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**Margaret Cavendish's Use of the Auxiliary Verb "to Have" in
Her 1662 *Plays***

A Dissertation

**Presented to the Graduate School of
Daito Bunka University
College of Foreign Languages
in Partial Fulfilment of
the Requirements for the Degree of
Doctor of Philosophy
in English Linguistics**

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CHAPTER 1 - INTRODUCTION

1.1 A General Description of This Study

First, an introduction to the introduction. In 2016, the writer of this dissertation presented a talk dealing with the use of “the verb *have* + past participle”, where he distinguished between the grammatical structure of this language pattern and its communicative function with regard to the dramatic work of John Fletcher, a popular early 17th-century English writer who remains best known for his collaborations with Francis Beaumont, William Shakespeare, and others. The choice of a dramatist as an object of study was because, in any study of earlier periods of English language history, the scripts of plays are, with few exceptions, the only literary productions in which an attempt would have been consistently made to produce the ordinary language of English conversation, an English which would tend to be the least influenced by the formal grammatical rules imposed on other forms of literary production. Thus, studying the “have” of “have + past participle” in terms of 17th century drama was considered to be more meaningful than studying it in terms of a novel, an essay, or an academic work from the same century.

It should be noted that in the English of John Fletcher’s time, “have” had more than one spelling and, like today, more than one inflection. Thus, “have” may be considered as a lemma that found expression in Fletcher’s work as “have”, “has”, “had”, “hath”, “hast”. “Have,” itself, could be spelled either as “h-a-v-e” or as “h-a-u-e”, as in the early 17th century “u” and “v” were considered the same letter and were used interchangeably. Also, “s” (apostrophe s) both then, as now, could be an abbreviation both of “is” as well as “has”.

In any case, as the spelling might suggest, a first impression of Early Modern English would be that it was not as well-organized as contemporary English. Moreover, one might hypothesize that, being very strongly influenced by the French and Latin languages, it could, in some cases, have been possible for an imported grammatical model used in the schools to have been used in various ways in the early modern period which are no longer likely to occur. Thus, the communicative function might very well sometimes be not what it would appear to be to contemporary eyes, and explanations applicable to contemporary English grammatical usage might not apply. For example, as in contemporary French or German, the usage of the present perfect as a simple past at the beginning of early modern English seems to have been a common phenomenon in some writers, although such a usage would hardly be expected

in contemporary English. In fact, a study of the usages of the present and past perfect grammatical patterns in the English expression of John Fletcher, a contemporary of Shakespeare and a popular playwright during the reign of King James I, provided the basis for the aforementioned talk supporting this hypothesis.

John Fletcher, rather than Shakespeare, was chosen, not only because of his popularity with early 17th century audiences, but because, having been the son of the bishop of London and having studied at Cambridge University, his background places him more specifically among the educated upper classes of his times than is the case with Shakespeare, whose father was a simple Warwickshire country gentleman and who never attended a university. Considering Fletcher's background, if French and Latin, as has commonly been claimed, did influence the development of English grammatical structures and if these grammatical structures had communicative functions in his dramatic dialog not common in current English, then there would be a relatively significant possibility of the spoken English of John Fletcher having been affected because of his social rank and educational background.

It should be noted that the study undertaken did not attempt to describe the development of the communicative function of the English present and past perfect up to Fletcher's era. Rather, it only sought to provide an insight into the situation as it existed among the educated classes in the second and third decades of the 17th century. For this purpose, research was limited to examining every appearance of "have (both past and present) + past participle" in two of his plays for which texts printed in the 17th century could be obtained. The two plays were *Bonduca*, a play dated to as early as 1611 and *Rule a Wife and Have a Wife*, which dates to 1624.

For purposes of analysis, Antconc, a corpus linguistics software, was used to isolate the data. As data, every example of the "have/had + past participle" pattern found in the two plays just mentioned was then copied and pasted onto a spreadsheet. Professor Kitabayashi of Daito Bunka University was, at this point, asked to use his instinct as a native speaker of contemporary English to designate the communicative function of each example in terms of modern grammatical usage. Basically, he was requested to state whether an example would be expected to have the same structure in modern English or whether the textual context indicated that something else would be the preferred grammatical pattern today. If he believed a different pattern was to be expected, then he was requested to indicate what that would be.

Excluding cases of "has been" and "had been" being used as a part of a passive formation and those cases where auxiliary verbs were used, the total number of examples of "have/had + past participle"

found in *Bonduca* was 67 times. Out of this, the same usage as in modern English as a present or past perfect came to 26 times (38.1%). However, 23 times (34.2%) it was used to indicate what in contemporary English would normally be expressed by the simple past tense and 15 times (22.4%) the present perfect covered for the simple present of contemporary English, especially where the present refers to a condition outside the framework of any particular point in time. It covered for the infinitive three times (4.5%).

Again, when excluding the same patterns as for *Bonduca* for the count of *Rule a Wife and Have a Wife*, the “*have/had + past participle*” pattern appeared 108 times. It was used the same as it would be in present-day English 22 times (20.4%). However, it had the communicative function of the simple past 68 times (63%), of the present 15 times (14.9%), and the infinitive two times (1.9%). It was used with the communicative function of a passive one time (0.9%).

As this last communicative function is rather unexpected, it would seem worthwhile to quote here the phrase, which is “*I have done* madame. An ox once spoke, as learned men deliver. Shortly I shall be such. Then I’ll speak wonders till when I tie myself to my obedience.” The phrase in question is “*I have done, madame,*” which can here be taken to mean “I am done, ma’am,” though one can easily observe that this construction does not fit the commonly accepted definition of a passive being a grammatical structure where the natural object of a verb becomes its subject.

The above data reveals, as a whole, an interesting development in Fletcher’s language over an approximately 12-year period covering most of the second decade of the 17th century and part of the third decade. In this period of time Fletcher’s English usage seems to show a convergence with French, particularly in his use of the present perfect, where the normal way to express the past is to use the verb “*have + past participle*”. His giving this grammatical pattern the communicative function of the simple past jumps from approximately 34.2% in the early 1610s to approximately 63% of the total in the mid-1620s. The rate of sameness with the normal communicative function these patterns would have in modern English falls from about 38.1% to 20.4%.

Although the above study was initially concerned with examining how people use grammar to create information and communicate it to one another, what it actually demonstrated was that grammatical use by certain individuals can easily be influenced by the quirks of fashion and that the study of grammatical fashion developments might also occupy a place in linguistic studies. More particularly, in the case of John Fletcher, all this research indicated was that, based on the still insufficient evidence of the dialog of two of his dramas, there is a possibly increasing influence of French on the communicative function

that the writer gives during the last 10 to 15 years of his life to the grammatical pattern known in English as the present perfect. Why this should be the case, if it is, indeed, the case, is not entirely clear. In fact, it could mean many things.

It could mean, for instance, that Fletcher had an increasingly close connection with London's French-speaking community. In fact, there were many French-speaking religious refugees living in London. It could indicate business or study undertaken in France by Fletcher of which there is no historical record. It could even indicate a French-speaking lover. Perhaps it might also reflect the political policy of building good political relations by King James I with France and Spain, a policy which eventually resulted in Charles I of England marrying the sister of the French king, Louis XIII, a woman by the name of Henrietta Maria, who will appear in numerous contexts during the course of this dissertation.

Although the research just described did not fully achieve the broader aspects of its original purpose, it did reveal that, even though it was dealing with just the idiolect of only one individual, the possibility of profound change in preference over a very short period of time cannot be necessarily denied with regard to the communicative intent of grammatical usage. Thus, it can be said in connection with John Fletcher that, as the underlying Frenchness of his language in the dramatic dialog that he created, seems to have become more important, as its Englishness in terms of current English tended to become less so.

A new question, though, was raised. Was John Fletcher's later English purely an idiosyncratic development with regard to a stable and fairly unchanging state of being for English, itself, or was it representative of a more widespread change which, over the course of time, lost its popularity, leading to English reverting back to an earlier stage of its development?

It was clear, nonetheless, that a later figure would need to be chosen to study for the purposes of comparison. A careful search was concluded which did, indeed, lead to a more significant historical figure, Margaret Cavendish, the first Duchess of Newcastle-upon-Tyne, a writer whose work eventually became the object of research and analysis upon which this dissertation is based. Moreover, not only was Margaret Cavendish a more significant historical figure about whose life much more might be known but also a figure for whom a far greater amount of data taken from books printed in her own life time could be obtained. Specifically, the extensive selection of her plays published in 1662 was easily available through EEBO (Early English Books Online), providing an abundant source of material to examine with regard to the appearance of the auxiliary verb *have*. Every instance of every possible different kind of phrase that occurred in Margaret Cavendish's 1662 plays was carefully examined.

Though limited to a small subset of the literary output of one writer, this study is the first comprehensive study of the grammatical understanding of the auxiliary verb *have* with regard to the conversation one can assume to have been normal among the upper classes during the Restoration period of English history during the 1660s and especially among its female members. Constituting a work of geolinguistic ethnography, this dissertation seeks to approach grammar in terms of what it would have meant to Margaret Cavendish, herself, and does not examine grammar in terms of 21st century English, except for purposes of comparison. This dissertation is, furthermore, unique in that it deals not only with a matter of literary history, but by keeping the focus on a single grammatical feature employed by a single certain person in a single certain time period and geographic location, it provides a historical snapshot of a language process at work. Moreover, being data driven, it does not presume in advance what that snapshot should look like nor does it seek to explain away the peculiarities of Margaret Cavendish's mode of expression by resorting to modern grammar theory or by a comparative approach across languages that ignores differences in time and location.

The dissertation consists of seven chapters and an extensive list of sources, the most important of which constitutes primary sources going back to Margaret Cavendish and her era. It starts with this introductory chapter where it introduces the research questions with the most important research question being that of how the auxiliary verb *have* would have been understood by Margaret Cavendish, herself. The second chapter provides a historical overview of the 17th century in general and Margaret Cavendish and her husband, the Duke of Newcastle-upon-Tyne, in particular. The third chapter deals with the grammar points to be covered in terms of both 17th century grammar and, for the sake of comparison, with modern English grammar. Chapter four offers a detailed discussion of the methodology, discussing its peculiarities as data driven research and its qualitative and quantitative aspects. It also discusses the matter of corpus construction and provides an overview of the data-entry process. Chapter five discusses the findings which set the ground for Chapter six, which is a discussion of what those findings might signify, arguing for a different interpretation of English grammar with regard to the 17th century than it is commonly assumed to be, due to the fact that the 17th century is considered as being Modern English by language historians. The conclusion, in addition to suggesting points for improvement, will, nevertheless, argue that the research carried out was both original and that it has potential significance in providing a new approach to examining grammar in historical terms. Lastly, an extensive list of references is likewise provided.

This dissertation's practical value exists in the possibility of using its content for improving the depth and quality of works of researchers dealing with the English grammar of the mid-17th century; in providing a deeper understanding of certain grammatical features of conversational English to be found in the output of writers from past centuries before sound capturing devices came into existence; in the preparation of university courses dealing with 17th century drama, in particular; and in stimulating greater sensitivity to what individuals in previous centuries were actually trying to communicate with one another with the linguistic resources at their disposal. The theoretical significance of this work with regard to 16th century English should also be noted. Although much annotated, this research, by extension, would raise questions as to the extent to which the real intent of Shakespeare and other dramatists of his day are actually understood at present. More generally, the research carried out for this dissertation serves to illustrate how drama can become a tool for understanding patterns of thought incapable of being directly expressed in a concise way on paper.

Being defended are the following matters:

1. that this particular study of a certain aspect of grammar to be found in the context of literary history is an appropriate one;
2. that *have* (and its variations) has significance going beneath its surface meaning when used as an auxiliary verb;
3. that grammatical features, including *have* as an auxiliary, can, like people, become stereotyped in the popular imagination;
4. that the auxiliary verb *have* may be used more flexibly than one might first imagine when learning the rules of modern grammar which are said to apply to it;
5. that an important part of the total effect a sentence in the mid-17th century will change with the use of the auxiliary *have* in often unexpected and often easily overlooked ways; and
6. that the interpretation of the 17th century auxiliary *have* to a present-day audience would require, not only sensitivity to content, but also sensitivity to intent.

1.2 The Research Questions

The main research question is how the auxiliary verb *to have* would have been understood by Margaret Cavendish, herself, at the time that her plays of 1662 were published. In close connection with this, a subsidiary question would be how researchers might best explain the anomalies they find in a way

understandable to a modern audience. Some questions deriving from this central question are grammatically related. Others are communication related.

If we think of things in grammatical terms, the use of the verb *to have* as an auxiliary verb, then it will normally be thought of in terms of current English grammar. Thus, in the first instance, we must consider things grammatically. Specifically, what does the grammatical unit *have done, have been, have been doing, would have done*, etc. represent? As *to have* as an auxiliary verb can be shown to have interesting and unexpected functions in both English grammar and English language history, this study will argue that, in terms of the English of the mid-17th century, it might be more productive not to think of *to have* as an auxiliary verb in the traditional sense of the word.

Another grammatically related question would be what the past participle might represent in the context of Margaret Cavendish plays in terms of grammar. Concerning this point, the research covered in this dissertation will strive to illustrate that the past participle might be viewed with quite different eyes in terms of the 17th century grammar which might be described as subject-focused rather than object-focused, meaning that the past participle can frequently be thought of as either an adjective or an adverb, depending on whether it is used together with the verb *to be* or the verb *to have*.

Due to the fact that language cannot be thought of exclusively in terms of grammatical structure, however, one also needs to consider content and communication. It is, first of all, useful to think also of what a dialog participant wants to accomplish by his or her discourse. This comes about because, it can be assumed that, when language is in use, its main purpose is that of communication (or intentional miscommunication, as the case may be). Not only does it concern communication in a general sense, but more specifically the focus tends to be on the speaker and what the speaker is attempting to accomplish by means of language.

Another communication point to consider is how the character accomplishes his or her objective. Typically, one would expect this objective to be accomplished by indirect means. Thus, the object of the speaker often seems to be setting up a situation whereby an intention will be accomplished without the need for actually fully stating what that intention is.

1.3 The Research Purpose

The research purpose is to promote a better understanding of mid-17th century English in terms of geolinguistic ethnography. That is, this study is limited to a specific period of time, being 1662 and its immediately preceding years. It is also limited to a certain location, that part of England containing the

various residences of Margaret Cavendish and of the royal family during the time of the Civil War, Commonwealth, and the Restoration. The aim is to understand a phenomenon associated with language, the auxiliary verb *have* in terms of what the Englishmen and Englishwomen of that time and location would believe it to be and not in terms of what modern developments in grammatical understanding might suggest.

CHAPTER 2 - A HISTORICAL OVERVIEW

2.1 Concerning the 17th Century

As this study strives to understand grammatical phenomena in terms of a particular time and place, the history of the time and place under consideration becomes of significant importance. The 17th century was a time of great change in English history and of major economic expansion. It was a century in which England created an overseas empire and became a world power.

One means of acquiring an indication of the energy that the 17th century unleashed in England may be seen by simply referring to the number of writers from that century who have Wikipedia articles devoted to them as opposed to those of the 16th century. For the 16th century, one will only find 392 writers represented, whereas for the 17th century the number is 553. Comparing century to century, this represents a roughly 40 percent increase for the 17th century over the 16th century. In terms of population increase, we observe different estimates with one at 5,500,000/4,000,000, showing a roughly 37 percent increase and another somewhat better estimate at 5,200,000/4,100,000, showing a roughly 27 percent increase. These figures would not only indicate an increase in population, but also a modest increase in literacy and in the numbers of individuals willing to make the still relatively costly investment in book purchases, which in turn could indicate a similar modest rise in the standard of living over the course of the century.

Another means of measuring a country's economic progress is by examining its banking system, which came into being during the 17th century when the combination of internal stability and external warfare during the reign of William IV brought about a culmination of that process in the establishment of the Bank of England as a national bank organized to manage the national debt. Until then, social stability and the flow of events enabled the informal development of a system of banking based on individuals depositing gold with goldsmiths for safe-keeping.

2.1.1 Culture

English literature expanded significantly in the 17th century with many famous writers being active, including William Shakespeare and Ben Johnson at the beginning of the century and Milton at the end. The 17th century saw cultural advancement in England in many areas of life, including in science, art, literature, and warfare. At the very beginning of the century, William Gilbert coined the term 'magnetic pole' and gave electricity its name (Gilbert, XV). In 1604 King James I entered into a modern sounding

attack on the smoking of tobacco (Gately, 67). In 1620 Francis Bacon published his *Novum Organum*, in which he advocated the merits of experimental science (Gaukroger, 132-133). In 1621, the first newspaper in England, the *Corante*, was first published (Raymond, 132). In 1628 William Harvey published a book that established the reality of the circulation of blood (Wright, XIX). In the meantime, the art of warfare also advanced with newer and deadlier weapons and with better means of transport, both on land and at sea (Garvin et al., 465). In 1635, Charles I established the Royal Mail and only four years later in 1639 a mail delivery system was set up in America in Massachusetts (Adams, 732). As times progressed, stagecoach travel between important cities in England became possible from the mid-17th century (Moody, 5-6) and privately funded turnpike roads began opening up from 1663 (Albert, 31). In 1636 the first university in America, Harvard University, was established in North America (Knowles, 2033) at a time when there existed only two universities, Oxford and Cambridge, for all of England. Book publishing began in America in Massachusetts in 1640 (Straubhaar, et al., 58). England's first professional army was set up by Thomas Fairfax and Oliver Cromwell in 1645 (Overy, 162). Although cocoa was first introduced to England in the 16th century, it was not until the 17th century that the English become acquainted with coffee and tea (Goodman et al., 124). The first coffee house appeared in 1652 with coffee houses soon becoming places for people to meet, conduct business, and discuss politics (Sitter, 32). It is only in the 1660s that tea is introduced and begins to achieve popularity (Goodman et al., 124). In 1662, Robert Boyle described what was later known as Boyle's Law, a principle of science that there is an inverse relationship between the pressure of any gas and its volume (Spellman, 320). Also in the same year, a body of English scientists was chartered by Charles II as the Royal Society (Lyons, 36). In 1665 the Royal Society sponsored an attempt at blood transfusion and proved that it is possible to accomplish (Shrady et al., 187), although the first attempt which successfully saved the life of another came in 1667 in Paris, the accomplishment of Jean Baptiste Denis (Simon et al., 8). Isaac Newton began developing calculus from this year. In 1672 he was able to demonstrate a relationship between wavelength and light and in 1687 he published *Principia Mathematica*, which provided a paradigm for the study of physics until the 20th century (Press et al., 82-83). It is also in the restoration period inaugurated by the accession of Charles II to the throne that dancing and tennis regained their former popularity (Campbell, John, 469) and, under the influence of the king, that people took an interest in yachting. In 1680, the use of the hairspring in pocket watches was incorporated by Thomas Tompion and came into use (Buick, 174-175). Also in the same year, a comet studied by Edmund Halley (Halley's Comet) was shown by him to have appeared at regular intervals previously (Schilling,

135). In 1687 the study of botany was taken one step further by the publication of the *Historia Plantarum* by John Ray (Hüllen, 292). *The Ladies Mercury*, England's first magazine for women, appeared in 1693 (Holmes et al., 10). In 1698 the first steam engine capable of being put to a practical purpose, in this case pumping water out of mines, was designed (Colby et al., 371).

Foreign artists came to work in England and to reside there. Foremost of these artists was Van Dyck, who came to live in London in 1633 and who had great success as a portraitist (Littell et al., 1875:290), and the influence of Dutch art on English painting was profound (Liedtke, 305). Grinling Gibbons is another example of a Dutch artist pursuing a successful career in England, doing so from 1667 (Esterly, 40). English musicians, though, were more successful with the most famous in later times being Henry Purcell, whose opera "Dido and Aeneas" was first performed in 1689 (Adams, 55-56). English architects of note were also active during this century, with the most famous architects being Christopher Wren and Inigo Jones (Harris, Ann Sutherland, 396), the latter of whom found his inspiration in the classical style of architecture from ancient Greek and Roman styles (Goodwin, Design 9:1). The Banqueting Hall in Whitehall, which was designed by him (Guildhall Library, 188), is known for the classical purity of its design, it being the first such building of this type in England (Markschies, 138). In fact, many great country homes were built during this age as a means of demonstrating the increasing financial resources of the rich during the second half of the century (Morrill, 116).

In the first two decades of the 17th century, Shakespeare wrote many of his most famous dramas (Pitcher, 93), including *Othello*, *King Lear*, *Macbeth*, and *The Tempest* (West, 69, 80, 111, 127). His sonnets were also published (Matz, 16). In 1604 King James commissioned the translation of the Bible into an English translation which appeared seven years later, with his name (Zeolla, 59). King James I and his wife Queen Anne become patrons of Ben Jonson, who wrote many masques performed at court and other popular dramas for the public at large (Poupard et al., 330). Both Shakespeare and Jonson saw their collected dramas published, thus creating the recognition of drama as being a branch of fine literature (Wells, 70). Metaphysical poetry, best known through John Donne, achieved popularity, beginning with the advent of the 1620s (Dryden, 353). Another important work of metaphysical poetry, *The Temple*, by George Herbert was published after his death in 1633 (Malcolmson, 48). The poet John Milton began his career from 1632, though it is not until 1667 that his most famous poem, *Paradise Lost*, was published (Ray, 367). In 1650 the poems of Anne Bradstreet, an American writer living in Massachusetts, were published (Branch, 68). In 1653 the religious writer John Bunyan began his career as a Nonconformist preacher, though it is only in 1678 that his *Pilgrim's Progress* was published and

achieved popularity (Birch, 171). In the same year Izaak Walton published a classic on the art of fishing (Parker, 169). In 1657 the poet Andrew Marvell took up a position to work as an assistant Latin secretary under John Milton in that branch of Cromwell's government dealing with foreign affairs (Masson, 347-348). In the 1660s Samuel Pepys wrote his now famous diary of the early Restoration period (Kate Loveman, 81-82). In 1690 John Lock published an important work of political philosophy called "Essay concerning Human Understanding" which placed primary importance on experience (Magill, 258). In 1700, an early work attacking slavery was published by Samuel Sewall, a merchant from Boston (Ford, 5). Other writers of this century worthy of mention are Francis Beaumont, who is known for his co-authorship of many plays with John Fletcher (Hill, Philip, 279); Aphra Behn, the first woman in England to support herself from her writing (Brown et al., 231); Robert Burton, a scholar famous for writing "The Anatomy of Melancholy" (Hadfield, 648); William Burton, the brother of the preceding, who was famous as an antiquarian (Stephen, 1886:28); William Davenant, a poet and dramatist (Robertson, 239); John Dryden, a poet laureate of England (Robertson, 239); William Dugdale, an important local historian and genealogist (Richardson, 59); Richard Hakluyt, a travel history writer (Carey et al., 57); Thomas Hobbes, a writer on political philosophy (Robertson, 239); Peter Le Neve, a writer specializing in medieval genealogy (Weisberger, 55). William Cavendish, 1st Duke of Newcastle, and his second wife, Margaret, will be covered in detail below.

There was also religious ferment among protestants who did not agree with the doctrines of the Church of England. This disagreement resulted in the establishment of various New World colonies and also the establishment of non-Church of England churches in England (Schultz et al., 59). Nevertheless, it should be noted that the 17th century saw increasing degrees of acceptance of the idea of religious toleration, both in England and the English-speaking world. A prominent instance of this was the founding of Rhode Island as a colony in which religious tolerance was official policy (Reichley, 66), and in 1656 by the return of Jews to live in England upon Cromwell's eliminating a thirteenth century statute of King Edward I expelling the Jews from that country (Cañizares-Esguerra, 108). In 1655 George Fox began a movement which soon became known as the Quakers and for whom the colony of Pennsylvania was established, a colony founded, like that of Rhode Island, on the principle of religious tolerance (Swain, 18-19). The progress toward religious toleration remained intermittent as may be illustrated by the fact that Charles II suspended the restrictions on Catholics and Nonconformists only to see this overturned by Parliament the succeeding year (Whittock, 180-181). Furthermore, even in the New World, limits on the extent of toleration in certain areas may be seen in the fact that, in 1692, twenty people

were judged guilty of witchcraft and sentenced to death in Salem, Massachusetts (Hill, Frances 224-225). Incidentally, the last person executed for witchcraft in England, itself, was in 1684 (Davies, 79).

Especially in the later years of the 17th century, more and more care came to be taken in designing furniture, so that there was great progress in both the comfort and decoration of the final product (Frankfurter, 34); and, from the 1680s, mahogany came into use for furniture designed for the rich (Burton, 29). Such furniture would, on occasion, be overlaid with mother of pearl and lacquered (Fine Woodworking, 94). Chests of drawers were introduced during this century's middle years (Davidson et al., 105) and grandfather clocks achieved much popularity (Lightner et al., 46). With more people collecting books, the bookcase also came into popularity (Gillespie, 16). Chairs were upholstered, making them more comfortable, and in the 1680s armchairs appeared. However, improvements were not only seen in the homes of the rich, but also more and more in those of the relatively poor (DeJean, 3-4). By the end of the 17th century, even the poor had, by and large, come to live in warmer houses built of stone or brick instead of colder houses constructed of wood (Anderson, 109). Moreover, as the century progressed, even the poor lived in houses with chimneys, something which had not normally been the case at the beginning of the century (Slack, 156). Finally, glass became cheap enough that in 1700 it also came to be used in the houses of the poor, something which had not been the case in the year 1600 (English Heritage, 117).

School attendance was voluntary, but families with money often sent all their children, regardless of sex, to a type of school known as a "petty school" (Coster, 95-96). The children of the upper classes were often taught by tutors (Godfrey, 147). Grammar schools, focusing on Latin, were reserved exclusively for boys and consisted of long hours with corporal punishment quite common (Nardo, 201-202). Further education was available at Oxford and Cambridge Universities in England, at four (Edinburgh, Glasgow, St Andrews and Aberdeen) other universities in Scotland (Trowler, 47), and, by the end of the century, at Harvard University in Massachusetts (Geiger, 8).

Girls from families with less money seem to have often been given their education by their mothers (Heller, 17-18). However, education for women, as a whole, tended to improve in England over the course of the 17th century, when boarding schools were founded in many places to teach them reading, writing, needlework and music (Chambers et al., 343). Moreover, some towns provided schools that young girls could attend and be taught how to read (Monaghan, 43). Moreover, with increasing prosperity, the position of women saw an improvement in the 17th century (Dixon et al., 44). The job market had never been totally closed to them in England (Loades, 783) and, from earlier times, there was a wide

variety of professions in which they could be found, though for the most part quite low level, such as spinning yarn, making cloth, and working it up into clothing (Schaus, 150). They also found employment as washerwomen or as servants and they were often involved in food preparation and in selling foodstuffs and farm produce on the streets (Smith, Bonnie G., 617). They also served as midwives and as medical care providers (Dowd, 58). Nevertheless, as the 17th century progressed women in England could be found taking positions normally thought of as being occupied by men (Coward, 117). At least one publishing house during 1650s and 60s was run by a woman, and Aphra Behn proved that a woman could support herself from her writing (Ballaster et al., 76). In addition, beginning in the 1660s, women could pursue a career in the theater (Hanley, 129), something which had been previously reserved exclusively for men and boys (North, 217). Moreover, that a woman could be competent monarch was seen as something to be expected in the case of Mary II (1689-1694) (Jackson, 171), whereas in the time of Queen Elizabeth (1558-1603) it was viewed as being abnormal (Joy, 195-198). Within the confines of the homes and small businesses of the nation, however, a woman's position was far more equal to that of her husband. Not only did she have her daily chores to attend to, a housewife had to be prepared to take over her husband's work whenever he was travelling or became incapacitated (Clark, Alice, 43-45).

2.1.2 Relevant Historical Background

In 1603, Queen Elizabeth I died and her first cousin's grandson, King James VI of Scotland, became king of England, too, as James I (Hughes, 340). King James officially ended a long ongoing war with Spain in 1604 (Hannay et al., 226) and inaugurated a reign (1603 to 1625) in which he managed to keep England and Scotland from being involved in war with another European power, if, of course, we exempt Ireland from this category, as Ireland was another country of which he was also king (Burns, 107-108). This was an achievement without parallel in English history, and the resulting peace led to a marked redirection of national energy into trade, commerce, and colonial expansion, though this policy of peaceful international relations was not popular with many of his subjects, especially his younger ones who had never experienced warfare and, consequently, romanticized it. For example, when, on the death of James I, his son Charles I, soon involved England in unsuccessful military conflicts aimed at destabilizing Spain and France (Stroud, 123). Nevertheless, Charles I married Henrietta Maria, a princess of France (Stedman, 23). The unsuccessful military ventures of Charles I soon led to domestic conflict and to a Civil War that tore England apart in the 1640s (Rosman, 85) and led to the execution of the King in 1649 and the establishment of a Commonwealth under the leadership of Oliver Cromwell (Claypole

et al., 53). In the 1640s, England's colonial expansion declined dramatically, as probably did the growth of its international trade relations. It is only in the mid-1650s, with the successful conclusion of various wars with other European powers such as Spain and Holland, that things stabilized and expansion was re-emerged. In 1660, with the return of Charles II, the son of Charles I (Miller, 1), that England entered once again into a phase of strong commercial expansion in North America, the Caribbean, India and China (Barreyre et al., 75). The most important conflict with a European power during the reign of Charles II was one in the early years that took place with Holland, leading to the British acquisition of New York, New Jersey, Delaware, and parts of Pennsylvania (Clark, James Albert, 11). Otherwise, England remained largely at peace with other European powers from 1660 to 1685 (Ripley et al., 256). This policy of peace continued in the short reign of James II (1685-1686) (Schwoerer, 41), and it is during the reigns of these two kings that England saw another round of rapid round of commercially led colonial expansion. With the accession of Mary II (the daughter of James II) and her husband William IV (Beem, 102), England became involved in a long-lasting round of conflict with other European powers, causing it to ignore the rest of the world basically for the remainder of the 17th century.

Population growth may also be seen as an indicator of the economic advance of a nation. It is significant that the population of England (and Wales which was considered a fully integrated part of the English kingdom in the 17th century) increased as a whole from a little more than four million people to more than five million at the end of the century, though a slight population decrease seems to be in evidence for the final years of the century (Grigg, 83-90). This slight decrease probably reflects the impact of wars of William IV during the last 11 years of the 17th century. For the empire as a whole, growth must have been positive, considering the rapid growth of British colonial cities (Boston, New York, Philadelphia, and Charleston) on the east coast of what is now the United States (Chudacoff et al., 8-10) and the stunning success of Bombay in what is now India (Rao et al, 75). Moreover, economic vibrancy can be seen in the growth of London (Smuts, 597). The population growth of London in the second half of the 17th century was stunning (Selwood, 21), not only because it was so much greater than that of the nation as a whole, but because during the midst of the Second Dutch War, London suffered from a plague which killed close to one third of its population in 1665 (Depuy, 165) and because large parts of the London urban area were burned to the ground in a four-day fire in 1666 (Steele, 577). Not only did the population grow, but London started taking shape in much the same form as it remains today. Westminster, originally a separate population unit and remaining so at the beginning of the 17th century, was no longer so by the end of that century (Ranke, 396). Moreover, the more affluent

westside/less affluent eastside divide that long characterized London came about. Moreover, certain civic improvements began to be made which indicate basic socio-economic health, such as piped water to certain portions of the city and the introduction of a system of street lighting.

The union of trade and colonialization existed from the very beginning of the 17th century with the establishment by Queen Elizabeth I of the East India Company, which had established its first trading establishment in 1603 (the year of the Queen's death) at Bantam on the island of Java in what is now Indonesia (Gardiner, 199). This particular establishment (or, factory, as it was called in the 17th century) lasted until 1683 (Groppi et al., 71), well after Margaret Cavendish had died. In 1608 a trade was begun at Surat (Campbell, James MacNabb, 74) and two years later on the Bay of Bengal (Hart, 55). In 1613, the East India Company set up a factory at Hirado in Kyushu which was soon abandoned in 1623 (Cobbing, 174). In 1615 the first British ambassador to India was sent out to represent James I (Thompson et al., 10). In 1619, a permanent trading post was established in Surat (Johnson, 104). The East India Company benefitted by the establishment of good relations in 1634 with the Moghul Empire which controlled northern India (Baber, 114). In 1639 it established a factory at Madras, becoming a fort known as Fort St (Keightley, 59). George in 1644, and by 1647 it had 27 trading posts (factories) in India (Kanjamala, Augustine 18). It was thus able to increase the value of its trade with India to the extent that it overtook that of the Portuguese which had formerly held a predominant position with regard to trade with India. In 1659 the trade route to India was further secured with the settlement of the island of Saint Helena in the South Atlantic (Murison, 850). Bombay with a population of some 10,000 individuals was given to the English by the Portuguese as part of the dowry of the Portuguese princess, Catherine of Braganza, upon her marriage with Charles II of England (Norton, 164). Likewise, in 1661 the English established Fort James on James Island (Kunta Kinteh), an island they conquered in the Gambia (Olson, 241), with other fortresses built in Ghana and Sierra Leone later during the reign of Charles II (Njoh, 55). With regard to Bombay, it was not until 1668 that the king leased the islands to the East India Company (Mokyr, 269). Under East India Company management, Bombay prospered, and by 1675 its population had increased to 60,000 making it the second largest city in the British Empire (Edwardes, 90). At the same time, in the 1660s and 1670s the East India Company tea trade with China expanded dramatically (Prasōetkun, 149). In 1687, the East India Company moved its headquarters from Surat to Bombay (Bulley, 1), and in 1690 it set up a factory on the Ganges River delta (Warrier, 38), rebuilt in 1696 as Fort St. William and which formed the kernel around which modern Calcutta subsequently developed (Low et al., 218).

The pace of colonization in North America also increased rapidly. In 1607, the newly established Virginia Company of 1606 made its first permanent settlement of Virginia and financed its development by promoting the tobacco growing industry (Goodman, 131). In 1624 this settlement would become Virginia Colony (Otto, 12). As a byproduct of the settlement of Virginia, the North Atlantic territory of Bermuda was first settled in 1609 (Earle, 49). In 1620, the Plymouth Colony was founded, but in 1691 it became a part of the Massachusetts Bay Colony (Cole et al., 68). The year 1621 saw the settlement of Newfoundland, now a province of eastern Canada (McClintock et al., 10). A grant was made for the settlement of Maine in 1622 (Folsom, 25) and New Hampshire was established in 1623 (Smith, Robert W., 9). The Massachusetts Bay Colony, later the primary part of Massachusetts, was founded in 1629, with Boston at its center (de Mello Vianna, 461). Connecticut was founded in 1633 and Maryland in 1634. Rhode Island was first settled in 1636 (Smith, Robert W., 9-10). In 1663 Carolina was established as a colony, with parts of what was to become North Carolina having been settled as early as the 1640s, and with what was to become South Carolina being settled from 1670 (Ready, 39-41). The year 1664 New York, New Jersey, and Delaware were captured from the Dutch (Hinton, 171). In 1670 the Hudson Bay Company was given a monopoly trade to Canada's Hudson Bay and to its river drainage area (McCullough, 228). In 1681 Pennsylvania was founded as an English colony, although previously parts of it had been settled by the Dutch and the Swedes (Hughes, 47).

In the Caribbean Sea, Saint Kitts was settled by the English in 1623 with Barbados being settled in 1627 (Chaudenson, 58). Nevis was permanently settled in 1628 and the islands of Antigua, Barbuda, and Montserrat in 1632. Anguilla became English in 1650 with Jamaica being seized from the Spanish in 1655. The Bahamas became English in 1666 as did the British Virgin Islands. The Cayman Islands were obtained from Spain in 1670 (Görlach et al., 6-12).

As can be seen from the above outline of English colonial expansion in the 17th century, its empire on the eastern Atlantic, with the exception of Georgia and Florida, stretched from northern Canada to the Caribbean Sea. They possessed key islands in the Atlantic itself, and had a series of forts that served as slave trading stations in western Africa. In addition they had substantial settlements in India and significant trading interests in China and Indonesia. Their trading interests included tobacco and fur from North America, sugar from the Caribbean, slaves from Africa, spice from India, and porcelain and tea from China.

2.1.3 Royal Court Pronunciation

The pronunciation of the English language at this time depended much more than at present on the region in which one lived. To the extent that there was a standard, it should be identified with that of the royal court, which during the commonwealth was located mostly in France, though occasionally in the Netherlands. During the Restoration, the venue became London.

For the pronunciation of the royal court, which for reasons explained elsewhere, would have been the pronunciation of Margaret Cavendish and her husband, the first Duke of Newcastle-upon-Tyne, a book by Professor Kitabayashi (1997) examines in great detail the prosody and pronunciation of Abraham Cowley, a private secretary to Queen Henrietta Maria during her exile in France at the time of the Commonwealth (Kitabayashi, 1). At this time before her marriage, Margaret Cavendish was a lady-in-waiting to the Queen. As both individuals had not only a strong connection with the royal court, but also with London and can be shown to have mingled in the same social circles, one may safely assume that the pronunciation of one would be unlikely to be different from that of the other.

In fact, what can be shown is that there seems to be very little difference in the educated pronunciation of the royal court of Restoration England in the 1660s (Fuster-Márquez et al., 72) and the so-called received pronunciation (also known as the Queen's English) of today (Alford, 2). The major differences concern a significant group of words with "ea" spellings such as "beast, feast, tea," etc. for which it was perfectly acceptable to pronounce as either in the modern way or the same way as the first letter of the alphabet. Thus, the three words listed above could also be pronounced as "baste, faced, tay", etc. Another difference was in the treatment of the pronunciation of the definite and indefinite articles, where "the" could be pronounced as "thee" if the purpose was to stress the word, as "thuh" if it were to be unstressed, and without any vowel at all, if it came before another vowel. With regard to "a", it was pronounced like the first letter of the alphabet when stressed and as "uh" when unstressed. The commonly appearing word "Rome" was very often pronounced the same as "room". In most other matters, however, evidence points to greater similarity rather than less similarity with 21st century educated London English, not only in pronunciation but in other aspects of prosody such as syllabic stress and so on (Kitabayashi, 17).

2.2 The Duke and Duchess of Newcastle-upon-Tyne

The first Duke and Duchess of Newcastle-upon-Tyne represent a unique literary pair, during the Commonwealth and Restoration periods. Both were prolific writers and both supported each other in their literary efforts.

2.2.1 Margaret Cavendish

Margaret Lucas Cavendish, Duchess of Newcastle-upon-Tyne (1623 – 15 December 1673) was an English aristocrat, philosopher, poet, scientist, fiction-writer, and playwright during the 17th century (Brown et al., xxxiv). Margaret Cavendish was born the last of eight children of the Lucas family, a wealthy country gentleman family in one of the richest countries in Britain, St. John's near Colchester (Hager, 2004:71). She was a very shy and quiet girl who liked to dress in a different way, which she designed by herself, distinguishing herself from other women of her time (134). Most importantly, she also had a very powerful but strong imagination and from her childhood her aspiration for her writing was that it should be a public success (Rees, 4). In fact, she was to become the first woman in English history to attempt consciously to use her writings as a means of becoming famous (Williamson, 37).

Even though she had never attended school, she started writing at an early age. As Katie Whitaker (1967) wrote "... this apparently commonplace girl had been writing passionately and prolifically for two years already, dreaming of achieving some real public success in life, such as would normally be impossible for the daughter of a family like the Lucases (Whitaker, 1967:3)." In addition to having had a relatively limited education, there is strong evidence to suggest that Margaret was dyslexic, and that this may have played a large role in her creativity and perceived eccentricity, as well as in the many mistakes that one discovers in her writing.

Because of her well-connected family relations, she became a lady in waiting to Queen Henrietta Maria and traveled with her into exile in France, living for a time at the court of the young King Louis XIV (Reid, 59). She became the second wife of William Cavendish, 1st Duke of Newcastle-upon-Tyne in 1645, when he was still a marquis (Cuder-Domínguez, Pilar 35). It was under his protection and with his encouragement that she began writing in earnest (Evans et al., 61). Her work sold well, partly because of the novelty of having been written by a female aristocrat of high rank and partly because of the provocative nature of her opinions. Because Margaret Cavendish was the first woman writer who published her work under her own name in Britain for the express purpose of becoming famous (Herrick,

James A. 169), she has been championed as an individual producing a unique and groundbreaking work (Tournu et al., 297).

She was born in 1623, the youngest of the eight children of Thomas Lucas, a rich gentleman with court connections and Elizabeth Leighton (Black et al., 1). Her father died in 1625, leaving her to be raised by her mother alone (Glaser, 74). In 1628, her brother Thomas was knighted by Charles I (Whitaker, 2003:11). As Margaret belonged to a prominent royalist family, her family home was destroyed at the beginning of the Civil War in 1642 (Robin et al., 72). In 1643 she became a lady in waiting to the Queen consort, Henrietta Maria, when the Queen was sojourning with her husband in Oxford (Walters, 16). In 1644 she went into exile with the Queen in France, staying for while at the court of Louis XIV. By the end of 1645 Margaret met and then married her future husband, William Cavendish, at that time the Marquis of Newcastle-upon-Tyne (Knoppers, 658). It is also in this year that her brother John was named Baron Lucas of Shenfield by Charles I (Newman, 223). She and her husband went to great lengths to have a child, but failed. In 1648 her brother Charles, a royalist general, was executed by Parliamentary forces (James, xiii). In 1649 her brother Thomas died (Chisholm, 470). In 1652 her stepson Henry married Frances Pierrepont (Trease, 170). In 1653 Margaret went with her husband's brother Sir Charles to England to claim unsuccessfully some of her husband's property (James, xiv). Her work *Poems and Fancies* was published in 1653 and consists of poetry, letters, and other miscellaneous pieces of prose written on various matters (Trolander et al., 64-66). Sir Charles died in England and Margaret returned to her husband in Antwerp in 1654 (Malcolm, 803-805). In 1655, she published *The World's Olio* organized as a collection of letters about different topics (Fitzmaurice, xii). In 1656 she published her autobiography which she called *A True Relation of my Birth, Breeding, and Life* as an addition to another work called *Natures Pictures Drawn by Fancies Pencil to the Life*. On returning to England in 1660, at the start of the Restoration, Margaret Cavendish continued to write actively and rewrite her works. In 1662, she published *Orationes* and also a collection of 14 plays which was entitled very simply as *Playes* published by A. Warren. These plays form the core of this dissertation: (1) *Loves Adventures*, (2) *The Several Wits*, (3) *Youths Glory, and Deaths Banquet*, (4) *The Lady Contemplation*, (5) *Wits Cabal*, (6) *The Unnatural Tragedy*, (7) *The Public Wooing*, (8) *The Matrimonial Trouble*, (9) *Nature's Three Daughters, Beauty, Love and Wit*, (10) *The Religious*, (11) *The Comical Hash*, (12) *Bell in Campo*, (13) *A Comedy of the Apocryphal Ladies*, and (14) *The Female Academy*. (Hager, 2005:294)

In 1663, her brother John was elected as a founding member of the Royal Society. In the same year her niece, Mary, the daughter of her brother John, married the Earl of Kent and later in the same year

was made the first Baroness Lucas of Crudwell in her own right (Harris, Nicholas, 395-397). In 1664 she published “Philosophical letters” and “CCXI Sociable Letters” (Barnes, 137-139). In 1666 Margaret’s dead brother Charles was granted a peerage under the title of Baron Lucas of Little Saxham. In the same year she published “The Blazing World”, the first work of science fiction in English (Evans et al., 8). In 1667 she became the first woman to attend a meeting of the Royal Society (Da Silva et al., 76). In 1668 she published “Grounds of Natural Philosophy”, the work she probably took the most care in writing. In this same year, she also published *Plays, Never Before Printed* (1668) with the publisher Anne Maxwell of London (Rees, 166). This collection consists of: (1) *The Sociable Companions, or the Female Wits*, (2) *The Presence*, (3) *Scenes*, (4) *The Bridals*, (5) *The Convent of Pleasure*, and (6) *A Piece of a Play* (Mann et al., 403).

In 1671, Margaret’s brother John, Baron Lucas of Shenfield, died and his barony was succeeded by Charles, the son of his and Margaret’s brother, Thomas. Worrying about her future if her much older husband should die before her, she actively attempted to increase her jointure which caused friction among family and friends (Cokayne et al., 246). In 1673 Margaret Cavendish died suddenly. She received a lavish funeral at Westminster Abbey by her husband who, being in frail health, could not, himself, attend (Sheffield, 23).

2.2.2 William Cavendish and His Influence on Margaret Cavendish

Though this dissertation concerns itself exclusively with the plays of Margaret Cavendish, the first Duchess of Newcastle-upon-Tyne, the role of her much older husband, the Duke, was of crucial importance to her. In an era in which female authorship was scandalous, he supported his wife fully in her literary efforts.

Born in 1592, William Cavendish was son of Sir Charles Cavendish and Catherine Ogle, the daughter and heiress of the seventh baron Ogle (Mackenzie, 46). His younger brother Charles must have been close in age, but though it may be estimated as being around 1594 the exact year of Charles’ birth is unrecorded. They maintained an intimate intellectual relationship with each other throughout their lives. At least, William was educated at Cambridge University at St John’s College (Raylor, 32), though Charles seems to have been the one to have created an intellectual circle that in one way or other connected the two brothers to the scientific and literary elite of the Europe of their day, including Ben Jonson, Davenant, Dryden, Hobbes, and Descartes.

William Cavendish first came to public notice in 1610 when he was made by King James I a knight of the Order of Bath, a prestigious order of knighthood deriving its origins to the middle ages (Mackenzie, 46). He married a great heiress, Elizabeth Basset of Blore, in 1618 and by her had ten children, of which five lived to adulthood (Stephen, 1887 Vol. IX:364). He died in 1676 and, at his own request, was buried quietly and without ceremony (Cooper, 117). In 1620 King James made William the Viscount of Mansfield, after a visit to William at Welbeck Abbey 1619 (Firth, 6), he granted a knighthood to William's brother Charles, who became a member of Parliament in 1623 (Jordan, 68). In 1626 his daughter Elizabeth, the future countess of Bridgewater and writer (though unpublished in her lifetime), was born (Chaudhuri, 250). In 1628, Charles I made William Baron Cavendish of Bolsover and Earl of Newcastle-upon-Tyne (Lysons, 51). In 1629 he inherited his mother's barony of Ogle, together with property that brought in an income of £3000 per year (Firth, 6). In 1630 his second surviving son and ultimate heir, Henry, was born (Worsley, xix). In 1633 William entertained Charles I and his wife Henrietta Maria at Welbeck Abbey and in the following year at Bolsover Castle, where William maintained a large indoor riding school. He published "Witts Triumverate, or, The Philosopher" in 1635 (Sullivan et al., 169). In 1638 William was made governor of the Prince of Wales, the future King Charles II. Upon the outbreak of the Scottish war in 1639, William loaned the king £10,000 and organized 120 knights and gentlemen into a volunteer cavalry unit in support of the king (Firth, 9-10). His last surviving child, Frances, the future countess of Bolingbroke was born at an unrecorded date sometime before 1640. In 1641 his daughter Elizabeth married the future Earl of Bridgewater (Ross, 172). In the same year, William was forced to leave the court for a time, but early in 1642 the king gave him orders to take control of Hull, something the town, itself, refused. Later in 1642, with the start of open warfare, Charles I put him in charge of Northern England, giving him the power to name knights (Firth, 13-18). He paid for the troops under his command himself and taking control of Newcastle (Firth, 19), he managed to keep a communications line open between the King and the Queen, Henrietta Maria, who was in France for the purpose of obtaining foreign supplies that he would ensure that the king received (Firth, 22). He managed to protect York from being overtaken by Parliamentary general Lord Fairfax. In 1643, he continued, with certain success, to fight off Lord Fairfax and for a time took over large portions of Yorkshire. In his absence on another campaign in Lincolnshire, Cromwell defeated a force he had left behind to protect Yorkshire, leading to the loss of that county (Firth, 24-35). Even so, toward the end of 1643, he was made Marquis of Newcastle-upon-Tyne (Firth, 58).

In 1644, though distinguishing themselves at the battle of Marston Moor lost because of poor generalship on the part of the King's nephew, Prince Rupert of the Rhine, recognizing that the king's cause was now hopeless, both William and Charles went into exile, living in Hamburg until early 1645 when he moved to Paris (Stephen, 1887:366). In Paris William met Margaret Lucas, a lady in waiting to Henrietta Maria, the exiled Queen Mother (Schweitzer, 159). They fell in love and though the queen disapproved, they married each other in 1645 (Littell et al., 1846:154). Though Margaret was born in 1623, she always claimed that, despite the more than 30 year age gap, the marriage was a love match on both sides. Though they underwent medical treatment to have children which both wanted, the marriage remained childless (Glaser, 74). After their marriage, William and his wife moved to Rotterdam and then in 1648 to Antwerp, where they lived in a house that had belonged to Rubens (Beneden, 45). In 1649 he published two plays "The Country Captain, or Captain Underwit" and "The Varietie" (Bennett, 19). In 1650 he became a member of the privy council of Charles II, who bestowed on him the Order of Garter (Wallace, 175). In 1652, William's son Henry married Frances Pierrepont (Ormrod, 10).

In 1653, William's wife Margaret traveled with his brother Sir Charles to England to submit to the Commonwealth government and to claim family property (Rudrum et al., 886). Sir Charles was partially successful in managing matters, but died early in 1654 to the heartbreak of both William and his wife, for whom Sir Charles was an intellectual mentor (Firth, 112-114). William's wife, missing her husband too much to remain in England, soon rejoined him in Antwerp. In the same year, his two remaining daughters, Jane and Frances, married. In 1658 he published his first book on the training of horses, called *Méthode et invention nouvelle de dresser les chevaux* (Waterer, 101).

In 1659, his oldest son Charles passed away (Fitzmaurice, 30). In 1660 with the restoration of Charles II, he returned to England to claim his estates (Wallace, 175). He very shortly thereafter arranged for his wife to return to England to join him. Realizing that he no longer had the energy or the financial resources to maintain a life at court, he arranged for his surviving second son, Henry, to remain in the king's service, while he and Margaret retired to his countryside estate, Welbeck Abbey (James, 165). There he concentrated on repairing the damage done to his estates during the Civil War and the Commonwealth that followed. He also maintained his position as a patron of the arts and literature. In 1663 his second surviving daughter Elizabeth, the countess of Bridgewater, passed away (Cerasano et al., 130). In 1665 his son negotiated an agreement with the king whereby he was named the Duke of Newcastle-upon-Tyne in return for giving up a claim for the return of certain funds he had lent to the crown during the Civil War (Blake, 259). An English version of his 1658 French language work on

horses, “A New Method and Extraordinary Invention to Dress Horses and Work them according to Nature...”, appeared in 1667 (Russell, 77). Also in 1667 a still unpublished play, “The Humorous Lovers,” was performed (Grantley, 84). In 1669, his oldest daughter Jane, the Viscountess of Newhaven, passed away (Stephen, 1887 Vol. X:220). William’s second wife, Margaret, died suddenly in 1673 (Sheffield, 23). He gave her a lavish funeral; however, when he himself died on Christmas day in 1676 (Lemprière, 296), he was, according to his own wish, buried privately and without ceremony beside Margaret. In 1674 “The Triumphant Widow”, another still unpublished play, was performed. In 1677, these two previously unpublished plays were finally published (Fisk, 332).

CHAPTER 3 - LITERATURE REVIEW

3.1 Introduction

This chapter will review what the mainly seventeenth-century English grammars report about the auxiliary verb *have*, and, in order to provide a comparison, it will also review some earlier and later English grammars. Since this study deals with Margaret Cavendish's use of the auxiliary verb *have* in her 1662 *Plays*, more specifically, the focus of the thesis as a whole will focus on her use of the auxiliary verb *have* in terms of character utterance. This is, what I would like to call geolinguistically-bound conversation, meaning ordinary conversation in the context of a specifiable time and place and not the description of a conversation. In order to understand Margaret Cavendish's use of the auxiliary verb "to have," it will also be necessary to understand Margaret Cavendish's knowledge of the auxiliary verb *have*.

Because of Margaret Cavendish had no formal learning experience in the school system of the England of her time, and she made no claim to have any knowledge of other languages, such as French or Latin, there is no direct way to pre-predict what particular point of English grammar she put to use, either in her writing or life. Thus, what this review of English grammars written in approximately the same time period with her will show is what Margaret Cavendish could have known with regard to the auxiliary verb *have*, if she had studied at the universities of her day and had done specialized research on that topic. Though not the same thing as knowing her actual patterns of usage, such knowledge on our part would seem essential in any analysis of such usage, in that grammarians have, throughout history, usually tried to provide interpretations of language, which, more or less, reflect people's usages and expectation at any particular time and in any particular place.

To understand the auxiliary verb *have* in the context of utterances or sentences, we have to understand other elements of English speech that are connected with it. The major consideration is the English verb with its tenses, moods, participles, etc.

3.2. Sixteenth Century English Grammar

English grammar in the 16th century was, by and large, studied in the context of Latin and was seen as being primarily useful to English-speaking people as a tool by which Latin could be understood or as a means for learning other languages. Thus, it is only at the very end of this century that people began to take an interest in explaining it in English without reference to other European languages. In fact, only

one printed work in English about the English language was found, this being written by a certain John Stockwood in 1590.

Stockwood, John uses (1590) the term “sign” to describes the verbs “haue, hast, hath, had, haddest, and such like” when they are put before other verbs. He also uses the term “token” to refer to tense and voice, describing them as being “tokens of the tense of the verbe” and “tokens of the voice of the verbe”. “Voice” is further described as being capable of being “actiue, passiue, or neuter”. He continues to say that variations of “have” and such like verbs can sometimes be verbs on their own without combining with other verbs. To illustrate this, rather than use *have* as an example, he refers to the verb, *do*, giving first the example of “I do love, thou doest love, he doth love, etc.” Here, he states that *do*, *doest*, and *doth* are “signs of the verb love, and tokens of the present tense”. He then contrasts this with the “I do, thou doest”, and “he doth”, where these words are verbs existing on their own. He ends his discussion of auxiliary verbs by stating that what can be said of “*do*, *doest*”, and “*doth*”, might be said for the most part of the other verbs in this category, thus implying the same would apply to the various forms of the verb, *have*, likewise (Stockwood, 4).

3.3. Seventeenth Century English Grammar

In the 17th century, the situation changed rather dramatically with regard to the study of English grammar in English. This, too, might be seen as yet another piece of evidence of the expansionistic mood of 17th century England, whether it be in growing population, trade, colonial possessions or attempts at scientifically accurate descriptions of grammatical phenomena.

3.3. 1 Butler, Charles

Charles Butler identifies (1634) two types of verbs, one type being main verbs, which are called by him *verbs absolute*, and the other type being auxiliary verbs which he calls *verbs suppletive*. He described auxiliary verbs as being “signs and supplements” for main verbs of the moods and tenses: which are not distinguished, as in Greek and Latin, by verb endings. Moreover, he states that auxiliary eight in number: (1) *do*, (2) the obliq *did*, (3) *have*, (4) the obliq *had*, (5) will or shall, (6) may or can, (7) the obliq of these, being *might*, *could*, *would* or *should*; and (8) am or be. He goes on to state that for “am” or “be”, as an auxiliary verb, they signal and provide supplementary information with regard to the passive voice.

Butler described a verb in terms of “number and case, with difference of time”. For Butler, cases of verbs, as well as nouns, are two, being *rect* and *obliq*’. For Butler, the *rect* case is “the first person of the first tense, of the first mood in the active voice”. He goes on to describe the *obliq*’ as being made up of the *rect*, with the addition of *ed*, or occasionally an *en*. He notes that the *e* of these additional elements is sometimes dropped or, to use his term, syncopated. He, furthermore, states that *d* after a word spelled with a single *s* is turned into a *t* and that this likewise takes place after a *c*, when it is pronounced as an *s* would be, though here he writes that an unpronounced *e* (which he calls an *e quiescent*) is written. Thus, it would seem clear that Butler’s term *case* would refer to a type of analysis not followed by later grammarians, whereby verb forms showing a conjugation in the present form one group and the past tense conjugations together with participial conjugations forming another (Butler, 42-43).

From these two verbal groupings (cases) and the various auxiliary verbs, Butler asserts that main verbs may be made to show voice, mood, tense, person, and number. He goes on to state that “the tenses are three, present, preterit, and future: and preterit three-fold, imperfect, perfect, and pluperfect. Moods are four, indicative, imperative, potential, and infinitive. Voices are two, active, and passive.”

3.3.2 Shirley, James

With James Shirley, for the first time a work by a 17th century grammarian appears in which the term *auxiliary verb* is used. Shirley asserts (1651) that auxiliary verbs function as signs of verbs. He further states that “*doe. did. have. had. shall or will, am, art, is, are, was, were, wert, have been, had been, shall or will be*” are auxiliaries which are signs of verbs, and that they may be divided into two types, active signs or passive signs. The active signs are, for him, *doe, did, have, had, shall or will*. The passive signs are *am, art, is, are, was, were, wert, have been, had been, shall or will be*. Shirley also states that the verbal forms listed above may also be main verbs, if they do not appear before and modify the meaning of other verbs (Shirley, 22).

3.3.3 Poole, Joshua

Joshua Poole’s grammar of 1652 seems to be a rather more significant work (here defined as an English grammar written in English) than that of his predecessors. Joshua described a verb as being “*a part of speech signifying to doe, to be done, or to be: as, to love, to be loved, to be sick*”. This may be paraphrased as meaning that verbs may signify an action being done by one or to one and may also signify a state of being (Poole, 9). Additionally, we now have evidence that the term *part of speech* was

in use by 17th century English grammarians, and this may assume that its meaning must have been quite similar to what it still is.

Poole also recognized that a verb includes a denotation of time, signifying a “*time of doing, being done, or being: as, I love, I have been loved, thou wilt be sick.*” Here we can see the traditional division of time into past, present and future.

He also divided verbs into three groups, being “*active, passive, and neuter*”. Poole defined an active verb as signifying an action, such as “*to love*”, and which can be turned into a passive, such as “*to be loved*”. He goes on to write that a passive signifies when something is “*to be done*”, giving the example of “*to be taught*”, which he states can be turned into an active as “*to teach*”. He then defines a neuter verb as being either a verb which is constructed like an active verb or a verb which is constructed like a passive verb, but which, if constructed like an active verb, may not be given a passive construction and, if constructed like a passive verb, cannot be given an active construction. Thus, as examples of neuter verbs possessing an active construction, he gives *to wink* or *to kneel* and, as examples of neuter verbs possessing a passive construction, he gives *to be sick* and *to be mad*. As a characteristic of an active verb, he states that, in every case, it may have a direct object (the accusative, to use Butler’s terminology) after it. As for passive and neuter verbs, he states that they seldom, if ever, take a direct object. He further notes that when “do”, “doest”, “doth”, “did”, or “didst” are joined with a main verb, the concerned verb cannot be a passive verb and that when “am”, “art”, “is”, “are”, “was”, “were”, “be”, “been”, are come together with a main verb, the concerned main verb cannot be an active verb (Poole, 9).

For him “a verb is declined with Mood and Tense. And there are six Moods, or manners of signifying in verbs: the Indicative, the Imperative, the Optative, the Potential, the Subjunctive, and the Infinitive”. He describes the indicative as clearly saying that a thing does, or does not do something, that it is or is not, or that it makes an inquiry based on such forms. He gives as examples “he loves, he doth not love, he is sick, he is not sick” and “Doth he love? Doth he not love? Is he sick? Is he not sick?” As for the imperative, he writes that it bids, intreats, commands, or lets as in “come hither, let him love, get you gone, let them goe”. The optative is described as wishing, praying or desiring, and for this mood, he gives as examples “would to God did love, I pray God I may live, God grant thou maist hear” and “O that I had read”. The potential mood is described as being denoted by “signs” such as “may, might, would, should”, &c. for which “that I may learne, if I should speak, if thou wouldst mark”, and “that I might heare” are given as examples. The subjunctive mood is mentioned as conjunctions such as “when, if, since, that, because” joined with it, with “when I did love, if I live, since that you have heard, because

he was sick” being examples of the same. The infinitive mood is said to occur most commonly after another verb together with “to” (which is here called a *sign*), as in “to do, to be done, or to be.” It is further characterized as being without any number or person as in “to learne, to have been loved, to be sick.”

And he distinguishes the tense of verbs into five, being sorts; “the present tense, the preterimperfect tense, the preterperfect tense, preterpluperfect tense, and the future tense”. The present tense is described as speaking of the time that now is as would be the case with “do, dost, and does” for the active and “am, art, is”, and “are” for the passive. The examples he gives are “I doe heare; thou doest love; I am loved”. According to Poole, the preterimperfect tense is said to speak “of the doing, or being of a thing in time”. Furthermore, he claims that for the active, this tense is created with “did” or “didst” and for the passive with “was” or “wert”, and gives as examples “I did love” and “I was loved”.

Poole then proceeds to discuss the preterperfect tense which is described as speaking of the time past and using “have”, “hast”, and “has”. As examples, Poole gives “have been, hast been, hath been” for the active and the 17th century equivalents of “I have been loved” and “you have have been loved” for the passive.

The preterpluperfect tense is spoken of as dealing with “time long ago past” and that the words (sign in Poole’s English) “had” or “hadst” are used for the active and “had been” or “hadst been” for the passive. Examples are given as “I had loved” and “thou hadst been loved”. Examples are then given of words that are used to translate the preterpluperfect of the potential in Latin, being “might have”, “should have”, and “would have”.

The future tense is subsequently examined and is defined as speaking of the time to come, and created with the words (signs) “shall” or “will” and “shalt” or “wilt” for the active and “shall be” or “will be” and “shalt be” or “wilt be” for the passive. Examples are “I shall love, thou wilt hear”, and “I shall be loved”. As for verbs that are classified as neuters, he states that they function analogously. He contrasts “I did kneele” and “I was sick” with “I have kneeled” and “I have been sick”. He then states that “shall have, will have, shalt have, wilt have, shall have been, will have been, shalt have been” and “wilt have been” are used only for creating the subjunctive mood; and, by way of illustration, he gives “when I shall have loved (Poole, 10-16).”

Poole described a participle as being “a part of speech declined with case much like a noun adjective, but signifying like a verb, time present, past, or to come”. He distinguishes four types of participles: a participle of the present tense, a participle of the preterperfect tense, a participle of the future tense active,

and a participle of the future tense passive. A participle of the present tense he claims will signify the present and will end in [ing] as in “do loving, teaching, reading, rearing”. However, a word ending in [ing,] that either has or may have [a] or [the] before it, then it should not be considered a participle, but a substantive noun as would be the case with “the teaching, the loving, a reading” and “the hearing”. Poole considers a participle of the preterperfect tense to signify the past, and always ends in “d”, “t”, or “n” as would be the case with “loved”, “taught”, or “done”. He then states that a participle of the future tense active will signify the time to come, like the active voice of the infinitive mood. As examples, he gives “about, or ready to read” and “about or ready to love”. As examples of the participle of the future tense passive, he gives “to be loved” and “to be heard”. He goes on to state that this last mentioned participle follows immediately after those words that indicate verb passivity as in “God is to be feared, kings are to be honoured, vice is to be avoided, vertue is to be imbraced (Poole, 17).”

3.3.4 Wharton, Jeremiah

Jeremiah Wharton defined (1654) a verb as betokening “the doing, suffering, or being of a thing with difference of time”, and claims that there are three kinds of verbs, active, passive, and neuter. An active verb, thus, signifies doing, as in *I love* and a passive is said to signify “suffering” in the sense of allowing something to happen, as is the case with *I am loved*. A neuter verb is said to indicate a state of existence as in *I am* (Wharton, 42).

Wharton distinguishes five sorts of tense: the present tense, the preter-imperfect tense, the preterperfect tense, the preterpluperfect tense, the future tense. He considered the present tense as speaking of the time that is now, as is the case with *I love* or *do love*. Interestingly for this study, Wharton defined the preterimperfect tense as dealing with time that is not perfectly past and gave as examples of this *I loved*, or *did love*. He claimed that the preterperfect tense refers to time which is more than perfectly past and gives as an example *I had loved*. Here, however, there was probably a printer’s mistake as there is no explanation given of the preterpluperfect nor is an example of it given, though it had just been mentioned in Wharton’s text. It would seem logical to assume that, at this point in the text, it was intended that “I have loved” be given as an example the the preterperfect and that “I had loved” be reserved as an example for the preterpluperfect. The fifth tense which Wharton intended to discuss and, skipping the preterpluperfect, he did discuss is the future tense which he described as speaking of the time to come, denoted with the words (signs) *shall* or *will*. He gives as an example, *I shall* or *will love*. He then introduces words denoting the five tenses. In the active voice they are mentioned as *be*, *do*, *did*, *have*,

had, shall or *will* and in the passive voice as *be, am, was, have been, had been, shall* or *will be* (Wharton, 43).

For Wharton, “a participle is a word derived of a verb, from which it hath signification of time present, past, or to come.” He considers there to be four kinds of participles, “a participle of the present tense, a participle of the preter tense, a participle of the first future tense,” and “a participle of the second future tense.” A participle of the present tense, thus, denotes the time present and is said to end in *ing*; as would be the case with *loving* and *teaching*. A participle of the preter tense, indicating the past, is said to end always in *d, t, or n* as in *loved, taught, or slain*.

A participle of the first future tense is described as signifying the time to come, as would be the case with the active infinitive mood active, for which Wharton gives as his example *about* or *readie to love*. He describes a participle of the second future tense as signifying the time to come, as would be the case for the passive infinitive mood and gives as his examples *to be loved* and *to be taught*.”

From the above summary of Wharton, we can see that, though differing on certain points, his theoretical stance regarding English verbs is basically the same as that of Poole. This, accordingly, begs the question of whether there was an influence of one on the other or whether both were products of the same school of thought (Wharton, 54).

3.3.5 Howell, James

James Howell’s work (1662) is of particular interest because it was published in the same year that Margaret Cavendish published her *Plays*, the book used to gather data for this dissertation. Howell introduces English Verbs in three ways, as active, passive and neuter. It is mentioned that *I love you* is active and that by the addition of the auxiliary verb *am* it becomes passive as in *I am loved by you* with the addition of the auxiliary verb *am*. Howell explains that the neuter verb is where *am* cannot be added, as in the cases of *I live* or *I weep*. He also mentions that there are fewer conjugations of verbs in English. By this, he means how the present and past participles are formed, but not being able to distinguish clearly between spelling and pronunciation, his explanation will be found incomplete (Howell, 54, 55).

He described the verbal forms represented by *have* and *am* as auxiliaries, being of great use to main verbs, because without the verbal forms represented by *am* there could be no passive verb and without the verbal forms represented by *have* there could be no participles of the preter-tense. In fact, he considers them so useful that he declines them in full. Howell’s full list of the conjugated forms of *have* is as follows (Howell, 58):

The Indicative or declaring Mood

Present tense.

I have, thou hast, he hath: we have, ye have, they have.

Preterimperfect tense.

I had, thou hadst, he had: we had, ye had, they had.

Preterperfect tense.

I have had, thou hast had, he hath had: we have had, ye have had, they have had.

Future tense.

I shall or will have, thou shalt or wilt have, he shall or will have: we shall or will have, ye shall or will have, they shall or will have.

(Howell, 58, 59)

The Imperative or commanding Mood

Have thou, let him have: let us have, have ye, let them have.

The Optative or wishing Mood

Present tense.

Oh that I had, oh that thou hadst, oh that he had: oh that we had, oh that he had, oh that they had.

Preterperfect tense.

I shold have, thou sholdst have, he shold have: we shold have, ye shold have, they shold have.

The Subjunctive Mood

Present tense.

If or in case that I have, if or in case thou hast, if or in case he had: if or in case we have, if or in case ye have, if or in case they have.

Infinitive Mood

To have, Having.

(Howell, 59)

Although the preterpluperfect tense does not appear in the above list compiled by Howell, one should note that he also continues to write that “the preterpluperfect tense of the auxiliary verb *I am* turns to the auxiliary verb, *I have*. as; In active voice, *I had desir'd, thou hadst desir'd, he had desir'd, we had desir'd, ye had desir'd, they had desir'd*. In passive voice, *I had bin desir'd, thou hadst bin desir'd, he had bin desir'd, we had bin desir'd, ye had bin desir'd, they had bin desir'd*.”

Here it should be noted that, though a complete conjugation list for *have* as understood by Howell can be reconstructed, he provides the reader no explanation as to the actual meaning of the names of the tenses that he uses. Possibly, he might be assuming that the reader would know without explanation and possibly he, himself, faced confusion as to what they were to mean.

3.3.6 Newton, John

John Newton described (1669) a verb as “a word or part of speech, that joyneth the signification of other words together, and there are three kinds of them; Active, Passive and Neuter.” An active verb is described as betokening doing, as in *I love*, whereas a passive verb passive is said to indicate suffering (that is, the allowing of something to be done to one) as in *I am loved*. A neuter verb is described as a verb which indicated the existence of a state of being as in *I am*. He went on to say that verbs could have mood, tense, person, and number (Newton, 28).

He described the five tenses as being distinctions of time and listed them as “the present tense, the preterimperfect tense, the preterperfect tense, the preterpluperfect tense, and the future tense.” He continued his explanation, stating that the present tense, speaking of the time that now is, can be recognized by the possibility of using of the word (sign) *do* as in *I love* or *do love*. On the other hand, *did* is said to be reserved for use with the preterimperfect tense which Newton claimed is used to speak of the time not perfectly past, and for which he gives as an examples, *I loved* or *did love*. The preterperfect tense, however, is said to concern itself with time that is perfectly past, with the example of this being the use of the word *have* in *I have loved*. Newton then gave a description of the preterpluperfect tense, writing that it speaks of time more than perfectly past, and is indicated by the word (sign) *had* as in *I had loved*. Newton’s explanation of tense concludes with mention of the future tense which, as one would expect, he asserts to speak of the time to come, and can be recognized by the appearance of the words *shall* or *will*, as in *I shall* or *will love* (Newton, 29-32).

Newton then introduced the concept of a participle as being a word derived from a verb, which carries a sense of the present, past, or future. He went on to write that there are two categories of participles, one being of the active voice and the other of the passive voice. He explained that the participle of the active voice is derived from its verb by adding the termination (ing) to its present tense, giving as an example *loving* being created from *love*. He rounded out his description of participles by stating that, for the most part, “the participle of the passive voice is the same as the preterimperfect tense of the indicative mood in the active voice of that verb from which it is derived, as loved, burned (Newton, 39).”

Although Newton described things more elegantly than his predecessors in the 1650s and 1660s, the general consistency of the explanations should be noted. It would seem that for the Commonwealth and early Restoration periods the general understanding of those with training as grammarians was that, contrary to the explanations of modern grammarians, what is now called the simple past was understood to be a past less than perfectly finished, whereas what we now call the perfect was seen as representing a past that was either perfectly finished in the case of what they would call the preterperfect and we would call the present perfect. In the case of what they would call the preterpluperfect and today would be denoted as the past perfect the idea was then as now, that it was more than perfectly finished.

3.3.7 Miège, Guy

Miège was originally from French-speaking Switzerland, but spent most of his professional life under the employ of important English aristocrats. According to Miège (1688), when considering a verb, one needs to be aware of mood, tense, number, and person.

“There are four Moods, Indicative, Imperative, Subjunctive, and Infinitive. The indicative indicates, the imperative commands, the subjunctive speaks of things with conjunctions before it, and the infinitive without either number or person.

There are also three tenses, to wit, the present, preter, and future tenses. Whereof the preter, expressing the time past, is subdivided into imperfect, perfect, and pluperfect; the future, expressing the time to come, into two, first and second, that being absolute, and this conditional.

Amongst tenses, some are called simple, and others compound tenses. By these I mean such as are conjugated with the help of those which are therefore called Auxiliary; to have, to be, to do, shall, will, may, and let, as we shall see afterwards.

As for do and did, in the present and preter imperfect tenses, their chief use consists in two things. First, in case of an interrogation, wherein they are.”

(Miège, 51-52)

In his general account of the eight parts of speech, Miège divided them into those of the present and those of the preter tense, that is, participles ending in *ing* and participles usually ending in *ed*. He added is that the particle *a* is often permitted as in *he is a-going*, *he goes a-begging*, *it is a-doing*, and so forth. He also noted that sometimes participles can turn into adjectives as in *a loving man* or *a devouring flame*. Lastly, he noted that “the participle of the preter tense (the past participle), being used with the verb *to be* before them, bear the same sense as the verbals in *able*, or of the Latine Gerunds in *dus*, and relate to the future tense.” As examples of this, he gave ‘*tis a thing much to be admired* (that is, something very admirable) and *a crime to be punished* (a punishable crime) (Miège, 76-77).

3.3.8 Aickin, Joseph

Aickin described (1693) a verb as a part of speech which signifies to do, to suffer (in the sense previously noted,) or to be. He wrote that it has a variety of moods and tenses and illustrated this with *I love*, *I am loved*, *I am*. He also explained that English verbal conjugation is a relatively simple matter as “there are only two times, present, and preterit, two participles, active and passive; and all the rest of the tenses are supplied by auxiliary verbs.”

He stated that the present tense signifies the present instant in which we speak. However, he tended to see the verbal past tense and the verbal past participle as overlapping, something which may be noted in the following quotation.

“The preterit tense, denotes the time past by adding *ed* or *en*, as *burned*, *drive*, *driven*. The active participle ends in *ing*, as *burning*, *driving*, the passive in *ed* or *en* as *loved*, *driven*.”

(Aickin, 10-11)

He wrote that the imperative is formed by placing the subject after the verb and sometimes by using the word *let*, giving as examples “prepare thou, love thou,” and “let a man examine himself.” He then noted that the English language uses the first person to signify command, something which would not now be obvious to an English speaker, since *thou* is no longer ordinarily used, though in Aicken’s day, if the above two examples were not in the imperative, they would have become “thou prearest” and “thou lovest”.

The subjunctive and optative are described as being the same as the indicative, only that, to form them, one must resort to the use of conjunctions and adverbs. In such cases, *can, may, must*, are words that are used to indicate the present tense, whereas *could, might, would, should, ought* are normally used to indicate the preterit (past) tense. In discussing the future of such moods, Aicken mentioned the use of *shall* and *will* to indicate future, as in “when I shall love”. Aicken also noted the curious fact that *shall* in the first person indicates a declaration of one’s intention, whereas in the second and third persons it is a command. He then contrasts “I shall prepare” with “thou shalt prepare.” He also stated that the same applies to “will.”

Concerning the infinitive mood, Aicken noted that the use of *that* can often act as a substitute. As an example, he contrasts “I command you to depart” and “I command that you depart.” As for auxiliary verbs, he noted that *am, was, been, be, had, have, shall, will, can* and *could*, are words that can be used with both the active and passive voices. As for *do* and *did*, he claimed that they are only employed with the active voice (Aickin, 11).

Aicken then conjugated the verb *to be* for what would now be called present and past perfect passives. The list is as follows.

Preter tense

Singular:

I have been, thou hast been, or you have been, he hath been.

Plural:

We have been, ye have been, they have been.

Preterpluperfect tense

Singular:

I had been, thou hadst been, he had been, you had been.

Plural:

We had been, ye had been, they had been.”

(Aickin, 13)

3.3.9 A. Lane

Lane described (1695) verb as “a word that signifies the action, passion, or being of a thing” that may be conjugated properly with a subject before it and went on to state that, without a subject, it would not make sense, because no action can be expressed or understood without an agent. Lane, though, he normally used the terms nominative and accusative, also used the terms subject and object. As these appear to be new terms, the relevant section will be quoted here in full:

Verbs, as to their signification, are distinguished into Active, Passive, and Neuter. A verb Active is that which denotes the action or doing of its Subject or Nominative case, and may in good sense have after it the Accusative case of its Object or Thing it acts upon; as the verb *call, run, read, write, &c.* I know the verb *call* is active, because I can say in good sense, *I call thee, I call him, I call her*: but if I say, *I call thou, I call he, I call she*, it is nonsense, because these are nominatives, and not accusatives.

A verb active, in respect of its Object or Accusative case, is distinguished into Transitive or Intransitive. A verb active transitive is that which in good sense admits many accusatives, as the verb active *call*; for I can say in good sense, *I call thee, I call him, I call Peter, I call John, &c.* A verb active Intransitive is that which in good sense admits only one accusative case, and that of its own signification, as the verbs *run, go, live, &c.* I can say in good sense, *I run a race; I go a Journey; I live a life*; because these are accusatives of their own signification: but if I say, *I go a man; I live a house; I run a book*; it is nonsense, because these are not accusatives of their own signification.

(Lane, 11-12)

Lane went on to state that every English verb for which the auxiliaries *do* or *did* can be used must be an active verb, whether transitive or intransitive, and gives as examples *I do die; I do grow; I do sit, &c.* He then mentioned that passive verbs cannot take an object and that, if the past participle does not appear, it cannot be a passive. As for a neuter verb, when it neither indicates an action or a passion, it

takes a nominative case before and after as in *I am he*, a phrase for which *I am him* was wrong and could not be properly substituted.

Lane stated that the conjugation of a verb depends on its subject and various differences of time or tense. Subjects may be in the first, second or third persons and may be singular or plural. He noted that the second person singular ends with *est* with *thou* plus a verb, though this may be abbreviated to *st* in some cases, and that the third person singular may be terminated with *eth*, *es*, or *s* (Lane, 12-14).

Lane mentioned five tenses, the *present*, *imperfect*, *perfect*, *pluperfect* and *future*. Because Lane's explanation shows a certain evolution in the understanding of the English tense system toward a more modern one than hitherto seen, it will be quoted in full:

The present tense shows that there is now something a doing; as *I do write*, or *am writing a letter*, is the same as, *I do now write*, or *am now writing*. The imperfect, or preter-imperfect tense, shows that something was then a doing, or present at that time which we speak of; as, *I was writing my letter when your messenger came to me*. The perfect or preter-perfect tense is that which shows that something is already done and past; as, *I have written my letter*. The pluperfect or preter-pluperfect is that which shows that something had been done before another thing that was done and past; as, *I had written my letter an hour before your messenger came unto me*. The future tense is that which shows that something is to come; as, *I shall write my letter to morrow morning*.

(Lane, 14-15)

In spite of the above explanation, Lane found himself at a loss as to how to call the simple tense and in light of the above explanation of the tense system quoted above where he identified the past continuous with the preter-imperfect, he somewhat confusedly hit upon calling the simple past as the preter-perfect tense. He then wrote that many preter-perfect (past) tenses are irregularly formed, such as *break, broke; write, writ or wrote; see, saw; run, ran, &c*. Having taken things this far, he then made an about face of sorts with regard to auxiliary verbs, which he lists as having a present tense (*do, dost, doth* or *does; am, art, is, are*) and an imperfect (past) tense (*was, wast, were, wert*). Concerning the perfect, he mentioned *have, hast, hath, has; did, didst*: Concerning the pluperfect, *had* and *hadst*: For the future, he mentioned *shall, shalt; will* or *wilt*.

He stated that, with respect of its mood which he defined as its manner of expression, it can be *indicative, subjunctive, or imperative*. Each is briefly explained fairly much the same as by previous grammarians. He did state that *write thou, or do thou write; writest thou, or dost thou write* were both imperatives, something which would not be the case in more modern English.

Lane, in his discussion of participles, made various assertions with regard to participles that, because they reflect neither succeeding nor preceding writers deserve to be quoted in full:

“Participle is a noun derived of a verb, which in good sense admits after it such case as the verb of which it is derived. A participle is either substantive or adjective: the Substantive Participle (commonly called the Infinitive) is usually expressed in English by putting the particle *to* before the verb it self; as, *to read, to teach, to call, &c.*

The Adjective Participles used in English are two, the participle of the present tense, and the participle of the preter tense. The participle of the present tense is made by putting the termination *ing* to the theam; as, *write, writing; call, calling, &c.*

The participle of the preter tense ends in *d, t, or n*. If the verb of the preter tense ends in *d* or *t*, then the preter participle is the same with it, and is only distinguished in sense, not in sound: but if the verb of the preter tense end otherwise than in *d* or *t*, then the participle of the preter tense, for the most part, ends in *en*; as, *break, broke, broken.*

Observe. *En* is often constracted into *n*, as, *slay, slew, slain; know, knew, or known.*

Observe. That preter tense of a verb which admits before it, in good sense, the auxiliary verb *have*, is also the participle of the preter tense; as, *I teach, I have taught*: I know *taught* is also preter participle, because it comes in good sense after the auxiliary *have*.

Observe. Those verbs which form the preter tense otherwise than by *d* or *t*, have usually two preter tenses, one of which admits the auxiliary *have*, the other not; as, *I see, I have seen, or I saw*; I cannot say in good sense, *I have saw*: Whence I know the preter tense *saw* is only a verb, and not also a participle.

Observe. In external or corporeal Actions the present passive is best expressed in English by *a*, and the participle in *ing*; as, *the book is a reading*: but is I say, *the book is read*, it is an immediate preter tense rather than a present. But in Internal Actions, or Actions of the Mind, the present tense is best express'd by the preter participle; as, *I am loved; thou art hated*: Here the present tense is plainly signified; nor can it be understood of the time past.”

(Lane, 20-21)

3.4 The Auxiliary Verb *to have* in Eighteenth Century Grammar

James Greenwood's English grammar of 1711, though written early in the 18th century, may be taken as illustrative of a trend to explain a somewhat more modern terminology in a rather more detailed manner, indicating that the education of those who might not know Latin was at least one objective. An explanation of the "*have/had* + past participle" is given in the context of a more general explanation of verbs and verbal constructions. Specifically, it is discussed in the context of perfect (=completed) and imperfect (=not specified as being completed) action in the present, preter (=past), and future, generating six tenses, something which is said to be the same as in Latin. The list given is worth quoting and is as follows.

- I. The Present Time of the imperfect action, as, I sup, I do sup, or I am at supper now, but have not yet done.
- II. The preter Time of the imperfect action, as, I was at supper then, but had not yet done it.
- III. The Future Time of the imperfect action, as, I shall sup, or shall be at supper, but not that I shall have then done it.
- IV. The present Time of perfect action, as, I have supped, and it is now done.
- V. The preter Time of the perfect action, as, I had then supped, and it was then done.
- VI. The Future Time of the perfect action, as, I shall have supped, and shall have done it.

(Greenwood, 114)

Interestingly, the past participle is denoted as passive, not in the sense of its use in creating the passive voice, but in opposition to the term active which is used to refer to what is now called the present participle. As in the case with Greenwood's 17th century predecessors, vocabulary is nowhere described in a theoretical sense, but merely in a descriptive manner (Greenwood, 111 to 114).

3.5 The Auxiliary Verb *to have* in Nineteenth Century Grammar

Finally, as an indication of how grammatical knowledge continued to develop in the 150 years after the death of the Duchess, it seems appropriate to give the following quotation from *A Grammar of the English Language, in A Series of Letters*, a book written by William Cobbett in 1823.

“I studied verbs express actions, movements, and the state or manner of being. The verb *do*, as an auxiliary or helper, it seems to denote the time of the principal verb. In fact, they are not often used for that purpose only. They are used for the purpose of affirming or denying in a manner peculiarly strong: as, I do work, means, that I work, notwithstanding all that may be, or may have been, said, or thought, to the contrary; or it means, that I work now, and have not done it at some other stated, or supposed time. It is with the exception of time, the same as to the use of *did*. More importantly, the past time may be formed by *did*: as, *did work*, instead of *worked*.

The verb *to have*, as auxiliary this verb is absolutely in forming what are called the compound times of other verbs, and those times are called compound, because they are formed of two or more verbs. Suppose the subject to be of my working; and, that I want to tell you, that my work is ended; that I have closed my work. I cannot, in a short manner, tell you this without the help of verb *to have*. To say, I work, or I worked, or I will work: these will not answer my purpose. No: I must call in the help of the verb *to have*, and tell you I have worked. So, in the case of the past time, I must say, I had worked; in the future, I shall have worked; in the subjunctive mode, I must say, I may, might, could, or should have worked. If you reflect a little you will find a clear reason for employing the verb *to have* in this way; for, when I say, “I have worked,” my words amount to this; that the act of working is now in my possession. It is completed. It is a thing I own, and therefore, I say, I have it.”

(Cobbett, 23, 25)

3.6 The Auxiliary Verb *to have* in Twentieth Century Grammar

In order to see how grammatical thinking might differ between the English of the 17th century and that of the 21st. For this purpose, Quirk, et al. was chosen. Quirk, et al. prefers to use the term present or past perfective rather than present or past perfect and describes the basic meaning of the present perfective as being “past time with current relevance” (Quirk et al., 190). As in the case of Margaret Cavendish, (Quirk et al.,190) recognizes the use of the past perfective as a conditional. He also recognizes that the simple present perfective and the simple past overlap with each other in meaning (Quirk et al., 191). In this, he differs from grammarians of preceding centuries who tended to see “have + present participle” form as differing from the simple past in a rather more clear cut manner. Though recognizing that “past time with current relevance” cannot fully explain the perfective, Quirk also feels

the present perfective largely matches with this description (Quirk et al., 192). He also states that in British English, as opposed to American English, the present perfective will be more often used to refer to single past events when they are recent or when the effect of the event can still be felt in the present (Quirk et al., 193). He then gives examples where the present perfective overlaps in meaning with the simple present tense, something which we also see in Margaret Cavendish (Quirk et al., 194). Finally, he notes the use with the present perfective of adverbials indicating time leading up to the present and the unnaturalness of adverbs denoting an event as being solely in the past (Quirk et al., 195). The past perfective is then discussed. However, the wording is different, the choice of examples would indicate less variation in possible usage when compared with the present perfective. In relative terms, this was also true in the case of Margaret Cavendish, though in absolute terms Margaret Cavendish's different usages by her are greater in number than at the present (Quirk et al., 196-197).

An examination of Quirk, thus, shows that the range of possible usages of *have* or *had* + past participle in the 20th and 21st centuries is still fairly wide, though not as wide as it was for Margaret Cavendish in the 17th Century. Moreover, the explanation for the same phenomenon may be seen to be occasionally different, and in some cases, even dramatic.

Otto Jespersen was also chosen here, he points out (1964) that the two concepts of **time** and **tense** are different from each other with time being experienced by human beings as a natural phenomenon of nature. However, tense changes, in those languages in which it is employed, according to the language and is used to express time-relationships within the framework of language. Moreover, in English, as in numerous other languages, tense functions for other purposes, too. Jespersen goes on to write that tense forms in English also tend to be simultaneously used as indications of person and mood.

Jespersen conceives of time as being unidirectional and which can be described in terms of a straight line. He describes time as being divided into the past and the future, with the present being their point of separation. He sees this point as having no dimension, as continually moving into the future.

He also refers to the concept of "subordinate times" which lies either before or after this point representing the present. Actually, he divides time into seven points, being before-past, past, after-past, present, before-future, future, and after-future. The after-future, he sees as something that, for practical purposes, can be ignored (Jespersen, 230-231).

He asserted that English verbs has only two proper tenses, the Present and Preterit (Jespersen, 231), and two tense-phrases. One he calls the perfect and which is formed by means of the present tense of the auxiliary *have* + the second participle (a term used by Jespersen instead of past participle). For the perfect

(our present perfect), he gives as examples: *I have written, he has written*, etc. Another tense-phrase he calls the pluperfect (our past perfect). For this, his examples are: *I had written, he had written*, etc. (Jespersen, 237).

He also clarifies that the perfect and pluperfect are now normally formed by means of the present and preterit (our past tense) of the auxiliary *have* with the second participle. However, he also mentions that in the past the auxiliary *be* was extensively used with verbs of movement (Jespersen, 240).

He then goes on to state that the preterit and the perfect differ in English, with the preterit referring to some time or other in the past without implying any connection with the present. On the other hand, he calls the perfect a retrospective present, which he takes as meaning that something that happened in the past has an intimate connection with the present time. He asserts that this past event could be continuing up to the present moment or that it could be seen as producing results which have a continuing impact on the present (Jespersen, 243). He then ends his discussion by pointing out that if there are two events in the past coming one after the other, then the pluperfect acts to establish a grammatical relationship between them (Jespersen, 246).

And, when we consider *Longman Grammar of Spoken and Written English* (Biber et al., 1999), we are dealing with a form of grammatical description, which gives a rather shorter and simpler description of the meaning of “*have/had + past participle*” than was given by Quirk, et al. and ignores the work done on this verbal form by grammarians in previous centuries. For example, Biber et al. with regard to what they call “the perfect aspect present tense” give only “In general terms, the present perfect is used to refer to a situation that began sometime in the past and continues up to the present.” (p. 460) It goes on to say with regard to the past perfect that “Compared with present perfect aspect, past perfect aspect has a straightforward function – to refer to a time that is earlier than some specified past time.” (p. 460)

Though much detail is given as to where and in what types of writing this pattern appears, as well as with what words (pp 461-475), analysis is lacking as to underlying meaning. The assumption that appears to have been made is that all modern usages of “*have/had + past participle*” more or less follow the same definition as has just been quoted above and that a more nuanced description as one sees with Quirk et al. is unnecessary. This particular work, however, is of use in making clear the modern understanding of “*have/had + past participle*” as it is currently being taught to students of English in the classrooms of the world today, a world which has changed greatly from that of the 17th century.

3.7 The Late Sixteenth Century Grammar and Margaret Cavendish's Language

Margaret Cavendish did not have any classroom learning experience of English, yet for this research there was a need to formulate a reasonable idea of Margaret Cavendish's own understanding of how English as a language worked. It was necessary to examine English grammar books from the late sixteenth century onward as an indirect means of achieving this goal. This was based on the assumption that the language of Margaret's husband, William Cavendish, a former student of Cambridge University, that of his brother Charles, and that of his circle of friends which included Jonson, Davenant, Dryden, and Hobbes would have had a strong measure of influence on the English of Margaret, herself.

One surprisingly early work, however, proved to be of considerable use in understanding Margaret Cavendish's use of have. This was written in 1590 by John Stockwood and entitled *A Plaine and Easie Laying Open of the Meaning and Vnderstanding of the Rules of Construction in the English Accidence*. There is much similarity between Margaret Cavendish's grammatical constructions and hers in her 1662 plays. Although it is impossible to assert that she followed all the grammatical rules found in his work, at least some of the grammar points of this book are worth mentioning with regard to Margaret Cavendish's sentence structure in her plays. We find worthwhile, for instance, mentioning the following points.

- (1) If there be a vocative case in the sentence, you must first begin your construing with it, next must follow the nominative case with such other words as are to be joined with it: after the nominative case comes the principal verb with such words in the same sentence as it doth govern.
- (2) If a question is asked, then the nominative case is to be set after the verb, or after the sign of the verb.
- (3) the second exception altering the place of the nominative case is if the verb is of the imperative mood, the nominative case shall be set after the verb, or after the sign of the verb.

(Stockwood, 2-4)

With regard to point (1), we can see this reflected in the following quotation from the 1662 plays: *Reformer, I am little beholding to you.* (MC 1662, 16). Point (2) is reflected in *Have you got the Picture?* (MC 1662, 11); *What say you Ladyes, are you resolved.* (MC 1662, 6). Finally, point (3) can find its

expression in *For heavens sake, say I have no desire to be seen.* (MC 1662, 9) *Can you think a Husband considers his wife, when he forgets, or regards not himself* (MC 1662, 18).

3.8 The Oxford English Dictionary

One more work must be considered, not in its whole, but in the part dealing with the perfect and with *have* as an auxiliary verb, that is the Oxford English Dictionary (OED). Even though the goal of this study in geolinguistic ethnography is to identify the feature of *have* as an auxiliary verb in terms of Margaret Cavendish's English from what would likely *have* been her own point of view, this will only make sense by being contextualized by reference to the traditions of later Modern English with the most accepted and, therefore, the most orthodox being those of the OED.

In the OED, the auxiliary *have* is described as combining with the past participle of another verb to form what the OED labels as the perfect. The *have*-perfect is described as probably haven arisen by means of a re-analysis of uses such as *I have my work done*, meaning '*I have my work in a done or finished condition*'. The OED goes on to assert that:

“... the complement done was reinterpreted as part of the verb phrase, a process which was reinforced by a lack of fixed word order and the possible transposition of object and participle, i.e. *I have done my work*. This development appears to have largely taken place before the written record. Even in early Old English, in the majority of examples with transitive verbs the past participle is not inflected to agree with the object. Despite occasional ambiguity, there are few Old English examples in which the past participle must be regarded as a complement rather than as part of a perfect construction.

In Old English, the *have*-perfect is not only established with transitive verbs, but also with intransitive verbs expressing action or occurrence, while the perfect of intransitive verbs expressing change of state or position is usually formed with *be*. From Middle English onwards the perfect with *have* gradually becomes more common in these verbs, and is the predominant form by the early 19th cent., except in contexts where the focus is on resultant state (for example, *she is gone* is still typically used to express state, while *she has gone* expresses action; such usage is now, however, quite limited). In early Middle English the *have*-perfect also extends to verbs denoting ongoing states or conditions, and to the verb *to be*.”

It should be noted that, though the OED describes the perfect in structural terms and in terms of history, it nowhere defines underlying meanings attached to these forms. It does make it clear that, in order to understand more accurately the dynamics involved in Margaret Cavendish's use of the *have* + past participle, we must also take into account her use of *be* + past participle to indicate what would now be the perfect.

CHAPTER 4 - METHODOLOGY

What this dissertation seeks to shed light on is the question of what the auxiliary verb *have* communicated to mid-17th century English-speaking readers and listeners in the context of the plays of Margaret Cavendish published in 1662. In preparing a methodology, the key word from the preceding sentence to be considered is what communication will be taken as meaning with regard to this dissertation. There are, of course, many possible definitions available for this term, depending upon what field of research one is most familiar with. Thus, sociobiology sees communication as a system of signals between organisms that result in the possibility of patterns of behavior altering. This, likewise, would seem to be the basic understanding of the term given to it by students of ethology, though for those studying sensory ethology the term “true communication” is used to indicate self-awareness of the process of alteration coming about as a result of communication. In behavioral ecology the emphasis focuses directly on the modification of behavior itself. In neuropsychology, the focus is on the conveyance of information from one member of a certain species to another. Cognitive psychology, on the other hand, focuses on the different steps taking place in the brains of both the communicator and the recipient and the relationship that this might have with how the communicated item of information is finally processed.

Perhaps, however, for this study a definition of communication based in linguistics seen as a general field of study might be more useful, as this will avoid the need to take sides in those intellectual debates which inevitably form a part of more narrowly defined fields of study, while still providing an adequate working definition of the term for the purposes of this dissertation. The definition chosen is:

“Human communication ... includes forms of verbal communication such as speech, written language and sign language. It comprises nonverbal modes that do not invoke language proper, but that nevertheless constitute extremely important aspects of how we communicate. As we interact, we make various gestures---some vocal and audible, others nonvocal like patterns of eye contact and movements of the face and the body. Whether intentional or not, these behaviors carry a great deal of communicative significance.”

(Lindblom, 1990: 220)

Thus, in the context of human communication, what we will looking for is whether there is or are a non-random reason or reasons motivating Margaret Cavendish in her usage of the auxiliary verb *have* as appearing in her 1662 collection of published plays. More fundamentally, is there, thus, a reason, if any, for choosing one particular word, phrase, sentence, or a group of sentences in preference to any other?

4.1 Theoretical Framework

Broadly speaking, the research field that this dissertation covers is “linguistic ethnography”. This describes an academic discipline which first came into being in the United Kingdom less than 20 years ago and which a careful reading showed to correspond with “*gengobunkagaku*”. In the United States, a similar field of study developed, called “linguistic anthropology”. Linguistic ethnography may, however, be seen as being different from “linguistic anthropology”, in that, with regard to linguistic ethnography the focus centers much more on the how and why of the cultural aspects of human communication rather than on the broader aspects of the human condition. Linguistic ethnography, on the other hand, seeks to understand linguistic phenomena in terms of what the individuals directly concerned *have* as their purpose in their attempts at communication with one another, rather than trying to make everything always fit one general rule. This does not mean that students of linguistic ethnography do not look for patterns of communication. Linguistic ethnography does. What it means is that a less frequent linguistic phenomenon is seen as something potentially significant if it can indicate something with regard to the people directly concerned with communicative acts. This reflects the research aims of this dissertation with a great degree of exactness.

Nevertheless, rather than using the more generic term of linguistic ethnography, it would seem even more accurate to use the term “geolinguistic ethnography” in that the cultural context of the linguistic research being done is tightly bound both geographically and temporally in that this research is limited to a small set of plays written at a particular time and place in the history of the 17th century during the English Commonwealth when Margaret Cavendish and her husband were living as royalist exiles in Antwerp. Assuming that the language of characters envisioned by Margaret Cavendish in her plays of 1662 actually mirrors that of the English royalist exiles with whom she and her husband associated, then an analysis of any feature of this language should tell us something about their attitude toward language.

Another assumption made was that people process their communication with each other as chunks. Though involving verbal and non-verbal information, yet with drama one is forced to deal more exclusively with verbal communication than non-verbal communication, especially when one is dealing

with a play written before the advent of modern recording technology. Even though lacking the advantages of modern technology, it was assumed that choosing a language feature carefully and dividing the dialog of the 1662 plays up into appropriate conversation chunks could serve to yield an insight into the cultural and linguistic perspectives of the people of those times.

For the above mentioned purpose, a conversation chunk was defined as a meaningful portion of dialogue revolving around a desired language feature (in this case, the auxiliary *have* and related forms), usually involving two or more persons, in a play. It also involved the study and analysis of the linguistic patterns (in this case, *have*) used by people in their conversational chunks in an attempt to discover the not necessarily temporal units of meaning that people use as a communication tool in conveying conversational intent. This, thus, makes it not only a work dealing with the grammar of a particular grammatical feature but also a work of pragmatics which studies the influence of context on meaning.

Of course, there is always more than one way of describing phenomena and it might have been equally possible to have adapted the terminology of Ferdinand de Saussure, especially as it concerns his distinctions between the notions of *langue* and *parole*, where *parole* is a specific utterance of speech and *langue* refers to something abstract which defines the rules that serve to manage the use of a language. Another way of approaching things might have been to make use of Noam Chomsky's distinction between competence and performance, where competence is an abstract ideal knowledge of language, and performance refers to its use in concrete terms.

It was decided preferable, however, to focus on a less theoretically constrained linguistic approach in order to take into account the cultural, historical, geographically bound, factors that are capable of affecting language. In particular, semiotics, being a more general study of signs and symbols in linguistic contexts was thought to be capable of providing useful insight into what 17th century individuals might have seen as linguistic signs, signaling specific culturally bound responses. Also, corpus linguistics tools were found to be of significant use in finding all usages of the auxiliary *have* and related forms (including some *be*-verb usages), thus creating a foundation from which analysis could begin.

4.2 The Form of the Auxiliary Verb to have Occurred in Margaret Cavendish's 1662 Plays

As may be seen in the preceding chapter, the verb *have* was not only analyzed differently from today by 17th century grammarians, but was also conjugated differently. For this reason, a digression here to explain these points seems to be in order.

Differences are most pronounced with the use of the second person. Even in the 16th century, it was common practice to address another person that one was not intimate with by using the plural “you”. This rapidly became a marker of politeness and this use of the plural “you” increased during the course of the 17th century. Nevertheless, it did not replace the use of the singular form “thou” as may be seen in the King James translation of the Bible and in church English generally, where “thou” continued to be used when addressing God and vice versa. Moreover, the attitude of grammarians writing in English about English in the 16th and 17th centuries is consistent. The second person singular is *thou* and the second person plural is *you* in terms of the way they saw English grammar and explained English grammar. The disconnect between actual use in polite speech and grammatical theory was still not so great as to fuse the singular and plural into one common form by the general loss of the use of *thou*, except for literary purposes.

Though at first glance seemingly unrelated to the concerns of a work of research on the auxiliary *have* in the 17th century, the importance of this is profound in that, for this era as for previous eras of English language history, the second person singular has a different conjugational ending (*est or st*) from that of the second person plural (null ending). Moreover, this distinction with regard to the verb *have*, whether an auxiliary verb or a main verb, was maintained for both the present and past (or preterimperfect, to use 17th century grammatical terminology).

Moreover, in the course of the 17th century, the third person singular conjugational endings of the present tense of *have* exhibited two generally accepted forms, *hath* and *has*, both of which co-existed throughout the century. If Biblical English is any guide, *hath* would have been rather more common among the educated classes than *has*, at least at the beginning of the century. Moreover, as the above selection of grammar books makes clear, *hath* remains common, even at the very end of the century, though *has* seems to be gaining ground. Why this should be so is not at all clear and, anyway, is not the subject of this dissertation. However, one should end this short digression on the 3rd person singular of the present tense of *have* by noting that by the end of the 18th century it had disappeared from ordinary English speech, though still remaining in use in the Bible and other literary works of earlier centuries.

With these two matters in mind, it would seem appropriate to provide a list of the present, past (preterimperfect) and participial conjugational endings of the verb *have* (also spelled *haue*) at the time Margaret Cavendish’s plays published in 1662 (sometime between 1645 and 1660, though probably at various points in time during the mid to late 1650s). This is important to present because it brings up an important point of methodology, which was that a search made through the plays for all occurrences of

every possible conjugated form of *have*, whether present or past. A preliminary search was also done with the *be*-verb, as this, based on the OED description of the perfect, was also expected. These search terms will be found gathered together in the following lists, with the first two groupings dealing with *have* and the second two groupings dealing with *be*.

Have Present Tense

First person singular: *have*

First person plural: *have*

Second person singular: thou *hast* (or in polite speech, you *have*)

Second person plural: you *have*

Third person singular: *hath* or *has*

Third person plural: *have*

Have Past Tense

First person singular: *had*

First person plural: *had*

Second person singular: thou *hadst* (you *had* in polite speech)

Second person plural; you *had*

Third person singular; *had*

Third person plural; *had*

Be-verb Present Tense

First person singular: *am*

First person plural: *are*

Second person singular: thou *art* (or in polite speech, you *are*)

Second person plural: you *are*

Third person singular: *is*

Third person plural: *are*

Be-verb Past Tense

First person singular: *was*

First person plural: *were*

Second person singular: *thou wast* (you *were* in polite speech)

Second person plural; *you were*

Third person singular; *was*

Third person plural; *were*

CHAPTER 5 - FINDINGS

5.1 Preliminary Explanations

Three categories of findings are provided in this dissertation. The first is a collection of the *be*-verb + past participle, in order to determine the extent that this represents one form or other of the perfect tense on the one hand and the passive voice on the other. The second category of data concerns the various meanings that Margaret used *have* + perfect participle to signify.

The third category, however, will not be included in this chapter, but in the following discussion chapter, because it concerns structure and not meaning, per se, with an examination of the number of times different OED *have* + past participle structural distinctions are found in Margaret Cavendish's works with brief descriptions of what they actually meant in terms of her own English. As such, this category of data, to have any meaning for this dissertation, must be discussed in terms of what appears in the first two categories of data, and this involves a level of analysis inappropriate for this chapter.

5.2 *Be* + Past Participle Used as the Present Perfect *Have* + Past Participle

In order to understand Margaret Cavendish's use of *have* as an auxiliary verb, it is necessary to understand her use of the various forms of the verb '*to be*', because there are many examples in the language of Margaret Cavendish's plays where the various forms of '*to be*' function as an auxiliary in the same manner and with the same meaning as the auxiliary verb '*have*'. A case in point is Margaret Cavendish's use of '*to be*' instead of '*to have*' to create the present perfect. It can be argued that this is the case with 45 verbs (alter, arrive, become, behave, break, change, choke, come, come forth, come out, crowded, dead (= died), decayed, dissolved, dressed, entered, expired, fallen, faded, fallen out, fled, flown, gone, grown, joined, kept, kindled, marched, married, met, multiplied, over-gorged, parted, passed, proven, resolved, returned, shrunk up, starved, sunk, transformed, turned, vanished, wandered, withered). The most commonly appearing verbs which form what, in current English, would be called the present perfect with '*to be*' are *become* (25 examples), *come* (56 examples), *go* (37 examples), *grow* (16 examples), *married* (31 examples), and *resolved* (21 examples). Significantly, *become*, *come* and *go* combine in a similar manner with '*be*' in French and German, though the meaning of these formations is normally what would be expressed by the simple past in English. Significantly, in addition to other uses, this is something that is also possible with regard to Margaret Cavendish's English.

First, let us consider examples of 'be present tense + past participle' forms when used as the present perfect in Margaret Cavendish's plays of 1662. First, let us consider *become* which appears as follows:

1. she is become a great heir. (MC1662, 6)
2. Madam, now you are become a head of a Family, you must learn to entertain visitants, (MC1662, 8)
3. ... her thoughts works so much upon her body, as it begins to waste, for she is become lean and pale. (MC1662, 16)
4. ... Society is so much increast, as [=that] it is become a little Common-wealth. (MC1662, 29)
5. Lord, Lord! What a creature my Master is become; since he fell into his musing again,... (MC1662, 38)
6. My dear Mistriss, what makes you so studious, as you are become pale with musing? (MC1662, 141)
7. Madam, my wilde manners have been so rude to your Fair Sex, as I am become a scorn and shame unto my self. (MC1662, 241)
8. ... but now she is become a Lover, she begins to grow prodigal, ... (MC1662, 316)
9. ... pray marry me: for I am become of a sudden very consentious. (MC1662, 317)
10. Why Sister, are you become more sober or reform'd since you are marry'd? (MC1662, 334)
11. and is become so vast a summ, as I believe all praises past, present, or what's to come, or can be, are too few for his merits, ... (MC1662, 360)
12. Ladies, you are become melancholy of a sudden: ... (MC1662, 378)

13. ... as 'tis become an ordinary saying, ... (MC1662, 413)
14. She is become so proud, ... (MC1662, 416)
15. ... since she is become a Princess, ... (MC1662, 416)
16. She is become very fine upon her preferment: ... (MC1662, 427)
17. O no, my [master] hath left those follies, and is become discreet. (MC1662, 468)
18. ... they are become a loving Couple. (MC1662, 477)
19. ... I am become negligent in dressing, since you only esteem my Virtue, ... (MC1662, 511)
20. ... I am become assured of your Chastity; ... (MC1662, 521)
21. What is become of the Female Army? (MC1662, 599)
22. ... but said they, since we are become victorious over our Enemies, and Masters, and Mistresses of the Field, ... (MC1662, 612)
23. ... our Army is become now numerous, full and flourishing, formed, and conformable ... (MC1662, 612)
24. ...by your Highness he is become an absolute Prince, and enjoys a rich Kingdome. (MC1662, 636)
25. for she is become her Husbands Slave, ... (MC1662, 637)

What is notable with the above is the consistency with which the present tense of the be-verb plus past participle forms equate to the present tense of have plus past participle forms of modern English. In fact, collocations of the present tense of 'to be' with the past participle of *become* are overwhelming.

There is only one example of the past tense of ‘to be’ appearing with the past participle of *become* and that is:

“Faith I heard that Richard was told of her Advancement, and ‘tis said he laugh’d, and said my Master had a hungry stomach, that he could feed of his leavings; but by his Troth he was glad she was become a Lady: for now he could say he had kiss’d and courted a Lady as well as the best Gallant of them all.” (MC1662, 434)

In the above example, ‘was become’ indicates the past perfect ‘had become’ of Modern English.

Additionally, there only one case at all where any form of *have* exists in combination with the past participle of *become* and that is:

... and we had become Conquerours by your encouragements, ... (MC1662, 616)

However, in this example, ‘had’ does not function to create what would be the past perfect of modern English. Rather, it is used as an indicator of the subjunctive mood which, in modern English, would normally appear as ‘would have’. Thus, this single example from the dialog of Margaret Cavendish’s 1662 plays should be interpreted as “... and we would have become conquerors by your encouragements, ...”.

Now, let us look at *come*:

1. she takes it for a rudeness that we are come to visit her, (MC1662, 9)
2. Where is the Bashfull, pray Gentlewoman tell her we are come to kiss her hands. (MC1662, 9)
3. Now we are come into the Armie, how shall we demean our selves like poor Beggars. (MC1662, 24)
4. Madam, Monsieur Importunate is come to visit you. (MC1662, 79)

5. Lady, hearing of your great wit, I am come to prove report. (MC1662, 79)
6. Madam Monsieur Discretion is come to visit you. (MC1662, 114)
7. I know you are come to laugh at me,...(MC1662, 115)
8. Melancholly! why, thou art not come to the years of melancholly; ... (MC1662, 125)
9. No comparison can be made, for thou art come immediately from my loynes,... (MC1662, 126)
10. Come my learned brothers, are we come now to hear a girle to read lectures of naturall Philosophy to teach us? (MC1662, 130)
11. Are all our studyes come to this? (MC1662, 130)
12. The Queen of Attention is come to be one of your Audience. (MC1662, 150)
13. I am come to hear, and see your Daughter, whom some reports to be the wonder of this Age. (MC1662, 150)
14. I did fear this, which made me follow him, but I am come too late to save his life.(MC1662, 176)
15. I am come to desire your Lordship not to persecute a poor young Maid, ... (MC1662, 234)
16. Well, enough of Complements, I am come with a Petition to you. (MC1662, 236)
17. Since I cannot have the happinesse of your Lordships company at my House, I am come to wait upon you at your House. (MC1662, 241)
18. I am come to tell you, that the five Bridals meet with their Guests and good Cheer at the City-Hall, ... (MC1662, 243)

19. Monsieur Satyrical, I am come with a Message from a company of fair young Ladies; ... (MC1662, 270)
20. I am come to tell you, Wanton and Surset, ... (MC1662, 271)
21. ... who is come to see her, ... (MC1662, 271)
22. Temperance, are the Doctors come? (MC1662, 273)
23. Ladies, I am come to give you intelligence of a rare Beauty ... (MC1662, 291)
24. ... that is come to this City. (MC1662, 291)
25. Madam, there is Monsieur Satyrical who is come to visit you. (MC1662, 294)
26. ... for you are come in a timely hour, ... (MC1662, 315)
27. ... you are come to be at her allowance. (MC1662, 339)
28. Wife, I am come to rob your Cabinet of all the Ribands that are in it: ... (MC1662, 359)
29. Is my Wife come home yet? (MC1662, 360)
30. Brother, what is the reason you are come back so soon? (MC1662, 360)
31. Daughter, I am come to bring you a Medicine to take out the sting of Love. (MC1662, 365)
32. Madam, I am come here to offer you a Man, ... (MC1662, 375)
33. A Gentleman told me so which is newly come out of France. (MC1662, 377)

34. Thomas Letgo, your wise Mistris is come to welcome your Guests. (MC1662, 379)
35. Friend, I am come to ask thy counsel. (MC1662, 386)
36. ... I am come for thy Advice, not trusting to my own judgment, ... (MC1662, 386)
37. ... But I am come here to woe, and so to plead my own cause ... (MC1662, 388)
38. Is your Master, Anthony Gossing, come home yet? (MC1662, 405)
39. Why now, forsooth, she is come to Order and to Rectifie, ... (MC1662, 431)
40. Madam, I am not come upon my own Score, but upon a new one: ... (MC1662, 440)
41. What is the matter, Roger, that you are come? (MC1662, 452)
42. I am come to bring you good news, Monsieur Amorous. (MC1662, 476)
43. The Wanton is come to Town. (MC1662, 476)
44. What do you swear, because she is come to Town? (MC1662, 476)
45. I hope you will not go out of the Town, now she is come to town. (MC1662, 476)
46. I am come to invite you to a Collation, ... (MC1662, 479)
47. ... it is the first visit I ever made your Sex, and hope it will be the last, but I am come, ... (MC1662, 501)
48. Daughter I am come to perswade you not to reject a good fortune, ... (MC1662, 543)

49. ... wherefore I am not now come to examine, or perswade, nor to trouble your Devotions, ... (MC1662, 550)
50. ... nor am I come only to give you joy of your new marriage, ... (MC1662, 555)
51. ... I am come now to fetch you abroad, ... (MC1662, 560)
52. Yes Madam, I am come to take my leave, ... (MC1662, 567)
53. I suppose you are come newly from the Army, pray report the Battel? (MC1662, 595)
54. you are newly come from thence. (MC1662, 611)
55. ... news is come that the Enemy hath got into the heart of the Kingdome; ... (MC1662, 638)
56. What, Neighbour, are you come back already? (MC1662, 662)

Again, the present tense of *to be* plus the past participle is, overwhelmingly, the preferred pattern used, with no appearance in the 1662 plays of a past tense of *to be* plus past participle appearing. The only other be-derived verbal form appearing with a past participle is only one case where the present participle of *be* combines with a past participle to give us:

Sir, you being newly come from the Army, pray what news? (MC1662, 609)

Here, in Modern English, the preferred speech pattern would be “Sir! You, having recently come from the army, what’s the news?”

Unlike ‘*become*’ though, ‘*come*’ as a past participle appears with a somewhat greater frequency with one form or another of *have*. It is, therefore, instructive to look at all of this small number which appear in the 1662 plays. The examples are:

1. There is a Gentleman that hath come two or three times thorough our street, and the last time he came, he look'd up to my Chamber-window; wherefore I conceive he will come a wooing to me, therefore I desire thee to instruct me how I shall receive his Addresses. (MC1662, 386)
2. We have reason: for if we could not have come time enough to her Labour, we might have come time enough to the cup of Rejoycing. (MC1662, 418)
3. ... otherwise he would have come home; do you think he is well Ioan? (Scene. 36. MC1662, 448)
4. ... Yes, but it is to return home: for he hath sent me word my Sister is marry'd to a very rich, honest, and sweet-natur'd man; and that also he would have me come home to marry a rich Heir, one that is his Neighbors Daughter: for my Father says he desires to see me settled in the World before he dies, having but us two, my Sister and I. (MC1662, 325)
5. If you had not come and hinder'd me, I should have gover'nd all the world before I had left off Contemplating. (MC1662, 183)
6. Lady, perchance if I had come privately alone, I had been entertained with more freedom, ... (MC1662, 46)
7. If you had not come and hinder'd me, I should have gover'nd all the world before I had left off Contemplating. (MC1662, 183)
8. 'Faith if I had not come running in before your Husband, he had catch'd you. (MC1662, 447)

Only one example appears as what could be identified as a present perfect, but a close examination will show that it is not a present perfect in the sense of this representing a set of actions from the past continuing into the present. Rather, Margaret Cavendish is using this pattern to illustrate a set of what might be considered as habitual actions taking place, but not taking place at present but only hypothetically representing a possible future event. Nor is there any connection between this set of

habitual past actions connecting with another past event, creating the conditions for which a past perfect might be justified. The actual preferred speech form of modern English would be the simple past as in “There is a gentleman who came two or three times through our street and, the last time he came, he looked up to my bedroom window. For this reason, I believe he will come to woo me. Therefore, I want you to tell me how I shall react to him.”

‘*Have*’ also appears with the past participle *come* to tie a preceding auxiliary verb to the past participle with these verbal combinations being the same as in modern English, as in the case of examples two and three above. Example four has a similar form, but in that example ‘*have*’ is not the ordinary auxiliary used to create the present perfect, but is a causal agent with the underlying meaning of ‘demand’.

The subjunctive mood is also another situation where the use of a *have*-form is used (in this case, ‘*had*’) in preference to the *be*-verb forms ‘*was*’ or ‘*were*’. This will be found illustrated by examples five through eight. In each of these cases, the usage in modern English is the same.

Now, let us take a look at how the past participle of ‘*go*’ combines with the present tense forms of ‘*to be*’:

1. ... and now its gone, and we have no pleasure nor credit for it, ... (MC1662, 17)
2. Faith let it go, ‘tis but begging or starving after it is gone, for I have no trade to live by, unless you have a way to get a living, have you any. (MC1662, 17)
3. Who shall be General when he is gone? (MC1662, 61)
4. You cannot see him now, unless you will follow him where he is gone. (MC1662, 63)
5. Why, whether is he gone? (MC1662, 63)
6. ... for the thoughts and passions,...are, for the most part, all gone abroad; ... (MC1662, 82)
7. O no, she is gone, she is gone, I saw her dead; ... (MC1662, 165)

8. She is gone, she is gone, and restless grows my mind; thoughts strive with thoughts, & struggle in my brain, passions with passions in my heart make War. (MC1662, 166)
9. Call not for help, life is gone so farr tis past recovery; ... (MC1662, 171)
10. ... I will think of you when you are gone; ... (MC1662, 186)
11. 'Tis Amorous Love that dies when Beauty is gone, not Vertuous Love; ... (MC1662, 213)
12. And is She gone? (MC1662, 233)
13. My Lord, my Lady, the Amourous, remembers her Service to you, and sent me to tell you her Husband is gone out of Town, and She desires to have the happiness of your company. (MC1662, 233)
14. Pray Ladies mark how far you are gone from the Text of your discourse ... (MC1662, 255)
15. ... that my [lady] is gone to receive the Visit of Monsieur Tranquillities Peace, ... (MC1662, 271)
16. ... and old Matron Temperance is gone to wait upon her; ... (MC1662, 271)
17. Yes, and (they are) gone again. (MC1662, 273)
18. ... there is your spight now your beauty is gone; ... (MC1662, 293)
19. Why Madamoiselle la Belle is gone. (MC1662, 310)
20. How (is she) gone? Is she married, or dead? (MC1662, 310)
21. ... when you were gone, he commanded Nan to fling that broth out ... (MC1662, 340)

22. ... he bid you go to your own Chamber, and seem'd well pleas'd when you were gone. (MC1662, 340)
23. He is even now gone from hence. (MC1662, 344)
24. How chance he is not gone to his Mistris? (MC1662, 344)
25. Why Mistris Simple is gone very early this morning out of Town ... (MC1662, 399)
26. I hope he's well, he's gone abroad. (MC1662, 404)
27. What, is my Son-in-law gone? (MC1662, 433)
28. When all is gone, it will not be in his power: ... (MC1662, 454)
29. Henry, by reason my master is gone abroad, I make bold to visit you. (MC1662, 458)
30. ... and when the first form is gone, we deny the matter, ... (MC1662, 564)
31. Tom. Adventurer is gone to be a Souldier. (MC1662, 569)
32. ... but the noblest, youngest, richest, and fairest Widow is gone; (MC1662, 618)
33. Well, since she is gone, let us assault the other. (MC1662, 618)
34. ... I think now it is the best way to marry none, since Madam Jantil is gone, ... (MC1662, 619)
35. ... whilst the Masculine Army is gone to Conquer the Kingdome of Faction, ... (MC1662, 625)
36. ... your Dutchess is gone with your Enemies into the Countrey? (MC1662, 639)

37. But when all our money is gone we shall be but poor Princes: ... (MC1662, 642)

Some of the above examples can be expressed in the same way in modern English and some cannot, but in all cases the present tense forms of *'to be'* can be exchanged with those of *'have'* without a change in intended meaning. Not only are the present tense forms of *'to be'* exchangeable with those of *'have'* when used together with the past participle of *'go'*, but the past tense forms of *'to be'* combine with *'gone'* to form the past perfect which, in current English, would be rendered as *'had gone'*. Please refer to the following five examples, which form an exhaustive list of those appearances of this pattern to be found in Margaret Cavendish's 1662 plays.

1. and the other day when you were gone abroad, I saw her dance, ... (MC1662, 124)
2. ... At last my Thoughts, which are the language of the Soul, spoke to them, and pray'd them to forbear, until such time as the Sciences were gone; ... (MC1662, 238)
3. She dream'd that she was Queen Dido, and you the Prince AEneas, and when you were ship'd and gone away, she stab'd her self. (MC1662, 307)
4. Oh my Lady! My Lady hath hanged her self; for when she heard Falshood was gone to tell your Lordship the truth of the Chain, she went into a base place and hung her self; and upon her breast I found this written Paper. (MC1662, 172)
5. ... and when you were gone, he commanded Nan to fling that broth out which you had tasted, and to put in fresh into the porringer to drink. (MC1662, 340)

Interestingly, and as may be found in the following six examples, the infinitive form *'be gone'* can always be changed to *'go'* with no loss of meaning.

1. therefore let us be gone. (MC1662, 9)
2. ... my [Mistris] hath given us warning to be gone: ... (MC1662, 455)

3. ... she is more willing to be gone, than I to have her go. (MC1662, 333)

4. ... for you must be gone: ... (MC1662, 357)

5. ... pray pay me my wages, and I will be gone: ... (MC1662, 424)

6. ... I will not suffer this, for I will be gone. (MC1662, 431)

There is, however, one case where a form of '*be gone*' is used in the same way as it might appear in current English and that is as '*hath (=has) been gone*' and is as follows:

Into his own Country, and hath been gone above this week. (MC1662, 63)

The above phrase, in current English, would be "Into his own country! And he has been gone more than a week."

Where Margaret Cavendish does use a form of '*have*' together with the past participle '*gone*', it is as '*had gone*' which never appears with the meaning of the past perfect, but only to indicate the subjunctive. All four instances in her plays of 1662 appear below:

1. Faith if you had gone to my Lodging you had mist of my Company. (MC1662, 522)

2. ... she will come forth of her Cloister, and be fonder to marry than if she had never gone in. (MC1662, 618)

3. ... for if you had not sent me word you would come to me to day, I had gone to you. (MC1662, 377)

4. ... she will come forth of her Cloister, and be fonder to marry than if she had never gone in. (MC1662, 618)

5. Faith if you had gone to my Lodging you had mist of my Company. (MC1662, 522)

In fact, the only time that ‘*have*’ appears together with ‘*gone*’, it is as ‘*hath (=has) gone astray*’.

... and though my Reason hath gone astray, yet it is not lost: ... (MC1662, 219)

In this example, “*go astray*” might be considered as phrasal verb meaning “get off track” and her use of a present tense form of *have* might be Margaret Cavendish’s way of indicating that she does not perceive this verb unit as indicating movement in the same way that ‘*go*’ alone would indicate.

The above examples should make abundantly clear that Margaret Cavendish, in addition to differences in spelling and pronunciation, did not employ the same grammatical usages of speakers of current English. Nevertheless, her usages can sometimes appear deceptively similar, as in the case of her use of ‘*married*’ which often appears together with the *be*-verb in current English likewise. In such cases, however, in contemporary English, it would be considered as an adjective rather than as a past participle. In the case of Margaret Cavendish, however, it can be argued that, when combined with the *be*-verb, ‘*married*’ need not be considered as an adjective but might as easily be considered as a past participle and that, together with the ‘*be*-verb’ it can often be just as easily interpreted as a present perfect and would not have to be considered as either a present passive or as a *be*-verb present tense form plus adjective in that the normal characteristics of such forms are not always clearly present in the dialogs of her plays. Let us examine at the following examples:

1. Why, the Mother will execute the same Office for the daughter when she is married, and her self grown into years; ... (MC1662, 201)
2. ... for from the age of seven or eight years old, to the time they are married, the Daughter is a Baud to the Mother; ... (MC1662, 201)
3. But why doth not the Mother Baud for her Daughter, before she is married. (MC1662, 201)
4. Come Old Humanity, and be our Father, to ioyne and give us in the Church; and then when we are Married, we will live a Country-life, ... (MC1662, 243)

5. ... yet after they are married, they become from being servants, to be Masters, and they are so far from obeying, as they command, ... (MC1662, 249)
6. Why Sister, are you become more sober or reform'd since you are marry'd? (MC1662, 334)
7. So do I, and to see how she behaves her self, since she is married. (MC1662, 401)

Of the above examples of '*be married*', the second from the last stands out due to it exhibiting the parallel structure of '*are you become*' and '*you are marry'd*'. It has already been shown that '*are you become*' represents current English '*have you become*'. In modern English also, it would sound more normal to write "Why sister, have you gotten more sober or reformed since you've gotten married". This would be a small indication that, though the English of Margaret Cavendish might appear the same as for contemporary English, it need not always have the exactly the same meaning, nor does it have to be interpreted in the same way grammatically.

With regard to '*be resolved* (=determined)', the cases of dual possible identity are more extreme with only one example suggesting that, for Margaret Cavendish, this verb, when used as a past participle with the *be*-verb, had a possibly different meaning than what it would usually be seen as today. The example is:

I am resolv'd (=determined), yet (=still) being a Criminal, how to address (=present) my Sute (=appeal), ... (MC1662, 282)

In the above case, one can argue that in present English 'I have determined, still being a criminal, how to present my appeal, ...' would be rather more likely as the meaning of the above example than 'I am determined, still being a criminal, how to present my appeal, ...'

Though other representative examples of the use of a present tense form of the verb '*to be*' together with a present participle indicating the present perfect are numerous, for reasons of space only three have been chosen. The first is "Good Madam go away, until my Masters anger is pass'd over." (MC1662, 438). This, in Current English would be "Dear madam, go away until my master's anger has passed." The second example, "Then I am resolved now I am returned into my own Country, to get thee a wife,..." (MC1662, 64) would, in Current English, be "I have decided, now that I have returned into my own

country, to get you a wife ...”. The last example, “I think he is wandred into some other parts of the World,...” (MC1662, 482), would now be “I think he has wandered into some other parts of the world,...”

As has already been indicated, many examples of a past tense form of ‘to be’ (*was* or *were*) may be found in conjunction with the past participle of twelve different verbs (*agreed, become, begun, burned out, died, drowned, flown, gone, gotten, married, resolved, shipped*) with the meaning of the past perfect and not with the meaning a past passive. Two examples may be given as representative.

1. ... I went at four a clock this morning, because I would be sure to find him and his servants, and their Master was flown out of his nest an hour before: ... (MC1662, 255)
2. Marry, for my good service, for when the battel begun, my Souldiers run away, and I run after to call them back, they run, and I rid so long, as we were gotten ten miles from the Armie, ... (MC1662, 52)

The first example in current English would be “... I went at four o’clock this morning, because I wanted to be sure to find him and his servants, as their master had flown out of his nest an hour before ...”, while the second would be “I’ll have you know, when the battle began, my Souldiers ran away, and I ran after to call them back. They ran, and I rode so long, that we had gotten ten miles from the army,...”.

For Margaret Cavendish, there are many cases (192 in all) where a present tense form of ‘be’ plus a past participle represents the present perfect of the passive and could be just as well expressed in current English as a present tense form of ‘have’ plus the past participle ‘been’ plus the past participle of a lexical verb. The verbal forms used as past participles are: *accoutered, acquainted, applauded, accused, abolish’d, affected, artified, accounted, allotted, attended, directed, instructed, answered, adopted, adorn’d, allowed, abused, buried, beaten, born, broken, barred, bred up, bred, built, banished, beggared, bright-scoured, burnt, bound, blemished, blown down, brought, bribed, cleared, cashiered, created, commanded, conquered, carried, caught, concluded, christened, cried up, cast away, condemn’d, clothed, called, cozened, committed, confessed, deceived, discovered, done, devirginated, discredited, described, dispatched out, debased, defamed, disanull’d, discontented, displeased, drawn, desired, commanded, derived, delivered, estranged, esteem’d, condemn’d, enamored, encaptivated, endued, entombed, entreated, eaten, effected, fed, favoured, forgotten, fined, forbid, furnished, finished, fixed, frozen up, fooled, forced, forsaken, flattered, got, given, heard, hurt, hung out, inclos’d, inclosed,*

instructed, imitated, intermixed, joined, known, killed, kept, kept up, lost, led, locked, let, left, lighted, laid, learned, left, mentioned, made, minted, manacled, melted, nipped, observed, offended, penselled, placed, pleased, put, persuaded, poisoned, preferred, produced, painted, provided, profered, paid, quenched, recorded, reported, refrained, retarded, roofed, ruined, returned, raised, said, satisfied, scored, scoured, secured, seen, seized on, sent, set, signed, silenced, smothered, solicited, sought to, sown, spent, spoiled, spoke, spoken, spotted with, stamped, stolen, stored, strangled, struck, stuffed, sued to, suffered, summoned, sung, suspected, taken, taken away, taken off, talked of, taught, tempered, thought, thrown out, tied, told, tormented, tortured, troden on, troubled, undone, used, vanished, viewed, worn out, wounded, wrapt. As a discussion of each verbal compound representing the present perfect of the passive would be repetitively monotonous in the extreme, only one example will be given. This is “I am so confidently accus’d of this Theft, ... (MC1662, 161)” which would be better put in Current English as “I have been so confidently accused of this theft, ...”

Likewise, for thirty-five different past participles, a past tense form of ‘*be*’ plus a past participle of a lexical verb can represent the past perfect of the passive and could be represented in current English as ‘*had*’ plus ‘*been*’ plus the past participle of a lexical verb. The 35 various participles to be found in this combination are: *accounted, accused, adopted, asked, begot, born, built, delivered, done, engaged, forbidden, forced, fought, hatched, instructed, lock’d, made, maimed, necessitated, placed, presented, received, recovered, reported, seen, sent, set, stoln, taken, thought, tormented, undone, well-bred, won, worn.* An example of this is “... you could suffer an accusation so patiently knowing you were accused falsely. (MC1662, 44)” which, in current English, would be “...you could suffer an accusation so patiently knowing you had been accused falsely.”

The only example of the imperative ‘*let*’ plus an object plus ‘*be*’ plus the past participle of a lexical verb has already been covered above under ‘*gone*’ where “therefore let us be gone.” (MC1662, 9) has been discussed.

Another pattern to be found in Margaret Cavendish’s 1662 plays is that of ‘*than to be* plus the past participle of a lexical verb’ which appears three times as (1) ... than to be despised ... (MC1662, 581), (2) ... than lose my honour in base offices, and my free-born liberty to be inslaved to whores; ... (MC1662, 220), and (3) ... and [to be] laught at, ... (MC1662, 581). In each of these three cases it would be expected that dropping ‘*to be*’ would be the more common pattern in current English.

Yet another case where we find only three examples is the pattern of ‘*as*’ plus intervening content plus ‘*to be*’ plus the past participle of a lexical verb. A representative example would be “And I should

as soon choose to be a Cuckhold, as to be thought to be one:” (MC1662, 4). A related pattern would be that of a locative plus ‘*to be*’ plus the past participle of a lexical verb and also consists of only three instances in Margaret Cavendish’s plays. An example of this would be “... to the labyrinth of destruction, there to be kept ... (MC1662, 278)”.

A somewhat more common, yet related pattern is that of a noun plus ‘*to be*’ plus the past participle of a lexical verb, of which there are six examples with six different past participles, being *bordered*, *cobbled*, *gone*, *healed*, *patched*, and *resolved*. A good example of this pattern is “my [Mistris] hath given us warning to be gone: ... (MC1662, 455)”. With regard to the pattern of adverb plus ‘*to be*’ plus the past participle, there is only one example which is “... and I must tell you, I am like to be Hanged.” (MC1662, 519). With regard to adjective plus ‘*to be*’ plus the past participle, we find one example each for four different past participles, being *bowed to*, *commanded*, *respected*, and *wooded*. A representative example is “and men are content to be commanded, ...” (MC1662, 248).

There are rather more appearances of the pattern of lexical verb plus *to be* plus the past participle, of which there are nine examples. The nine past participles used are *composed*, *drenched*, *enlisted*, *gone*, *governed*, *pulled*, *related*, *revenged*, and *tempered*. A simple example of this pattern would be “, one of them he beat, swears to be revenged.” (MC1662, 468). Additionally, there is one example of a past tense form of the ‘*be*’ verb plus ‘*to be*’ plus the past participle of a lexical verb, being “... I concluded with my self that the most profitablest way to imploy my ten shillings was to build a Bawdy house, ...” (MC1662, 576). On the other hand, there are four examples of a present tense form of the ‘*be*’ verb plus ‘*to be*’ plus the past participle of a lexical verb. The past participles are *considered*, *married*, *pardoned*, *preferred*. An example would be “... the Original is to be preferr’d before the Copy, the Sample before the Pattern.” (MC1662, 463). The ‘*be*’ verb also appears with the past participle as ‘*will be*’ plus ‘*to be*’ plus past participle in two cases, being “... it will be to be done, ...” (MC1662, 610) and “... it will be to be rid of my Nephews and your importunity.” (MC1662, 530). There is also one case of ‘*to be*’ being used with ‘*let*’ to form an imperative, being “... pray let me ... not to be flung out Root and Branch. (MC1662, 520)

Modal auxiliary verb usage with ‘*be*’ plus the past participle is rather common in the dialogs of Margaret Cavendish’s 1662 plays. Thus, ‘*ought to*’ plus ‘*be*’ plus the past participle of a lexical verb is used nine times with eight past participles, being *accounted of*, *bowed to*, *degraded*, *forbidden*, *honoured*, *punished*, *respected*, and *worshipped*. An example of this form is “... being unnatural it is unlawfull, and being unlawfull it ought to be forbidden.” (MC1662, 558). Four past participles appearing one time each are found with ‘*might be*’. They are *fed*, *ordered*, *said*, and *thought*. A good example would be “... all

might be ordered by a wise and experienced Council, ...” (MC1662, 587). For the ‘*would be*’ plus past participle of a lexical verb there are seven past participles with one instance each. “... for then they would be always pleased, and never jealous: ...” (MC1662, 412) might be taken as an example. ‘*Should be*’ plus the past participle of a lexical verb appears one time each for *forgotten*, *placed* and *turned away*. As an example, one can refer to “... I dare not offend her, for fear I should be turn’d away: ...” (MC1662, 427). ‘*Can be*’ plus the past participle appears one time each for four past participles, being *comprehended*, *corrupted*, *helped*, and *smoothed*. For this, “... and though I do not fear my honest youth can be corrupted by ill example, ...” (MC1662, 220) is illustrative. ‘*Could be*’ plus the past participle appears one time each with *affected*, *dissolved*, *given* and *permitted*. “... if I could be permitted into a Nunnery, as perchance I cannot, ...” (MC1662, 544) illustrates this pattern. As in “... as the first form may be beaten out, ...”, ‘*may be*’ plus the past participle appears two times with *beaten* and one time each with *divided*, *drawn*, *paid*, and *produced*. Finally, we have “Nan, you must be contented, ...” (MC1662, 357) as an example of ‘*must be*’ plus past participle, which appears one time each for *contented*, *gone*, *instructed*, and *provided for*. As can be seen by the examples, modal auxiliary plus ‘*be*’ plus past participle function for Margaret Cavendish as they would function in current English.

Another characteristic of Margaret Cavendish’s English with regard to the ‘*be*’ verb is in her use of *being* plus the past participle in such a way that it carries a hidden sense of ‘*having been*’. Past participles for which this is true are (*adopted*, *annointed*, *appointed*, *begot*, *bred*, *crossed*, *denied*, *delighted*, *enslaved*, *entertained*, *flattered*, *fooled*, *freed*, *guided*, *heated*, *injured*, *kept*, *killed*, *laid*, *made*, *married*, *mentioned*, *offended*, *overcome*, *passed*, *placed*, *remembered*, *taken*, *thought*, *threatened*, *trained*, *vexed*, *whetted*, and *wounded*.) Two typical examples of this pattern are as follows:

1. ... ask’d the Magor, to return into his own Country, and being as often deny’d, ... (MC1662, 661)
... asked the major to return into his own country, and having been as often denied, ...
2. ... and being extremely delighted with her Wit, became a Lover, ... (MC1662, 414)
... and having been extremely delighted with her wit, became a lover, ...

Additionally, ‘*being*’ appears seventeen times with the possible underlying meaning of ‘*having been*’, but without the past participle as in “... the one is apt to err with excessive pride, the other with an excessive rudeness, both being (=having been) bold ...” (MC1662, 661).

Margaret Cavendish's use of '*if...were*' plus the past participle as a subjunctive is used with (*born, come, counselled, endued, joined, killed, married, matched, married, numbed, obscured, and undone.*) This single pattern covers what would be a wide variety of patterns in current English, some of which would make use of '*have*' or '*had*' and others other forms. In some cases, current English would make use of the same patterns as Margaret Cavendish used. Though far fewer in number, the same applies to the '*wish ... were*' plus past participle as a subjunctive pattern which appears together with *covered, made, and published*. The easiest way to approach these two groups is to list the original examples with a current English translation, as follows:

If Subjunctive were + Past Participle

1. ... they say he is very bountiful, and lives in great magnificence, and carries himself as if he were Princely born: ... (MC1662, 369)
 ... they say he is very generous, and lives in great magnificence, and acts as if he were (= might have been) princely born: ...

2. If I thought Mariage would destroy or disturb my Contemplations, I would not marry, although my Wedding-guests were come, ... (MC1662, 244)
 If I thought marriage would destroy or disturb my contemplation, I would not marry, even though my wedding guests might have come, ...

3. ... if your passion were to be counselled, I would counsel you to stay, (MC1662, 513)
 ... if your passion were to be (=could be) counselled, I would counsel you to stay,

4. ... yet if your mind and soul were endued with noble qualities, and heroical vertues, I should sooner embrace your love, ... (MC1662, 214)
 ... yet, if your mind and sould were (might be) endowed with noble qualities and heroic virtues, I should sooner embrace your love, ...

5. ... a Master receives as much injurie from each particular, as if they were joyned in one. (MC1662, 26)
 ... a master receives as much injury from each incident, as if he were (had been) joined in one.

6. If I were kill'd, I were past sickness or health. (MC1662, 452)

If I were (=had been) killed, I were (=would be) past sickness or health.

7. As in Contemplation, for I could enjoy his Soul no otherwise, if I were married to him: ... (MC1662, 306)

As in contemplation, for I could enjoy his Soul no way else, if I were (=might be) married to him: ...

8. ... for if I were married, I could but contemplate of his Merits, ... (MC1662, 306)

... for if I were married, I could but contemplate of his Merits, ...

9. Faith she's as bad as dead to me, and worse than if she were married: ... (MC1662, 310)

Good lord! She's as bad as dead to me, and worse than if she were (=had gotten) married: ...

10. But if you should sit in this Chair when you were married, your Husband must kneel down if he would kiss you. (MC1662, 531)

But if you should sit in this Chair when you were (=get) married, your husband must (=would have to) kneel down if he would kiss you.

11. ... nor were it good for you, if that they would, as that you were matcht to a King: ... (MC1662, 480)

... nor were it good for you, if that they would, as that you were matcht to a King: ...

12. ... as if his touch were numb'd; ... (MC1662, 655)

... as if his touch were (=might have been) numbed; ...

13. ... she is very beautifull, if it were not obscured under a sad countenance, ... (MC1662, 124)

... she is (=would be) very beautifull, if it were not obscured under a sad countenance, ...

14. O But if he should recover again, then I were undone; ... (MC1662, 480)

O But if he should recover again, then I were (=would be) undone; ...

Wish ... Were

1. ... I wish I were covered with the darkness of Death; ... (MC1662, 538)

... I wish I were (had been/could be) covered with the darkness of Death; ...

2. ... do not you repent your favours, and wish your promise were never made; doth not your affection vade? (MC1662, 60)

... do not you repent your favours, and wish your promise were never (=had never been/might never have been) made; does not your affection fade?

3. ... nay, I wish it were published to all ears. (MC1662, 58)

... no, I wish it were (=could be/had been) published to all ears.

Margaret Cavendish in three cases also uses the '*were* plus past participle' subjunctive where current English might prefer '*would be* plus past participle'. The three cases are:

1. ... yet his inconstancy, and unsteady doubts, and over-cautious care, would pull down, or ruine his designs before they were half-built. (MC1662, 257)

... yet his inconstancy, and unsteady doubts, and over-cautious care, would pull down, or ruine his designs before they would be half-built.

2. ... I told her, that the shoes that she cast by, would be very strong and serviceable, if they were cobbled; ... (MC1662, 427)

... I told her, that the shoes that she threw away, could be very strong and serviceable, if they would be cobbled; ...

3. O that every woman were so well match'd! ... (MC1662, 412)

O that every woman would be so well matched! ...

Margaret Cavendish also uses the same pattern of '*were* plus past participle' in four cases where current English would prefer '*should be* plus past participle'.

1. ... and [were you] meanly born, as might bring contempt and scorn from the proud, ... (MC1662, 214)
... and [should you be] meanly born, as might bring contempt and scorn from the proud, ...

2. ... now drest, or undrest, he never observes; for were I drest with splendrous light, as glorious as the Sun, or Clouded like dark Night, ... (MC1662, 516)

... now dressed, or undressed, he never observes; for should I be dressed with splendid light, as glorious as the Sun, or Clouded like dark Night, ...

3. ... for were thy person more deformed than ever Nature made, either by Sickness or Casualty, I still should love thee for thy Virtuous Soul; (MC1662, 521)

... for should your person be more deformed than [was] ever nature made, either by sickness or casualty, I still should love you for your virtuous soul;

4. ... thy virtue would make me think thee fair, although thou wert deformed, and wittier far than Mercury, hadst thou Midas's ears, ... (MC1662, 585)

... your virtue would make me think you fair, although you should be deformed, and wittier far than Mercury, if you had Midas's ears, ...

Another characteristic of Margaret Cavendish's use of the uninflected 'be' plus past participle, which, in current English, would be combined with auxiliary verbs or their equivalents. The past participles used are (*accounted, carried, concealed, dissolved, dried, finished, known, lighted, matched, nipped, perfumed, place, scowered, set, sorted, warmed, and washed.*)

1. ... for though a woman, especially a Wife, be accounted as a Helper and Comfort to man by her diligent attendance, ... (MC1662, 385)

... for though a woman, especially a Wife, should be accounted as a helper and comfort to man by her diligent attendance, ...

2. ... but I will give no mourning untill my Husbands body be carried to the Tomb; ... (MC1662, 601)

... but I will give no mourning until my husband's body shall be carried to the tomb; ...

3. O yes, for a Secret is like a child in the womb; for though it be concealed for a time, it will come out at last, ... (MC1662, 255)

O yes, for a secret is like a child in the womb; for though it might be concealed for a time, it will come out at last, ...

4. ... one can never discover an ill Poem, until the Rhimes be dissolved into Prose, ... (MC1662, 285)
... one can never discover an ill Poem, until the rhymes are dissolved into Prose, ...

5. ... you must see that the Linnen be fine, and the Sheets be well dry'd ... (MC1662, 349)
... you must see that the linnen will be kept fine, and the sheets well dried ...

6. When I have interred my Husbands body, and all my desires thereunto be finished, ... (MC1662, 601)
When I have interred my husband's body, and all my desires thereunto shall be finished, ...

7. ... untill their evil be known by Practice; ... (MC1662, 673)
... until their evil might be known by practice; ...

8. ... a Candle will soon burn out, although it be lighted but at one end; ... (MC1662, 533)
... a candle will soon burn out, even though it is lighted but at one end; ...

9. and [be] fitly and properly matched, as also evenly strung, the discourse is pleasant ... (MC1662, 666)
and is fitly and properly matched, as also evenly strung, the discourse is pleasant ...

10. ... and the Napkins [be] finely knip'd ... (MC1662, 348)
... and the napkins [shall be] finely nipped ...

11. ... and [the napkins be finely] perfum'd, ... (MC1662, 348)
... and [the napkins shall be finely] perfumed, ...

12. ... and [the tableware be] placed after the newest Mode. (MC1662, 348)
... and [the tableware shall be] placed after the newest mode.

13. ... and that the Basin and Yewer, Voider and Plates be bright scowr'd, ... (MC1662, 348)
... and that the basin and yewer, voider and plates shall be bright scowered, ...

14. ... and that the Limons, Orenge, Bread, Salt, Forks, Knives, and Glasses, be set ... (MC1662, 348)
... and that the lemons, oranges, bread, salt, forks, knives, and glasses, shall be set ...

15. ... for a discourse is like a line or thread, whereon are a number of words strung, like as a Chain of Beads, if the words be well sorted, ... (MC1662, 666)
... for a discourse is like a line or thread, whereon are a number of words strung, like as a chain of beads, if the words are well sorted, ...

16. ... and [the sheets be] warm'd, ... (MC1662, 349)
... and [the sheets shall be] warmed, ...

17. And you Pantlor, must have a care that the glasses be well wash'd, ... (MC1662, 348)
And you, pantler, must have a care that the glasses be well wash'd, ...

Though Margaret Cavendish's use of the various forms of 'be' has a rather wider range of usages than in current English and though they very often involve the use of the auxiliary verb 'have', there are also times when her usages and those of current English would match each other. There are, for instance, there are 19 cases where she uses a present tense form of 'be' plus the past participle to indicate the present passive which is exactly as what it would be currently. The past participles used are (*accounted, acquainted, consumed, done, deceased, filled, fit, ill-favoured, known, lodged in, left, learned, made, married, pleased, resolved, stomached, troubled, and unmarried.*) Likewise, she uses a past tense form of 'be' with fifteen past participles to create the past passive eighteen times with the same meaning as in current English. The past participles used for this purpose are (*accounted, brought, born, built, dressed, enraged, forced, made, married, perplexed, pleased, presented, promised, resolved and sent.*) Concerning the future passive, the form 'be going to be' plus past participle does not exist for Margaret Cavendish. Instead, she uses either 'shall be' or 'will be' plus past participle exclusively. 'Shall be' plus past participle future passives appear five times, with the concerned past participles being *accepted,*

laughed, stared on, scorned, and spent. ‘*Will be*’ plus past participle future passives appear nine times, making use of eight past participles: *acquainted, buried, clothed, embraced, forced, gone, made, and reformed.*

There is also one example where a present tense form of ‘*be*’ would be expressed in current English as a present tense form of ‘*have*’ plus the past participle ‘*become*’.

... I hope you are not tyr’d with dancing? (MC1662, 378)

... I hope you have not become tired with dancing?

In one other case, we find a past tense form of ‘*be*’ which would be expressed as the past perfect of *become*.

Truly Wife I went to imbrace him, as I was used to do, with kind love, ... (MC1662, 483)

Truly, wife, I went to embrace him, as I had become used to doing, with kind love, ...

Margaret Cavendish’s use of the ‘*be*’ verb as a kind of auxiliary verb was first presented, because her usage of that verb reveals in certain cases an overlap, in grammatical terms, with the auxiliary verb ‘*have*’. It would now be instructive to look at her various uses of ‘*have*’, which are many times more frequent.

5.3 *Have* + Past Participle Usage

5.3.1. *Have* + Past Participle Used as Present Perfect

Margaret Cavendish uses the present tense of the auxiliary verb ‘*have*’ with the past participle to indicate a wider range of meaning than current English would allow. However, she also very often used the present tense of the auxiliary verb ‘*have*’ with the past participle to indicate exactly what one would expect in current English and what is called the present perfect by grammarians of the English language. The present perfect with the meaning of the present perfect appears 234 times in the 1662 plays with 116 different past participles. The past participles being used for this purpose are (*adopted, answered, appeased, arrived, banished, been* (=acted), *been* (=become), *been* (=equalled), *been* (=existed), *been* (=made), *been* (=stayed), *been* (=visited), *begun, bound, built, cast, come, commanded, considered,*

courted, cried, cured, cut, darkened, declared, deprived, designed, discovered (=brought awareness), disfigured, disordered, done (=made), done (=finished/be finished), drawn, eat (=eaten), eaten, earned, emptied, ended, enjoyed, fancied, felt, fired (=stimulated), forgiven, forsaken, fought, found, gained, given, got (=entered), had (=gone through the process of), had (=possessed), had (=received), heard, invited, joined, judged, laid, lasted, learned, led, left (=given), left (=stopped), lived, looked, lost, loved, made, made (caused), maintained, met, mixed, observed, offended, outrun, paid, pardoned, passed (=lived in a certain condition), perturbed (=disturbed), pitched, placed, plagued, pondered, practiced, praised, preferred, promised, proved, provided, put, rewarded, rhymed, ruined, said, seen, sent, served, set, settled (=agreed), settled (=brought), settled (=given), shaped, shunned, smiled, spent, spoke (=spoken), stayed, stopped, strove (=striven), submitted, taken, taught, thought, tormented, upholden (upheld/protected), washed out, watched, writ (=written), won, wooed, and worked.)

5.3.2. Have + Past Participle Used as the Simple Present

Another use Margaret Cavendish makes of the present tense of the auxiliary verb ‘have’ with the past participle is for what would normally be the simple present in current English, especially when the simple present is used in a non-temporal sense such as would be the case with ‘go’ in the phrase “I go to school”. This use of what people today would call the present perfect appears 173 times with 121 past participles. The past participles are (*accused, advanced, amazed, arrived, been (=acted), been (=existed as), been (=participated), been (=possessed a position as), been (=remained), been (=stayed), been (taken place), bestowed, betrayed, bragged, bred, bribed, brought, buried, cheered, chid (=chided), cleared, comforted, committed, considered, contracted, defended, denied, dictated, disgraced, discharged, done, dressed, enthroned, erred, exacted, examined, extinguished, favoured, felt, followed, flown, forbid (=forbidden), forgotten, forgiven, fought, found, given, got (=gotten), gotten, governed, granted, guided, had (=possessed), had (=produced), heard, heat (=heated), helped, hunted out, inflamed, interred, interweaved, joined, judged, justified, kept, laid, lain, learned, left, lived, lost, made (caused to become), made (=caused to possess), made (=created), made ready, maintained, matched, married, moderated, mortgaged, nourished, outdone, paid, pardoned, pencilled, pleaded, proved, put, read out, received, recovered, released, relieved, restored, robbed, said, secured, seen, sent, set, slandered, sown, spared, spoke (=spoken), sprouted, stood, succoured, suffered, surprized, surrounded, sworn, taken, taken care of, tempered, thought, took (=taken), tried, trod, used, vomitted out, and witnessed.) Representative examples are as follows:*

1. ...he hath a marvelous quick Scent, to smel out a Rebellion or Treason, and he will follow it pace by pace, as Hounds do Hares, and never leaves till he hath hunted it out; (MC1662, 655)

... he has a marvelous quick scent, to smell out a rebellion or treason, and he will follow it pace by pace, as hounds do hares, and never leaves till he hunts it out;

2. When I have interred my Husbands body, and all my desires thereunto be finished, I shall be at some rest, (MC1662, 601)

When I inter my husband's body, and all my desires concerning this are finished, I shall be at some rest,

3. I will not only make me a Garland, but a Bower of Willow, where I will sit and lament all forsaken Lovers; nay, I will sit and Curse so long, till I have laid those Curses so thick together, as neither sighs, nor tears, nor prayers, shall dissolve them. (MC1662, 476)

I will not only make me a garland, but a bower of willow, where I will sit and lament all forsaken lovers; nay, I will sit and curse so long, till I lay those curses so thick together, as neither sighs, nor tears, nor prayers, shall dissolve them.

4. ... but we will put those men out of the Town or in safe places, untill such time as we can carry away whatsoever is usefull or needfull for us, and then to go forth and intrench, untill such time as we have made our selves ready to march, (MC1662, 594)

... but we will put those men out of the town or in safe places, until such time as we can carry away whatsoever is useful or needful for us, and then to go forth and intrench, until such time as we make ourselves ready to march,

5. You shall not pass, untill you have paid me a tribute. (MC1662, 80)

You shall not pass, until you pay me a tribute.

5.3.3. *Have* + Past Participle Used as the Simple Past

By far the greatest use that Margaret Cavendish made of the present tense of the auxiliary verb '*have*' plus the past participle was as a substitute for what in current English would normally be expressed as the simple past. 268 past participles are used a total of 640 times. The past participles,

themselves, are (*accused, acquitted, acted, adopted, adorned, adventured, afflicted, affronted, agreed, angered, answered, appointed, asked, banished, barricaded, beaten, been above, been (=acted), been (=become), been (=continued for), been (=done), been (=existed), been (=existed as), been (=continued as), been (=gone), been (=handled), been (=happened), been like, been out (=lived), been (=produced), been (=stayed), been (=visited), behaved, bestowed, betrayed, bit (=bitten), blown, born (born), bred, broke, brought, carried, cast, caught, caused, challenged, charged, chose, chosen, commanded, committed, composed, concluded, condemned, confessed, conquered, considered, conspired, corrupted, cozened, cracked, crept, crossed, crowned, cuckolded, cured, deceived, declared, defamed, defended, delivered, deprived, designed, despised, devoured, digged (=dug), dipped, disannulled, discharged, dishonoured, dissolved, displaced, distinguished, distributed, divulged, done, drawn, drunk, eat (=eaten), eaten, employed, encloistered, endangered, endeavored, endued (=endowed), enquired, enriched, enslaved, entered, enthralled, entreated, erred, felt, finished, fitted, followed, forgot (=forgotten), forgotten, forsaken, fought, found, found out, fumed, furnished, gained, given, given order, gone astray, got (=brought), got (=learned), got (=obtained), got (=gotten into/entered), gotten (=obtained), governed, grown, grieved, grown up, had (=experienced), had (=possessed), had (=showed), hazarded, heard, hanged (=hung), hindered, imitated, increased, inquired, invited, joined, kept, killed, known, laid, learnt (=learned), learned, led, left, lived, longed, lost, loved, made (=caused), made (=caused to become), made (=caused to do), made (=caused to happen), made (=created), made (=produced), made (=produced for), made (=undertaken), manured, married, matched, mentioned, met, mistaken, murdered, murdered (=murdered), prevented, neglected, nipped, occasioned, offended, ordered, outdone, outwrought, overheated, paid, passed, picked, perfumed, placed, plowed, practiced, prescribed, presented, prevented, produced, profited, promised, proved, provided, pulled, purged, put, quenched, quitted, raised, read, received, recruited, repaired, resolved, rewarded, returned, robbed, routed, said, saved, seized, seen, sent, separated, served, set, settled, shaped, shot, showed, shown, sighed, slained (=slain), soaked, sold, spared, spent, spoiled, spoke, stabbed, stained, stayed, stole (stolen), stolen, stopped, studied, sunk, supplied, surprised, swallowed, sweetened, sworn, talked, taken (=consumed), taken (=produced), taken (=removed), taught, thought, tired, told, translated, travelled, treated, troubled, turned, undertaken, unstopped, untuned, used, vowed, vouchsafed, wanted, watched, wept, won, wounded, writ (=written), written, wronged, wrought.) Please refer to the following examples:*

1. that they will not permit us to come into their Company, but have barricadoed their Gates against us,
... (MC1662, 679)

that they will not permit us to come into their company, but barricaded their gates against us ...

2. Why this is the matter fool, thy Sister fool hath beaten her Maid fool, for kissing her Master fool.
(MC1662, 464)

Why does this the matter, fool? Your sister fool beat her maid fool for kissing her master fool.

3. ... your bounty hath been above my hopes, and equal to my wishes. (MC1662, 26)
... your bounty was above my hopes and equal to my wishes.

4. Then I have committed a treble fault through my mistake, which requires a treble forgiveness.
(MC1662, 42)

Then I committed a triple fault through my mistake, which requires triple forgiveness.

5. For it is said, that Women have conquer'd the wisest man, as Solomon, the wittiest man, as David, the strongest man, as Sampson, the fairest man, as Paris of Troy, the valiantest man, as Achilles, the subtlest man, as Ulysses, the power-fullest men, as Alexander and Caesar. (MC1662, 295)

For it said that women conquered the wisest man, Solomon, the wittiest man, David, the strongest man, Sampson, the fairest man, Paris of Troy, the most valiant man, Achilles, the most subtle man, Ulysses, and the most powerful men, Alexander and Caesar.

6. Surely the Fates have conspired against me, the winds were so cross, just like men, sometimes for us, and sometimes against us. (MC1662, 430)

Surely the fates conspired against me, the winds were so cross, just like men, sometimes for us, and sometimes against us.

5.3.4 To Have + Past Participle Used as Simple Lexical Verb To-Infinitive

There are 24 appearances of *to + have + past participle* where the normal English sentence structure of today would be the *to*-infinitive of a main verb. In every case, they represent a second verbal unit with the first one representing a past condition, which is often, though by no means always, conjugated in the

simple past (preterimperfect: see example No. 2). If we remember that, according to 17th century grammarians, the purpose of the preterperfect (now called present perfect) construction was that an action is perfectly finished (with the implied meaning that it still is finished) and that the preterimperfect tense indicated an event imperfectly finished (with the implied meaning that perhaps what was finished in the past cannot be guaranteed to be equally finished in the present), then perhaps Margaret Cavendish's intention with regard to this construction was to use it reinforce the image of finality to the actions being mentioned.

1. accept

if he had been pleased to have accepted of me. (MC1662, 7)

2. be

... for they expected me to have been a free bold Entertainer, ... (MC1662, 16)

Put when all our money is gone we shall be but poor Princes: I had better have keep to my Trade than to have been a Prince, where if I had I should have been rich, now I shall be a Beggar. (642)

3. broke (=broken)

It was a sign she was drunk, or else she would not have done so outrageous an act, as to have broke Grave Temperances head. (MC1662, 296)

4. caught (=caught)

But we are, for with the loss of her, we have lost our sweet revenge: for by her we thought to have catch'd him like a Woodcock in a Net, ... (MC1662, 315)

5. cut

... and then to have cut off his wings of Fancy, (MC1662, 315)

6. divulged

If reproch have no power of our Sex, why are all women so carefull to cover their faults, and so fearfull to have their crimes divulged. (MC1662, 64)

7. enticed

... or else to have intic'd him like a fool with a rattle, ... (MC1662, 315)

8. followed

It had been more honour for you to have fought single alone without your Souldiers, than to have followed your Souldiers, ... (MC1662, 52)

9. fought

It had been more honour for you to have fought single alone without your Souldiers, than to have followed your Souldiers, ... (MC1662, 52)

10. heard

'Tis true Sir, we should have been glad to have heard you discourse, for you might instruct us, where as a young student is rather to be instructed; for it is time that brings knowledg or gets wit, or speakes eloquently. (MC1662, 131)

11. hire

Sweet-heart, I was in your Bed-chamber, and in your Cabinet-chamber, and missing you in both, I was afraid I must have been forc'd to have hir'd a Cryer, to have proclaimed my loss. (MC1662, 437)

12. marry

Faith I am sorry for't: for I thought to have marry'd her myself. (MC1662, 326)

13. meet

Well met, for if accident had not befriended me, you would not have been so kind as to have met me; for I percieve you strived to shun me. (MC1662, 129)

14. pierced

They spake loud enough to have pierced your ears, ... (MC1662, 17)

15. proclaim

Sweet-heart, I was in your Bed-chamber, and in your Cabinet-chamber, and missing you in both, I was afraid I must have been forc'd to have hir'd a Cryer, to have proclaimed my loss. (MC1662, 437)

16. pulled

... and to have pull'd out his feathers of Pride, ... (MC1662, 315)

17. relieve

... Likewise, that I might have been able to have relieved those that were poor and necessitous, with the hidden riches therein, ... (MC1662, 260)

18. stored

... we needed not to have stored our selves from our own Stocks, but have lived upon the Stocks of others. (MC1662, 21)

19. stayed

It had been more for your honour and good service, to have stayed and encouraged your Souldiers ... (MC1662, 53)

20. taken

...for if she had been married there might have been some hopes her Husband would have died, or been kill'd, or some wayes or other Death would have found [a way] to have taken him away. (MC1662, 618)

21. tell

But to have told a lye, had been to commit a sin. (MC1662, 16)

22. tossed

... and then to have toss'd him on Satyrical Tongues, as in a blanket of shame: But now, instead of a blanket of shame, he will lie in the Arms of Beauty, and instead of being toss'd with satyirical tongues, he will be flatter'd with kisses, for which we may curse the Fates. (MC1662, 315)

23. waited

It had been more proper, and fit, for my Daughter to have waited at your Court-Gates, untill your Majesty had comanded her into your presence, than for your Majesty to come hither, to hear, and see her; but she being a plain bred girle, durst not be so bold. (MC1662, 150)

24. win

... and not his Merit, to have won her Love, ... (MC1662, 414)

5.3.5 *Have Been* + Past Participle Used as Was/Were + Past Participle

There are thirty different past participles used together with the verbal phrase “*have been*”, accounting for forty-six appearances of this pattern. As has already been discussed, there many examples of the verb *to be* being used with the past participle to indicate what would now normally appear as the “*have been* + past participle” pattern. What is interesting is that in these forty-six instances where the “*have been* + past participle” pattern does appear in Margaret Cavendish’s 1662 plays, it may in be substituted for by *was/were* in modern English. Again, this would be an indication that grammatical usage by Margaret Cavendish and, by extension, her circle of friends, relatives, and other associates of rank was in certain aspects different from that of present day English.

However, based on the literature review of 17th century grammarians that was undertaken in the previous chapter, it is possible to hazard a guess as why this should be the case. This would seem to be the case where what might be now described as the present perfect of the passive was from the beginning intended to express what in Modern English is best expressed by the simple past passive. It would seem that the reason for the rather common appearance of such a form in the English of Margaret Cavendish was that, being what grammarians of her day would have called a preterperfect of the passive (*have been* + past participle), this would have been an educated way of indicating that the action of a verb was perfectly finished, something that would not have been considered the case for what they would have known as the preterimperfect of the passive (*was/were* + past participle).

1. acquainted with

Well, for my part, since I have been acquainted with Sir Peaceable Studious, I hate all Scholars. (MC1662, 63)

Faith I would not go to Heaven, unless the Gods call me; I love this World very well, I have been long acquainted with it, and I would not willingly part from an old friend. (MC1662, 543)

2. awed

... and [have been] aw'd by their petty Favourites; witness many of the Roman Emperors, and others, when they rul'd and check'd all the World. (MC1662, 338)

3. beloved

It is a brag, for in that he implies, he hath been beloved, for the one must be, before the other. (MC1662, 94)

4. bred

But we indanger her life, by the consenting to this journey, for she that hath been bred with tenderness and delicateness, ... (MC1662, 16)

... Besides, I have been bred to lead an Armie, and not to follow a Court; ... (MC1662, 65)

Truly, I have been bred up so much, and so long, in the wayes of truth, as I know no tract of dissembling; ... (MC1662, 97)

No by my troth, for you have been bred with so much attendance, curiosity, and plenty, as you will rather prove a charge than a payment; ... (MC1662, 187)

The Apocrypha forsooth is out of my Book, I have been bred purer than to meddle with the Apocrypha, the Gods blesse us from it, and from all such ill things. (MC1662, 199)

How ignorantly you speak Child? it is a sign you have been bred obscurely, and know little of the world; ... (MC1662, 201)

She is a Lady, born from a Noble Stock, and hath been choisely bred, but ruin'd by misfortunes, which makes her poorly serve. (The Page 234)

She is Virtuouse, Young, Beautiful, Graceful, and hath a supernatural Wit; and she hath been bred and brought up to all Virtuouse, which adorns her Natural Gifts; she lives magnificently, yet orders her Estate prudently. (MC1662, 370)

... besides, she is not so much older, as to have much more experience than my self: perchance she may have more craft, which was learned her in her poverty, than I, who have been bred at the Horn of Plenty, that knew no scarcity, nor sharking necessity. (MC1662, 435)

Also Poetical and Romantical Writers should not make great Princes that have been bred in great and populous Cities, glorious Camps; and splendrous Courts, to woo and make Love like private bred men, (MC1662, 677)

Also not to make such women as have been bred and born Nobly and Honourably, to receive the Courtship of great Persons, like a Dairy-maid, Kitchin-maid, (MC1662, 677)

5. brought

... but such materials as hath been brought in, I strive and endeavour to make the best, and most convenient use for a happy life. (MC1662, 90)

6. buried

... and were it not for the Citizens wealth, more Antient Families would be buried in poverty than there hath been [buried in poverty], where many times a rich City-widow, or daughter, gives a dead Family a new Resurrection: wherefore, it is more prudent for men to marry into the City, than it is advantagious for women, ... (MC1662, 391)

7. cashiered

By Venus I swear, thou hast been Cashier'd from Cupids Wars this thirty years. (MC1662, 298)

... [they have been] check'd ... by their petty Favourites; ...(MC1662, 338)

8. committed

Eleventhly, Be it known, observed and practised, that the most experienced, practiz'd, and ingenious Commanders shall preach twice a week of Martial Discipline, also those errors that have been committed in former Wars, ... (MC1662, 592)

9. created

... they will repeat the Authors wit, to the Authors self; and as confident, as it had been created, or invented, out of their own brains. (MC1662, 128)

10. deceived

Well, I will take your counsel; and I have this satisfaction, That I am not the first man that hath been deceiv'd by Women, nor shall not be the last. (MC1662, 413)

11. discoursed

Reverend Matron, this Theam hath been discoursed of before by one of our Academy, (MC1662, 666)

12. done

... and offers him any satisfaction for the injurie and disgrace that hath been done him; ... (MC1662, 44)

13. drowned

That is but a watrish Recreation; besides it is very dangerous, for many have been drowned in their idle pastimes. (MC1662, 259)

14. engrafted

... I should sooner embrace your love, than to be Mistris of the whole World; for my affection to merit hath been ingrafted into the root of my Infancy, which hath grown up with my yeares, so that the longer I live, the more it increases. (MC1662, 214)

15. entertained

There requires no pardon Sir, for I have been very well entertain'd by your man, I thank him. (MC1662, 307)

There requires no pardon Sir, for I have been very well entertain'd by your man, I thank him. (MC1662, 307)

16. gone

Into his own Country, and hath been gone above this week. (MC1662, 63)

17. instructed

... As for my selfe, I must tell this assembly, I have been bred industriously, for I have been instructed with as much knowledg as my yeares was capable to understand; ... (MC1662, 133)

18. invented

... they will repeat the Authors wit, to the Authors self; and as confident, as it had been created, or invented, out of their own brains. (MC1662, 128)

19. maintained

No, I am her servant, and have been maintain'd by her Noble Family these threescore years, and upwards. (MC1662, 234)

20. married

If he be not kind to her, and hath been married but two or three days, he will never be kind. (MC1662, 401)

... since I have been married. (MC1662, 404)

21. pleased

Madam, You have been pleased to profess a friendship to me, ... (MC1662, 42)

22. resolved

How long have you been resolved of leaving life? (MC1662, 551)

23. ruled

... for Princes since their days have been rul'd, ... (MC1662, 338)

24. sought

... what strange Birds, Beasts or Monsters there is to be seen; what Drunkards, Bawds and Whores there is, what Duels hath been sought, and the cause of their quarrels; ... (MC1662, 83)

25. taken

... and what advantages have been taken, to be cited in their Sermons, as also what was gain'd or lost by meer Fortune. (MC1662, 592)

26. tormented

... it hath been most miserably tormented with doubts, fears, jealousies and despairs. (MC1662, 106)
How should I be otherwise, when I have been tormented with a Devil? (MC1662, 271)

27. treated of

... but perchance you will say to your selves, what need she speak of that, which have been so often treated of, only to make repetitions of former Authors; ... (MC1662, 137)

28. troubled

I must tell you, I have been extremely troubled how to imploy it, ... (MC1662, 575)

29. wedded

... but both my Love and Person have been wedded unto another m[a]n, ... (MC1662, 541)
... for though it hath or should have several purchasers, yet doth it lose nothing of its value or worth; and though you have been wedded to another man, your Virtuous Chastity; is still as pure as in your Virgins Estate, and by the Laws your person is set free; and for the Love you gave, may be called back, or drawn away, since 'tis not entertained. (MC1662, 541)

30. wooed

We shall not need to Petition: for the Princess, I dare warrant you, will get the Prince to Enact a Law for this Publick Wooing for her Fame, she being the only first that hath been wooed so. (MC1662, 417)

5.3.6 *To Have* + Past Participle Used as *To Have* + Past Participle

There are a certain few occasions when Margaret Cavendish's preterperfect usage appears to be the same as it would be in modern English, as in the case of the following examples of the *to have* + past participle construction which, as may be here seen, appears just four times.

1. called

But you ought not to have called your Captain coward, had he been so; for the faults of Superiours are to be winked at, and obscured; and not to be divulged: ... (MC1662, 53)

2. encouraged

... and [to have] encouraged your Souldiers ... (MC1662, 53)

3. redeemed

... for Heaven knows, if I had as many lives to dispose of as I have lived years, I would have Sacrificed them all for to haue redeemed his life from Death. (MC1662, 601)

4. stayed

It had been more for your honour and good service, to have stayed ... (MC1662, 53)

5.3.7 *To Have + Past Participle with To Have Meaning To See*

Another situation where the English of Margaret Cavendish's plays regarding the *have + past participle* construction would match modern English appears twice where *see* can substitute for the *have* of the *to have + past participle* construction.

1. divulged

If reproch have no power of our Sex, why are all women so carefull to cover their faults, and so fearfull to have their crimes divulged. (MC1662, 64)

2. offered

... I am unfit to have Prayers offered to me, ... (MC1662, 63)

5.3.8 *To Have + Past Participle Used as To Have + Past Participle*

On four occasions *to have + past participle* appears to function the same for Margaret Cavendish as it would in modern English.

1. done

... for none are absolute Conquerors but those that conquer power, that is, those that get absolute dominion over all the World, which Alexander and Caesar are said to have done by their Valour and Conduct; and never any Woman or Women conquer'd those men, as to get them to yield up their power for a womans sake, which shews they were not rul'd by women, although they lov'd women; ... (MC1662, 295)

2. expressed

If you had no Affection for me, yet you might have had so much civility, as to have exprest your self sociable. (Scene 37 MC1662, 408)

3. gilded

... and [to have them] gilded; ... (MC1662, 579)

4. painted

also he takes more care that his Waggons should be easy to follow, and light in their carriage, than to have them painted ... (MC1662, 579)

5.3.9 *Having* + Past Participle Used as Present Participle Minus the First *Having*

Though appearing only six times with just four different participles, the *having* + past participle construction of Margaret Cavendish is yet another construction which in modern English would be expressed differently. Margaret Cavendish's construction in these six cases would now consist of dropping *having* and converting the past participle into a present participle.

1. done

... having done that which she never did; ... (MC1662, 561)

2. had

... having had neither the experience of time, nor practice of speech; ... (MC1662, 98)

...it is said there will be another Battel very suddenly, for the Enemy provokes our men to fight, by reason our Lord General lies sick of his wounds, having had a Feavour, caused by the anguish of his hurts, and by his Sickness the Enemies hope to gain an advantage of his absence, ... (MC1662, 599)

...a man cannot intimately love a Widow, because he will be a Cuckold, as being made one by her dead Husband, and so live in Adultry, and so she live in sin her self by Cuckolding both her Husbands, having had two. (MC1662, 605)

3. left

... having nothing left to buy them victuals withall; (MC1662, 592)

4. lost

...the losers grow Cholerick, and quarrels proceed therefrom, which quarrels many times cause great mutinies through their side taking, and factious parties, besides, having lost their money and not their Appetites, they become weak and faint for want of that nourishing food, their money should get them, ... (MC1662, 592)

5.3.10 *Having Been* + Past Participle Used as Being + Present Participle Minus the First *Having*

In a sense, this may be thought of as a variation of the immediately previous group of examples. However, being a slightly different construction, it was thought more appropriate to treat it separately, even though there is only one example.

1. kept

...yet Contemplative persons when they come into Company, or publick Societies, their tongues do as Boys, that having been kept hard to their studies, when once they get a play day, they run wildly about, and many times do extravagant actions: (MC1662, 565)

5.3.11 *Have Been* + Past Participle Used as Is/Are + Past Participle

There are two cases were the Margaret Cavendish's use of the present perfect of the passive might just as well be expressed by the present passive, though in these two cases, whether or not such a transformation would provide in every aspect the exact nuance of what she was trying to express would be questionable.

1. accustomed

...for in cold Countreys as well as hot, men have been accustomed to go naked, ... (MC1662, 590)

2. proved

Why should you make a question, when it hath been proved by Witnesses? Come Justice, Come, and drink a Cup of Sack, and give your opinion then. (MC1662, 161)

5.3.12 *Have Been + Past Participle Used as Have Been + Past Participle*

There are fourteen examples, involving eleven different past participles, of where Margaret Cavendish's present perfect of the passive would appear to be the same as in modern English. They are as follows.

1. acquainted

... and they have not been acquainted with the Vanities and Vices of the World, which makes love the more pure. (MC1662, 529)

2. bred

They have been bred together, ... (MC1662, 529)

3. danced

They run out, then enters the Five Senses in Antick Dresses, to distinguish them, but they behave themselves as mad-merry, dancing about in Couples, as Hearing with Wantonness, Idle with Scent, and Excess with Sigh, and Surfet with Taste, and Touch dances alone by her self, and when they have danced, they go out. (MC1662, 271)

4. educated

Did you but see her swim like a Tench on our Town-green, incircling the May-pole, and at the end of a Horn-pipe, when she is to be kiss'd, how modestly she wryes her head away, but so as to be civil; nay she hath been well Educated, my own natural Daughter, for indeed Roger, I was with Child with her before you married me. (MC1662, 237)

5. found

... that have been found dead in their Beds, and in their Closets, when as their Friends never mistrusted it, but thought they were asleep, or a[t] study, ... (MC1662, 461)

6. invented

...and many such like Postures, Looks, Actions, and several such wayes of Motion as have been invented to be understood. (MC1662, 666)

7. kissed

And now, by my troth, I have not been kiss'd by a young Gentleman above this twenty years; but now I am in haste, and cannot stay to receive your gift, wherefore I will refer it until another time.
(MC1662, 266)

8. made

...also he chooses such Horses as are usefull in War, such as have been made subject to the hand and heel, ... (MC1662, 579)

9. married

I hope, Lady, you are not breeding already? for you have not been maried above three days. (MC1662, 404)

New-maried Wives are always so; but after they have been maried some time, they are worst pleased when their Husbands are with them. (MC1662, 405)

Come, we will go and chide your Husband, that he hath been maried a week, and his Wife not with child.
(MC1662, 418)

Sir, you do amaze me; for I have not been so long married as to give her time for Incontinency, ...
(MC1662, 473)

10. taught

... that have been taught to Trot on the Hanches, (MC1662, 579)

11. told

But my Eyes were good, as I have been told, both by my Glass and Friends, when I was young, but now my face is in the Autumal. (MC1662, 621)

5.3.13 Could + *Have* + Past Participle

There are twelve examples making use of nine different participles where *could* + *have* + past participle constructions exist. Margaret Cavendish's use of them seems to have been the same as in modern English.

1. come

We have reason: for if we could not have come time enough to her Labour, we might have come time enough to the cup of Rejoycing. (MC1662, 418)

2. done

... if strength of noise could have done it, ... (MC1662, 17)

No faith, they were Contemplations that pleas'd me better than Devotion could have done; for those that contemplate of Heaven, must have death in their mind. (MC1662, 182)

3. en fettered

... and could have infettered him in Cupid's bonds. (MC1662, 62)

4. entered

But I had thought that an old womans heart had been so hard Love could not have enter'd. (MC1662, 301)

5. had

Why, what hopes could you have had to marry her? (MC1662, 326)

6. made

How should they live if they did not so? for in my Conscience they could not have made up twelve pence amongst a douzen of them, not in money; for their Clothes though costly and rich, yet are worn upon trust; (MC1662, 573)

7. rectified

The clearnesse of my innocency needed not the fury of a violent passion to defend it, neither could passion have rectified an injury. (Scene. 7. MC1662, 44)

8. taken

Faith Amorous, it had been a victory indeed worth the bragging off, if we could have taken Sir Peaceable
Studious Loves prisoner, ... (MC1662, 62)

... yet I durst a-laid my life for a wager, that there were more that could have taken more delight to hear
an old Ballad sung, (MC1662, 574)

9. told

Then he perchance could have told you all the French Fashions. (MC1662, 377)

I will not; but I could have told you how I kill'd the General of the Enemy with my own hand, and how
I releas'd my Husband, and of such gallant Acts as you never heard the like of. (MC1662, 222)

5.3.14 Might + *Have* + Past Participle

There are thirty-nine cases, making use of thirty-six different past participles, where Margaret Cavendish makes use of the “might + *have* + past participle” construction in the same way as would be expected in modern English. These examples are as follows.

1. been

... for if she had been very old, there might have been some hopes of her death; ... (MC1662, 190)

...for if she had been married there might have been some hopes her Husband would have died, or been
kill'd, or some wayes or other Death would have found to have taken him away. (MC1662, 618)

2. bruised

... which might have bruised, if not wounded the Reputation of thy Wit. (MC1662, 240)

3. catched (=caught)

... or his Person might have catch'd her Eye, but not his Love her Heart. (MC1662, 414)

4. chosen

... why, if my Master would have married one of his Maids, he might have chosen a prettier wench
amongst any of us all than she is. (MC1662, 434)

5. chucked

... or [might] have chuck'd her under the chin, ... (MC1662, 38)

6. clapped

... for which he might have clap'd her on the cheek, ... (MC1662, 38)

7. come

We have reason: for if we could not have come time enough to her Labour, we might have come time enough to the cup of Rejoycing. (MC1662, 418)

8. comforted

... and the beams therefrom might have comforted every sad heart, ... (MC1662, 260)

9. condemned

Why, the choise is honest: for they may swear I am not enamour'd with his Person: But had he been a fair Youth, or known to be a debanch'd Man, they might have justly condemn'd me, either for my fond Affection and amorous Love, or wilde Choice. (MC1662, 398)

10. delivered

She might have deliver'd her Message twice in this time. (MC1662, 271)

11. drawn

... as might have drawn the Eyes of the whole World as a Loadstone to gaze at it, ... (MC1662, 260)

12. disturbed

Truly Husband, I should not have disturb'd you, but that I was afraid you were not well: for I came two or three times to the door, and heard no noise, which made me afraid you might be in a swoun, or dead. (MC1662, 461)

13. enlightened

... and the splendor thereof might have inlightned every blind eye, ... (MC1662, 260)

14. enticed

... but for the better trial of her Virtue, he wooed her in his disguised, deformed shape, and unknown quality, left his Dignity and Wealth might have inticed her Ambition, ... (MC1662, 414)

15. fallen

... as you might have fallen there-from on the sharp stones of Spite, or at least, on the hard ground of Censure, ... (MC1662, 240)

16. gained

... I might have gained Fame, but not Wealth: But Fame neither cloaths the naked, nor feeds the hungry, nor helps the distressed, ... (MC1662, 390)

17. had

If you had no Affection for me, yet you might have had so much civility, as to have exprest your self sociable. (Scene 37 MC1662, 408)

Prethy Wife do not weep, for every tear wounds me to Death, and know it is my extreme Love, which creates my fears; but you might have had a Husband with more faults. (MC1662, 505)

18. improved

... for if you had let me alone, I might there have improv'd the Stature of my Wit, perfected the Health of my Judgment, ... (MC1662, Page 240)

19. kissed

... or might have kiss'd her, ... (MC1662, 38)

20. lasted

How did the Lacedemonians subsist? they liv'd all in common; and had not all Greece been imbroyl'd with Wars, their Common-wealth might have lasted to this day. (MC1662, 458)

21. made

... whereby the vastnesse of the height might have made you so dizzy, ... (MC1662, 240)

22. mistrusted

But I might have mistrusted it by her refusal, but I will endeavour to get her out; ... (MC1662, 546)

23. obliged

... and that by my power I might not only have obliged every particular creature and person, according to their worth and merit, but to have made so firm a peace amongst mankinde, as never to be dissolved. (MC1662, 260)

24. oiled

... insomuch, that at some times, although the subject of their Discourse is so full of Matter and Reason, as might have oyl'd their Tongues, smooth'd their Words, and enlighten'd their Fancy, ... (MC1662, 371)

25. pressed

... that I might have prest ... (MC1662, 260)

26. proved

...but if we were both weak and fearfull, as they imagine us to be, yet custome which is a second Nature will encourage the one and strengthen the other, and had our educations been answerable to theirs, we might have proved as good Souldiers and Privy Counsellors, Rulers and Commanders, Navigators and Architects, and as learned Sholars both in Arts and Sciences, as men are; (MC1662, 588)

27. raised (=caused)

To quarrel and fight for me is strange, for as for the one I never saw, and the other I have no acquaintance with; but had I favoured the one, or affronted the other, or had favoured them both, it might have raised a dispute, from a dispute to a quarrel, from a quarrel to a duell; but many times men make a seeming love the occasion to shew their courage, to get a fame; but what fame soever men get, the woman loses, as being thought either too kind, or cruell. (MC1662, 521)

28. remarried

If that Lady had not entered into a Religious Order, he might have remarried her, but now he cannot.
(MC1662, 548)

29. seen

... for then perchance he might have seen; I am not so simple as my behaviour made me appear.
(MC1662, 17)

Then you have lost your labour; for you might have seen my Beauty, and have heard my Wit, at lesse
Charges, and more ease. (MC1662, 189)

30. sent

He might have sent me word the reason of his stay. (MC1662, 401)

31. served

But I wonder how she came to be his Wife, she might have served ... (MC1662, 434)

32. spoke

... Thus perchance I might have spoke as eloquently upon every subject, as Birds sing sweetly several
tunes; ... (MC1662, 248)

33. squeezed

... and [might have] squeezed our the healing Balsomes, and sovereign Juices, and restoring Simples into
every sick wounded and decayed body, and every disquieted or distemper'd mind: ... (MC1662,
260)

34. told

Why, you might have told a lye for me once in your life, ... (MC1662, 16)

35. triumphed

... and so we might have triumpht in your favours, but hereafter your rules shall be our methods,
(MC1662, 616)

36. turned

... and the pleasing Aspect therein might have turned all passions into love; ... (MC1662, 260)

5.3.15 Might + *Have* + Been + Past Participle

The “might + *have* + been + past participle” construction also appears to have worked in the same way for Margaret Cavendish as it does in modern English. Altogether, there are nine appearances of this construction, making use of nine past participles and participial phrases.

1. able to have relieved

... Likewise, that I might have been able to have relieved those that were poor and necessitous, with the hidden riches therein, ... (MC1662, 260)

2. employed

... that my ears only might have been employ'd; and as those Teachers whistle to birds several times, ... (MC1662, 248)

3. married

Faith Sister, me thinks you might have been marry'd more to your advantage than you are, had not my Father been so hasty, in marrying you so young. (MC1662, 334)

4. prevented

... Youth ought not to know such, or such Things, or Acts; which if they had known, evil might have been prevented, (MC1662, 673)

5. recovered

... which if they had been found or known in time, they might have been recover'd. (MC1662, 461)

6. seen

... there might have been seen two blazing Armies thus joining their Forces against each other; (MC1662, 611)

7. spared

... the truth is, that hearing and smelling might well have been spared, for those two senses bring no materials into the brain; for sound and scent are incorporal. (MC1662, 205)

8. used

... which power had I kept in my own hands I might have been used better, whereas now when he comes home drunk, he swears and storms, and kiks me out of my warm Bed,... (MC1662, 626)

5.3.16 Must + *Have* + Past Participle

As may be seen immediately below, there are only two appearances of the construction “must + *have* + past participle,” both of which are used by Margaret Cavendish in the same manner as they would be in modern English.

1. been

I must be contended, for there is no Revenge to be taken against Ladies: But Mother Matron had been a more properer Messenger than I for this Challenge. (MC1662, 275)

2. forced

Sweet-heart, I was in your Bed-chamber, and in your Cabinet-chamber, and missing you in both, I was afraid I must have been forc'd to have hir'd a Cryer, to have proclaimed my loss. (MC1662, 437)

5.3.17 Ought to + *Have* + Past Participle

Only one example of “ought to + *have* + past participle,” where this is meant to represent a true modal auxiliary verb + present perfect, can be found in Margaret Cavendish’s 1662 plays. Its use is the same as in modern English and is as follows.

1. called

But you ought not to have called your Captain coward, had he been so; for the faults of Superiours are to be winked at, and obscured; and not to be divulged: ... (MC1662, 53)

5.3.18 Should + *Have* + Past Participle

There are eighteen examples of this construction, making use of sixteen different past participles. With regard to this construction, in every instance, Margaret Cavendish's usage appears to be the same as it would be for modern English.

1. been

'Tis true Sir, we should have been glad to have heard you discourse, for you might instruct us, where as a young student is rather to be instructed; for it is time that brings knowledg or gets wit, or speakes eloquently. (MC1662, 131)

Why Sir, I was there all the last Night, and there I was tortured for chiding my Daughter two or three times whilst she lived; once because she went in the Sun without her Mask; another time because her Gloves were in her Pocket, when they should have been on her Hands; ... (MC1662, 168)

By your favour, I should have been as angry as Mother Matron, if I had been as old as she; so I should have been concerned in the behalf of my Age. (MC1662, 272)

If all your Sex had been like you, I should have been as conversant as one of the Planets. (MC1662, 294)

2. been in love

Truly, she sung so sweetly, played so harmoniously, danced so gracefully, and looked so beautifully, that if I had been a man, I should have been in love with her. (MC1662, 124)

3. chosen

Yet my Lord is discontented, he would rather choose for him self, than that his Father should have chosen for him; ... (MC1662, 185)

4. died

Yes, and I remember my father sighing said, he should have died in peace, (MC1662, 7)

I believe that if the other Lady had known the Princess should have died so soon, she would not have been so Religious as to have Incloystered her self from the World, and to ha'bard up her liberty with Vows. (MC1662, 548)

5. entertained

But howsoever, I should have been entertained by thy old Landlady, for she makes me welcome in thy absence. (MC1662, 522)

6. governed

If you had not come and hinder'd me, I should have gover'nd all the world before I had left off Contemplating. (MC1662, 183)

7. had

If it were always so, I would I had been married, and had buried my husband; O what a Gossipping life should I have had! Gossipping at my husbands Funerals, and Gossipping at my Married Nuptials, besides the pleasure of being woo'd. (MC1662, 283)

8. kissed

Go hang your self, it is too late now, you should have kiss'd me before. (MC1662, 445)

9. let

You should have let them fight, to see whether Portune hath the same power on their Swords, as she hath on the Dice? whether she can dispose of Life and Death, as of Honour and Riches? (Scene 39 MC1662, 411)

10. made

The truth is, Homer, as excellent a Poet as he is fam'd to be, yet he hath not fitted his terms of Language proper to those he makes to speak, or the behaviour of those persons he presents, proper to their Dignities nor Qualities: for, as you say, he makes the Gods in their contentions and fights not only to speak like mortals, but like rude-bred, ill-natur'd Clowns, and to behave themselves like rude, barbarous, brutish and cruel men, when he should have made the Gods to have spoken the most Eloquentest of Humane Language, and after the most El[e]gant manner, by reason Eloquence hath a Divine Attraction, and Elegance a Divine Grace. (MC1662, 337)

11. laughed

No truly, I should have only laughed at it. (MC1662, 272)

12. raised

O yes, rather than fail I would make new worlds, but this wil last me a long time in shewing you what wise Laws I make, what upright Justice I give, ordering so, as the whole world should be as one united Family; and when I had shewed my wisdom in Peace, then my thoughts should have raised Warres, wherein I would have shewed my valour and conduct. (MC1662, 183)

13. sent

If this be real you do profess, the Gods, should they have sent an Angel down to offer me their Heavenly Mansion, it had not been so great a gift as your affection. (MC1662, 506)

14. starved

... we should have starved, if we had not brought sap from our own home; ... (MC1662, 21)

15. studied

... and another time, because she slep'd when she should have studied, and then I remember she wept. (MC1662, 168)

16. thought

My dear heart, you know I am commanded to the Wars, and had I not such Wife as you are, I should have thought Fortune had done me a favour to imploy my life in Heroical Actions for the service of my Country, (MC1662, 580)

5.3.19 Should + *Have* + Been + Implied Past Participle

There are only four examples of this construction. As with other constructions headed by modal auxiliary verbs, Margaret Cavendish's usage appears the same as for modern English.

1. bred

No surely, for men should be bred with Heroick Actions, women with Modest Contemplations, as I have been [bred]. (MC1662, 563)

2. cleansed

... [as they should have been cleansed]; ... (MC1662, 424)

3. scraped

.... [as they should have been scraped] ... (MC1662, 424)

4. washed

No, no, you are a Slut, and did not take all the dung out of them, nor wash, nor scrape, nor cleanse them as they should have been [washed] (MC1662, 424)

5.3.20 Would + *Have* + Past Participle

This is a pattern of relatively high frequency, consisting of forty-four past participles being used to produce sixty-three examples. In every case, the usage of Margaret Cavendish appears to be the same as for modern English.

1. accepted

I was affraid you would not have accepted of it. (MC1662,109)

for they would never have allowed so much time and solitary musing, for the perfecting or devoting those Conceptions, as those that first invented or found them out; (MC1662, 664)

2. been

But if he had said you had been old, and ill-favour'd, carrion for Crows, dust and ashes for the grave, as he said to me, then you would have been as angry as I. (MC1662, 272)

For all their furious rage, self-conceit perswades me, that if I had addrest my self as a Suter to any one of them, they would have been more merciful than to have deny'd my sute. (MC1662, 309)

But it was likely she would never have been your Mistris. (MC1662, 310)

It was likely she would have been my Mistris: for she was fair and foolish, kind and toyish, and had an inviting Eye. (MC1662, 310)

Why you would have been as a young Bear baird by two young Whelps; the forsaken Lady railing and exclaiming against you in all Company she came into, and your Wife tormenting you with sharp words and loud noise, ... MC1662, 439)

Why, had you been in health and strength, it would have been no Honour to beat a Coward. (MC1662, 478)

... besides, not only Light the presenter of objects would have been lost, but Life would have been but only a dull Melancholy Motion for want of sight, and for want of sight life would have wanted knowledge, and so would have been ignorant both of its self and Nature; ... (MC1662, 518)

I believe that if the other Lady had known the Princess should have died so soon, she would not have been so Religious as to have Incloystered her self from the World, and to ha'bard up her liberty with Vows. (MC1662, 548)

3. befriended

Well met, for if accident had not befriended me, you would not have been so kind as to have met me; for I percieve you strived to shun me. (MC1662, 129)

4. blessed

nay, they would have blessed you; ... (MC1662, 16)

5. brought

... But yet, that 500. pounds would have bought you a new Coach, ... (MC1662, 17)

6. bred

What? would you have women bred up to swear, swagger, gaming, drinking, Whoring, as most men are? (MC1662, 120)

No, Wife, I would have them bred in learned Schools, to noble Arts and Sciences, as wise men are. (MC1662, 120)

I would have all women bred to manage Civil Affairs, and men to manage the Military, both by Sea and Land; ... (MC1662, 332)

7. built

... on the inside of the Wall at one end, I would have built a little house divided into three Rooms, as a Gallery, a Bed-chamber, and a Closet, on the outside of the Wall a House for some necessary

Servants to live in, to dress my meat, and to be ready at my call, which will be but seldome, and that by the ring of a Bell, ... (MC1662, 600)

8. carried

Not a cursing prayer: for though Mother Matron would have carried me up to the top of the Hill of Rage, and instead of a prayer for you, there to have made curses against you, yet she could neither force me up the one, nor perswade me to the other: for I told her I would give a blessing instead of a curse, and for fear of that, she left persisting. (MC1662, 308)

9. chid (=chided)

Well Son, but that you are as a stranger, having not seen you in a long time, I would otherwise have chid you for spending so much since you went to travel. (MC1662, 328)

10. come

... otherwise he would have come home; do you think he is well Ioan? (Scene. 36. MC1662, 448)

11. died

... and in your silence my Lady would have died, and then my Master had been a lusty Widower, and a free Wooer, and a fresh man, as one may say, where now he is bound to a sickly Wife; ... (MC1662, 445)

12. done

... you would have done more service with your standing still than your running; ... (MC1662, 52)

Some would have done it for Charity. (MC1662, 401)

Your Highness bears afflictions more couragiously than I thought your Highness would have done. (MC1662, 640)

13. drank (=drunk)

... [you would have] drank, ... MC1662, 439)

14. eat (=eaten)

... insomuch as you would have neither eat, ... (MC1662, 439)

15. encompassed

then set a grove of Trees all about the out-side of them, as Lawrel, Mirtle, Cipress, and Olive, for in Death is Peace, in which Trees the Birds may sit and sing his Elegy; this Tomb placed in the midst of a piece of ground of some ten or twenty Acres, which I would have incompassed about with a Wall of Brick of a reasonable height, ... (MC1662, 600)

16. enriched

But I thought you would have rather inricht me, ... (MC1662, 643)

17. forgiven

In my conscience the gods would have forgiven you, ... (MC1662, 16)

18. found

Why, then the divel would have found my soul an honest soul, ... (MC1662, 83)

If he had loved Me or Honour, he would have found some means or ways. (MC1662, 401)

...and if the Greekes had not left their wives behind them, but had carried them along to the Trojan Wars, they would not have found such disorders as they did at their return, nor had such bad welcome home, as witness Agamemnons; ... (MC1662, 583)

... or some wayes or other Death would have found to have taken him away. (MC1662, 618)

19. furnished

,,, but the three Rooms I would have furnished after this manner, my Chamber and the Bed therein to be hung with white, to signify the Purity of Chastity, (MC1662, 600)

20. given

By the Effects it proves so, for you and I are very neer falling out: But I thought you would have given me thanks for what I said, as taking your part, and not inveterates your spleen. (MC1662, 272)

21. had

... so would I have had Tutors to have read to me several Authors, as the best Poets, the best Historians, the best Philosophers, Moral and Natural, the best Grammarians, Arithmeticians, Mathematicians, Logicians, and the like. ... (MC1662, 248)

... then would I have had Nature, Fortune, and the Fates, to have given me a free power of the whole World, and all that is therein, ... (MC1662, 260)

Marry she would have had but a wilde Husband, if she had marry'd you. (MC1662, 326)

No Wife, no more mercy than you would have had of me, and therefore drink it: (MC1662, 484)

...Also men are the Instructors to inform them of Arts and Sciences, which women would nere have had the patience to study, (MC1662, 664)

22. heard

... Thus both abroad and at home you would have heard nothing but your own reproaches. (Scene. 25. MC1662, 439)

23. kept

... and if my Daughter be not buried, I would have her kept as long out of the Grave as she can be kept, that I might bear her company. (MC1662, 175 (171))

If they had been painted, they would have kept their Colour. (MC1662, 589)

24. killed

On my Conscience she fetch'd as many sighs when she awak'd, and made as many pitious complaints and lamentations, as if her dream had been true, and she really had been Queen Dido, insomuch as I was afraid that she would have killed he self indeed, and was running forth the Chamber to call in company to hinder her, but that she commanded me to stay, saying, that it was but the passion of her dream, for she hoped that you would prove a more constant and faithful Lover, than to leave her to despair. (MC1662, 307)

...for if she had been married there might have been some hopes her Husband would have died, or been kill'd, ... (MC1662, 618)

25. laid

O she was a sweet-natur'd creature: for she would never speak to any of us all, although we were her own servants, but with the greatest civility; as pray do such a thing, or call such a one, or give or fetch me such or such a thing, as all her servants lov'd her so well, as they would have laid down their lives for her sake, unless it were her Maid Nan. (MC1662, 345)

26. listened

... and then not any one would have listen'd unto it, for the fume of the drink would stop the sense of their ears: ... (MC1662, 239)

27. looked

but the Gentleman that did not speak, looked so earnestly at you, as if he would have looked you thorough. (MC1662, 17)

... I said he viewed you, as if he would have looked you thorough, ... (MC1662, 27)

28. made

If Iove had so much admired him, he would have made him his Ganimed. (MC1662, 63)

My Mother, Nurse, Heaven rest her soul, she would never have made me a Baud. (MC1662, 201)

Truly I heard not what portion she had; but I suppose if she had been rich, her wealth would have made her famous. (MC1662, 425)

If this News could deprive me of my life, it would have made me happy; ... (MC1662, 427)

...she told him she was very sorry that she had past her word before to another, for if she had not, she would have made him her choice, ... (MC1662, 603)

29. married

By reason healthful temperance never gives such surfetting counsel: for there are as many of us as might be marrying a year, and keeping their Festivals, and you would have all marry'd in one day. (MC1662, 320)

... that had not my Lady injoyed me to live a single life, I would never have married; (MC1662, 633)

30. nourished

No Wife, you must not go out, for I mean to nourish you with that Broath that you would have nourished me with. (MC1662, 484)

31. offered

...and if the Gods and Goddesses did not intend to favour our proceedings with a safe deliverance, they would not have offered us so fair and fit an opportunity to be the Mothers of glorious Actions, and everlasting Fame, (MC1662, 609)

32. praised

Yes, to hide thy faults, to dissemble thy passions, and to compass thy desires; but not to abate any of them: Well, if thy sister had not been marry'd, I would have prais'd thee, but now I will rail against thee: for losers may have leave to talk. (MC1662, 326)

33. presented

If you would have us presented to the Gods, we must die; for we are never preferred to them but by Death: ... (MC1662, 254)

34. prolonged

If I had been your Lady, I would have prolonged the time of my wooing, for the wooing time is the happiest time. (MC1662, 626)

35. put out

... my senses like as blinking Lamps which vaporious damp of grief had neer put out. (MC1662, 60)

36. refused

... if he had been at mans estate, he would not have refused it, but have been ambitious of it, and proud to receive it. (MC1662, 58)

37. rested

and his soul would have rested in quiet, (MC1662, 7)

38. robbed

I wonder how they came murder'd, the door being lock'd, and none but themselves; if it had been thieves, they would have robbed them, as well as murder'd them. (MC1662, 364)

39. showed

... wherein I would have shewed my valour and conduct. (MC1662, 183)

40. slept

... or [you would have] slept in quiet. ... MC1662, 439)

41. stayed

I will tell you truly Neighbour, that if I had thought a Queen had been no finer a sight than this Queen is, I would have stayed in my house. (MC1662, 645)

42. taken

Prethee, there is none that would have taken the pains to have sung thy Song, unlesse some blind Fidler in an Alehouse, ... (MC1662, 239)

43. used

... for which he would have used my soul well, and if Heaven gives me not this, Lady, Hell take me. (MC1662, 84)

44. wagged

... for many a grave beard, would have wagg'd with talking, lesse sense, with more words. (MC1662, 99)

5.3.21 Would + *Have* + Been + Past Participle

All six examples of this construction, too, are the same for both Margaret Cavendish and for modern English.

1. affrighted (=frightened)

besides if women were not instructed by men of the natural cause of Effects, how often would they have been affrighted almost to death, ... (MC1662, 665)

2. damned

...Also men instruct women with the Mystery of the Gods, whereas for want of which knowledge, they would have been damned through ignorance: (MC1662, 665)

3. encumbered

... for if that Lady which is dead, had lived, you would have been incumber'd with many troubles. (MC1662, 439)

4. hanged (=hung)

Why Sir? she would sooner have been hang'd about my neck, ... (MC1662, 445)

5. raised

But if you appear to the world as concerned, you may raise those doubts which would never have been raised, had you took no notice thereof. (MC1662, 232)

6. refused

If you had challeng'd or claim'd any other Lady, in my conscience you would have been refused. (MC1662, 315)

5.3.22 Would + Present Perfect

The construction of “would + present perfect” occurs only once as follows. As one would with a modal auxiliary verb + present perfect construction, its usage has not changed.

1. been

... as I did verily believe there would have been a mutiny in my head: for first I did resolve to put my ten shillings to pious uses, (MC1662, 575)

5.3.23 *Had Been Used as Was/Were*

There are ten examples of this usage where “*had been*” is used by Margaret Cavendish, presumably to emphasize the preterpluperfect (“more than perfect finality”) nature of what she was trying to have her characters express, though in modern English using the simple past would be considered enough to accomplish this.

1. ... they would never have guest I had been she, ... (MC1662, 16)
2. ... they lay as thick upon the ground, as if they had been mushromes. (MC1662, 50)
3. Why, thou didst speak at the Council of War, as if thou hadst been an old experienced souldier, having had the practice of fourty years, ... (MC1662, 56)
4. ... if he had been at mans estate, he would not have refused it, but have been ambitious of it, and proud to receive it. (MC1662, 58)
5. Truly, she sung so sweetly, played so harmoniously, danced so gracefully, and looked so beautifully, that if I had been a man, I should have been in love with her. (MC1662, 124)
6. ... for if she had been very old, there might have been some hopes of her death; ... (MC1662, 190)
7. Whereupon the Muses did rejoyce, and skip, and run about, as if they had been wilde: ... (MC1662, 239)
8. But if he had said you [that he] had been old, and ill-favour’d, carrion for Crows, dust and ashes for the grave, as he said to me, then you would have been as angry as I. (MC1662, 272)
9. ... and if either of us had been sick, ... (MC1662, 389)
10. Truly I heard not what portion she had; but I suppose if she had been rich, her wealth would have made her famous. (MC1662, 425)

5.3.24 *Had Been* + Past Participle Used as Was/Were + Past Participle

There is one example where Margaret Cavendish uses the preterpluperfect (past perfect) of the passive to create a construction which in contemporary English would be expressed by the simple past passive.

Also some Writers, when they are to describe a Bashfull and Modest Lady, such as are Nobly and Honourably bred, describe them as if they were simply shame-faced; which description makes such appear, as if they came meerly from the Milk-boul, and had been bred only with silly Huswives, (MC1662, 676)

5.3.25 *Had* + *Been* Used as *Would Have been*

There are three cases where Margaret Cavendish uses “*had* + *been*” without a past participle in a manner in which it would best be paraphrased in contemporary English as *would have been*.

1. done

Nay by’r Lady, if she had done so, she had been wise: ... (MC1662, 465)

2. kissed

If I had kiss’d you, Ioan, as I perceive my Master would have had me done, you had been silent, and in your silence my Lady would have died, and then my Master had been a lusty Widower, and a free Wooer, and a fresh man, as one may say, where now he is bound to a sickly Wife; and this is the reason my Master would not increase my wages ... (MC1662, 445)

3. thought

I will tell you truly Neighbour, that if I had thought a Queen had been no finer a sight than this Queen is, I would have stayed in my house. (MC1662, 645)

5.3.26 *Had Been* + Past Participle Used as *Would Have Been* + Past Participle

With a past participle, there are five cases where “*had been*” would be paraphrased as *would have been* in contemporary English.

1. beaten

... for if she had kiss'd me, she had not been beaten; but she did not kiss me, Ergo she's a fool. (MC1662, 465)

2. been

... the truth is it had been well, if it had been held in with the bridle of moderation, for it ran quite beyond the bounds of discretion, ... (MC1662, 85)

3. enriched

... which if I had kiss'd you, I had been enriched by my Masters favour: wherefore Ioan, I will kiss thee, but kick thee no more. (MC1662, 445)

4. entertained

Lady, perchance if I had come privately alone, I had been entertained with more freedom, ... (MC1662, 46)

5. lost

... for had not Nature made Eyes, all her works had been lost, as being buryed in everlasting darkness; for it is not only Light that shews her works, but Eyes that see her works: ... (MC1662, 518)

5.3.27 If + *Had Been* + Past Participle Used as If + Had Been + Past Participle

There are five cases where we find "if + *had been* + past participle" being used, and in every case it is the same as in contemporary English.

1. bred

Your Mistriss is too grave, and speaks too scholastical for a woman, she seems as if she had been bred in an University, which breeding is fitter for a man. (MC1662, 563)

2. held

... the truth is it had been well, if it had been held in with the bridle of moderation, for it ran quite beyond the bounds of discretion, ... (MC1662, 85)

3. illuminated

...which thoughts of revenge did so fire their minds and inflame their Spirits, that if their Eyes had been as much illuminated as their flaming Spirits were, ... (MC1662, 611)

4. married

... and withall she told him, that if she had been married before, it had been ten to one but he had spoke too late, for said she, when we are Maids we are kept from the free conversation of men, by our Parents or Guardians, but on our wedding day we are made free and set at liberty, (MC1662, 603)

5. taught

... she doth amaze me by expressing so much learning, as if she had been taught in some famous Schools, ... (MC1662, 197)

5.3.28 *Had* + Past Participle Used as Had + Past Participle

There are nine cases where the preterpluperfect “*had* + past participle” of Margaret Cavendish is fully equal to what it was to become in contemporary English.

1. been

Faith Sir, had it not been for you, we had lost the battel. (MC1662, 51)

So, that unless your Highness had been Duke by Inheritance, as an Inhereditary Duke, no Children, by any other Lady, can be Inheritors, nor indeed Princes, unless they were begot on the Right Owner to that Title. (MC1662, 640)

I thought no women could give Title to their Husbands, unless they had been Sovereigns. (MC1662, 643)

... Nay, had we been blind, deaf, and insensible to the Sex, we had been happy, ... (MC1662, 659)

... unlesse that Sex had been more kinder than they are; ... (MC1662, 659)

2. been to (=been up to)

...for my part, had it been to me, I should not thank the giver, (MC1662, 633)

3. commanded

It had been more proper, and fit, for my Daughter to have waited at your Court-Gates, untill your Majesty had comanded her into your presence, than for your Majesty to come hither, to hear, and see her; but she being a plain bred girle, durst not be so bold. (MC1662, 150)

4. fought

... for had we fought in your presence, our Enemies had never overcome us, since we take courage from your Eyes, life from your smiles, and victory from your good wishes, ... (MC1662, 51)

5. saved

I perceive I had been in danger, had not you sav'd me, and like a merciful Godess kept me from their fury; but I'm afraid, that for my sake they will curse you now. (MC1662, 308)

5.3.29 If + *Had* + Past Participle Used as If + Had + Past Participle

There are fifty-six examples, making use of forty-two different past participles, where “if + *had* + past participle” seems to have the same meaning and structure for both in the English of Margaret Cavendish's dramatic dialog as well as in that of the present time. They are as follows.

1. accompanied

...but we confess our errours, and do humbly beg our pardons, for if you had accompanied us in our Battels, you had kept us safe, ... (MC1662, 616)

2. addressed

For all their furious rage, self-conceit perswades me, that if I had adrest my self as a Suter to any one of them, they would have been more merciful than to have deny'd my sute. (MC1662, 309)

3. admired

If love had so much admired him, he would have made him his Ganimed. (MC1662, 63)

4. been

Yes, if it had been to maintain her Beauty against rude Despisers, or her Virtue against base Detractors, or her Honour against wicked Violators; ... (MC1662, 520)

If I had been your Lady, I would have prolonged the time of my wooing, for the wooing time is the happiest time. (MC1662, 626)

Yes, if she had been as young as you or your Lady, but time bids my Lady make haste. (MC1662, 626)
... unlesse that Sex had been more kinder than they are; but they are cruel, which makes men miserable: but Nature had made Beauty in vain, if not for the use of the Masculine Sex, (MC1662, 659)

5. broken in

... but your Man and my Maid falling out, they fell a bearing each other, and she crying out for help, did so affright me, as I came running hither, thinking Thieves had broken in, ... (MC1662, 444)

6. broken out

... or Fire had broken out of our house, ... (MC1662, 444)

7. carried

... but [if the Greekes] had carried them along to the Trojan Wars, they would not have found such disorders as they did at their return, nor had such bad welcome home, as witness Agamemnons; ... (MC1662, 583)

8. caught (=caught)

... yet they will speak as if their Wits had catch'd cold, and their Tongues had the numb Palsy, on which their words run stumbling out of their mouths as insensible; ... (MC1662, 371)

9. come

Lady, perchance if I had come privately alone, I had been entertained with more freedom, ... (MC1662, 46)

If you had not come and hinder'd me, I should have gover'nd all the world before I had left off Contemplating. (MC1662, 183)

'Faith if I had not come running in before your Husband, he had catch'd you. (MC1662, 447)

10. desired

... or if she had desired it, ... (MC1662, 672)

11. done

He that I thought had the noblest Soul, and had done the most worthyest Actions. (MC1662, 306)

Nay by'r Lady, if she had done so, she had been wise: ... (MC1662, 465)

12. done working

I did tell him so, but he said, he would stay untill it had done working. (MC1662, 79)

13. eat (=eat)

...if our Great Grandmother Eve, had not wilfully eat of that which was strictly forbidden her, she had not sinned, ... (MC1662, 672)

14. eaten

... yet [if she] had not wilfully eaten thereof, she had never damned her Posterity: (MC1662, 672)

15. given

...and if it should be lost, then there must seem to be more lamentation for it than if the Enemy had given us an intire defeat, or else we shall have frowns instead of preferments. (MC1662, 583)

... and truly an Army were not to be trusted unto a woman; management and ordering, if that Records had not given us Precedents, ... (MC1662, 221)

16. gone

Faith if you had gone to my Lodging you had mist of my Company. (MC1662, 522)

...she will come forth of her Cloister, and be fonder to marry than if she had never gone in. (MC1662, 618)

17. heard

... for if that she had only heard of the effects of that Fruit, ... (MC1662, 672)

18. killed

... for to call a man coward, is to kill, at least to wound his reputation, which is far worse, that if you had kill'd the life of his body; ... (MC1662, 53)

19. kissed

If I had kiss'd you, Ioan, as I perceive my Master would have had me done, you had been silent, and in your silence my Lady would have died, and then my Master had been a lusty Widower, and a free Wooer, and a fresh man, as one may say, where now he is bound to a sickly Wife; and this is the reason my Master would not increase my wages ... (MC1662, 445)

... which if I had kiss'd you, I had been enriched by my Masters favour: wherefore Ioan, I will kiss thee, but kick thee no more. (MC1662, 445)

Why Sir? she would sooner have been hang'd about my neck, than have cried, if I had kiss'd her instead of kicking her. (MC1662, 445)

... for if she had kiss'd me, she had not been beaten; but she did not kiss me, Ergo she's a fool. (MC1662, 465)

20. known

'Tis true, but Nurse seems by her speech, as if she had never known true love; ... (MC1662, 109)

I believe that if the other Lady had known the Princess should have died so soon, she would not have been so Religious as to have Incloyster'd her self from the World, and to ha'bard up her liberty with Vows. (MC1662, 548)

21. laid

... I felt such a heat, as if they had laid me on Aetna; ... (MC1662, 239)

22. left

... and I for haste run up with the candle, and forgot the candlestick, and had left it behind me: when I came, what, said she, do you bring a candle without a candlestick? ... (MC1662, 431)

...and if the Greekes had not left their wives behind them, ... (MC1662, 583)

23. lived

... for if that Lady which is dead, had lived, you would have been incumber'd with many troubles.
(MC1662, 439)

24. loved

If he had loved Me or Honour, he would have found some means or ways. (MC1662, 401)

25. made

... for had not Nature made Eyes, all her works had been lost, as being buried in everlasting darkness;
for it is not only Light that shews her works, but Eyes that see her works: ... (MC1662, 518)
... wherefore if Nature had not made Eyes she had lost the glory of Admiration and Adoration, which all
her Animal Creatures give her, begot, raised, or proceeding from what they see; ... (MC1662, 518)

26. married

Marry she would have had but a wilde Husband, if she had marry'd you. (MC1662, 326)

27. moth-eaten

... or as if time had Moath-eaten them, which makes me, although not to hate you, yet to despise that
Sex; ... (MC1662, 89)

28. painted

If they had been painted, they would have kept their Colour. (MC1662, 589)

29. perceived

... or if either had perceived the least distemper in each others health, our grief was exprest by our tears,
and by our sighs, which from our Hearts did rise, and flow'd with grief, which poured through our
eyes. (MC1662, 389)

30. pleased

if he had been pleased to have accepted of me. (MC1662, 7)

31. praised

But there is more probability that she hath a surpassing beauty if a woman praise her, than if a man had praised her: for men have a partial love to the Effeminate Sex, which multiplies their beauties to their sight, and makes a candle in the night seem like a Blazing Star. (MC1662, 291)

32. read

... and [she] had read many histories, and yet a Cottager, and a young Cottager, tis strange. (MC1662, 197)

33. received

The third and last is, through an aspiring Ambition, desiring to out-act all others in Excellencies, and fearing to fail therein, is apt to be out of Countenance, as if they had received a foyle; thus we may perceive that the Stream of good Nature, the peircing Beams of Wit, and the Throne of Noble Ambition is the true cause of bashfulness, (MC1662, 675)

34. rescued

Certainly the General had been taken Prisoner, if his son had not rescued him ... (MC1662, 50)

35. said

But if he had said you [that he] had been old, and ill-favour'd, carrion for Crows, dust and ashes for the grave, as he said to me, then you would have been as angry as I. (MC1662, 272)

36. sent

... for if you had not sent me word you would come to me to day, I had gone to you. (MC1662, 377)

37. settled

... if my affections to you, had not been firmly settled; your indiscretion and effeminate follies had ruined it, ... (MC1662, 54)

38. spoke (=spoken)

for if you had not spoke the truth by saying I was the Lady, they came to see; ... (MC1662, 16)

39. sued

This Lover courted my affection: with all the industry of Life, gifts of Fortune, and actions of Honour; sued for my favour, as if he had sued to Heaven for mercy; ... (MC1662, 210)

40. thought

I will tell you truly Neighbour, that if I had thought a Queen had been no finer a sight than this Queen is, I would have stayed in my house. (MC1662, 645)

41. told

...she told him she was very sorry that she had past her word before to another, for if she had not [told him], she would have made him her choice, whereat he curst his imprudence, and wooed the fourth on her wedding day, who gave him a promise after her Husband was dead to marry him, ... (MC1662, 603)

42. trod

Truly I am as fresh, and my spirits are as lively, as if I had not trod a step to day. (MC1662, 18)

5.3.30 *Had* + Past Participle Used as *Would* + *Have* + Past Participle

There are forty-six examples, making use of twenty-nine different past participles for this structure, where the preterpluperfect of Margaret Cavendish's day would be equivalent to *would* + *have* + past participle in contemporary English.

1. become

... and [we] had become Conquerours by your encouragements, ... (MC1662, 616)

2. been

But to have told a lye, had been to commit a sin. (MC1662, 16)

It had been more for your honour, Captain, to [have] had [and to have] let nature discharge it self in your breeches. (MC1662, 52)

It had been more honour for you to have fought single alone without your Souldiers, than to have followed your Souldiers, ... (MC1662, 52)

It had been more for your honour and good service, to have stayed and encouraged your Souldiers ...
(MC1662, 53)

Faith Amorous, it had been a victory indeed worth the bragging off, if we could have taken Sir Peaceable
Studious Loves prisoner, and could have infettered him in Cupid's bonds. (MC1662, 62)

It had been a victory indeed, for I will undertake to inslave five Courtiers, and ten Souldiers, sooner, and
in less time than one studious Scholar. (MC1662, 62)

Faith, one had been enough; but how can you divide yourself betwixt two Bridals? (MC1662, 114)

It had been more proper, and fit, for my Daughter to have waited at your Court-Gates, untill your Majesty
had comanded her into your presence, than for your Majesty to come hither, to hear, and see her;
but she being a plain bred girle, durst not be so bold. (MC1662, 150)

Lady Visitant, I would you had been ten miles off, rather than to have broken my Contemplation.
(MC1662, 182)

... [that] had been so hard Love could not have enter'd. (MC1662, 301)

I perceive I had been in danger, had not you sav'd me, and like a merciful Godess kept me from their
fury; but I'm afraid, that for my sake they will curse you now. (MC1662, 308)

O wish not so, but rather I had been for ever deaf. (MC1662, 360)

Rather than praise him, I wish my Tongue had been for ever dumb. (MC1662, 360)

I thought Merit had been the foundation of a Gentleman. (MC1662, 537)

Your Understanding neither wants sight nor light, but the Lady Faction wants both, or else she had not
been so uncivil to you as she was when I was with you last; were not you very Cholerick with her?
(MC1662, 571)

... Nay, had we been blind, deaf, and insensible to the Sex, we had been happy, ... (MC1662, 659)

3. begged

I wish my Lady had liv'd, although I had begg'd all my life. (MC1662, 633)

4. bought

... or vertue had bought. (MC1662, 28)

5. catched (=caught)

'Faith if I had not come running in before your Husband, he had catch'd you. (MC1662, 447)

6. come

I would (=wish) [that] you had come sooner, or stayd longer away. (MC1662, 238)

7. damned

... yet [if she] had not wilfully eaten thereof, she had never damned her Posterity: (MC1662, 672)

8. discovered

I wish my indiscretion had not discovered my froward imperfections, but I am sorry, and shall hereafter endeavor to rectifie my errours. (MC1662, 108)

9. done

Let me tell you, you had done me a Courtesie to have let me remain'd there some time; ... (MC1662, Page 240)

My dear heart, you know I am commanded to the Wars, and had I not such Wife as you are, I should have thought Fortune had done me a favour to imploy my life in Heroical Actions for the service of my Country, (MC1662, 580)

10. entertained

... you had entertained another Lover. (MC1662, 97)

11. gone

... for if you had not sent me word you would come to me to day, I had gone to you. (MC1662, 377)

12. gone in

...she will come forth of her Cloister, and be fonder to marry than if she had never gone in. (MC1662, 618)

13. helped

... Besides, you had not only helped a present distress, ... (MC1662, 16)

14. kept

...but we confess our errours, and do humbly beg our pardons, for if you had accompanied us in our Battels, you had kept us safe, ... (MC1662, 616)

I would my Parents had kept me up as birds in darkness, when they are taught to sing Artificial Tunes, ... (MC1662, 248)

15. kissed

'Faith I heard that Richard was told of her Advancement, and 'tis said he laugh'd, and said my Master had a hungry stomach, that he could feed of his leavings; but by his Troth he was glad she was become a Lady: for now he could say he had kiss'd and courted a Lady as well as the best Gallant of them all. (MC1662, 434)

16. learned

... but Madam, I should think I had learn'd well, if I knew how to do you service. (MC1662, 563)

17. lived

I wish my Lady had liv'd, although I had begg'd all my life. (MC1662, 633)

18. lost

Faith Sir, had it not been for you, we had lost the battel. (MC1662, 51)

... wherefore if Nature had not made Eyes she had lost the glory of Admiration and Adoration, which all her Animal Creatures give her, begot, raised, or proceeding from what they see; ... (MC1662, 518)

19. made (=created)

... Also I wish that Nature had made me such a Beauty, ... (MC1662, 260)

20. missed

Faith if you had gone to my Lodging you had mist of my Company. (MC1662, 522)

21. nourished

... and had nourished the Life of my Muse. (MC1662, Page 240)

22. pleaded

Was that all, I thought you had pleaded as a courtly Sutor for loves favours. (MC1662, 55)

23. overcome

... for had we fought in your presence, our Enemies had never overcome us, since we take courage from your Eyes, life from your smiles, and victory from your good wishes, ... (MC1662, 616)

24. released

... but you had released a whole life out of misery; ... (MC1662, 16)

25. ruined

... if my affections to you, had not been firmly settled; your indiscretion and effeminate follies had ruined it, ... (MC1662, 54)

26. seen

Would I and my Child had never seen your Nephew. (MC1662, 532)

27. sinned

...if our Great Grandmother Eve, had not wilfully eat of that which was strictly forbidden her, she had not sinned, ... (MC1662, 672)

28. spoke (=spoken)

... and withall she told him, that if she had been married before, it had been ten to one but he had spoke too late, for said she, when we are Maids we are kept from the free conversation of men, by our Parents or Guardians, but on our wedding day we are made free and set at liberty, (MC1662, 603)

29. thought

But I had thought that an old womans heart ... (MC1662, 301)

5.3.31 *Had* + Past Participle Used as *Would* + Lexical Verb

There is just one case where *had* + past participle would be paraphrased in contemporary English as *would* + lexical verb.

been

That's some amends: for it had been a hard case, and very ill fortune, if I should have neither Husband nor Suters. (MC1662, 374)

5.3.32 *Had* + Past Participle Used as Simple Past

Twenty-six past participles are used for a combined total of thirty-four times with *had* (the preterpluperfect) to produce structures that can best be paraphrased in contemporary English as the simple past. This, too, must be taken as an example changes in usage even though the forms concerned remain the same.

1. been

... insomuch as my Mind hath never been at rest; ... (MC1662, 575)

... for their hath been such arguing ... (MC1662, 575)

... and [there hath been such] disputing and contradiction amongst my Thoughts, ... (MC1662, 575)

2. brought

... but when they had brought me up to the top of the Hill, and laid me thereupon, ... (MC1662, 239)

3. built

... that when I had built my Alms Houses, which is as I said one long Room divided by Partitions, I should have nothing left to maintain them, and they to have only House-room, and have neither Meat, Drink, Clothes, nor Filing to feed them and to keep them from the injuries of the cold, (MC1662, 575)

4. cast

... then he pulls up their Pettycoats a little way, to see what stockings they have, and so views them all over, and commends them, saying, they are very fine, when all these Garments he commends on

them, were mine, which I had cast off, and given to them; when those Garments though fresh and new, when I did wear them, he never took notice of; ... (MC1662, 515)

5. commanded

...and all his Commanders about him heard this message, which was delivered in a full assembly, according as the Lady Victoria had commanded the message should be, the men could not chose but smile at the womens high and mighty words, knowing they had all sweet and gentle dispositions and complying Natures, (MC1662, 612)

6. conceived

... but what our Conception had conceived, ... (MC1662, 389)

7. considered

...but when I had well considered, ... (MC1662, 575)

8. created

... or our Imaginations had created: Also we took delight to confer in our Houshold Affairs, ... (MC1662, 389)

9. discoursed

... and we were unquiet, uneasie, and restless, until we met, and had discoursed thus unto each other; ... (MC1662, 389)

10. done

Besides, Drunkards love not, nor delight in nothing but beastly Nonsense; but howsoever I had done thee a friendly part, to fetch thee down from off that monstrous high Hill, ... (MC1662, 240)

11. forgot (=forgotten)

... I will teach you more manners, said she, against the next time: I being heated at the blow she gave me, told her, that she had forgot since the Mouse bit her greasie face when she was asleep, taking it for a candles-end, or a piece of bacon: ... (MC1662, 431)

12. forsaken

O Sir, I thought you had forsaken me, and left me to the Worlds wilde scorn. (MC1662, 401)

13. given

... and Gods had given to me: O cursed death, to rob and make me poor! ... (MC1662, 174)

We may see the difference of true Greatnesse, and that which is forced, there was the Queen Masculine; what a natural Majestie did she appear with? for all she had given up her Crown and Kingdome, yet her Royal Birth was seen in her Princely Carriage. (MC1662, 646)

14. got (=gotten)

...and when they had once got my money into their hands, I should neither get Use or Principal, for should I Imprison them, I should be never the neerer to get my money, for where there is nothing to be had, sayes the old Proverb, the King must lose his right; (MC1662, 576)

15. left

... After I had left off speaking, ... (MC1662, 221)

16. loved

My Master weeps, I did not think he had lov'd my Lady so well. (MC1662, 345)

I thought he had loved the Lady Faction. (MC1662, 572)

17. made

... But Death hath turned a Chaos of her Form, which life with Art and Care had made, ... (MC1662, 174)

18. married

A fair Wife Sir: for a drunken Serving-man told me that one Sir Francis Inconstant had married his Masters Daughter, and that the Wedding-Feast would continue a Week, if not a Fortnight. (MC1662, 430)

19. packed

But had I Nestors years, 'twould prove too few, to tell the living Stories of her Youth, for Nature in her had packed up many Piles of Experience, of Aged times, ... (MC1662, 174)

20. presented

... and repeated each subject and discourses that our Senses had presented to our knowledge; ... (MC1662, 389)

... and not only what our Senses had presented, ... (MC1662, 389)

21. resolved

... I told him, that if he did not come and speak with you, or stay until you did come and speak with him, his Law-sute, which was of great Importance, would be lost, for you could not do him any further service to your Friends, that should help him, until he had resolved you of some questions you were to ask him; besides that, you wanted a Writing that he had. (MC1662, 256)

...then I thought to build a Church, and much were my thoughts concerned, whether the Roof should be flat, or vaulted, or sloping; but after I had resolved how the Roof should be, and where the Belfrey and Quest-room, I was sore perplex'd in my Mind, (MC1662, 575)

22. saluted

At last came in the Sciences to visit me, with sober Faces, grave Countenances, stayd and formal Behaviours, and after they had Saluted me, they began to talk very seriously to me, their Discourse being Rational, Probable, Wise, Learned, and Experienc'd; ... (MC1662, 238)

23. sealed

For Perjury and Murther: for I did not only break those Bonds I had sealed with holy Vows, ... (MC1662, 439)

24. sent

whereupon the Lady Victoria and her Female Souldiers hearing of the Army of Reformations designs, for they had sent the men to their own Quarters as soon as the Battel was won and Victory got; (MC1662, 612)

she besieged a considerable Fort, a place which was at it were the Key that unlockt the passage into the heart of the Enemies Kingdome, and at this siege they were when became away, but the General and his Council had sent a Messenger unto them, but what his message was I cannot give you an account. (MC1662, 613)

25. showed

O yes, rather than fail I would make new worlds, but this wil last me a long time in shewing you what wise Laws I make, what upright Justice I give, ordering so, as the whole world should be as one united Family; and when I had shewed my wisdom in Peace, then my thoughts should have raised Warres, ... (MC1662, 183)

... but I would not choose it before I had shewn thee my patterns. (MC1662, 377)

26. sung

I told them I would have the money in hand, for fear they should dislike my Song when I had sung it, or at least to seem to dislike it, to save their money; so although they were loth, yet at last they borrowed another Crown to give me, (MC1662, 573)

5.3.33 Past Perfect Used as Past Perfect

There are thirty examples making use of twenty-seven separate past participles of the preterpluperfect of Margaret Cavendish's day undergoing no change in meaning in contemporary English. These examples are as follows.

1. barred

... as sure you will, thank your Nurse, who hearing your cruell, and as I may say irreligious design, informed us, and placing us within a Lobby, we heard you, and saw you, though you knew not that we did so, for you had barr'd the outward Door, but being within we were ready to come forth and hinder you as we did. (MC1662, 554)

2. been

... was Horace esteemed, or his Poems thought the worse, for being Son to a freed man, which had been a slave; ... (MC1662, 70)

And old Aristotle wish he had never been the master of all Schooles, now to be taught, and by a girle ...
(MC1662, 131)

3. bought

... and I heard of one woman who coming from Market, wherein she had bought Butter, as she was going home she followed a man with a Bald head, and it did appear to her to be so smoth and flick, as she long'd to clap on a pound of her Butter upon that Bald Crown, and was sick untill she had done so, and then was well; and some Childing women long to give their Husbands boxes, or blowes on the Ears, or Cheeks. (MC1662, 545)

4. commanded

O that's the misery! that she is so young, For I had rather my Father had commanded me to marry one that had been very old, than one that is so young; ... (MC1662, 190)

5. created

Why thus; my Imagination (for Imagination can Create both Masculine and Feminine Lovers) had Created a Gentleman that was handsomer and more beautiful than Leander, Adonis, or Narcissus; ... (MC1662, 210)

6. delivered

No Sir, but after a long stay the Lady her Mother came to me, to receive your Highnesses Letter, and the Message your Highness sent by me, which when I had delivered, she bid me present her humble duty to your Highness, and to pray you to put her Daughter out of your thoughts, at least not to think of her for a Wife, ... (MC1662, 546)

7. drank (=drunk)

It was a sign she had drank all the good liquor out, or otherwise she would not have thrown the pot away.
(MC1662, 296)

8. drunk

... they could not understand each other, and they did no more, when they had drunk a great quantity of Wine. (MC1662, 22)

9. flung

... I had no feeling, insomuch, as when they took me out of this Well of Helicon, into which they had flung me, I seem'd as dead, being quite senseless: ... (MC1662, 239)

10. forsaken

... for she hearing I had forsaken her, and was to be married to another, she dy'd for grief. (MC1662, 439)

11. fought

I did imagine my self Married, my Husband being a General of an Army, who had fought many Battels, and had won many Victories, conquer'd many Nations, ... (MC1662, 220)

12. found

... you were ignorant and would not believe me, untill you had found experience by practice, by which practice you have found my words to be true, ... (MC1662, 54)

13. given

... I drew my Army into a Body, and after I had given Orders and Directions for the Souldiers to march towards the Enemies Camp, which when the Enemy heard of a new Army coming towards them, they drew out the Body of their Army in Battel Array: ... (MC1662, 221)

14. had

... It had had a beautiful and perfect shape, yet was deformed and ill-favoured; ... (MC1662, 198)

15. killed

The Embassadors seeing such a Mortality, caused the Army that was my guard to march apace, and my Coaches to trundle away, thinking it was the Plague; but at last, after my Beauty had killed millions in the Kingdome I passed thorow, I arrived at that part of the world where the Emperour was, who

was a joyed man to hear of my coming, and had made great preparations against my arrival; ...
(MC1662, 183)

16. lain

Did you hear him say he had layn with me? (MC1662, 231)

He said plainly, he had layn with you in an unlawful manner. (MC1662, 231)

... but after I had layn some time, I felt it not so hot, and so less and less, until I felt it like as my natural heat; ... (MC1662, 239)

17. lived

... but as I went out of the City where I dwelt, all the streets were strewed with dead Lovers, which had lived only on hopes, so long as I lived amongst them: ... (MC1662, 183)

18. married

I will tell you, when I was new Married, my Husband took so much notice of my Dress, that the least alteration he observed; nay he grew jealous at it, and thought each curl a snare set to catch Lovers in; after I had been Married some little space of time, he condemned me for carelessness, and desired me to various dresses; ... (MC1662, 515)

19. packed

... for Nature in her had packed up many Piles of Experience, of Aged times, ... (MC1662, 174)

20. promised

Monsieur Sensuality, let us examine you, What company have you met withall, that hath caused you to break your Word with us, when you had promised you would come, and carry us to a Play?
(MC1662, 257)

21. put

... and [she] had put her self into a Religious Order, wherein she would pray for your Highness as long as she lived. (MC1662, 546)

22. put out

... my senses like as blinking Lamps which vaporous damp of grief had neer put out. (MC1662, 60)

23. reasoned

... When after a modest Fear, and seeming Humility, I had reason'd against the marriage, at last by their perswasion I consented; (MC1662, 182)

24. served

... an old Commander which had served long in the Wars, and was much esteemed, answered me as thus. (MC1662, 221)

25. taken

... for she had taken a Religious Habit, ... (MC1662, 546)

26. tasted

... and when you were gone, he commanded Nan to fling that broth out which you had tasted, and to put in fresh into the porringer to drink. (MC1662, 340)

27. told

... but by a second good fortune, I met him just at your Gate, and I stopp'd his way until I had told him your Message, which was, you would speak with him: He answered me, he could not possibly stay, for his businesse called him another way. ... (MC1662, 256)

5.3.34 Past Perfect Used as Simple Present

There is, surprisingly, one example of *had* + past participle being equivalent to the simple present tense in contemporary English.

1. seen

I marry Sir, here is a Lady indeed: for she talks of pulling down this House before she had throughly seen it, and of building up another. (MC1662, 351)

5.3.35 Null If + *Had* + Subject + Past Participle Used as Even If + Subject + Had + Past Participle

There are ten cases, involving seven past participial constructions, where the subjunctive is created by *had* appearing without *if* and where, simultaneously, the subject and verb order reverses so that the subject comes between *had* and the past participle. In contemporary English this would be significantly paraphrased with *even if* (or *if*, as the case may be) coming first and followed by the subject, then *had*, then the past participle.

1. been

But you ought not to have called your Captain coward, had he been so; for the faults of Superiours are to be winked at, and obscured; and not to be divulged: ... (MC1662, 53)

Your Doctrine is very good, and Application well applied, had I been Guilty; but being Innocent, they are vainly uttered. (MC1662, 164)

Why, the choise is honest: for they may swear I am not enamour'd with his Person: But had he been a fair Youth, or known to be a debanch'd Man, they might have justly condemn'd me, either for my fond Affection and amorous Love, or wilde Choice. (MC1662, 398)

Why, had you been in health and strength, it would have been no Honour to beat a Coward. (MC1662, 478)

2. been commanded

You may believe it 'tis no excuse, but truth; for I that ventured the loss of my Soul by telling a lie to save your Chair, would not neglect the watch, had not I been commanded away. (MC1662, 549)

3. done

... and had we not done what we have done, we should have lived in ignorance and slavery. (MC1662, 617)

4. enjoined

... that had not my Lady injoyned me to live a single life, I would never have married; (MC1662, 633)

5. kept

... which power had I kept in my own hands I might have been used better, whereas now when he comes home drunk, he swears and storms, and kiks me out of my warm Bed,... (MC1662, 626)

6. took (=taken)

But if you appear to the world as concerned, you may raise those doubts which would never have been raised, had you took no notice thereof. (MC1662, 232)

7. travelled

Tis true Madam, had I only travelled to see a fair Lady, and hear a witty discourse. (MC1662, 189)

CHAPTER 6 - DISCUSSION

6.1 Chapter Purpose

As a preliminary to discussion, the first portion of this chapter examines the actual implied meanings of *have* + past participle in terms of OED categories which focus on structure and not on underlying meaning. Concerning this, one should note that portions of the text of the plays which did not represent true dialog were eliminated in calculating Margaret Cavendish's *have* + past participle usages in terms of OED categories. OED examples are also eliminated.

As one step in reaching the goal behind this study, which is a geolinguistic ethnography of Margaret Cavendish's 1662 plays, we have come to believe that there is a necessity to understand, as a whole, the utterances in which the auxiliary verb *have* appears in the dialog of the plays. For this reason, after the OED categories are discussed, the pragmatics of Margaret Cavendish's use of the auxiliary verb *have* will be examined through an analysis of certain conversation chunks that involve the auxiliary verb *have*. An analysis of the characters' reactions to a certain number of those utterances will be undertaken.

It may be assumed that these utterances must satisfy some purpose or other of the utterer with regard to the intended listener of the utterance, and that it, furthermore, must seek to satisfy the listener to the extent that the listener believes that he or she understands what the utterer is trying to say. Thus, this study must ultimately concern itself with not only the structural and grammatically implied meaning of the auxiliary verb *have*, it must also concern itself with the wide range of possible units of communication being transferred between the various parties to the dialogs of the 1662 plays, when the auxiliary verb *have* appears.

Various kinds of utterances take place in the context of the dramatic dialog of the 1662 plays. We see questioning, answering, making a statement, reasoning, explaining things, agreeing, disagreeing, etc. Sentence structure, thus, is the technique by which the characters of the various plays organize their questions, answers, statements of intent, reasons for action, explanations of events, agreements, disagreements, etc. Therefore, in discussing these matters, we would like to concern ourselves with what a character is trying to achieve at any particular point by means of his/her conversational activity, by the individual utterances, and in terms of reaching the usually unstated goals.

6.2 OED Structural Categories

6.2.1 The Auxiliary Verb *Have* in the Present Tense with the Past Participle of Another Verb

It should be noted that the present perfect in modern English, though sharing the same structure as the preterperfect of Margaret Cavendish's day, being defined differently by the grammarians of the 16th and 17th centuries, is, in terms of meaning being conveyed, not always the same thing. Grammarians of these centuries called the *have* + past participle structure as being the preterperfect tense, which was defined as being more than perfectly completed. In other words, it would be misleading to think of this tense in terms of past, present or future and might rather be more accurately called the emphatic completion tense. Thus, out of the 1027 appearances which, in one form or another the *have* + past participle structure appears in the dialogs of Margaret Cavendish's plays, 634 carry an underlying meaning which could now just as easily be expressed with the use of simple past, as emphasis would be expressed by the tone of the voice rather than by the grammar.

6.2.1.1 With a Transitive Verb

At 672. this OED category contained the largest number of *have* + past participle structures. However, in terms of what Margaret Cavendish and the most intimate members of her human relations network would have understood this construction to mean, one must reiterate that it does not always take on the same underlying meaning that it is supposed to have in current English. In fact, an expert check of the first two hundred of these examples revealed only 25 would most likely be phrased by native speakers of today as a present perfect and a further 24 as what would normally be referred to as the present tense, even though this present tense often does not normally refer to the present time but to a timeless situation, condition, or state of being unaffected by time. The remaining 151 examples were found to be capable of being represented more naturally in current English by the simple past tense. Thus, rather than treating this verbal phrase as the present perfect of current English, it should be interpreted in terms of 17th century thought as an emphatic completion tense which could apply, on occasion, to the present or even the future and also, on occasion, to the present perfect. In any case, being accustomed to expressing the emphatic by means of the tone of voice rather than by grammar, neither educated nor uneducated speakers of current English would ordinarily seek to express an emphatic through the use of the present perfect of today's English. Whether uneducated speakers of English at the time in which

Margaret Cavendish lived would have followed the grammatical usages of the educated or not is a matter for further research. However, one finds, on occasion, clues that allow one to believe that perhaps the actual use of the preterperfect among the uneducated during Margaret Cavendish's time would have been less prominent than for Margaret Cavendish herself. For instance, the "do you not?" of the utterance "you have found my words to be true, do you not? (MC 1662, 54)" does not match the verbal phrase "have found." Here, "do you not" as a mistake serves to illustrate that the intended meaning seen in terms of the grammar of the 21st century would have been "You find my words to be true, don't you."

6.2.1.2 With an Intransitive Verbs denoting an action or occurrence, a change from one state or position to another, an ongoing state or condition

This OED structure appears 185 times. Here, too, the preterperfect can represent the present, the past, or the present perfect of current English. However, for the most part, unlike when used with intransitive verbs, the preterperfect of Margaret Canvendish's day conveys the same meaning that the present perfect of 21st century English conveys.

6.2.1.3 With *Been*, Past Participle of *be-verb* (functioning as a main verb)

This construction was found in the dialog portions of Margaret Cavendish's plays 105 times. It almost always indicates a situation in the past, as it does in the English of the 21st century. The first 50 examples were found to consist of 35 cases where this construction would best be understood as such, three cases where it seems to be indicating in the present and 12 cases where the present perfect would be the best option in current English.

6.2.1.4 With *Been*, Past Participle of *be-verb* (functioning as an auxiliary verb)

6.2.1.4.1 With *Been* and the Past Participle of Another Verb

In the case of this construction, a check of the first 30 examples revealed that understanding the underlying meaning as being best represented by the modern present perfect passive was only applicable six times. Two times it might be best represented by the present passive, whereas 22 times its underlying meaning was as an indication of the past passive of current English.

6.2.1.4.2 With *Been* and the Present Participle of Another Verb

There are only three appearances of this structure in the dialog of the plays of Margaret Cavendish and appear to be relatively rare in English as a whole. Tendencies, therefore cannot be discussed, as can readily be seen in the first example, being “my breeding *hath been according to* my birth (MC 1662, 27),” where the underlying meaning could just as easily be interpreted as a present progressive, a past progressive, or as a present perfect progressive.

6.2.2 The Auxiliary Verb *Have* in the Past Tense with the Past Participle of Another Verb

Though this structure is denoted as being the past perfect by OED, it was called the preterpluperfect by 17th century grammarians, who describe its function as being a tense which indicates an action, situation, or state of being which was more than perfectly complete with regard to the past. This is not the same thing as what present day grammarians describe the pluperfect as being. The preterpluperfect did, of course, often indicate the past perfect of current English, but could also indicate other things, too. The subjunctive, the conditional, the simple past, etc. are all likewise possible.

6.2.2.1 With a Transitive Verb

This construction appears 102 times, but should be considered, for the most part, as two separate sets. One set is where “if + *had* + past participle” is the same as it would be in current English. The other set is where “*had* + past participle” is the equivalent of “would *have* + past participle” in current English. In neither case would the term past perfect be an accurate term, though it does appear to a lesser degree.

6.2.2.2 With an Intransitive Verb Denoting an Action or Occurrence, a Change from One State or Position to Another, an Ongoing State or Condition

This construction is remarkable for very largely retaining the same underlying meaning, both in Margaret Cavendish’s English and in current English. Some eight times a subjunctive is indicated, whereas a further two times a simple past would seem to be the underlying interpretation. What is left are 25 examples where, when an intransitive verb is being used with *had*, it will appear as a past perfect in current English.

6.2.2.3 With *Been*, Past Participle of *be-verb* (functioning as a main verb)

This particular OED structure, at 58 appearances, shows up rather often in the dialogue of Margaret Cavendish's plays of 1662. As one might expect from a structure with so many appearances, it exhibits various meanings, viewed from the perspective of present-day English. The underlying meanings found in the first 30 examples were the past perfect (one time), the simple past (seven times) and the subjunctive (twenty-two times). One can assume that a similar pattern would emerge among those examples left unexamined.

6.2.2.4 With *Been*, Past Participle of *be-verb* (functioning as an auxiliary verb)

6.2.2.4.1 With *Been* and the Past Participle of Another Verb

Out of the 22 times this OED structure appears, its underlying meanings are the past passive (six times) and the subjunctive for the remaining 16 occurrences.

6.2.2.4.2 With *Been* and the Present Participle of Another Verb

There is no example of this construction from Margaret Cavendish's 1662 plays.

6.2.3 In Non-finite Forms

6.2.3.1 In the Infinitive

6.2.3.1.1 In the Bare Infinitive, with a Modal Auxiliary Verb

6.2.3.1.1.1 Would *have done*

At 65 appearances, this OED structure is one of the most common involving the auxiliary verb *have*. Moreover, it is noteworthy in that Margaret Cavendish uses it in the same way and with the same meaning it would have present-day English.

6.2.3.1.1.2 Would *have been*

This OED structure's 14 appearances are essentially the same in their usage and meaning for Margaret Cavendish as they would be in current English.

6.2.3.1.1.3 Would *have been done*

The 10 appearances of this OED structure have the same usage and meaning for Margaret Cavendish as they have in current English.

6.2.3.1.1.4 Should *have done*

As with other modal auxiliary verbs, this OED structure exhibits, with regard to its 20 appearances, stability in usage and meaning from Margaret Cavendish's time to the present.

6.2.3.1.1.5 Should *have been*

The seven examples of this OED structure in Margaret Cavendish's 1662 plays give every appearance of having the same underlying meaning for her as for speakers of current English.

6.2.3.1.1.6 Should *have been done*

As in the case of other modal auxiliary structures, the three examples appearing for this OED structure give evidence that this particular structure has not changed in present-day English as compared with the English of Margaret Cavendish.

6.2.3.1.1.7 Could *have done*

The 13 appearances of this OED structure exhibit great stability from the time of Margaret Cavendish until now. This is in keeping with the pattern for modal auxiliary + infinitive present perfect structures.

6.2.3.1.1.8 Could *have been*

Though this structure appears just one time, based on Margaret Cavendish's use of related structures, it may be assumed to be used with the same meaning as for current English.

Your present *could have never been* less acceptable (MC 1662, 76)

6.2.3.1.1.9 Could *have been done*

As this structure appears only once, it is impossible to say for certain whether it was used with the same meaning as in current English. However, given the frequency with which this is true in the case of other modal verb + past participial phrases, it may be tentatively assumed to be so for this example, too.

they possibly *could have been conquer'd* (MC 1662, 296)

6.2.3.1.1.10 Might *have done*

This OED structure is fairly common, appearing 35 times in the dialog of the 1662 plays. Moreover, it is a structure which seems to have equivalent meaning in the English of the present day as may be seen in the following example.

Why, you *might have told* a lye for me once in your life, (MC 1662, 16)

6.2.3.1.1.11 Might *have been*

This OED structure appears three times and seems to be basically the same for Margaret Cavendish and for current English, though “I *might have been* able to have relieved those that ... (MC 1662, 260)” would be better written in the English of today as “I might have been able to relieve those that...”

6.2.3.1.1.12 Might *have been done*

There are seven appearances of this structure and appear rather much the same for Margaret Cavendish as well as for current English. Nevertheless, “you *might have been marry'd* more to your advantage than you are (MC 1662, 334)” is illustrative of the fact that for Margaret Cavendish, time cannot have always been a key factor in determining her grammar usage.

6.2.3.1.1.13 Must *have been*

This OED structure appears just one time as “If Alexander and Caesar *must have been* old (MC 1662, 296)” and, while possible in current English, is exceedingly rare.

6.2.3.1.1.14 Must *have been done*

This OED structure appears only once as “I *must have been forc'd* to have hir'd a Cryer (MC 1662, 437).” While the structure, itself, continues to appear in current English, it is unlikely that it would appear together with a second *to* infinitive perfect.

6.2.3.1.1.15 Ought to *have done*

This OED structure appears only twice in Margaret Cavendish's plays. It is, however, the same both for her as well as for current English.

1. you *ought not to have called* your Captain coward (MC 1662, 53)
2. as a Goddess *ought to have done*, than Diana did (MC 1662, 307)

6.2.3.1.2 In the Infinitive with *to*

6.2.3.1.2.1 To *have done*

Of the 32 examples of this OED structure appearing in the 1662 plays, they all, without exception, would be more simply expressed in current English as just the simple *to* infinitive of the lexical verb. An example of this might be seen in "They spake loud enough *to have pierced* your ears, (MC 1662, 17)" which, in current English, might more normally appear as "They spoke loud enough to pierce your ears."

6.2.3.1.2.2 To *have been*

This OED structure is represented in Margaret Cavendish's 1662 plays just two times. In both cases, *to have been*, would be better expressed in current English as *to be*.

1. for they expected me *to have been* a free bold Entertainer, (MC 1662, 16)
2. *to have been* a Prince (MC 1662, 642)

6.2.3.2 In Present Participle

6.2.3.2.1 *Having done*

Ten examples of this pattern exist. They are noteworthy for the close match that appears between the usage of Margaret Cavendish and current English, as may be seen by the following example.

Cuckolding both her Husbands, *having had* two. (MC 1662, 605)

6.2.3.2.2 *Having been done*

Only two examples exist of this structure. Both are notable in that, while acceptable in terms of current English, they would probably more normally appear as just *being bred* and *being kept*, respectively.

1. *having not been bred* as other Children accustomarilie are (MC 1662, 137 (133))
2. their tongues do as Boys, that *having been kept* hard to their studies (MC 1662, 565)

6.3 Conversation Chunk Analysis

To understand better the underlying intentions that the characters of Margaret Cavendish's 1662 plays have as regards their dialog with one another, what will here be called conversation chunk analysis will be found to be of use; and, in fact, was extensively employed in identifying correspondences between the various *have* structures found in Margaret Cavendish's plays and the English of today.

6.3.1 An Example of Conversation Chunk Analysis

The following conversation chunk (unit of dialogue) will be examined to illustrate the process.

LADY ORPHANT. I wish she would, for I would buy it at any price.

MRS. ACQUAINTANCE. She prizes it as highly as you, loving him as much; or well (as you do.)

LADY ORPHANT. How know you that?

MRS. ACQUAINTANCE. Because I know she *hath given* him proofs of her love, which I believe *you never did*.

(MC 1662, 11)

Based on the conversation between Lady Orphant and Mrs. Acquaintance, Mrs. Acquaintance utters *Because I know she hath given him proofs of her love, which I believe you never did*. She is explaining to Lady Orphant how she knows that her friend prizes the Lord Singularity's picture as highly as Lady Orphant does, and that she loves him as much or more than Lady Orphant does. Though the combination of what 17th century grammarians would call the preterperfect (the present perfect) *hath given* with what they would call the preterimperfect (the simple past) expression *you never did* is an indication the matter

being referred is not only in the past but most emphatically is a fact. Moreover, the utterance is able to function as an explanation of how she knows what she knows, that it she is talking of something her friend did which she makes clear is emphatically true on account of her use of the *have done* construction which, in this case, does not indicate an action starting in the past and continuing into the present time of her discussing of the matter with Lady Orphant.

6.3.2 “*have + past participle*” in Various Sentences or Sentence Fragments

It would now be appropriate to examine the OED (*have + past participle*) construction as this, being unexplained as to meaning, is easily subject to confusion as to actual meaning with regard to earlier centuries of English language history. The tendency, of course, is always to see the present perfect of contemporary grammarians and not the preterperfect of the 16th, 17th, and 18th centuries.

6.3.2.1 “*have + past participle*” in an Interrogative Sentence

Let us now look at “*Have you got the Picture?*” and “*I have seen handsomer men*” (MC 1662, 11) in the following conversation chunk.

Part one

LADY ORPHANT. Pray send to her to lend it you, and then you may shew it me.

MRS. ACQUAINTANCE. I will try if she will trust me with it. (MC 1662, 8)

Part two

LADY ORPHANT. *Have you got the Picture?*

MRS. ACQUAINTANCE. Yes, but I *have seen* handsomer men in my opinion than this
Picture doth represent.

The Lady Orphant takes the Picture and views it with a stedfast eye.

(MC 1662, 11)

Here we will need to look at two parts of a conversation between Lady Orphant and Mrs. Acquaintance. On the surface, Lady Orphant’s utterance, *Have you got the picture?*, functions as a means of asking about Mrs. Acquaintance’s present situation, whether she has the picture Lady Orphant wants or not. Below the surface, it is meant to force Mrs. Acquaintance to show the picture to her, assuming, of course, that Mrs. Acquaintance actually received the picture and is in possession of it. As can be seen

in the first part of the conversation, Lady Orphant asked Mrs. Acquaintance to borrow Lord Singularity's picture from Mrs. Acquaintance's friend, and Mrs. Acquaintance said that she would try to do. In the second part of the conversation, when they meet again, Lady Orphant asks Mrs. Acquaintance *Have you got the picture?*, to which Mrs. Acquaintance voices her disapproval by saying that she has seen handsomer men. In using the preterperfect she is being emphatic, thus indicating there are others more handsome, so that Lady Orphant does not have a good reason to be interested in him. Clearly, here the preterperfect of Margaret Cavendish is not exactly the same thing as the present perfect of contemporary English, but rather is a means of discussing the present emotional state of Lady Orphant who achieves her purpose, as appears in the stage directions of the play where it is written that "*The Lady Orphant takes the Picture and views it with a stedfast eye.*"

6.3.2.2 "*have + past participle*" as a Hidden Imperative

As, for Margaret Cavendish, the preterperfect (*have + past participle*) often indicates a state of perfect completion, it can appear as a type of hidden imperative sentence, which is always spoken with a desire to achieve whatever future result one has in mind. Let us take a look at the case, "Faith Sir, *had it not been* for you, we had lost the battel." as an example:

AFFECTIONATA. Gentlemen, I beseech you, use not this ceremonie to me, it belongs only to my Lord General.

COMMANDERS. Your merits and gallant actions deserves it from us; Besides, it is your due, as being the Generals adopted Son.

AFFECTIONATA. My Lords favour may place a value on me, though I am poor in worth, and no wayes deserves this respect.

1. COMMANDER. Faith Sir, *had it not been* for you, we had lost the battel.

AFFECTIONATA. Alas, my weak arm could never make a conquest, although my will was good, and my desire strong to do a service.

(MC 1662, 51)

In the course of a conversation between Affectionata and the Commanders, 1. Commander utters, *Faith Sir, had it not been for you, we had lost the battel*, which indicates that the previous utterance of the commanders, *Your merits and gallant actions deserves it from us; Besides, it is your due, as being*

the Generals adopted Son, was not real complement or praise for him, but a hidden request for Affectionata's help and that 1. Commander's response to Affectionata's hidden expression of unwillingness to help was hiding a demand on their part for help that might possibly be denied them. The "*have/had* + subject + past participle" construction, as a result, serves to emphasize 1. Commander's present anxious mood as, though we are dealing with a subjunctive, we are using what 17th century grammarians would have called a preterpluperfect to do so. Thus, the emotional overtones of "had it not been for you, we had lost the battle" would probably be more in the nature of "You are the only reason we were not beaten to shreds on the battle field" than "if it had not been for you, we would have lost the battle."

6.3.2.3 "*have* + past participle" in Declarative Sentence

Now, let us consider the case of a declarative sentence with the example "Your presence *hath sufficiently rewarded* me." (MC 1662, 26)

GENERAL. Thou speakest like a Tutour, what boyish thoughts so ever thou hast; but tell me
boy? what mad'st thee travel so great a journey.

LADY ORPHANT. For to see you.

GENERAL. To see me boy!

LADY ORPHANT. Yes, to see you Sir; for the Trumpet of your praise did sound so loud, it
struck my ears, broke open my heart, and let desire forth, which restless grew until I
travelled hither.

GENERAL. I wish I had merits to equal thy weary steps, or means for to reward them:

LADY ORPHANT. Your presence *hath sufficiently rewarded* me.

(MC 1662, 26)

In the course of a conversation between the General and Lady Orphant, who is pretending to be a boy, Lady Orphant utters, *Your presence hath sufficiently rewarded me*, which indicates that she is fawning over the General. The "*have* + past participle" construction denotes, however, emphasizing that the reward is a past event and, therefore, that it cannot be taken away. Thus, in terms of intention, the underlying meaning must be that of the contemporary present perfect which is explained as an action or state of being that starts in the past and continues in the present, not an action which must be repeated.

6.3.2.4 “*have + past participle*” in the Main Clause of a Complex Sentence

The next example to be considered is a declarative sentence which is the main clause of a complex sentence, with the example being “*I have lost 500. pounds since you went in with the Ladies.*” (MC 1662, 17)

SIR PEACEABLE STUDIOUS. *I have lost 500. pounds since you went in with the Ladies.*

LADY IGNORANCE. 500. Pounds in so short a time.

SIR PEACEABLE STUDIOUS. ‘Tis well I lost no more: But yet, that 500. pounds would have bought you a new Coach, or Bed, or Silver Plate, or Cabinets, or Gowns, or fine Flanders-laces, and now its gone, and we have no pleasure nor credit for it, but it is no matter, I have health for it, therefore I will call to my Stewards to bring me some more.

(MC 1662, 17)

Here, based on the conversation between Sir Peaceable Studious and his wife Lady Ignorance, Sir Peaceable Studious, by using the preterperfect in the utterance, *I have lost 500. pounds since you went in with the Ladies*, is emphasizing to his wife the finality of what happened in a very short period of time. This then prepares the ground for him to lecture his wife on how she might have benefitted if he had not lost this money. Obviously, he is trying to present a past event that cannot be undone as capable of influencing the future, which means that interpreting this use of the 17th century preterperfect as a 21st century present perfect is plausible as an explanation.

6.3.2.5 “*have + past participle*” in a Subordinate Clause

The next example to be considered is the (*have + past participle*) construction in a subordinate clause, with the example “you must not go, until you have granted my suit in the behalf of Sir Humphry Bold. (MC 1662, 59). The considered conversation

LADY WAGTAILE. You were fearfull and bashfull.

LADY BASHFULL. ‘Tis true, but now am grown so confident with honest love, I care not if all the World did know of it; nay, I wish it were published to all ears.

The Lady Bashfull offers to go away.

LADY WAGTAILE. Nay, you must not go, until you *have granted* my suit in the behalf of
Sir Humphry Bold.

LADY BASHFULL. Pray let me go, for I hate him more, than Heaven hates Hell.

LADY WAGTAILE. Nay, then I will leave you.

(MC 1662, 59)

The commentary on the text reveals that, based on the conversation between Lady Wagtaile and Lady Bashfull, Lady Wagtaile is ordering and giving condition by uttering the complex sentence, and the *have done* construction in the subordinate clause is denoting Lady Bashfull's present state that granted Lady Wagtaile's suit on behalf of Sir Humphry Bold. It is not denoting an action that started in the past and continues until the present time, or it is a repeatedly occurring action.

6.3.2.6 “*have + past participle*” in the Main Clause of a Compound Sentence

The next example to be considered is the “*have + past participle* construction in the main clause of a compound sentence”, for which, as an example, use will be made of “I *have travelled thorough* all the Town, and *have inquired of* every one I could speak to, and could neither hear of thee, nor see thee.” (MC 1662, 88)

MONSIEUR COMORADE. Well met, I *have travelled thorough* all the Town, and *have inquired of* every one I could speak to, and could neither hear of thee, nor see thee.

PROFESSION. It were happy for me, if I had neither ears nor eyes.

COMORADE. Why, what is the matter, man?

He observes his mourning and then starts.

Gods-me! Now I perceive thou art in mourning: which of thy Friends is dead?

(MC 1662, 88)

Based on the conversation between Monsieur Comorade and his friend, Monsieur Profession, Monsieur Comorade is complaining to (and, indirectly, questioning) Monsieur Profession about trying to find him by uttering the compound sentence, *I have travelled thorough all the Town, and have inquired of every one I could speak to, and could neither hear of thee, nor see thee*. The main clause, which takes the *have done* constructions to color a perception of a present state with memories of a process and

inquiry of everyone. It is not reasonable, however, to interpret the *have done* constructions as denoting an action that started in the past and continues to include the present. It is appropriate, therefore, to interpret this as an emphatic past action.

6.3.2.7 “*have + past participle*” in a Coordinate Clause

The next example to be considered is the (*have + past participle*) construction in a coordinate clause. For this purpose, let us consider “She hath no cause to fear me, for... and I *have heard* he will never marry.” (MC 1662, 8)

MRS. ACQUAINTANCE. I have a friend that hath his picture.

LADY ORPHANT. Is it a he or a she friend.

MRS. ACQUAINTANCE. A she friend.

LADY ORPHANT. Pray be so much my friend, as to get your friends consent to shew me
the Picture.

MRS. ACQUAINTANCE. Perchance I may get it to view it my self, but I shall never
perswade her to lend it you, jealousy will forbid her.

LADY ORPHANT. She hath no cause to fear me, for I am not one to make an Amorous Mrs.
and I *have heard* he will never marry.

(MC 1662, 8)

Based on the conversation between Mrs. Acquaintance and Lady Orphant, Lady Orphant is forcing Mrs. Acquaintance to ask and let her friend show her Lord Singularity’s picture by uttering a statement, *She hath no cause to fear me*, with the explanations, *for I am not one to make an amorous Mrs. And I have heard he will never marry*. Furthermore, the subordinate clause, *I have heard he will never marry*, is able to function as an explanation to the statement. This is because it denotes Lady Orphant’s present state of mind, based on having heard the fact that he will never marry. However, it is not because of the focus of an action (to hear), which starts in the past and continues into the present time, or repeatedly occur. For this reason, the probable choice in contemporary English would be the simple present used without relation to time, rather than the present perfect.

6.3.3 Various Conversation Chunks

6.3.3.1 Heaven *hath* made her chaste

Now let us consider “Heaven hath made her chaste,” coming from the conversation considered below. Here, Lord Fatherly explains why he mentioned that the woman is rich and expresses his hope regarding the woman. Let us consider it as a sentence; it is a compound complex sentence. If we consider it as an utterance; the clause considered (*heaven hath made her chaste*) functions as if he believed that heaven made her chaste, so she should be a chaste woman, which creates a sense of this phrase being thought of as something that should clearly be in the past.

LORD SINGULARITY. Pray, Sir, do not force me to marry a childe, before you know whether she will prove vertuous, or discreet; when for the want of that knowledge, you may indanger the honour of your Line and Posterity, with Cuckoldry and Bastardry.

LORD FATHERLY. Son, you must leave that to fortune.

LORD SINGULARITY. A wise man, Sir, is to be the maker or spoiler of his own fortune.

LORD FATHERLY. Let me tell you Son, the wisest man that is, or ever was, may be deceived in the choosing a wife, for a woman is more obscure than nature her self, therefore you must trust to chance, for marriage is a Lottery, if you get a prize, you may live quietly and happily.

LORD SINGULARITY. But if I light of a blank, as a hundred to one, nay a thousand to one but I shall, which is on a Fool or a Whore, her Follies or Adulteries, instead of a praise, will found out my disgrace.

LORD FATHERLY. Come, Come, she is Rich, she is Rich.

LORD SINGULARITY. Why Sir, gilded Horns are most visible.

LORD FATHERLY. ‘Tis better, Son, to have a rich whore than a poor whore, but I hope Heaven *hath made* her Chaste, and her Father being an honourable, honest, and wise man, will breed her vertuously, and I make no question but you will be happy with her.

(MC1662, 4)

6.3.3.2 Why, Ladyes *have been* in Tavernes before now

From the conversation considered below, we can see *Why, Ladyes have been in Tavernes before now* as having significance. As a sentence, it is a compound sentence. Based on the dialog, Sir Humphrey Bold expresses his surprise at Sir Roger Exception's concern, and explains why it is fine to go to a tavern with ladies by mentioning the experience ladies have had in the past. Sir Humphrey Bold combines his expectation in the clause considered. As this expression expresses past or completed experience, the underlying meaning would be with reference to the past.

LADY WAGTAILE. Preethy Sir Timothy Compliment, and Lady Amorous, do not stand prating here, but let us go a broad to some place to devert the time.

LADY AMOROUS. Dear Wagtaile, whether shall we goe?

SIR HUMPHREY BOLD. Let's go to a Tavern.

SIR ROGER EXCEPTION. What with Ladyes!

SIR HUMPHREY BOLD. Why, Ladyes *have been* in Tavernes before now.

(MC1662, 5)

6.3.3.3 *hath left her all his Estate*

Based on the conversation considered below, Lady Wagtaile refuses Sir Humphrey Bold's suggestion, and gives a new suggestion on how to spend their time, and meanwhile offers the reason why she suggests they visit the young lady. The subordinating clause, *whose Father is newly dead, and hath left her all his Estate; and she is become a great heir*, functions as the explanation of her suggestion. As one of the dependent clauses, this clause, *hath left her all his estate*, functions as one of the reasons why she suggests visiting the lady, and the construction of the phrase *hath left* can be thought of as referring to a clearly past event which cannot be repeated in the future, so the underlying meaning, in temporal terms, can be seen as the past tense.

SIR HUMPHREY BOLD. What say you Ladyes, are you resolved.

LADY WAGTAILE. No, No, we will not go with you to such places now; but I will carry you to a young Lady whose Father is newly dead, and *hath left* her all his Estate; and she is become a great heir.

SIR ROGER EXCEPTION. Perchance Lady she will not receive our visit, if her Father be newly dead.

(MC1662, 6)

6.3.3.4 For he *hath* been out of the Kingdom this 7. yeares

Based on the conversation below, Mistriss Acquaintance expresses her doubt about Lady Orphant's belief that Lord Singularity is such a gallant man. One part is direct, saying: *How do you know the Lord Singularity is such a gallant man?* The other part is indirectly expressed as: *For he **hath been** out of the Kingdom this 7. yeares; wherefore, you could have no acquaintance, you being yet very young.* This expresses the reason for doubt to exist, but is expressed in a way as to insinuate that the doubt is nothing new and that it represents a continuous process. As such, this can be explained in contemporary English as representing the modern present participle.

MISTRISS ACQUAINTANCE. How do you know the Lord Singularity is such a gallant man? For he *hath been* out of the Kingdom this 7. yeares; wherefore, you could have no acquaintance, you being yet very young.

LADY ORPHANT. Although I have no acquaintance by sight, or experienced knowledge; yet by report I have: for I remembred I heard my Father say, he was the honour of the Age, the glory of our Nation; and a pattern for all mankind to take a sample from, and that his person was answerable to his merrits, for he said he was a very handsome man, of a Masculine presence, a Courtly garbe, and affable and courteous behaviour; and that his wit was answerable to his merits, person, and behaviour, as that he had a quick wit, a solid judgment, a ready tongue and a smooth speech.

(MC1662, 7)

6.3.3.5 he should *have* died in peace, and his soul would *have* rested in quiet, if he *had* been pleased to have accepted of me

Based on the conversation below, Lady Orphant answers Mistriss Acquaintance's question about whether her father wishing her to be Lord Singularity's wife or not. She answers in two parts by uttering *Yes* and *I remember my father sighing said, he **should have died** in peace, and his soul **would have rested** in quiet, **if he had been pleased to have accepted** of me.* If we look at the function of the two parts of the

utterance; the first part gives a direct answer to Mistriss Acquaintance's question, and the second part gives more information about her father's position regarding the matter. Here the use of modal auxiliary verbs and the word *if* creates the subjunctive, which is not essentially temporal in nature.

MRS. ACQUAINTANCE. And did your Father proffer you to be his wife.

LADY ORPHANT. Yes, and I remember my father sighing said, he *should have died* in peace, and his soul *would have rested* in quiet, if he *had been pleased to have accepted* of me.

(MC1662, 7)

CHAPTER 7 - CONCLUSION

7.1 General Conclusion

As we can see in the discussion, the *have* + past participle constructions would, in the context of Margaret Cavendish's English, make more sense, if they are interpreted as denoting a present state of being in which something may be viewed as being finished or completed rather than primarily denoting the finishing of the action, itself. This is partly reflected in the assertion of grammarians writing in the 17th century in English about English grammar that the *have* + past participle construction represents a perfectly past event which indicates that it has no potential for continuing into the present. A further consideration in discussing the *have* + past participle construction in terms of 17th century grammatical theory would be that the grammarians of that century used a very different terminology from what is common among the grammarians of the English-speaking world today. Those grammatical units which might now be called the simple past in present day English were known in the 17th century as the preterimperfect tense which was defined as representing the case where the action the verb denotes is less than perfectly finished, meaning that it could potentially be continuing in the present or starting up again in the future. The structure which is now known as the present perfect was then called the preter perfect and, as indicated above, defined as denoting a verb whose action is perfectly finished. Likewise, the terminology for that pattern which we would call a past perfect was then called a pluperfect which was defined as denoting an action which was already more than perfectly finished in the past, a meaning which is slightly different from the way it would be defined at the present, where it is said to indicate an action which continued from a more distant past to a less distant past.

Though Margaret Cavendish's usage of the *have* + past participle construction does often seem to reflect the grammatical descriptions of the structure common during her life, no grammar of the 17th century seems to be fully capable of explaining the abundance of her usages. In many, though not a majority, of cases, they would be better explained by modern descriptive grammars of the English language. In some cases, her usages appear to be unique, being explainable by neither 17th century nor 21st century English grammars.

What this would indicate is that Margaret Cavendish seems to have used a mixed language. In part, it reflects the rules of language as they were commonly understood at the English grammar schools and universities of her day. In part, they seem to reflect the language of other less educated classes of people which she associated with. That there is a certain randomness in her usage would mean that, as she

claims in the forward to the plays which this dissertation examines, she seems to have picked her knowledge of language informally and not through schools or through grammar books.

7.2 Points for Improvement

This dissertation is far from perfect and in need of additional supporting data from other writers of the period. Its weakest point is that it relies on the data derived from one small segment of the work of one single writer. For this reason, it is impossible to say whether or not Margaret Cavendish's use of *have* + past participle is the same for the dialog of her plays as for her other fictional and non-fictional works. Likewise, the preterimperfect (the grammatical form which now carries the meaning of the simple past tense of modern English), though according to 17th century grammarians in a grammatically contrasting position to the preterperfect, was likewise not examined for Margaret Cavendish. The extent to which overlapping usages appeared in her work would be of use.

Also, the question of how Margaret Cavendish's language use fits into the language use of her time is currently unknown. This, though, would allow us to discuss with confidence how representative (or unrepresentative, as the case may be) she might have been and also give us a way of better determining her influence on the further development of English.

In particular, an examination of the grammatical usage of the English of William Cavendish, the first Duke of Newcastle-upon-Tyne, is not available. As the husband of Margaret Cavendish and her intellectual mentor, he might be expected to have exercised great influence on the development of sophistication in his wife's English.

Although not a problem when dealing solely with the English of Margaret Cavendish, it would still have been helpful to have more information about the present perfect and past perfect uses of modern English. This is because, even though the object of ethnographic study is to perceive things in the same way as the individual or group of individuals being studied, it is, nevertheless, an extremely difficult matter to describe the grammatical usages of others in terms other than what we are already accustomed to seeing. In other words, the tendency to describe the past in terms of the present is too strong to be fully ignored.

Finally, in a more fully developed dissertation, an effort would have been made to provide an evolutionary treatment of the topic by showing the development of the grammatical concept of *have* + past participle through a thorough review of grammars dating to different period of the 18th, 19th, and 20th centuries. This might be considered of importance because it might allow us to better pinpoint the

time and location of grammatical developments in the English language, especially with regard to the *have* + past participle structure.

7.3 Originality of the Research Undertaken

This dissertation demonstrates that a sentence as an utterance not only represents the truth of what might have happened in the past, giving a knowledge of what it might have been, of how it appears in the present or what it will be in the future, but also functions in the context of what the speaker feels, sees, hears, tastes, smells. In communication, the speaker will attempt to express, by means of what he or she perceives as fact, the state of those feelings, sense perceptions, etc. In this context, the use of the auxiliary verb *have* would often seem to involve the expression of other types of communication than what might normally be associated with this verb in terms of traditional grammar. If this is, indeed, a possibility in the mind of British people, then seeking to interpret the auxiliary verb *have* in terms of how people use it to organize the way they exchange ideas, thoughts, meaning, etc. in communication would seem to constitute a useful research purpose.

Specifically, based on the assumptions stated in the preceding paragraph, this paper demonstrates that it is possible to argue that 17th century English, though largely modern in its appearance, can be seen as a fluid phenomenon, embodying features of English that have since largely disappeared, but, interestingly, still appear in current day French and German, two neighboring, yet very different languages. Though this might seem to be, in a way, obvious, providing plausible evidence of this, as opposed to just making assertions, is not necessarily so. Thus, the greatest originality in this dissertation might be thought of as methodological and lies in finding a means by which plausible evidence might be obtained.

Instead of looking at English from either a theoretical stance or a standard corpus based approach which relies on modern theories of language based on the situation in modern English, it was decided to look at an earlier period of English from the viewpoint of grammarians living at time when the language being examined was actually being used. It was, furthermore, decided to choose a famous, yet monolingual, female dramatist, under the assumption that her English would have been considered both proper and, at the same time, would have reflected common usage. Then the text was divided into chunks of varying sizes, ranging from a single line to a whole page of dialog. The size of the chunk was decided according what amount of text was necessary to determine the actual intention and temporal meaning of each “*have* + past participle” phrase within the chunk being examined. The intention was then

determined and, with this, the temporal framework. It was very tedious and time-consuming, but the results obtained made it worthwhile in that they confirmed the existence of multiple meanings of the “*have + past participle*” structure for the dialogue found in the plays of Margaret Cavendish. Additionally, the results confirmed that the assertions of 17th century grammarians as to what they called the preterperfect (*have + past participle*) or the preterpluperfect (*had + past participle*) must have been based on actual meanings in use, even though, in the case of Margaret Cavendish’s dramatic dialogues, actual meanings in use was quite a bit more varied than what one might expect to find if one were relying solely on the grammatical descriptions given by 17th century grammarians.

This can therefore be seen as a first step in the field of geolinguistic ethnography to use a new approach (that of looking at language with the same eyes of the people who actually create the language one is examining) for the purpose not only studying a grammatical feature of a language existing at a certain time in its total cultural context, but which can also be applied to studies of the current state in a current language. It is also to be hoped that this will not be a last study of its type, merely a beginning.

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APPENDIX

1 The Auxiliary Verb *Have* in the Present Tense with the Past Participle of Another Verb

1.1 With a Transitive Verb

... I hope Heaven *hath made* her Chast (MC 1662, 4)

... I will carry you to a young Lady whose Father is newly dead, and *hath left* her all his Estate; and she
is become a great heir. (MC 1662, 6)

... for... and I *have heard* he will never marry (MC 1662, 8)

Have you got the Picture? (MC 1662, 11)

... I *have seen* handsomer men in my opinion than this Picture doth represent. (MC 1662, 11)

... the Painter *hath drawn* it so lively. (MC 1662, 11)

Because I know she *hath given* him proofs of her love, (MC 1662, 11)

I hear the Lord Singularity *hath given* the Turkes a great defeat, (MC 1662, 11)

..., as she *hath made* a vow not to see any creature besides your self for two years; (MC 1662, 15)

As for me, that I *have lived* so solitary a life with my solitary Master, ...; (MC 1662, 15)

I *have lost* 500. pounds since you went in with the Ladies. (MC 1662, 17)

..., for we *have travelled* a great journey to day. (MC 1662, 18)

...; for I *have heard*, Thieves will strip Travellers, if their cloths be not all ragges. (MC 1662, 18)

..., when I think I *have made* my self a scorn, and *hath indangered* my reputation. (MC 1662, 19)

Gods themselves ..., *hath given* man power and free will to speak (MC 1662, 19)

... for I *have neither learn'd* the tone (MC 1662, 20)

... until I *have restored* the peny to the giver again. (MC 1662, 21)

I *have received* from a bountifull hand, a summe of money, ... (MC 1662, 21)

... for your Ladies were so gamesome, merry and kind, as they *have fired* me with amorous love ever
since. (MC 1662, 22)

... I lay my life she *hath eate* too much Branne Sturgeon (MC 1662, 23)

... or (she) *hath she eaten* Potatoe-pies without dates, *have you not?* (MC 1662, 23)

you *have not taken* a surfeit of White-meats (MC 1662, 23)

you *have over-heated* your self with dancing (MC 1662, 23)

your Tayler *hath spoiled* some Gown (MC 1662, 24)

your Husband *hath crost* some design (MC 1662, 24)
(your husband) *hath angered* you some other way (MC 1662, 24)
thou *hast found it out!* (MC 1662, 24)
Your presence *hath sufficiently rewarded* me (MC 1662, 26)
you *have cured* me of a studious Lethargie (MC 1662, 29)
who *hath angered* you? (MC 1662, 29)
how *have I offended* you. (MC 1662, 29)
This boy ... *hath got* more of my Lords affection (MC 1662, 30)
we that *have served* him this many years (MC 1662, 30)
I *have inquired* what this Sir Serious Dumb is (MC 1662, 31)
you *have not served* me so long (MC 1662, 31)
I *have loved* you from my infancy (MC 1662, 31)
I *have hardly learn 'd* my native words (MC 1662, 33)
nature *hath made* me so (MC 1662, 33)
After you *have married* her? (MC 1662, 35)
I *have loved* you (MC 1662, 39)
I *have served* you (MC 1662, 39)
... until you *have cleared* your self from being a spie. (MC 1662, 39)
I *have received* from several Gentlemen, above 20. Letters a day (MC 1662, 41)
Hast thou forgiven me (MC 1662, 41)
have you forgiven my facility and wavering (MC 1662, 42)
I *have committed* a treble fault through my mistake (MC 1662, 42)
thou *hast lived* too long a maid (MC 1662, 43)
our Generals Page *hath behaved* himself so handsomely (MC 1662, 44)
... (our Generals Page *hath defended* his cause so prudently (MC 1662, 44)
... (our Generals Page *hath declared* his innocence so clearly (MC 1662, 44)
... (our Generals Page *hath carried* his business so wisely (MC 1662, 44)
the Venetian States *have not only quitted* him freely, but *doth applaud* him wonderfully, (MC 1662, 44)
the States *have given* order to our General (MC 1662, 44)
... for I *have adopted* you my Son, and I *have settled* all my Estate upon thee (MC 1662, 45)
Our visiting her sometimes, *hath made* her so (MC 1662, 46)

(I) *not have had* my suit denied (MC 1662, 46)
I hear thou *hast bought* Arms (MC 1662, 48)
you *have adopted* me your son (MC 1662, 48)
you *have bestowed* your favour and your love upon a coward (MC 1662, 48)
I well perceive I *have adopted* a very willfull boy? (MC 1662, 48)
they *have made* us sweat? (MC 1662, 49)
For that cause now I *have gotten* a good bootie (MC 1662, 49)
you *have got* the Pox (MC 1662, 49)
you *have left* the ranting Oaths (MC 1662, 49)
you *have discovered* so fully of Preachers (MC 1662, 50)
the Venetian-States *hath made* you Lieutenant General of the whole Armie (MC 1662, 51)
you *have had* great mercy (MC 1662, 53)
you *have found* my words to be true (you believe me, now), *do you not?* (MC 1662, 54)
I *have heard* that ... (MC 1662, 57)
a Father *hath had* many Sons (MC 1662, 57)
one Son *hath had* so many Fathers (MC 1662, 57)
the great Duke of Venice *hath sent* us to let you know (MC 1662, 57)
he *hath adopted* you his Son (MC 1662, 57)
... until you *have granted* my suit (MC 1662, 59)
I ..., and *have had* divers incounters (MC 1662, 60)
fortune that *hath given* you to me (MC 1662, 60)
you *have promised* your heart to me (MC 1662, 60)
we *have taken* our leave of the States (MC 1662, 61)
I *have done* them good service (MC 1662, 61)
they *have rewarded* me well (MC 1662, 61)
I *have heard*, my Lord, that ... (MC 1662, 61)
you *have gotten* afame abroad (MC 1662, 61)
the Pope, who *hath heard* so much of thy youth (MC 1662, 62)
you *have promised* me to be ruled by me in every thing (MC 1662, 63)
There is many as young as you ... and *have had* children (MC 1662, 64)
the King *hath invited* you to attend him (MC 1662, 65)

I *have made* my excuse, and *have got* leave to stay at home (MC 1662, 65)
 the custom of the one *have made* me unacquainted (MC 1662, 65)
 The Lord Singularity *hath brought* home the sweetest, and most beautifullest young Cavalier (MC 1662, 67)
 I *have heard* the Poets describe him (MC 1662, 67)
 I *have adopted* thee my Son (MC 1662, 68)
 (the King) *hath made* thee Heir of my whole Estate (MC 1662, 68)
 his actions *have proved* he hath a Gentlemans soul (MC 1662, 69)
 many hundred (man) that I cannot name, that *hath gained* fame (MC 1662, 69)
 those that are born from low and humble Parents ... and *have done* worthy actions (MC 1662, 69)
 the rayes of my mind *hath drawn up* the vapour of my senses (MC 1662, 72)
 whether they *have murdered* the young Lady that is missing, or not (MC 1662, 73)
 ... before you *have found* us guilty. (MC 1662, 74)
 Her discovery *hath proved* the boar that kill'd him (MC 1662, 75)
 I *have laid* my designs for himself (MC 1662, 75)
have you provided good chear, and enough; (MC 1662, 76)
 if you *have done* your part (MC 1662, 76)
 as I *have done* my part (MC 1662, 76)
 I *have taken* Physick (MC 1662, 79)
 you *have paid* me a tribute (MC 1662, 80)
Have you taken a surfeit of eyes (MC 1662, 81)
 ... when as he *hath past* the danger in Wars (MC 1662, 88)
 ... to chose a Husband that *hath had* the Tryals, and ... (MC 1662, 88)
 ... as soon as your beauty *hath taken* them. (MC 1662, 89)
 ... as that nature *hath made* all their souls, thin and course, ... (MC 1662, 89)
 nature *hath given* you a surpassing beauty (MC 1662, 91)
 pride and self-conceit, *hath cast* such a shadow (MC 1662, 91)
 it *hath darkened* it (MC 1662, 91)
 this Gentleman, Monsieur Discretion, *hath proved* me one (MC 1662, 93)
 I *have heard*, that gallant men are civil to our Sex (MC 1662, 97/ 93)
 you *have kill'd* a Gentleman (MC 1662, 98/ 94)

You *have kill'd* him with your disdain (MC 1662, 98/ 94)
you *have given* him some encouragement (MC 1662, 98/ 94)
you *have forsaken* him (MC 1662, 98/ 94)
you *have brought* your Hogs to a fair Market (MC 1662, 100/ 96)
your bitter discourses, and crosse answers, *hath caused* the Lady to send ... (MC 1662, 100/ 96)
my absence *hath made* you forget me (MC 1662, 101/ 97)
I *have heard*, that ... (MC 1662, 101/ 97)
you *have not made* a vow (MC 1662, 102/ 98)
I *have heard*, ... (MC 1662, 104/ 100)
what Present *have you brought* us? (MC 1662, 105/ 101)
... for I *have fully charged* you (MC 1662, 106/ 102)
You *have over-charged* me (MC 1662, 106/ 102)
nature *hath given* me Titles of Honour (MC 1662, 109/ 105)
it *hath promised* never to leave me again (MC 1662, 110/ 106)
it *hath confessed* to me (MC 1662, 110/ 106)
I *have had* but a heartless friend of thee (MC 1662, 110/ 106)
Fortune *hath given* me plenty (MC 1662, 111/ 107)
plenty *hath made* me proud (MC 1662, 111/ 107)
pride *hath made* me self-conceited (MC 1662, 111/ 107)
self-conceit *hath bred* disdain (MC 1662, 111/ 107)
modesty *hath penseld* Roses there (MC 1662, 113/ 109)
nature *hath crown'd* you with beauty and wit (MC 1662, 115/ 111)
the Gods *hath given* you a noble soul (MC 1662, 115/ 111)
she *hath endued* his soul with uncontroled reason (MC 1662, 117/ 113)
she *hath presented* his judgement and understanding (MC 1662, 117/ 113)
I *have us'd* this worthy Gentleman uncivilly (MC 1662, 117 /113)
I *have dispised* him (MC 1662, 117 /113)
Am not I a good Doctor now, that *hath got* you a good Husband? (MC 1662, 117 /113)
Have I left my Husband, ...? (MC 1662, 125 (121))
by which I *have lost* my esteem (MC 1662, 125 (121))
(her father) *hath left* her to my protection (MC 1662, 126 (122))

you *have gotten* a sufficient stock of wit to divulge (MC 1662, 127 (123))
neither *hath fortune set* her turning foot upon thy head (MC 1662, 129 (125))
nature *hath made* her self poor (MC 1662, 129 (125))
you *have not only bred* me with a tender love (MC 1662, 131 (127))
I *have followed* your instruction with a Religious Ceremony (MC 1662, 131 (127))
I will tell you how I *have designed* my voyage (MC 1662, 131 (127))
thou *hast spoke* but what I thought on (MC 1662, 132 (128))
time *hath not shapt* me yet into a perfect form (MC 1662, 133 (129))
nature *hath but laid* the draught, & *mixt* the collours (MC 1662, 133 (129))
which he as yet *hath neither placed, nor drawn* them right (MC 1662, 133 (129))
a female which nature *hath denyed* hair on her Chin (MC 1662, 134 (130))
Nature *hath denyed* that sex that fortitude of brain (MC 1662, 134 (130))
the Tayler *hath wrought* and *shapt* his person into ... (MC 1662, 135 (131))
you *have adorned* her Theater to inthroner her wit (MC 1662, 136 (132))
you *have invited* us to feast our eyes, not our eares (MC 1662, 136 (132))
you *have heard* her (MC 1662, 139 (135))
you *have praised* me (MC 1662, 140 (136))
you *have used* me civilly (MC 1662, 153 (149))
I *have behaved* my self modestly (MC 1662, 153 (149))
I am so, and *have taken* the habit of sincerity upon me. (MC 1662, 153 (149))
Age, that *hath had* time to commit faults in (MC 1662, 153 (149))
my obscure breeding, *hath made* me so Ignorant (MC 1662, 154 (150))
she *hath stolen* my Pearl Chain worth a thousand Pounds (MC 1662, 162 (158))
she *hath stole* my Chain (MC 1662, 162 (158))
(she) *hath asked* leave of the Queen to be a pleader at the Barr (MC 1662, 163 (159))
her Father *hath challenged* all the eloquent Oratours of our Nation (MC 1662, 163 (159))
he *hath challenged* the most famous Schollars and learned men (MC 1662, 163 (159))
(he) *hath writ* many excellent Works (MC 1662, 163 (159))
my Lord and the Lady Incontinent *hath sent* me to tell you (MC 1662, 164 (160))
The Lady Incontinent *hath brought* a Justice (MC 1662, 164 (160))
slandring tongues *have stain'd, or rather slain'd* my reputation (MC 1662, 166 (162))

have I offended Heaven so much, as to be afraid to dye; ...? (MC 1662, 171 (167))
her death *hath made* her Father mad (MC 1662, 173 (169))
her death *hath not made* every one mad like her Father (MC 1662, 173 (169))
it *hath made* every one melancholy (MC 1662, 173 (169))
thou *hast created* bodies and minds subject to pains & torments (MC 1662, 173 (169))
thou *hast made* death to release them! (MC 1662, 173 (169))
she *hath stabb'd* her self (MC 1662, 175 (171))
I *have laid* them at Heavens Gates (MC 1662, 175 (171))
your distemper *hath so disordered* all your Family (MC 1662, 175 (171))
I *have murdered* the innocent Lady you grieve for (MC 1662, 176 (172))
this Slander *hath produce* Murder (MC 1662, 176 (172))
My Lady *hath hanged* her self (MC 1662, 176 (172))
She *hath sav'd* me a labour, and *kept* my Heroick Honour free (MC 1662, 177 (173))
I *have governed* your Fathers House (MC 1662, 185)
he *hath done* speaking to them (MC 1662, 185)
I *have seen* very fine and delicate Creatures (MC 1662, 186)
your relation *hath made* me despair of an interview (MC 1662, 186)
Nature *hath taught* me to prize whatsoever is my own most (MC 1662, 186)
I *have served* you these seven years (MC 1662, 187)
(I) *have had* nothing but my bare wages (MC 1662, 187)
you *have lost* your labour (MC 1662, 189)
I *have observed* in my travels, that... (MC 1662, 189)
through fear (the Master) *hath given* the Power away (MC 1662, 190)
I *have found out* a service (MC 1662, 191)
I *have not seen* a pretty Country wench (MC 1662, 193)
Poets *have not only made* greater numbers of beautiful women (MC 1662, 195)
I *have lost* my first Course in Love (MC 1662, 198)
My Father *hath told* me (MC 1662, 199)
This kisse *hath so inflamed* me (MC 1662, 199)
Nature *hath made* Reason in man (MC 1662, 200)
the Fire of unlawful Love *hath drunk* all up, & *seared* the Conscience dry (MC 1662, 200)

they *have cast* away their Books (MC 1662, 201)

O how you *have made* me thankfulness all over (MC 1662, 203)

Misfortunes *have untuned* my voice, and *broke* the strings of mirth. (MC 1662, 206)

Time *hath not plowed* wrinkles in my face, nor *digged* hollows in my cheeks (MC 1662, 209)

nor *hath he set* mine eyes deep in my head, nor *shrunk* my sinews up, nor *suck'd* my veins dry (MC 1662, 209)

neither *hath he quenched out* my wit, nor *decay'd* my memory, nor *ruin'd* my understanding (MC 1662, 209)

I *have heard* Lovers desire to be alone (MC 1662, 213)

nor *have my Ancestors left* marks of infamy to shame me to the world. (MC 1662, 215)

My words *have betrayed* my heart (MC 1662, 216)

I *have not had* those mad vagaries since I gave suck, as I had before. (MC 1662, 219)

you *have read* Lectures (MC 1662, 219)

I *have done* no outrageous action (MC 1662, 219)

the force of my passion *hath made* my Reason to erre (MC 1662, 219)

my Reason *hath gone* astray, yet it *is not lost*. (MC 1662, 219)

you *have routed* an Army (MC 1662, 220)

(Precedents) that Woman *have led* Armies, *have fought* valiantly themselves, and *have had* good success (MC 1662, 221)

there are very few women than can be found, that *have lost* Battels in the field of Wars, but many that *have won* Battels (MC 1662, 221)

they *have taken* pity of you (MC 1662, 222)

whereupon the Gods *have commanded* me to Lead and Conduct you (MC 1662, 222)

they *have also commanded* me to tell you (MC 1662, 222)

you *have put me out* as you always do (MC 1662, 222)

that I *have heard* you are valiant (MC 1662, 227)

Her words ..., and *have made* a sensible wound therein (MC 1662, 227)

I cannot believe but that custome of self-conceited wit or passion, *hath given* the Scribe (MC 1662, 228) what difficulty I *have got* her abroad (MC 1662, 228)

I *have not only us'd* you unkindly (MC 1662, 230)

I *have used* you barbarously (MC 1662, 230)

(a base person) that *hath maliciously slander'd* me (MC 1662, 231)
they *have forgotten and forgiven* their injury, and *pardon'd* their Enemy (MC 1662, 232)
you *have drawn* my bad life (MC 1662, 235)
your unfortunrate Visit *hath pull'd me so hastily down* (MC 1662, 239)
the force of the speed *hath crack'd* my Imaginary Fiddle, *broke* the Strings of my Wit, *blotted* the Notes
of Numbers, so *spoil'd* my Song (MC 1662, 239)
you *have pardon'd* me. (MC 1662, 240)
Your Favours *have rais'd* my spirits (MC 1662, 240)
your pure Love *hath given* me a new Life (MC 1662, 240)
Have I Cuckolded my Husband, *dishonour'd* my Family, *defam'd* my self for your sake (MC 1662, 241)
I *have wronged* your Husband (MC 1662, 241)
I *have dishonour'd* you (MC 1662, 241)
I *have brought* all my bridal guests hither (MC 1662, 244)
a pair of wet-leather shooes, that *have given* me a Cold (MC 1662, 245)
the Gods *have commanded* Mariage? (MC 1662, 253)
before the one *hath built* Monuments of Memory (MC 1662, 254)
before Time *hath made* them old. (MC 1662, 255)
What company have you met withall, that *hath caused* you to break your Word with us (MC 1662, 257)
she *hath favoured* women more than men (MC 1662, 258)
she *hath not only made* you so beautiful (MC 1662, 258)
We *have tormented* him enough with talking (MC 1662, 258)
you *have divulged* some secret favours (MC 1662, 258)
those Ladies *have given* you. (MC 1662, 258)
you *have broke* your promise (MC 1662, 259)
our Lady *hath left* us to our own (MC 1662, 259)
But they are so angry, as they all swear, and *have made* a vow to be revenged on you. (MC 1662, 261)
You *have forgot* the Nymph (MC 1662, 262)
Time *hath devoured* it (MC 1662, 262)
I *have emptied* thy pockets (MC 1662, 262)
Thou *hast pick'd* my pockets (MC 1662, 262)
he *hath rail'd most horribly against* your Sex (MC 1662, 263)

it is a sign you *have considered* us (MC 1662, 263)
 I *have received* the greatest favour from the chiefest of your Sex (MC 1662, 263)
 you *have considered* me most (MC 1662, 263)
 you *have found* me worst (MC 1662, 263)
 she *hath paid* thee both for thy Railings and Complements (MC 1662, 263)
 She *hath not payd* me in current coyn (MC 1662, 263)
 your sudden frisking Answer *hath put* me into a Passion, which *hath percurbed* the sense of my
 Discourse (MC 1662, 266)
 what power a villanous word *hath over* the passions! (MC 1662, 266)
 until they *have found me out* (MC 1662, 268)
 a headless Maid is one that *hath lost* her Virginitie (MC 1662, 269)
 you *have examin'd* them (MC 1662, 270)
 Age *hath almost dissolv'd* thee into ashes already (MC 1662, 270)
 Time *hath eaten off* thy flesh (MC 1662, 270)
 What *have you done* (?) (MC 1662, 272)
How hath he offended you? (MC 1662, 272)
 he *hath offended* you all, *railed against* you, most horribly *railed against* you (MC 1662, 272)
 you are all mad, and *hath condemned* your Poems to the fire (MC 1662, 272)
 I *have heard* that the Devil would flatter (MC 1662, 273)
 what *have they prescribed?* (MC 1662, 273)
 Musick and Poetry *have oft-times cured* madness (MC 1662, 278 (original mistake/ should be 276))
 self-love *hath bribed* your Judgment (MC 1662, 277)
 peradventure you *have fought* Duels (MC 1662, 279)
have you received misfortunes with patience, and *suffred* torments with fortitude? (MC 1662, 279)
Have you forgiven your Enemies, or *spared* a bloody Execution for humanities sake, or *releas'd* rich
 prisoners without Ransome, and poor without slavery? (MC 1662, 279)
Have you heard your self slanderd with Patience, *justify'd* your wrongs with Temperance, *fought* your
 Enemies without Anger, *maintained* your Honour without Vain-glory (MC 1662, 279)
Have you settled a Kingdome in peace, and *put* it in order, ...? (MC 1662, 279)
have you appeased a mutinous and half-starv'd Army? (MC 1662, 279)

Have you led an Army with Order, pitchd a Field with Art, fought a Battel with Prudence (MC 1662, 279)

have made a safe and honourable Retreat? (MC 1662, 280)

have you distinguished a Cause clearly, or given an upright Judgment? (MC 1662, 280)

have you delivered judicious Counsel, and given seasonable and suitable Admonitions? (MC 1662, 280)

Have you composed a Common-wealth, or made profitable Laws to uphold a Common-wealth? (MC 1662, 280)

Have you defended a Common-wealth from Enemies, or purged a Common-wealth from Factions? (MC 1662, 280)

Have you made Officers worthy of Employments, Magistrates able to Govern, Souldiers skilful to Command? (MC 1662, 280)

Have you sitly matched men and business, and offices with men? (MC 1662, 280)

Have you employ'd the idle, and given light to the ignorant? (MC 1662, 280)

Have you discharged a Common-wealth of Superfluity, or superfluous Commodities, and brought in those which are more useful, ...? (MC 1662, 280)

Have you Manured a barren Country, or enrich'd a poor Kingdome? (MC 1662, 280)

Have you made honest Associats, faithful Agreements, and safe Traffiques? (MC 1662, 280)

have you devised any Ingenious Inventions, or produced any profitable Arts, or found out any new Sciences? (MC 1662, 280)

Have you temperd your unfatiable Appetite with Abstinency, moderated your violated passions with Reason, governed your unruly actions with Prudence? (MC 1662, 280)

but *have you advanced Virtues, defended the Innocent?* (MC 1662, 280)

Have you set your prisoner free, Ransomed the Captives, or bought off the chains of the Gally-slaves? (MC 1662, 280)

Have you maintained young Orphans, or helped poor Widows? (MC 1662, 281)

Have you cheered the Aged, nourished the Hungry, succoured the Infirm, relieved the Distressed, comforted the Sorrowful, and guided the Ignorant? (MC 1662, 281)

have you upholden an Antient Family from sinking? (MC 1662, 281)

until they *have had five or six husband and wives* (MC 1662, 282/ 283)

your Rhymes *have named* you already, and so prevented me. (MC 1662, 288)

Have you seen her, Mother Matron? (MC 1662, 291)

a friend of mine *hath seen* her. (MC 1662, 291)
Her Fame *hath out-run* your Intelligence (MC 1662, 291)
but *have you seen* her? (MC 1662, 291)
Have you seen her? (MC 1662, 292)
Have you seen her, Monsieur Sensuality? (MC 1662, 292)
I *have spoke* the troth (MC 1662, 292)
I must confess I *have had* some such thoughts (MC 1662, 293)
yet I *have observed*, that ... (MC 1662, 293)
which I *have brought* you in the Chest of my Heart, (MC 1662, 294)
women *have conquer 'd* the wisest man, (MC 1662, 295)
This Ale *hath heat* her into a Poetical height (MC 1662, 297)
have you freely pardon 'd and forgiven me my faults? (MC 1662, 297)
There are none that *have offended* what they love (MC 1662, 297)
it was so long since, as she *hath quite forgot* it; as for her innocence (MC 1662, 300)
after they *have buried* their first Wife (MC 1662, 303)
you *have seen* the rare Beauty (MC 1662, 303)
What Message *hath Mother Matron sent* to me? (MC 1662, 304)
She *hath sent* your Worship a Letter (MC 1662, 304)
I am forty time *hath made* her such a creature (MC 1662, 305)
will tear this letter that *hath deceived* me (MC 1662, 306)
or means as this is, *hath got* many times good success amongst Ladies (MC 1662, 306)
when Death *hath extinguish 'd* the Senses. (MC 1662, 307)
who *hath had* the trial or experience of the truth of it? (MC 1662, 307)
my man *hath had* better fortune than his Master (MC 1662, 307)
he *hath had* youth to entertain (MC 1662, 307)
you *have drawn* me forth of the salt Satyrical Sea (MC 1662, 308)
I *have brought* you a Letter from Monsieur Frisk (MC 1662, 309)
what comfort he *hath sent* you (MC 1662, 309)
thou happy Paper, that *hast receiv 'd* the pressure of this hand! (MC 1662, 309)
O thou my cruel AEneas *hast slain* me! (MC 1662, 370 (original mistake/ should be 310))
I *have seen* Mademoiselle la Belle (MC 1662, 310)

her careful Father *hath carry'd her away* into the Country (MC 1662, 310)
we *have heard* that (MC 1662, 312)
have you catch'd him? (MC 1662, 312)
we *have lost* her (MC 1662, 313)
have you deceived us, or not? (MC 1662, 314)
I *have not deceived* you (MC 1662, 314)
I *have discharged* your trust, and *have brought* your designs to pass (MC 1662, 314)
you *have prov'd* your self a Fool (MC 1662, 314)
we *have lost* our sweet revenge (MC 1662, 315)
to see what fools they *have made* you (MC 1662, 315)
what Message *have you brought* me now? (MC 1662, 316)
she *hath sent* you two hundred pounds to buy you a Nag (MC 1662, 316)
I *have seen* her tell the money in the bags (MC 1662, 316)
Hath thy Father sent thee money? (MC 1662, 325)
he *hath sent* me word (MC 1662, 325)
before you *have try'd* them (MC 1662, 326)
Mad-men *have lost* their Reason (MC 1662, 327)
If Jove *hath not given* them rational fowls (MC 1662, 327)
Nature *hath given* them beautiful bodies (MC 1662, 327)
if they *have not learn'd* the rules of Logick (MC 1662, 328)
I *have increas'd* my Family since you went from home (MC 1662, 328)
your Sisters Beauty *hath got* me another Son (MC 1662, 328)
they *have taken* a surfet of our company (MC 1662, 330)
I *have marry'd* her very well for your advantage (MC 1662, 331)
there is no Prince that *hath had* the like good fortune ... (MC 1662, 332)
so none *have had* the like Generosities as they had (MC 1662, 332)
I *have surpriz'd* you with my sudden coming in (MC 1662, 333)
You *have us'd* your self so much to dissembling Courtships ... (MC 1662, 333)
I *have read* some few books (MC 1662, 335)
I *have not studied* Logick nor Rhetorick (MC 1662, 335)
I *have read* History, and such like books (MC 1662, 335)

I *have not got* their Speeches by heart (MC 1662, 335)
neither *have I studied* the Morals (MC 1662, 335)
he *hath writ* the thoughts of some Commanders and others (MC 1662, 336)
I *have heard* a Tale of one of his like Profession (MC 1662, 336)
to follow the practice of his Profession, *hath sweeten'd* his pen (MC 1662, 336)
or *hath dip'd* his pen in vinegar and gall (MC 1662, 336)
he *hath made* the Gods to speak so (MC 1662, 337)
he *hath not fitted* his terms of Language proper to those ... (MC 1662, 337)
I *have observ'd* that one pen may blur a Reputation (MC 1662, 338)
before you *have seen* your Mistris? (MC 1662, 342)
Now you *have seen* your Mistris (MC 1662, 344)
one that *hath had* his liberty so much (MC 1662, 344)
Nan *hath not given* her a Spanish Fig! (MC 1662, 345)
How well they *have match'd* their Child! (MC 1662, 347)
you *have prevented* me (MC 1662, 349)
Heaven *hath taught* that Doctrine (MC 1662, 350)
before she *hath thoroughly seen* it (MC 1662, 351)
because she *hath heard* you were pleased heretofore to favour me (MC 1662, 354)
I *have pass'd* my word that she shall stay (MC 1662, 355)
I *have sworn* an Oath that she shall go away (MC 1662, 355)
I *have made* a running match betwixt Monsieur la Whips Nag (MC 1662, 359)
Hath not your Barb run the Race? (MC 1662, 360)
I *have appointed* a meeting (MC 1662, 363)
she *hath brought* me into a Consumption (MC 1662, 363)
the News that his Barb *hath won* the Race (MC 1662, 363)
Monsieur Frere *hath most wickedly kill'd* himself. (MC 1662, 365)
he *hath behav'd* himself so wisely (MC 1662, 369)
he *hath gained* the favour of the Emperour (MC 1662, 369)
he *hath left* but one only Child (MC 1662, 370)
She *hath vow'd* it (MC 1662, 370)
the wisest men that ever were, *have given* both themselves (MC 1662, 371)

she *hath given* me never a Husband (MC 1662, 374)
he *hath made* such a beneficial Journey (MC 1662, 377)
your Beauty *hath wounded* my heart, *imprisoned* my senses, and *hath inslav'd* my soul (MC 1662, 378)
my Father, ... *hath left* me another mans Fool for an Annuity (MC 1662, 379)
I *have not seen* her these two days (MC 1662, 380)
I *have shunn'd* her company as much as I could (MC 1662, 380)
I *have not seen* you these three days (MC 1662, 381)
Ladies *have judged* me handsom (MC 1662, 382)
(Ladies) *have given* me favours (MC 1662, 382)
they *have wooed* my love with great Expences (MC 1662, 382)
many of your Sex *have courted* me (MC 1662, 382)
Hath dazel'd him, and *struck* him dumb with Love (MC 1662, 383)
Nature *hath made* women and children to have restless spirits (MC 1662, 386)
Hath your Father concluded the match with him? (MC 1662, 387)
if Cupid *hath wounded* you with his golden Arrows (MC 1662, 388)
he *hath shot* me with those that are headed with lead (MC 1662, 388)
you *have taught* me ... (MC 1662, 388)
your Mistris *hath learn'd* your mind so perfectly (MC 1662, 389)
as she *hath work'd out* her designs skilfully (MC 1662, 389)
in that you *have preferr'd* me in your choise (MC 1662, 391)
I *have heard* that thoughts are free (MC 1662, 392)
I confess I *have practis'd* silence (MC 1662, 392)
self-love and great desire *hath brib'd* my Tongue (MC 1662, 394)
she *hath so afflicted* her self, ... (MC 1662, 395)
the Wit wherewith Nature, Time, and Education *hath endu'd* my tender brains (MC 1662, 395)
She *hath cast away her self* (MC 1662, 396)
Nature *hath furnish'd* you with all store (MC 1662, 396)
I *have heard* Heaven protects the Innocent (MC 1662, 397)
some Accident *hath hinder'd* him (MC 1662, 400)
they *have plagued* me (MC 1662, 402)
he *hath lost* his money (MC 1662, 403)

I *have lost* my stomack (MC 1662, 404)
I *have heard* that (MC 1662, 404)
how *have they wronged* thee heretofore (MC 1662, 407)
I *have got* two (MC 1662, 407)
He *hath affronted* me (MC 1662, 409)
to see if we can descry whether he *hath cloven* feet or not? (MC 1662, 410)
You *have cozen'd* me of my Mistris (MC 1662, 410)
I *have won* her saitley and honestly (MC 1662, 410)
you *have heard* that the old Prince of Grandy had two Sons (MC 1662, 414)
I *have so streight* a shooe (MC 1662, 417)
I *have not seen* you since you were married. (MC 1662, 418)
she *hath had* a hard bargain (MC 1662, 418)
she *hath had* a sore Labour (MC 1662, 418)
What *hath God sent* her? (MC 1662, 418)
I *have known* a Bridegroom leer her the next day he was married (MC 1662, 419)
How long have you served me? (MC 1662, 425)
Your Worships Steward *hath wrong'd* me. (MC 1662, 425)
How hath he wrong'd thee? (MC 1662, 425)
you *have not heard* whether she is discreet ...? (MC 1662, 425)
it *hath almost depriv'd* me of my Reason (MC 1662, 427)
she *hath had*, to my knowledge, two new pair of shooes ... (MC 1662, 427)
you, my Children, *have lost* a good Mother (MC 1662, 429)
who *hath taken* great pains all the time of your Mothers sickness (MC 1662, 429)
the Fates *have conspired against* me (MC 1662, 430)
Have you found out the Gentlemans lodging? (MC 1662, 430)
I *have forgot* it (MC 1662, 431)
the wrongs he *hath done* me are so great and heavy (MC 1662, 431)
the Gentleman *hath brought* such Newes as *hath banished* the Bridegroom from the Company (MC 1662, 433)
as your News *hath done* his Heart (MC 1662, 435)
we *have invited* you rather to your trouble, than [...] (MC 1662, 435)

the Muses *have kept* you company (MC 1662, 437)
where I *have heard* little Robin Red-breast sing (MC 1662, 438)
my Falshood *hath kill'd* a fair young Lady (MC 1662, 439)
Death *hath stopt* the mouth of the one (MC 1662, 440)
Hath Nature perfum'd him, or Art? (MC 1662, 441)
I think them Minerva's Loom, which *hath inter-weav'd* several Objects (MC 1662, 441)
your love *hath made* him a most Heavenly Creature (MC 1662, 442)
you *have brought* the lively spirits into it again (MC 1662, 442)
(our house,) which fright *hath unstopt* the Sluce-passages, and *dispers'd* the Vapour (MC 1662, 444)
if their sighting *hath cured* you (MC 1662, 444)
my Lady *hath eat* it (MC 1662, 445)
I *have brought* you to this Lady (MC 1662, 446)
A sudden passion *hath surrounded* my Heart, and *hath surprized* my Senses (MC 1662, 446)
his vomiting *hath so fumed* the room (MC 1662, 447)
you *have heard* he is kill'd (MC 1662, 449)
I *have heard* no such thing (MC 1662, 449)
if he *hath made* her his wife before he made her his bedfellow (MC 1662, 450)
my Lady *hath sent* me to know how your Worship is in health (MC 1662, 452)
she *hath sent* me to guard (MC 1662, 452)
and (she) *hath sent* one of the Foot-boys to bring ... (MC 1662, 452)
my Master *hath sold* most of his Estate at several times, and *hath spent* the money in Drink and Whores,
and *hath lost* it at play (MC 1662, 454)
he *hath sent* for all his Plate to play away, her Jewels were pawn'd before (MC 1662, 454)
my Lady *hath given* us warning to be gone (MC 1662, 455)
you *have done* the fellow wrong (MC 1662, 456)
our Civil and Divine Laws *have forbid* the use of Varieties (MC 1662, 458)
they *have secured* mens jealousies (MC 1662, 459)
I *have given* you warning twice (MC 1662, 459)
Monsieur Amorous *hath provided* a great and costly Banquet for you (MC 1662, 460)
He *hath not only forsaken* me, but *forgot* me (MC 1662, 461)
I *have heard of* many that (MC 1662, 461)

the fire-lock of their anger ..., but *hath surprized* my brain by their sudden assault, and *hath blown up*
the Magazines of my Contemplations (MC 1662, 464)
thy Sister fool *hath beaten* her Maid fool (MC 1662, 464)
Have you returned his Visit? (MC 1662, 466)
Have not you heard that my Master *hath had* a Quarrel, and is wounded? (MC 1662, 468)
I *have also heard*, that one of them he beat, swears to be revenged. (MC 1662, 468)
my Lady (Ioan says) *hath left* those follies (MC 1662, 468)
she *hath heard of* it already (MC 1662, 469)
the hot Cloath you laid to your eyes *hath so[...]'d out* the redness (MC 1662, 471)
we *have discharged* our parts (MC 1662, 472)
I *have considered* it (MC 1662, 476)
the Priest that *hath new married* us (MC 1662, 477)
our friend that *hath joyned* us in a loving friendship again (MC 1662, 477)
O this effeminate sickness *hath disgraced* me (MC 1662, 478)
as Pallas, that *hath defended* me with a prudent courage (MC 1662, 478)
I *have done* you service worthy a reward (MC 1662, 478)
you *have made* me miserably unhappy (MC 1662, 482)
Fortune *hath undone* me (MC 1662, 482)
your deboysteries *have undone* you (MC 1662, 482)
I *have had* the Honour to see your Lady two or three times (MC 1662, 482)
let friends *have now taken care of* her and her Children (MC 1662, 485)
nature *hath not matcht* their dispositions (MC 1662, 487)
or *have my sorrows disfigur'd* it so much, ...? (MC 1662, 488)
I *have acted* the design of my Travel (MC 1662, 488)
have I behaved my self so indiscreetly (MC 1662, 492)
I *have heard* so much of their fame (MC 1662, 492)
O my Senses *have betrayed* my mind (MC 1662, 493)
Envy and Spight *have bred* Sophistry (MC 1662, 495)
I *have uncivilly tyred* your Stomacks with a long fast (MC 1662, 501)
whether you *have forsaken* me or not (MC 1662, 501)
I *have not forsaken* you (MC 1662, 501)

you *have forsaken* me (MC 1662, 517)
I *have not seen* you these two years (MC 1662, 519)
I *have killed* him (MC 1662, 519)
you *have so fired* my Spirits (MC 1662, 520)
this Gentleman *hath lead* Armies (MC 1662, 521)
the fame of your Beauty and Virtue *hath drawn* me hither (MC 1662, 522)
Nature *hath outwrought* her self (MC 1662, 523)
your Eyes that *have contracted* me into a beautifull form (MC 1662, 523)
than unto Nature that *hath made* me of a vulgar shape (MC 1662, 523)
You *have Inthroned* me with your Favours (MC 1662, 523)
they *have chose* Husbands out of the numbers of there Suters (MC 1662, 524)
she it seems *hath declared* she will never marry (MC 1662, 524)
who *hath bred* him to be as foolish as himself (MC 1662, 531)
I *have lost* the love of my only Brother (MC 1662, 532)
he *hath not seen* him in seven years (MC 1662, 534)
my Brother *hath sent* his Son to Travel for seven years (MC 1662, 534)
the Laws *have disanulled* the marriage (MC 1662, 536)
the Arch-Princes power ..., *hath corrupted* the Laws, and *caused* Injustice (MC 1662, 536)
I *have had* such a misfortune as never was (MC 1662, 539)
whereupon he *hath broak* the agreement (MC 1662, 539)
as the Chair *hath done* me (MC 1662, 539)
as the Chair *hath bore* me (MC 1662, 539)
the fates I hope as a blessing to me, *have made* the Chair (MC 1662, 539)
have you heard of your Husbands marriage? (MC 1662, 540)
the Arch-Prince *hath sent* a Messenger (MC 1662, 540)
Nature *hath drest* her in (MC 1662, 540)
the Law *hath made* a divorce (MC 1662, 541)
Death *hath not dissolved* the marriage (MC 1662, 541)
Heaven *hath given* you Virtue (MC 1662, 541)
the law *hath set* my person free (MC 1662, 541)
the Laws *have proved* it (MC 1662, 542)

have not you made me unhappy, ...? (MC 1662, 542)
his Conscience *hath acquitted him, and set him free* (MC 1662, 543)
I *have had* misfortunes enough to trouble my life (MC 1662, 544)
I *have thought of* a way (MC 1662, 544)
have you saved the life of my Chair? (MC 1662, 544)
I *have got* the Green-Sickness (MC 1662, 544)
she *hath not made* her Vows yet (MC 1662, 546)
Have you seen the new Devote yet? (MC 1662, 547)
she *hath left* a Son and Heir to (MC 1662, 548)
my Father *hath found* my Chair (MC 1662, 549)
he *hath had* two wives (MC 1662, 550)
?I have pondered of it ever since I was last Married (MC 1662, 551)
you *have sworn* it (MC 1662, 551)
he *hath left* a Son (MC 1662, 552)
he *hath had* good Fortune (MC 1662, 552)
the Laws *have quitted* him of one (MC 1662, 552)
You *have vowed* Chastity (MC 1662, 553)
you *have hindered* our Deaths (MC 1662, 554)
who *hath brought up* this foolish new Order? (MC 1662, 555)
who are re-married, and *have both vowed* Chastity in marriage, and an Incloystered life, and *have taken*
a Religious Habit. (MC 1662, 555)
I *have left* him a Grand-Son Sir to be a comfort to him (MC 1662, 556)
I *have made* a Vow not to play for money (MC 1662, 558)
those that ..., *have hazarded* lives, and *lost* their liberties and Estates (MC 1662, 559)
a Company of sociable Ladyes and gallants, that *have made* a meeting some league of (MC 1662, 560)
Have you seen Monsieur Thesis Book of Poems that...? (MC 1662, 561)
he *hath only new placed* the words (MC 1662, 561)
he *hath imitated* him (MC 1662, 561)
as I *have told* you (MC 1662, 561)
some 'tis said *have made* gold (MC 1662, 561)
he *hath out-wrought* Nature (MC 1662, 561)

such time as they *have vomitted out* all their wealth (MC 1662, 562)
those that ..., and *have had* much experience (MC 1662, 563)
I hear you *have forsaken* me (MC 1662, 563)
I *have heard* many Nursery Maids give so sharp (MC 1662, 565)
you *have chosen* an honourable Profession (MC 1662, 567)
Some *have thought* the World was but as Stage (MC 1662, 567)
I *have felt* some Ayres as hot (MC 1662, 568)
I *have earned* an Angel amongst them (MC 1662, 573)
as I *have told* you (MC 1662, 574)
I *have observed* that when an old Ballad is plainly sung (MC 1662, 574)
How have you employed the ten shillings got by singing? (MC 1662, 575)
I *have heard* that (MC 1662, 579)
as the General *hath showed* himself a good Souldier (MC 1662, 580)
so he *hath shownen* himself a wise man (MC 1662, 580)
he *hath settled* and *ordered* his House and Family (MC 1662, 580)
Nature *hath made* women like China (MC 1662, 581)
you *have used* so much Rhetorick to perswade (MC 1662, 582)
as you *have left* me none to deny you (MC 1662, 582)
the Company of good fellows, which *hath appointed* a meeting (MC 1662, 582)
some affairs which the Lord General *hath employed* me in (MC 1662, 582)
you *have instructed* us so well, and *have chid* us so handsomely (MC 1662, 584)
I *have heard* our Generals Lady goeth ... to the Wars (MC 1662, 584)
we *have lived* a married pair above these thirty years (MC 1662, 586)
the Masculine Sex *hath separated* us, and *cast* us out of their Companyes (MC 1662, 587)
their coldness *hath nipt* the blood out of your Cheeks and Lips (MC 1662, 589)
(men) *have felt* no more harm (MC 1662, 590)
you *have heard* these Laws or Orders (MC 1662, 593)
such time as we *have made* our selves ready to march (MC 1662, 594)
some *have lost* their Husbands (MC 1662, 595)
the Masculine Army *have recovered* strength (MC 1662, 596)
If your Ladyship *hath not heard of* Monsieur la Hardy's Death (MC 1662, 597)

Grief *hath stopt* her breath (MC 1662, 598)
he *hath put* a Deputy in his place to command in chief (MC 1662, 599)
thy tears *have almost washt out* the memory of what I was to say (MC 1662, 599)
those Servants that are old, and *have spent* their youth (MC 1662, 599)
you *have not eaten* any thing since the beginning of your sorrow (MC 1662, 604)
I *have heard* sorrow is dry, *but never heard* it was hungry (MC 1662, 604)
I *have seen* her (MC 1662, 608)
you *have heard* how our Army was forced to fight (MC 1662, 609)
my Lady *hath sold* all my Patrons Horses (MC 1662, 610)
the rest of the Commanders *have sent* you and your Heroicks a Letter (MC 1662, 616)
you *have brought* your Tyrants to be your Slaves (MC 1662, 617)
those that thought you a hindrance *have felt* your assistance (MC 1662, 617)
by our actions of War we *have proved* our selves to be every way equal with men (MC 1662, 617)
that we *have not neglected* our good Fortune (MC 1662, 617)
we *have laid* siege to so considerable a Fort (MC 1662, 617)
we *have got* honour enough in the Battel we fought (MC 1662, 617)
they *have made* a promise to marry any as yet (MC 1662, 618)
I *have had* so great a wind in my Stomack (MC 1662, 620)
it *hath troubled* me very much (MC 1662, 620)
you *have eaten* some meat that disgests not well (MC 1662, 620)
as she *hath invited* you (MC 1662, 624)
she *hath married* a very young man (MC 1662, 625)
all the Masculine Commanders *have presented* all the Female Commanders (MC 1662, 627)
she *hath brought* Articles (MC 1662, 630)
thy Lady is dead, and *hath left* thee a thousand pound (MC 1662, 633)
my young Master *hath robbed* me of all (MC 1662, 633)
I *have seen* so much sorrow in my Lady (MC 1662, 633)
(the Lady Victoria) *hath had* publick Audience (MC 1662, 633)
the Lady Victoria and her she Officers and Commanders *have distributed* all their spoils got in these
Wars (MC 1662, 633)
he *hath taken* the power from me (MC 1662, 636)

marriage *hath intralld* her (MC 1662, 637)
 you *have lost* your Kingdome (MC 1662, 638)
 I *have lost* my Dukedom (MC 1662, 640)
 the Duke *hath married* another Lady (MC 1662, 641)
Have I married you who was a mean fellow ...? (MC 1662, 642)
have not I made you a Prince, and you to deny to pay my Debts? (MC 1662, 642)
Have I not inriched you with Titles? (MC 1662, 642)
Have you seen the Imaginary Queen yet?
 the Duke of Inconstancy *hath forsaken* our Lady (MC 1662, 649)
 the Earl Undone *hath married* Mistriss Tip-tape (MC 1662, 649)
 the Duke of Inconstancy *hath forsaken* his Comical Dutchess (MC 1662, 650)
 you *have heard* that (MC 1662, 656)
 a company of young Gentlemen *have set up* an Academy (MC 1662, 656)
 they *have made* that Room (MC 1662, 657)
 if they *have not done* speaking already (MC 1662, 658)
 I *have left* the key in the Celar door (MC 1662, 662)
 a Regiment of Gentlemen *have bought* every one of them a Trumpet (MC 1662, 675)
 the Ladies of the Academy *have sent* me unto you (MC 1662, 678)
 The cause is, that ..., but *have barricadoed* their Gats against us, and *have incloystred* themselves from
 us (MC 1662, 679)
 these Ladies *have not vowed* Virginity, or are they incloystred (MC 1662, 679)
 the young Ladies *have learn'd* so much Duty and Obedience (MC 1662, 679)

1.2 With an Intransitive Verbs (denoting an action or occurrence, a change from one state or position to another, an ongoing state or condition)

....., but as I *have heard*, which reports makes me desire to be acquainted with them. (MC 1662, 15)
 such a deep melancholly *have seized* on her (MC 1662, 15)
 the disgrace I *have received* thereby (MC 1662, 16)
 the rate you *have lost* (MC 1662, 17)
 I *have once begun* (MC 1662, 17)
 as I *have heard*, will rob Pilgrims soonest (MC 1662, 18)

I *have not arrived* to a learning degree of age (MC 1662, 20)
I *have learn'd* to get my living (MC 1662, 20)
you *have learn'd* to beg well (MC 1662, 20)
We... *have lived* upon the Stocks of others.
the Lady Wagtail, and other Ladies, *have sent* to know (MC 1662, 22)
you *have studied* to little purpose. (MC 1662, 30)
an imperfection of nature, which I *have strove* against (MC 1662, 34)
He *hath writ* here (MC 1662, 34)
(... her), who perchance *have watch'd* to meet him (MC 1662, 38)
all the torment that nature *hath made*, or art (*hath*) *invented* (MC 1662, 39)
our Generals Page ..., (*hath*) *spoke* so wittily, ... (MC 1662, 44)
they *have recruited* into a numerous body (MC 1662, 44)
The honours they *have given* (to) me (MC 1662, 51)
Have not I answered? (MC 1662, 58)
what a weight you *have taken* from my soul (MC 1662, 60)
I *have travelled* far, *observed much*, (MC 1662, 60)
I *have (promised)*, my Lord (MC 1662, 63)
hearing who she *hath married* (MC 1662, 68)
the King *hath promised* to place my Titles on thee (MC 1662, 68)
as I *have heard* (MC 1662, 70)
You *have declared* against marriage (MC 1662, 75)
we *have done* (MC 1662, 77)
it *hath crept* thorough the key-hole of my eares (MC 1662, 80)
(it) *hath got* into my head (MC 1662, 80)
who *hath lost* at play (MC 1662, 83)
who *hath won* (MC 1662, 83)
I *have travelled* thorough all the Town (MC 1662, 88)
(I) *have inquired* of every one I could speak to (MC 1662, 88)
death, or love, *hath swallowed down* into his Stomach (MC 1662, 88)
what I *have said* (MC 1662, 89)
the architectour *hath newly begun* to build (MC 1662, 90)

I *have met* with none (MC 1662, 97/ 93)
 you *have answered* so well (MC 1662, 99/ 95)
 the love you *have placed* on me (MC 1662, 102/ 98)
 I *have had* since I came (MC 1662, 105/ 101)
 Fortune and Fates *hath joyned* to make me happy (MC 1662, 115/ 111)
 you *have sent* for me to play the wanton (MC 1662, 116/ 112)
 any man she *hath made* before him (MC 1662, 117 /113)
 nature and education *hath joyned* together in my tender years (MC 1662, 131 (127))
 the foot of fame *hath trod* upon the tongue of envy (MC 1662, 132 (128))
 I *have thought* of that (MC 1662, 132 (128))
 which *hath grown up* with my Age (MC 1662, 140 (136))
 if I *have erred* in my endeavours (MC 1662, 153 (149))
 which I *have wrought*, and *spun out* of my brain (MC 1662, 168 (164))
 those mourning Thoughts I *have cast off* (MC 1662, 175 (171))
 (the greatest cause is), ... which the Enemy *hath seized* on (MC 1662, 185)
have I lived to see your Grandfather (MC 1662, 188)
 the rarest Beauty that I *have seen* (MC 1662, 189)
 the greatest Wit that I *have heard of* (MC 1662, 189)
 he *hath spoke* (MC 1662, 197)
 I *have done*. (MC 1662, 199)
 the most useless sense that Nature *hath made*, is hearing (MC 1662, 205)
 a beggar in scratching where a louse *hath bit* (past tense used as past participle). (MC 1662, 205)
 they *have put* to me (MC 1662, 207)
 Time ..., nor (*hath*) *fed upon* my flesh (MC 1662, 209)
 I am like a house which Time *hath not fully finished*, nor Education throughly *furnished*. (MC 1662, 209)
 I *have undertaken* to make you a sociable Lady (MC 1662, 210)
 you *have learned* (MC 1662, 214)
 (my infancy) which *hath grown up* with my yeares (MC 1662, 214)
 the gods are with me, and will assist me, and *have promised* to give you victory (MC 1662, 222)
 they ..., (*have*) *drawn* to it by your humility (MC 1662, 222)

Her words *have shot* through my soul, (MC 1662, 227)
 I to use her so basely as I *have done!* (MC 1662, 227)
 truth *hath dictated* to my tongue. (MC 1662, 228)
 I will have something more out of thee than I *have had* (MC 1662, 246)
 Thou *hast spoke* so well, and *hast made* so learned a Speech (MC 1662, 252)
 who seem to have the meanest souls of all the Creatures Nature *hath made* (MC 1662, 254)
 is like as a Posie which Love *hath bound up* into one Bucket (MC 1662, 254)
 What company *have you met* withall, that hath caused you to break your Word with us (MC 1662, 257)
 whom I *have heard* is a most beautiful Lady (MC 1662, 258)
 Some foolish Son of a miserable Father, who *hath spared* from his back and belly (MC 1662, 261)
 you *have thought* of me (MC 1662, 263)
 the Ladies will be horrible angry I *have stayd* so long (MC 1662, 266)
 to judge of a Poem which they *have made* amongst themselves (MC 1662, 270)
 they would see the wrinkles Time *hath made* (MC 1662, 272)
 he *hath practiced* long (MC 1662, 273)
 It doth not seem so by the Challenge you *have brought* (MC 1662, 275)
 Monsieur Satyirical *hath vouchsaf'd* to return you an Answer (MC 1662, 277)
 Now you *have bragg'd* of your self (MC 1662, 279)
Have you gone to the Wars, and fought? (MC 1662, 279)
 such as they *have wanted* (MC 1662, 280)
Hath your Fame flown beyond Euripides, ...? (MC 1662, 280)
Have you not exacted unjustly, *judged* partially, *accused* falsly, *betrayed* treacherously, *kept* wrongfully,
took forcibly? (MC 1662, 280)
Have you witnessed for Truth, *pleaded* for Right, and *stood* for the defenceless? (MC 1662, 280)
 they *have lasted* in great Esteem and Admiration (MC 1662, 286)
 we *have Rhym'd* of none but the fair Months as yet (MC 1662, 287)
 I *have heard* of her Beauty. (MC 1662, 292)
 as of such subjects as they *have read out* of dead authors (MC 1662, 293)
 the Poetical Duel *hath ended* in Friendship, (MC 1662, 295)
Have not I liv'd long enough in the World to be able to govern my self, ...? (MC 1662, 296)
 I *have watch'd and long'd* for your Return above two hours (MC 1662, 309)

they *have not* (MC 1662, 326)
they *have written* not only partially, but falsly (MC 1662, 336)
As for particular Families some Camden *hath mistaken* (MC 1662, 336)
some of Antient Descent he *hath not mention'd* (MC 1662, 336)
some he *hath falsly mention'd* (MC 1662, 336)
he *hath done* (MC 1662, 336)
he *hath pass'd over* (MC 1662, 336)
have not some Writers spoke well of Nero...? (MC 1662, 338)
have not some Writers done the like for Claudius ...?(MC 1662, 338)
have not some Writers writ ill, and *have indeavour'd* to blot ...?(MC 1662, 338)
I *have placed* on him whilst I can master it (MC 1662, 346)
those foolish binding Laws which frozen men *have made* (MC 1662, 349)
to draw off those affections you *have placed upon* him (MC 1662, 350)
until I *have spoke* with my wife (MC 1662, 354)
before I *have done* (MC 1662, 356)
I *have staid* too long (MC 1662, 363)
the most Eloquent Orators that ever were, *have spoke* ... (MC 1662, 371)
which rewards he *hath found* so full and plentiful (MC 1662, 377)
whatsoever you *have said* (MC 1662, 381)
There is a Gentleman that *hath come* two or three times (MC 1662, 386)
(he) *hath look'd up* to my Chamber-window (MC 1662, 386)
Hath your Father spoke to you of him? (MC 1662, 387)
our loves *have grown* to their full maturity (MC 1662, 388)
I confess the Amorous Addresses I *have made* to other Women (MC 1662, 389)
I *have strayed* in my Actions (MC 1662, 389)
the more faults they *have committed* (MC 1662, 392)
have you inquir'd of her Maid as I bid you, ...? (MC 1662, 395)
She ..., and *hath so wept and sigh'd* (MC 1662, 395)
all the good seeds that Nature and Education *hath sown* in me, and *sprouted* forth in bud (MC 1662, 396)
her Judgment *hath err'd* in her choise (MC 1662, 397)
you *have chosen out* of a Labyrinth (MC 1662, 398)

have I promised more than well I can perform (MC 1662, 412)
to spoil that good we *have done* (MC 1662, 417)
he *hath heard* of the death of a Friend (MC 1662, 433)
as her Betters *have done* before her (MC 1662, 433)
what you *have erred* by Nature (MC 1662, 439)
you *have repaired* by Fortunes favour (MC 1662, 439)
what a disquietous house *have we had!* (MC 1662, 443)
this delicious kiss that I *have taken* from your hand (MC 1662, 446)
Nature *have prescribed* (MC 1662, 453)
as he *hath prov'd* to me (MC 1662, 461)
the fire-lock of their anger *hath shot into* my Ears, giving me no warning to baracade them up, ...; (MC
1662, 464)
I *have cry'd* (MC 1662, 471)
what they *have enjoyed* they despise (MC 1662, 476)
if it be that life you *have defended*, what is it? (MC 1662, 478)
I *have sent* two or three times to his Lodging (MC 1662, 482)
what *hath my furious passion done* (MC 1662, 484)
he *hath made* an hundred within this week (MC 1662, 485)
that is the phrase to all those that *have fought* (MC 1662, 498)
the Bond that Love *hath made* (MC 1662, 517)
he *hath studied* as most Gentlemen do (MC 1662, 521)
than Time *hath made* (MC 1662, 522)
My Lord *hath sent* for his Son to come home (MC 1662, 537)
my Father for anger *hath vowed* to break or burn my Chair (MC 1662, 539)
the Lady Perfection *hath entered* into a Religious Order (MC 1662, 548)
he *hath not smiled* this nine years (MC 1662, 550)
I *have so.* (MC 1662, 553)
he may prove as obedient to him as I *have done* (MC 1662, 556)
Art cannot out-do Nature, nor do as Nature *hath done*, and doth do (MC 1662, 561)
as Homer *hath done* (MC 1662, 561)
those that *have lived* long, ... (MC 1662, 563)

If you *have talk'd* so seldome, and *have learn'd* so little (MC 1662, 563)
I *have learn'd* as much as my years could imbrace (MC 1662, 563)
that which I *have heard of* but could never see (MC 1662, 569)
that Nature *hath made* (MC 1662, 570)
coming out of my way so far as I *have done* to see you (MC 1662, 572)
in these latter times I *have heard* in France (MC 1662, 574)
the settlement he *hath made*, in what he hath to leave behind him (MC 1662, 580)
He *hath so*, (MC 1662, 580)
all the married women you *have heard or read of* (MC 1662, 581)
those women that *have staid* at home will laugh at us in our return (MC 1662, 587)
Your Ladyship *hath forgotten* to give order for blacks. (MC 1662, 601)
if I had as many lives to dispose of as I *have lived* years (MC 1662, 601)
I *have interred* my Husbands body (MC 1662, 601)
we *have supplied* by industry (MC 1662, 617)
what we *have done* (MC 1662, 617)
what he *hath lost* in his person (MC 1662, 618)
he *hath gained* in his understanding (MC 1662, 618)
I *have grieved* mightily for my dead Husband rest his Soul (MC 1662, 621)
all the Kingdome of Faction *hath submitted* to the Kingdome of Reformation (MC 1662, 626)
do not you hear what privileges and honours the King and his Counsel *hath resolved and agreed upon*
to be given to the Female Army (MC 1662, 627)
he *hath got* by his marring you (MC 1662, 636)
the Enemy *hath got into* the heart of the Kingdome (MC 1662, 638)
I *have bestowed upon* you (MC 1662, 642)
she *hath travelled* most of all Europe over (MC 1662, 646)
as high as she *hath done* (MC 1662, 649)
They *have done* for this time (MC 1662, 658)
she *hath not profited* much (MC 1662, 665)
as they *have sworn* to leave off talking (MC 1662, 671)
as what the men *have said* (MC 1662, 672)

1.3 With *been*, Past Participle of *be* verb (functioning as a main verb)

Why, Ladies *have been* in Tavernes before now. (MC 1662, 5)

For he *hath been* out of the Kingdom this 7. yeares; (MC 1662, 7)

O in what a torment I *have been in*; (MC 1662, 10)

after you *have been* up an hour and half, ...; (MC 1662, 23)

for your bounty *hath been* above my hopes, (MC 1662, 26)

but when he *hath been* here a little while, (MC 1662, 30)

and (he) *hath been* so this twelve years and (MC 1662, 31)

what I *have been* since I came to you. (MC 1662, 56)

for I *have been out* of the Town, and (have) not heard of him. (MC 1662, 63)

that *have been* Fathers, (MC 1662, 64)

here of late my eyes *have been* like Egypt (MC 1662, 72)

since I *have been* in the Countrey (MC 1662, 101/ 97)

for I *have been* almost a mute hitherto (MC 1662, 102/ 98)

Where have you been? (MC 1662, 110/ 106)

I *have been* in search of you (MC 1662, 124 (120))

You *have been* more bountifull to me (MC 1662, 133 (129))

it *hath been* singular (MC 1662, 137 (133))

which was my dear Father, *hath been* industrious, carefull, prudent (MC 1662, 137 (133))

as she *hath been* to her. (MC 1662, 145 (141))

all the World may know how innocent I *have been* (MC 1662, 175 (171))

I *have been* false to my Marriage-bed (MC 1662, 176 (172))

you that *have been* so great a traveller (MC 1662, 189)

I *have been* there before now (MC 1662, 199)

Monsieur Amorous's visit *hath been* the cause of the death ... (MC 1662, 210)

I *have only been* the cause (MC 1662, 216)

have you been mad a hundred times, and recovered so often! (MC 1662, 219)

his Discourses *have been* my Tutors (MC 1662, 221)

his Example *hath and shall be* my Guide (MC 1662, 221)

you will be as weary of her as we *have been* (MC 1662, 237)

my wilde manners *have been* so rude to your Fair Sex (MC 1662, 241)

you *have been* either dead or deaf (MC 1662, 242)
I *have been* in the Country (MC 1662, 242)
since my Education *hath been* so negligent (MC 1662, 248)
you *have been* in love (MC 1662, 255)
Have you been at Monsieur Busie's house, ...? (MC 1662, 256)
I *have been* at his house. (MC 1662, 256)
pray tell us where you *have been*, and with whom. (MC 1662, 257)
I *have been* with as proper a Lady as any is in this City. (MC 1662, 257)
Nature *hath been* cruel to our Sex (MC 1662, 258)
with whom *have you been*? (MC 1662, 272)
I *have been* with a cloven-tongu'd Satyr (MC 1662, 272)
have you been so provident, as ...? (MC 1662, 280)
as to bring you to be more compliant to us men than you *have been*. (MC 1662, 292)
when I *have been* at my prayers (MC 1662, 293)
There *hath been* such a Skirmish, or rather a Battel. (MC 1662, 296)
those Women that *have been* once handsom, never grow ill-favour'd (MC 1662, 303)
I *have been* in Love with you (MC 1662, 305)
Monsieur Satyrical *hath been* to visit you, *hath he not*? (MC 1662, 312)
'tis when we *have been* too kind (MC 1662, 330)
there *have been* none so Heroical since their deaths (MC 1662, 338)
so there *have been* none so Generous (MC 1662, 338)
there *have been* Princes since their times (MC 1662, 338)
there *have been* none that had so noble souls as they had (MC 1662, 338)
she *hath been* a servant here ever since ... (MC 1662, 355)
I *have been* in love with you, and must enjoy you (MC 1662, 361)
where *have you been*, that you came later than you promis'd? (MC 1662, 377)
where do you think I *have been*? (MC 1662, 377)
I *have been* at a Silk-mans shop ... (MC 1662, 377)
I *have been* at all my Acquaintances Louses to seek thee out (MC 1662, 387)
there *hath been* a Gentleman this day at my Fathers house (MC 1662, 387)
How often *hath he been* with your Father? (MC 1662, 387)

more Antient Families would be buried in poverty than there *hath been* (MC 1662, 391)
have you been at Mistris Fondly's House? (MC 1662, 395)
some *have been* with Child as soon as they were married (MC 1662, 404)
Where *have you been*? (MC 1662, 420)
where *have you been*? (MC 1662, 438)
I *have been* in the Garden (MC 1662, 438)
My Husband *hath been* a long time abroad (MC 1662, 448)
I *have been* to seek you all the Town over (MC 1662, 468)
I *have not been* so long married as to give her time for Incontinency (MC 1662, 473)
nor *have I been* so ill a Husband as yet (MC 1662, 473)
or *have my actions been* so light (MC 1662, 492)
my birth and education *hath been* honest (MC 1662, 511)
so long *hath my Lord been* Embassadour here (MC 1662, 534)
my Lord *hath been* from his Country (MC 1662, 534)
he *hath been* with your Father (MC 1662, 535)
you *have been* a lover Son (MC 1662, 542)
the Lord Melancholy *hath been* to his Father (MC 1662, 543)
my life *hath been* a Hell (MC 1662, 551)
there are or *have been* but very few Poets that (MC 1662, 561)
as I *have been* (MC 1662, 563)
Where *have you been* Lady Censurer? (MC 1662, 573)
insomuch as my Mind *hath never been* at rest (MC 1662, 575)
for their *hath been* such arguing and disputing and contradiction amongst my Thoughts (MC 1662, 575)
there *hath been* examples (MC 1662, 583)
it *hath been* a practice by long Custome (MC 1662, 583)
there *have been* many women that *have not only been* Spectators (MC 1662, 583)
there *have been* so many of these Heroicks (MC 1662, 583)
Have you been with the King? (MC 1662, 587)
there *hath been* a Battel fought betwixt the two Armies (MC 1662, 595)
there *hath been* nothing acted since the last Battel (MC 1662, 598)
she *hath been* better (MC 1662, 608)

she is of that opinion which some *have been* of (MC 1662, 619)
 every Lords Wife shall take place of an Earls Wife that *hath not been* a Souldier (MC 1662, 632)
 a Barons Wife that *hath not been* a Souldier in the Army (MC 1662, 632)
 a Doctors Wife before an Esquires Wife that *hath not been* Souldiers in the Army (MC 1662, 632)
 a Yeomans Wife before a Citizens Wife that *hath not been* a Souldier in the Army (MC 1662, 632)
 all Trades-mens Wives that *have been* Souldiers in the Army (MC 1662, 632)
 The Lady Victoria *hath been* at Court (MC 1662, 633)
Have you been with the Lady I sent you to? (MC 1662, 637)
 I *have been* with mine (MC 1662, 640)
Have you seen the Imaginary Queen yet? (MC 1662, 644)
Have you been with her Highness since? (MC 1662, 650)
 he *hath been* in great humane Councils (MC 1662, 655)
 How long Madam *hath your Daughter been* in the Academy? (MC 1662, 665)

1.4 With *been*, Past Participle of *be verb* (functioning as an auxiliary verb)

1.4.1 With *been* and the Past Participle of Another Verb

for she that *hath been bred* with tenderness (MC 1662, 16)
 and that his valour *hath been proved* in the wars (MC 1662, 31)
 You *have been pleased* to profess a friendship to me, (MC 1662, 42)
 the injurie and disgrace that *hath been done* him; (MC 1662, 44)
 since I *have been acquainted* with Sir Peaceable Studious, (MC 1662, 63)
 and (he) *hath been gone* above this week. (MC 1662, 63)
 I *have been bred* to lead an Armie (MC 1662, 65)
 what Duels *hath been sought* (MC 1662, 83)
 but such materials as *hath been brought in* (MC 1662, 90)
 he *hath been beloved* (MC 1662, 98/ 94)
 I *have been bred up* so much, and so long (MC 1662, 101/ 97)
 it *hath been most miserably tormented* with doubts, fears, (MC 1662, 110/ 106)
 I *have been bred* industriously (MC 1662, 137 (133))
 for I *have been instructed* with as much knowledg as my yeares (MC 1662, 137 (133))

which *have been so often treated of*, (MC 1662, 141 (137))
I *have been taught*, none can be devirginated (MC 1662, 157 (153))
when it *hath been proved* by Witnesses? (MC 1662, 165 (161))
you *have been bred* with so much attendance (MC 1662, 187)
I *have been bred* purer than to meddle with the Apocrypha (MC 1662, 199)
you *have been bred* obscurely (MC 1662, 201)
my affection to merit *hath been ingrafted* into the root of my Infancy (MC 1662, 214)
I am her servant, and *have been maintain'd* by her Noble Family (MC 1662, 234)
She is a Lady, born from a Noble Stock, and *hath been choisely bred, but ruin'd* by misfortunes (MC
1662, 234)
she *hath been well Educated* (MC 1662, 237)
many *have been drowned* in their idle pastimes (MC 1662, 259)
those that *have been cruelly used* by your Sex (MC 1662, 263)
I *have not been kiss'd* by a young Gentleman above this twenty years (MC 1662, 266)
a Widow one that *hath been married* (MC 1662, 269)
when I *have been tormented* with a Devil? (MC 1662, 271)
thou *hast been Cashier'd* from Cupids Wars this thirty years. (MC 1662, 298)
I *have been very well entertain'd* by your man, (MC 1662, 307)
their days *have been rul'd, check'd and aw'd* by ... (MC 1662, 338)
she *hath been bred* and brought up to all Virtuosus (MC 1662, 370)
If he be not kind to her, and *hath been married* but two or three days (MC 1662, 401)
I *have been married* (MC 1662, 404)
you *have not been married* above three days (MC 1662, 404)
they *have been married* some time (MC 1662, 405)
I am not the first man that *hath been deceiv'd* by Women (MC 1662, 413)
she being the only first that *hath been wooed* so (MC 1662, 417)
that he *hath been married* a week (MC 1662, 418)
I, who *have been bred* at the Horn of Plenty (MC 1662, 435)
(that) *have been found* dead in their Beds (MC 1662, 461)
They *have been bred* together (MC 1662, 529)
they *have not been acquainted* with the Vanities (MC 1662, 529)

both my Love and Person *have been wedded* unto another man (MC 1662, 541)
you *have been wedded* to another man (MC 1662, 541)
I *have been long acquainted* with it (MC 1662, 543)
it *hath been long considered* (MC 1662, 551)
How long *have you been resolved* of leaving life? (MC 1662, 551)
I *have been extremely troubled* how to imploy it (MC 1662, 575)
such Horses as are usefull in War, such as *have been made* subject ... (MC 1662, 579)
to the hand and heel, that *have been taught* to Trot on the Hanches (MC 1662, 579)
men *have been accustomed* to go naked (MC 1662, 590)
those errors that *have been committed* in former Wars (MC 1662, 592)
what advantages *have been taken*, to be cited in their Sermons (MC 1662, 592)
as I *have been told* (MC 1662, 621)
this Theam *hath been discoursed* of before by one of our Academy (MC 1662, 666)
several such wayes of Motion as *have been invented* to be understood (MC 1662, 666)
great Princes that *have been bred* in great and populous Cities (MC 1662, 677)
such women as *have been bred* and *born* Nobly and Honourably (MC 1662, 677)
Kitchin-maid, or like such as *have been bred* in mean Cottages (MC 1662, 677)

1.4.2 With *been* and the Present Participle of Another Verb

my breeding *hath been according* to my birth (MC 1662, 27)
he *hath been talking* (MC 1662, 210)
What *hast thou been doing*, that thy sword is bloody? (MC 1662, 516)

2 In the Past Tense with the Past Participle of Another Verb

2.1 With a Transitive Verb

...for if you *had not spoke* the truth by saying ... (MC 1662, 16)
you *had not only helped* a present distress, but *released* a whole life out of misery (MC 1662, 16)
Truly I am as fresh, and my spirits are as lively, as if I *had not trod* a step to day. (MC 1662, 18)
we should have starved, if we *had not brought* sap from our own home (MC 1662, 21)
... and they did no more, when they *had drunk* a great quantity of Wine. (MC 1662, 22)

... to share of him, whom my affections *had set* a price upon (MC 1662, 28)

he only desires, that the man that *had accused* him,... should be pardoned (MC 1662, 44)

Certainly the General had been taken Prisoner, if his Son *had not rescued* him (MC 1662, 50)

had it not been for you, we *had lost* the battel. (MC 1662, 51)

... to wound his reputation, which is far worse, that if you *had kill'd* the life of his body (MC 1662, 53)

your indiscretion and effeminate follies *had ruined* it (MC 1662, 54)

you were ignorant and would not believe me, untill you *had found* experience by practice (MC 1662, 54)

If Jove *had so much admired* him, he would have made him his Ganimed. (MC 1662, 63)

I did tell him so, but he said, he would stay untill it *had done* working. (MC 1662, 79)

or indeed, their souls seems,... as if time *had Moath-eaten* them (MC 1662, 89)

I have heard, that since I have been in the Countrey, you *had entertained* another Lover. (MC 1662, 101/ 97)

I wish my indiscretion *had not discovered* my froward imperfections (MC 1662, 112/ 108)

... Nurse seems by her speech, as if she *had never known* true love (MC 1662, 113/ 109)

Well met, for if accident *had not befriended* me, you would not have been so kind as to have met me (MC 1662, 133 (129))

he seems as if Nature *had given* to time the finest and richest stuff in her Shop, to make his person off,... (MC 1662, 135 (131))

It had been more proper, and fit, for my Daughter to have waited at your Court-Gates, untill your Majesty *had comanded* her into your presence, than for your Majesty to come hither, to hear, and see her (MC 1662, 154 (150))

What did you with it, when you *had done* viewing it? (MC 1662, 165 (161))

I *had reason'd against* the marriage (MC 1662, 182)

... all the streets were strewed with dead Lovers, which *had lived only on hopes* (MC 1662, 183)

... after my Beauty *had killed* millions in the Kingdomes I passed thorow (MC 1662, 183)

(the Emperour) who ..., and *had made* great preparations (MC 1662, 183)

If you *had not come and hinder'd* me, I should have gover'nd all the world before I *had left off* Contemplating. (MC 1662, 183)

and when I *had shewed* my wisdom in Peace, then my thoughts should have raised Warres (MC 1662, 183)

I had rather my Father *had commanded* me to marry one that had been very old, than one that is so young
(MC 1662, 190)

she doth amaze me by expressing so much learning, as if she ..., and *had read* many histories (MC 1662,
197)

I will tell you, I had a conception of a Monster, ...: It *had had* a beautiful and perfect shape, yet was
deformed and ill-favoured (MC 1662, 198)

thus; my Imagination... *had Created* a Gentleman that ... (MC 1662, 210)

This Lover...; sued for my favour, as if he *had sued* to Heaven for mercy (MC 1662, 210)

(my husband) who *had fought* many Battels, and *had won* many Victories, *conquer'd* many Nations (MC
1662, 220)

if that Records *had not given* us Precedents (MC 1662, 221)

I *had left off* speaking (MC 1662, 221)

I *had given* Orders and Directions (MC 1662, 221)

many Victories *had made* you proud (MC 1662, 222)

had you took no notice thereof (MC 1662, 232)

they *had Saluted* me (MC 1662, 238)

into which they *had flung* me (MC 1662, 239)

when they *had brought me up* to the top of the Hill (MC 1662, 239)

as if they *had laid me on* Aetna (MC 1662, 239)

I *had done* thee a friendly part (MC 1662, 240)

you *had done* me a Courtesie (MC 1662, 240)

until I *had told* him your Message, (MC 1662, 256)

until he *had resolved* you of some questions you were to ask him (MC 1662, 256)

when you *had promised* you would come, and carry us to a Play? (MC 1662, 257)

I wish that Nature *had made* me such a Beauty (MC 1662, 260)

But if he *had said* you had been old, and ill-favour'd,... then you would have been as angry as I. (MC
1662, 272)

than if a man *had praised* her (MC 1662, 291)

she *had drank* all the good liquor out (MC 1662, 296)

I *had thought* that ... (MC 1662, 301)

He that I thought..., and *had done* the most worthyest Actions (MC 1662, 306)

had not you sav'd me (MC 1662, 308)
if I *had addrest* my self as a Suter to any one of them (MC 1662, 309)
If you *had challeng'd or claim'd* any other Lady (MC 1662, 315)
if she *had marry'd* you (MC 1662, 326)
my Friends *had provided* me a rich Heiress to welcom me home (MC 1662, 326)
he *had lov'd* my Lady so well (MC 1662, 345)
as if their Wits *had catch'd* cold (MC 1662, 371)
if you *had not sent* me word you would come to me to day (MC 1662, 377)
before I *had shewn* thee my patterns (MC 1662, 377)
until we met, and *had discoursed thus unto* each other (MC 1662, 389)
if either of us... *had perceived* the least distemper in each others health (MC 1662, 389)
If he *had loved* Me or Honour (MC 1662, 401)
I thought you *had forsaken* me, and *left* me to the Worlds wilde scorn (MC 1662, 401)
I knew of no Lands that *had befallen* her (MC 1662, 427)
one Sir Francis Inconstant *had married* his Masters Daughter (MC 1662, 430)
... and I for haste..., and forgot the candlestick, and *had left* it behind me (MC 1662, 431)
he *had kiss'd* and *courted* a Lady as well as the best Gallant of them all (MC 1662, 434)
she hearing I *had forsaken* her, and was to be married to another (MC 1662, 439)
if I *had kiss'd* her instead of kicking her (MC 1662, 445)
If I *had kiss'd* you (MC 1662, 445)
if I *had kiss'd* you (MC 1662, 445)
if I *had not come* running in before your Husband (MC 1662, 447)
he *had catch'd* you (MC 1662, 447)
as if it *had not seen* the Sun (MC 1662, 452)
if she *had kiss'd* me (MC 1662, 465)
for *had not Nature made* Eyes, all her works had been lost (MC 1662, 518)
wherefore if *Nature had not made* Eyes she *had lost* the glory of Admiration and Adoration (MC 1662,
518)
but *had I favoured* the one, or *affronted* the other, or *had favoured* them both, it might have raised a
dispute (MC 1662, 521)
wherein she *had bought* Butter (MC 1662, 545)

..., for she *had taken* a Religious Habit, and *had put* her self into a Religious Order (MC 1662, 546)

If that Lady *had not entered into* a Religious Order, he might have remarried her, but now he cannot.
(MC 1662, 548)

if the other Lady *had known* the Princess should have died so soon, she would not have been so Religious
as.... (MC 1662, 548)

the Cole-hole where I *had flung* my Chair, ... (MC 1662, 549)

you *had barr'd* the outward Door (MC 1662, 554)

he *had loved* the Lady Faction (MC 1662, 572)

they should dislike my Song when I *had sung* it (MC 1662, 573)

Fortune *had done* me a favour to imploy my life (MC 1662, 580)

if the Enemy *had given* us an intire defeat (MC 1662, 583)

if the Greekes *had not left* their wives behind them, but *had carried* them along to the Trojan Wars (MC
1662, 583)

she was very sorry that she *had past* her word before to another (MC 1662, 603)

..., and *had we not done* what we have done (MC 1662, 617)

after I *had married* her (MC 1662, 623)

the Female Army *had taken* the Fort they besieged (MC 1662, 625)

..., although I *had begg'd* all my life. (MC 1662, 633)

so..., that *had not my Lady injoynd* me to live a single life, I would never have married; (MC 1662,
633)

if I *had thought* a Queen had been no finer a sight than this Queen is, I would have stayed in my house.
(MC 1662, 645)

for all she *had given up* her Crown and Kingdome, (MC 1662, 646)

Nature *had made* Beauty in vain (MC 1662, 659)

2.2 With an Intransitive Verb (denoting an action or occurrence, a change from one state or position to another, an ongoing state or condition)

... to share of him, (whom) my merit, or beauty, or wealth, or vertue *had bought* (MC 1662, 28)

if I *had come* privately alone, I had been entertained with more freedom (MC 1662, 46)

for the General *had adventured* too far into the enemies body. (MC 1662, 50)

I thought you *had pleaded* as a courtly Sutor for loves favours. (MC 1662, 55)

my senses like as blinking lamps which vaporous damps of grief *had neer put out* (MC 1662, 60)
had I only travelled to see a fair Lady, and hear a witty discourse. (MC 1662, 189)
an old Commander which *had served* long in the Wars (MC 1662, 221)
Did you hear him say he *had layn* with me? (MC 1662, 231)
he *had layn* with you in an unlawful manner (MC 1662, 231)
I *had layn* some time (MC 1662, 239)
an old black velvet Jerkin..., that *had belonged* to one of Queen Elizabeth (MC 1662, 245)
he commanded Nan to fling that broth out which you *had tasted* (MC 1662, 340)
whom she *had invited* to hear her Resolutions (MC 1662, 372)
I *had gone* to you (MC 1662, 377)
whatsoever we *had heard* or *seen* in each others absence (MC 1662, 388)
discourses that our Senses *had presented* to our knowledge (MC 1662, 389)
not only what our Senses *had presented* (MC 1662, 389)
but what our Conception *had conceived* (MC 1662, 389)
or (what) our Imaginations *had created* (MC 1662, 389)
I did not only break those Bonds I *had sealed* with holy Vows (MC 1662, 439)
for if that Lady which is dead, *had lived* (MC 1662, 439)
... thinking Thieves *had broken in*, or Fire *had broken out* of our house, (MC 1662, 444)
if she *had done* so (MC 1662, 465)
which I *had cast off*, and *given* to them (MC 1662, 515)
if you *had gone* to my Lodging you *had mist* of my Company (MC 1662, 522)
she *had done* so (MC 1662, 545)
which when I *had delivered* (MC 1662, 546)
I should think I *had learn'd* well (MC 1662, 563)
the preparations he *had made* to march (MC 1662, 580)
for if she *had not (past)*, she would have made him her choice (MC 1662, 603)
but he *had spoke* too late (MC 1662, 603)
she will..., and be fonder to marry than if she *had never gone* in. (MC 1662, 618)
I wish my Lady *had liv'd*, (MC 1662, 633)

2.3 With *been*, Past Participle of *be verb* (functioning as a main verb)

they would never have guest I *had been* she, (MC 1662, 16)

But to have told a lye, *had been* to commit a sin. (MC 1662, 16)

as if they *had been* mushromes. (MC 1662, 50)

had it not been for you, (MC 1662, 51)

It *had been* more for your honour, (MC 1662, 52)

It *had been* more honour for you (MC 1662, 52)

It *had been* more for your honour (MC 1662, 53)

had he been so; (MC 1662, 53)

as if thou *hadst been* an old experienced souldier (MC 1662, 56)

if he *had been* at mans estate, (MC 1662, 58)

it *had been* a victory indeed worth the bragging off (MC 1662, 62)

It *had been* a victory indeed, (MC 1662, 62)

being Son to a freed man, which *had been* a slave (MC 1662, 69)

the truth is it *had been* well (MC 1662, 85)

one *had been* enough (Scene 43. ACT V. Page. 118 /114)

that if I *had been* a man (MC 1662, 128 (124))

old Aristotle wish he *had never been* the master of all Schooles (MC 1662, 134 (130))

It *had been* more proper, and fit (MC 1662, 154 (150))

had I been Guilty (MC 1662, 168 (164))

one that *had been* very old (MC 1662, 190)

if she *had been* very old (MC 1662, 190)

as if they *had been* wilde (MC 1662, 239)

you *had been* old, and ill-favour'd (MC 1662, 272)

if I *had been* as old as she (MC 1662, 272)

Mother Matron *had been* a more properer Messenger than (MC 1662, 275)

If all your Sex *had been* like you (MC 1662, 294)

an old womans heart *had been* so hard (MC 1662, 301)

as if her dream *had been* true (MC 1662, 307)

I *had been* in danger (MC 1662, 308)

had not my Father been so hasty (MC 1662, 334)

I wish my Tongue *had been* for ever dumb (MC 1662, 360)
but rather I *had been* for ever deaf (MC 1662, 360)
if it *had been* thieves (MC 1662, 364)
it *had been* a hard case (MC 1662, 374)
if either of us *had been* sick (MC 1662, 389)
had he been a fair Youth, or known to be a debanch'd Man (MC 1662, 398)
if she *had been* rich (MC 1662, 425)
should the sick Patient, that *had been* sick to death (MC 1662, 444)
you *had been* silent (MC 1662, 445)
my Master *had been* a lusty Widower (MC 1662, 445)
she *had been* wise (MC 1662, 465)
had you been in health and strength (MC 1662, 478)
it *had not been* so great a gift as your affection (MC 1662, 506)
if it *had been* to maintain her Beauty against rude Despisers (MC 1662, 520)
Merit *had been* the foundation of a Gentleman (MC 1662, 537)
she *had not been* so uncivil to you as she was (MC 1662, 571)
custome which is a second Nature will encourage the one and strengthen the other, and *had our*
educations been answerable to theirs (MC 1662, 588)
it *had been* ten to one (MC 1662, 603)
it *had been* a sin unpardonable (MC 1662, 616)
If I *had been* your Lady (MC 1662, 626)
if she *had been* as young as you or your Lady (MC 1662, 626)
had it been to me (MC 1662, 633)
your Highness *had been* Duke by Inheritance (MC 1662, 640)
they *had been* Sovereigns (MC 1662, 643)
a Queen *had been* no finer a sight than this Queen is (MC 1662, 645)
had we been blind, deaf, and insensible to the Sex (MC 1662, 659)
we *had been* happy (MC 1662, 659)
Sex *had been* more kinder than they are (MC 1662, 659)

2.4 With *been*, Past Participle of *be verb* (functioning as an auxiliary verb)

2.4.1 With *been* and the Past Participle of Another Verb

if he *had been pleased* to have accepted of me. (MC 1662, 7)

I *had been entertained* with more freedom, (MC 1662, 46)

the General *had been taken* Prisoner, (MC 1662, 50)

that if my affections to you, *had not been firmly settled*; (MC 1662, 54)

if it *had been held* in with the bridle of moderation (MC 1662, 85)

as confident, as it *had been created, or invented* (MC 1662, 132 (128))

she *had been ill-favoured* and old (MC 1662, 190)

as if she *had been taught* in some famous Schools (MC 1662, 197)

Cupids fire *had been put out* with Times Extinguisher (MC 1662, 305)

if thy sister *had not been marry'd* (MC 1662, 326)

I *had been enriched* by my Masters favour (MC 1662, 445)

had not all Greece been imbroyl'd with Wars (MC 1662, 458)

if they *had been found or known* in time (MC 1662, 461)

she *had not been beaten* (MC 1662, 465)

I *had been Married* some little space of time (MC 1662, 515)

all her works *had been lost* (MC 1662, 518)

had not I been commanded away (MC 1662, 549)

as if she *had been bred* in an University (MC 1662, 563)

If they *had been painted* (MC 1662, 589)

if she *had been married* before (MC 1662, 603)

if their Eyes *had been as much illuminated* as their flaming Spirits were (MC 1662, 611)

if she *had been married* (MC 1662, 618)

and (as if they) *had been bred* only with silly Huswives (MC 1662, 676)

2.4.2 With *been* and the Present Participle of Another Verb

There is no example of this construction from Margaret Cavendish's 1662 plays.

3 In Non-finite Forms

3.1 In the Infinitive

3.1.1 In the Bare Infinitive, with a Modal Auxiliary Verb

3.1.1.1 *Would have done*

and his soul *would have rested* in quiet, (MC 1662, 7)

they *would never have guest* I had been she, (MC 1662, 16)

the gods *would have forgiven* you, (MC 1662, 16)

they *would have blessed* you; (MC 1662, 16)

as if he *would have looked* you thorough. (MC 1662, 17)

that 500. pounds *would have bought* you a new Coach, (MC 1662, 17)

as if he *would have looked* you thorough, (MC 1662, 27)

you *would have done* more service (MC 1662, 52)

he *would not have refused* it, (MC 1662, 58)

he *would have made* him his Ganimed. (MC 1662, 63)

the Judges *would have taken* pity on thee (MC 1662, 70)

then the divel *would have found* my soul (MC 1662, 83)

for which he *would have used* my soul well (MC 1662, 84)

for many a grave beard, *would have wagg'd* with talking, lesse sense (MC 1662, 103/ 99)

I was affraid you *would not have accepted* of it. (MC 1662, 113/ 109)

I *would have shewed* my valour and conduct (MC 1662, 183)

she *would never have settled* to her work (MC 1662, 196)

she *would never have made* me a Baud (MC 1662, 201)

there is none that *would have taken* the pains to have sung thy Song (MC 1662, 239)

not any one *would have listen'd* unto it (MC 1662, 239)

so *would I have had* Tutors (MC 1662, 248)

would I have had Nature, Fortune, and the Fates (MC 1662, 260)

you *would have given* me thanks (MC 1662, 272)

she *would have killed* he self indeed (MC 1662, 307)

Mother Matron *would have carried* me up to the top of the Hill of Rage (MC 1662, 308)
I *would never have an extraordinary Beauty seen* but once (MC 1662, 371/ 311))
she *would have had* but a wilde Husband (MC 1662, 326)
I *would have prais'd* thee (MC 1662, 326)
I *would otherwise have chid* you for spending so much (MC 1662, 328)
they *would have laid down* their lives for her sake (MC 1662, 345)
they *would have robbed* them (MC 1662, 364)
Some *would have done* it for Charity (MC 1662, 401)
he *would have found* some means or ways (MC 1662, 401)
how Religiously he *would have spent* it (MC 1662, 403)
her wealth *would have made* her famous (MC 1662, 425)
it *would have made* me happy (MC 1662, 427)
if my Master *would have married* one of his Maids (MC 1662, 434)
you *would have heard* noth gbut your own reproaches (MC 1662, 439)
my Master *would have had* me done (MC 1662, 445)
my Lady *would have died* (MC 1662, 445)
he *would have come* home (MC 1662, 448)
you *would have said* that ... (MC 1662, 462)
he *would not have adventur'd* himself alone into a House (MC 1662, 478)
that Broath that you *would have nourished* me with (MC 1662, 484)
no more mercy than you *would have had* one me (MC 1662, 484)
life *would have wanted* knowledge (MC 1662, 518)
Would I and my Child had never seen your Nephew (MC 1662, 532)
they *would have had* me given them their money back again (MC 1662, 573)
they *would not have found* such disorders (MC 1662, 583)
they *would have kept* their Colour (MC 1662, 589)
which I *would have incompassed* about (MC 1662, 600)
I *would have built* a little house divided into three Rooms (MC 1662, 600)
the three Rooms I *would have furnished* after this manner (MC 1662, 600)
I *would have Sacrificed* them all (MC 1662, 601)
she *would have made* him her choice (MC 1662, 603)

they *would not have offered* us so fair (MC 1662, 609)
her Husband *would have died* (MC 1662, 618)
some wayes or other Death *would have found* (that) (MC 1662, 618)
I *would have prolonged* the time of my wooing (MC 1662, 626)
I *would never have married* (MC 1662, 633)
I thought your Highness *would have done* (MC 1662, 640)
you *would have rather inricht* me, than *have made* me poorer than I was (MC 1662, 642)
I *would have stayed* in my house (MC 1662, 645)
which women *would nere have had* the patience to study (MC 1662, 664)
they *would never have allowed* so much time and solitary musing (MC 1662, 664)

3.1.1.2 Would *have been*

but (he *would*) *have been* ambitious of it (MC 1662, 58)
you *would not have been* so kind (MC 1662, 133 (129))
you *would have been* as angry as I (MC 1662, 272)
they *would have been* more merciful (MC 1662, 309)
she *would never have been* your Mistris (MC 1662, 310)
she *would have been* my Mistris (MC 1662, 310)
you *would have been* as a young Bear (MC 1662, 439)
it *would have been* no Honour to beat a Coward (MC 1662, 478)
wherein were many persons, which *would have been* his Enemies (MC 1662, 478)
but Life *would have been* but only a dull Melancholy Motion ... (MC 1662, 518)
so (life) *would have been* ignorant both of its self and Nature (MC 1662, 518)
she *would not have been* so Religious (MC 1662, 548)
which I thought *would have been* a preserver did hasten the destruction (MC 1662, 549)
there *would have been* a mutiny in my head (MC 1662, 575)

3.1.1.3 Would *have been done*

those doubts which *would never have been raised* (MC 1662, 232)
she *would not have thrown* the pot away (MC 1662, 296)
she *would not have done* so outragious an act (MC 1662, 296)

you *would have been refused* (MC 1662, 315)
you *would have been incumber'd* with many troubles (MC 1662, 439)
she *would sooner have been hang'd* about my neck, than *have cried* (MC 1662, 445)
not only Light the presenter of objects *would have been lost* (MC 1662, 518)
(her husband *would have been kill'd*) (MC 1662, 618)
how often *would they have been affrighted* almost to death (MC 1662, 665)
they *would have been damned* through ignorance (MC 1662, 665)

3.1.1.4 Should have done

he *should have died* in peace, (MC 1662, 7)
we *should have starved*, (MC 1662, 21)
But you *should have spoken* a word now (MC 1662, 85)
when she *should have studied* (MC 1662, 172 (168))
I *should have gover'nd* all the world (MC 1662, 183)
my thoughts *should have raised* Warres (MC 1662, 183)
that his Father *should have chosen* for him (MC 1662, 185)
performed nothing with me as thou *shouldst have done* (MC 1662, 245)
I *should have only laughed* at it. (MC 1662, 272)
O what a Gossiping life *should I have had!* (MC 1662, 282/ 283)
he *should have made* the Gods *to have spoken* the most Eloquentest of Humane Language (MC 1662, 337)
You *should have let* them fight (MC 1662, 411)
you *should have kiss'd* me before (MC 1662, 445)
I *should not have disturb'd* you ... (MC 1662, 461)
should they have sent an Angel down to offer me ... (MC 1662, 506)
should another man have said so much (MC 1662, 542)
the Princess *should have died* so soon (MC 1662, 548)
I *should have nothing left* to maintain them (MC 1662, 575)
I *should have thought* (that) (MC 1662, 580)
we *should have lived* in ignorance and slavery (MC 1662, 617)

3.1.1.5 Should *have been*

I *should have been* in love with her (MC 1662, 128 (124))
we *should have been* glad to have heard you discourse (MC 1662, 135 (131))
when they *should have been* on her Hands (MC 1662, 172 (168))
I *should have been* as angry as Mother Matron (MC 1662, 272)
I *should have been* as conversant as one of the Planets (MC 1662, 294)
as they *should have been* (MC 1662, 424)
where if I had I *should have been* rich (MC 1662, 642)

3.1.1.6 Should *have been done*

I *should have been drown'd* (MC 1662, 239)
I *should have been concerned* in the behalf of my Age (MC 1662, 272)
I *should have been entertained* by thy old Landlady (MC 1662, 522)

3.1.1.7 Could *have done*

if strength of noise *could have done* it (MC 1662, 17)
neither *could passion have rectified* an injury. (MC 1662, 44)
if we *could have taken* Sir Peaceable Studious Loves prisoner (MC 1662, 62)
(we) *could have infettered* him in Cupid's bonds. (MC 1662, 62)
that pleas'd me better than Devotion *could have done* (MC 1662, 182)
I *could have told* you how (MC 1662, 222)
Love *could not have enter'd* (MC 1662, 301)
what hopes *could you have had* to marry her? (MC 1662, 326)
he perchance *could have told* you all the French Fashions (MC 1662, 377)
if we *could not have come* time enough to her Labour (MC 1662, 418)
that Fortune *could never have given* me a better (MC 1662, 480)
they *could not have made up* twelve pence (MC 1662, 573)
there were more that *could have taken* more delight to hear (MC 1662, 574)

3.1.1.8 Could *have been*

Your present *could have never been* less acceptable (MC 1662, 76)

3.1.1.9 Could *have been done*

they possibly *could have been conquer'd* (MC 1662, 296)

3.1.1.10 Might *have done*

Why, you *might have told* a lye for me once in your life, (MC 1662, 16)

for then perchance he *might have seen* (MC 1662, 17)

for which he *might have clap'd* her on the cheek, or *have chuck'd* her under the chin, or *have kiss'd* her,
(MC 1662, 38)

you *might have seen* my Beauty, and *have heard* my Wit (MC 1662, 189)

you *might well have put* another Cypher and made it ten thousand (MC 1662, 191)

whereby the vastnesse of the height *might have made* you so dizzy (MC 1662, 240)

you *might have fallen* there-from on the sharp stones of Spite (MC 1662, 240)

the hard ground of Censure, which *might have bruised* (MC 1662, 240)

I *might there have improv'd* the Stature of my Wit, ... (MC 1662, 240)

Thus perchance I *might have spoke* as eloquently upon every subject (MC 1662, 248)

as (nature) *might have drawn* the Eyes of the whole World as ... (MC 1662, 260)

the splendor thereof *might have inlightned* every blind eye (MC 1662, 260)

the beams therefrom *might have comforted* every sad heart (MC 1662, 260)

the pleasing Aspect therein *might have turned* all passions into love (MC 1662, 260)

I *might have prest and squeezed* our the healing Balsomes (MC 1662, 260)

I *might not only have obliged* every particular creature and person (MC 1662, 260)

She *might have deliver'd* her Message twice in this time (MC 1662, 271)

one *might have thought*, nay sworn, that ... (MC 1662, 305)

as *might have oyl'd* their Tongues, *smooth'd* their Words, and *enlighten'd* their Fancy (MC 1662, 371)

by which (perchance) I *might have gained* Fame (MC 1662, 390)

they *might have justly condemn'd* me (MC 1662, 398)

He *might have sent* me word the reason of his stay (MC 1662, 401)

you *might have had* so much civility (MC 1662, 408)

left his Dignity and Wealth *might have inticed* her Ambition (MC 1662, 414)

or his Person *might have catch'd* her Eye (MC 1662, 414)

we *might have come* time enough to the cup of Rejoycing (MC 1662, 418)

he *might have chosen* a prettier wench amongst any of us all than she is (MC 1662, 434)
she *might have served* as her Betters *have done* before her (MC 1662, 434)
their Common-wealth *might have lasted* to this day (MC 1662, 458)
you *might have had* a Husband with more faults (MC 1662, 505)
it *might have raised* a dispute (MC 1662, 521)
I *might have mistrusted* it by her refusal (MC 1662, 546)
he *might have remarried* her (MC 1662, 548)
we *might have proved* as good Souldiers and Privy Counsellors (MC 1662, 588)
so we *might have triumpht* in your favours (MC 1662, 616)

3.1.1.11 Might have been

there *might have been* some hopes of her death (MC 1662, 190)
I *might have been* able to have relieved those that ... (MC 1662, 260)
there *might have been* some hopes (MC 1662, 618)

3.1.1.12 Might have been done

hearing and smelling *might well have been spared* (MC 1662, 205)
my ears only *might have been employ'd* (MC 1662, 248)
you *might have been marry'd* more to your advantage than you are (MC 1662, 334)
they *might have been recover'd* (MC 1662, 461)
there *might have been seen* two blazing Armies (MC 1662, 611)
I *might have been used* better (MC 1662, 626)
evil *might have been prevented* (MC 1662, 673)

3.1.1.13 Must have been

If Alexander and Caesar *must have been* old (MC 1662, 296)

3.1.1.14 Must have been done

I *must have been forc'd* to have hir'd a Cryer (MC 1662, 437)

3.1.1.15 Ought to have done

you *ought not to have called* your Captain coward (MC 1662, 53)

as a Goddess *ought to have done*, than Diana did (MC 1662, 307)

3.2 In the Infinitive with *to*

3.2.1 *To have done*

if he had been pleased *to have accepted* of me (MC 1662, 7)

to have told a lye, had been to commit a sin. (MC 1662, 16)

They spake loud enough *to have pierced* your ears, (MC 1662, 17)

to have fought single alone (MC 1662, 52)

to have followed your Souldiers (MC 1662, 52)

to have stayed and incouraged your Souldiers (MC 1662, 53)

to have met me (MC 1662, 133 (129))

we should have been glad *to have heard* you discourse (MC 1662, 135 (131))

my Daughter *to have waited* at your Court-Gates (MC 1662, 154 (150))

to have read to me ... (MC 1662, 248)

to have given me ... (MC 1662, 260)

to have made so firm a peace amongst mankind (MC 1662, 260)

to have done by their Valour and Conduct (MC 1662, 295)

to have broke Grave Temperances head (MC 1662, 296)

to have made curses (MC 1662, 308)

to have deny'd my sute (MC 1662, 309)

to have catch'd him (MC 1662, 315)

to have cut off his wings of Fancy (MC 1662, 315)

to have pull'd out his feathers of Pride (MC 1662, 315)

to have intic'd him (MC 1662, 315)

to have toss'd him (MC 1662, 315)

to have marry'd her myself. (MC 1662, 326)

to have glorify'd him (MC 1662, 338)

to have exprest your self sociable (MC 1662, 408)

to have won her Love (MC 1662, 414)

to have hir'd a Cryer (MC 1662, 437)

to have proclaimed my loss (MC 1662, 437)
to have Incloystered her self from the World (MC 1662, 548)
to have married Companions (MC 1662, 577)
to haue redeemed his life from Death (MC 1662, 601)
to have regard to her health (MC 1662, 610)
to have taken him away (MC 1662, 618)

3.2.2 To have been

for they expected me *to have been* a free bold Entertainer, (MC 1662, 16)
to have been a Prince (MC 1662, 642)

3.3 In Present Participle

3.3.1 Having done

having had the practice of fourty years (MC 1662, 56)
having had neither the experience of time (MC 1662, 102/ 98)
the stains of *having laid* violent hands on the Effeminate Sex (MC 1662, 177 (173))
having worn out your body (MC 1662, 309)
That *having oftentimes ask'd* the Magor (MC 1662, 414)
having done that which she never did (MC 1662, 561)
having lost their money and not their Appetites (MC 1662, 591)
having nothing left to buy them victuals withall (MC 1662, 591)
having had a Feavour, caused by the anguish of his hurts (MC 1662, 599)
Cuckolding both her Husbands, *having had* two. (MC 1662, 605)

3.3.2 Having been done

having not been bred as other Children accustomarilie are (MC 1662, 137 (133))
their tongues do as Boys, that *having been kept* hard to their studies (MC 1662, 565)