as idioms, for example:

well and truly, kith and kin, bag and baggage, pure and simple, arts and crafts

As we have seen, repetitive synonymous word pairs have been deliberately used by many translators and men of letters for a long time, and are essential factor to English style today.

CHAPTER II Scholars' Views on Repetitive Word Pairs

Before we examine Caxton's use of repetitive synonymous word pairs in his own prose, we will look over scholarly explanation of repetitive word pairs.

First of all, Kuriyagawa explains the repetitive synonymous word pairs in Wærferð :

- (4) I think that Wærferð wanted to write in the style that people regarded as beautiful one at that time. ... I guess Wærferð intended to use an OE word pair to translate a Latin word so that he tried to introduce stylistic elements which are closely associated with poems, (Kuriyagawa, p. 772, translation ours)

In short, Kuriyagawa thinks that the usage started to be used because repetitive synonymous word pairs sounded more refined even in the case in which one word is enough to communicate the meaning, as in Wærferð's *sār and sorge*. Moreover, the wordpair was used as an expression to produce a kind of poetic style by means of alliteration of the first word with the second word, and also a kind of the rhythm as *sār and sorge* in OE period (Kuriyagawa, p.772).

Jespersen called the usage double expressions and explains:

- (5) A greater assistance may perhaps have been derived from a habit which may have been common in conversational speech, and which was at any rate not uncommon in writing, that of using a French word

side by side with its native synonym, the latter serving more or less openly as an interpretation of the former for the benefit of those who were not yet familiar with the more refined expression.

(Jespersen, § 98)

In this passage, we may notice that Jespersen gives the same reason for the usage as Kuriyagawa says “the more refined expression”. Jespersen has more:

- (6) In Chaucer we find similar double expressions, but they are now introduced for a totally different purpose; the reader is evidently supposed to be equally familiar with both, and the writer uses them to heighten or strengthen the effect of the style;. . . (Jespersen, § 98)
- (7) We very often see English authors use a native and a borrowed word side by side simply, it would seem, to amplify the expression, without modifying its meaning. (Jespersen, § 135)

From those passages, Jespersen seems to think that Chaucer and other authors used repetitive synonymous word pairs rather as a technique in style than of translation.

N. F. Blake calls the usage doublets and triplets in his *Caxton's Own Prose*, and says:

- (8) Passages like this were found in contemporary French works and were no doubt imitated by Caxton. (Blake, p.41)

Blake thinks the usage derived from French and not from the native. But as stated in Chapter I of this paper, repetitive synonymous word pairs were already found in English works in the OE period. Furthermore, Blake states in his *Caxton and His World*:

- (9) The doublet was a form of stylistic embellishment used widely by English and French authors. ... their use in Caxton as in most other authors is generally reserved for passages in the high style or for statements which call for particular emphasis. (Blake, pp. 141-42)

Here we may remember Jespersen's passage from citation (6), "to heighten or strengthen the effect of the style", and find it equivalent to Blake's "for passages in the high style or for statements which call for particular emphasis".

Kikuchi classified the repetitive word pairs in *The Owl and the Nightingale* according to three cardinal types of semantic relationship:

- 1) nearly synonymous
- 2) antithetical
- 3) enumerative

He gives an explanation in the following passage which is similar to Jespersen's view from citation (7): "to amplify the expression, without modifying its meaning":

- (10). . the result, in the case of word pairs, is to produce a neat parallelism or balance in syntax with virtually no increment of meaning. (Kikuchi, pp.8-9)

Moreover, Kikuchi mentions the effects of repetitive word pairs to convey conversational flavor in *The Owl and the Nightingale* (Kikuchi, pp.9-13). It may be related to Jespersen's statement that repetitive synonymous word pairs "derived from a habit which may have been common in conversational speech" (citation(5)). Kikuchi states also that repetitive word pairs have "redundant elements" (Kikuchi, p.8), while L. Kellner regards the usage as "tiresome tautology" and says:

- (11) to convey an idea through the medium of as many words as possible was considered as a beauty of style. (Kellner, p. cxii)

It does not seem that repetitive word pairs have always been generally accepted.

The scholars' views discussed above on repetitive synonymous word pairs

may be summed up as follows.

- (12) Repetitive synonymous word pairs are used, of course, for the interpretation of unfamiliar words by means of familiar words, and at the same time, are ready to be used as “a form of stylistic embellishment”. They “heighten or strengthen the effect of the style”, “amplify the expression” and “produce a neat parallelism or balance in syntax” without adding any other meanings.

Moreover, they sometimes produce an ordinary conversational ring in writing, and finally, make the style more beautiful so as to be acceptable to the contemporary readers. However, some of the later men of letters regard the usage as redundant or tautological, and do not necessarily accept it as “a beauty of style”. It may be said that repetitive synonymous word pairs, as a stylistic embellishment, are a usage which has been accepted by some, but not others and has anyway survived to the present.

CHAPTER III Repetitive Word Pairs in Caxton's Own Prose

As explained in Chapter I, it is generally known that Caxton used repetitive synonymous word pairs in his translation. Jespersen states that the usage in Caxton “has become quite a mannerism” (Jespersen, § 98). Kellner states about Caxton's technique of translation:

- (13) Generally, one French expression is rendered by two consecutive synonyms; sometimes the first of these is the word of the original, sometimes another; sometimes one is French, the other Saxon; sometimes one strange, the other familiar:- (Kellner, p.cxii)

Moreover, Ito, who translated Caxton's *Æsop* of Middle English version, itself translated into Middle English from Latin by Caxton, into Japanese says:

- (14) In Caxton's *Æsop*, it seems that he used the usage excessively rather

than frequently. In short, we find more than 200 examples in Caxton's own prose (prologues, epilogues, and introductory passages), more than 700 examples in the fables proper, and nearly a thousand instances in total. In addition, those examples can be classified into the following three types: [1] the combination of Latin words (French and Latin loanwords) and Germanic words (Old English and Northern European loanwords), [2] the combination of both Latin words, [3] the combination of both Germanic words. Furthermore, the proportion of the appearance of the three types is approximately [1] 50%, [2] 25%, and [3] 25%. (Ito, pp. 287-88, translation ours)

Then, what kind of repetitive synonymous word pairs are used in Caxton's own prose, not in the works of translation? List 1 is the whole list of repetitive synonymous word pairs in Caxton's own prose from his 11 works. The numbers in parentheses refer to lines:

List 1

ADVERTISEMENT (c. 1477)

wel and truly (3)

AESOP (March 26, 1484)

(a)Incipit

historyes and fables (1)

(b)Conclusion

sorowe and care (16), supposynge and wenyng (26), prechyng and techynge (54)

ART OF DIEING (c. 1490)

(a)Incipit

arte and crafte (2)

BLANCHARDIN AND EGLANTINE (C. 1489)

-Prologue

reduce and translate (10), armes and warre (17), see and knowe (19), grace and love (20), steadfaste and constaunt (22), short and transytorye (50)

BOETHIUS (C. 1478)

-Epilogue

craftely and curiously (11), noble and famous (14), hard and difficile (21), transitorie and mutable (31), digne and worthy (34), erudicion and lernyng (34), ignoraunt and not knowyng (35), frende and gossib (36), body and corps (46)

BOOK OF GOOD MANNERS (May 11, 1487)

(a)Prologue

condicions and maners (1), enformacion and lernyng (2), rude and not manerd (3), good and vertuous (6), request and desyre (19), rude and unparfyght (29), joye and blysse (33)

CANTERBURY TALES (Second Edition) (C. 1484)

Prologue

noble and famous (4), noble and grete (11), bokes and treatyces (18), ryme and prose (19), quyck and hye (21), astate and degre (27), true and correcte (38), many and dyverse (40), trewe and correcte (51), hurtyng and dyffamyng (54), achyeve and accomplysshe (61), honour and glorie (62), auctour and maker (65), good and vertuous (67), short and transytorye (68)

CATON (C. 1484)

(a)Prologue

auncyent and renommed (12), fraternyte and felauship (14), assiste, ayde and counceille (16), noureture and lyvyng (18), bodyes and lyves (27), auctor and maker (31), rewle and governe

(33), noble and wyse (53), honoure and worshyppe (55), acytejeve and accomplysshe (74), laude and glorye (75), erudicion and lernynge (75), reguyre and byseche (77), correcte and amende (79)

CHARLES THE GREAT (December 1, 1485)

(a)Prologue

affermed and corrobered (5), auncient and olde peple (8), good and vertuous (9), digne and worthy (10), vertuous and noble (18), prynces and barons (20), ystoryes and mater (29), helthe and savacion (44), noble and worthy (48), hystorye and lyf (49), estate and degree (51), ystorye and lyf (52), ystoryes, actes and lyves (55), desyre and requeste (59), correcte and amende (64), laboure and occupye (75)

(b)Epilogue

desyred and requyred (1), noble and moost (4), trans [l] acyon and reducyng (10), s hort and transytorye (13)

LANDCHRONICLES OF ENG (First Edition) (June 10, 1480)

(a)Prologue

compiled and chapitred (8)

(b)Conclusion

save and kepe (1), honour and wurship (4), infidelis and mysscreauntes (7), fynysshid and accornplisshid (15)

CONFESSIG AMANTIS (September 2, 1483)

(a)Prologue

hystoryes and fables (8 & 10), book and reef (10)

(85 instances, 68 kinds)

85 instances of repetitive synonymous word pairs appear in the 11 works. However, it is a surprising fact that Caxton used them in all these works. We can therefore expect that repetitive synonymous word pairs are used in all his

own prose works. Blake says in *Caxton and His World*:

- (15) This use of doublets, in which two words are used instead of one, has aroused some controversy among Caxton scholars as to whether he used too many of them.... It occurs frequently in the works he translated, though there do tend to be more doublets in his translations than in their sources.... Consequently in his works we find it particularly in his prologues and epilogues, and also at the beginning and end of paragraphs and chapters. (Blake, pp. 141-42)

Further, in the above list, alliteration or rhyme can hardly be seen.

This fact forms a contrast to Kikuchi's following statement:

- (16)... it may be noted that in the class of nearly synonymous word pairs, 28 of 74 examples are alliterative (about 38%). This ratio equals that of alliteration for all the word pairs in prose writings which Irma Koskenniemi has examined for the Old English to the early Middle English period (358 instances out of 939). (Kikuchi, p. 7-8)

First, we will classify those repetitive word pairs in the 11 works according to their part of speech. The pairs of nouns hold the majority, and are followed by the pairs of adjectives, verbs, and adverbs. List 2 below is the categorized list:

List 2

[nouns] (34 kinds out of 68)

historyes and fables, sorowe and care, supposynge and wenyng, prechyng and techyng, arte and crafte, armes and warre, grace and love, erudicion and lernyng, frende and gossib, body and corps, condycions and maners, enformacion and lerayng, request and desyre [desyre and requeste], joye and blysse, bakes and treatyces, ryme and prose, astate and degre [estate and degree], hurtyng and dyffamyng, honour and glorye, auctour and maker, fraternyte and felauship, noureture and lyvyng, bedyes and lyves, honoure and worshyppe [honour and wurship], laude

and glorye, auncient and olde peple, prynces and barons, ystoryes and mater, heithe and savacion, hystorye and lyf [ystorye and lyf], ystoryes, actes and lyves, trans [l] acyon and reducyng, infidelis and mysscreauntes, book and leef

[adjectives] (19 kinds out of 68---28.0%)

stedfaste and constaunt, short and transytorye, noble and famous, hard and difficile, transitorie and mutable, digne and worthy, ignoraunt and not knowyng, rude and not manerd, good and vertuous, rude and unparfyght, noble and grete, quyck and bye, true [trewe] and correcte, many and dyverse, auncyent and renommed, noble and wyse, vertuous and noble, noble and worthy, noble and moost

[verbs] (13 kinds out of 68---19. 1%)

reduce and translate, see and knowe, achyve and accomplysshe, assiste, ayde and counceille, rewle arid governe, requyre and byseche, correcte and amende, affermed and corrobered, laboure and occupye, desyred and requyred, compiled and chapit red, save and kepe, fynysshid and accomplishid

[adverbs] (2 kinds out of 68---2. 9%)

wel and truly, craftely and curiously

Secondly, we will classify them into three types of combination according to their origin: the combination of native and foreign words, both foreign words and both native words. The repetitive synonymous word pairs have many foreign elements, especially French elements. Therefore we may conclude that Caxton positively tried to introduce foreign words including French words into English vocabulary:

List 3

[native and foreign] (32 kinds out of 68)

supposing (F=French) and wenyng, prechyng (F) and techyng, arte (F) and crafte, armes (F) and warre, grace (F) and love, stedfaste and constaunt (L=Latin), short and transytorye (F), hard and difficile (F), eraftely and curiously (F), digne (F) and worthy, erudicion (L) and lernyng, ignoraunt (F) and not knowyng, body and corps (F), enformacion (F) and lernyng, good and vertuous (AF), joye (F) and blysse, noble (F) and grete, bakes and treatyces (AF), true [trewe] and correcte (L), many and dyverse (L), auctour (AF=Anglo-Norman French) and maker, fraternyte (F) and felauship, noureture (F) and lyvyng, noble (F) and vryse, honoure (F) and worshyppe [honour and wurshipl, requyre (F) and byseche, helthe and savacion (F), noble (F) and worthy, hystorye (L) and lyf [ystorye and lyf], ystoryes (L), actes (F) and lyves, noble (F) and moost, save (F) and kepe

[foreign and foreign] (29 kinds out of 68)

historyes (F) and fables (F), reduce (L) and translate (L), noble (F) and famous (AF), transitorie (F) and mutable (L), condicions (F) and maners (AF), rude (F) and not manerd (AF), request (F) and desyre (F) [desyre and requeste], rude (F) and unparfyght (F), ryme (F) and prose (F), astate (F) and degre (F) [estate and degree], hurt yng (F) and clyffamyng (F), achyeve (F) and accomplysshe (F), honour (F) and glorye (F), auncyent (F) and renommed (F), assiste (F), ayde (F) and counceille (F), rewle (F) and governe (F), laude (F) and glorye (F), correcte (L) and amende (F), affermed (F) and corrobered (F), auncient (F) and aide peple (AF), vertuous (AF) and noble (F), prynces (F) and barons (F), ystoryes (L) and mater (F), laboure (F) and occupye (F), desyred (F) and requyred (F), trans[l]acyon (F) and reducyng (L), compiled (F) and chapitred (F), infidelis (L) and mysscreauntes (F), fynysshid (F) and accomplisshid (F)

[native and native] (7 kinds out of 68)

wel and truly, sorowe and care, see and knowe, frende and gossib, quyck and hye, bodyes and lyves, book and leef

Some of the words in those word pairs are the ones of which Caxton first introduced the meaning, but the number of such words, underlined in List 4, is quite few. The words in italics were first introduced into English by Caxton:

List 4

reduce and translate, *ystoryes* and mater, *hystorye* [*ystorye*] and lyf, *ystoryes*, actes and lyves, trans [l] acyon and reducyng

Moreover, there are some foreign words which Caxton used in their original form, but these words, underlined in List 5, did not take root deep in the English vocabulary through Caxton's usage except for chapitre (chapter):

List 5

assiste, ayde and counceille, affermed and corrobered, compiled and chapitred (first example by Caxton in OED), infidelis and mysscreauntes

The repetitive synonymous word pairs in the 11 works of Caxton are mostly the combinations of words which had already been assimilated into English up to that time and novel words or the words which had a novel meaning (mainly, loanwords). The latter have largely become obsolete, and are underlined in List 6. Their meaning as used in the pairs or the words themselves are obsolete:

List 6

reduce and translate, stedfaste and constaunt, hard and difficile, craftely and curiously, digne and worthy, erudicion and lernyng, frende and gossib, body and corps, condycions and maners, rude and unparfyght,

bokes and treatyces, estate and degre, true [trewe] and correcte, noureture and lyvyng, affermed and corrobered, auncient and olde peple, laboure and occupye. Trans [1] acyon and reducyng, book and leef

Here, we should review the characteristics of repetitive synonymous word pairs in Caxton's own prose:

- (1) Repetitive synonymous word pairs are used in all his own prose works.
- (2) Those repetitive synonymous word pairs have many foreign elements.
- (3) The number of the words, of which Caxton first introduced the meaning by means of repetitive synonymous word pairs is quite few.
- (4) Most of the foreign words which Caxton used in their original form did not take root deep in the English vocabulary by his usage.

From these characteristics, we can build up the conclusion of Caxton's contribution to the development of English vocabulary by the use of word pairs. First, from the statement (1), Caxton used repetitive synonymous word pairs excessively, as Ito says. Especially, it is surprising that he uses them in the *Incipit of ART OF DIEING*, which is just a sentence of three lines long. Secondly, from the characteristics (2), it is obvious that Caxton positively tried to introduce many foreign words, especially French words into English through the usage. 61 kinds of repetitive synonymous word pairs out of 68 have foreign elements. However, in spite of his effort, the result ended up with the statement (3) and (4). As proved in List 4 and List 6, two kinds of words (*reduce* and *reducyng*) out of 3, of which Caxton first introduced the meaning or the form by means of the usage, have become obsolete. Moreover, as proved in List 5, three out of four kinds of words (*assiste*, *corrobered* and *infidelis*) which Caxton used in their original form were first introduced into the English vocabulary by

others. He could not sufficiently contribute to the development of English vocabulary by means of repetitive synonymous word pairs. We may conclude the reason thus: After all, he did not have insight enough to make or choose words for English vocabulary. He just followed, with no originality, what former men of letters had done and might be satisfied with the refined appearance of his works. We can fully agree with Blake's following passage from his *Caxton's Own Prose*:

There is no conscious attempt to enrich the language by using French words, ... In this respect Caxton was not an innovator, and in his own prose one tends to find words which were fashionable at the end of the fifteenth century but which were not brand new. (Blake, p. 36)

Moreover, Blake says in his *Caxton and His World*:

... generally where a doublet occurs it is made up of two words which had been in the language for sometime, or were difficult words in the French sources are rarely made part of a doublet if they are taken over into his English. This was because Caxton was not sure of their exact meaning. It is doubtful whether his use of doublets was inspired by a desire to enrich the English word stock. It is a stylistic device which he sometimes used unconsciously, and at other times merely to give his English a more dignified and fashionable appearance. (Blake, p. 142)

Finally, Blake concludes in his *Caxton's Own Prose*:

We may, I think, conclude that Caxton was not interested in enlarging his own vocabulary or even in enlarging the English wordstock. Most of the new words in his translations probably found their way there by chance, and even left to his own resources Caxton's vocabulary was certainly limited. (Blake, p.36)

We conclude this chapter of this thesis as follows: Caxton used repetitive synonymous word pairs frequently or excessively in his prose works. Those word pairs contain plenty of foreign elements, most of which did not take root in the English vocabulary. Therefore, we can safely say that Caxton did not contribute much to the development of English vocabulary with them. It is partly because Caxton did not have insight sufficient to innovate English vocabulary, or partly because he was not interested in enriching English vocabulary. After all, his repetitive synonymous word pairs were simply used as a stylistic embellishment.

CONCLUSION

Repetitive synonymous word pairs have been partly used partly to emphasize meaning, and partly as a rhetorical technique of translation in the long history of English. The usage passed down from authors in OE period to later generations. Moreover, they are essential elements to stylistic expression today mainly as idioms.

They also have been discussed by many scholars in every period. According to their views, repetitive synonymous word pairs have been used not only for the interpretation of unfamiliar foreign words by means of familiar native words, but also as a kind of stylistic embellishment to make the style more refined in order to be acceptable to the contemporary readers. However, the usage has not always been generally regarded as a technique to form beautiful style, but sometimes said to be redundant and tautological.

Caxton was one of the authors who used repetitive synonymous word pairs frequently. We have tried to find his contribution to the development of English vocabulary by means of the usage, through a survey of the repetitive synonymous word pairs in Caxton's prose works and the views of scholars on them. Then we could conclude as follows: Caxton used repetitive synonymous

word pairs frequently and adopted many foreign elements most of which did not take root in the English vocabulary. Therefore, it is disputable whether he richly contributed to the extension of English vocabulary, partly because Caxton did not have enough sense to coin words acceptable to English vocabulary, or partly because he was not interested in the development of English vocabulary.

We find the contribution of Caxton's repetitive synonymous word pairs to the development of English in the establishment of refined style. It is admirable that he devised a new method of which the later authors have made full use to produce easy but flowry style, though he was not a professional writer in the strict sense of the word.

NOTES

1. *Bischofs Wærferth von Worcester Übersetzung der Dialoge Gregors des Grossen* (Bibliothek der angelsächsischen Prosa, 5. Bd.) Leipzig, 1900, revised by Hans Hecht
2. W. W. Skeat (ed.), *The Complete Works of Geoffrey Chaucer*, Oxford, 1920
3. The Arden Shakespeare, *Hamlet*

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