

Chapter 1 : Samuel Johnson: The Critical Heritage, 1st Edition (Paperback) - Routledge

Samuel Johnson: The Critical Heritage: Volume 48 (The Col and millions of other books are available for Amazon Kindle. Learn more Enter your mobile number or email address below and we'll send you a link to download the free Kindle App.

The words "Samuel Johnson" and "English Language" were printed in red; the rest was printed in black. The preface and headings were set in 4. This first edition of the dictionary contained a 42,000 word list, to which only a few more were added in subsequent editions. The authors most frequently cited by Johnson include Shakespeare, Milton and Dryden. Unlike most modern lexicographers, Johnson introduced humour or prejudice into quite a number of his definitions. Among the best-known are: Unlike all the proto-dictionaries that had come before, painstaking care went into the completeness when it came not only to "illustrations" but also to definitions as well: But that soon proved unwieldy, unprofitable, and unrealistic. A convulsion of the lungs, vellicated by some sharp serosity. It is pronounced coff". Much of his dictionary was prescriptivist. In spite of its shortcomings, the dictionary was far and away the best of its day. In the latter it received an eight-page notice". His financial uncertainties continued. He gave up the house in Gough Square in March, probably for lack of funds. Yet, just as Johnson was plunging into another trough of despondency, the reputation of the Dictionary at last brought reward. The pension did not make him rich, but it ensured he would no longer have to grub around for the odd guinea. Perhaps the loudest of them was John Horne Tooke His Classical leanings led him to prefer spellings that pointed to Latin or Greek sources, "while his lack of sound scholarship prevented him from detecting their frequent errors". For example, he preferred the spelling ache over ake as he wrongly thought it came from the Greek achos. Some of his spelling choices were also inconsistent: Johnson established both a methodology for how dictionaries should be put together and a paradigm for how entries should be presented. Anyone who sought to create a dictionary, post-Johnson, did so in his shadow. So firmly established did it swiftly become that any request for "The Dictionary" would bring forth Johnson and none other. This was no empty commendation. It is no surprise that his friend Giuseppe Baretta chose to make the Dictionary the model for his Italian-English dictionary of, and for his Spanish dictionary nearly two decades later. His work was translated into French and German. For Americans in the second half of the eighteenth century, Johnson was the seminal authority on language, and the subsequent development of American lexicography was coloured by his fame. Often it is a matter of historicizing language: The first was the Folio edition, which came in two large volumes on 4 April. The folio edition also features full literary quotes by those authors that Johnson quoted, such as Dryden and Shakespeare. It was followed a few weeks later by a second edition published in weekly parts. The third edition was published in, but it was the fourth, which came out in which included significant revisions by Johnson of the original work. The abridged version did not feature the literary quotes, just the author quoted. This made it cheaper to produce and buy. It sold over a thousand copies a year for the next 30 years bringing "The Dictionary" to the reach of every literate home. The entire first Folio edition is available on A Dictionary of the English Language [39] as an electronic scan. The Preface to the Dictionary is available on Project Gutenberg.

Chapter 2 : Canada Post Heritage Club / Club Heritage

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